



NATIONAL
GAME
of the
STAR SPANGLED BANNER
or
Geographical & Historical
TOURIST
through the
UNITED STATES & CANADA

Published by
L. COHEN & C^o
27 N 4th St Phil^a



The Name of the Game

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Introduction

Whether alone or in teams, for pleasure or profit, sporting or seated, games have been an ever-present feature of every civilization. During the eighteenth century, not only were industrial advances making large-scale printing easier, but they were also generating something that had never before been available to the majority of society: leisure time. Paired with growing literacy rates across society and greater understanding of the importance of childhood education, this gave birth to a wave of new and unique games, especially in the form of jigsaw puzzles, playing cards, and board games.

In fact, the first jigsaws were created from dissected maps which had to be rearranged by the player to form the world, continent or country shown. Their invention has commonly been attributed to John Spilsbury (Items 2 and 3), but earlier references suggest that such geographical games were already being made by a Madame de Beaumont in the mid-seventeenth century. Both Spilsbury's and de Beaumont's sets were luxurious commodities and thus popular among the elite, for whom such items became symbols of status. In Jane Austen's 1814 novel 'Mansfield Park', for example, the poor protagonist is mocked by her wealthy cousins because she "cannot put the map of Europe together". The growth of mass education and reduction in printing costs during the nineteenth century, however, meant that these sorts of educational materials became more commercially available and accessible to a wider range of children (Items 7, 42 and 45).

Many of the earliest printed commercial playing cards, too, were produced by mapmakers. While many bore the standard suits and numbers, other decks were used to play original and unique games with a huge range of themes, from commerce (Item 52 – Ottmann; Item 27 - Barfoot) to education (Item 29 - Duru) to religion (Item 18 - Wood and Chandler). Alongside the jigsaw puzzle and playing cards, mapmakers were also responsible for many of the earliest commercial board games. In the mid-seventeenth century Parisian cartographer Pierre du Val published a children's game entitle *Le jeu du monde*, which involved moving counters across a map of various provinces to reach an end-point; there was even geographical information to be read by those awaiting their next turn. This kind of game became rapidly more popular, until it was the standard format for board games of the eighteenth and nineteenth centuries, with players travelling across the world, or simply cycling to the local pub (Items 50 & 51 – Jaques).

In Edward Wallis's 'New Game of Wanderers in the Wilderness' (1844), players take a tour across Latin America, learning about vampire bats that "attack travellers sleeping in the woods at night, and suck their blood", as well as the "treacherous Cougar or more ferocious and powerful Jaguar". Like many other board games from this period, Wallis' game maps often reflect the European imperialist expansion occurring at the



time. Such themes appear on many nineteenth century British board games, especially those marked to celebrate the reign of a monarch, such as King George III (Item 10 – Harris) and Queen Victoria (Items 20 & 21 – Wallis). In each of these games, the players travel through time as well as space to witness some of the most supposedly magnificent triumphs in British history. Another game with a political aspect was, Janke's 'Das Neue Vogelschiessen', published in Berlin around the same time, in which players compete to dismember the Imperial Eagle! (Item 43)

New game maps also appeared in the twentieth century, and indeed continue to be produced today. A key example which reflects the culture in which it was made is 'SCAM: The Game of International Dope Smuggling' (Item 62) produced in 1971, the same year as President Nixon launched his war on drugs. The rules state:

"Generally Scam goes like this: you begin on the drop out of college square and keep moving around the Ave until you have collected enough money and Connections to get off the Ave. You then work The County and New York until you get enough money to put together a smuggling Scam. That involves Flying to Mexico, Afghanistan or South America, buying dope, smuggling back to the States, and selling in New York (where there's more money) or in the County (where there's less Paranoia). To win the game you have to make One Million Dollars. If any of the following rules seem vague, unclear or stupid, feel free to change them to suit yourself."

'SCAM' represents the transition of the board game into the modern world, one in which these games, though undoubtedly still popular, have been eclipsed by their digital counterparts. Yet maps continue to play just as important a role in video games, particularly those of real-time strategy and role-playing, in which they are often far more realistic than in earlier games. This is not only thanks to advanced digital graphics, but due to the fact that certain regions or features of the terrain often become visible on a map only when the player has explored them.

Games and maps have an analogous relationship to reality. Both are microcosms, representing the world in a way that allows people to interact with it for utility, pleasure, profit, or necessity. Combined, they become a source of entertainment through which we can enjoy exploring different times, places and lives, from being an international drug smuggler in the 70s to traversing the jungles of nineteenth century South America.

Note

References to "Whitehouse" throughout this catalogue are to the following work: Francis Reginald Whitehouse, 'Table Games of Georgian and Victorian Days', 1887.

An early military card game

1 *Das Kriegs = Spiel.*

Publication
Amsterdam, Peter Schenck, [c1700].

Description
Engraving in sepia ink on laid paper depicting 52 playing cards.

Dimensions
513 by 614mm (20.25 by 24.25 inches).

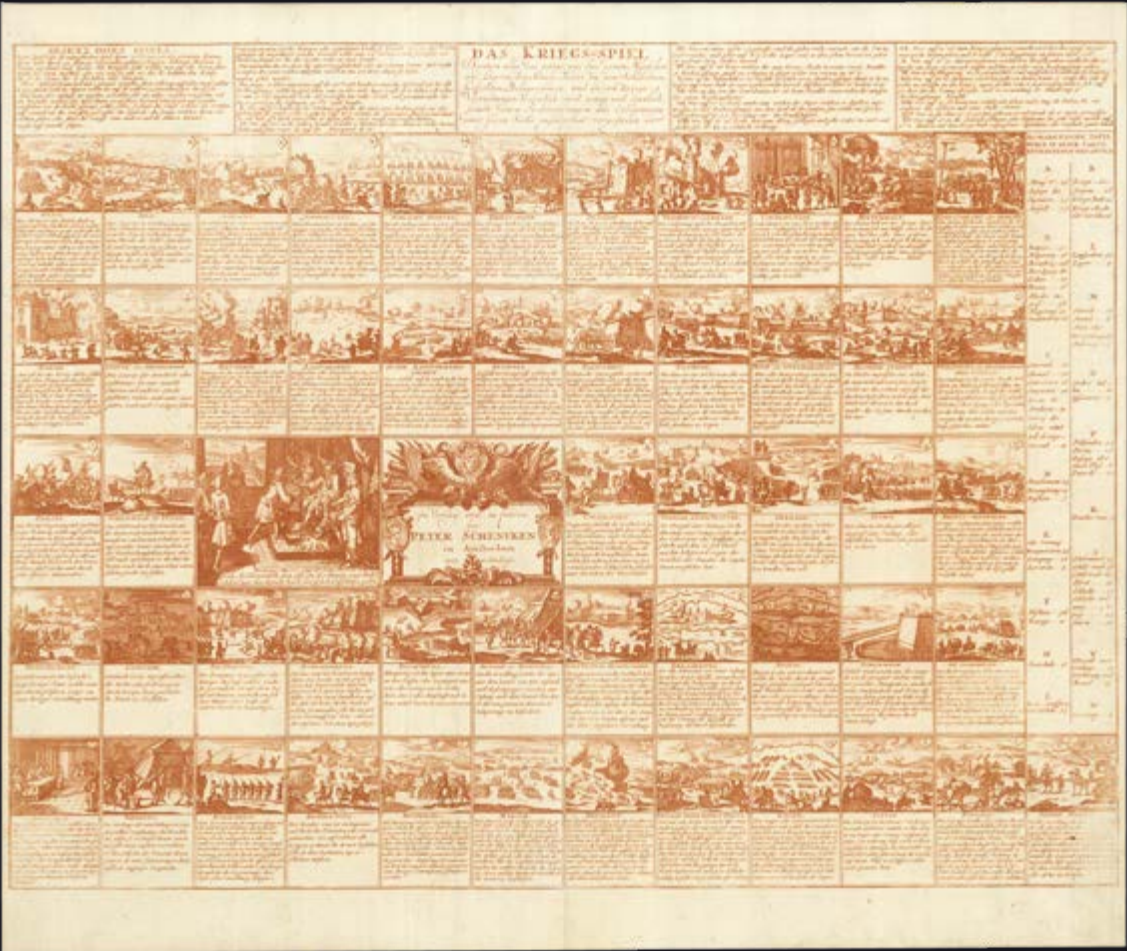
References
BM. 1896,0501.1337. Beinecke Library-Cary Playing Card Collection 780.

The sheet comprises 53 engraved panels numbered sequentially. All but one is a playing card using the French suits, each bearing an illustration of a military manoeuvre or fortification element along with a brief explanatory text. Along the top of the sheet additional panels list the game’s rules, and a panel along the right edge contain an index of important terms. A central panel bear the Schenck imprint against an architectural backdrop adorned with military hardware.

The sheet could be dissected for use as a traditional deck of cards or left intact for use as a board game, using the rules printed at the top. These appear to be fairly straightforward, involving the rolling of dice to determine one’s moves, the victor being the first to land on panel number 53. Additional rules add spice to the game; for example, anyone landing on panel number 7 (the “defile”) must contribute a penny to a pot before being permitted to exit. By progressing through all the panels, players are exposed in sequence to the various elements of a typical military campaign, from enlistment and training through the final assault and conquest of a fortified town. The final panel “53” bears a vignette of a monarch rewarding a victorious general with a marshal’s baton.

According to the British Museum, Amsterdam engraver Peter Schenck based this game on a French edition designed by Gilles de la Boissiere, published by J. Mariette in 1692, and bearing the title Jeu de la Guerre. Boissiere and Schenck each also issued versions of a “Fortification Game” (Jeu des Fortifications / Festung Baues Spiel), which employs a very similar graphic design and set of rules.

Games with a military-educational theme are rare, especially from this early date and in complete condition. Featuring Schenck’s refined engraving and printed in sepia, this example is most attractive.



The so-called first ever jigsaw

2 SPILSBURY, J[ohn]

Europe divided into its kingdoms, etc. 1766. By J. Spilsbury.

Publication
London, Spilsbury, Engraver, Map and Print
Seller in Russell Court, Covent Garden, 1766.

Description
Engraved map with fine original hand-
colour, with loss to lower central part of
image, skilfully repaired in facsimile.

Dimensions
430 by 470mm (17 by 18.5 inches).

The emerging children’s culture of the mid-eighteenth century produced toys and games that were often as ornamental as they were practical, and the demand for increasingly unique and interesting items had eventually resulted in jigsaw puzzles.

The invention of these is widely attributed to John Spilsbury (1739-1769), a British cartographer, engraver and map-seller who, in 1766, affixed a world map to a wooden board and carved each country out. There are, however, earlier references to these sorts of geographical games made by a Madame de Beaumont in Paris. Her sets were typically expensive, and were of the style popular among the elite, for whom these items were made into symbols of status. In Jane Austen’s 1814 novel ‘Mansfield Park’, for example, the poor protagonist is mocked by her wealthy cousins because she “cannot put the map of Europe together”.

The cartographic jigsaws of John Spilsbury were also designed initially as games for the elite, his first one being presented to the children of King George III and Queen Charlotte, but were later sold to boarding schools as well, as teaching aids for geography classes. As pupils put the pieces together, they would learn how different countries connected to one another. During the 1760s, he created a variety of sets, including jigsaws of England, Wales, Ireland, and Scotland, together with puzzles of the four continents.

The present example, dated 1766, is the first of Spilsbury’s maps to be transformed into a puzzle, and is thus mistakenly believed to be the first ever jigsaw, Madame de Beaumont being widely overlooked. Furthermore, Spilsbury had appeared in Mortimer’s Universal Director for 1763, where he is described as ‘Engraver and Map Dissector in Wood, in order to facilitate the Teaching of Geography’, suggesting that was already making jigsaw maps by this time, although no earlier ‘dissected map’ survives. His map of Europe nonetheless remains an important marker in cartographic history, the present example is especially noteworthy in that it remains undissected.

Cartographically, the map covers the whole of Europe, extending from Iceland in the upper left-hand corner down to the island of Cyprus in the lower right-hand corner. Each kingdom is distinguished by colour outline and colour wash, with its principle cities, rivers and bodies of water identified by name. In the upper left-hand corner, there is a scale bar beneath which Spilsbury’s imprint is to be found. When dissected along the national borders, the map would be transformed into a puzzle of fifty pieces.

Exceedingly rare; we are only able to trace one institutional example: the British Library, lacking four pieces; and one example appearing at Sotheby’s in 2018, lacking three pieces.



Rare undissected jigsaw map of Asia

3 SPILSBURY, J[ohn]

Asia in its Principal Divisions, By J. Spilsbury, 1767.

Publication
London, Spilsbury, Engraver, Map and Print
Seller in Russell Court, Covent Garden, 1767.

Description
Engraved map with fine original hand-
colour, with clear fold lines.

Dimensions
430 by 470mm (17 by 18.5 inches).

References
BLMC Maps 188.v.13.

The emerging children’s culture of the mid-eighteenth century produced toys and games that were often as ornamental as they were practical, and the demand for increasingly unique and interesting items had eventually resulted in jigsaw puzzles.

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The present example, dated 1767, shows the continent of Asia, extending from the “Frozen Ocean” above Russia down to the islands of Indonesia. States are outlined, hand-coloured and labelled, with their significant cities, rivers and bodies of water also identified by name. As with many maps that were designed to be transformed into jigsaws, Spilsbury has placed more emphasis on strongly defined boundaries that would easily slot together when dissected, than of geographically accurate borders. The map of Asia would be cut into 21 relatively large pieces, including “Independent Tartary”, “Chinese Tartary”, and the sea-pieces. In fact, these were included as optional extras, with sets without them being significantly cheaper!

Exceedingly rare; we are only able to trace one institutional example: the British Library, lacking the Borneo piece. The present example of Spilsbury’s Asia map appears to be an unique survival by the fact that it remains undissected.



Jefferys’ geographical game of the world

4 JEFFERYS, Thomas [Game map]

The Royal Geographical Pastime exhibiting a Complete Tour Round the World, in which are delineated the North East and North West Passages into the South Sea...

Publication
London Tho[mas] Jefferys at ht Corner of St Martins Lane, 1770.

Description
Hand coloured engraved map dissected and mounted on linen, explanation and directions pasted to left and right margin.

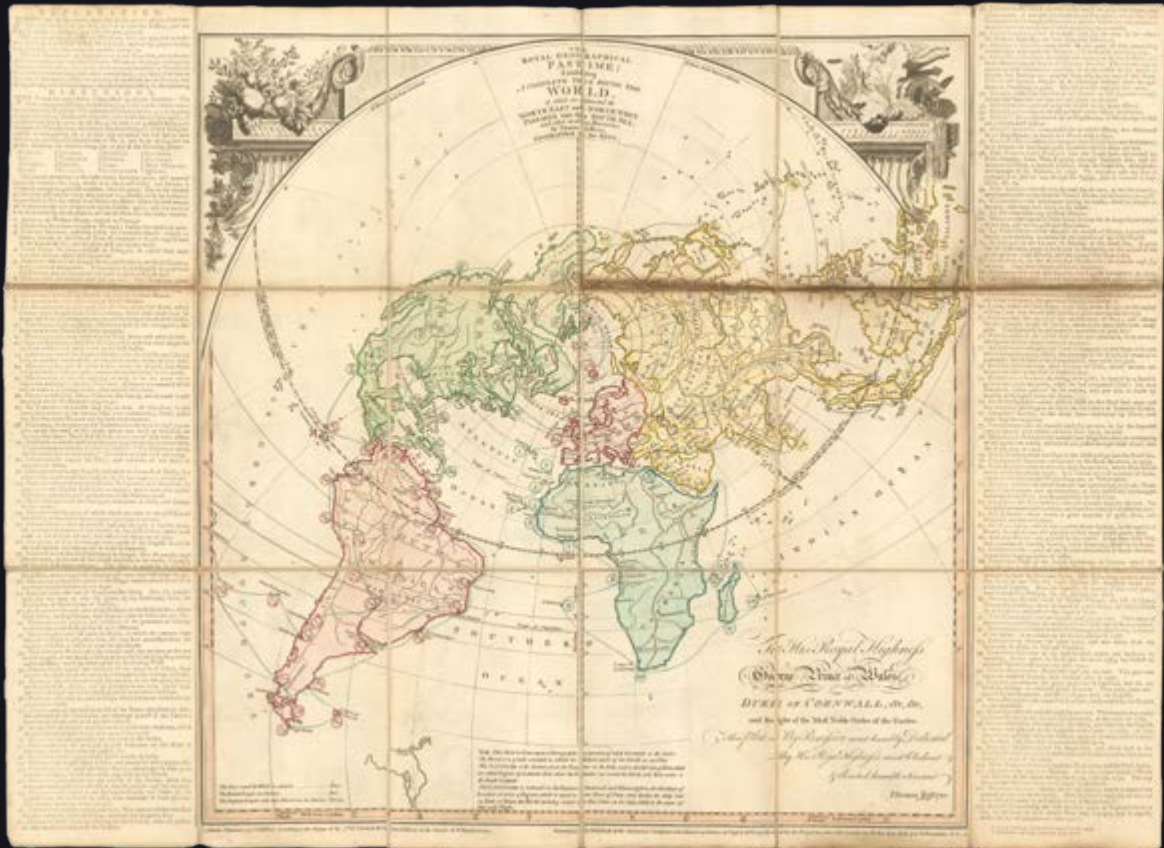
Dimensions
510 by 710mm (20 by 28 inches).

Rare cartographic game of the world.

The game begins in the Azores, and heads down the west coast of Africa, passing St Helena, and the Cape of Good Hope “discovered first by the Portuguese”, from there the player heads up the east coast and into the Red Sea to the port of Mocho (Mukha) which “is famous for the best coffee in the world”, and Mecca where “Mahomet commanded all is sect to make a pilgrimage to this place once in their lives”. The player leaves the Arabian Peninsula, journeying through Iran and into India, where one must stay two turns in Calcutta the capital Bengal, “to see one of the richest countries in the world”. From there they had north through Central Asia and on to China, and Peking “capital and residence of the Emperor of China, from whence the finest tea in the universe is brought in the caravans to Russia”. From hence to Tibet, which is not only the residence of the “Dali-Lama” (sic), but also the has the “best rhubarb”. The player then turns their attention to the Southeast Asia, passing Borneo, the Spice Islands, Japan, and the Baring Straits. The player arrives in the New World through the North West Passage, which according to Jefferys’ was discovered by “Nich. Shapley, from New-England, through Hudson’s Bay, and by Admiral de Fonte, a Spanish admiral, from the South Sea ... in 1640”. Down the south coast to California where “the inhabitants have no houses, dwell in arbours in the summer, and creep into caves in the winter”, to Central and South America and up the east coast to New York, and Newfoundland, were the traveller must stay a turn to sample the “chauder” a dish of cod boiled with fat salt pork, and a cup of “black strap” spruce beer and rum sweetened with treacle. The game ends with the sight of Lands End “the first pleasant place in England which is seen by mariners in their return from long voyages”.

The present example is the second state with the engraved dedication to the Prince of Wales added to the lower right.

Rare we are only able to trace two institutional examples: a first state housed at the British Library; and an example of the second state at Colonial Williamsburg.



Double hemisphere puzzle map

5 ?[CHAMPANTE AND WHITROW]
[Jigsaw map of the world].

Publication
[London, c1790].

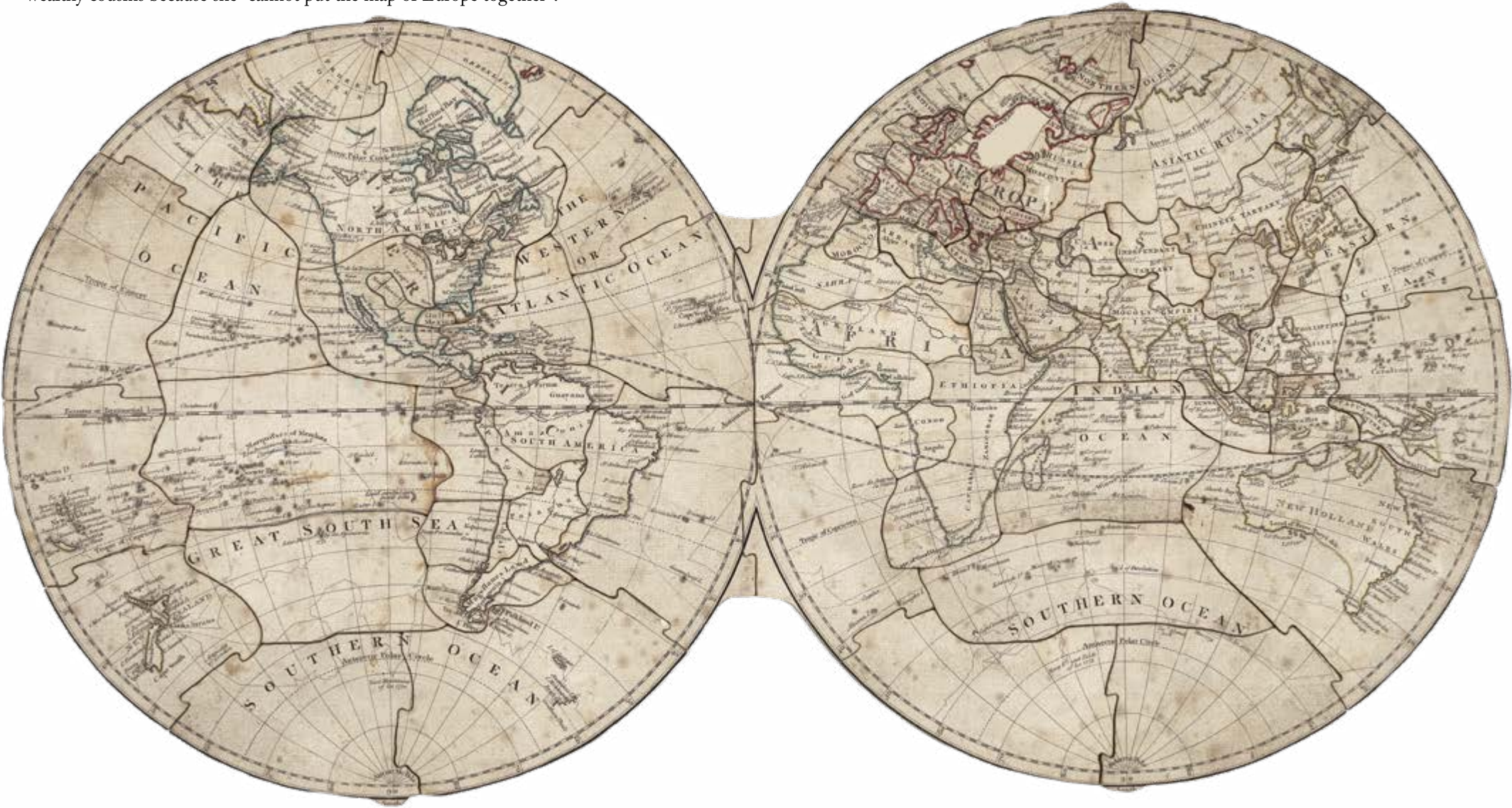
Description
Engraved map, hand-coloured in outline, mounted on board and dissected into a jigsaw, lacking the Norway piece.

Dimensions
365 by 700mm (14.25 by 27.5 inches).

The emerging children’s culture of the mid-eighteenth century produced toys and games that were often as ornamental as they were practical, and the demand for increasingly unique and interesting items had eventually resulted in jigsaw puzzles.

The invention of these is widely attributed to John Spilsbury (1739-1769), a British cartographer, engraver and map-seller who, in 1766, affixed a world map to a wooden board and carved each country out. There are, however, earlier references to these sorts of geographical games made by a Madame de Beaumont in Paris. Her sets were typically expensive, and were of the style popular among the elite, for whom these items were made into symbols of status. In Jane Austen’s 1814 novel ‘Mansfield Park’, for example, the poor protagonist is mocked by her wealthy cousins because she “cannot put the map of Europe together”.

The present jigsaw is in the form of a double hemisphere world map. An identical puzzle map exists with a box bearing the label of Champante and Whitrow, stationers, wax chandlers and playing card makers active in London during the late eighteenth century. Champante and Whitrow are not recorded as making or selling any maps, however, which may suggest that a more prominent cartographic publisher was issuing such jigsaws wholesale at the time, selling them to shops which then put their own label on the boxes. If this were the case, Laurie and Whittle would be a good contender, as they published prolifically and were known to sell their maps in puzzle form.



Rare geographical game of Scotland

6 WALLIS, J[ohn]

*A New Geographical Game
exhibiting a complete tour through
Scotland and the Western Isles.*

Publication
London, Published by J. Wallis No.16
Ludgate Street, & E. Newbery corner of St
Pauls Church Yard, Jan[uar]y, 1792.

Description
Engraved map, original hand-colour,
dissected and mounted on linen, game
rules pasted to left and right margins,
housed in original blue paper slipcase with
publisher's label.

Dimensions
650 by 530mm (25.5 by 20.75 inches).

References
Eng 18 - Newbery 7152.

This scarce and beautiful instructional game was to be played as a lotto, each player moving around the finely detailed map.

The game begins at (No.1) Berwick “where is an ancient castle now in ruins. It is the principal entrance from England and Scotland”; and ends at (No.100) Edinburgh, “the capital city of all Scotland, where the traveller, having now finished his journey, may congratulate himself on having won the game, and may now view every thing curious without paying for it”. On the way the travellers could stop off at Aberdeen “which has a celebrated university”, or Glasgow “a large and populace city, situated on the north banks of the Clyde”.

John Wallis (d.1818) together with his son John Wallis Jr. and Edward Wallis was one of the most prolific publishers of board games of the late eighteenth and early nineteenth centuries.

Rare, we are only able to trace one institutional copy: that in Newberry Library.



Wallis’ game map of Europe

7 WALLIS, John

Wallis’ Tour of Europe. A new Geographical Pastime.

Publication
London, John Wallis, 16 Ludgate Street, 1794.

Description
Engraved map with original hand colour, dissected and mounted on linen.

Dimensions
695 by 490mm (27.25 by 19.25 inches).

This geographical game map from 1794 recreates the contemporary tradition of the ‘Grand Tour’, where wealthy young men were sent around Europe to acquire culture and experience of different countries.

It is suitable for two to three players but up to six can play “if a double set of counters and pyramids are purchased”. Each player takes a pyramid and four counters, which are meant to represent the tourist and their servants. They start at Harwich (No. 1), then spins a totem to see how many cities they can advance. Each subsequent roll is added to the total, so the last city (London) must be landed on with an exact roll to win the game. If for various reasons they miss a turn, they leave a counter (or servant) at the city, and have to retrieve them before they can advance.

The game rules and a numbered list of places are in the margins, with a fact about each city named.

John Wallis (1745?-1818) was a British map and book maker, seller and publisher. After his first business Wallis & Stonehouse went bankrupt in 1778, he became well-known for producing games and puzzles for children. His business was based at 16 Ludgate Street, where the game map was published, from 1778-1805. From 1813 he worked in collaboration with his son Edward Wallis (1787?-1868), who continued the business after his death in 1818.



A rare French geographical game

8 MATENET, J.X.

Voyages dans les cinq parties du monde, ou representations de 32 Nations avec VI cartes geographiques 1805.

Publication
Paris Jules Xavier Matenet [c. 1875].

Description
The game consists of its original box with a lithographed image 'Alfred', the game's protagonist, in a canoe traveling down the Amazon River. Within are 12 lithographed game boards with maps of various parts of the world, each containing an illustration and short description of Alfred's journey. The boards loosely connect in groups of four to form larger boards / images. In addition, there are 90 numbered wooden pieces and 23 red-dyed shell tokens.

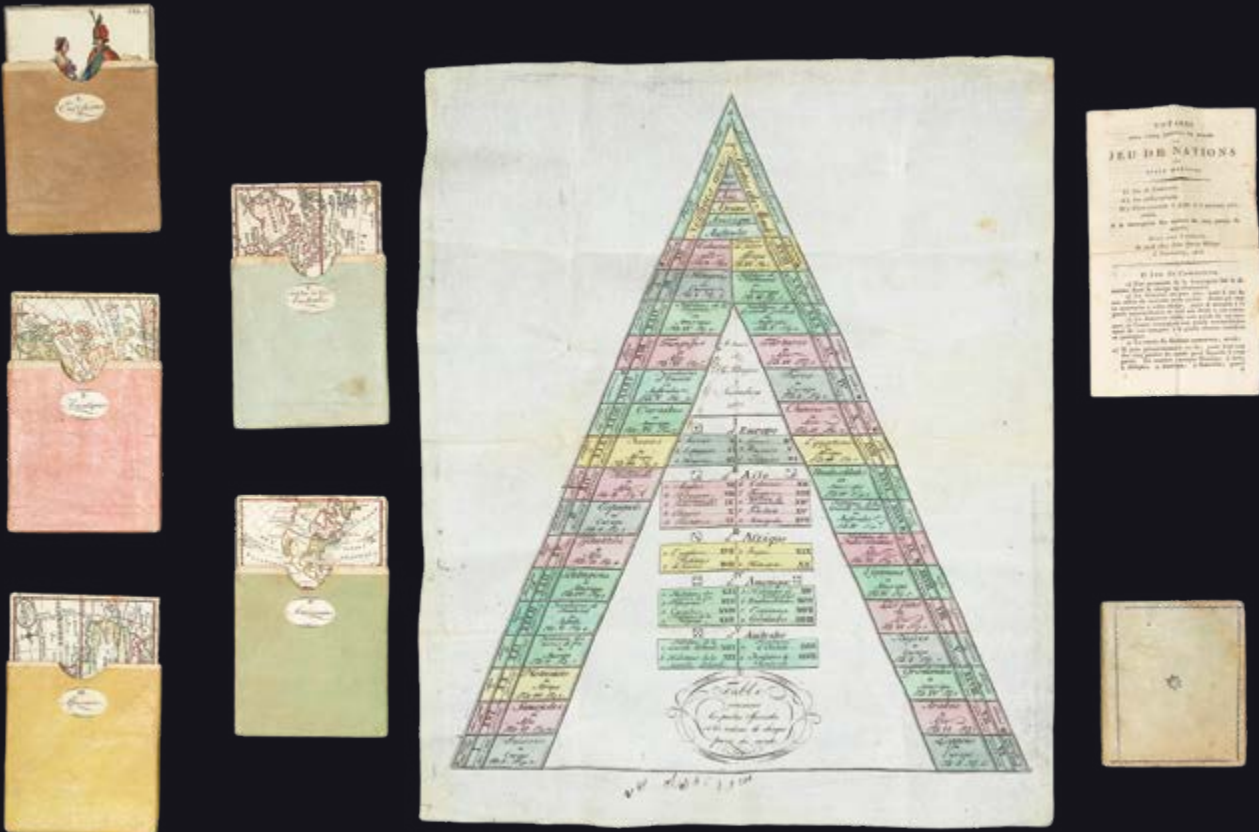
Dimensions
(Box) 100 by 115 by 100mm (4 by 4.5 by 4 inches); (Card) 100 by 90mm (4 by 3.5 inches); (Board) 465 by 380mm (18 by 15 inches).

The game captures the French fascination with world travel at the height of the "Around the World in Eighty Days" era, when advances in infrastructure and technology made casual global voyages achievable.

This game was designed and originally published in Paris by Jules Xavier Matenet. Matenet sold his business in 1866 to Marie Lenis, who in tern passed it, in 1870, to Bussière. The present example bears Bussière's imprint - although one of the game boards still has the original imprint, suggesting that the printing of that card may date to Matenet's lifetime. The individual cards and cover were lithographed by Henri Jannin. The illustrations were done by B. Coudert. Rare, we note a few illustrations of the game online, but see not catalogued examples in known collections.

Gameplay

The full rules seem not to have been preserved, but from what we can tell, game play required players to draw wooden pieces from the included silk bag. If the number drawn matched the number on the player's map-board, the corresponding number could be covered using one of the red disks, until a full 'voyage' is completed.



The Tower - Pay a Counter, and go to 11, to see the lions

9 HARRIS, John

The Panorama of London or A Day's Journey round the Metropolis. An Amusing and Instructive Game.

Publication
London, 1809.

Description
Hand-coloured engraved game, dissected and mounted on linen, 15pp. rule book, blue paper wrappers, with publisher's label, all housed in original brown paper slipcase with publisher's label, rubbed.

Dimensions
536 by 540mm (21 by 21.25 inches).

References
Whitehouse p.74.

A race game round the landmarks of London.

As is traditional with such games as the player makes his way round the board there is a series of forfeits and rewards, depending on the square they land on. The player begins at the London Stone, an object possibly from the Roman period, which was displayed in Cannon Street, and had by the nineteenth century become a tourist attraction. The player then continues his journey through the city visiting such places as: The Customs House, where they need to pay two counters, and Trinity House where they have to pay for a pilot; at The Tower of London the player pays a counter and is instructed to visit the lions. The Royal Menagerie had been at The Tower since the 1200s, however, by the nineteenth century visitor numbers were in decline, and in a drive for better animal welfare the animals were moved to Regents Park in 1826, with the Menagerie eventually closing for good in 1835. One other square of note is No.42, John Harris's shop, 'At the Corner of St Paul's Church Yard', where one could purchases, among other things, the present game.

John Harris (1756-1846) was a London bookseller and publisher, principally of children's picture books. He took over the Newberry firm in 1801, and several years later broke from the tradition of that firm and began to publish books that were purely for amusement, along with map-related games that catered to the more affluent end of the market. The company enjoyed considerable success through 1843 when it was sold by Harris' son, also John.



Jubilee japes

10 HARRIS, John

The Jubilee, An Interesting Game
[Slipcase title:] *The Jubilee, A New & Instructive Game.*

Publication
London, John Harris, [1810, Jan 1].

Description
Hand-coloured engraved game, dissected into 12 sections and mounted on linen, with 150 circular and square panels hand-coloured in pink, yellow, blue and green, with central medallion of George III, with the original rule booklet, folding into the original slipcase (193 by 140mm), upper cover with hand-coloured engraved label and rear cover with the contemporary label, some fading and discolouration, repairs to corners, slight splitting along some folds.

Dimensions
550 by 530mm (21.75 by 20.75 inches).

References
Whitehouse p.28.



Rare game produced to celebrate George III’s fifty years as king, with the board recording the major events, episodes and discoveries of his rule.

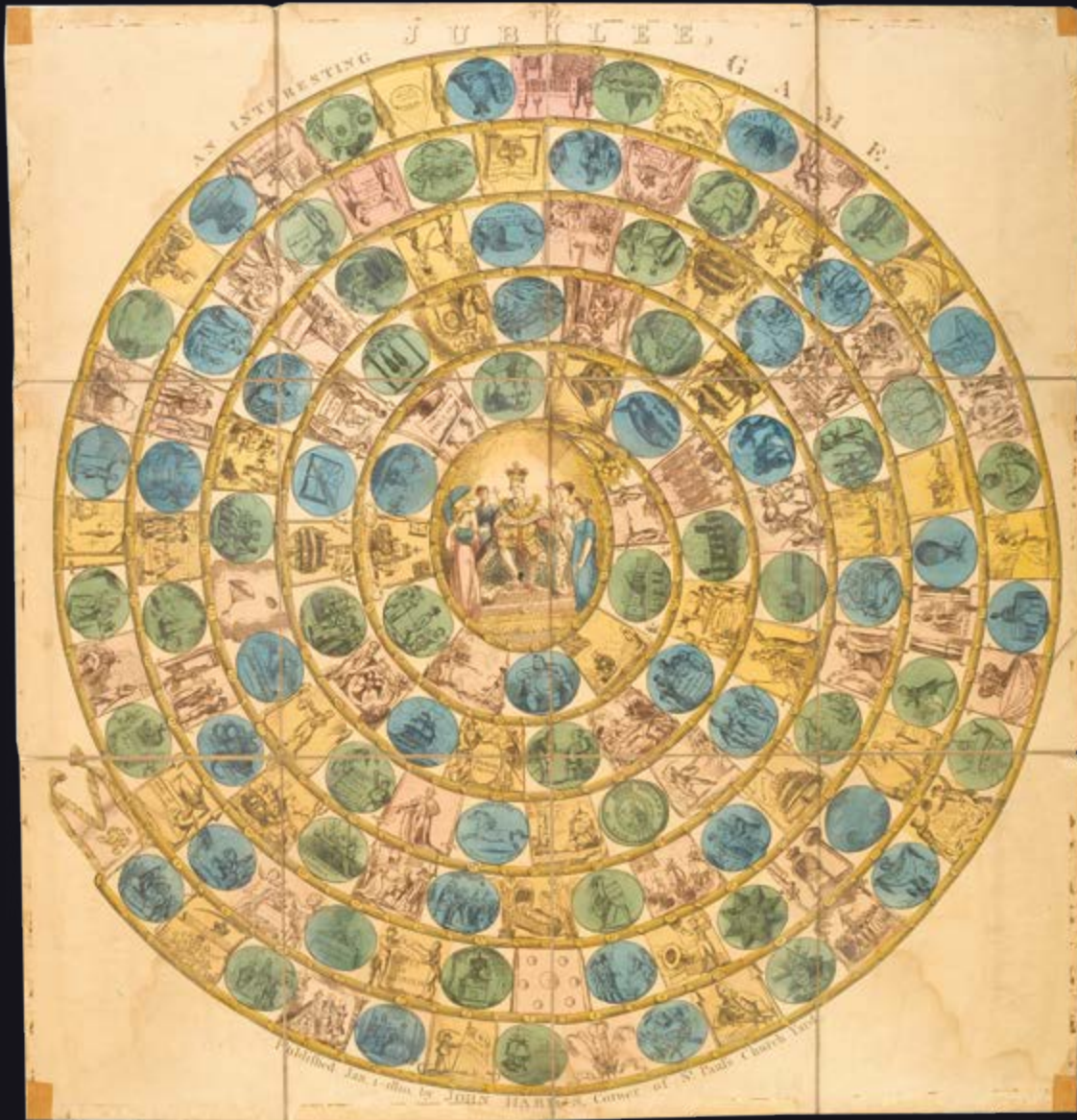
The 150 circular and square panels begin at the outer edge, with the proclamation of George’s reign on the 25th October 1760, progressing through upheavals such as the American Revolutionary and Napoleonic wars, and ending in the centre with the Jubilee celebrations of September 1809. Pleasant and unpleasant episodes alike are depicted, including such events as the Treaty of Paris, the Stamp Tax Act and the Boston Tea Party, all in a semi-satirical cartoon style. Other major events alluded to include: New Zealand explored by Captain Cook (1769); the first balloon ascent in England (1784); convicts first sent to Botany Bay (1787); demolition of the Bastille (1789); Garnerin’s Parachute (1802); Death of Lord Nelson (1806) and Vaccine establishment (1809). Also shown is Herschel’s 1781 discovery of Uranus, which he first attempted to name the Georgium Sidus after the king, to the disapproval of the scientific community.

Also included is the rare accompanying 40-page ‘Rules and Directions for Playing the Game of Jubilee’. This contains a brief description of each of the events on the first 12 pages, followed by a further 40 pages describing the 150 events in more detail. It also explains that “each player proceeds in the game according to the numbers he spins, and pays the fine, or receives the reward appointed. Advances are made by adding the figure turned to that on which the marker stands. Should any person spin a number on which there is already a marker, he must take its place, and the other must move one forward. Any player taking more than his due, must go back as many numbers as he took. If he take too few, and the next player have spun, he must remain where he was. Whatever fines are marked in the list of numbers, must be put into the pool, and the first who makes exactly 150, or “Jubilee,” wins the game”.

According to the ‘Advertisement’ at the beginning of the ‘Rules and Directions’ the game was a continuation of another published by John Harris a few years earlier entitled

Historical Pastime of England’, “which commenced at the Conquest, and ended at the Accession of his present Majesty. Where that left off, this begins; and it is hoped that the Events recorded (and surely an eventful Reign it has been) will create a lively interest in the breast of every Juvenile Briton”. It also is interesting to note that in the spirit of commemorative games being created for such events, Harris also produced a version of the game as a dissected puzzle.

The enterprising and successful Harris had taken over Elizabeth Newbery’s publishing business in 1801 and continued as a major publisher of children’s works until 1843, often jointly working with John Wallis, one of the most prolific publishers of games and dissected puzzles between 1775 and 1847.



“probably Edward Wallis’s most beautiful production” (Whitehouse)

11 WALLIS, Edward

Wallis’s Elegant and Instructive Game exhibiting the Wonders of Nature, in Each Quarter of the World.

Publication
London, E. Wallis, 42 Skinner Street, Snow Hill, [c1818].

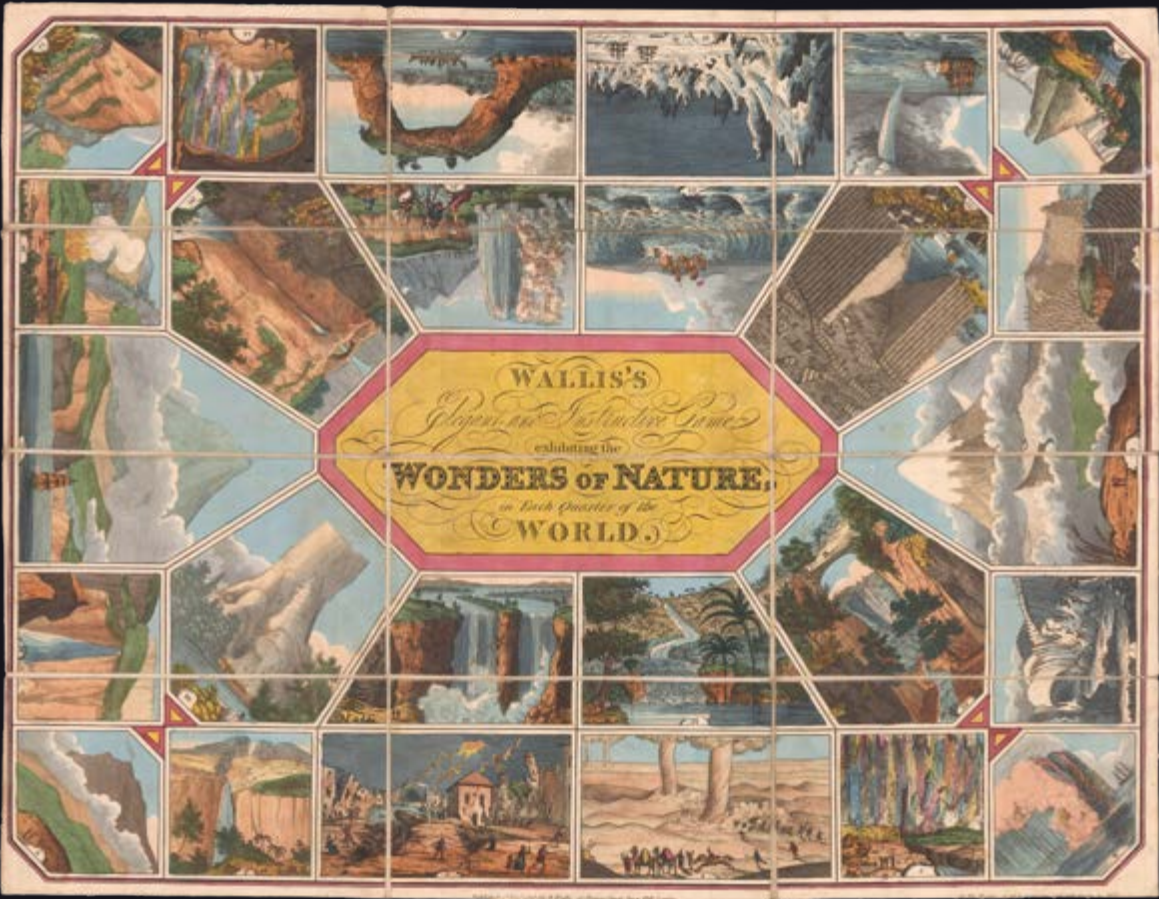
Description
Engraving, with original hand-colour, dissected and mounted on linen, folding into original, red marbled paper slipcase with publisher’s label, rubbed.

Dimensions
480 by 620mm (19 by 24.5 inches).

References
Whitehouse p.38.

This turn based game consists of twenty-six vignettes depicting different natural wonders and hazards from around the world, these include the delights of Niagara Falls, the Cave of Antiparos in Greece, and the Devil’s Bridge in Switzerland; to the natural hazards such as the sand storms of Arabia, and the Moskstraumen, or whirlpool off the coast of Norway. Curiously Wallis includes an historic natural disaster - the Lisbon earthquake of 1755 that resulted in over 70,000 deaths. Various forfeits and rewards are granted to the player depending on which square they land. For example, in the ‘Ice Mountains of the North Pole’: “whoever [the player] is so daring as to go venture amidst these awful scenes, must be frozen in, while the other players spin thrice round.”

Edward Wallis (1787-1868) is described in contemporary street directories as a ‘Dissected Map & Puzzle Maker’. His father John Wallis was a very successful games and map publisher until his death in 1818 when the business was inherited by his two. Edward retired from business in the mid-1840s by which time he also owned a timber yard in Clerkenwell, presumable for the production of puzzles.



“one of the greatest ornaments of the metropolis”

12 DARTON, William

A Survey of London, by a Party of Tarry-at-home Travellers. A new game to amuse and instruct a Company of Friends.

Publication
London, William Darton, [c1820].

Description
Engraving with hand-colour, dissected and mounted on linen, 40pp. explanation and key, housed in original green speckled slipcase with publisher's label.

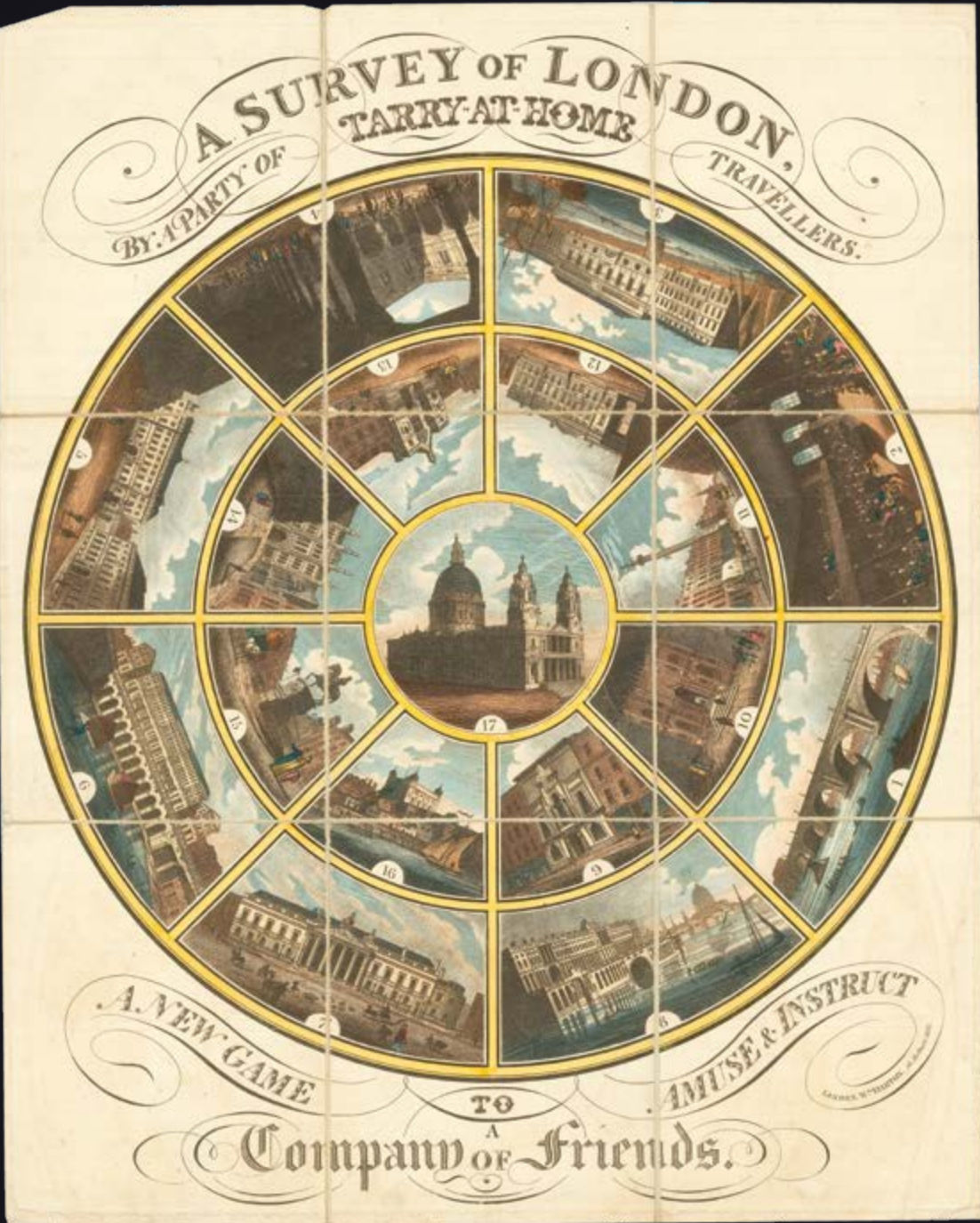
Dimensions
495 by 395mm (19.5 by 15.5 inches).

References
Whitehouse, p.41.

A journey through London starting a Waterloo Bridge and ending at St Paul's Cathedral.

Throughout the players journey round the board they encounter the many landmarks of the metropolis. When the player lands on a square the requisite text in the accompanying booklet is read out. Waterloo Bridge is described as the “greatest ornaments of the metropolis”, which “stands unrivalled in Europe”; whilst St Paul's took thirty-five years to construct following the Great Fire of 1666, and cost £1.5 million. Other notable buildings include, The Monument, The Tower of London; East India House, home of the East India Company; and Bullock's Museum, one of the earliest interiors in England to be influenced by the new Egyptian style.

William Darton (1781-1854) was an engraver, mapseller, bookseller, publisher and printseller, active in London at the beginning of the nineteenth century. Apprenticed to his father William Darton, in 1795, he branched out with his brother Thomas Darton in 1804, and set up on his own on in 1810. As well as maps of London and the English counties, he specialised in the publication of educational children's games including jigsaws.



A Voyage round the World

13 WALLIS, Edward

Wallis's New Game, Exhibiting a Voyage round The World.

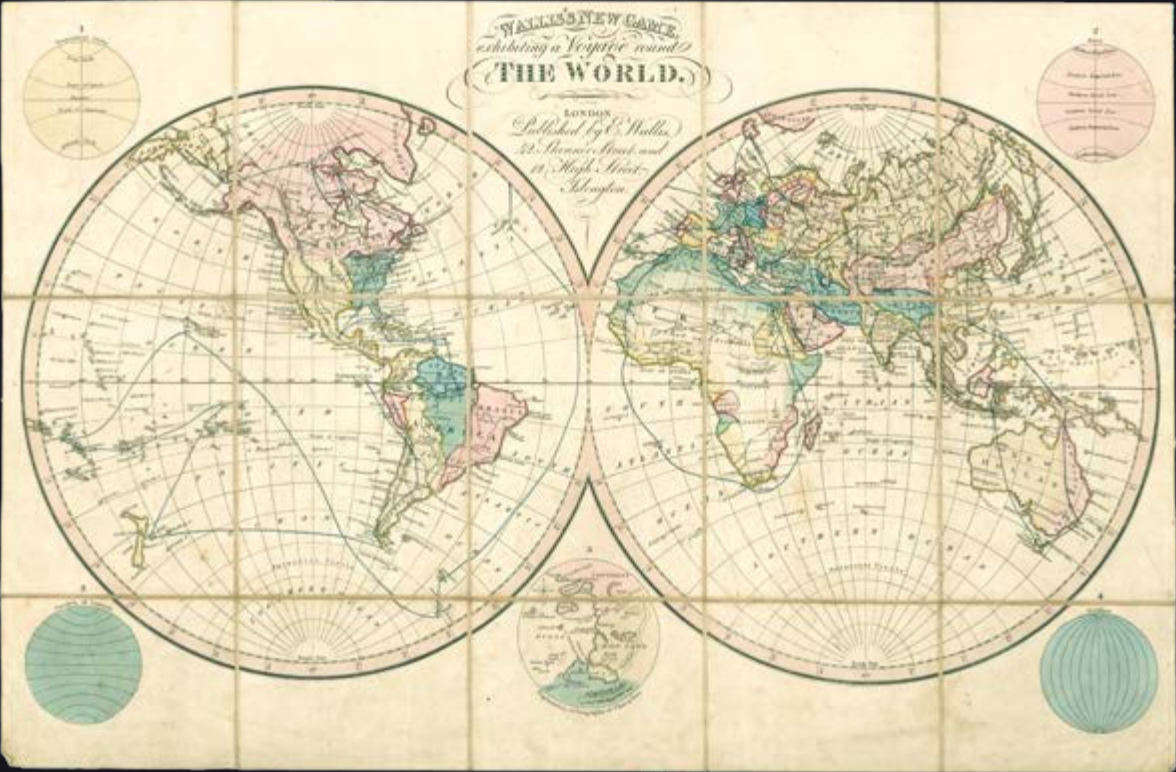
Publication
London, Published by E. Wallis, 42 Skinner Street and 12 High Street, Islington, [c1823].

Description
Engraved game map with hand colour, dissected and mounted on linen, folding into original cloth slipcase, lettered in gilt.

Dimensions
490 by 630mm (19.25 by 24.75 inches).

Wallis first published a game of this nature in 1796 (see Whitehouse facing p.7 for an illustration), by the 1820's a number of new discoveries had been incorporated together with other refinements made to the game itself.

The sheet contains the world in two conjoined hemispheres with 5 additional hemispheres around the outside consisting of 'Geographical Circles,' 'Zones,' 'Parallels of Latitude,' 'Meridians,' and an 'Explanation of Geographical Characters.' The players circumnavigate the world traveling east around Africa, through India, 'New Holland' then north to China and Japan, then south through North and South America, west to New Zealand the Pacific Islands before crossing back to the South Atlantic and returning to port in London.



“Punch’s Puppet Show. Stop one turn to laugh”

14 WALLIS, E[dward]

Scenes in London. A New Game.

Publication

London, E[dward] Wallis. [c1825].

Description

An engraved game, dissected and mounted on linen, folding into beige paper slipcase with publisher's label, rubbed.

Dimensions

480 by 605mm (19 by 23.75 inches).

References

Whitehouse p.39.

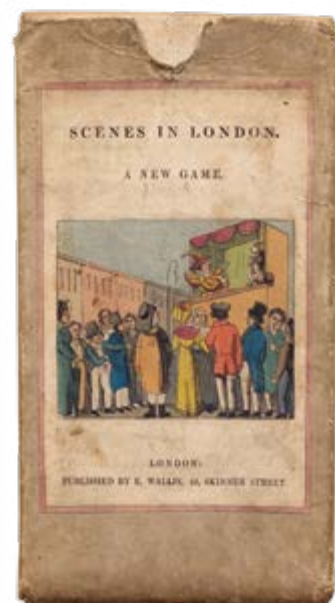
A touring game through the landmarks of London.

The game begins at Grosvenor Square taking in the British Museum which you stop three turns to take a look at the exhibits which, “you will not soon forget”, and Vauxhall Gardens, where you have your pocket picked and lose all your counters; though you may make up your losses if you land on the royal exchange, as you can take half the pool. The game finishes with the first player to land on the Bank of England.

Whitehouse in his work on Georgian and Victorian games is rather dismissive of the games production values: “Both panels and printing are rather coarse and far below the degree of excellence associated with this publisher.”

John Wallis (1745?-1818) was a British map and book maker, seller and publisher. After his first business Wallis & Stonehouse went bankrupt in 1778, he became well-known for producing games and puzzles for children. His business was based at 16 Ludgate Street, where the game map was published, from 1778-1805. From 1813 he worked in collaboration with his son Edward Wallis (1787?-1868), who continued the business after his death in 1818.

OCLC records only one institutional example: Princeton University Library.



The Humane Society: “For restoring to life the apparent drowned”

15 CARVALHO, D[avid]

The New Game of Public Buildings.

Publication
London, D. Carvalho, 74, Chiswell Street, Finsbury Square, [c1830].

Description
Woodcut game with mental type, original hand-colour, dissected and mounted on linen, single sheet answers, mounted in linen, some stains to linen, all houses original slipcase, with publisher’s label, defective.

Dimensions
380 by 470mm (15 by 18.5 inches).

An educational race game in which players have to answer questions in order to progress.

The board consists of 26 squares, of which 15 depict vignette views of notable landmarks: Greenwich Hospital; Chelsea Hospital; Mansion House; Royal Exchange; Bethlem Hospital; Somerset House; Monument; Guildhall; St. Paul’s Cathedral; Westminster Abbey; St James’s Palace; Bank of England; St Luke’s Hospital; Hampton Court Palace; and Windsor Castle. The other 11 squares are populated with Arabic numerals and the name of public buildings: 2 Asylum; 4 Marine Society; 6 Foundling Hospital; 9 School for the Indigent Blind; 11 British Museum; 13 St Bartholomew’s Hospital; 16 St Thomas’s Hospital; 18 Society of Ancient Britons; 20 Philanthropic Society; 23 Queen’s Palace; 25 Humane Society.

Any numbers of players can play the game. The players use a four sided totum, with the lowest number spun going first, as they journey round the board a ‘Governor’ (question master) ask a series of three questions about the landmark on which the player has landed. For example Westminster Abbey:

Q: Where is it situated?
A: At the foot of Westminster Bridge.
Q: For what purpose used?
A: For the Coronation of the Kings of England.
Q: And in what part of the Abbey was the first printing press erected in England?
A: Almonry

For each question the player answers incorrectly they have to pay one token into the pool. The winner is the one who reaches no. 26 first and collects the pool, though a correct number must be thrown.

David Carvalho (fl. 1820-1835) was prolific publisher of educational games, and books. It has been suggested that games published by Carvalho were aimed at the aspirational working class, who wanted to cheap affordable games in order to teach their children reading, writing and arithmetic (the 3-Rs). Especially at a time when schooling for the poor was limited to self-organised ventures shaped by the church, or by the urgency for literacy of local working-class communities.

In order to keep costs down Carvalho has (like other publishers) repurposed many of the images from the books he published, this process is also seen in his other games, such as: The New Game of Chronology, The New Game of the Pence Table, The New Game of the Multiplication Table, and The New Geographical Game of Europe. The use of inexpensive wood, rather than the more expensive copper for engraving also reduced costs.

Not in Whitehouse; we are unable to trace any institutional example. We are only able to trace one example appearing at auction in the last 50 years.



Travels in a Choo-Choo!

16 WALLIS, Edward

Wallis's Locomotive Game of Railroad Adventures.

Publication
London, Edward Wallis, 42 Skinner Street, [c1840].

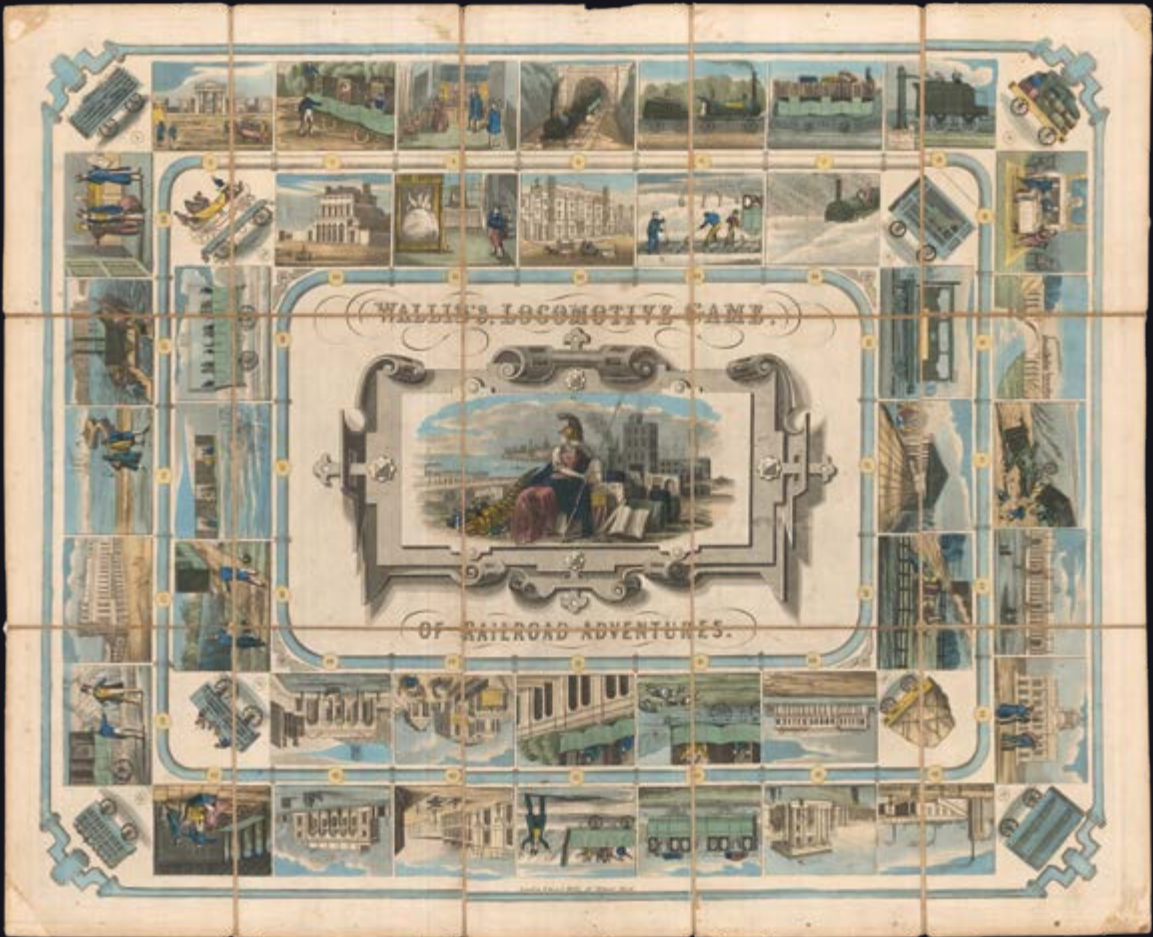
Description
Engraving with aquatint, hand-coloured, dissected and mounted on linen.

Dimensions
580 by 600mm (22.75 by 23.5 inches).

References
Whitehouse p.44.

A railway inspired version of the Game of the Goose where players progress along the spiral to the centre of the board; along the way players encounter hazards, bonuses, and penalties. These hazards include derailment, snow drifts, floods, and escaped pigs! If one can avoid these then the player will be whisked around the newly created railway network, taking in new stations such as Euston with its great arch, and Curzon Street in Birmingham. The winner is the first to arrive at the London Docks, where Britannia reclines on the wares produced by Great Britain.

Edward Wallis (1787-1868) is described in contemporary street directories as a 'Dissected Map & Puzzle Maker'. His father John Wallis was a very successful games and map publisher until his death in 1818 when the business was inherited by his two. Edward retired from business in the mid-1840s by which time he also owned a timber yard in Clerkenwell, presumable for the production of puzzles.



A pair of rare game maps of the world

17 DARTON, William Junior

Walker's Geographical Pastime, or Tour Through the Eastern Hemisphere, or Old World. An Amusing and Instructive Game. [and] Walker's Geographical Pastime, or Tour Through the Western Hemisphere, or New World. An Amusing and Instructive Game.

Publication
London, Published by W. Darton & Son, Holborn Hill, of whom may be had by the same Author various other Instructive Games, 1834.

Description
Two engraved maps (each measuring 500 by 940mm), both with fine original full-wash colour, each dissected and mounted on to a single piece of linen with the rules on each side, folding into original brown cloth slipcase, with publisher's label.

Dimensions
each: 500 by 940mm (19.75 by 37 inches).

Two companion geographical games of the eastern and western hemispheres.

The player begins his journey of the eastern hemisphere in Ireland, travelling through Europe, then on through Asia to China, the East Indies, and Australia. The player then crosses the Indian Ocean and visits the east coast of Africa, the Indian Subcontinent, and the Middle East, where the traveller visits Mecca, whose temple is said to “resemble the Royal Exchange in shape, but is nearly ten times as large”. After visiting the over sized royal exchange, the player heads for Africa, ending his travels and winning the game, in Sierra Leone. Although the last line suggests not to be over enthusiastic in celebration: “Pray bear your victory modestly and moderately for now”.

The game of the western hemisphere begins in Philadelphia, the city of brotherly love. The player then travels up to the Arctic Circle, into the Atlantic Ocean to visit the Cape Verde Islands, and then back to complete a tour of Central and North America. After north America the game heads into the Pacific. The travels end with a tour of South America, the game being won by the first person to reach Buenos Aires, which is said to be “a truly delightful country”, where, “people of one hundred years old or upwards are not uncommon”.

Along the way the player is told many fascinating and unusual details about the places he or she visits. By far the longest description is left for the The Sandwich Islands (Hawaiian Islands) where “the amiable, the enterprising, the ingenious and excellent Captain Cook was murdered!”. After a brief introduction regarding the islands and its inhabitants, in which the women are described as “commonly ill-made, with coarse features, a gloomy air, and are besides rude, sluggish and awkward in their manners”, the text goes on to deal with the death of Captain Cook at great length. However, the text ends on an upbeat note:

“notwithstanding the fatal affair above recorded, the natives are acknowledged to be the most mild and affectionate disposition, and in hospitality to strangers are not exceeded even by the inhabitants of the Friendly Islands”.



Religious recreation

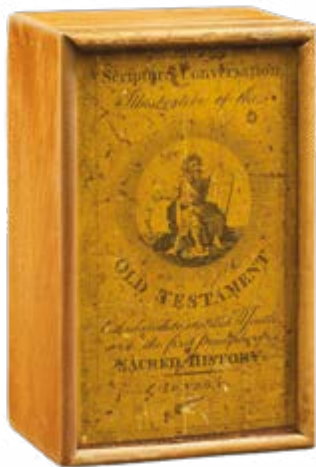
18 WOOD & CHANDLER

Scripture Conversation Illustrative of the Old Testament. Calculated to instruct Youth in the first principles of Sacred History.

Publication
London, Wood and Chandler, Printers, 41, Beech Street, Barbican, [1834].

Description
24 printed cards, 12 printed in red, 12 in black, with a folding printed instruction sheet, housed in original wooden box, two sides very skilfully replaced, with sliding lid with printed title label.

Dimensions
95 by 54mm (3.75 by 2.25 inches).



A scriptural card game for the religious education of young people.

‘Scripture Conversation’ is a game made for six players, each of whom receives two answer cards, and must use them to answer the various scriptural questions read out by the dealer. Interestingly, the game works on a punishment- rather than reward-based system, with players losing ‘contracts’ when they fail to answer a question, or get the answer wrong, rather than winning them. At the end, the player who has parted with the fewest ‘contracts’ is the winner.

Among the more straightforward questions are:

‘What time did God employ in forming the Creation?’, with the corresponding answer card reading ‘Six days: and rested on the seventh day. We are not to suppose by this expression that God was weary and required rest, but that he rested from, or left off creating.’

‘Who is supposed to have arranged and published the Old Testament?’. Answer: ‘Ezra, a priest of the Jews.’

Other answers, however, stray into the New Testament and are fearsomely long for children to remember:

‘How did the Jews forfeit the favour of God; and will they ever regain it?’, to which the player must painstakingly reply: ‘They forfeited the divine favour, but their obstinate rejection of the Son of God, whose pure doctrine of humility and love was in direct opposition to the worldly pomp and glory, which they had falsely led themselves to expect at the coming of Christ. It is predicted that they will one day acknowledge Christ as the Messiah, and be restored to their former privileges’.

‘In reading the Bible, what part may be passed over, in order to connect the historical records?’, with the answer: ‘You may be allowed to pass over the book of Leviticus, and the eight first chapters of the book of Numbers. The books of Chronicles may be read as a repetition of the book of Kings, both bring you to the Babylonish Captivity; you then pursue the History of the Jews, and read to the end of Esther. The writings of the Prophets, as connected with the History of the Bible, should be read next. The book of Job, the Psalms, &. are beautiful compositions, and may be read as such at any time.’

The game was produced by the short lived partnership of William Mason Wood, a typefounder and shareholder in the Austin Letter Foundry in Aldergate, and Kilelm Chandler, a printer originally from Tewkesbury. The partnership in Beech Street was a few hundred yards from the Foundry and it seems lasted as a business for only a few months before it was dissolved in October 1834. Chandler was successively a printer, Station Master, Compositor and latterly, a Fruitier. We have found no other item issued from their partnership, suggesting that the cards may have been a commercial failure, perhaps unsurprisingly.



Holidays at the castle

19 [ANONYMOUS]

Die Ferien im Schlosse - Les vacances au Chateau - The holidays at the castle.

Publication
[Germany, c1835].

Description
Octagonal playing board, with folding print of castle as standing background, with six painted figures (each 73mm high) on turned wooden bases, with two folding instruction sheets (193 by 121mm), housed in original box (205 by 141 by 30mm), with lithograph title vignette to lid in German, French and English, with trade label to underside.

Dimensions
164 by 305mm (6.5 by 12 inches).

The instructions explain the charming story that forms the background of the game: “Six pretty girls met one day in a large park on a grass-plot adorned with thousands of spring flowers, for the purpose of playing some game or other, after they had been learning their task. The game of four corners appeared stale and insipid to them, and being moreover six in number, but four could participate in it, though each was desirous of contributing to the general diversion, consequently the question arose: what is to be done? when one of the girls hit upon the game, which we are going to explain and which, thanks to our figures for it, may even be played by two only.” Indeed, on the lid of the game’s box is a lithograph vignette showing the six young ladies strolling through a pleasant garden.

The instructions further explain that the object of the game is to be the first to assemble a line of three girls according to the colour of their gowns; of the six figures, three are painted with rose-coloured gowns and three blue. In reality, it is an elaborately decorated variation on noughts and crosses, which itself had its origins in the older and much more complex game named ‘Nine Men’s Morris’. As the instructions further explain there are “thousands of combinations by which your endeavours may be crowned with success and which may prevent your adversary from gaining his [sic] end”.

The game was undoubtedly designed for wealthy young ladies to enjoy on a “cloudy and cold” day, “either in some hall or parlour”. Also included is a background of an idyllic castle that could be set up around the main board for those girls not lucky enough to have their own.

We have not been able to identify the game-maker, although it is the typical work of a 1840’s German toy-maker. A rather bold, but unknown monogram ‘ACC’ appears at the foot of the lid, and there is also a trade label on the underside of the box, naming ‘J. Kunge’ who traded in ‘jouets d’enfants’. This indicates that the game was sold from his address of Treurenberg No. 30 in Brussels before 1838, when his business name changed to ‘Stahl-Kunge.’



A game of thrones

20 WALLIS, E.
British Sovereigns.

Publication
London, E. Wallis. [c1838].

Description
Lithograph board with original hand-colour, dissected into eight sections and laid on linen, folding into the original publisher's cloth-covered boards, ornamented and lettered in gilt and blind, with 36pp. printed instruction booklet, with original blind-stamped flexible cloth, with minor discolouration and spotting, and a few minor wormholes.

Dimensions
470 by 610mm (18.5 by 24 inches).

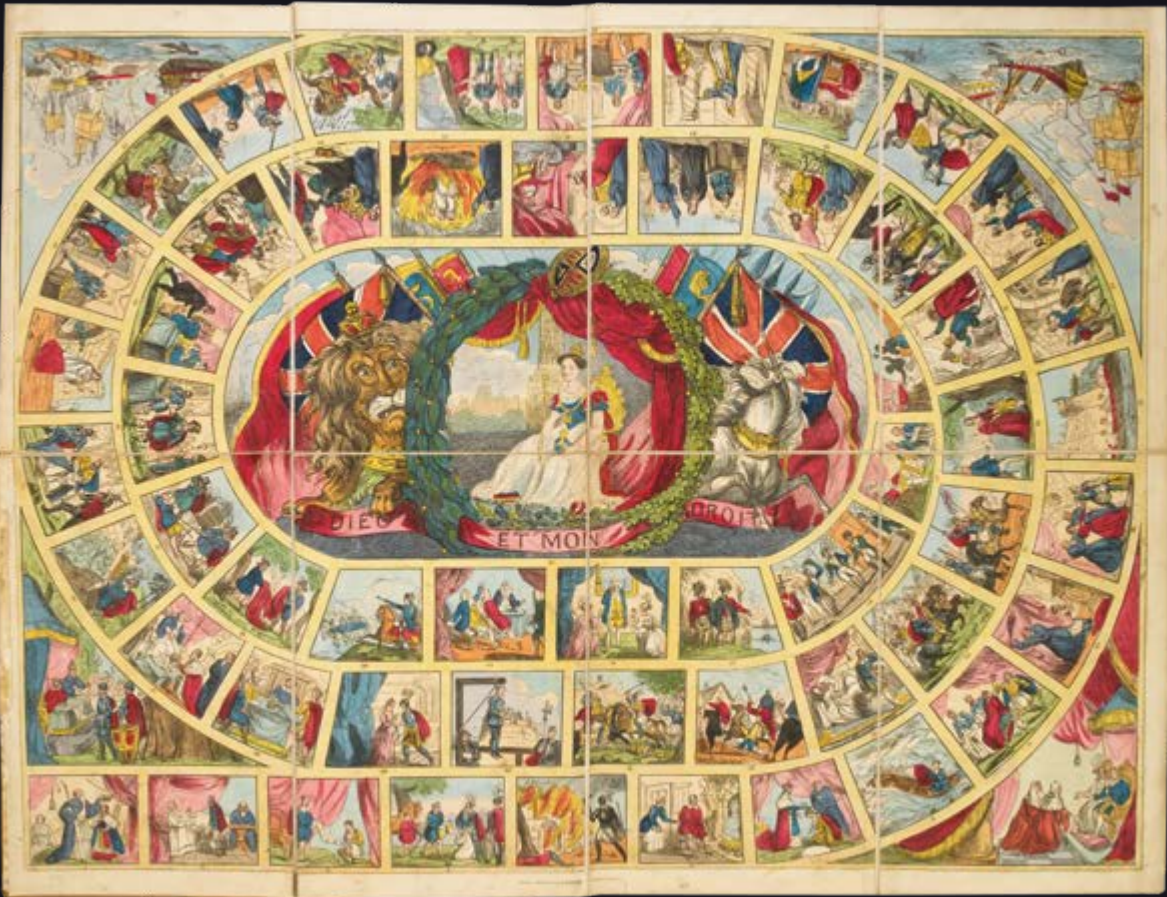
References
Francis Reginald Whitehouse, 'Table Games of Georgian and Victorian Days', 1887, p25ff.

A highly detailed and colourful board game, transporting the players through over a millennium of English history and monarchs.

In addition to a set of rather complicated rules involving the cutting-up and distribution of certain tokens, the principle aim of the game is to race to the centre of the board via 54 squares. Each of these depicts vignette of an important moment in British history, from the reign of Egbert, 'the first king of all England' up to that of Victoria. Players could win rewards or face forfeits during the race, allowing them to skip squares or forcing them to return.

The first version of the board game appeared in 1820, according to Whitehouse, when the board featured King William IV at its centre. His portrait, however, was erased for the present edition, which seems to have been made after, or perhaps for, the accession of Victoria in 1838. The accompanying booklet, however, may not have been updated since the latest historical date included is that of the Slavery Abolition Act in 1833.

Edward Wallis (1787-1868) is described in contemporary street directories as a 'Dissected Map & Puzzle Maker'. His father John Wallis was a very successful games and map publisher until his death in 1818 when the business was inherited by his two. Edward retired from business in the mid-1840s by which time he also owned a timber yard in Clerkenwell, presumable for the production of puzzles.



From Roman Britain to Queen Victoria

21 SALLIS, William

Amusement in English History. A Game exhibiting the most remarkable events from the time of the Britons.

Publication
London, William Sallis, Cross Key Square, [c1840].

Description
Hand-coloured lithograph, dissected and mounted on linen, with 32pp. rules, paper wrappers, folding into blind-stamped green cloth covers, title lettered in gilt, spine worn.

Dimensions
500 by 635mm (19.75 by 25 inches).

References
Whitehouse p.24; V&A E.1782&A-1954.

This board game reflects English history and was published at the beginning of the reign of Queen Victoria. Dramatic social changes were taking place and the idea of teaching through this form of play was quickly falling from favour. However, with the accession of the new queen in 1837, a number of games were updated to include her coronation and marriage. The game consists of portraits of 40 British kings and queens, together with a famous event from their reign - making a total of 80 squares.

Rules

- I. The Card sold with the Game is to be divided. The Letters are to mark the players' position on the Game; the Numbers and Blanks are to be placed in a lady's reticule or bag.
- II. Draw for the first player; the highest number to begin.
- III. Each player on drawing a number is to place his letter on the same number on the Game, unless otherwise ordered in the directors, which must be read aloud. When it is his turn to draw again, he must add his number to the one where his letter stands, and remove it accordingly. If he draws a blank, he must remain where he is. Each card is to be returned to the bag.
- IV. The game is to proceed in this manner till some player arrives at the Marriage of Queen Victoria, who wins the game.
- V. When a player is sent back, he is not to read the Directions, but wait his turn to draw again.

The history of each reign may be read or omitted at the time of playing, as the players think fit.

Following the Rules are the Directions which accompany most but not all of the medallions. These must be followed when playing the game.

Following the Directions are the descriptions of each of the medallions which may or may not be read aloud during the game and these can be omitted if all the players agree. The first describes the pre-Roman Britons and the last Queen Victoria and includes her marriage, February 10, 1840 but not the birth of her first child in 1841. This suggests the date of 1840.

The medallions are arranged with No. 1 in the top left corner, 16 in the top right, 17 starts on the left as the second row; this pattern continues until No. 80 in the bottom corner of the right at the end of the fifth row.

William Sallis (1782-1865) was a bookbinder and producer of table-games and puzzles. Among his other table-games were, a 'Dioramic game of the overland route to India' (c.1853); 'Why, what and because; the road to the temple of knowledge', (c.1855); and 'The Pyramid of History' (c.1850).



One of the earliest game maps featuring the United States

22 WALLIS, Edward

Game of the Star-Spangled Banner.

Publication
London, E. Wallis, Skinner St, [c1842].

Description
Hand coloured engraved map with aquatint, dissected and mounted on linen.

Dimensions
680 by 500mm (26.75 by 19.75 inches).

References
Whitehouse p. 44.

Wallis's rare and entertaining map of the United States.

This scarce and beautiful instructional game was to be played as a lotto, each player moving around the finely detailed map which is crowded with vignettes of American life and wildlife. 'It is probably the earliest game to utilise a map of the United States' (Whitehouse).

The game aimed to teach an English audience about the United States, some of the descriptions in the rule book - present in the British Library copy, however not sold with the current example - must have astounded the young players, with the entry on Arkansas restricted to the "lynch law", and a number of references to slavery including, "The slave-holders of the southern states are extensively supplied from the markets of Virginia, where negroes are reared for the purpose of sale and traffic... the last taint of negro blood subjects an individual to this degraded condition". Some of the descriptions of American Wildlife too, must have been alarming, such as that of the Turkey Buzzard, "this bird feeds on carrion, and if attempted to be taken, vomits the contents of its stomach in the face of its pursuer, emitting the most intolerable stench"; and the Grizzly Bear, "The largest and fiercest animal on this continent. His very name is dreadful, as his disposition is bloodthirsty". Games of this period are rare, particularly in such fine condition.

The map serves as the frontispiece for Whitehouse's reference book on table games.



An early, striking and rare American cartographic game

23 WALLIS, Edward [after] & Kollner, Augustus [litographer] & Sinclair, Thomas [printer]

National Game of the Star Spangled Banner, Or Geographical & Historical Tourist through the United States & Canada.

Publication
Philadelphia, L. I. Cohen & Co, [1844].

Description
Lithograph, hand coloured, dissected in two sheets and mounted on folding boards. Boards backed with decorative paper and bearing large (9 by 6 inches) printed label, hand coloured.

Dimensions
510 by 422mm (20 by 16.5 inches).

One of the earliest published American cartographic games and one of the earliest American pictorial maps, based on one of the same title published in London by Edward Wallis.

This fine pictorial map covers the eastern United States and Canada, the limits as then existed, from the northern shore of Lake Superior to the tip of Florida and northern coast of Cuba, and west to east from Vermillion Bay, Louisiana, to the Maine / New Brunswick boundary. Images within each state depict the principal towns, cultural features, local commerce, fauna and flora, and so on. 146 numbered circles dot the map, providing the way points for a roll-and-move style game.

Unfortunately, all known surviving examples of the game lack the playing cards and pieces called for in the pamphlet of directions, and the pamphlet is known in only two copies, neither of which has been digitised. However the rules can be reconstructed in part from those issued with the London edition, published by Wallis in or around 1842.

“The game begins out at sea, with the sighting of “The great Sea Serpent. Much astonishment was created in 1817, by accounts of this monster having been seen, 90 feet long, and rearing its head out of the water as high as the topmast of a ship! ...”. The travellers then make landfall on Long Island, and disembark at Brooklyn, before making a circuitous tour which ends back at New York where “Whoever first arrives at exactly this number, wins the Game.”

“The tour includes each of the state capitals, and those of the new territories, as well as Washington, with a diversion into Canada, and includes important geographical features and landmarks such as Niagara Falls, Chesapeake Bay, the Great Lakes, the rivers Mississippi, Missouri, Tennessee, Ohio and others.” (Baynton-Williams, 138)

However Wallis’ version gives a generally negative, “British-tinted” view of America. To give a flavour of the British version, another writer summarises its narrative structure as follows:

“Players advance when the Empire does, particularly on the issue of slavery, which is a consistent topic in board games published in the first half of the century.

In their tour of the United States in Edward Wallis’ Game of the Star-Spangled Banner, players lose turns, enduring forced stasis to contemplate slave markets, slave labour, and even a lynching. Their progress in the game draws to a halt, effectively checking advancement because of this backward practice in the United States.

Though the second half of the game bears the title “Emigration to the United States,” the game’s checks to progress effectively quash any plans a player may have to emigrate south of the St. Lawrence River.” (Norcia)

In the description for stop no, 48 (in Virginia), Wallis’s book of instructions comments about slavery:



“Slaves. The slave-holders of the southern states are extensively supplied from the markets of Virginia, where negroes are reared for the purpose of sale and traffic. While here, however, they are maintained in a state of comparative comfort. As many as four thousand have been sold in one year, and the least taint of negro blood subjects an individual to this degraded condition.”

And for no. 90, in Arkansas, Wallis describes frontier justice:

“Lynch Law. (Arkansas) An odious practice, too frequently indulged in, in the states which are at a great distance from the general government. It is no other than a mockery of justice, by which persons who offend against the popular opinion, are tried and executed by illegal and self-constituted judges.”

Surely Philadelphia publisher Philadelphia L.I. Cohen would have adapted the instructions to provide a more positive gloss on American culture of the period, but also to correct and update the notes.

The game is based closely on one published in London by Edward Wallis (1787?-1868), son and heir of John Wallis, Sr., (1745?-1818) and brother of John Jr. (1779?-1830). The three men were famed map and game-makers, in their day the leaders in this field in England.

This version of the map was lithographed in Philadelphia, presumably by Augustus Kollner, who signed the title label, and printed by the lithographer Thomas Sinclair for publisher L. I. Cohen. Cohen is something of a mystery. He is recorded in Philadelphia, as a stationer operating on South Fourth Street in 1844 and 1845, while advertising as a manufacturer and wholesaler. Cohen sold the stationery business, including his premises, to Samuel Hart & Co., the partnership of Samuel Hart and Isaac Levy, in November 1845. Hart and Levy placed an extensive advertisement when they took over, noting that they

“have just published the laughable Game of What d’ye Buy, by Professor Punch; also the National Game of the Star Spangled Banner --- they also have the agency for the following popular games which they offer to the Trade at publisher’s prices, viz: Dr. Busby; Mansion of Happiness; American Eagle ... Game of American Revolution.” (Sunbury American and Shamokin Journal, November 22, 1845, vol. 6, page 4).

The map was advertised by Cohen, in the run-up to Christmas 1844, in two advertorials, one reading as follows:

“AMUSEMENT AND INSTRUCTION. Messrs. L. I. Cohen & Co., 27 South Fourth street, have hit on an admirable plan to win the attention of youth to the study of the Geographical and Historical peculiarities of the United States and the Canadas, by uniting with it an absorbing chance pastime or game, on a picturesque Map. It is called “The National Game of the Star Spangled Banner --- or, Geographical and Historical Tourist through the United States and Canada.” Look to it, parents.” (Philadelphia Saturday Courier, December 21, 1844, p. 3)



24 WALLIS, Edward

Wallis's New Game of Wanderers in the Wilderness.

Publication
London, Edward Wallis, [c1844].

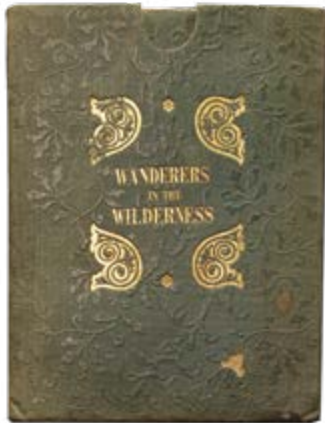
Description
Engraved map with aquatint, dissected and mounted on linen, fine original hand-colour, folding into original red cloth slipcase, lettered in gilt, with original 16pp. instruction booklet.

Dimensions
665 by 510mm (26.25 by 20 inches).

This scarce and beautiful instructional game was to be played as a lottery, each player moving around the finely detailed map crowded with vignettes of South American life and nature. The game aims to teach an English audience about Latin America.

The game starts at Demerara, one of the three colonies that made up British Guiana. The intrepid traveller is welcomed by the local plantation owner. He offers the player a tour of this estate where he employs “about two hundred negroes, who were formerly slaves, but I now pay them a regular wage; and find I am a gainer from the abolition of the old system”. He goes on to state the clothing that should be worn: no shoes or stockings are needed as you will find “no burning sands as in Africa” and “rocks are rare”. “A hat, a shirt and a pair of light trousers, will be all the clothing you will require”. Two native Indians will be the venturer’s guide and by the use of their deadly blow-pipes and arrows will provide him with “feathered game, venison, and wild pork, or beef” and defend him from the “treacherous Cougar or more ferocious and powerful Jaguar”.

Throughout his journey, the traveller has to content with, and marvel at, many of the natural wonders of the continent, including: the Coulacanara (16) who had just “dined off a stag, the horns of which are sticking out of his mouth”; Vampire Bats (64) that “attack travellers sleeping in the woods at night, and suck their blood, though without causing any pain. The effects have been however much exaggerated, as they have never known to produce death”; and (77) “the Indians bring the monkey they have shot, we will boil and have him for our dinner with some Cassava bread. His flesh is like kid, but the appearance of the dish is not prepossessing, it looks so much like a child”



A walk in the park

25 FECHNER, F.

Der Wildpark: The Zoological Garden.

Publication
Guben, F. Fechner, [c1845].

Description
27 shaped and hand-coloured lithograph pieces mounted with blue paper backing on wooden stays, housed in original light blue box (140 by 182 by 28mm), with hand-coloured lithograph title vignette pasted to lid, bordered by embossed paper.

Dimensions
140 by 182mm (5.5 by 7.25 inches).

A game based on the Wildpark created in 1843 by the Prussian court gardener Peter Joseph Lenné for King Frederick William IV.

Located adjacent to Sanssouci at Potsdam, the park was for the private use of the King of Prussia and, unlike Sanssouci park, was not open to the public. Not that this deterred the publisher Friedrich Fechner from imagining it. The game is made up of pieces including fallow deer, red deer, roe deer, mountain reindeer, wild boar and rabbits. There are also pines and oaks, a babbling brook, three bushes and shrubs, wild mushrooms, and three rustic fences.

Fechner’s business was situated in Guban, Brandenburg, the same state as Potsdam. He also shared several imprints with Joseph Myers, the London toy seller, which may account for the dual German and English title. Further evidence that Fechner was involved in the British market is found in two of his other publications, ‘The German emigrants or Frederick Wohlgemuth’s voyage to California...’ translated by Leopold Wray of 1840, and ‘Little Tales for Boys’, which was a joint imprint with Myers.



Rare game map of the world

26 SALLIS, William

Picturesque Round Game of the Geography, Topography, Produce, Manufactures and Natural History of various countries of the World.

Publication
London, William Sallis, Cross Key Square, Little Britain, [c1845].

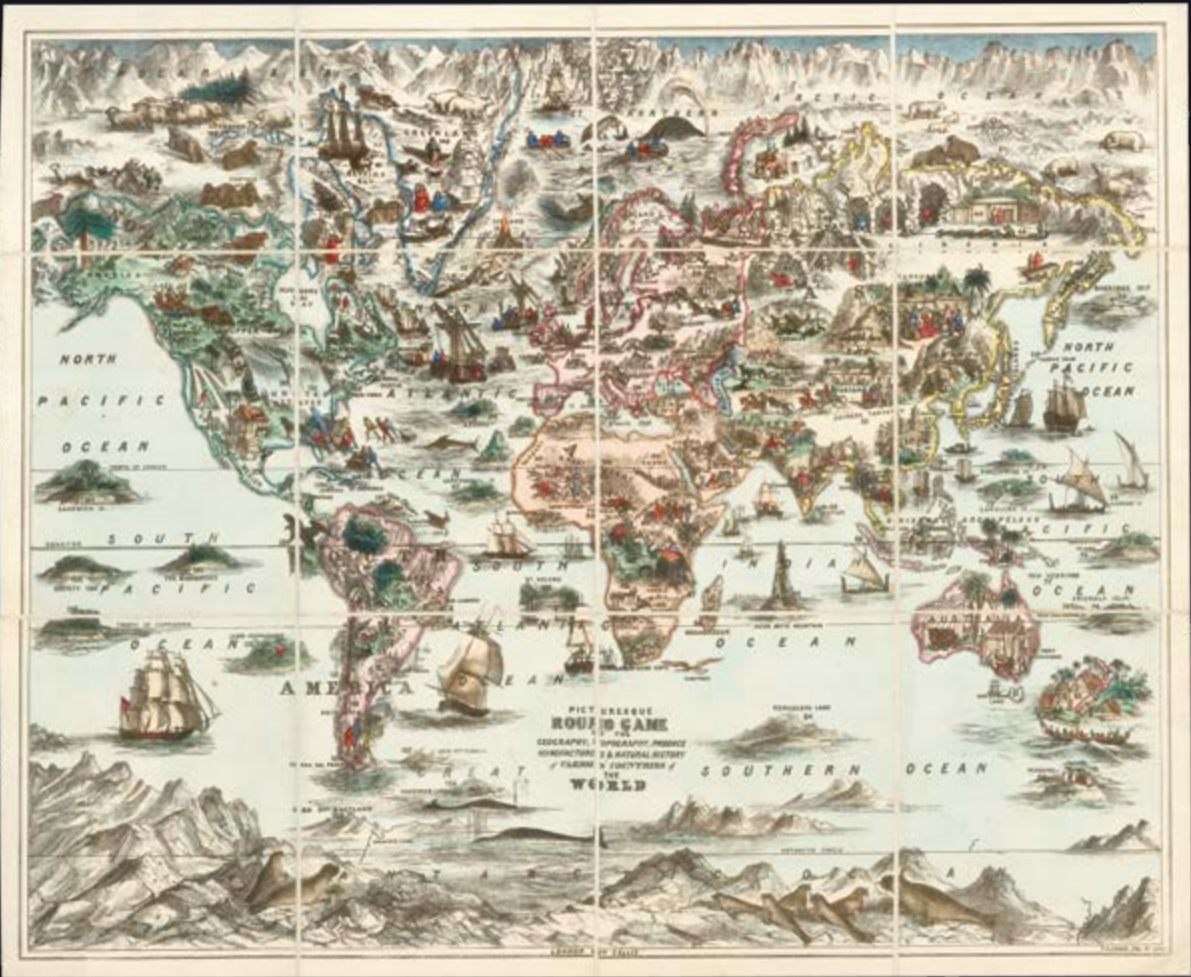
Description
Hand-coloured lithograph map, dissected and mounted on linen, with original rule booklet, folding into original red cloth covers, tooled in blind, title in gilt to upper cover.

Dimensions
635 by 520mm (25 by 20.5 inches).

The player begins the game in England, where all great journeys should begin. The accompanying booklet states that, “London, its capital, is the most extensive seat of commerce in the world”. From London the player travels through Europe, Asia, Africa and the Americas. He finally ends his journey at Raiatea, the largest of the Society Islands: from here, the player can “procure a passage in the first ship he can, and take his departure for his native place”.

As well as information about the various countries of the world, the booklet gives information on indigenous flora and fauna: the vultures are said to be “the most useful animals in South America; there is a penalty of five pounds, if any one is known to kill them, they being found useful in those hot climates, in removing all dead animals and other garbage upon which they feed”; and the ideal requirements for “a good sledge dog” are given in Siberia as “not less than two feet seven inches in height, and near four feet in length. A team of them usually consists of twelve”.

William Sallis (1782-1865) was a bookbinder and producer of table-games and puzzles. Among his other table-games were, a ‘Dioramic game of the overland route to India’ (c.1852); ‘Why, what and because; the road to the temple of knowledge’, (c.1855); and ‘The Pyramid of History’ (c.1850).





Cartographic game board celebrating the British Empire in India

27 BARFOOT, J[ames] R[ichard]

L'Orient or the Indian Travellers, fA Geographical Historical Game.

Publication
London, David Ogilvy, [c.1847].

Description
Lithograph with full original wash color, segmented and mounted on linen as issued. Minor foxing and soiling, seams reinforced on verso, folding covers no longer present.

Dimensions
560 by 745mm (22 by 29.25 inches).

References
V&A B.11-1997.

An attractive, rare and mysterious game board, likely designed to capitalise on public interest following the successful conclusion of the First Anglo-Sikh War, of 1845-46.

The central part of the game is a map of Europe, Africa and Asia, with three sailing routes from England to India outlined, with the Atlantic Ocean route featuring tiny circular panels numbered 1-9. The map is surmounted by views of Calcutta, Madras and Bombay, as well as six medallion portraits of British sovereigns from George I to Victoria, with the dates of their reigns indicated. Below and flanking the map, thirtysix dated vignettes depict important events from the history of the British in India, with each vignette framed in an unusual twining vine border. Scenes of interest include the Black Hole of Calcutta (1756) at the lower left corner, the burning fleet at the Battle of Yangon in the First Anglo-Burmese War (1824) at the lower right, the wives of the Sikh Emperor Ranjit Singh committing sati on his funeral pyre (1839) at the upper right corner. The latest date given is 1846, on a battle scene from the Anglo-Sikh War at upper right.

As with other games of this type, L'Orient would have been accompanied by an instruction booklet, place markers for each player, and a “totem” (similar in function to dice, which were considered déclassé). The players would have used the totem to determine the number of squares to be moved. When they reached a new square, they would likely have been required to read aloud the details of the relevant event in the accompanying booklet and to identify the sovereign then on the throne. The role of the central map with its three routes to India is unclear, as are the requirements for victory in the game.

Between 1842 and 1879 David Ogilvy and family members produced and/or published at least 200 games, including “Games on Sheets” (board games and card games), “Games in Boxes” (mainly card games, charade games, question and answer games, word games, quartette games and domino games), and Dissected Puzzles.” (Richard Ballman, presentation abstract in the on-line program for Board Game Studies Colloquium XVIII, p. 25)

The British Museum describes James Richard Barfoot (1794-1863) simply as a “painter/draughtsman.”



L'ORIENT

OR THE
INDIAN TRAVELLERS



A GEOGRAPHICAL

HISTORICAL GAME



A rare example of a mosaic children's game

28 FABER, G.W.
*Blumen-und Figurenspiel - Le
Jeu de Fleurs et de Figures - The
Figure and Flower Play.*

Publication
Nürnberg, G.W. Faber, [1849].

Description
67 (of 68) wooden trapezoids in various
shapes, sizes and colours, with lithograph
guide-sheet with original hand-colour, with
housed in original wooden box (140 by 140
by 15mm), with hand-coloured lithograph
to lid, wood slightly warped, with some
minor dust-soiling and rubbing.

Dimensions
225 by 360mm (8.75 by 14.25 inches).

References
Johann Lothar Faber, 'Die Bleistift-Fabrik
von A. W. Faber zu Stein bei Nürnberg in
Bayern', 1863, p20.

Rare floral mosaic puzzle from an interesting period of game-making.
From the 1830s to 1850s there appears to have been a brief trend
for mosaic-form games. These eventually gave way to instructional toys
with more sophisticated educational concepts, and are therefore very scarce.
Advertised in Munchen in 1849, the present game is composed of
68 pieces, all of different sizes, shapes and colours, that were to be laid down
on the accompanying guide sheet. Young children could thus improve
their knowledge of shapes, colours and designs, and indeed the charming
scene on the lid of the box, drawn by Georg Wolfgang Faber, shows a
mother sitting at a table with her two young sons, playing the game.
Deaf-mute artist A. W. Faber is noted for producing some of the
finest and inventive games of the mid-nineteenth century. Apparently in
1858 a group of unscrupulous businessmen took advantage of his disability
to con him into allowing his name to be used on a counterfeit pencil.



Encyclopedie des Enfants

29 DURU, H & DONJEAN, G

Encyclopedie des Enfants.

Publication
Paris, H. Duru Editeur, Litho. H. Jannin, [c1850].

Description
24 cards, 12 with hand-coloured lithographed scenes, three in manuscript, repair to one, minor loss to one, housed in the original box (155 by 125 by 20mm), the lid with hand-coloured lithograph label, with the lithograph instruction sheet with manuscript signature pasted to inside lid; box lightly worn and dust-soiled and with some discreet repairs to the joints.

Dimensions
105 by 132mm (4.25 by 5.25 inches).

Rare French game designed to teach children about the twelve subjects: grammar, arithmetic, geography, history, astronomy, natural history, art, design & sculpture, architecture, agriculture, commerce, and navigation.

The set is made up of 24 question and answer cards, each question card followed by a response card, giving the appropriate answer. The game is evidently intended for boys and girls alike, with a young lady depicted on the geography card alongside figures representing the continents of Asia, Europe and America. Contributing to its form as both an instructional tool and a memory game, are the bright and vibrant hand-coloured illustrations featured on each card.

We have been unable to find any reference to this game in particular, although the publisher H. Duru, the lithographer H. Jannin, and the artist Gustave Donjean worked together in producing several such items during the mid-nineteenth century. Hugues Duru began his activity as a bookseller and publisher of games in the 1830s, before which he had been a teacher in Paris and had published grammars and other educational works.

The artist of the present cards is likely Gustave Donjean, who collaborated with Duru on a number of other games at this time. He was born in St Michiel and exhibited at the Paris Salon in 1865 and 1868. He appears to have progressed from illustrating toys and games to supplying designs for sheet music covers, portraits and illustrations for magazines, papers and journals.



The Comic Girl, in full swing

30 FABER, George Wolfgang

The Comic Girl. Amusement with a Swinging Pendulum Figure in Many Forms - Das komische Mädchen. Unterhaltung mit einer Pendelfigur in vielerlei Gestalten. - La fillette comique. Amusement par une figure à penduler de divers aspects.

Publication
Nürnberg, George Wolfgang Faber, [c1850].

Description
A wooden stand and leaded pendulum with hand-coloured lithograph of girl, with six interchangeable heads and five hats and bonnets, all heightened in gum arabic, housed in original box (150 by 130 by 45mm), with hand-coloured lithograph to lid, with title in English, German and French.

Dimensions
(Box) 47 by 150 by 132mm (1.9 by 6 by 5.2 inches); (The largest piece) 175 by 120mm (6.9 by 4.7 inches).

References
Johann Lothar Faber, 'Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern', 1863, p20.

A delightful mechanical toy with interchangeable pieces allowing the user to assemble different figures: a young woman with ringlets, apparently 'The Comic Girl' of the title, a rather severe old woman, a black woman, a cat, a rabbit and a chicken. Moreover, there are five different options for the women and girl's headwear, including a variety of bonnets and hats. The mechanism rocks the figure to and fro, giving the illusion of a nodding head.

Deaf-mute artist A. W. Faber is noted for producing some of the finest and inventive games of the mid-nineteenth century. Apparently in 1858 a group of unscrupulous businessmen took advantage of his disability to con him into allowing his name to be used on a counterfeit pencil.



“National Gallery. Contains a choice collect of pictures”

31 HILLS, C. D.

A Ride Through London. New Panoramic Game.

Publication
London, J. A. Reeves, Dartford, Kent, [c1850].

Description
Lithograph panoramic game original hand-colour, on two sheets joined, tear to old fold, folding into original card covers, with rules to upper pastedown, counters and cards in pocket, upper cover with lithograph pictorial title.

Dimensions
155 by 1040mm (6 by 41 inches).

A race game through the streets of London, from The Tower of London to Buckingham Palace.

Any number of players can play the game. At the beginning of the game each player places six tokens in the pool, retaining a certain amount of tokens to pay fines etc. The players then take it in turns to either through the dice or draw charts (number 1-6 - present here in the wallet), and move around the board. On various squares the player is asked to pay a token for the handsome cab; if they land on the prison they miss a turn; and if they breakdown (no.42) they must go back to the hospital (no.32). The winner, and the person who takes the majority of the pot is the first to reach Buckingham Palace (no. 50). Dotted along the route are 10 vignette views of London landmarks, each with a short explanation: The Tower of London; The Royal Exchange; St Paul's; General Post Office; Temple Bar; British Museum; National Gallery; Horse Guards; West Minster Abbey; and Buckingham Palace. Below and above the route is a naval scene, with naval ensigns, celebrating the power of the Royal Navy.

J. A. Reeves (fl.1850-1870) was a publisher of children's games, including The Overland Mail from England to India; Russia versus Turkey; and Prophetic Index and Path to Matrimony.



Fireside travellers race round London

32 SALLIS, William

*Paul Herbert's Visit to London:
A Merry Round Game for Fireside
Travellers.*

Publication
London, William Sallis, 1850.

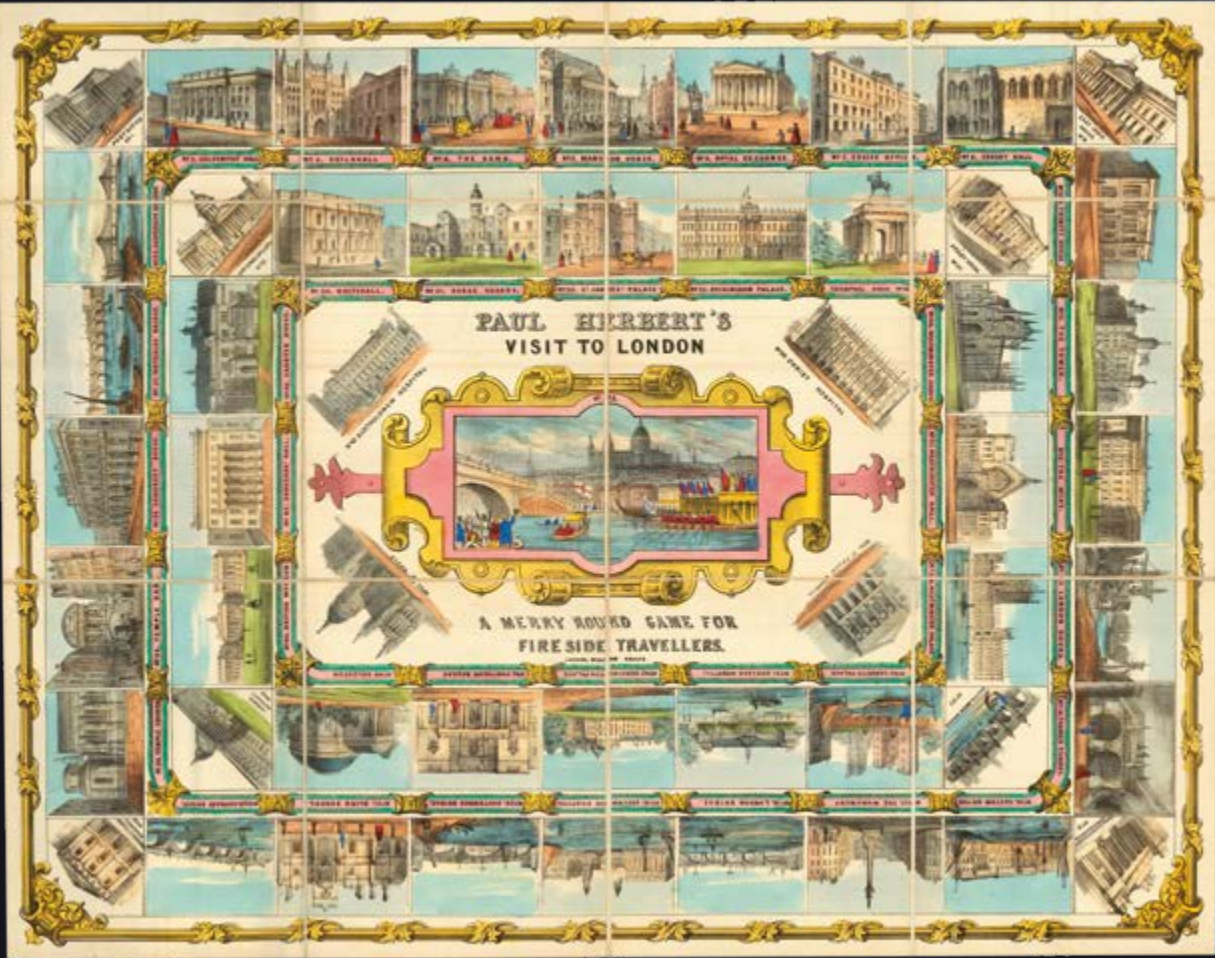
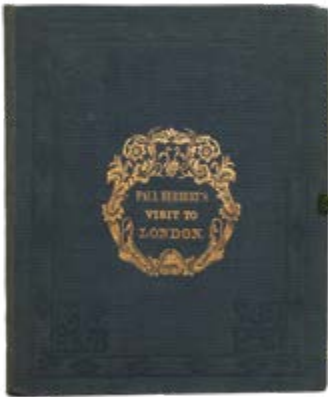
Description
Hand-coloured lithograph, dissected and
mounted on linen, folding into original
green cloth covers, lettered in gilt.

Dimensions
510 by 640mm (20 by 25.25 inches).

Based on a tour of London, this board game features 53 views of the capital's various buildings. The track around which players, or 'fireside travellers', must race begins at the Post Office on square one, and ends St Paul's Cathedral on square 53, seen from across the Thames. At the centre of the playing area is a cartouche depicting London. From the title, it appears that the narrative of the game is based on a visit made to capital by one Paul Herbert, although it is not clear whether this is a real or fictional person.

William Sallis (1782 - 1865) was a publishers of board games, card games, jigsaw puzzles, and maps from his premises at 5 Cross Key Square, London. Sallis' career spanned and reflected the transition from games being mounted on linen, folded, and pasted into embossed and gilded covers, to games mounted on the far more economical cardboard. The 15 board games he produced used both formats, the present game being an example of the former style.

Extremely rare. We are only able to trace one institutional example: that held at Princeton University.



The London transport game

33 LANGE, Wed. de [and] VAN EK

*Nieuw Gezelschapspel
Tentoonstelling Van Londen.*

Publication
Haarlem, Wed. de Lange & van Ek, [c1850s].

Description
48 engraved cards, 2 dice, printed set of rules, all housed in original wooden box with publisher's label, minor loss and crinkling to label.

Dimensions
(box) 150 by 110 by 25mm (6 by 4 by 1 inches).

This turn-based Dutch card game offers a tour of London. Six series of eight cards display engraved images of different features of the capital, from its monuments to its machinery, and of course its inhabitants. The two dice are used in turn by players to draw cards. The accompanying instruction sheet reads:

“This Game consists of 48 lithographed Cards, representing the Means of Transport to and in London, as well as various Pictures of Objects of the Exhibition, which are distributed face down among the players; there are 6 or 8 cards left, which must remain on the table.

After this, the stipulated amount is put into the Pot by each of the players; whoever has the Coat of Arms of England under his cards, begins the Game by rolling the Dice until he reaches No. 1; if he does not roll a No. 1 in three throws. 1, the turn passes to his right Neighbor; if now No. 1 is thrown, all those who have cards with a No. 1 must put it near the Pot; whoever has the big diamond receives three tokens from each of the players; whoever has the globe receives two tokens from each of the players; whoever has the glass palace must pay three pennies entrance into the Pot; whoever has the Magnet must pay a penny to each of the players. Then each take turns to throw, and put the number which he has rolled, and must be printed on his card, into the Pot; if that number is not on any of his cards, he can take one from the remaining cards or wait until his turn comes again; whoever discards his cards first wins the Pot, and receives from each players as many pennies as he has left cards.

P.S. If the coat of arms of England is among the remaining cards, one has to go again.”



“Revolver to shoot round the corner”

34 SPOONER, William

Game of The Great Exhibition of 1851.

Publication
London, William Spooner, 379, Strand, 1851.

Description
Hand-coloured lithograph dissected and mounted on linen, folding into green cloth boards, with publisher's label, rules pasted to upper pastedown, spine frayed.

Dimensions
490 by 615mm (19.25 by 24.25 inches).

An unabashedly politically incorrect board game, in which people from around the world meet in London at the 1851 Great Exhibition. Caricatures of all races, creeds, and occupations are encountered as players make their way around this ‘game of the goose’ published by William Spooner. Each nation is caricatured and depicted with their wares that they intend to exhibit at the Crystal Palace.

A Chinese gentleman holds a small shoe dangling from a fishing rod, which magically makes the foot “small and beautifully less”, together with a drawing teapot from Nanjing; France has “has a waist contractor and tight lacing machine”; America not only brings tickets to a Jenny Lind concert (the famous Swedish opera singer, who toured America at the invitation of the showman P. T. Barnum), but also a gun that could shoot round corners. This is a reference to the Hartford inventor Samuel Colt (1814-1862), who brought 500 of his new Colt revolvers to display in the Exhibition. Whilst an African is shown holding broken bonds, with the self-congratulatory text below: “Africa with the chains Great Britain has broken”.

Curiously the game has 76 squares, rather than the usual 63, with the game ending at The Crystal Palace, where all the travellers meet.

William Matthias Spooner (1796-1882) was a publisher and printseller working in London. He specialised in children’s instructional games.



COMIC GAME OF THE GREAT EXHIBITION OF 1851.

The Game is played with a Tictac; and each player has a figured mark, with which he takes his position on the Game according to the following Rules—

RULES.

1. Divide by lot the order of playing, first round, third, &c.; and make a pool by each player putting in four coins of four or six.
2. The first player is then to spin the wheel and to place his mark on the game on the same number he spins up. The second player now spins the wheel, and moves to the number he spins up. The other players do the same in succession.
3. When all have spun the wheel, it comes to the turn of the first player to spin again, who adds the number he then spins up to the number his mark occupies in the game, and moves to the number making the total.
4. Each player after spinning the wheel in his turn, moves his mark according to the same rule, and the game is then continued.
5. A player placing his mark on a number, not according to the correct addition of the two numbers (this can be turned up and the one he occupies) is to pay a fine of three coins and go back to his former place.
6. If a player arrives at a number already occupied, he is to go back to his former place.
7. The Court with the names of Nations is to be cut into 12 square tickets, which are to be placed in the pool. When a player comes to a number marked "Prize," he takes from the pool the ticket having the same number, and which has also the name of a Nation. As there is only one ticket for each nation, the first comer on the number is the winner of the prize.
8. The Game is terminated by a player coming into No. 76, the External view of the Crystal Palace of the Exhibition. This player is entitled to the ticket marked "Game." The players then exhibit their Prize Tickets, and he who takes the greatest number is entitled to the pool; but the ticket marked "Game," counts as three Prize Tickets. If two or more players have the same number of Prize Tickets, the pool is divided equally among them, unless the holder of the ticket, "Game," be one of the party, in which case he is the winner, and takes the pool.
9. The players who go beyond No. 76, are to pay three coins and move the Game in their next turn from No. 76. The Game is to be so continued, until a player comes into No. 76.
10. All the Prizes are to be paid to the pool, and the rewards taken from it.



A tour round The Great Exhibition

35 SPOONER, William

Illustrative Game of The Great Exhibition.

Publication
London, William Spooner, 379, Strand. [1851].

Description
Hand-coloured lithograph dissected and mounted on linen, game instructions pasted to upper paste-down, folding into red cloth boards with publisher's label.

Dimensions
500 by 630mm (19.75 by 24.75 inches).

References
Whitehouse p.41.

A game showing the wares and splendours of the Great Exhibition.

The game is akin to snakes and ladders with plays moving forwards and backwards depending on what number they throw. Numbers 1 and 6 force you to move back the required number of squares, whereas throwing a 2,3,4, or 5 enables you to move forward. If you manage to move off the board ie by throwing a 1 at the start (The Turkish Court), then you are forced to miss your go, pay 4 counters into the pool, and restart the game from no.12 The Indian State Chair. Throughout the game various squares require you to pay in or take from the pool. After touring through the exhibition, seeing such delights as the Coalbrookdale Dome; The Koh-i-nor diamond; and the Unhappy Child, the winner is the one who reaches The Transept and Crystal Fountain, and collects the pool.

William Matthias Spooner (1796-1882) was a publisher and printseller working in London. He specialised in children's instructional games.



Harlequin’s journey to the Great Exhibition

36 SPOONER, William

Harlequin’s rambles through Europe: a game.

Publication
London, William Spooner, 379, Strand. Novr. 3rd. 1851.

Description
Hand-coloured lithograph, dissected and mounted on linen, rules pasted to upper pastedown, folding into green cloth covers, with publisher’s label rubbed.

Dimensions
560 by 425mm (22 by 16.75 inches).

References
Not in Whitehouse.

Spooner for this game has employed the pantomime characters of Harlequin, Columbine, Clown and Pantaloon, as, “The movements of these characters in a Christmas Pantomime, it is well known, have little or no local or geographical connection, jumping as the personages do from one country to another, without caring to observe the ordinary routes”. Thus affording the player to be in the mountains of Switzerland on one turn and Egypt sands the next.

The game is played with a totem marked with F (front), B (back), L (left), R (right). The player begins at the bottom of the board on the image of a compass, and moves around the board depending what letter they spin. As is common various forfeits are to be paid depending on what square no lands on, for example a player has to pay two tokens in France as the get involved in a game of frog leap. Curiously, and much to the annoyance of the other players Harlequin is free of an fines or forfeits. The winner of the game is the first to reach the entrance to the Great Exhibition.

William Matthias Spooner (1796-1882) was a publisher and printseller working in London. He specialised in children’s instructional games.



“This Temple for the enshrinement of the worlds industrial treasures”

37 BETTS, John

The Royal Game of the Gathering of Nations.

Publication
London, John Betts, 115 The Strand, [1851].

Description
Lithograph game, hand-coloured, dissected and mounted on linen, 23pp rules booklet, with 21[pp] catalogue at end, all housed in green cloth slipcase, with publisher's label.

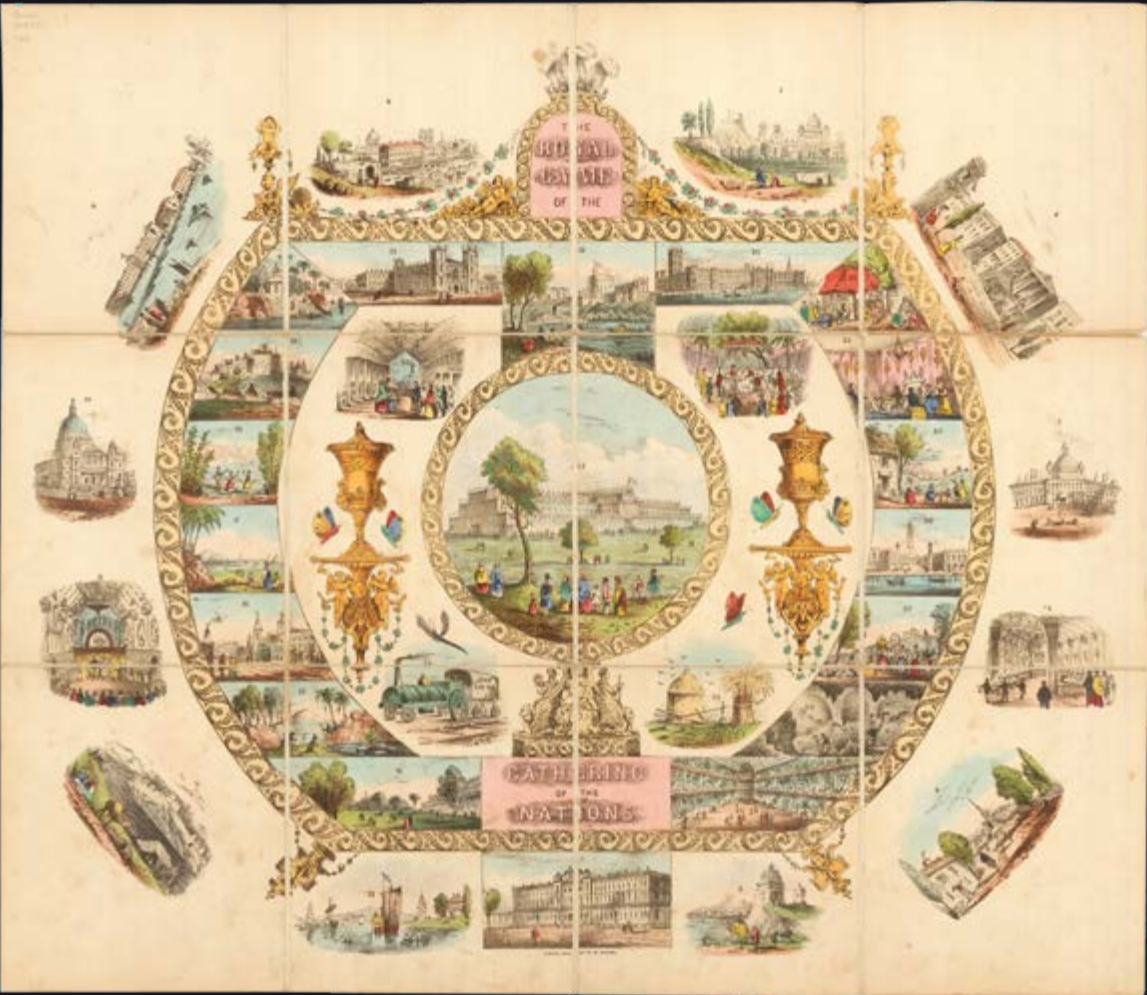
Dimensions
600 by 700mm (23.5 by 27.5 inches).

A race game in which the player journeys from the far reaches of the globe to London to visit the Great Exhibition.

The player begins some what incongruously at Buckingham Palace, with Turkey the next place. When a player lands on a square the accompanying text in the booklet is read out. For example Buckingham Palace we learn is the London residence of Queen Victoria and Prince Albert, which has recently been enlarged by the addition of the a front overlooking St James Park, which was finished in 1850. Whereas Turkey was a once powerful empire, which since the independence of Greece, has lost a lot of its prestige. The journey continues through numerous countries and cities, including China, India, and Venice.

The traveller eventually arrives at The Crystal Palace, “This Temple for the enshrinement of the worlds industrial treasures; which, for elegance and simplicity of design, and nobleness of purpose, has not its parallel”.

John Betts (fl1844-1875) published maps and globes from his shop at 115 The Strand during the late nineteenth century. He specialized in inexpensive education products and his collapsible globe of 1850 was one of his most popular pieces. At that time he also published a guide for it, entitled ‘A companion to Betts’s portable globe and diagrams’. It is not clear what happened to his globes after 1875, with one record suggesting that production was taken over by George Philip & Son around 1880. However, a catalogue produced by Edward Stanford in 1890 also advertises Betts’ portable 380mm (15 inch) globes. It is certain, however, that George Philip & Son eventually published Betts’ work around 1920.



Steamboat to India

38 SALLIS, William

A New Dioramic Game of the Overland Route to India.

Publication
London, William Sallis, 5, Cross Key Square, Little Britain. [c1853].

Description
Hand-coloured lithograph, dissected and mounted on linen, folding into original blind stamped green cloth covers, with publisher's label, spine rubbed.

Dimensions
606 by 490mm (23.75 by 19.25 inches).

References
Whitehouse p.44.

Geographical race game, numbered 1-100, shows an early steamship leaving port on its way through many countries on the way to Mumbai. The games begins in Portsmouth travelling past the Isle of Wight and out through the English Channel and down the Atlantic coast of France, Spain, and Portugal on their way to Gibraltar. In the Mediterranean the steam calls at Malta, eventually arriving at the Egyptian port of Alexandria, then on an overland rule to Suez, via Cairo and the Great Pyramids. Once at Suez the journey continues down the Red Sea, and out into the Indian Ocean to Sri Lanka and eventually arriving at Mumbai. The game is beautifully illustrated with views of the ports and cities along the way, with the local inhabitants and shipping.

William Sallis (1782-1865) was a bookbinder and producer of table-games and puzzles. Among his other table-games were, a 'Dioramic game of the overland route to India' (c.1853); 'Why, what and because; the road to the temple of knowledge', (c.1855); and 'The Pyramid of History' (c.1850).



Rare game map celebrating Crystal Palace and the Great Exhibition

39 SMITH EVANS, Henry

The Crystal Palace Game, A Voyage Around the World, an interesting excursion in search of knowledge, whereby geography is made easy.

Publication
[London, c1854].

Description
Lithograph map, with fine original hand colour, dissected and mounted on linen, with publisher's cover.

Dimensions
710 by 505mm (28 by 20 inches).

References
BL Maps 28.bb.7.

An educational world map game to celebrate the Great Exhibition.

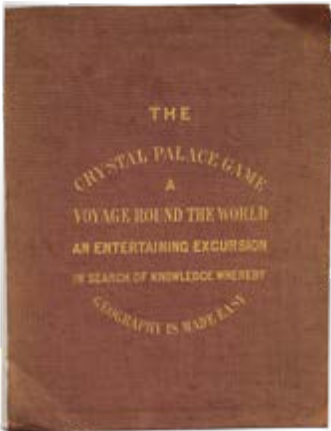
Henry Smith Evans was a member of the Royal Geographical Society and a noted mapmaker; he is best known for his 'Map of the World on Mercator's Projection showing the British Possessions, with the date of their accession, population, &c., all the existing Steam Navigation, the Overland Route to India, with the proposed extension to Australia, also the route to Australia via Panama...', which was published under a variety of slightly different titles between 1847 and 1852 and possibly later.

The knowledge he acquired in creating this made him ideally placed to produce this map game, lithographed by the highly skilled John Anthony L'Enfant (1825?-1880) and based on a voyage round the world. 'The Crystal Palace Game' was almost certainly produced to coincide with the removal to Sydenham of the great 'Crystal Palace' originally built for the Great Exhibition. The exhibition is properly called 'The Great Exhibition of the Works of Industry of All Nations'. The brainchild of Prince Albert, consort of Queen Victoria, the exhibition was held in Hyde Park, in London, between May and October 1851. Ostensibly designed to showcase the innovations of all countries, the exhibition was really intended to highlight the United Kingdom's pre-eminence as world leader in arts, science and technology and her global dominance. As the motto at bottom centre attests - 'Britain upon whose empire the sun never sets'.

The track of the players round the game is marked with numbered steps, starting from the Azores (number 1) and continuing round the world, coasting Africa, through Arabia, round India, through the East Indies, along the Pacific rim, back to Australia then round the coast of South America, past Cape Horn and then up round Brazil through the West Indies, along the eastern seaboard of the United States to Newfoundland and from there making the transatlantic crossing to the British Isles.

The index booklet, which would explain the various images, is not present. The large images are all numbered, but the numbers do not tally with the numeration of the map. Without the rules it is impossible to gain a complete understanding of the intricacies of the game, although it may well be that squares 11, a ship threatened by a large sea-monster, and 46 and 58, mariners being killed by hostile natives (58 being Cook) are 'death' or at least penalty squares.

Rare we are only able to trace three institutional examples: those on the British Library, Yale Centre for British Art, and National Library of Australia.

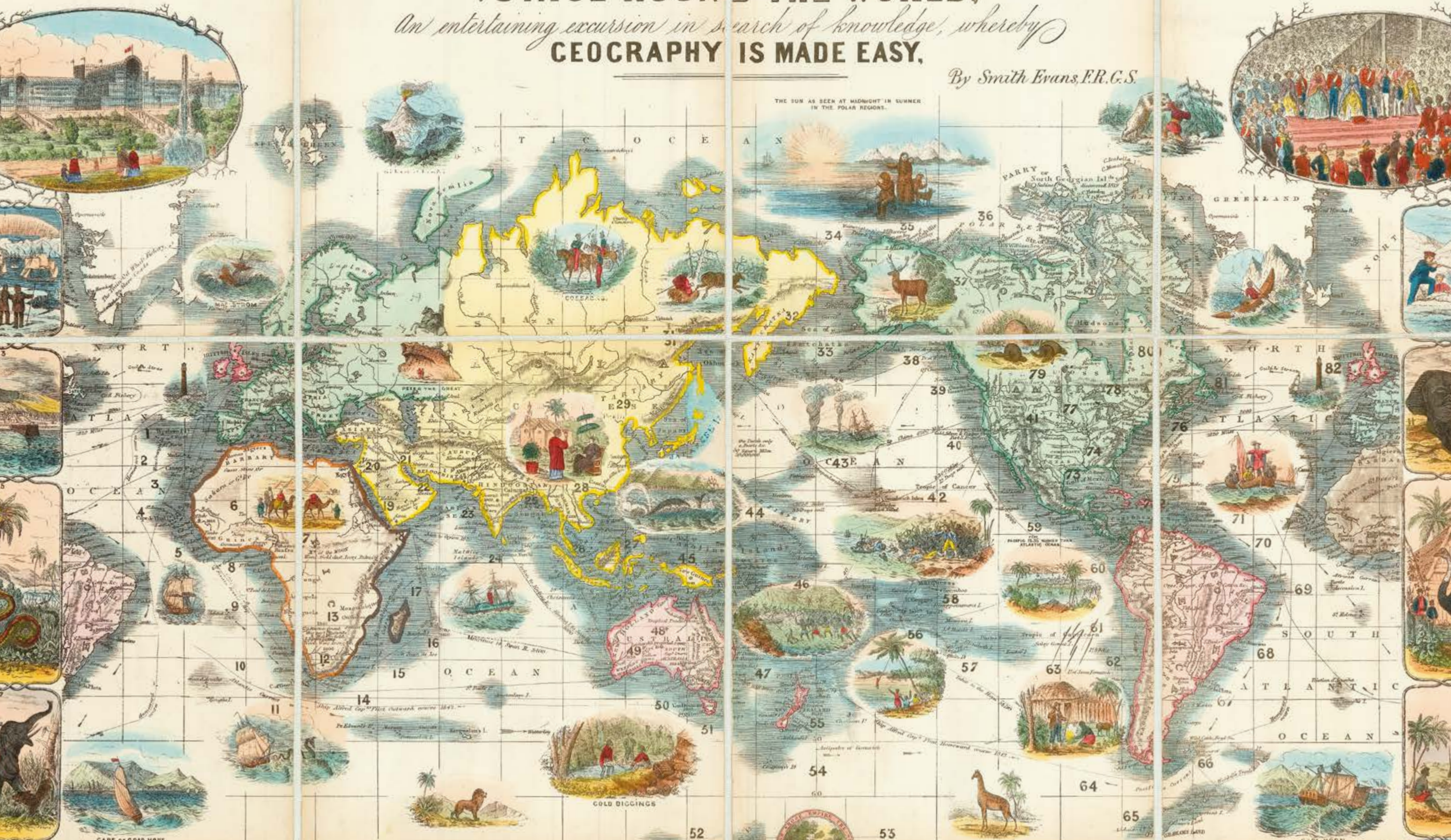


THE CRYSTAL PALACE GAME,

VOYAGE ROUND THE WORLD,

An entertaining excursion in search of knowledge, whereby
GEOGRAPHY IS MADE EASY,

By Smith Evans, F.R.G.S.



Saved by the bell

40 [OGILVY E. and M.A.]

The Silver Bell or the Crystal Palace. An Amusing Game.

Publication
[London, E & M A Ogilvy, c1854].

Description
56 cards, housed in original wooden box, with publisher's label.

Dimensions
Each card: 88 by 60mm (3.45 by 2.36 inches);
Box 112 by 154mm (4.4 by 6 inches).

The game includes 20 illustrated cards depicting views in and of the Crystal Palace, constructed in 1851 to host the Great Exhibition. There are 36 further cards showing various historical courts, naming the depicted courts, displaying decorated bells, or describing the player's forfeit. Players are dealt cards, which they must match up to the corresponding sections on the playing board, making deals with the counters they are given at the start of play, and aiming to amass as many of the bell cards as possible, the winner being the player who holds the most when the final card is turned.

The game was made by the Ogilvy family, who were involved in the publication of a range of books and games during the early- and mid-nineteenth century. The first to produce games, from the early 1840s, was David Ogilvy the younger, proprietor of a "Repository for Rational Toys and Amusements". Around 1855 the imprint of Ogilvy's games was changed to E & M A Ogilvy and remained so until about 1870; records suggest that two unmarried Ogilvy sisters took over the games branch of the family business, while David, who remained the inventor of the games they produced, took charge their father's book-selling business. After David moved to Liverpool in 1879, many of his games were taken up by the famous London-based toys and games manufacturer, Jaques.



Race to the top of the mountain

41 SMITH, Albert

The New Game of the Ascent of Mont Blanc. [together with] A Hand-book of Mr Albert Smith's Ascent of Mont Blanc.

Publication
London, Egyptian Hall, Piccadilly, c1855.

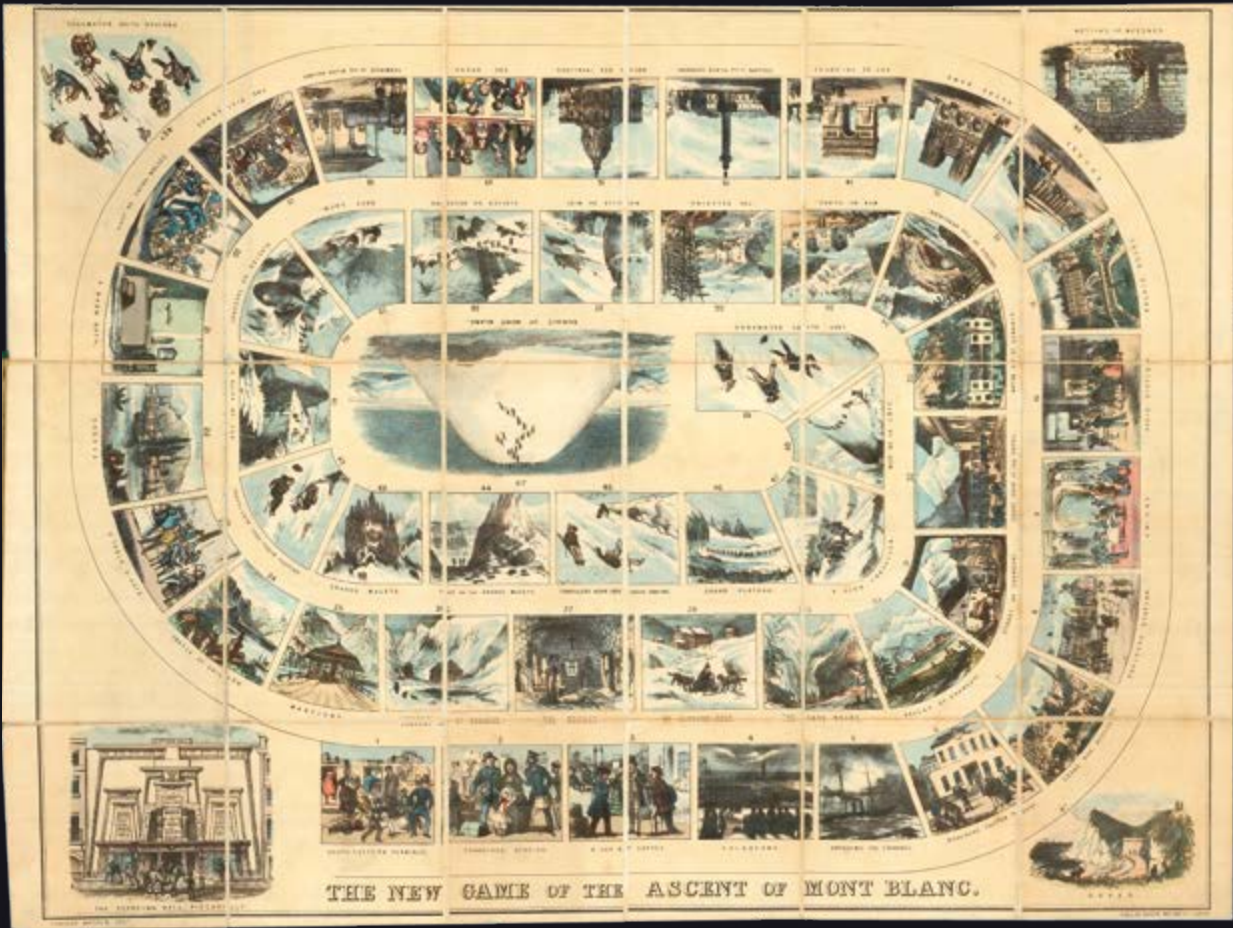
Description
Hand-coloured lithograph game, dissected and mounted on linen, folding into 20pp rules, paper wrappers.

Dimensions
434 by 575mm (17 by 22.75 inches).

Albert Smith (1816 - 1860) first trained as a doctor, before giving up medicine in favour of writing. As one of the early contributors to Punch, as well as a writer of various comic novels and plays, he soon won great popularity. After already publishing a large body of literary work, Smith decided to look for inspiration abroad, visiting Constantinople, climbing Mont Blanc, and travelling to Hong Kong, during the late-1840s and 1850s. He wrote accounts of all of his travels, but none was so popular as his description of his ascent of Mont Blanc; in fact, his live retelling of the experience ran for 2000 performances over six years, was attending by Queen Victoria and Prince Albert, and even helped to popularise mountaineering in nineteenth century Britain.

Sold as a souvenir of Smith's show was 'The New Game of the Ascent of Mont Blanc', which consisted of a board of 18 sections, each containing a vignette depicting part of Smith's journey to and up the mountain. Of course, the first player to reach the peak is declared the winner. In each of the board's four corners there are further illustrations showing places on his journey, depicting the player moving (sliding!) backwards, and showing Egyptian Hall itself, the location of the show and the listed place of the game's publication.

Accompanying the board game is a 'hand-book' describing Smith's journey, place by place, illustrated with amusing images of his team climbing and then descending, or falling down, Mont Blanc, as well as enjoying the hospitality and landscape of the places they stayed along the way.



A puzzling gift

42 DOPTER, Jules

Émile Atlas.

Publication
Paris, Émile Dopter, 29 rue Madame, [1856]-1903.

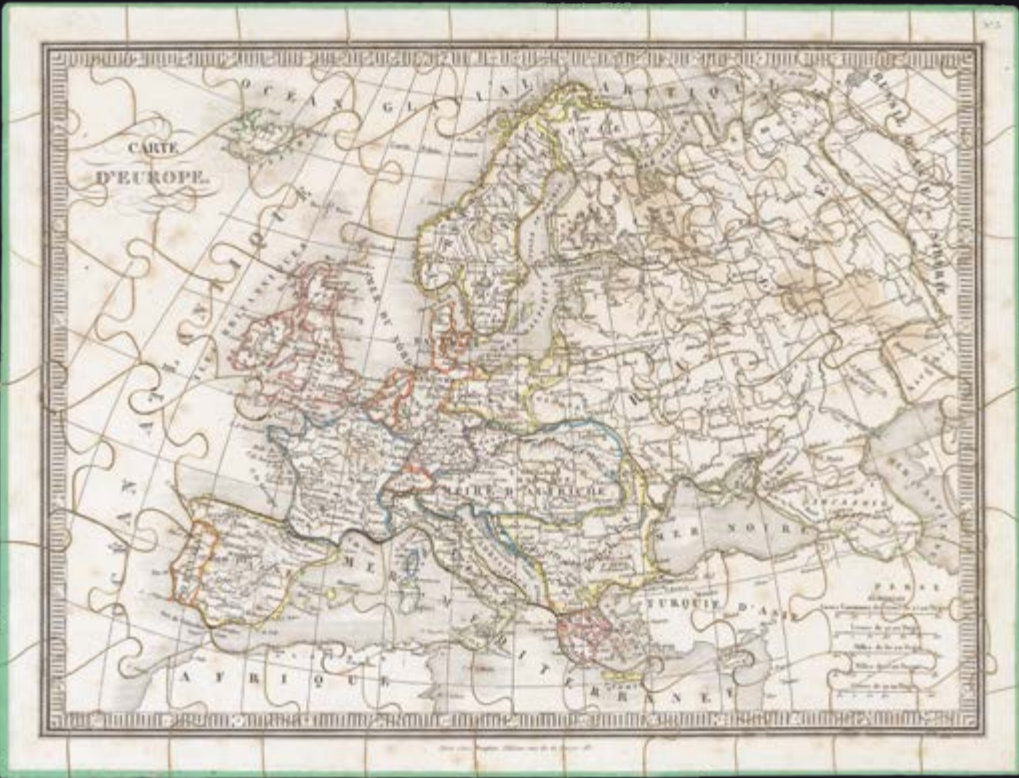
Description
Seven lithograph puzzle maps, original hand-colour in outline, housed in contemporary mahogany box, with decorative marked rules and lettering, two pieces lacking in France, and two North America.

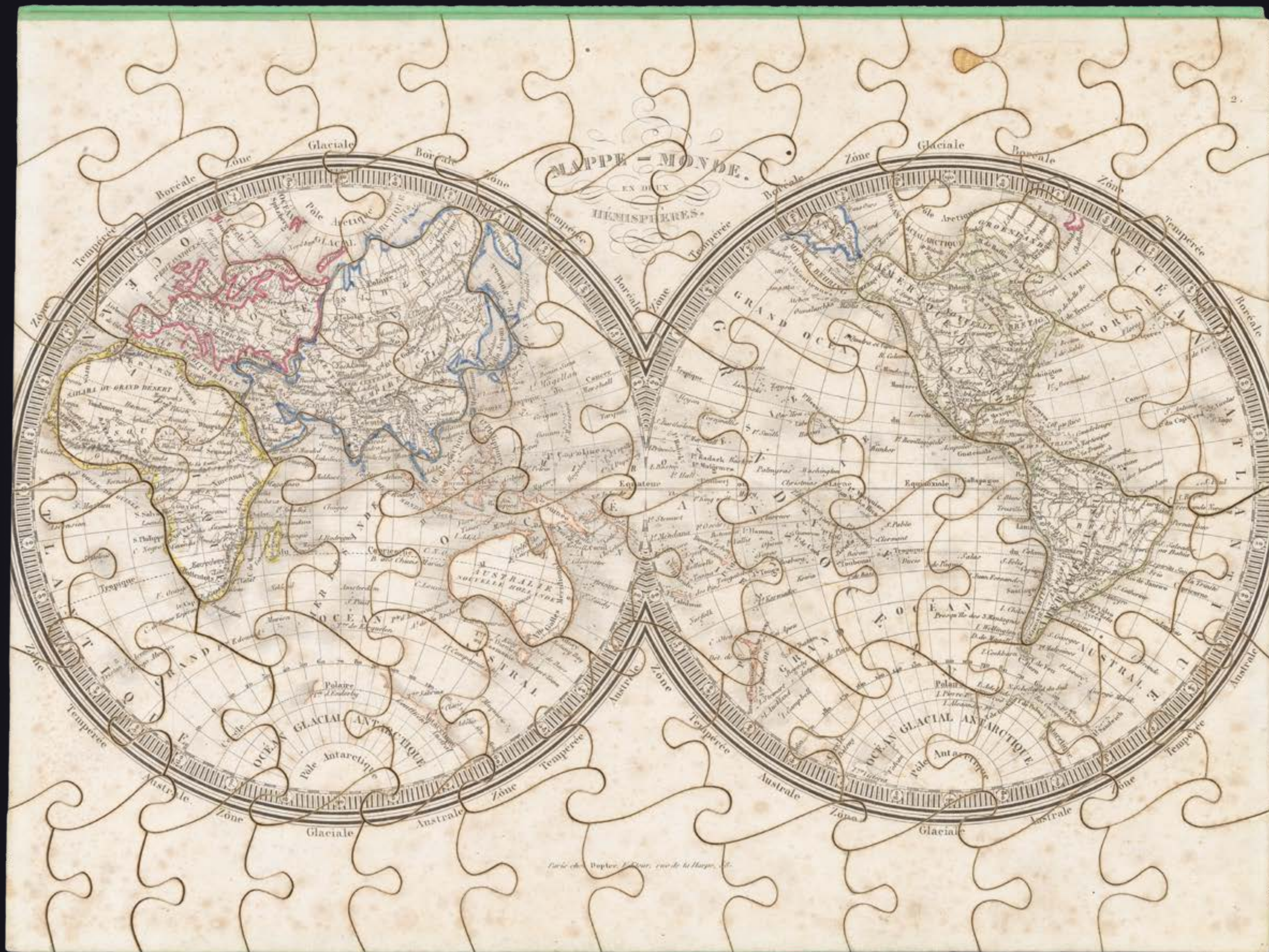
Dimensions
285 by 385mm (11.25 by 15.25 inches).

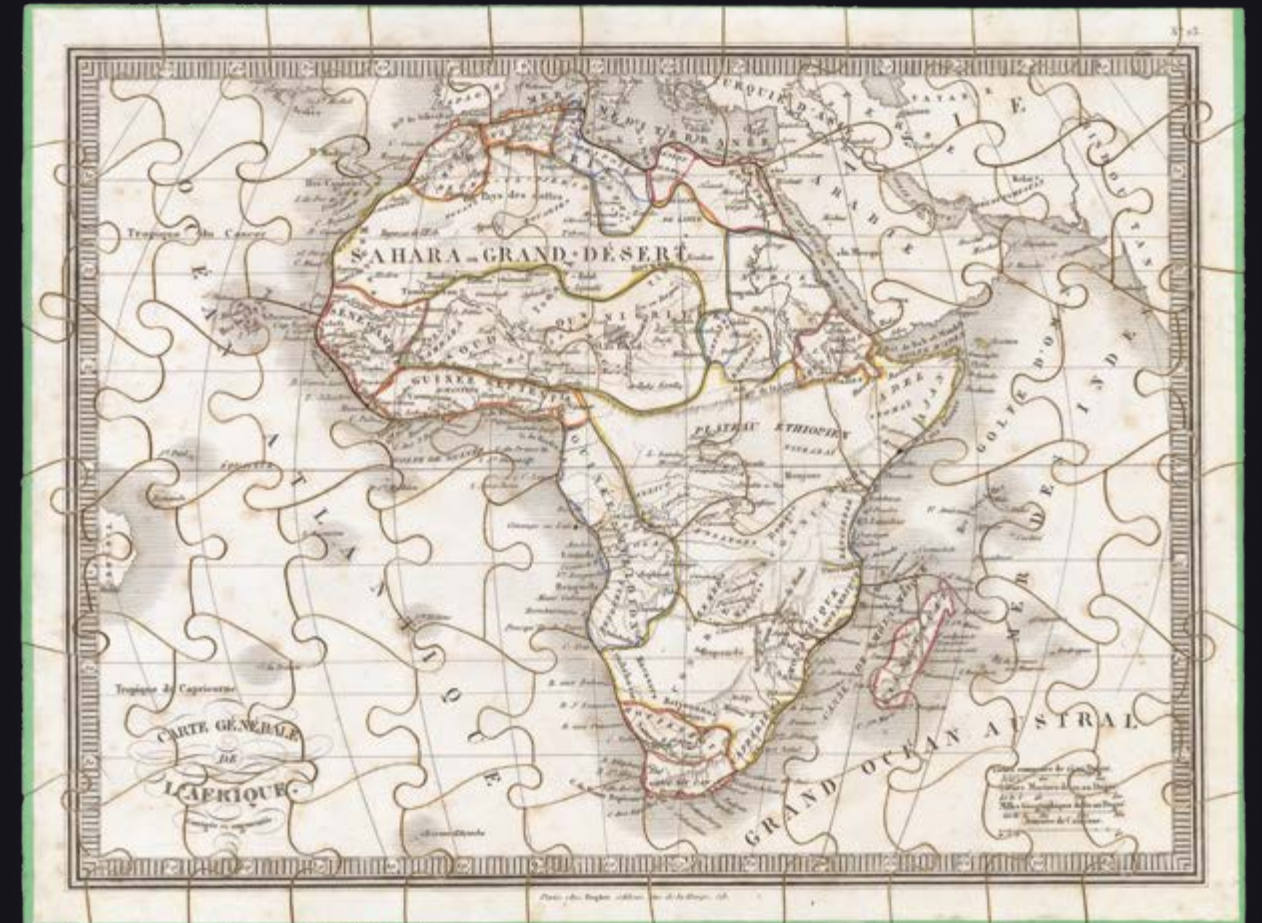
References
Lefebvre, Nicholson-Smith, ‘The production of space’ (Blackwell: Oxford, 1991); Norcia, ‘Puzzling Empire: Early Puzzles and Dissected Maps as Imperial Heuristics’, (Children’s Literature, 2009); Norgate, ‘Cutting borders: Dissected maps and the origins of the jigsaw puzzle’, (The Cartographic Journal, 2007).

Presented in a decorative wooden case, these geographical jigsaws were given as an extravagant gift to two girls, Yvon and Henriette Pasquet, according to the dedicatory panel inside. The emerging children’s culture of the mid-eighteenth century produced toys and games that were often as ornamental as they were practical, and the demand for increasingly unique and interesting items eventually resulted in such puzzles. Although John Spilsbury is widely credited with creating the first dissected map in 1766, there are earlier references to these sorts of geographical games made by a Madame de Beaumont in France, where this example was also produced. Jean Vincent Marie Dopter became a prominent Parisian lithographer and printer in the 1830s, specialising in religious and political pamphlets, which were considered by some so outrageous that he was eventually sentenced to ten days in prison. Far less controversially, he also produced these puzzle maps, which earned him medals and honourable mentions at various exhibitions, including l’Exposition universelle de Paris, and the Great Exhibition in London. The dissected maps show named countries, exploration routes and the relief of major mountain ranges, making the puzzles an effective educational aid, and a literalisation of Lefebvre’s claim that “knowledge of spaces wavers between description and dissection”.

Such ornate sets were predictably expensive, and became popular mainly with the elite, among whom these items were made into symbols of status. In Jane Austen’s 1814 novel ‘Mansfield Park’, for example, the poor protagonist is mocked by her wealthy cousins because she “cannot put the map of Europe together”. This set of games, then, would have been an extravagant present, worthy of the Countess de Turgot who gifted them. The wooden box contains seven jigsaws, displaying one world map, a map of France divided into departments, and maps of the continents of Europe, North America, South America and Asia. The engraved maps were printed, hand-coloured, glued onto card, and then dissected into 70 to 80 pieces. They are separated by boards bordered with the same green paper that lines the inside of the box. They all identify Dopter’s address as 58 rue de la Harpe, apart from the map of Europe, which lists number 66 as its place of publication. As is the inevitable fate of almost all toys, a few parts have been lost, leaving two holes in the maps of North America and France. Other examples of Dopter’s Atlas set also contain a puzzle depicting Oceania, which is not included here. We have been able to trace only two institutional examples of this set of geographical puzzles: those at the State Library of New South Wales and the Bibliothe èque nationale de France.







Dismembering the Imperial Eagle

43 JANKE, Otto

Das Neue Vogelschiessen. auf dem Tische. Es enthält dieses Spiel einen gut ausgeführten Adler zum husammensetzen mit 33 einzelnen Spähnen u. 12 Kleinodien, nebst schwarzem Modell für das husammensetzen, so wie 2 Warfel u eine verständliche u klare Auseinandersetzung.

Publication
Berlin, Otto Janke, [1856].

Description
An engraved eagle, with hand-colour, dissected into 33 pieces, with a folding printed 'key' sheet (475 x 310mm), some minor tears to some folds, with four pages of instructions, all housed in original box (143 by 83 by 28mm), with title label pasted to lid.

Dimensions
475 by 310mm (18.75 by 12.25 inches).

A subversive German game in which the players aim to ‘shoot’ off pieces of the Imperial Prussian Eagle.

The game begins with all 33 pieces set out to form the Imperial Eagle, which they players then attempt to dismember. If the numbers rolled on the dice equal the number printed on any of the 33 pieces, the player is allowed to remove the corresponding piece. The eagle has to be attacked in sequence, with all the feathers first having to be being claimed before a play can be made for one of the jewels; only after these are won can players aim to take the central king. For each feather the banker pays one token, for each jewel, such as the orb and sceptre, neck, or head with beak the player receives four tokens, and for the crown, the ring on the neck, for the main ribs of the two wings and the tail, as well as for the right and left cock of the king, they win five tokens. At the end of the game, the player with the most tokens wins.

The concept of shooting off feathers and limbs from a symbol of imperial sovereignty seems somewhat risky. Moreover, of the two roundels, one features William Tell, who had, according to legend, assassinated a tyrannical Austrian duke! The maker, Otto Janke, however, seems to have had no subversive political connections or other publications, suggesting that the eagle perhaps simply represents Prussia’s wariness of other threatening imperial powers between the First and second Schleswig Wars.

Janke (1818-1887) is chiefly known as a major publisher of fiction, with games a very minor side line to his business. ‘Das Vogelschiessen’ was advertised in an issue of Augsburger Anzeigebblatt in 1856, and although the box gives the title ‘Das neue Vogelschiessen’, the instructions revert to the advertised title and the addition of ‘neue’ may simply have been intended to help sales rather than indicating a new issue of the game.



Trade cards

44 BARFOOT, James Richard

The Yankee Trader, or What d’ye Buy by Dr. Busby.

Publication
London, James Richard Barfoot, [c1860].

Description
12 engraved cards with hand-colour, with 72 printed cards with tartan versos (30 by 52mm), with folding printed rule sheet of rules (145 by 305mm), housed in original varnished pine box (153 by 121 by 38mm), with hand-coloured lithograph print pasted to lid, some discolouration, marked on back 2/-, possibly by the original retailer.

Dimensions
70 by 63mm (2.75 by 2.5 inches).

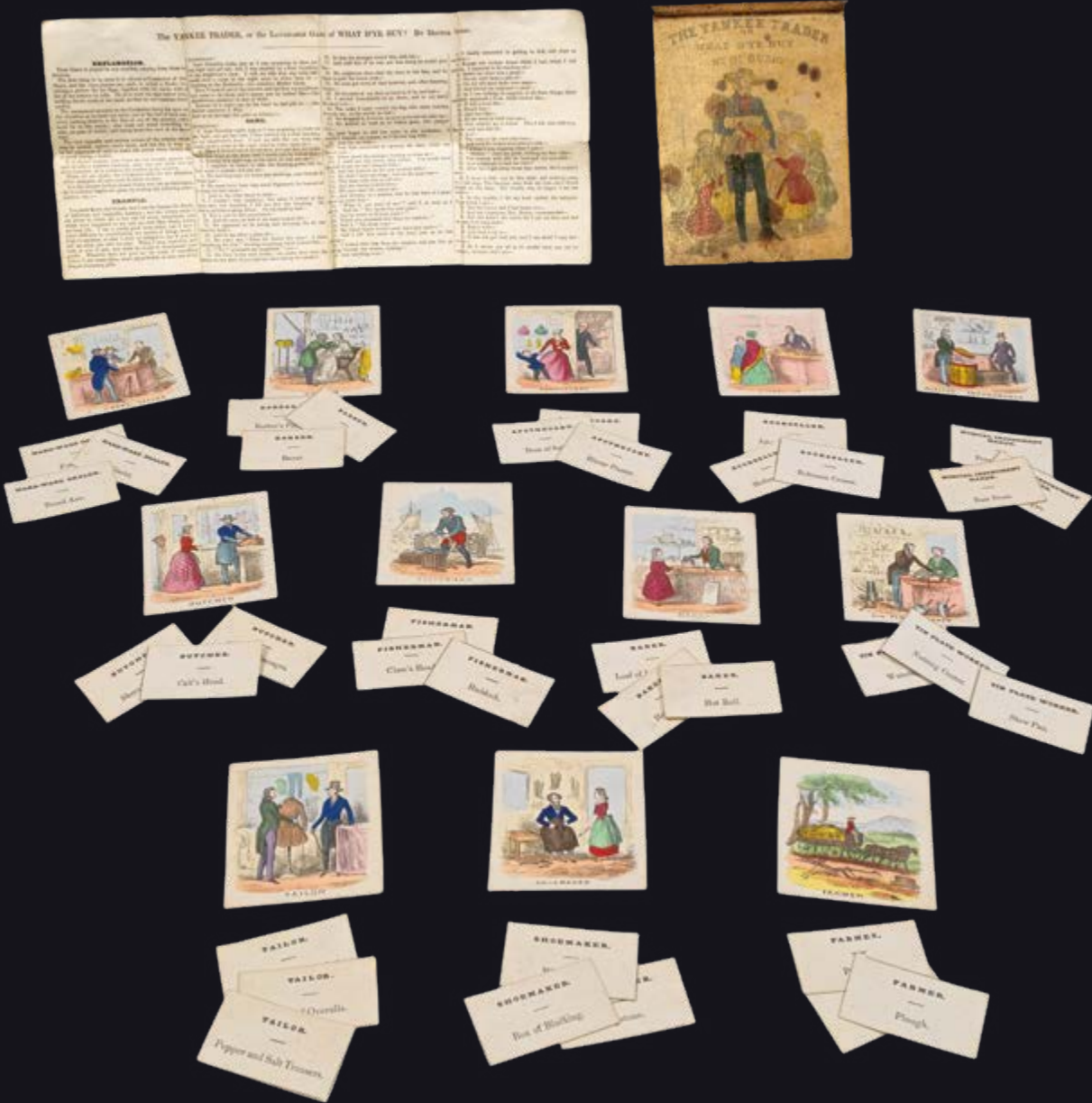
An entertaining game of commerce revolving around the day-to-day events of keeping shop in various trades.

In ‘The Yankee Trader’, each player adopts the persona of a trader in various industries, taking charge of the one of the picture cards related their chosen trade and pile of six associated stock cards. Among the possible career paths is that of the Apothecary, whose card shows a woman dragging a reluctant boy to her shop which has a sign advertising ‘Teeth Extracted’. There is also the option to play Barber, shown as a black man shaving a customer; Bookseller, Butcher, Farmer, Fisherman, Hardware Dealer, Musical instruments, Shoemaker, Tailor, and Tin plate worker.

One of the players is designated the ‘Conductor’ whose role it is to read through a prepared list of 72 open-ended sentences, pausing to allow different traders to promote their wares, even though they may be inappropriate to the situation. For example: “Last Saturday night, just as I was preparing to blow out my light and get into bed, I was startled by a loud knocking at my neighbour door. I told my wife that anybody who made each a noise in the night must be either tipsy or...” to which the Bookseller might answer ‘Mother Goose’. The role-play continues, “Then I looked out of the window, and saw that my neighbour had come to the door, and I assure you he looked like...”, to which the Apothecary answers ‘A dose of Salts’. “Instead of a night-cap on his head he had put on...” ‘A Wig’, according to the Barber. And so on through the game. The players forfeit a turn or token should they fail to complete a sentence by the count of three.

During the 1840s, toy and game maker Edward Wallis had issued a version of the game under the title ‘What d’ye Buy’; when he ceased trading in 1847 the game was manufactured by John Passmore in the 1850s. The present example has the initials J.R.B on the lid, demonstrating that James Richard Barfoot reissued it after Passmore, either publishing it himself or through ‘David Ogilvy at his Repository for Rational Toys and Amusements’. Barfoot added the title ‘Yankee Trader’, a phrase which peaked during the 1850s and 1860s in Britain, and a reference to ‘Dr Busby’, the protagonist of ‘The Game of Dr Busby’, which had been the first American card game, originating in Salem, Massachusetts in 1843.

Barfoot was born in Clerkenwell in 1794; he exhibited a few paintings at the Royal Academy and, like many artists of this period, probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, and in the census his occupation was listed as ‘Designer in Wood and Lithographic Artist’.



Peacock’s puzzle

45 PEACOCK, W.

Superior Dissected Maps by W. Peacock. The World.

Publication
London, W. Peacock, [c1860].

Description
Engraved world map with original-hand colour, dissected into 63 pieces and mounted on wood, housed in original stained wood box (230 by 180 by 50mm), with hand-coloured lithograph label to lid.

Dimensions
470 by 370mm (18.5 by 14.5 inches).

A Cruchley map dissected and transformed into a Peacock puzzle.

William Peacock was a dissected-map maker and publisher who was born in 1840 at Twickenham. His father James Edward was a carpenter by trade and decided to emigrate with his family to Australia, taking one of the Free Passages offered in 1841. Sadly, William’s mother and several siblings died there, and so his father, by then remarried and with several more children, moved back to Britain in 1850. He then became a maker of dissected maps, with his son later following in his footsteps. William took over the business in its entirety in 1860, around the same time that the present jigsaw was produced.

Peacock purchased maps to mount and dissect into jigsaws, in this case using a map published by the prolific G. F. Cruchley, map-seller and globe-maker at 81 Fleet Street. Such geographical jigsaw puzzles had been popular since the latter part of the eighteenth century. Peacock clearly found it a profitable enough venture to commission a lithograph label for the box lid, designed by Edwin Bates (1824-1893).

By the turn of the century, Peacock had expanded his business into making kindergarten toys and on his death his sons continued the business as Peacock Brothers, which was eventually to be taken over by Chad Valley Toys.



A twenty-player game of luck

46 [ANONYMOUS]
Schimmel or the Bell and Hammer.

Publication
[?British or German, c1860].

Description
Five chromolithograph cards, with eight bone dice, with a red leather-covered shaker, with 60 circular bone counters, with rules printed on card, all housed in original mahogany box (200 by 135 by 75mm) with two compartments for cards and dice, with chromolithograph title to the sliding lid.

Dimensions
130 by 100mm (5 by 4 inches).

The main component of the ‘Hammer und Glockenspiel’ game is the set of five cards depicting a Bell, a Hammer & Bell, a Hammer, an Inn and a White Horse. The game is entirely based on luck: each player takes turns to throw a die, the sides of which include numbers, a blank, a bell, or a hammer. Depending on what the dice show, the player whose turn it is either gives play-money to the other players or receives some from the bank. At the end of the game, the player with the most money is declared the winner.

The game was first published by Heinrich Friedrich Müller (1779-1848), toy-maker and publisher of Austrian and English children’s books. Müller first specialised in the publication of children’s paper games before moving to story books and colouring books, and from around 1807 began to produce wooden building toys and even later, dolls and theatre toys. Müller’s most famous product was, however, his ‘Hammer und Glockenspiel’ (‘Hammer and Bell’), which probably developed from the traditional ‘Schimmel oder Pachten Spiel’, which united pagan motifs and figures with Christian symbols. Up to twenty players could compete at ‘Hammer und Glockenspiel’ simultaneously, and the almost countless variations of the game meant it achieved enormous popularity by the 1850s, spreading to many countries across Europe.



The Royal Regatta and the birth of the Americas Cup

47 [ANONYMOUS]

The Royal Regatta A Game.

Publication
[London, c1860].

Description
Hand coloured lithograph game, dissected and mounted on linen, folding into blue cloth covers.

Dimensions
540 by 740mm (21.25 by 29.25 inches).

References
Whitehouse p.92; BL Cartographic Items Maps CC.5.a.575.

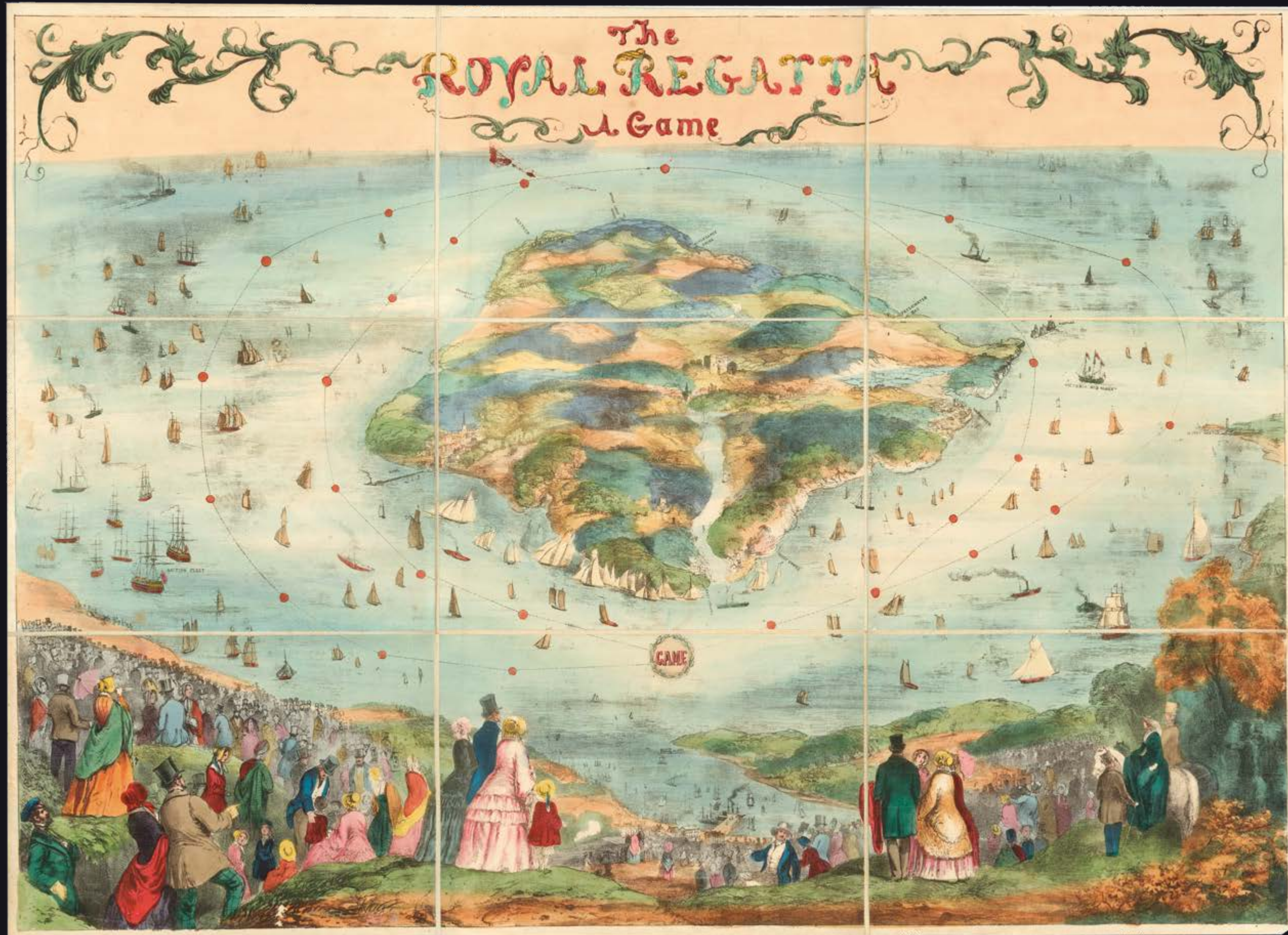
This finely produced game was issued to commemorate the race for the Royal Yacht Squadron's 100 Guinea Cup that was being contested at Cowes on the Isle of Wight during August of 1851. Famously the New York Yacht Club built and sailed their own boat America across the Atlantic and confounded the British hopes by carrying off the cup which they were to hold until 1987.

In the foreground with spectators and the island surrounded by many different kinds of vessel including the 'Victoria and Albert', Queen Victoria's steam yacht. Racing yachts round the Isle of Wight began with George IV who had a passion for sailing. The first race started at 09:30 on Thursday 10 August 1826 with the prize of a "Gold Cup of the value of £100" and was held under the flag of the Royal Yacht Club, which later became the Royal Yacht Squadron. Another race was held the next day for prize money only (£30 for first place, £20 for second). By the middle of the nineteenth century the race had become a huge and popular social event, with crowds lining the banks of the mainland as well as the Isle of Wight. The game starts and ends in front of Cowes harbour, with two routes marked out in a thin line with red dots. The players using counters and dice to progress round the course. The only named ship is the Queen Victoria's steam yacht the 'Victoria and Albert'. Although the game is not dated it was most likely published some time after 1855, when Victoria's yacht was commissioned.

A scarce game which is mentioned by both Whitehouse and Hannas, but with no date or publisher given. John Nichols, who did the letterpress for the rules (not present here) added at the bottom of the sheet advertisements for games in boxes, puzzles and games on sheets.

OCLC records only one institutional example: the British Library.





“laugh at those you’ve left behind”

48 REEVES, J. A.

The Overland Mail from England to India.

Publication
Dartford, J. A. Reeves, [c1860].

Description
Lithograph game, hand-coloured, on two strips, dissected and mounted on linen, printed rules, counters and tokens, all housed in original box, with publisher’s label.

Dimensions
250 by 1230mm (9.75 by 48.5 inches).

A travelling game charting the route from England to India.

The rules state that:
“The Players of this Game will please to imagine that they are about to take a Trip from Southampton to Calcutta, a distance of nearly 8000 miles, by the ordinary Route of the OVERLAND MAIL. All the important places seen in that Route will be explained as the Game is proceeded with.”

The traveller starts by taking a boat from Southampton along the French and Spanish coast towards “the dirty city of” Lisbon, from there onto Gibraltar and into the Mediterranean, stopping off at Agliers, Malta, and finally landing at Alexandria; from there they go through the desert to Cairo, and hence to Suez. At Suez one boards another boat to Jeddah were “thousands of persons land from all parts of the East, to proceed to Mecca and Medina”. At Mocha one takes a “Cup of Coffee”. Once suitably refreshed the journey continues to Ceylon (Sri Lanka), then Madras, and finally arriving at Calcutta (Mumbai):

“Having got safe to land at last,
Remember all the places past:
Say, “Where’s the Pool?” - take all find,
And laugh at those you’ve left behind”



A TRIP TO INDIA.										THE OVERLAND MAIL FROM ENGLAND TO INDIA.																																								
SOUTHAMPTON. The OVERLAND MAIL leaves for the S.W. at 10 A.M. on the 1st of May. It is a fine ship, and is a																																																		

The 1862 Great London Exhibition

49 [ANONYMOUS]
The New Exhibition, Game of Sights and Plights.

Publication
[London, 1862].

Description
Hand-coloured lithograph game, mounted on blue paper covered board, folding, with publisher's label to verso.

Dimensions
335 by 480mm (13.25 by 19 inches).

References
Not in Whitehouse.

Rare game celebrating the 1862 International Exhibition in London.
The International Exhibition of 1862, or the Great London Exposition, was a world's fair held from 1 May to 1 November 1862, beside the gardens of the Royal Horticultural Society in South Kensington, on a site that now houses museums including the Natural History Museum and the Science Museum. The exposition was sponsored by the Royal Society of Arts, Manufactures and Trade, and featured over 28,000 exhibitors from 36 countries, representing a wide range of industry, technology, and the arts. Over the six month run the exhibition attracted 6.1 million visitors.
We have been unable to ascertain exactly how the present game was played. The outer circle consists of a series of squares with images a Victorian gentleman and men in performing various tasks, or getting into misadventures such as waking up, hailing a taxi, getting his pocket pinched, or getting his coattails caught in a cog. The next to rows consist of the various manufactures exhibited at the fair, and at the centre is an illustration of the exhibition hall. Each square contains a depiction of three dominos, all bearing different values. One would assume that the player would have to match the various configurations in order to advance round the board, with the winner needing three sixes to land on the medallions bearing the portrait of Queen Victoria.
We have been unable to trace any institutional example.



A wheely unique take on cycling races

50 JAKUES, J & Son WHEELING

A New and Exciting Game for Cyclists.

Publication
London, J. Jaques & Son, [1899].

Description
Folding coloured board with 100 squares, with a dice and cup, four lead playing pieces, 15 forfeit cards, and folding typed instruction sheet, housed in original green card box, with colour-printed title label on lid, one edge of box repaired.

Dimensions
370 by 930mm (14.5 by 36.5 inches).

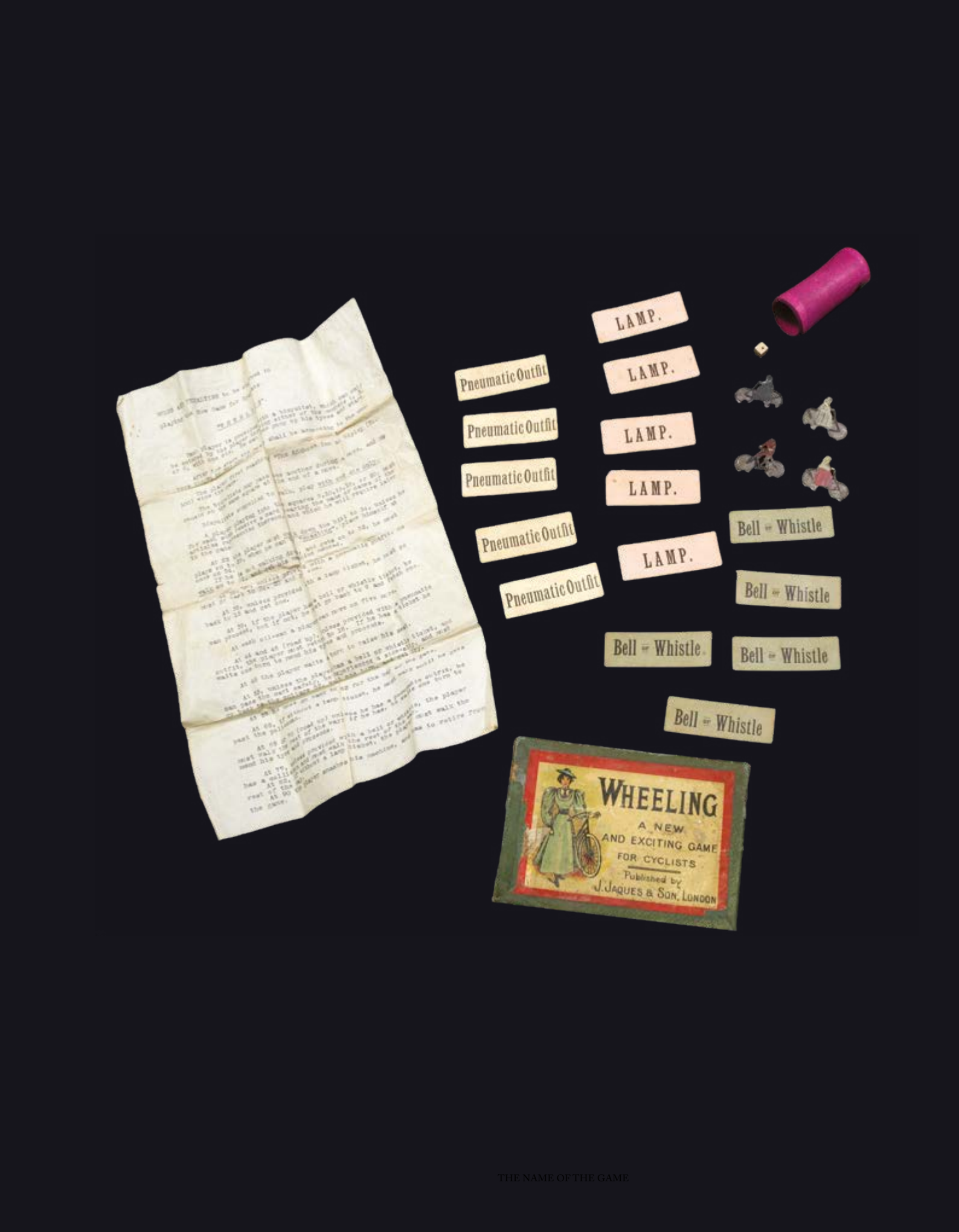
References
Charles G Harper, ‘The Portsmouth road and its tributaries’, 1895.

‘Wheeling’ is a game centred around the adventures and mishaps of turn-of-the-century cyclists.

The playing area has 100 spaces, with the final destination being the Anchor pub in Ripley. This had originally been a coaching inn that may have gone out of business when the railways monopolized long-distance travel in Britain, but was instead saved by cyclists: ‘if you wish to see the club-wheelman in his most characteristic moods, why then the “Anchor” is your inn, for in the low-ceiled rooms that lurk dimly behind the queer, white-washed gables of that old house, cycling clubmen foregather in any number, limited only by the capacity of the inn. The place is given over to cyclists, and beside the road, behind the house, or on the broad common upon which this roadside village fronts, their machines are stacked as thickly as in the store-rooms of some manufactory’ (Harper).

Up to eight players can take part in Wheeling, although only four lead playing piece are included here. These are in the shape of male and female cyclists and were probably made by Britains Ltd, a company famous for its lead figures. As they make their way around the board, they encounter objects that either expedite or impede their journey. Landing on an oil can allows the player to advance several squares, while failure to have a ‘Lamp’, ‘Pneumatic Outfit’, or a ‘Bell or Whistle’ means they must go back.

Although undated we have been able to locate an advertisement from the Oxford Times for the 13th January, 1900 indicating the game was most probably produced for the Christmas and New Year period from 1899-1900.



Reduced wheely

51 JAQUES, John

[Wheeling. A New and Exciting Game for Cyclists].

Publication
London, J. Jaques & Son. [1900].

Description
Lithograph game, printed in colours, in three sections folded.

Dimensions
310 by 480mm (12.25 by 19 inches).

References
Charles G Harper, 'The Portsmouth road and its tributaries', 1895.

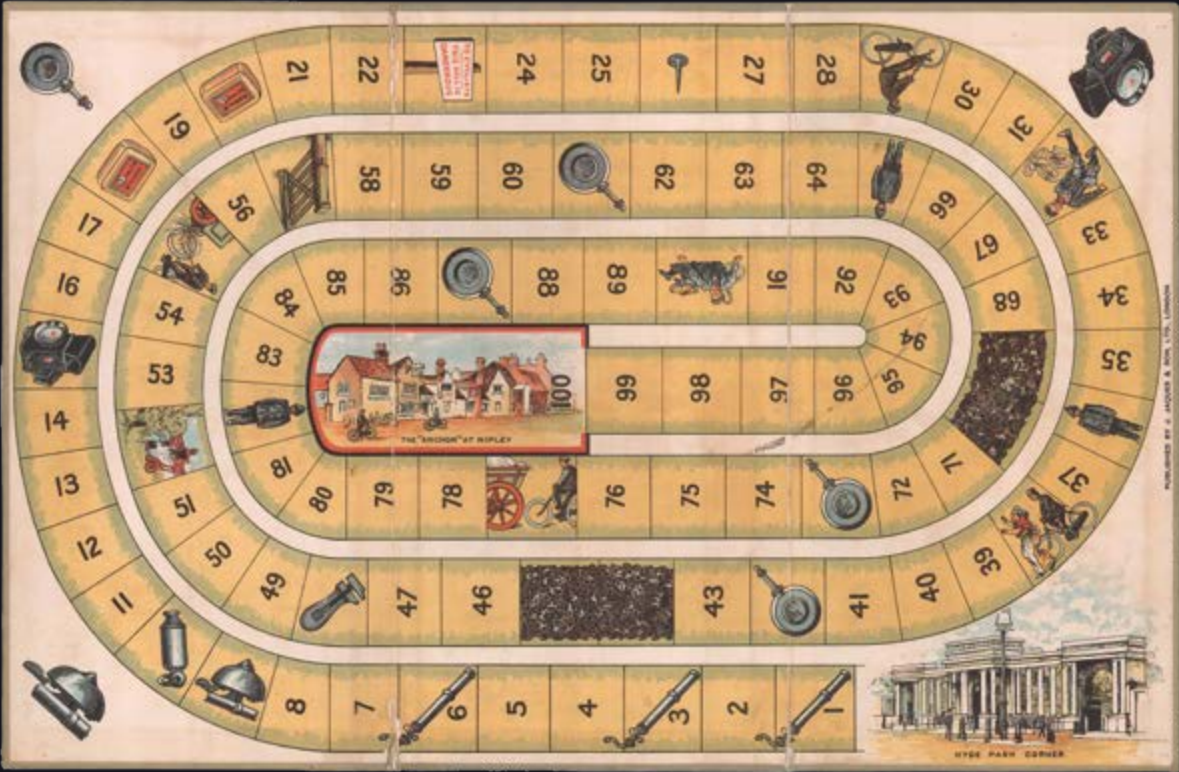
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The present work is a reduced version, possibly for travel. The only discernible difference being the start point of Hyde Park Corner.



Commodity Cards

52 OTTMANN, J
The Game of Commerce.

Publication
New York, J Ottmann, [1900].

Description
48 cards printed in blue with pink pattern to verso, divided into eight suits of six cards, with pp. 4 printed instructions on pink paper contained in the original decorated box (115 x 160 x 250mm), the lid with a lithograph vignette, some minor damage to box but with no loss.

Dimensions
89 by 63mm (3.5 by 2.5 inches).

Those playing ‘The Game of Commerce’ compete to monopolise one area of the market by collecting a complete set of six cards of a single suit; the eight suits invented for the game are Pork, Sugar, Cotton, Corn, Coffee, Oates, Flour and Butter. They must win cards so by yelling bids to other players, not taking turns but instead winning cards by out-shouting the others!

The instructions explain: ‘Take from your hand a card or cards of similar suit those which you wish to trade for others, and holding them up, call briskly, trade two, or three, “as the case may be.” Keep calling, never mind about turn, keep right at it, all call together the more the merrier, never mind the noise, stick to it until a trade is made... Commerce is a noisy game.’ Players are warned, however, that they “cannot grab or pull cards out of another hand under penalty of forfeiting 25 points”.

The maker, Jacob Ottmann (1849-1889), was born in Meisenheim, Prussia and emigrated to New York with his mother and seven brothers and sisters in 1863. Ottmann began his lithographic career from 1867 as a clerk at Ferdinand Mayer & Company, after deciding against joining his family’s Fulton Market meat business. From 1874 he became a junior partner with the firm of Mayer and Merkel, printers of the popular ‘Puck’, the first magazine to be printed in colour. Ottmann took over the business in 1885, renaming it J. Ottmann Lithographing Company and continuing in business until it merged into United States Printing and Lithographing Company in the first decade of the 20th century.



A rare and sophisticated bingo

53 MAUCLAIR-DACIER

Loto Anime Comique et Amusant.

Publication
Paris, Maclair-Dacier, [c1900].

Description
24 coloured lithograph lottery cards, with 96 turned wooden counters numbered in ink, with 15 circular glass counters, with two pink cotton bags and papier-mâché counter tray, all housed within original fitted box (450 by 350 by 70mm), with lithograph title label to lid.

Dimensions
210 by 125mm (8.25 by 5 inches).

The object of this lottery game is for the player to place the correspondingly-numbered counters on those of his card, competing to be the first to complete the task.

To make it more interesting than a simple game of bingo, each of the cards in the present set has been animated with four moveable parts that both hide the numbers and illustrate a caricature scene of everyday life. The first card, ‘Le Nouvelle Lune’, illustrates an amateur astronomer trying to observe the moon through his telescope, watched by a variety of characters including a rat-catcher. The four movable pieces covering the card’s numbers include the astronomer’s arm clutching his hat, boys lifting a dog to block the telescope, the rat catcher with his trap in hand, and another man tilting his head back to reveal the number. With so many delicate moving parts, the deck has rarely survived the rough treatment of children and time, and is scarcely found complete.

Marclair-Dacier original issued the game with a series of twelve cards, but at a later period produced a second series of twelve, as here, to make a de luxe version of the game that could be played with a greater number of players. The titles of the cards in the de luxe edition are as follows:

1. Le Nouvelle Lune
2. Réception du nouveau Maire
3. Le désespoir de la Mère Michel
4. Le Roi des Hercules
5. Les Marchandes des Halles
6. Excès de vitesse
7. Cambrioleurs et Gendarmes
8. Noir et Blanc
9. Le Loup-garou
10. Concert interrompu
11. Descendez Milord pou visiter l’Obélisque
12. Un leçon de politesse
13. Inconvenient de la Peinture en plein air
14. Les plaisirs du patinage
15. Des dangers de la Photographie au désert
16. Les exploits d’Auguste et de sa famille
17. L’occasion fait le larron
18. Il est vrai qu’il a tué père et mère! ... Mais songez messieurs qu’il est orphelin
19. Un carambolage malheureux
20. Assaut de boxe mouvementé
21. L’accord parfait chez nos Députés
22. Une famille bien unie
23. Vengeance reciproque
24. La farce en pleine eau

The manufacturers Maclair-Dacier, ‘fabrique spéciale de jeux’ at 5 Rue Haudriettes in Paris, produced many games over a short period from its founding in 1893 until 1904 when it was subsumed into Les Jeux Réunis. The business attempted to produce new games every month with a special push towards Christmas, with products including moving panorama, zoetropes and several other sophisticated mechanisms. There is some speculation that the company may have overreached itself in its attempted innovations, which caused it to survive little over a decade before being taken over.



An entertaining face-off

54 SALA, Adolph

Gezichten-Lotto. Een nieuw, oorspronkelijk, gezelschapsspel.

Publication
Berlin, Adolph Sala, [c1900].

Description
Six folding chromolithograph boards, with six sets of faces dissected into three interchangeable parts, with 78 of 90 yellow and blue numbered counters in red cotton bag, with 26 card 'coins', all housed in original box (260 by 250 by 50mm) with five compartments; lithograph title vignette to lid, some damp marking to lower right-hand corner of lid.

Dimensions
285 by 150mm (11.25 by 6 inches).

A beautifully-crafted lottery toy using both counters and interchangeable faces that can be constructed in ludicrous combinations.

The six base boards show the bodies of different recognizable figures: a chef, a chauffeur, a soldier, a farmer, an artist and a preacher. As the counters are called each player places their counters on the board until whoever fills all the numbers is declared the winner. To add some more fun to the game, numbers one to 18 can be substituted with part of the segmented faces, not necessarily in the correct combination.

The maker of this game was Adolf Sala of Berlin who began his toy manufactory in 1845. He took advantage not only of the general increase in population but also the rise in rail and sea-borne traffic, which allowed him to more easily sell his wares abroad. Sala was very interested in exploring the educational value of his toys and games and early on engaged with none other than German pedagogue Friedrich Fröbel, who advised him in the manufacture of educational and development-supporting games.

As with many toys of this period by German manufacturers the colour printing is exceptional, with fine detailing and shading of each of the boards and box lid. Sala's name does not appear on the game except as a small monogram 'AS' framed within a circular band and surmounted by a foolscap below the portrait on the box lid.



The Wright way to Piccadilly

55 G. W. & Co

The New Game of Piccadilly.

Publication
London, [c1900].

Description
Lithograph board game, printed in colours, mounted on board, together with cardboard box, defective, containing rules counters and a dice.

Dimensions
(board) 320 by 370mm (12.5 by 14.5 inches).

References
The American Stationer (48) p16, 1900.

A fun turn-based game, in some respects similar to Ludo, with players moving their counters around the board as quickly as possible, whilst trying to block and frustrate the progress of the other players. The only contemporary record of the game that we have been able to trace is found in The American Stationer of 1900, which states:

“This is the title of a new game which has been placed on the market by Messrs. George Wright & Co., stationers’ sundry- men, 6 Farringdon avenue, E. C., London. The design on which this game is played is an exact facsimile of Piccadilly Circus, London, and the streets adjoining it. The game is so designed as to be equally good for two, three or four players. When the game is played by two persons the one starts from Piccadilly; and Regent street with eight pieces, say red and white; and the other player starts from Shaftesbury avenue and the four spaces opposite in the middle roadway with eight pieces-say black and green.

When the game is played by three or four persons, each player starts with four pieces from streets at different corners of the board. The pieces are moved out of their streets by way of the circles into the Circus. They all go roud the Circus on green spaces in the same direction from right to left of the players and back into their streets again. The tactics of the game are to force opponents to go in a wrong direction while creating means and seizing chances of getting your own pieces round as quickly as possible. The player who first gets all his pieces round and back into his streets again wins the game.”

George Wright & Co. produced a number of games, from board games to games tables, including snooker, pool and billiards. Based in London, the firm operated during the final decades of the nineteenth century and first decades of the twentieth.



London Ludo

56 [ANONYMOUS]

Pictorial Ludo. The Sights of London.

Publication
London, [1900].

Description
Lithograph printed in colours, mounted on board in three sections joined, housed in blue buckram cloth box, defective.

Dimensions
360 by 360mm (14.25 by 14.25 inches).

Attractive game of ludo with 13 views of London landmarks: Tower Bridge; The Tower; Victoria Station; The Royal Exchange and Bank of England; St Paul’s Cathedral; St Pancras Station; The Law Courts; Trafalgar Square; Euston Station; Westminster Abbey; Thames Embankment; Paddington Station; and The Houses of Parliament.



“if on State Carriage you move forward 6 spaces”

57 [ANONYMOUS]

The Coronation Game.

Publication
[London, 1902].

Description
Lithograph game printed in colours, mounted on card, split to fold, green card covers, with rules to lower board, with original dice.

Dimensions
260 by 260mm (10.25 by 10.25 inches).

A game celebrating the 1902 coronation of Edward VIII. The game begins at Buckingham Palace and wends it way through London taking, St Paul’s and Hyde Park Corner, with crowds and people atop omnibuses flanking the procession route.

An explanation of the rules are to be found on the verso of the game:
“This Game can be played by 2, 3, or 4 players.
The order of playing to be decided by throwing the dice.
The start is made from Buckingham Palace, and the destination is Westminster Abbey.

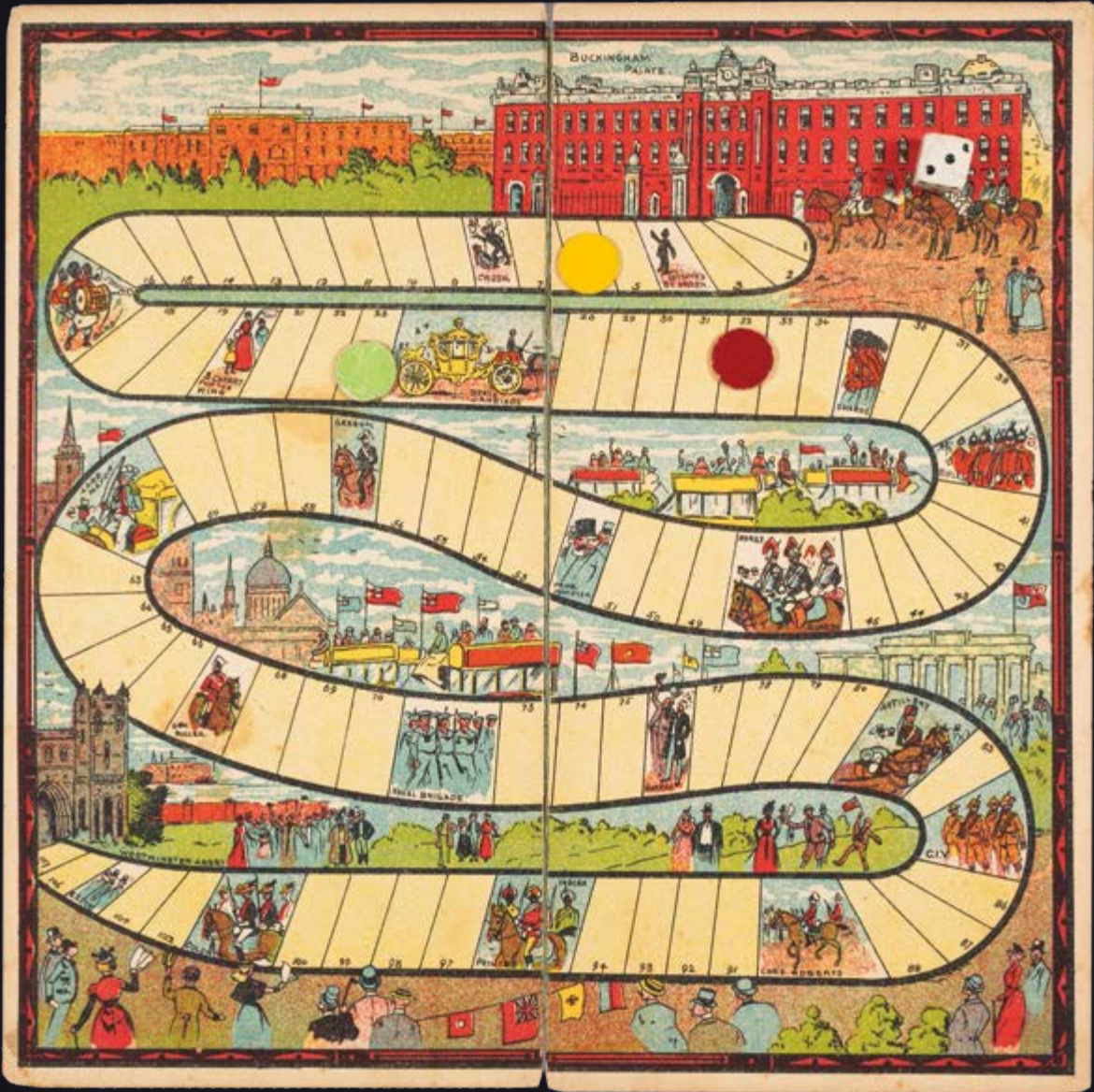
Should a throw carry you on to “Stopped by Order” or “L.C.C.” you must return to Buckingham Palace and make a fresh start.

Should you alight on Crush, Band, Three Cheers for the King, Guards, Prime Minister, or Hurrah, you lose your next turn.

If you alight on General or General Buller, you move back 2 spaces, but if on State Carriage you move forward 6 spaces, and if on the Lord Mayor’s Coach 3 spaces.

The following must not be occupied, viz:- Rifles, Horse Guards, Naval Brigade, Artillery, C.I.V. Lord Roberts, Indian Princes, and Colonials. Any player who alights on these spaces loses his turn until the number is thrown to carry him over.

The player who gets to Westminster Abbey first wins the game, but the exact number (108) must be thrown.”



A race round New Zealand

58 JOHNSON BROTHERS

[New Zealand]. *The Game of Round the Dominion. The Eastern Highway.*

Publication
Harborne, Chad Valley Company Ltd., [1907].

Description
Offset colour-printed playing board, folded vertically in the middle; cardboard box with colour-printed label on lid, printed rules inside lid, containing four coloured counters and wooden tumbler; box's corners a little worn.

Dimensions
360 by 360mm (14.25 by 14.25 inches).

The game is designed for 2, 3, or 4 participants who race their clippers to the centre of the map, which is divided into a spiral of 196 squares; the winner is the first to land on the last square, Wellington. The hazards the clippers have to go through include storms, contrary winds, and wrecks; all of which send the player back several squares.

Interestingly, there are no steamships plying the waters around New Zealand, and clippers had ceased to trading in these waters by the first decade of the twentieth century.



“Any car arriving on the same number as another car, causes a collision”

59 SPEAR, J. W. & Sons

A ride through London.
A new game.

Publication
Bavaria, [c1910].

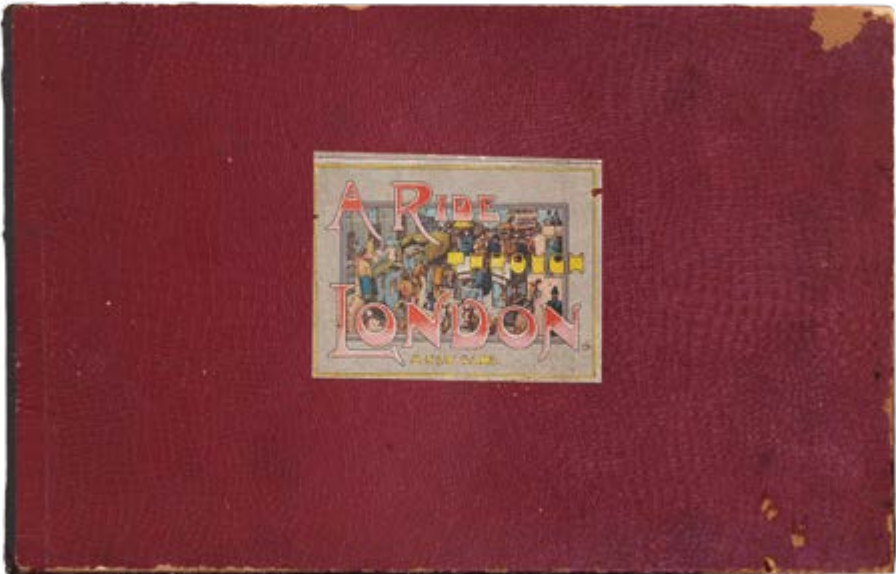
Description
Lithograph, printed in colours, mounted on red leather board, in three sections, with publisher's label.

Dimensions
160 by 790mm (6.25 by 31 inches).

This game by the German toy maker J. W. Spear's, involves a race round the streets of London, from Bank to Piccadilly Circus and back again.

At the beginning of the game the players must take on 24 passengers by throwing the dice until the number 24 or more is reached. Once the car (or bus) is full the journey starts. If the players land on the same square then there is a crash and they have to go back to the last 'tenth' square. Each square is numbered (1-100). The squares numbered in red require the player to perform a task, be it set down or collect passengers, visit a landmark and miss a go; if you horse runs away, or you knock down a pedestrian then you have to pay a fine into the pool.

The winner is the first to reach '100' and take half the pool.



“all the thrills of an exciting chase through the great Metropolis”

60 GEOGRAPHICA

The New Map Game: Motor Chase Across London.

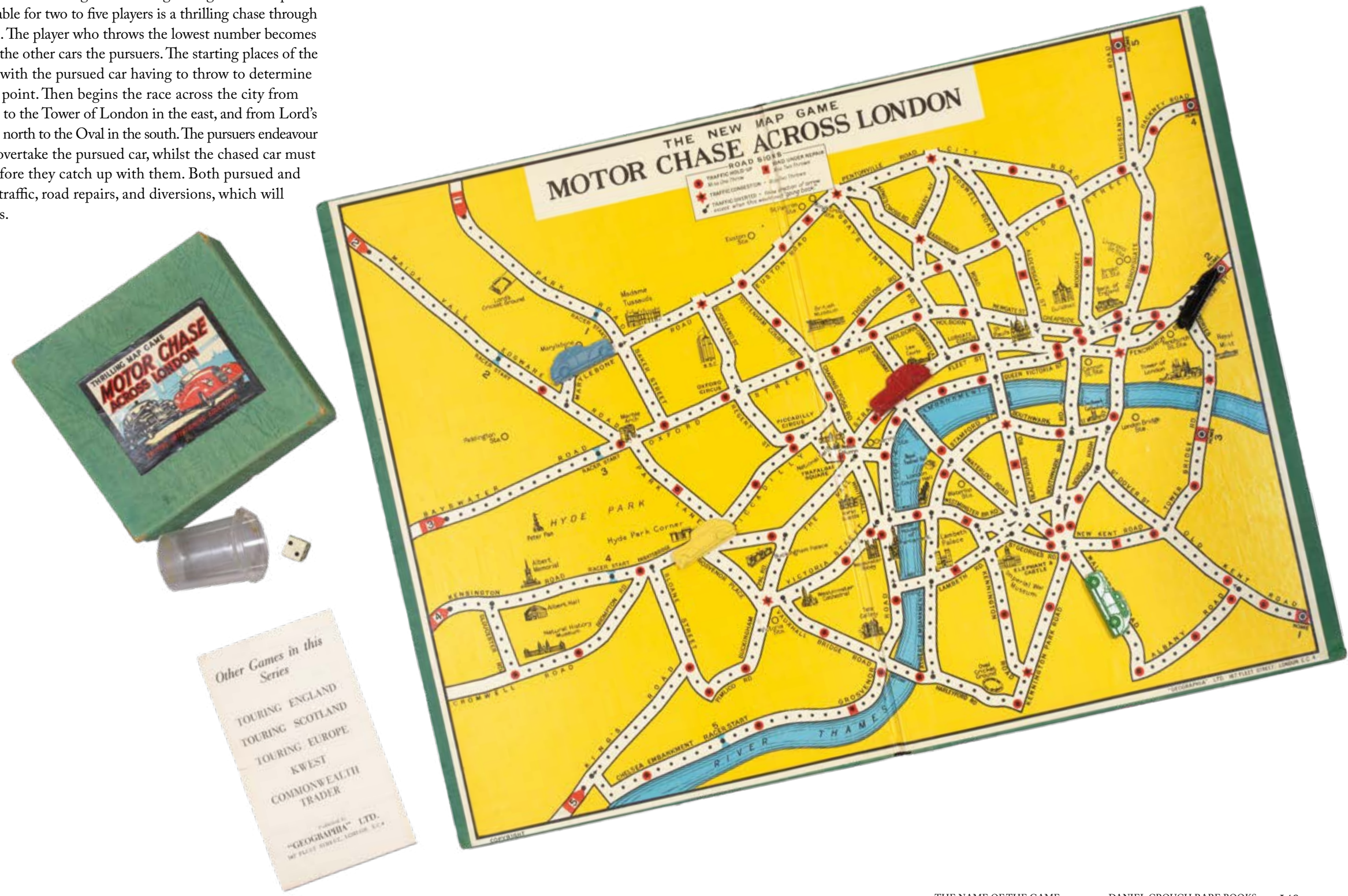
Publication
London, “Geographica” Ltd. 167 Fleet Street. [1950].

Description
Colour printed board game, mounted on board, folding, green paper covers, with publishers label, [together with] five die-cast cars, with cup and dice, leaflet of rules, housed in green marbled paper box, with publisher’s label.

Dimensions
366 by 500mm (14.5 by 19.75 inches).

“This is a Map Game which will interest and intrigue both young and old, as it has all the thrills of an exciting chase through the great Metropolis”.

This game suitable for two to five players is a thrilling chase through the streets of London. The player who throws the lowest number becomes the pursued car, with the other cars the pursuers. The starting places of the pursuers are marked, with the pursued car having to throw to determine their start and finish point. Then begins the race across the city from Bayswater in the west to the Tower of London in the east, and from Lord’s Cricket Ground in the north to the Oval in the south. The pursuers endeavour to pull along side or overtake the pursued car, whilst the chased car must find a route home before they catch up with them. Both pursued and pursuers must avoid traffic, road repairs, and diversions, which will impede their progress.



London Crush

61 JAQUES, John
 “London Crush”.

Publication
London, John Jaques & Son, Limited, 20 &
21, Kirby Street, Hatton Garden. [c1930].

Description
Chromolithograph game, mounted on blue
board, three dice, shaker, three pins, and
instructions, all housed in original box with
publisher’s label.

Dimensions
340 by 340mm (13.5 by 13.5 inches).

The game begins at Victoria Station with the object to be the first to reach Trafalgar Square. Players can either choose the red route or the blue route. The blue route represents the roadway, which is used by the Taxi, Bus or on Foot. Whilst the red route is the is the railroad and is used by the Underground, Tube, or Tram. The player throws both a dice with the forms of transport on it and two numbered dice:

- 1. Underground or Taxi: a total of both die
- 2. Tube or Bus: the highest number die
- 3. Tram or Walk: the lowest number die

There are various change over sections where the player (with he throws the correct vehicle on the die) can change from the railroad to the roadway or vice versa. There are, like most games, squares which impede the travellers progress, where the player will have to wait a turn or go back to a particular square.

Jaques of London, formerly known as John Jaques of London and Jaques and Son of London is a long-established family company that manufactures sports and game equipment.

Dating itself from 1795 when Thomas Jaques, a farmer’s son of French Huguenot descent, set up as a “Manufacturer of Ivory, Hardwoods, Bone, and Tunbridge Ware”,[1] the company gained a reputation for publishing games under his grandson John Jaques the younger.

The popularity of chess during World War II helped MI9 hide items in chess games sent to British and American prisoners of war, because the chess sets were made of wood, especially the Staunton chess sets by Jaques of London. The inside walls of the chess pieces box were hollowed out “...to secrete maps, currency, documents, hacksaw blades and swinger compasses.”The large chess boards were perfect for supplying to prisoners “...counterfeit documents, maps, currency and other contraband.”The chess pieces themselves were hollowed out and used to hold messages, compasses, maps and dye to help turn uniforms into civilian attire. The base of the piece was often screwed in with a left turn screw, so any attempt to unscrew the base normally would only make it tighter.



An amazing artefact from the year Nixon declared war on drugs

62 SCAM: The Game of International Dope Smuggling.

Publication
Berkeley, Brown Bag Enterprises, 1971.

Description
Everything needed to play Scam, including: 882 by 584mm game board printed in colours on coated stock with metal smugglers' spinner mounted at centre; colour printed paper over pasteboard spinner with metal pointer mounted at centre; 27 "Connection" cards printed on blue card stock; 24 "Paranoia" cards on red stock; 100s of square "tokens" printed in colours representing varying quantities of pot (green), hashish (brown) and cocaine (blue); 100s of sheets of ersatz money in denominations of 50-100, 1000; 4 plastic playing pieces and two tiny die. With original cardboard shipping tube and original printed paper-wrapper bearing the image of a giant joint.

Dimensions
882 by 584mm (34.75 by 23 inches).

References
BoardGameGeek.com #25897. OCLC 987881863 (Library of Congress only). Rare Book Hub has no record of the game appearing at auction.

The rules state:
"Generally Scam goes like this: you begin on the drop out of college square and keep moving around the Ave until you have collected enough money and Connections to get off the Ave. You then work The County and New York until you get enough money to put together a smuggling Scam. That involves Flying to Mexico, Afghanistan or South America, buying dope, smuggling back to the States, and selling in New York (where there's more money) or in the County (where there's less Paranoia). To win the game you have to make One Million Dollars. If any of the following rules seem vague, unclear or stupid, feel free to change them to suit yourself."

The map features maps of Afghanistan, India, Mexico and South America, with a cameo appearance by Uranus in the upper-left corner. New York, The Ave and The County appear as squared diagrams.

Given the game's obscurity, we are unable to find a standardised list of the components. The present example appears to have been augmented with ersatz money, cards, dice and playing pieces borrowed from elsewhere. The aggregation may or may not constitute a complete set, however it certainly provides more than enough to play with.



“Occasionally, everyone gets too far out”

63 SCAM DELUXE: The Game of International Drug Smuggling.

Publication
Berkeley, Brown Bag Enterprises, 1971.

Description
Everything needed to play Scam, including: a folding game board printed in colours on coated stock; the “Scam” rules sheet; a colour printed paper over pasteboard spinner metal smugglers’ spinner; “Connection” cards printed on blue card stock; “Paranoia” cards on red stock; sheets of ersatz money; 4 plastic playing pieces and two tiny die. With original cardboard printed box illustrated with joints, a marijuana leaf and inset maps that appear in the game.

Dimensions
(Box) 33 by 522 by 273mm (1.3 by 20.6 by 10.7 inches); (Board) 507 by 507mm (20 by 20 inches).

References
BoardGameGeek.com #25897. OCLC 987881863 (Library of Congress only for standard edition). Rare Book Hub has no record of the game appearing at auction.

This is the second “Deluxe” edition of the Scam board game, offered in a box rather than the “joint” tube, though illustrated joints feature prominently on the box’s cover, serving as a backdrop for the title. Like the original, the board game offers a high stakes adventure through a colourful depiction of the world - at least parts of it.

The original rules sheet states: “Generally Scam goes like this: you begin on the drop out of college square and keep moving around the Ave until you have collected enough money and Connections to get off the Ave. You then work The County and New York until you get enough money to put together a smuggling Scam. That involves Flying to Mexico, Afghanistan or South America, buying dope, smuggling back to the States, and selling in New York (where there’s more money) or in the County (where there’s less Paranoia). To win the game you have to make One Million Dollars. If any of the following rules seem vague, unclear or stupid, feel free to change them to suit yourself.”

The game features a number of elements akin to Monopoly - including cash, small figurine tokens, jail and a central bank - but each is suitably adapted for the “dope” nature of the game. As the instructions wisely caution, “Occasionally, everyone gets too far out and lands on Uranus.” Only a roll of an odd number will return the player to the real world where he or she can carry on smuggling drugs, escaping the law and amassing (illegal) cash.



