XVIIIth Annual Colloquium Program

BGS2015

Wednesday 15th to Saturday 18th April
International Society for Board Game Studies

hosted by:
Swiss Museum of Games / Musée Suisse du Jeu
at La Tour-de-Peilz
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Welcome

In 1990, Irving Finkel at the British Museum organised a colloquium dedicated to the history of ancient board games. As far as I know it was the first time ever that the history of games had been the subject of an entire scientific symposium. Five years later it was Alex de Voogt who thought that it was useful to check what the impact had been of Irving’s first step. So he decided to invite some 15 scholars to the University of Leiden. The meeting, entitled “New Approaches to Board Games Research”, widened the horizon to other than ancient games. The participants decided to meet again two years later, which marked the beginning of a series of regular colloquia, one may say the beginning of a kind of movement. Since then 17 such colloquia have been held by nearly as many organisers. Since then, the “International Society for Board Game Studies” keeps being an informal group of scholars, collectors, game inventors and “normal” people interested in the study of games from various perspectives. From 1998 to 2007 seven volumes of the interdisciplinary Board Game Studies Journal – with Thierry Depaulis, Vernon Earlge, Ulrich Schädler, and Alex de Voogt as members of the editorial board – were published as a print version, before in 2013 Jorge Nuno Silva took over the charge to transform it into an online journal, thus offering an easily accessible platform.

During these last 2.5 decades the members of the BGS group initiated, conducted or encouraged numerous research projects, publications, and exhibitions, creating a network for worldwide collaboration and adding completely new dynamics to this long neglected field of research. The progress in understanding the role of games in human life that has been made in the meantime is considerable.

25 years after London and 20 years after Leiden the 18th Board Game Studies Colloquium takes place at the Swiss Museum of Games at La Tour-de-Peilz, and we are proud to host this important event. Housed in the castle of La Tour-de-Peilz at the shores of Lake Geneva since 1987, the museum is a unique institution with a collection covering 4000 years of history of games of all kinds from all over the world as well as a library of about 5000 volumes. So do not forget to have a look at the permanent and temporary exhibitions.

Let me cordially welcome you on behalf of the collaborators of the Swiss Museum of Games and the Council of its Foundation. I look forward to a fruitful discussion and I wish you every success for this 18th International Board Game Studies Colloquium and for all the future colloquia to come.

Ulrich Schädler
Director of the Swiss Museum of Games

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1 Irving L. Finkel, Ancient Board Games in Perspective, London 2007
2 Alexander J. de Voogt (ed.), New Approaches to Board Games Research, Leiden 1995
3 http://bgsj.ludus-opuscula.org
Presentation

The Swiss Museum of Games

The Castle and the Museum

Built in the 13th century by Pierre de Savoie, the castle of La Tour-de-Peilz served as a fortress and refuge, as an observation post of traffic along lake Geneva, and as a customs post. In 1476, during the Burgundy wars, it was heavily damaged. It was nearly three centuries later, that in 1747 the French officer Jean Grésier purchased and transformed the building. It remained private property until 1979, when the city of La Tour-de-Peilz purchased it, after a public vote. Both towers, the walls, the ramparts and the moat were put under a preservation order as a historical monument in 1973. In 1987 the Swiss Museum of Games was inaugurated on the 1st and 2nd floors. The halls on the ground-floor are put at public disposal for different events.

Outdoor Game Trail

The game trail is situated in the surroundings of the Castle and is available even when the Museum is closed. Made up of ten posts signalled by totems, the game trail allows you to discover or re-discover 10 easy and fun outdoor games.
Presentation

Two temporary exhibitions at the Swiss Museum of Games

Exhibition „Veni vidi ludique 3: Jouer avec l’Antiquité“

Playing with Antiquity

Among the 700 games inspired by Antiquity published until now an overwhelming majority has been published in the last fifteen years, a reason for the Swiss Museum of Games to dedicate its temporary exhibition to “Playing with Antiquity”. This exhibition is incorporated in a three part project entitled „Veni vidi ludique“, uniting three museums of French-speaking Switzerland and the University of Fribourg (Prof. Véronique Dasen, Greek & Roman Archaeology).

The themes of the exhibition „Instructive for sure, but amusing?“ Antiquity in games around 1800 Archaeological excavations „Carved in stone“ Architecture, town planning and infrastructure „You too, Brutus?“ Politics „By the gods of Olympus!“ Mythology „Pecunia non olet! Money doesn’t stink“ Trade and Economy „Veni Vidi Vici“ - Battles, wars and conflicts „Gladiators and circus games!“ „Antiquity in pixels“ video games

Exhibition „Jeux du Château d’Hauteville“

The playful life in a castle around 1800.

In 2014, the Grand d’Hauteville family donated about 120 games related objects to the Swiss Museum of Games. They were stored, at least since the 1930s, in a chest of drawers in the Hauteville castle, constructed around 1760 and situated just north of La Tour-de-Peilz. Most of these objects date from the period between 1780 and 1840. They are therefore a valuable set which demonstrates the importance of play in everyday life of a bourgeois family during the period considered the most brilliant in the history of Hauteville. Some of the games are homemade! And many handwritten documents with rules of games are also part of the complex. Games of all kinds were part of the leisure activities for children and adults, as well as literature, theatre and music.
Tuesday, 14th

18.00 Registration and Informal Reception
at the Swiss Museum of Games. Possibility to see the temporary exhibitions “Veni vidi ludique 3: Jouer avec l’Antiquité” and “Jeux du Château d’Hauteville” early arrivers are having the possibility to visit the famous Château de Chillon. At your hotel, you will get the “Riviera Card”, which allows you to use public transport for free and to get 50% reduction on entrance fees in the museums. To get to Chillon, take the 201 bus eastbound (lake to your right); travel time 25 minutes.

Wednesday, 15th

8:00 Registration and Welcome

Session 1
Modern Times to Present Days
Temps modernes

Chair: Jorge Nuno Silva / Alex de Voogt

9.00 The Merels Game in Art since Medieval Times.
Wim Van Mourik, Veenendaal

9.30 Siding with the Enemy: Challenging History through Early Modern Board Games and Game Cards.
Fatih Parlak, Barcelona

10.00 Coffee Break

10.30 Rhetorics in Texts and Prints Concerning Board-, Dice- and Card-Games over the Centuries
Rainer Buland, Salzburg

11.00 A 17th Century Mancala Board in Geneva
Danielle Buyssens, Geneva & Ulrich Schädler, La Tour-de-Peilz

11.30 Discussion

12.00 Lunch

13.00 Manoury, Draughts, and the 18th Century Paris Coffee-Houses
Thierry Depaulis, Paris

13.30 Some Dutch Game-Tiles From the Late 18th Century
Fred Horn, Den Haag

14.00 Two Unexplored Treasure Chests for Scientific Research: The Game and Toy Catalogues of Peter F. Catel (1747-1791) and Georg H. Bestelmeier (1764-1829)
Thomas Stauss, Basel

14.30 A puzzling Multiple Games Table by Vaugeois of Paris
Adrian Seville, London Chislehurst

15.00 Discussion

15.30 Coffee Break

16.00 David Ogilvy (and E & MA Ogilvy) Games Inventor and Publisher (1842-1879)
Richard Ballam, Melton

16.30 L’Attaque est-il bien un jeu d’origine française?
Michel Boutin, Poitiers & Thierry Depaulis, Paris

17.00 Operation: A Shocking 50 Years
Bruce Whitehill, Eickeloh

17.30 German Style Board Games – An affinity for rules?
Dorothee Jankuhn, Göttingen

18.00 Discussion

18.30 Reception by the City of La Tour-de-Peilz at the Maison Hugonin
Session 2
India and beyond
L’Inde et au-delà

Chair: Thierry Depaulis
9.00 The World in a Game - an Experiential Account of Vaiṣṇava jñān caupaṛ. Jacob Schmidt-Madsen, Copenhagen
10.00 Coffee Break
10.30 Tabliers de jeux gravés à l’entrée et à l’intérieur des temples et autres lieux publics au Karnataka (Inde du Sud). Michel van Langendonckt, Brussels
11.00 Dice Configurations and Bhutanese Monks: On Ludic and Religious Influences Across the Himalayas. Alex de Voogt, New York
11.30 Discussion
12.00 Lunch

Session 3
Chess History
Histoire du jeu d’échecs

Chair: Mark Hall
13.00 Caissa – A New Chess Journal Mario Ziegler, Saarbrücken
13.15 Chess and Draughts in Medieval Literature Arie van der Stoep, Utrecht
13.45 Games of Tables and Chess in Courtly Education: Literary Evidence through a Historian’s Eye Sophie Cafìsch, Zurich
14.45 Discussion
15.15 Coffee Break

Session 4
Games and Mathematics
Jeux et Mathématiques

Chair: Eddie Duggan
15.45 Passatempo Aritmético, a pedagogical Game from Arco do Cego Fernanda Frazão, Apenas / Jorge Nuno Silva, Lisbon
16.15 The Theory of the French “Jeux de Combinaisons” Lisa Rougetet, Lille
16.45 Games, Classes, and Algorithms: Selected Results and a Roadmap Abdallah Saffidine, Sydney
17.15 Discussion
17.45 Poster Presentation: Cristallographic Definitions for Cube Assemblies and Ball-Pyramid Assemblies from Polycubes and Polyballs Frank Berchtold Rordorf, Zug
20.00 Colloquium Dinner at the Casino Barrière de Montreux Conference by René Proyer
The playful personality - a psychological perspective
Session 5

Jouer avec l'Antiquité
Playing with Antiquity

Chair: Veronique Dasen & François Gauthier

8.00  Departure by Bus to Fribourg
9.00  Welcome
9.15  A Double-Sided Board from Tell Afis
Anne-Elizabeth Dunn-Vaturi, New York
9.35  Geometric Consistency in Some Board Games of Ancient Egypt:
"A Stone Board of 11×14 Cells is in the Egyptian Galleries
of the British Museum.
Chris van de Riet, Goor
9.55  The Ancient Greek Board Game Ship-Battle (Naumachia)
Max Nelson, Windsor (Canada)
10.15 Discussion
10.30 Coffee Break
11.00 "Chance is the Fool's name for Fate":
the Entangled Lives of Knucklebones and Dice.
Mark Hall, Perth
11.20 The Birth of Board Games in the West or "Why are Ajax
and Achilles Playing Pente Grammai instead of Polis"
on the most Enigmatic Vase of Archaic Greece?
Peter Shotwell, Las Cruces
11.40 Dicing with Death
Véronique Dasen, Fribourg
12.00 Astragaloi as Types and Symbols on Ancient Greek Coins.
Richard Ashton, Fribourg
12.20 Discussion
12.40 Lunch

Chair: Michel Viegnes
13.45 Julius Pollux and Knucklebones
André-Louis Rey, Geneva
14.05 "More than Just Fun and Game": Reconsidering the Role of
Knucklebones in Archaeological Contexts.
Barbara Caré, Turin
14.25 Astragaloi: some Observations on the Anatomy of
Different Mammalian Species
Duncan Bell / Eddie Duggan
14.45 Discussion

15.00 Departure to the Roman Museum in Vallion, visit of the exhibition
"Veni, vidi, ludique": Les jeux sont faits!
as part of the project venividiludique.ch (FNS Agora)
19.00 Games to play at the Swiss Museum of Games

Session 6

Theory and Education
Théorie et éducation

Chair: Ulrich Schädler
9.00  Choice, Randomness and Interaction:
The Building Blocks for Game Rules
David King, London
9.30  Off the Board: A Brief Definition and History of
Pervasive Games
Eddie Duggan, Ipswich
10.00 Coffee Break
10.30 Games in 4 dimensions
Cesco Reale, Neuchâtel
11.00 Brain and Games
Christian Schmidt, Paris
11.30 Discussion
12.00 Farewell-Lunch
14.30 Post-Colloquium excursion to the Abbey and
Monastery of St. Maurice
La Tour-de-Peilz, Map
Fribourg, Map
Pages for your notes
Acknowledgements
Wim van Mourik, Veenendaal
KNDB, Royal Dutch Draughts Association


Publications
- Het Fransch Koffyhuys in Rotterdam (1736-1760). Dammende welgestelden in het koffiehuis, Ons Rotterdam 3, 2011, 10-12
- Strijd op het dambord: de Coup Napoleon. Thema tijdschrift 1812, 1, 2012, 86-87
- Een damspelafbeelding van 1520-30 op een wandtapijt in de Nederlanden, HD 1, 2013, 34-35 part I; HD 2, 2013, 34-35 part II

Subject of the Presentation
The Merels Game in Art since Medieval Times.
Since medieval times, the merels game is rarely found in art. We find merels diagrams scratched on rocks, church walls, roof tiles and tombs etc. With these diagrams, the question is, can we speak of games? Friedrich Berger’s study “The merels board as a symbol”, shows that there are many possible explanations for the use of the “alquerque de nueve – jeu de merelles – mühlenspiel – merels” diagram. Inscriptions are not accompanied by pieces to play. We see no one playing. Only in the 13th century do we see in manuscripts people playing accompanied by a game board.

Fatih Parlak is a member of a research group supervised by Maria Jose Vega. He spent one year in the University of Vienna as a Visiting PhD student. He completed his MA in Eastern Mediterranean University in 2012, with a focus on Medical History and dynamics of history writing in contemporary Turkey. His research interests lie in the area of Early Modern Europe with special emphasis on reflections of the image of the Turk in European arts and literature, and Turko-Spanish confrontations in the Mediterranean, especially the Great Siege of Malta (1565) and the Battle of Lepanto (1571). He is also interested in transatlantic trade of medical substances, more precisely that for syphilis. He presented his paper introducing an Ottoman medical manuscript about syphilis in the international conference on “Islamic Civilization in the Mediterranean” (2010).

Subject of the Presentation
Siding with the Enemy
Challenging History through Early Modern Board Games and Playing Cards.
This research aims at presenting a new perspective to the so-called Turkish image in Europe through investigating selected board games and decks of play cards that were produced and circulated during the early modern period in Germany and Italy. Figures in board games and play cards show parallelism with the social perception of the time the games were enjoyed. Presence of Turkish figures in many chess sets, checkers boards and pieces, and decks of cards are unsurprisingly in accordance with the then-ongoing conflict between the Turks and the Europeans, often rendered as negative for the former. For example, Giuseppe Maria Mitelli’s (1634-1718) collection of games and 16th century German play cards reflect this perception. However, certain chess sets introduced Turkish figures in the same side of the board together with European figures. There are pictures of Turkish soldiers on the backside of an Augsburgian deck of cards found in Muri, Switzerland. In other words, the real-time enemies formed cooperation against a shared opponent in the symbolic gaming realm, which, in turn, obliged the players to play with the figures of the real-time enemy. Thus, the symbolic gaming realm at this point offers an alternative perspective to history, beyond the social perceptions about the Turks.
Rainer Buland, Salzburg  
Director of the Institut für Spielforschung / Playing Arts  
Universität Mozarteum

Studies in musicology, journalism and philosophy in Salzburg and Vienna. Doctorate in the field of musicology at the University of Vienna. Since 1990 assistant to establish the „Institut für Spielforschung und Spielpädagogik“ at the former Hochschule Mozarteum in Salzburg. Since 2000 assistant professor; from 2002 till 2005 he joined the university course „Spiritual Theology in interreligious process“ at the Salzburg University. From 2004 to 2006 lecturer at the Gutenberg University of Mainz, and since many years lecturer at the pedagogical high school Linz. From 1997 until its dissolution in 2007 he was a member of the Advisory Board for Arts Education at Burckhardthaus in Gelnhausen. Director of the Institute for gaming research at the University Mozarteum Salzburg since October 2007, and since 2010 head of Children’s Mozarteum under the name „MozKi“. Website: www.Buland.eu.

Publications
- Kartenspiel-Szenen, Salzburger Kartenspiele und Kartenmacher, Studien zur Spielkarte Nr. 28, Berlin 2013 (with Bernadette Edtmair, Jürgen Kranich, Günter Bauer)
- Günther G. Bauer, ein Ewigspielender, Wien 2014 (with Bernadette Edtmair (Hrsg.))

Danielle Buyssens, Geneva  
Curator and researcher at the Museum of Ethnography, Geneva

Ulrich Schädler, La Tour-de- Peilz  
Director of the Swiss Museum of Games

Danielle Buyssens is a Dr. in History and Civilizations from the Ecole des Hautes Études en Sciences Sociales (EHESS), Paris; art historian specialised in the field of the cultural history of Geneva and honorary curator and researcher associated with the Museum of Ethnography, Geneva.

Publications
- La question de l’art à Genève du cosmopolitisme des Lumières au Romantisme des nationalités, La Baconnière/Arts, Genève 2008 (distingué en 2010 par le Prix d’histoire de l’Institut national genevois)
- Co-éditeur scientifique, avec Jacques Droin et Jean-Daniel Candaux, de la Correspondance complète de Rodolphe Töpffer, Genève, Droz, six volumes since 2002, seventh volume forthcoming

Ulrich Schädler, PD Dr. phil.; studies in Architecture (Technical University Darmstadt), Greek & Roman Archaeology, Prehistory and Ancient History at the Johann Wolfgang Goethe-Universität Frankfurt, Germany, and Università “La Sapienza”, Rome, Italy. Director of the Swiss Museum of Games at La Tour-de-Peilz and lecturer at the University of Fribourg (Greek & Roman Archaeology). Co-editor (together with Rainer Buland) of “Ludographie – Spiel und Spiele”. His actual research project is:
A Survey of the Roman and Byzantine Games in Ancient Ephesus (conducted with the support of the Austrian Archaeological Institute, Vienna)

Subject of the Presentation
Rhetorics in Texts and Prints concerning Board-, Dice- and Card-Games over the Centuries.

In modern times, since about 1500, a lot of different rhetorics concerning Boardgames were developed. The Institute for Research in Play an games, with its more than 2,500 prints and about 450 books before 1900, is a rich source to illustrate these rhetorics over the centuries. Main sections are:
- Games as mirror of Arithmetics and Celestial Harmony. Examples are: The Chess of the Spheres (the last game in Alfonso’s book on games, from the 1280’s), or the Rhythmomachia.
- Games as Devils tools to corrupt human souls. See the burning of gameboards and cards by Capistran, or the literature of the „Devil’s books“ (16th century).
- As a delightful way of recreation in private rooms.
- As a means for betting and gambling.
- As bourgeois entertainment in public or half public places. An example is to be seen on this print, drawn by Johann Esaias Nilson, engraved by Johann Jakob Heid in about 1760:
- As a battlefield for strategy and rational thinking. Especially chess.
- As a platform for courtly representation. On fashion prints about 1700.
- As a conceded opportunity for flirting. Many examples in literature and print.
- As – more recently – a way of education. The many goose games for learning purposes.
- As innocent family entertainment. Since the 19th century we observe a strict division between adult and child play.
An object of research. Since at last Thomas Hyde, 1694.
A 17th century Mancala board in Geneva

The subject of this paper is a remarkable Mancala board, preserved in the Ethnographical Museum in Geneva. The board (75 by 21 cm) with 2x6 holes is made of rosewood and of unusual shape: it has a depression at one end to store the seeds, and, what is most astonishing, a baroque ornament at the other end in form of a mascaron. From its style, the ornament can be dated to the last quarter of the 17th century and is likely to be of German craftsmanship. The board is therefore the oldest surviving wooden mancala board existing, even earlier than the Sommer’s tables at Weikersheim (early 18th century). The board (see Comptes rendus de la ville de Genève 1901-1910, p. 15 nr. 77) was given to the City of Geneva by Anna Sarasin in 1903, together with the collection of furniture, weapons, paintings and other objects of art established by her grandfather Jean-Jacques Rigaud (1785-1854), the former mayor of Geneva. The collection was formerly kept in the Castle of La Tour-de-Peilz, since 1987 the home of the Swiss Museum of Games. Rigaud had inherited the castle from his uncle Jean-Paul Martin. Since the board does not appear in the lists of objects purchased by Rigaud, it seems that it was already part of the interior of the castle, when he became the owner. The question is: where does the board come from?

A possible trace leads to the famous mathematician Marcus Meibom (1630-1711). As a matter of fact, in 1760 his daughter Anna Elisabeth Meibom, bequeathed her and her father’s belongings to Anne Catherine Gressier, the daughter of Jean Gressier who owned the castle at that time. A game board is in fact listed in the detailed inventory established by the Dutch executors.
Fred Horn started collecting games in his high school days, mostly abstract and strategic games. Later he became more broadly interested in games that were especially manufactured, invented, or sold in the Netherlands. In 2007, his Foundation SP&L (Spellen, Puzzels & Ludotheek / Games, Puzzles and Games-Library) was founded to manage his collection. In 2009 Fred donated his entire games-collection of approximately 10'000 items to the Flemish Games Archive (Vlaams Spellenarchief) in Brugge, Belgium. He continued to invent games. At the moment, nearly thirty of his ideas have been published. He is doing research on Dutch games and their inventor and published articles on the subject in journals like “SPEL!” the magazine of the Ducosim organization. Since 2011 Fred is also Jury Chairman of the annual Dutch Game Award for the best adult game, sponsored by that organization.

Subject of the Presentation
Some Dutch Game-Tiles from the late 18th Century
We know of tiles with images of people playing games. In the 17th century a lot of these were produced in Holland, especially in the town of Delft, were the famous “Delfts Blauw Aardewerk” (Delft’s Blue Pottery) comes from.
But picturing a game or play is completely different from making a tile that can be used as a game board! In the last struggle to survive the Dutch tile-baking industry, at the end of the 18th century, started to innovate. The firm “Het wapen van Dantzig” from Rotterdam thought of something new, because new products had to be found to strengthen its position on the market. Going beyond their normal size for tiles (13 x 13 cm. = 5 x 5 ‘duim’) to a much larger one (17 x 17 cm), the tile was not for wall-decoration, but to be used as an underlay part for a spinner. In the middle is a hole, obviously designed for an arrow to “toll” around. But in fact it is not a game board, but a tool to play a game. Like the “Game of the Owl” (a game played with dice) from the 17th century it gives the information that is needed for a game of chance. The spinner is turned by the player and after it stops it gives information how much to pay (“B”= betaal) or how much to take (“T”= trek) to or from the pot, filled before starting the game or round by the players. There are two instructions that differ from these: AL = take all ; and HL/HALF =take half ; thus: take all the money or take half of the money out of the pot. When the pot is empty the game starts over again.

I want to thank Johan Kammermans for his information set down in the “Bulletin van de vereniging Rembrandt nr.17”, article “Speltegel”, and Rob van Linden from the website HONGS for the pictures.

Thomas Stauss, Basel
Collector, Games Researcher

Studies in Geography, Geology, Soil Physics, Hydrology, and Botany at the University of Basel and the ETH in Zurich. He worked as a hydrologist and soil expert in various federal research institutes. Since 1992, he has been working as a technical editor in a public relations department of an industrial firm. For almost 30 years Thomas Stauss is collecting rare games and toys of the 18th century. In 2007 he began intensive research studies on the toy catalogues of Peter F. Catel and Georg H. Bestelmeier.

Publications
- Frühe Spielwelten - Zur Belehrung und Unterhaltung.
  Die Spielwarenkata loge von Peter Friedrich Catel (1747-1791) und Georg Hieronimus Bestelmeier (1764-1829), Hochwald 2015

Subject of the Presentation
Two unexplored treasure chests for scientific research:
The game and toy catalogues of Peter F. Catel (1747-1791) and George H. Bestelmeier (1764-1829)
The 18th century was a century where fundamental changes in the playing culture took place. An evident indicator of this fact were the first illustrated game and toy catalogues worldwide, published in 1790 by Peter Friedrich Catel (Berlin) and in 1803 by Georg Hieronimus Bestelmeier (Nuremberg). Although these two epochal catalogues should be considered the precursors of today’s mail-order catalogues, they have not been scientifically evaluated – or only marginally. This is an astonishing fact as both catalogues give a unique and fascinating insight of the former game and toy assortment between 1790 and 1830. Another unknown fact is that about 20 to 30% of the whole game and toy assortment consisted of entertaining educational games, scientific toys and the so-called “physical amusements”. Beside manufactures in London and Paris, Nuremberg’s mechanics and instrument makers overtook a leading role in producing such items worldwide.

The lecture will not only present the two catalogues of Catel and Bestelmeier but also some rare “physical amusements” that were almost unknown to this day – even to game and toy experts or curators of toy museums.
Adrian Seville is an international expert on the history of printed board games, specialising in research on the cultural history of the Game of the Goose and its many variants throughout Europe from the late 16th century to the present day. This research is supported by his private collection of board games, assembled over many years, and now of museum quality. He studied Physics at Trinity Hall, Cambridge, moving on to a PhD at the University of Edinburgh before joining the academic staff of City University, London. In mid-career, he moved into management of the university, serving as Academic Registrar from 1982 to 2001 and now holding the title of Emeritus Professor. He has published widely on printed board games, lecturing on them in Europe and in America, where an exhibition of his collection is planned for February-April 2016 at the Grolier Club of New York.

Publications
- From Dolls to Drinking Chocolate - three early advertising games.
- The Ephemerist, Winter 2011, 3-9
- The Rothschild Collection of Printed Board Games at Waddesdon Manor, Le Vieux Papier, Spring 2012 (with Philippa Plock).
- Collecting the ‘Ephemera of Ephemerata’ relating to Printed Board Games, The Ephemerist, Summer 2013, 11-17

A full list of downloadable publications is at http://www.giochidelloca.it/storia.php

Subject of the presentation
A Puzzling Multiple Games Table by Vaugeois of aris

In December 2011, the author had the good fortune to buy at auction in Paris a table à plusieurs jeux of the highest quality, dating from the early years of the 19th century; it came also with more than 30 boxes of playing equipment, and many sheets of original rules. One of the boxes included is for La Reine, known in England as Agon, or the Queen’s Guards, and indeed the requisite hexagonal board is inlaid into the body of the table. Agon is thought to date from about 1842, though Lhôte has argued, solely on the basis of the board found in this table and another similar, also by Vaugeois, that Agon must date from the end of the 18th century. Equipment and a board for Go-Bang (Go-moku) are likewise included, though this game is thought to have been introduced into England, and thence to France, in the 1870s. Research into this table, much assisted by Thierry Depaulis, has provided a date around 1812-1814 for the table itself. Intriguingly, there is a record of a purchase from Vaugeois of just such a table in 1813 by Marie Louise, the second wife of Napoleon I. There is indeed some evidence of a Napoleonic connection within the table itself, though a definite provenance is lacking. The contents of some of the boxes are clearly of later date at least and some of them, distinguishable by their decoration, could themselves be of later date, suggesting that the table may itself have been updated in the second half of the 19th century. The presentation will review the evidence and seek a consistent interpretation.

Richard Ballam is a games collector and games historian

During a legal career of 40 years, mostly in Suffolk, Richard built up a substantial collection of old games and toys, with many unique items. His speciality is British Manufactured Games 1750-1950. Following his retirement, his printed games are being archived at the Bodleian Library at Oxford University and will eventually be viewable via their online catalogue. Meanwhile they can be viewed as examples in the Games Research Database (GARD) at www.gamesboard.org.uk and Richard is concentrating on recording games data which can be used by others.

Publications
- Spellicans, Dissected Puzzles and Old Table Games.
- Antique Collecting, November 1986
- Solitaire and Other Turned Boards. Antique Collecting, October 1992
- Horse Racing Games. Antique Collecting, September 1993
- Tops, Teetotums and Spinning Toys. Antique Collecting, February 1995

Subject of the Presentation
David Ogilvy (and E & MA Ogilvy): Games Inventor and Publisher (1842-1879)

Little has been published about the important business carried on by David Ogilvy and his family. Whitehouse (Table Games of Georgian and Victorian Days, Priory 1971) lists them as publishing four table games, and Hannas (The English Jigsaw Puzzle 1790-1890, Wayland 1972) records just six dissected puzzles, giving the impression they were a small business. Considerable confusion surrounds their dates of production, their imprints and their addresses. They were very significant contributors to the development of educational toys and games and deserve a better record. Peter Parley’s Annual for 1842/3 as well as Copyright records show that 1842 is when significant games production started, with the game “Multiplication Table” first published on 1st October 1842. Subsequently numerous games appear as “Published by David Ogilvy At his Repository for Rational Toys and Amusements”. These include The Royal Race Course, The Bee and the Butterfly, Odd Figures, Every Day Things, Queen of the Isles, The Golden Egg, Trades or Knowledge is Power, Circle of English History, Tom Thumb, Anagrams, Hungarian Tactics, The Bugle Horn, and, not earlier than 1847, Crowned Heads. After about 1850-55 David Ogilvy disappears. His name as Publisher is changed to that of E & MA Ogilvy. Later, in the late 1860’s and the 1870’s, another batch of games appear. E & MA Ogilvy themselves disappear, and David Ogilvy is shown again as the Publisher. He appears in London directories until April 1879, giving a total production span of about 37 years.

The presentation aims to resolve at least some of the confusion and will introduce checklists of over 200 items produced or published by the Ogilvys during this period, being “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.
Michel Boutin est un enseignant français qui s’intéresse à de nombreuses facettes des jeux (éducatives, mathématiques, historiques, etc.). Il travaille particulièrement sur les jeux de pions. Michel Boutin est membre du groupe de recherches „Jeux et pratiques ludiques“ des CEMEA, dirigé par Pierre Parlebas. Ce groupe international (Italiens, Suisses, Espagnols, Français, etc.) s’intéresse à toutes les pratiques ludiques et à leurs aspects éducatifs. Il est aussi membre de „The Association of Games & Puzzle Collectors“ (AGPC) et l’auteur des publications suivantes : 

Publications
- La métromachie ou la bataille géométrique, Board Games Studies 2, 1999, 80-103 (with Pierre Parlebas)
- Les jeux de pions de la Belle Époque, Board Game Studies 7, 2004, 53-108

Subject of the Presentation
L’Attaque est-il bien un jeu d’origine française?
« L’Attaque » est un jeu de pions issu d’un brevet demandé en 1908 par l’inventrice française Hermance Édan. Ce jeu est remarquable sous plusieurs aspects : sa structure, son rang dans la filiation des jeux commercialisés du XXe siècle et le profil de son inventrice. « L’Attaque » associe deux attributs fondamentaux et innovants : la notion d’information « cachée » et un système de prise à domination de nombreux jeux cognitifs parfois très anciens.


Quant à Hermance Édan, elle est née à Paris en 1851, elle y est décédée en 1934. Ainsi, elle avait plus de 50 ans quand elle a créé « L’Attaque » ! De 1908 à 1917, Hermance Édan crée plusieurs jeux, certains brevetés, d’autres primés dans des concours. À sa mort, en 1934, ses biens comprennent du « matériel servant à la fabrication de jeux » et des sommes dues par des magasins de jouets. Cependant, il est peu probable que « L’Attaque » est un jeu imaginé par Hermance Édan. Or, l’enquête a montré qu’un jeu japonais dont la structure est identique à celle de « L’Attaque » était pratiqué au Japon dès les années 1890 !
Mr. Spinello, a university student working on a project in 1964, sold his game concept to America’s most famous toy and game licensing firm for that amount plus a promise of a job when he graduated. That firm, in turn, developed the idea and sold it to the Milton Bradley Company. They produced the game for decades, with little change. Spinello never got the job nor any royalties. Hasbro bought Milton Bradley in 1984 and beginning in the new millennium, produced the game in an incredible array of licensed themes.

What is the legacy of Operation? Where is John Spinello now and how is he faring, especially after a crowdfunding attempt to raise money for his needed surgery (of a dental kind)? That is the subject of this presentation.

Dorothée Jankuhn, Göttingen
Anthropologist, University of Göttingen

Bachelor of Arts in Ethnology, University of Göttingen, Germany (December 2010)

Subject of the Presentation
German Style Board Games - An affinity for rules?

Why do people buy board games in German each year at the SPIEL fair in Essen even though they do not speak German? During an internship at the Steinhuder Museum I came across the term “German Style Board Games (GSBG)” and was baffled. “What is so German about board games? What is the special distinction” of GSBGs and how are they perceived internationally? Using actor-network-theory (Latour 2014), I would like to show the network structure around GSBGs, while I also discuss their “Germaness”. The latter is closely linked to the history of the term, which involves Germany, the US and the company 3M. The term “Eurogames” is often used as a Synonym to GSBG. Nonetheless, there are different gaming cultures in Europe, which express themselves in diverse boardgame preferences: Of course GSBGs are also criticized. On the forums of boardgamegeek.com, the term JASE (Just Another Soulless EURO) is found (Bankler 2010). Regardless, GSBGs seem to be the most acclaimed on the board game market.


Jacob Schmidt-Madsen received his MA in Indology from the University of Copenhagen in 2013. He is currently employed as lecturer in the Department of Indology where he teaches Sanskrit propaedeutics. His main research interest is the expression of religious and narrative tradition through popular media such as story telling, painting, music, and games. Other research interests include Jainism, Vaishnavism, cosmology, soteriology, manuscriptology, and story literature.

Subject of the Presentation
The World in a Game - an experiential approach to Vaiṣṇava jñān caupaṛ.

The notion that the act of creation can best be compared to divine sport or play, and that games of chance are inherently capable of expressing the inner workings of the cosmos, runs deep in Indian thought and has done so from the earliest times. One of its finest manifestations is the original Indian game of snakes and ladders, commonly known as jñān caupaṛ (i.e. the game of knowledge), which appears to have been especially popular among the Jaina and Vaiṣṇava communities of 18th and 19th century Gujarat and Rajasthan. Though contemporary sources are almost non-existent, the rich textual and visual information supplied by the gameboards themselves allows for a detailed study of how different religious communities presented their teachings in the highly similar and easily comparable format of a game.

This paper takes a closer look at twelve original 72-square Vaiṣṇava boards in an attempt to show how they combine traditions of cosmography, divination, karmic representation, and game design to facilitate the experience of a reincarnating soul’s journey towards liberation. The resulting analysis also points to possible textual and visual sources for the game which may help us identify more clearly its origins and its relation to other Indian versions of the game (i.e. Jaina, Śaiva, Advaita Vedānta, and Sufi) as well as to the family of Buddhist promotion games found throughout East Asia from Nepal and Tibet to Korea and Japan.
Elke Rogersdotter, Uppsala
Postdoctoral researcher, Uppsala University, Sweden

Graduated as an archaeologist at the University of Gothenburg (PhD), now working at the Department of Archaeology and Ancient History of the Uppsala University. In her current project, she investigates relations between urbanity and masculinity through engraved game boards visible in the ruins of the late medieval city of Vijayanagara, South India. She is also partaking in an international project on the history of interpretations and display of Harappan gaming materials. It is based on her PhD thesis „Gaming in Mohenjo-daro – an Archaeology of Unities“ (2011, University of Gothenburg), which concerned game-related finds from the Bronze Age Indus Valley site of Mohenjo-daro in Pakistan, and the question how gameplay as a social phenomenon can be studied from archaeological, yet play-sensitive perspectives. Main research interests include ancient play and gaming, South Asian archaeology, archaeological methodologies and method, social theory and philosophy of science.

Publications
- The Curious Other: retravelling Ryd’s “Indian Desert Village”, in P. Cornell, T. Hjerungdal, E. Myrdal and E. Arwill-Nordbladh (eds) Proceedings of the Workshop “Bridging the Gap: Workshop on archaeology, the national and the international” at the Department of Archaeology and Ancient History, University of Gothenburg (in press)
- Gaming in Mohenjo-daro – an Archaeology of Unities, Göteborg 2011

Subject of the Presentation
Imprints of playfulness: a 16th century voyage to India retraced through ancient remains of gameplay
About 1520, the Portuguese traveler Domingo Paes visited the city of Vijayanagara (ca. 1350-1565 AD), after which he wrote an account of his experiences. In academic research, his chronicle has traditionally been seen as an important, historical source, in particular for understanding the magnificence and formal functions of the city. It contrasts with a different kind of remnant of the city’s lifetime, consisting of engraved game boards that appear in hundreds among its ruins. They have largely been unattended to in scholarly work, while bracketed as sympathetic curiosities rendering them static and non-influential connotations. I propose that the different treatments are consequences of an ‘outside stance’, where that what is playful is engulfed in and isolated from that what is serious; and where the source materials become incongruous and limited as to their possibilities. By accentuating the game boards as past spaces for gameplay, by which focus can be laid on the fun, contradicting, and infinite dimensions in play actions, I aim to retrace the travel of Paes and search for imprints of playfulness in his solemnly interpreted document.

Michel van Langendonckt, Brussels
President of the Association des ludothèques francophones de Belgique

Michel van Langendonckt is a passionate player since 1966. Since 1999 he is President of LUDO asbl, the Belgian French speaking toy librarians federation (www.ludobel.be) and since 2004 he participates to several international juries in game design. He is lecturer in social sciences at the HEB Teacher’s training College in Brussels since 2006. Two years later he became responsible for the LUDO documentation and research centre „HEB LuCIFER“ at this school (HEB Teacher’s training College, Haute Ecole de Bruxelles, 62 De Fré avenue, 1180 Brussels). Before 4 years he started to be a member of the board of the Brussels Toy Museum and since 2013 he is responsible for the degree „sciences et techniques du jeu“ (HEB College). Last year he became Vice-president of the International Toy Library Association (ITLA).

Subject of the Presentation
Tabliers de jeux gravis à l’entrée et à l’intérieur des temples et autres lieux publics au Karnataka (Inde du Sud)
hypothèses. Proportionnellement à la superficie du site et du nombre de temples, Hampi n’est pas plus fourni en tabliers de jeux que d’autres. Tous les grands types de jeux à tabliers selon la classification classique de Murray sont représentés, mais pas selon celle des structuralistes tels Jérôme Cardan (Liber de ludo aleae, v.1564) et Michel Boutin (Le livre des jeux de pions, Paris 1999) : les jeux de parcours (dits « de course »), les jeux asymétriques (dits « de chasse »), les jeux de semis, les jeux d’alignement (types « mérèles »). Le chaturanga et le pachisi se rencontrent plus rarement. Chaque site est spécifique et présente l’un ou l’autre type de jeu surreprésenté et/ou totalement absent.
Certains rares exemplaires permettent des fourchettes de datations. La plupart des jeux gravés paraissent anciens (antérieurs au 19e siècle) voire très anciens (7e au 14e siècle). Certains jeux ont gardé une certaine popularité. Cependant, la pratique de la plupart des jeux traditionnels indiens paraît en danger d’extinction malgré l’une ou l’autre version numérique et quelques efforts locaux de valorisation.

Alex de Voogt, New York
Assistant curator of African Ethnology at the American Museum of Natural History

He has published widely on mancala games and was one of the founders of the Board Game Studies colloquia and the Board Game Studies journal in the 1990s. Alex’s research interests include the dispersal of mancala boards and also the development and history of language and writing systems.

Publications
- A question of excellence, a century of African masters, Africa World Press, Trenton NJ 2005
- Mancala games and their suitability for players with visual impairments, Journal of Visual Impairment and Blindness 104 (11), 725–731

Subject of the Presentation
Dice configurations and Bhutanese monks: on ludic and religious influences across the Himalayas.

Based on a short survey in Bhutan combined with a collection study of Mongolian game implements, this study shows characteristics of cubic dice unique to Mongolia and Bhutan. Both areas have seen multiple influences of board games but appear to have separate game histories as exemplified by the different mancala games found in these regions. The appearance of their cubic dice is shown to have a religious background, and goes back to a version of Buddhism that is practiced in Mongolia, Tibet and Bhutan.

Session 3
Chess History
Histoire du jeu d’échecs

Mario Ziegler, Saarbrücken
Universität des Saarlandes, Institut für Alte Geschichte

Mario Ziegler is historian (with a research focus in the field of History of early Christianity and Ancient Hagiography). PhD in 2006 at the University of Saarbrücken with a thesis on the Roman bishops of the first two centuries (Successio, Bonn 2007). Since then he was working as a research assistant at the Universities of Erlangen-Nuremberg and Saarbrücken. Chess is his hobby. His last major work on a chess historical theme is a monograph about the chess tournament London 1851 (St. Ingbert 2013). He is co-owner of the publishing house “CHESSCoach” based in St. Ingbert in Saarland.

Subject of the Presentation
Caissa: A Journal for chess and board game history

Caissa is conceived as a scientifically oriented journal about the history of Chess (including chess in art) and other games from earliest times until the recent past.
- Published in 1 or 2 volumes per year, with approximately 80-120 pages
- English and German are accepted; articles will have a summary in the other language.
- Published by the publisher ChessCoach (www.verlag-chesscoach.de), possibly in cooperation with other bodies.

Contents:
- Articles (including investigation of historic game material)
- Miscellany, Letters, Reviews, Upcoming Events
- Current research - Forum for young scientists
- Possibly short portraits of chess historically oriented researchers for the purpose of networking
- Possibly on-going bibliography of recently published literature, optionally supported by an online database (only in the case of additional support conceivable)

A main focus of each edition is possible. We aspire to assure a high standard by a scientific advisory board. The plan is to conduct a meeting with chess historical themes at the University of Saarland in autumn 2015 or spring 2016 with subsequent publication of contributions. Follow-up meetings are planned every 1-2 years at different locations.
Arie van der Stoep is a Dutch draughts player. After falling under the spell of the history of draughts/checkers in about 1970, he published on the origin and cultural history of the game in several Dutch journals: Het Nieuwe Damspel (1974-75); Dammagazine (1978-1986); Hoofdlijn (1988-) and Het Damspel (1990-).

Arie studied Dutch language and literature at the University of Leyden. His doctoral dissertation is a study, in Dutch, of the etymology of the French „jeux de dames”, entitled „Over de herkomst van het woord damspel” (On the origin of the word damspel (’Draughts’): a problem in board game history and board game terminology). He has also published two books in English. Arie has been a regular contributor to Board Game Studies colloquia since 1997, presenting papers on the history of chess and draughts and the relation between theab two.

Publications
- Draughts in Relation to Chess and Alquerque, Hooge Zwaluwe 2005
- Early Spanish Board Games, Board Game Studies 5, 2002, 111-118
- Over de herkomst van het woord damspel - een problem uit de geschiedenis van boordspel en bordspelt terminologie” Doctoral Dissertation, University of Leiden, 1997

Subject of the Presentation
Chess and Draughts in medieval literature

Rather abruptly, in the 15th century two literary genres disappeared: the romance of chivalry and the morality, i.e. the genre that told the human being how to live. This disappearance was the result of political, economical and religious or moral changes. If we consider literature as a true-to-life rendering, tables and chess were a measure of the popularity of board games or can we not?

Chess and Draughts in medieval literature

Subject of the Presentation
Games of Tables and Chess in Courtly Education:

Literary Evidence through a Historian’s Eye

Studies of History, Classics and Religious studies at the University of Zurich; worked as a latin teacher. Assistant to the literary and artistic director of the Stadtktheater Solothurn and the theatre department of the arts centre Rote Fabrik in Zurich. At present, she holds the position of a teaching assistant at the University of Zurich. Her PhD thesis is on games in medieval education.

Publications

Subject of the Presentation
Games of Tables and Chess in Courtly Education:

Literary Evidence through a Historian’s Eye

Scholars have given continuous attention to the frequent mention of chess motifs and their erotic and magical connotations in medieval vernacular literature (Stridde 2010, Van Dalen-Oskam, 2000, Blakeslee 1985). In recent years the role of chess in courtly education was brought into focus (Constable 2007, Schädler 2012, 2013). Yet the literary evidence has hardly been evaluated in this respect, despite the fact that documentary sources in the field of courtly education are scarce (Brall-Tuchel 2003).

Already in the earliest Old French chansons de geste, we find a certain educational pattern that not only names chess but also, often ranking first, the game of tables. The pattern is perpetuated in courtly romances and poems and is subject to significant change in terms of gender. Since the twelfth century, it is reflected in – initially Iberian – pedagogical treatises. Petrus Alfonsi names chess as a part of his septem probitates, in the anonymous Book of the Knight Zifar the game of tables and chess are mentioned as courtly virtues, and the fourteenth century noble Juan Manuel even requires all kinds of social games in princes’ education.

The paper compares the educational pattern related to board games to selected passages from historiographical sources dating from the tenth to the twelfth century. Among the latter are the Deeds of the Saxons by saxonian noble Widukind of Corvey, the Casus Sancti Galli by Ekkehard IV, a monk who had spent all his life in the Abbey of St. Gall, and the Anglo-Norman vernacular chronicles on the dukes of Normandy by Wace and Bencil de Sainte-Maure.

In Widukind’s works, we find the pattern referring to emperor Otto I. and his father Henry. Following Charles Stephen Jaeger’s analysis of the origins of courtliness (1985) as based on educational structures first established at the Ottonian emperors’ court, it will be suggested that chess evolved as an educational game in the wake of the games of tables, and that the literary evidence allows further observations on this process.
Morten Lilleøren, Oslo
Chess player

Master student in Medieval Studies at the University of Oslo, in particular Old Norse and Anglo-Saxon language, Greco-Roman mythology, Old Norse mythology, Iron Age archaeology, Celtic and Old Norse literature, as well as the poetic Edda and the Nibelungenlied. ICCF-Grandmaster, member of the Norwegian team who won the 15th correspondence chess Olympics and Norwegian champion in 2007.

Publications
Morten Lilleøren has published some minor articles about chess history.

Subject of the Presentation
The Courier from Cologne - a prerequisite to the Conversion of chess in Valencia

One of the main achievements of modern scholarship into board game history is the reconstruction of the assumed events in Valencia in 1475, based on the Scachs d’Amor. This is a manuscript rediscovered in Spain in 1905, containing a poem about a chess game. The poem is a record of this (fictional) chess game, played by de Castellvi and Vinyoles, supervised by Fenollar. In this poem both the bishop and the queen moves according to modern chess rules. The researchers who developed the Valencian theory (Calvi, Romero, Garzon Roger and Westerveld), states that medieval chess turned into the modern variant there, at that time. The theory has been supported by a lot of circumstantial evidence added to the poem’s existence. I will, however, address one major flaw in the theory, the lack of background and incitement for the change of the bishops’ moves. The historical development of game rules can (up to a point) be compared to scientific developments. Viewed this way, the transformation of the bishops’ moves remains unsatisfactorily explained.

The paper will address this and develop a supplementary theory. This supplement makes the event more likely to have occurred (as presented by the Spanish historians). The main idea is to show how the modern bishop’s way to move developed from the medieval Courier game (in Germany and Flanders) and how this idea/knowledge was transferred to Valencia. Several known, but disparate facts will be linked together in a way that makes it possible to reconstruct a chain of events.

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Jorge Nuno Silva, Lisbon
Assistant Professor in the Autonomous Section of History and Philosophy of Science (SAHFC), University of Lisbon (FCUL)
Fernanda Frazão, Apênas
Historian

Jorge Nuno Silva holds a PhD in Mathematics from the University of California, Berkeley. His research interests include mediaeval games and recreational mathematics. He is director of the Jornal de Matemática Elementar and editor of the Board Game Studies Journal Online.

Publications
- Mathematical Games, Abstract Games, New York 2013 (with Neto, J.P.)
- Jogos, Historias de Familia, Lisbon 2006 (with Neto, J.P.)
- Jogos Mathematicos, Jogos Abstractos, Lisbon 2004 (with Neto, J.P.)

Fernanda Frazão: MA in History at the University of Lisboa. Her publications concern in particular Portuguese legends, folktales and ethnotexts, but also the history of playing cards in Portugal.

Publications
- No Tempo em que Jogar às Cartas Era Proibido. Séculos XV e XVI em Portugal, Lisboa 2003
- Os Primeiros Fabricantes de Cartas de Jogar em Portugal. The First Playing Cards Manufacturers in Portugal, Lisboa 2005
- Jornada Real Vista por Cartas Jogadas, Lisboa 2006
- Cartas de Jogar e Outros Jogos na Tradição Popular (ed.), Lisboa 2009
Subject of the Presentation

Passatempo Aritmético: a pedagogical game from Arco do Cego

The game Passatempo Aritmético was produced by Casa Literária do Arco do Cego, an extraordinary publishing house that, in its 28 months of existence (1799-1801), edited about 83 works. Completely funded by the Crown, supported by the prince D. João and the minister of the Marine and the Colonies, D. Rodrigo de Sousa Coutinho, the Casa Literária was managed by people from Brazil. Its director was the Franciscan Fry Mariano da Conceição Veloso. The Casa aimed at disseminating through Portugal, mainly in Brazil, the new knowledge that was arriving from abroad, trying to educate and modernize the populations. Most of the works produced were translations that included images produced locally, relying on an important team of engravers.

We do not know much about Passatempo Aritmético. It is clearly a translation of the English Arithmetical Pastime, published, in London, by John Wallis in 1798. The translation could have been done by the mathematician Anton Felkel. A German version, apparently from 1795, is also known. They both seem to be based on an earlier English Game. The main purpose of the game is to promote the practice of arithmetical operations. To find out how many squares to advance is this race game, the player must, upon throwing the teetotums, perform some operation (addition, subtraction, multiplication, or division).

Some cells make it mandatory for the player that lands on them to recite an operation table, which is printed on the corner of the board. However, that game also teaches, dynamically, weights & measures, time and money units. As in the Game of Goose, some cells contain artwork and penalties. These refer to short moral poems where the verdicts can be found. The way some of these stanzas are phrased suggests that the practice of this game could be intended to happen under adult supervision.

Lisa Rougetet, Lille
Mathematician, University of Lille, France

Bachelor of Science at the Charlotte Perriand Secondary School (France), then studies in Mathematics at the University of Lille (France); Master of Science in Pure Mathematics at the University of Lille and the University of Southampton, UK; Master of Arts in History and Philosophy of Sciences and Epistemology at the University of Lille. Lisa Rougetet is now working as a mathematics lecturer at the University of Lille. She is a member of LIFL (Laboratoire d’Informatique Fondamentale de Lille).

Her research fields are:

- History of combinatorial games and combinatorial game theory
- History of first machines playing Nim games and Chess
- History of combinatorial games programming
- Recreational mathematics

Publications

- Why “Zermelo’s theorem” is called “Zermelo’s theorem”?, in: Proceedings of BGS XVI Colloquium, May 2012, Ponta Delgada, Azores, 91-100

Subject of the Presentation

The Theory of the French “Jeux de Combinaisons”

Thanks to a strict definition, combinatorial games are currently distinct from other games: they are no-chance games with perfect information and the two players play alternately; Chess, Draughts or Connect 4 are typical combinatorial games. Strictly mathematically speaking, the publication of an article about the complete mathematical resolution of Nim at the beginning of the 20th century in the United States marked the start of the combinatorial game theory. Mathematicians of various nationalities carried on enhancing the theory, such as Zermelo (1912) who sought to theorize Chess, Lasker who gave a relevant analysis of Mathematische Kampfspiele (1931), or Sprague (1935) and Grundy (1939) who independently solved the category of the impartial games, for which the allowable moves are the same for both players. Therefore, combinatorial games are rooted in the 20th century.

Yet, at the end of eighteenth-century France, some “jeux de combinaisons” were mentioned in the Encyclopédie Méthodique. The question then arises: because of the similarity between the names, is there a relation between the “jeux de combinaisons” and the current combinatorial games? We will see that a clear answer is not easy to be given because no exact definition characterized this category of games throughout the 19th century. It was only at the end of the 19th century that some authors, such as Lucas, in his Récréations Mathématiques, analysed some “jeux de combinaisons” that can be considered as combinatorial. Then, at the beginning of the 20th century, the mathematicians Rivier and de Possel brought elements for a “jeux de combinaisons” mathematical theory that almost matched the first results of the combinatorial game theory.
Abdallah Saffidine, Sydney
University of New South Wales

PhD from the Université Paris-Dauphine (Pr. Tristan Cazenave in the LAMSADE). Visiting scholar at the Department of Computing Science of the University of Alberta (Prof. Martin Müller). Research Associate (Postdoc) at the School of Computer Science and Engineering, University of New South Wales, Sydney. Actually working in the Artificial Intelligence with advisor Prof. Michael Thielscher.

Subject of the Presentation
Games and classes: a roadmap for Artificial

In the early days of Artificial Intelligence (AI) research, chess was seen as the ultimate test of intelligence. If we were able to program a computer that played chess better than expert human players, scientists thought, the end would virtually be solved. 50 years later, chess engines stronger than Grandmasters can be downloaded on mobile phones but a truly intelligent machine is nowhere to be seen. Landmark AI results include the solving of connect 4 in 1988 and culminate with an unbeatable poker bot in 2015. Do these feats reject a progression that matters for society at large?

An important gap exists between playing the best move in chess or checkers and making the right decision in real-life scenarios. Indeed, the games AI algorithms rely on a wealth of assumptions that hold in the addressed domains but not in most real-life scenarios. In non-game scenarios fulfilling the necessary hypotheses, such as chemical synthesis planning, the games AI algorithms often prove quite effective. A mathematical classification of games can provide a roadmap to AI re-searchers, allowing them to direct their efforts towards situations of increasing relevance to real-life applications. The following features are discriminative and reflect limitations of current algorithms:
- The sheer size of the game: from tic-tac-toe to Go
- The presence of luck elements (Backgammon)
- The number of agents: from puzzles (Rubik’s cube) to multiplayer games (Dune)
- The lack of information, if any: hidden initial setup (Tarot) or private actions (Kriegspiel)
- The type of interaction: from pure competition (Hex) to pure cooperation (Hanabi)
- The type of communication involved if any: codified (Bridge) or free form (Diplomacy).

Frank Berchtold Rordorf, Zug
Chemist, Musée du Jeu ancien, Château d’Epanvilliers

He has studied at the ETH - Zürich (Swiss Federal Institute of Technology) from 1964 to 1970 and made his Diploma in Chemistry, then did his PhD in Biophysics at University of California, Riverside. After having worked on molecular spectroscopy at the Indiana University and in physics (quantum optics) at the Ecole Polytechnique he joined the department of Physics, Ciba-Geigy, in 1979. He became known for his physico-chemical and environmental work on Dioxins and this lead to his change to Sandoz in 1993 as a communication and training manager in safety and environment (SE). In this context he bought a protected Château in France, as a personal working model for sustainable development. Professionally he changed into Regulatory Affairs after the merger to Novartis. As his Château d’Epanvilliers was the first in France to offer special events for children, he introduced a Museum for old games when he retired in 2011.

Subject of the Poster Presentation
Crystallographic definitions for cube assemblies and ball-pyramid assemblies from poly-cubes and poly-balls, respectively

Definitions in accordance with crystallographic nomenclature are proposed for all possible poly-cube assemblies up to 6 layer cubes and for all ball pyramids up to 8 layer tetrahedrons. A new definition has thus also been given for the 3 layered 27-cube Somacube as defined by Piet Hein, who used the term non-regular which was not in agreement with crystallographic nomenclature. Crystallographic restrictions have been introduced for both types of three-dimensional puzzles. Only poly-cube assemblies of the simple cubic structure are included. Poly-ball assemblies with cubic densest ball packing and face centered cubic unit cell (fcc) only, leading to tetrahedral pyramids, are included. It is shown that all poly-ball clusters to pentamers are both members of the cubic close packing (ccp) and the hexagonal close packing (hcp) structures. A common nomenclature has been introduced for the poly-cube and the poly-ball clusters. It is used up to tetramers for poly-ball and to pentamers for poly-cubes. The number of possible spatial positions for these clusters in the simple cubic structure for the poly-cubes and in the face centered cubic for the poly-balls has been elucidated as a preparation for computer simulations for finding puzzle solutions.

Definitions in accordance with crystallographic nomenclature are presented for the 3-, 4- and 5-layer cube assemblies of the poly-cubes and for the 4-, 5-, 6-, 7- and 8-layer poly-ball pyramid assemblies. Hand found solutions are presented for the 4- and 5-layer poly-cube assemblies and for the 5-, 6-, 7- and 8-layer poly-ball tetrahedron assemblies. The poly-cube clusters have been colored in a checkerboard fashion and in order to increase the challenge for finding solutions.
René Proyer
Psychologist, University of Zurich

René Proyer is a senior teaching and research associate at the department of psychology (section on personality and assessment) at the University of Zurich, Switzerland. He studied psychology at the Universities of Vienna (Austria; Master) and Zurich (PhD, Habilitation). His research focuses on topics around positive psychology (e.g., playfulness, positive interventions), humor research (e.g., gelotophobia, gelotophilia, katagelasticism), and assessment (e.g., test development). Dr. Proyer serves as one of the Editors-in-Chief for HUMOR: International Journal of Humor Research and is the Co-Convener of this year’s 13th European Conference on Psychological Assessment. In his private life, he is an avid yet growingly desperate follower of FK Austria Wien’s (mostly failing) football exploits and a collector of vinyl records from the late 1960s. Contact: r.proyer@psychologie.uzh.ch

Publications

Subject of the Presentation
The playful personality: A psychological perspective

Playfulness as a personality trait has not received much attention from psychology so far—most certainly with respect to playfulness in adults. I want to particularly focus on the personality of the playing adult and want to characterize what different conceptualizations have to offer for an understanding of what makes people playful (or nonplayful). It will be argued that exhibiting ones playfulness is not only a contributor to ones or other people’s entertainment, but may also be associated with other factors such as interest or personal involvement. Research has shown that this personality trait (amongst others) goes along with academic achievement, stress coping, the experience of positive emotions, subjective well-being (life satisfaction, work satisfaction, relationship satisfaction), creativity, or innovative behavior at work. The talk ends with a proposal for a definition and the outline of a structural model of playfulness; i.e., a differentiation among facets of playfulness such as other-directed, lighthearted, intellectual, and whimsical. Such a facet-model will aid future research in uncovering further correlates of adult playfulness and behavioral specifics of playful adults.

Anne-Elizabeth Dunn-Vaturi, New York
Hagop Kevorkian Research Associate at the Metropolitan Museum

- Université Panthéon-Sorbonne - Paris, France, 1994 -1996, MA in Near Eastern Archaeology, directed by Pr. Jean-Louis Huot
Dissertation: Production and trade of olive oil in the Levant before the Hellenistic Period

Publications
- Art du jeu, jeu dans l’art, Catalogue de l’exposition au Musée de Cluny, RMN-Grand Palais 2012 (co-editor with Isabelle Bardès-Fronty)
- Nouvelles perspectives sur les jeux à la lumière de plateaux de Kerman, ranica Antiqua 41, 2006, 1-30 (with Ulrich Schädler)

Subject of the Presentation
A double-sided board from Tell Afis

Problems of identification with gaming material often occurs especially when the object is fragmentary. A greenstone plate from Tell Afis in northern Syria has been interpreted as a palette although no parallel for such a cosmetic set is known to date. It was discovered in the 1970s, in the area of the city temple dating to the Iron Age II-III (9th-6th century B.C.). The plate presents twelve sunken rectangles on one side and a circle with ten spokes around a rosette on the other side. Sunken rectangles for the game of twenty squares are attested on a few game boards dating to the first millennium B.C. The configuration of three by four squares could correspond to the block of twelve squares which is an invariable component of the game of twenty squares.
Moreover, the rosette is an essential motif on Near Eastern game boards since the third millennium B.C., on the track to mark special positions as well as outside the playing surface. Therefore, this object should probably be rehabilitated as a double-sided playing device. If the game of twenty squares - "en vogue" in Syria since the early second millennium B.C. - is a plausible candidate, the circle with ten sunken spokes on the reverse is more enigmatic.

Chris van de Riet, Goor
Journalist

Born to a chess-playing father and a piano-playing mother, he pursued careers in both music and games research, the latter from the early Nineties onwards. Before that he was a journalist defending the Arts and a student of Slavonic languages.

Subject of the Presentation
Geometric consistency in some board games of ancient Egypt:
a stone board of 11x14 cells in the Egyptian Galleries of the British Museum.

Geometric consistency in some board games of ancient Egypt
A stone board of 11x14 cells in the Egyptian Galleries of the British Museum.
A short lemma, among the shortest in Harold Murray’s classic compilation of the world’s board games other than chess, is also one of its most intriguing. What game could this possibly be? Why this asymmetry, why 11x14 specifically?

No further information being available, a seemingly marginal observation jumpstarted a series of geometrical insights that has me spellbound till this day. It appears that all we learn in school about perimeters and circumferences up to the volume of a sphere, and a whole lot more, is enshrined in this 11x14 board and the 11:14 ratio it puts before us…! Straightforward computations lifted from the diagrams at hand fell to my lap, and so did the ratios for Pi and Phi, and for parity of lengths and areas in squares and circles (an Egyptian preoccupation inherited by the Greeks). Inescapably, the 11x14 board, including its pieces and manner of play, all as reconstructed, may be said to constitute a manual to geometric properties.

A number of related games, lifted from the Egyptian record and from areas of strong Egyptian influence, helped me reconstruct a comprehensive method that leads up to the rationale of still-famous notions like Pythagoras’ Theorem and Thales’ Fifth Theorem—for those who never quite grasped these concepts, here is why they work in the first place. This also led me to the probable inventors of the game, to their patron Thoth, whose signature is all over the subject, and at last to his wife Seshat, “the Head of the House of the [Thoth’s forty-two] Divine Books”. In tribute to Seshat I took the liberty of naming the game after her. For it was she and her priestly students who bequeathed us this great game.

Max Nelson, Windsor (Canada)
Associate Professor of Greek and Roman Studies

Max Nelson is an associate professor of Greek and Roman Studies at the Department of Languages, Literatures and Cultures of Windsor University, Canada. He specializes in ancient social history, particularly the history of alcohol. He is the author of over a dozen scholarly articles as well as The Barbarian’s Beverage: A History of Beer in Ancient Europe (2005) and he is the editor of and contributor to A Cultural History of Alcohol (forthcoming).

Subject of the Presentation
The Ancient Greek Board Game Ship-Battle (Naumachia)
It has been common to state that ancient Greeks had three board games (Lamer 1927: 1970-1976, Austin 1940: 263, and Schädler 2009: 173): Five Lines (πέντε γραμμαί), attested from the seventh century B.C. on; City-State (πόλις), attested from the fifth century B.C. on; and Cross-Lines (διαγραμμίσματα), also known as Lines (γραμμαί), attested from the fourth century B.C. on. Ship-Battle (ναυμαχία) was taken by Lamer (1927: 1988) to be a Roman game, presumably because it is the first attested in the second century B.C. Latin poet Lucilius (14.457-458).

However, not only is its name Greek, but Pollux, who mentioned it (7.206), did not describe Roman games. Apart from these two passing references, Lamer wrote that “weiteres über dieses ist unbekannt”. However, the newly restored text of Moeris (n51 in Hansen 1998: 134) confirms that it was a Greek game and a Greek inscription on Mt. Oxa in Crete next to a board of 10 cups in a circle mentions the game (Van Effenterre 1955: 547-548, Hood 1974: 108, with 110, fig. 16a, and Hillbom 2008: 135 and 159). The paper analyses the evidence carefully and to suggest that the game conventionally known as Five Lines was in fact Ship-Battle.

References:
- Austin, Roland G., Greek Board-Games, Antiquity 14, 1940, 257-271
- Hillbom, Niklas, Minoan Games and Game Boards: An Archaeological Investigation of Game-Related Material from Bronze Age Crete, Saarbrücken, 2008
- Lamer, Hans, Lusoria tabula, RE 13 (Stuttgart 1927) 1900-2029.
- Van Effenterre, Henri, Cupules et naumachie, Bulletin de correspondance hellénique 79, 1955, 541-548
This paper will seek to explore the evidence of knucklebones and dice in the British archaeology record as part of a wider European and Mediterranean story. That context, the British archaeological record, will play an important role in the entanglement of those related material culture manifestations of fate and chance and the desire to predict and control one's operation. Of necessity this will also require us to navigate the choppy waters between modern archaeology collections, which include the medieval excavation assemblages from Perth. His interest in medieval material culture principally focuses on the cult of saints, gaming and reception studies.

Subject of the Presentation

Chance is the Fool’s name for Fate*:
the Entangled Lives of Knucklebones and Dice

This paper will seek to explore the evidence of knucklebones and dice in the British archaeology record as part of a wider European and Mediterranean story. Fundamental to that exploration is the entanglement of those related material culture manifestations of fate and chance and the desire to predict and control their operation. Of necessity this will also require us to navigate the choppy waters of the relationship between play and ritual. To do so will encompass exploring the varying attitudes of divination and fortune telling, the association with children’s play and the British context. That context, the British archaeological record, will be summarised from the Late Iron Age to the post-medieval/modern period. The examples it will draw on will encompass paralleloipped dice of the Roman Iron Age of North Britain, astragali and phalanges from Pictish and Anglo-Saxon contexts (including inscribed and symbol-marked pieces [e.g. from Caistor-by-Norwich and Bornais], noting some Viking parallels along the way) and will explore the relative paucity of knucklebones in the later medieval archaeological record (in contrast with their depictions in manuscripts and paintings for example). In post-medieval and modern times knucklebones re-surface as very visible objects, particularly as means including oracle butterflies.

Publications

- The Lewis Chessmen. New perspectives, Edinburgh 2014 (co-editor with David H. Caldwell)
- Roman rules? The Introduction of Board Games to Britain and Ireland, Antiquity 85, 2011, 1325-1338
- The Lewis Chessmen Unmasked, Edinburgh 2010 (with David H. Caldwell and Caroline M. Wilkinson)

Peter Shotwell is Go Historian and an internationally known expert on the relationship of Go to Eastern and Western philosophy, literature, and history. He has been writing about Go for nearly twenty years and has lived in China, Tibet, and Japan while researching the origins and background of the game. He plays Go with the strength of a USA 1-dan. In 2012 he organized an International Go Symposium during the U.S. Go Congress in Black Mountain. He is an author of many monographs and research articles devoted to the game of Go.

Publications

- Go!: More than a game, Boston 2003 (revised 2011)
- Beginning Go, North Clarendon 2008 (with Susan Long)

Subject of the Presentation

The birth of Board games in the West, or why are Ajax and Achilles Playing Pente Grammai (Five Lines) instead of Polis on the most Enigmatic Vase of Archaic Greece?

Between 540 and 520 BC, the famous Athenian potter/painter Exekias initiated a genre of 160+ Ajax/Achilles game scenes that suddenly ended in 480-475 BC after the Persian invasions. The paper discusses a number of questions connected with this famous vase-painting. Why did Exekias paint the scene so simply but with such elegance? Was he portraying a simple game between friends? Or, more seriously, was a political message involved?

With regard to the players, the overwhelming consensus has been that Ajax lost the game. But since a half-god would have always won, why would Exekias put so much effort into making such a trivial point? To viewers Pente Grammai would have symbolized the “Birth,” “Lives,” and Fated “Deaths” of the players. Therefore, the painting with its nearly equivalent representation of both heroes alludes to the Grecian idea of kerostasia which weighed the personal winged Kers of the Fates of two players. With regard to the numbers “three” and “four” called by the players, a genre of 160+ Ajax/Achilles game scenes that suddenly ended in 480-475 BC after the Persian invasions. The paper discusses a number of questions connected with this famous vase-painting. Why did Exekias paint the scene so simply but with such elegance? Was he portraying a simple game between friends? Or, more seriously, was a political message involved?

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Publications

- The Lewis Chessmen Unmasked, Edinburgh 2010
- Roman rules? The Introduction of Board Games to Britain and Ireland, Antiquity 85, 2011, 1325-1338
- The Lewis Chessmen Unmasked, Edinburgh 2010 (with David H. Caldwell and Caroline M. Wilkinson)
Veronique Dasen, Fribourg
Professor of Classical Art and Archaeology at the University of Fribourg

She works on the history of childhood, women and medicine. Her current research deals with ancient games and toys, associated with the exhibition „Veni vidi ludique” supported by the Swiss National Research Fund (Agora). Her publications include many articles, monographs, edited books, catalogues. On games and toys in particular:

Publications
- Jeux et jouets gréco-romains, Archéo-Théma, 31, 2013 (ed. with U. Schädler)
- Veni, vidi, ludique. Le jeu de la vie. Nyon, Musée romain, 2014
- Le sourire d’Omphale. Maternité et petite enfance dans l’Antiquité, Rennes 2015

Subject of the Presentation
„Dicing with Death“
Over 150 attic vases depict two warriors seated engaged in a board-game. Inscriptions designate them as Achilles and Ajax, as on the famous amphora by Exekias. What is the meaning of the scene? The interpretation of a possible symbolical meaning is much debated. Is it related with funerary beliefs, divination or is it plain entertainment? New suggestions may be proposed, looking at the representations of other games in funerary contexts.

Richard Ashton, Fribourg
Numismatist, University of Fribourg

Richard Ashton studied Classics at the Oxford University from 1964-72 and did postgraduate research in ancient Greek coins. Furthermore he had a teaching fellowship (1968/9) in classics at the Marlboro College, Vermont. From 1972-1995 he worked in the British Diplomatic Service and did postings in Kuala Lumpur, Geneva, Athens and Ankara. From 1995 till the present time he worked as editor for the British Museum in (ancient) Numismatic Chronicle (NC) and as an editor for the Royal Numismatic Society monographs. The current research project is the numismatic evidence for the Roman takeover of the Aegean Basin in the 2nd-1st centuries BC (Aegeum project at Fribourg University); Sylloge Nummorum Graecorum (SNG) Hunterian Museum, Glasgow, coins of Asia Minor; the archaic ketos fractional coinage of southern Caria.

Publications
Some 115 articles, reviews, books edited, books authored, including
- The pseudo-Rhodian drachms of Mylasa, NC 1992, 1-37

Subject of the Presentation
Astragaloi as types and symbols on ancient Greek coins
Astragaloi occur frequently on ancient Greek coins as one among a series of banal subsidiary symbols differentiating individual batches of coins; as such they have little cultic or other significance. Much more rarely they appear as the principal type or as unchanging sole symbols. Such occurrences cluster on the south coast of Asia Minor (Cilicia, Cyprus, Pisidia, Lycia), precisely the area where a group of imperial-period inscriptions records the practice of astragalomancy. A second cluster appears on the central west coast of Asia Minor among cities very close to the oracle temple at Claros, where astragalomancy was almost certainly practised: they are Colophon, Phrygela, Teos and Airai. Coins also provide evidence for astragalomancy at Ephesos, Hapaipa (Lydia), Samos, Calchedon, Ainos (Thrace) and Himera on Sicily.
After studying ancient Greek language and literature, ancient history and history of religions in Geneva, A.-L. Rey spent two years in Oxford, where he specialised in the study of Late Antiquity and Byzantium and obtained an M. Litt. His doctoral thesis is a commented edition of a collection of homeric centones, a patchwork of homeric lines combined as to tell the Christian history of Salvation, which has been published in the Sources Chrétennes series. His research is mainly devoted to the medieaval transmission and reception of ancient Greek culture, by studying the actual manuscript evidence as well as the intertextual literary influence of ancient texts; he is particularly interested in the history of medical texts.

Subject of the Presentation

Translating and understanding Julius Pollux about knuckle-bones and playing at them.

In his Onomasticon, a lexicographical work written in the second half of the second century AD for the education of the future emperor Commodus, the grammarian and rhetor Julius Pollux compiled and digested much literary and factual information and quotations about the most diverse areas of life and the proper use of the words related to them. This text reached us in abbreviated form and is generally used as a quarry from which blocks of information are extracted. I should like to analyse the structure of the section of book 9 devoted to different sorts of plays and games and to take a closer look at what is said about knuckle-bones and how to translate (into french) as a whole the paragraphs in which Pollux speaks about the games that are played with them.

Barbara Carè, Turin

Archaeologist, University of Turin

Archaeologist (PhD from the University of Turin), she is currently a post doc researcher (3rd Annual Programme of Research Grants and Educational Scholarships “Academy of Plato”, Alexander S. Onassis Public Benefit Foundation and National and Kapodistrian University of Athens) studying the role of knucklebones in Greek funerary contexts, thus continuing her research about knucklebones. Moreover, she is in charge of the edition of finds from the Sanctuary of Artemis Orthia, in Sparta (excavation by the British School at Athens), and from various cemeteries and sanctuaries of Greek sites in Magna Graecia such as Lokroí Epizephyrioi (excavation by the University of Turin), Hippionion and Kroton (excavation by the Archaeological Superintendence of Calabria). Moreover, she analyses the material of metallic replicas of bones from the British School at Athens Museum Collection and the Paul and Alexandra Canellopoulos Museum of Athens. From 2010 to 2011, She worked as temporary research fellow at the University of Turin on a project concerning the site of Lokroí Epizephyrioi.

Subject of the Presentation

"More than just fun and game": reconsidering the role of knucklebones in archaeological contexts.

The paper deals with the role knucklebones played within ancient Greek ritual and funerary practices, by integrating different kinds of evidence. Various contributions have illuminated the several values of these objects (acting as gaming pieces, oracular devices or protective items, etc.) focusing on iconographic, literary and epigraphic sources; nevertheless, a systematic and contextual analysis of the realia is extremely rare in literature, due to the frequent lack of stratigraphic/chronological correlation; therefore the interpretation of these finds within archaeological contexts is usually based on generalized assumptions connected to these purposes well documented by sources, leaving out of consideration the whereabouts. The "playful" connotation of these bones, in particular, is still widely reproduced in archaeological literature; for instance, with regard to funerary contexts these goods in tombs are generally considered as toys deposited as memories of an activity particularly appreciated by the dead during his life or as amusement for afterlife; as far as the sacred areas are concerned, the bones are frequently deciphered as toys dedicated by children and youths during practices related to transitional rites. By investigating some case studies from the Greek world, the paper aims to show that these traditional readings are not consistently coherent with what we can deduce by analyzing systematically the finds contexts and depositional features and by focusing on the complex symbolic language enacted in ritual and funerary practices.

Publications

Duncan Bell is a Clinical Scientist who in a previous life was a Consultant General Physician and Professor of Gastroenterology. He now heads up the East Anglian Experimental Radiography, Computer Modelling and 3-D Printing Group based at UCS, Ipswich and UEA, Norwich. He is currently Visiting Professor in Medicine at UCS and Honorary Professor in the School of Computing Sciences at the University of East Anglia. Several of the chess pieces mentioned in Dr. Stephen Laycock’s presentation belonged to Duncan’s father, the late Mr. R.C. Bell whose main Board and Table Games Collections are now housed in the Museums of either the Department of Oriental Studies or that of Anthropology at Durham University.

Subject of the Presentation

Astragali: some observations on the anatomy of different mammalian species and their performance as 4-sided dice when thrown onto different surfaces in the form of either the original bone or 3-D printed models of them. The astragalus, or talus, is one of the mammalian ankle bones. It has been used both in the ancient world and classical times as a 4-sided dice or randomisation mechanism for games and divination. The usual animal species from which the bones have been taken are those of the sheep, goat or deer i.e. even-toed ungulate artiodactyls. The Ancients also made anatomically correct astraguli out of carved ivory, precious metals and stones as well as lead, bronze etc. Reviewing the literature the evidence on which claims were made as to the relative chances of each of the astragal’s four surfaces appearing upper most when thrown were poor and the claims made were often on the basis of as little as 100 throws. Materials, Methods We dissected out 20 astraguli from mutton hocks and clean and dried them. These were X-ray CT scanned as were 5 fossil deer astraguli and those of several other mammalian species. The CT scan files were then used to make STL files from which life-sized 3-D model astraguli were produced in PLA using an inexpensive 3-D printer costing under £500 (Xiamen Datian Electronics, China admin@ediecs.com ). The sheep bone astraguli and both hollow and solid 3-D printed models were then tested for their performance as dice in series of at least 500 throws onto either a wooden table and/or a thick carpet. Results and discussion The 3-D printed model astragals behaved very similarly to the bone originals. We suggest such 3-D replicas can be used with confidence. The results show that the chances suggested by David(1962) of throwing either of the two wide surfaces (4/10) and either of the narrow surfaces (1/10) are broadly correct only when compared with our own results for astraguli thrown onto a carpet (n=2000). The results (n=3000) when the astraguli were thrown onto a smooth wooden table showed small but statistically significant difference from the throws onto the carpet surface. The two narrow sides in particular coming up significantly less frequently (p<0.001) on the wooden surface than the carpet surface. We are currently designing a computer programme to allow us to compare minor differences in astragal dimensions and the coefficient of friction of the surface onto which they are thrown because much larger numbers of throws will be required to confidently state any differences observed are statistically significant.

Alternatively.
  • Limited by game state: The options available are limited by the current state of the game.
  • Consistent throughout game: The options available are consistent throughout the game.

The other main method for exploring the game space is randomness. This method sends players on new and unknown routes through the game space. Randomness can be divided into two sets with two methods. Considering how the outcome of the random event is created:
  • Isolated randomness: Previous random events do not affect the current random event.
  • Recursive chance: Previous random events change the odds of the current random event.
Alternatively by considering which players the random event affects.
  • Shared randomness: All players are equally affected by the random event.
  • Individual randomness: The random even affects only a single player.

Interaction is different to choice and randomness as a way of affecting players’ exploration of a game space. Interaction has the same affect as limiting, expanding or changing another player’s future options.
  • Direct interaction: A player’s action directly affects another player.
  • Indirect interaction: A player’s action indirectly affects another player.
  • Verbal interaction: Players discuss game related issues with each other.

Taking choice randomness and interaction as the building blocks of games it is possible to construct many different game types. However, it is an interesting exercise to determine the different combinations of these building blocks in their simplest forms.

**Eddie Duggan, Ipswich**
Senior Lecturer in the Department of Science of Technology, UCS

Eddie Duggan teaches primarily on the BA (Hons) Computer Games Design course. He presented a paper on his research into Iron Age game pieces to the „Veni vidi ludique” colloquium at the Swiss Museum of Games in October 2014, and also to the Board Game Studies Colloquium at UCS Ipswich in May 2014, of which he was the principal organiser. Eddie is currently working on an edited collection of Proceedings from the 2014 Board Game Studies Colloquium for publication with Associação Ludus in 2015.

Publications
His previous publications include fiction in Crimetime and Blue Murder Magazine and photographs in New Musical Express, Record Mirror, Sounds Sniffin’ Glue and The New York Times Sunday Magazine. His non-fiction writing, articles and reviews have been published in a range of titles, including Crimetime, Film-Philosophy, NATFHE Journal, National Library of Wales Journal, Scope: An Online Journal of Film Studies and The Historical Journal of Radio, Film and Television.

Subject of the Presentation
**Off the Board: A Brief Definition and History of Pervasive Games**
Pervasive games defy Johan Huizinga’s classic definition of play as being something “outside ordinary life” with its “own proper boundaries of time and space according to fixed rules and an orderly manner” (Huizinga, 1955, p. 13). Katie Salen and Eric Zimmerman develop Huizinga’s concept of the magic circle and discuss its function as a boundary between the real world and the game world. However, pervasive games seem to form a distinct category of games or types of play that breach the spatial and temporal confines of the magic circle.
Pervasive games are of particular interest for the way in which they make use of the natural or the built environment as a play-space in a distinct and, sometimes, alarming overlap with the real world.
This paper will look at some example of games that have broken away from the board, and will offer some definitions and examples of some popular pervasive games, briefly tracing the evolution of treasure hunts, assassination games, live action role play and alternative reality games.

**References**
- J. Huizinga, Homo Ludens, A Study of the Play Element in Culture, London 1949

**Cesco Reale, Neuchâtel**
Programm Manager at the Italian Festival of Mathematical Games

Voice engineer by training, he has been dealing for years with communication/ popularisation of mathematics, games and languages through festivals, talks and publications. Since 2007 he is programme manager of Tutto è Numero (All is Number, Italian Festival of Mathematical Games) and he created several exhibitions and workshops, like Ludyssey (exhibition-workshop on games and maths), Giochimicando (workshop on games and chemistry), The beauty of fractals (interactive exhibition on art and mathematics), Parà Doxa (workshop on paradoxes), 4th dimension, and more. He collaborates since 2008 with the Swiss Museum of Games, as coordinator of the annual event “Le Château des Jeux”.
He is member of the committee of the World Polyglot Gathering and is UN representative of the World Esperanto Association.

Publications: See www.cescoreale.com/matematica
Subject of the Presentation

Games in 4 dimensions

In 2012 “4D”, an interactive exhibition about the 4th spatial dimension, was presented at the Festival della Scienza, one of the most important science festivals in Europe. One section of 4D was dedicated to how games can be used as didactical tools to show geometrical concepts of the 4th dimension. Four games were presented: “Quarto”, “Set”, “4D Tic-Tac-Toe” and “Ana Kvataro” (Connect 4D). We will focus here on two of them.

4D Tic-Tac-Toe
Superimposing 3 Tic-Tac-Toes you obtain a 3x3x3 cube and you can play a 3D Tic-Tac-Toe. Similarly, accosting 3 of these cubes you can play 4D Tic-Tac-Toe. In this game there are alignments (winning configurations) that are entirely within one of the three cubes, and other alignments that are in the fourth dimension: for example, 1 red ball in each of the centers of the 3 cubes.

Set
Set is a card game where each card has four characteristics (which we will call „dimensions“): shape, colour, number and filling. Each dimension has three possible states, e.g. the colour can be red, green or purple. So in total there are 3⁴ = 81 cards (the number of states to the number of dimensions). The game consists in identifying before the other players, among the 12 cards put on the table, a winset, a set of 3 cards such that in each dimension the 3 states are either all equal or all different. Which is the relationship between the winsets and the 4D alignments?

We will analyse this and other questions in the presentation.

Christian Schmidt, Paris
Neuroeconomist, Université Paris-Dauphine

Doctor of Economics and Humanities, and a graduate of the Institute of Political Studies in Paris, he is Professor Emeritus, where he teaches the analysis of risk and Game Theory at the University of Paris IX-Dauphine. Since 2004, Christian Schmidt has been involved in a research program on Neuroeconomics, to which he devoted a special issue of the Journal of Political Economy (2008) and several articles in professional journals and in the press. He has created the E.N.A. (European Association Neuroeconomics). He has published over two hundred scientific articles in various journals of French and international economics, and he is the author of several books.

Publications
- Les dettes souveraines, fin d’une illusion, Risques 91, 2012
- Neuroéconomie: comment les neurosciences transforment l’analyse économique, Paris 2010
- Is Game theory a part of economic institutionalism?
- Du jeu aux joueurs : sur quelques extensions de la théorie des jeux, Psychotropes 13, 3-4, 2007, 55-75
- Are evolutionary games another way of thinking about game theory?
- La théorie des jeux , Essai d’interprétation, PUF 2001

Subject of the Presentation

Brain and Games

The recent developments of neurosciences give rise to new perspectives for games studies. First, Gaming provides a base for a better understanding of brain working in human and social interactions, which extends and sometimes contradicts Game Theory results. Second, it reveals the neural foundations of a mental linkage between the “virtual” the “real”. Third, game formats offer opportunities to become efficient tools for developing neural activations and brain control.
Map of La Tour-de-Peilz

Map of Fribourg with University

Map of the University Building
Misericorde, Fribourg

Surrounding Area of the Museum

Restaurants around the Museum

Railway Station Vevey

Walking distances
Museum-Train Station Vevey: 20min.
Museum-Train Station La Tour-de-Peilz: 10min.

Musée Suisse du Jeu

University Misericorde

Musée Suisse du Jeu

Musée Suisse du Jeu

Musée Suisse du Jeu

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Hurricane Games, Veyrier
Helvetiq, Basilea
Musée Romain de Vallon
Abbaye de St. Maurice
Casino Barrière de Montreux
Hostellerie Bon Rivage
Café - Restaurant Domino
Hôtel de la Vieille Tour
Badoux Vins Suisse
the end

hosted by:
Swiss Museum of Games / Musée Suisse du Jeu at La Tour-de-Peilz