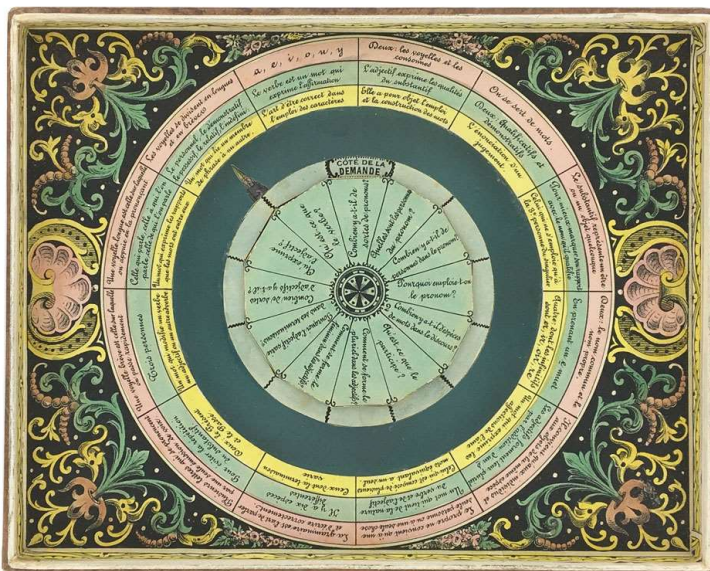


# GAMES



**1. (Magnetic grammar game)**  
**La Grammaire,– Jeu Magnetique.**  
 Paris, Léon Saussine, (c. 1875)  
 Hand-coloured lithographic playing surface on a glass plate window, central magnetic pointer in the form of a genie, 3 dodecagonal hand coloured question discs (830 mm diameter) in blue, pink and yellow which correspond to the central roundel, mounted in a wooden/cardboard box decorated in pink patterned paste paper, lid with hand-coloured

*lithograph illustration by Roche after B. Coudert, gilt green and red decorative border strip, printed instruction panel pasted on the inside; neatly repaired tear to the margin of the lithograph with no loss, very minor soiling to the box but a remarkably clean and bright example overall.*

**£2750 (+VAT in the UK)**

In superb condition is this attractive magnetic game designed to teach French grammar. The player poses questions by placing the interrogative 'palette' on the central panel, causing the genie pointer to spin before alighting on one of the thirty-six colour co-ordinated answers. The questions concern French grammar of varying complexity: 'Deffinissez le substantif propre', for example, or 'Comment se forme le pluriel dans les adjectifs'. The cover design of King Charlemagne in a school room ('Charlemagne fonde les premières écoles') references the Carolingian Schools, by which he implemented far-reaching educational reforms.

The game was developed and published by Léon Saussine, an important French producer of games, shadow theatres and other book-adjacent paraphernalia. He succeeded in 1860 to Hugues-Marie Duru, the Parisian





publisher, professor and bookseller who had been making educational games (albeit not as advanced as the present effort) for at least a couple of decades. Saussine continued this tradition, but developed this magnetic question-and-answer format, for which he received a patent in 1870. He usually out-sourced the lithography, as here, to Roche, but oversaw the assembly and distribution of the games from his warehouse. He exhibited at the Universal Exposition of 1878, as a manufacturer of educational and social games in cardboard (itself a cutting-edge technology). He later moved to a new shop in the Marais, and was succeeded by his widow and sons. The magnetic games were on various topics, including French history and world geography. For a nineteenth-century child (as for a modern-day user) playing this game was doubtless a thoroughly magical experience. It significantly leavens the experience of learning French grammar.



2. **(Board Game.) NANSEN.** *The New Game of Nansen Or The Search for the North Pole.* Quite Original. The Method of Play embodies the Great Explorers idea of reaching the Pole on the Drift Ice. For 2 or More Players. [board label & lid of pieces' box] [Gloucester: Roberts Bros.] [1898], colour-printed folding board with pair of explorers and dog sled at lower left corner, and portrait of Nansen and ship caught in ice at lower right, beneath curving lattice punctuated by red dots, walrus, seal, polar bear and high-masted ship, with North Pole at centre top, board reverse with repeated blind bow design and coloured, pictorial label, 4-page rule booklet, 4 original playing pieces in form of painted yachts, two original dice (one numbered, one with cardinal directions) and throwing cup, board halves neatly re-attached, booklet with tear across front leaf, board 41 x 42cm, pieces' box 15.5 x 10 x 4cm, original grained



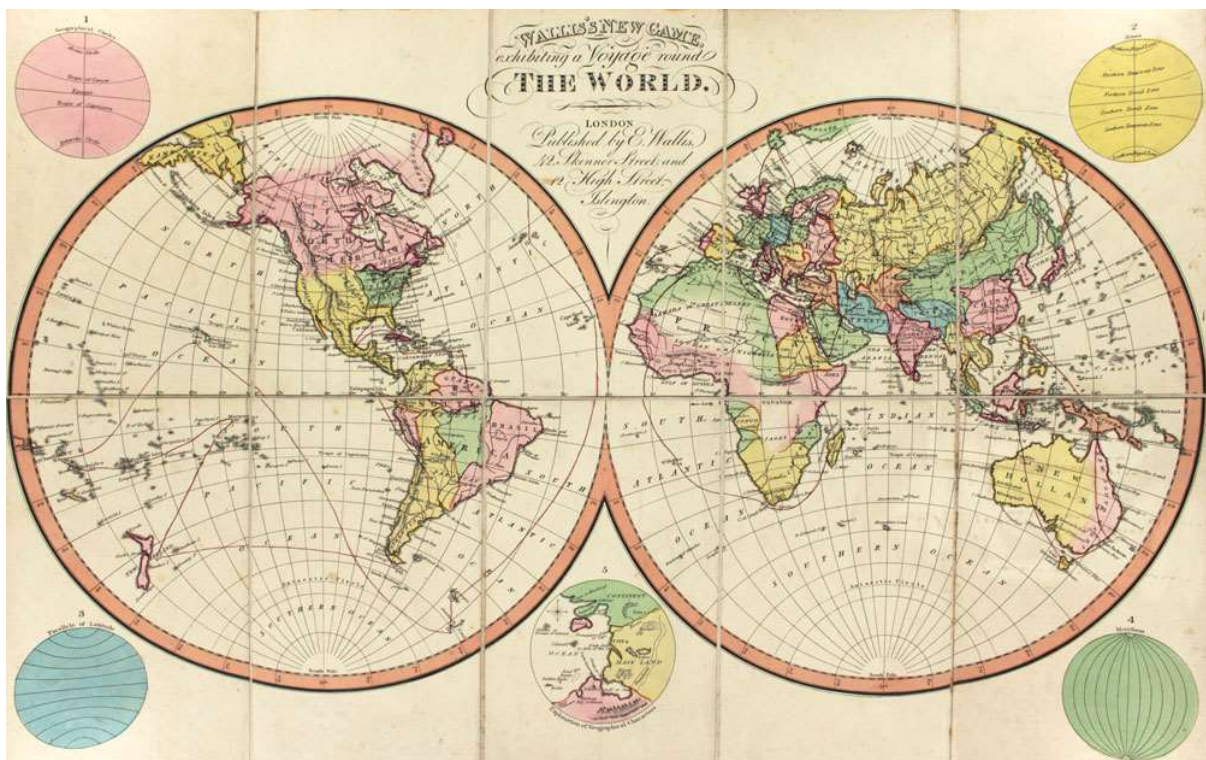
*cloth covered pieces' box, lid with coloured, illustrated label, edges worn, very good*  
**£1950** (+VAT in the UK)

An extremely scarce game reflecting the contemporary popular interest in polar exploration, in this case, Nansen's 1894-6 polar expedition in the sturdy ship, 'Fram', from the Roberts Brothers of Gloucester, who traded under the name Glevum Games from 1894. Though now somewhat forgotten, Howard Owen Roberts first rose to fame through his 1890 invention, 'Piladex', a game involving balloons and string, much favoured by Princess Alexandra, and with his brother, established the company which created hundreds of board and parlour games, finally closing in 1957. (*Games-Makers to the Empire: Roberts Bros. of Gloucester, 1890 – 1957*, Watkins, 2013)

The rules of the game are of particular interest, since, rather than a straight-forward roll-and-run, each player's ship is carried by the wind or sea current, until blocked by an animal obstacle, simulating Nansens' theory of Arctic drift and his belief that an explorer should work with, rather than against the currents, a tactic which was successfully implemented during the 'Fram' expedition. 'Dr. Nansen in his search for the North Pole contended before he started that if a Ship could be constructed strong enough to resist the pressure of ice, that when the Ship became frozen up, the ice would drift according to the direction of this wind or the current of the sea, and in this way carry the Ship with it, across the Polar Region... The moves in this Game are intended to carry out this idea, and are determined by the throw of a cube and a dice. The cube gives the direction of the wind or current. The dice gives the number of points to be moved in the direction indicated by the cube.' (Rule booklet)

We have been unable to trace another copy.

**3. (Juvenile. Game.) WALLIS (Edward.)** *Wallis's New Game exhibiting a Voyage round the World, London: Published by E. Wallis [...] Islington, [c.1820].* Copper engraved map with contemporary wash colouring (400 x 620 mm), cut into 10 segments and linen backed, the margins decorated with an additional five hemispheres including a key to the map; paper slightly toned and some light soiling,





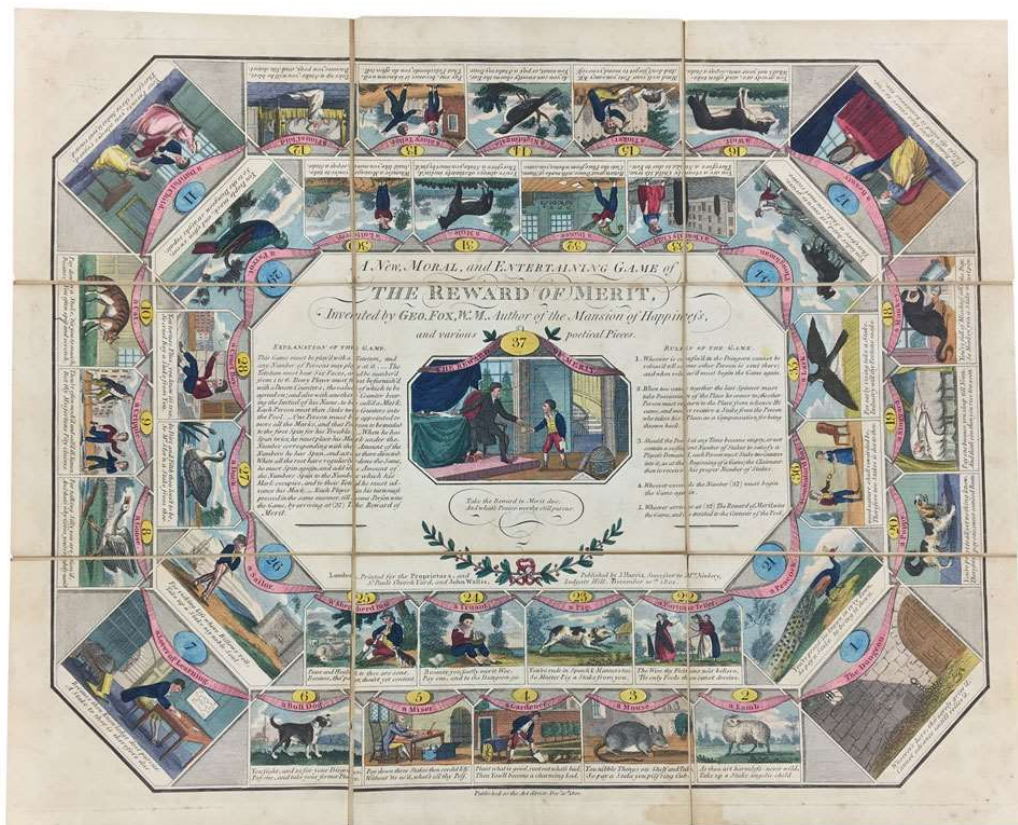
pin holes in all four corners, 2 paper slips pasted on verso, possibly as early repairs to the linen, although no damage is visible; wanting the slipcase.

£1250 (+VAT in the UK)

The players of this game circumnavigate the world, as presented by two conjoined hemispheres. Heading east from the British Isles, they traverse continental Europe, Africa, India, 'New Holland' (Australia), China, Japan, the Pacific Islands, the Americas and finally the Canaries and Azores en route to port in London.

Touring games such as these were popular with a contemporary audience, and now offer a snapshot of global geography as it was understood from a metropolitan viewpoint, and the way it evolved. John Wallis first published a version of this game in 1796 (Whitehouse, p. 10) in which the only town in 'New Holland' was the English convict colony at Fort Jackson, whereas in this version Sydney has appeared on the map. This edition of the game was published by John's son Edward Wallis, who took over the business in 1818. He incorporated various other refinements; more details, a greater density of islands, and five peripheral vignettes demonstrating meridians, latitudes, and a key to the map. The 1796 version saw route and rules printed at the foot of the board, a design feature which was omitted here, presumably to increase the size and complexity of the map.

**4. The Reward of Merit. A New, Moral, and Entertaining Game of The Reward of Merit** Invented by Geo. Fox, W.M. Author of the Mansion of Happiness, and various poetical Pieces. London: Printed for the Proprietors and Published by J. Harris and John Wallis [...] 1801. FIRST EDITION. Hand-coloured engraved sheet mounted on linen (sheet size: 400 x 510 mm), in nine sections to fold; dust soiled with a small stain to the lower margin, but very good; original slipcase covered in gold-embossed blind floral cloth; slight fraying at edges and a little sunned, but good. Gumuchian 3405; Osborne, I,220; Whitehouse, p. 48 (uncoloured).  
£1900 (+VAT in the UK)



A charmingly illustrated Georgian table game in its original slipcase, designed for the edification of school-aged boys. The linen-backed playing surface comprises 37 illustrated panels, each representing a moral or a behaviour which is encapsulated in rhyme. The players move around the board, are lauded or castigated depending on where they land, and pay into or receive from the pool accordingly. There are various other potential pitfalls, including a classic dungeon trap, and the stipulation that the winning player must land exactly on the central panel, a school room in which a boy receives a medal for exemplary conduct. Many of the morals are allegorical, with charming illustrations: pride is a peacock, gluttony a mouse, ill-manners a pig, obstinacy a mule, etc. The most salutary activities are diligence at school, respecting one's parents, and following the profession of ploughman or sailor.

Entered in stationers hall on 10 December 1801, and doubtless intended for the Christmas market, the game was available uncoloured for 3s or coloured, as here, for 5. The V&A Museum of Childhood has a defective plain copy, with the observation: 'It is very unusual to have an inventor of a game credited on the game or packaging' (V&A E.374-1943).



**5. HIROSHIGE (Utagawa II, after Utagawa I) *The Sixty-odd Provinces of Japan, a Catalogue of Famous Sites*. Japan, 1856, colour woodcut print, sugoroku game board, with 3 larger rectangular images at centre and two corners, and sixty-odd smaller images orientated in two opposite directions, framed by Japanese characters on a pale russet ground, a few small marks along one fold, 71.5 x 68.5cm, very good  
£1375**



A bright example of this scarce game, featuring scenes from the famous Hiroshige series, including, as a larger image, the Asakusa Fair in Edo, with crowds of New Year revellers, the Urami waterfall on Mount Nikko, snow on Mount Haruna, the Yuga Shrine on the Tanoguchi Coast and the Naruta whirlpools in Awa Province. Hiroshige's original series, drawn from the paintings of Fuchigami Kyokko, and various regional travel guides, in addition to first-hand observations, is here interpreted by his favourite pupil, Utagawa Hiroshige II, who followed his master in using bokashi, or gradation printing, to great effect, to convey luminosity and texture. The very nature of the board game template also highlights the 'cropped' nature of Hiroshige's designs, details brought to the fore, as if through a zoom lens - a feature which influenced the Post-impressionists, not least, Degas. (*Hiroshige, Famous Places in the Sixty-odd Provinces*, Sefrioui, 2021). Philadelphia Museum of Art hold a similar copy.

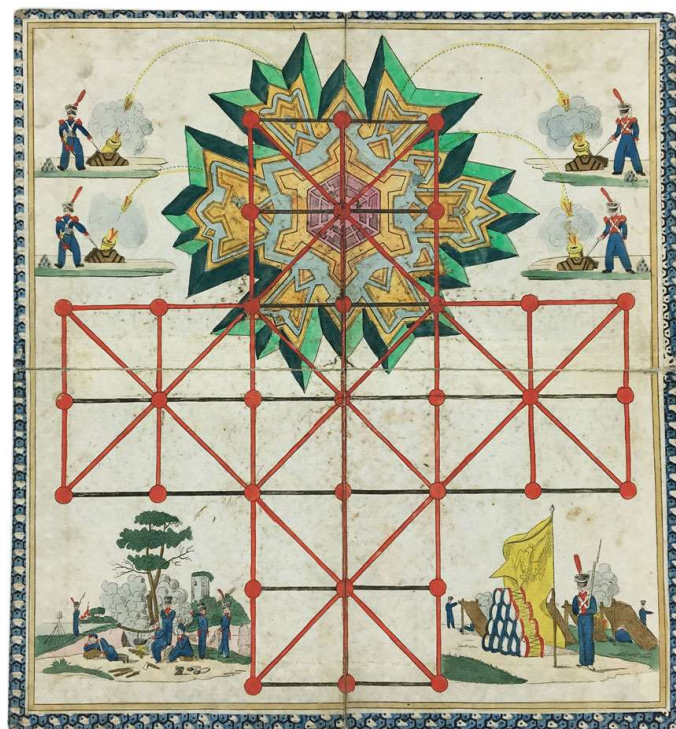


**6. The Game of Besieging.** *'Jeu de Siege. Belagerungs Spiel. The Game of Besieging.'* [Germany, c. 1805] Hand-coloured lithograph on paper, laid onto folding decorated board (320 x 350 mm), slipcase, four vignettes to each corner depicting various scenes with soldiers dressed in blue and red, some light marks, boards in four folding sections, blank paper label to upper board when folded; a little soiled and the edges of the board rubbed in places; contained in pink and green slip case, pictorial paper label laid onto upper cover with title in French, German and English, overall wear

**£300** (+VAT in the UK)

The Game of Besieging was published in Germany between 1800 and 1820, based on the *Fox and Geese* format. The boards were issued in various designs, some to commemorate particular battles and wars, while others with generic images of period battles, as here. In our copy the upper portion of the board sees Napoleonic soldiers assailing with mortars a geometric Vauban-style fortification, the lower portion with vignettes of soldiers on campaign. The game was issued with shaped wooden men, which are lost to our copy.

See: Caroline Goodfellow, *A Collector's Guide to Games and Puzzles* (Grange Books, 1997) p. 109; C. G. Lewin, *War Games: And Their History* (Fonthill Media, 2012) pp. 66-7.





7. **(Horse racing. Steeplechase. Board Game.)** *Jeu du Derby, Steeple-Chase.* [Paris]: Nicolas Henri Rousseau, c.1850. 2 hand-coloured lithographed sheets by Decan mounted on thick boards forming large playing area, vignettes of horse- & ostrich-racing in corners and at foot, each sheet c. 455 x 355mm, a little soiled and browned, the boards joined by a green cloth spine, largely defective but still functioning, wear to extremities, with small label of 'Miller's Fancy Repository' of Lowndes Street, Belgrave Square

£400 (+VAT in the UK)

An upmarket board game, French, but sold in London: Miller's also known as Miller's Toy & Fancy Repository. There was a spate of such games at this time, especially in France. An oval race course with 6 obstacles (4 hedges, 1 ditch, and 1 gulf, in jumping which the horse has thrown its rider), humorous vignettes at the corners and the foot, the rules of the game (in French) in the centre. The vignettes are: 3 ladies riding side-saddle, one jumping a stream; 3 male racers, 1 thrown as the horse refuses a jump, 1 in mid-flight over a stream and the other over a fence; 3 riders at full gallop, possibly Gauchos, or ?monkeys; 3 male riders on ostriches; lastly, in the centre at the foot 3 male racers, 1 thrown, and crawling.

See:

[www\[.\]jeuxanciensdecollection\[.\]com/2016/01/le-steeple-chase-un-jeu-bien-francais.html](http://www[.]jeuxanciensdecollection[.]com/2016/01/le-steeple-chase-un-jeu-bien-francais.html)



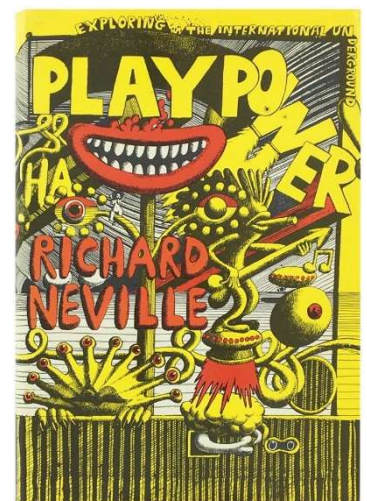
With the 'Headopoly' game intact

8. **Neville (Richard) Play Power.** Jonathan Cape, 1970, *FIRST EDITION*, pp. 360, crown 8vo, original yellow boards, backstrip lettered in black, top edge black, other edges lightly spotted, pocket to rear pastedown containing the 'Headopoly' game (this sometimes lacking, see below), dustjacket by Martin Sharp, merest hint of fading to backstrip panel, near fine

£200

A statement of the 'International Underground' from one of the founders of OZ magazine - 'important for those who consider themselves part of the Movement, essential for those outside it'.

The Headopoly game - a spoof of Monopoly in the form of an 'Underground Almanac Poster-Game' - was not present in copies

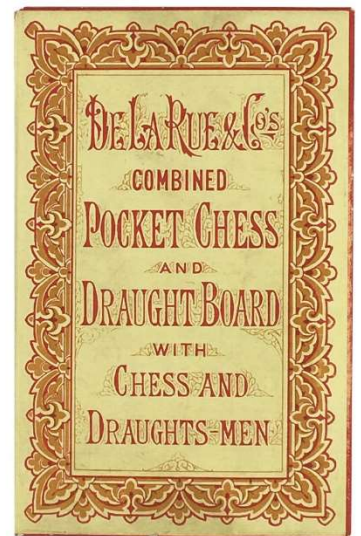




entering Australia, where the game had attracted the attention of the authorities; in these copies, the pocket was sealed with a sticker explaining that a Prohibition Notice had been imposed upon it. The game itself, designed by Jon Goodchild, is not only attractive but a thorough and scholarly record of sixties counter-culture.

**9. (Chess) De La Rue and Co. Combined Pocket Chess and Draught Board** with Chess and Draughts-Men. [*London: Thomas De la Rue and Co. c. 1850.*] *Folding pocket book chessboard (folded dimensions: 150 x 90mm), 32 pieces in slots; very good; glazed yellow and red covers, blue pebbled cloth slipcase*  
**£250 (+VAT in the UK)**

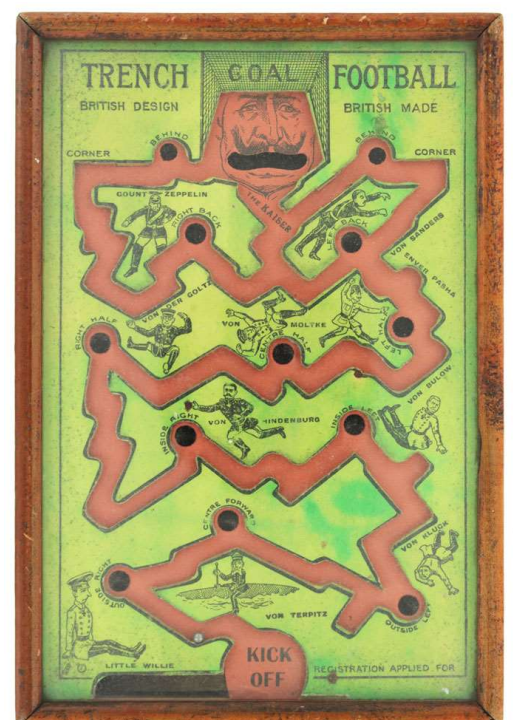
Charming mid nineteenth-century travel chess-and-draughts set, the reversible cardboard pieces to be slotted into positions on the board. Thomas De La Rue set up as printer, stationer and manufacturer of fancy goods in



London in 1821, having previously been a Guernsey newspaper publisher. The firm, which is still in operation today as a securities printer, became a leading maker of playing cards, and enjoyed a long-standing and profitable relationship with designer Owen Jones. (See: Michael Mark 'Early English Pocket Chess Sets', *The Chess Collector* 2 (October 1990) p. 12.)

**10. (World War One.) (Game.) TRENCH FOOTBALL.** The Great International Game. [*R Farmer & Sons,*] *circa 1915, wooden box with glazed top and original bearing, pasted label to base, this a little soiled, 24 x 16.5cm, good condition*  
**£700 (+VAT in the UK)**

A ball-bearing game, a more light-hearted variant of the same manufacturer's earlier 'Silver Bullet', in which the formation of players blocking your route to goal consists of the Kaiser's son 'Little Willie' and various prominent German military figures: Von Terpitz, Von Kluck, Von Bulow, Von Hindenburg, Von Der Goltz, Von Moltke, Enver Pasha, Von Sanders, and Count Zeppelin - all of whom shown in hapless postures, before the large gaping mouth of the Kaiser himself provides the final obstacle. The label to the rear purports to outline the rules, but is really an exercise in propaganda, casting aspersions not only on the sporting ability and fairness of the opposition, but their intelligence and sanity.



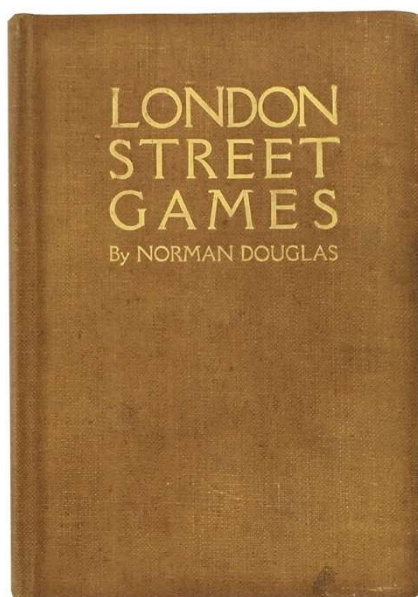
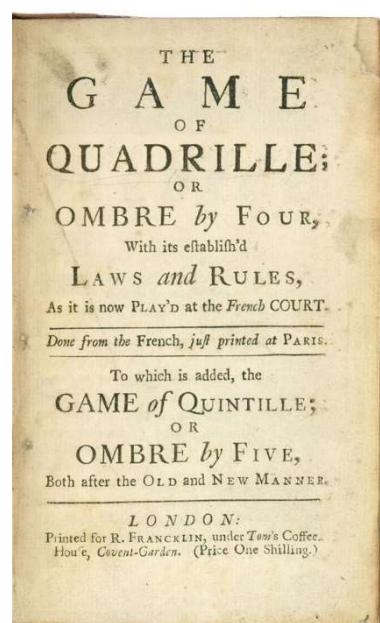


Scarce card-playing manual

**11. (Card games) *The Game of Quadrille***; or Ombre by four, with its establish'd laws and rules, As it is now Play'd at the French Court. Done from the French, just printed at Paris. To which is added, the game of Quintille; or Ombre by Five, Both after the Old and New Manner. [London]: Printed for R. Francklin, under Tom's Coffee-House, Covent-Garden, c. 1724, First English edition, decorated initials and ornaments, title and last verso a little soiled at margins, loss to extreme upper outer corner of title, minimal toning, pp. [4], 71, [1], 12mo, contemporary half calf over marbled boards, recased with new leather, endpapers renewed, original stab holes, boards rubbed, gilt-lettered morocco label, pastedown windowed to show 18thC armorial bookplate of the Wigan MP George Kenyon (1666-1728) of Peel Hall, Lancashire, modern label of Roger Senhouse. (ESTC T116490)

**£950**

A good copy of the first English edition of this scarce anonymous manual, translated from the French, on the card game of quadrille. This was a variation (for four players) of ombre, a game which 'suited the genius of Ladies'. 'It will not be unnecessary to acquaint the Reader, that the following game of Quadrille has been about two years, and is at present, the favourite game at the French court [It] is more amusing and entertaining than [...] any other Game on the Cards [...]'. Ombre was most fashionable in eighteenth-century England and France, and famously played by Belinda in Pope's 'The Rape of the Lock' and also a favourite pastime of the formidable Lady Catherine de Bourgh in *Pride and Prejudice*. This manual was intended for beginners and provides instructions on the cards that should be used (usually 40), how to mark and pay, and play with or without calling a king. It also discusses quadrille by three and five, and the 'incidents' that may occur during a game (e.g., if one of the players should speak, which is forbidden).



**12. Douglas (Norman) *London Street Games***. *The St. Catherine Press, 1916, FIRST EDITION*, some very faint foxing to title-page, pp. [viii], 162, crown 8vo, original brown buckram, lettered in gilt to backstrip and upper board, t.e.g., others untrimmed, free endpapers faintly browned, very good (Woolf A18a)

**£135**

With an interesting typed note by the book's original owner laid in - advising a subsequent generation of the value of 'this little book [...] something of a rarity'; a couple of inserted typed notes by the same offer personal reminiscences relating to particular games or verses. Douglas's 'breathless catalogue' of juvenile sport is written in the voice of a working-class Londoner, possibly derived - as was much of the material - from Eric Wolton, 'an East End street urchin whom Douglas had adopted in

1911 and had taken touring with him around Europe'(ODNB). This mode provides a suitable playfulness that allows it to wear its academic credentials as a study of the subject more lightly; the games themselves carry names that evince a similar sort of charm: 'Hark the Robbers Coming Through'; 'Farmer Left His Hat Behind'; 'Raps on the Bugle'; 'Green Man Rise-O'; 'Kick-Can Policeman'; 'Alley Gobs' and 'Leading the Blind Horse to the Knacker', to name but a few. The book was amongst James Joyce's extensive reading material for 'Finnegans Wake'.

Later in the year of the book's publication, 'a darker aspect of Douglas's interest in young boys became evident' (ODNB), with arrests and charges for sexual activity with minors that prompted exile to Capri - this providing an unwholesome flavour to the coyness with which he curtails his account of games (the name 'Touching the King's Sceptre' suggestive enough, the other only called 'P.....e') about which 'I can't say anything whatever [...] except that you need good confederates and a boy who is quite new to the quarter', on the basis that they are 'not nice at all' and belong to the society of 'rough chaps'.

Provincially printed

**13. Quanti (Q.) Quadrille Elucidated.**

*Cheltenham: Published by Printed for G. A. Williams, Librarian. 1822, FIRST EDITION. With half-title, two leaves of terminal ads within pagination; very lightly toned and the occasional spot but crisp; pp. 95, [1], 16mo in 8s. publisher's blue printed paper wrappers, dam staining and sunning to the lower wrapper but generally very good.*

**£225**

A treatise on the popular trick-taking card game Quadrille, a variant of the Spanish game of Ombre, which had its heyday in the late eighteenth century and during the Regency Period.

