



APRIL 2023



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Playing-cards & Tarots

Board Games



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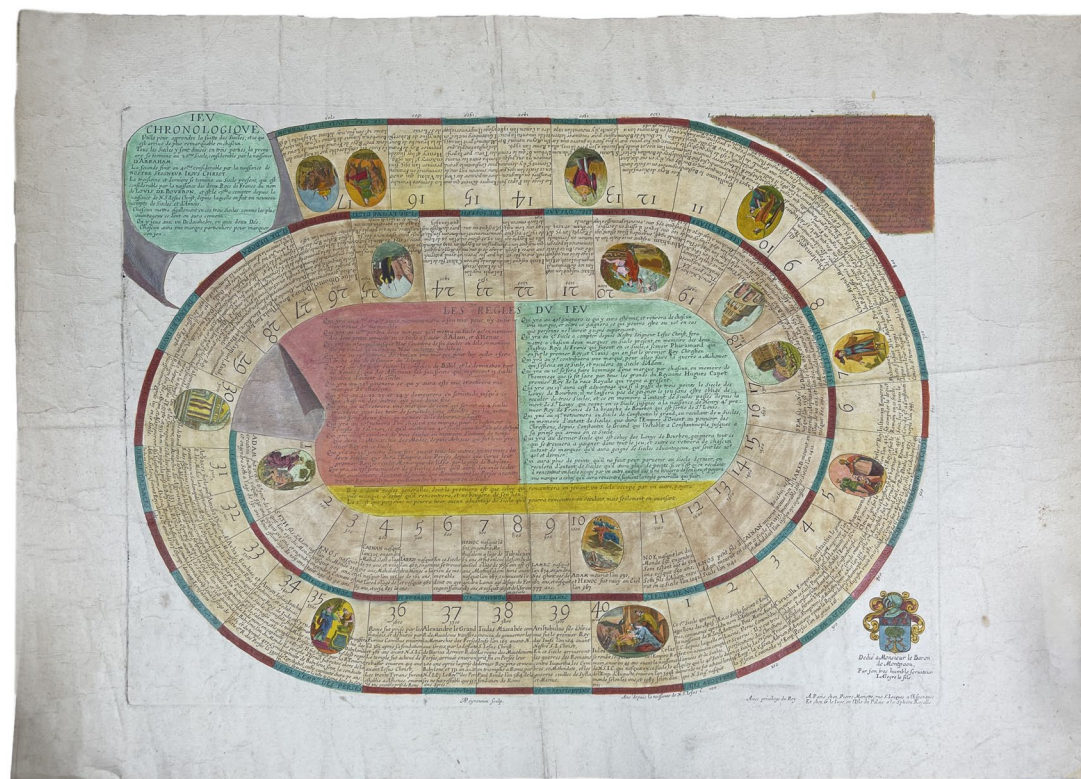
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1638-1643

THE OLDEST DATED FRENCH GAME
JEU DE L'OIE BY ABRAHAM PEYROUNIN
ORIGINAL HAND-COLOURING WITH FULL MARGINS

“A GAME TO TEACH HISTORY WHILE PLAYING”



PEYROUNIN, ABRAHAM. *Jeu Chronologique Utile Pour Apprendre la Suite des Siècles et ce qui est Arrivé de Plus Remarquable en Chascun*. A. Peyrounin, sculpt, avec privilège du Roi. A Paris chez Pierre Mariette rue St Jacques à l'Esperance. Et chez G. Le Juge en l'Isle du Palais [1638-43].

Double sheet (68 x 51 cm), two pages etching, original hand-colouring. The game consists in a spiral of 57 squares, formed by two parts: the first one (40 squares) begins with the creation of Adam, the second (17 squares) begins with the birth of Christ ending with the birth of Louis XIV.

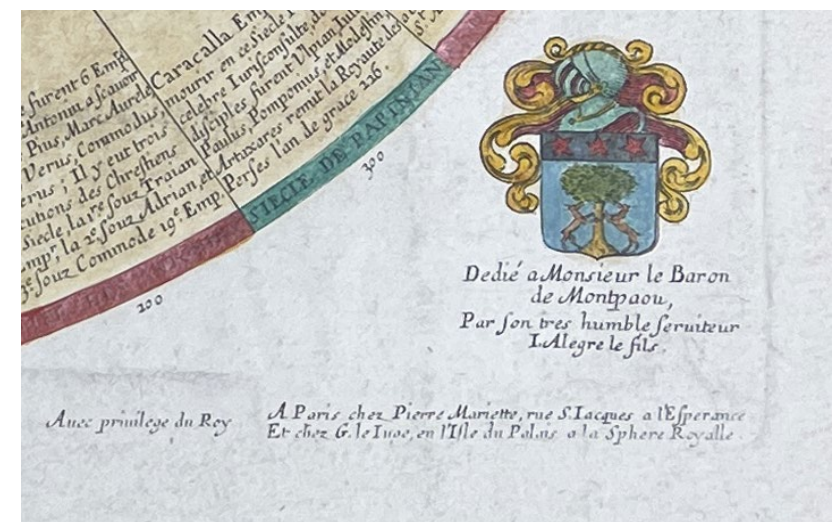
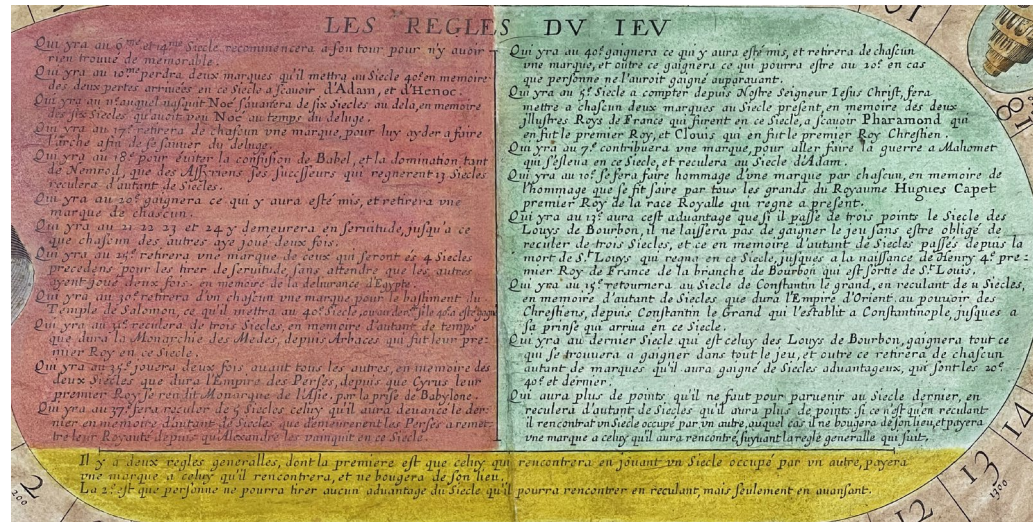
«CE JEU EST LE PLUS ANCIEN JEU FRANÇAIS DATÉ VENU À NOTRE CONNAISSANCE» (Poirier).

Each of the 57 squares, with its own caption, represents a century. The rules of the game, printed in the centre of the board, require a dodecahedron or two dice.

Some squares are illustrated with vignettes: 1 (creation of Adam), 10 (ascension of Henoch), 17 (Noah's Ark), 18 (Tower of Babel), 20 (sacrifice of Isaac), 25 (Moses), 30 (construction of the Temple), 35 (Tomiris & Cyrus), 40 (Nativity), 5 (Baptism of Clovis), 7 (Mahomet), 10 (Hugh Capet), 13 (Saint Louis) & 17 (Louis XIII and Louis XIV).

CONDITION: perfectly preserved.

REFERENCES: RENÉ POIRIER. *Iconographie des jeux de l'oie (1638-1950)*, 44, 212-213, in HENRY-RENÉ D'ALLEMAGNE. *Le Noble jeu de l'Oie en France, de 1640 à 1950 - Quarante-huit tableaux et notices*, Paris, Grund, 1950; VINCK, Eugène, Baron de. *Iconographie du Noble Jeu de l'Oye. Catalogue descriptif et raisonné de la Collection de Jeux formé par le Baron de Vinck". 126 jeux du XVIIIe au début du XIXe siècle*. FR. J. Olivier Libraire, 11 Rue des Paroissiens, Bruxelles, pag. 28, 1886.



1745

A RARE OLD FRENCH *JEU DE L'OIE*
ORIGINAL HAND-COLOURING WITH FULL MARGINS

LE MAÎTRE, SIEUR. *Nouveau jeu d'Histoire Universelle, par Je Sr Le Maître, professeur d'Histoire et de Géographie.* Paris Chez Crepy, Rue S.t Jacques à Saint Pierre près de la rue de la Parcheminerie. Et chez l'Auteur rue du Cimetiere S.t Nicolas des Champs, [1745].

Double sheet (78 x 51 cm), two pages etching, original hand-colouring. This game includes 58 squares with ornamental vignettes, and it is composed by two parts which are played consecutively: the first one (40 squares) goes from the *Creation of the World* to *Julius Caesar*, the second (18 squares) from the *Birth of Christ* to *Louis XV's death* (1745).

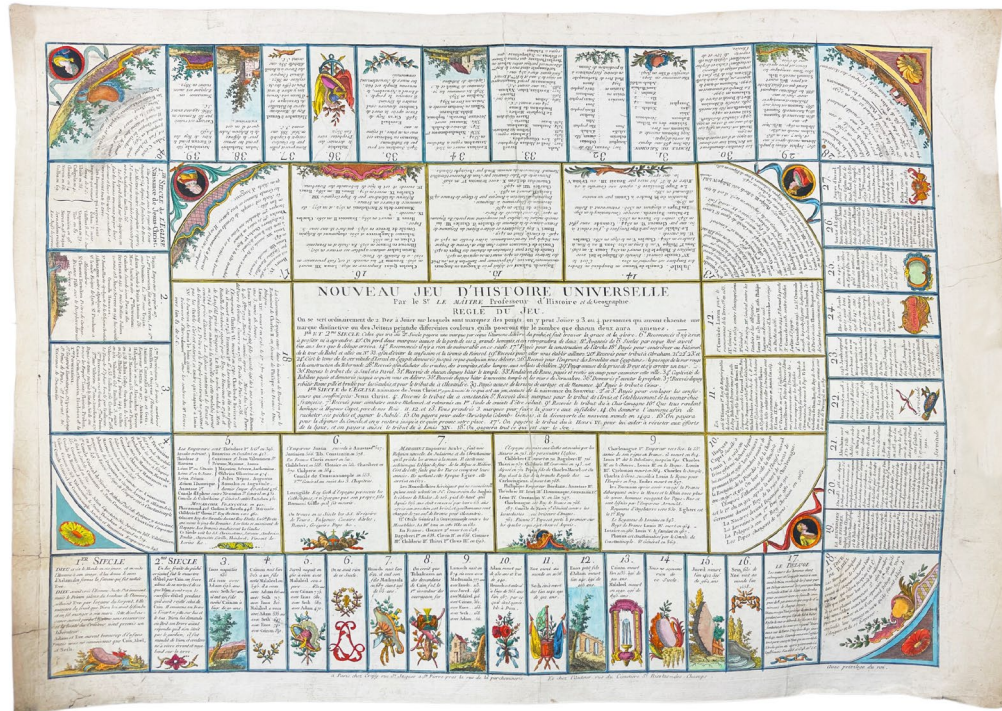
D'ALLEMAGNE (op. cit.) notes that the game was designed by a LE MAÎTRE, professor of History and Geography.

Each square represents a century of history and contains a caption of the most important events of the period: e.g., square 26 describes the enslavement of the Jews in Egypt, the flight from Egypt and the death of Moses; square 40 the live and death of Julius Caesar; square 17 the assassination of King Henry IV.

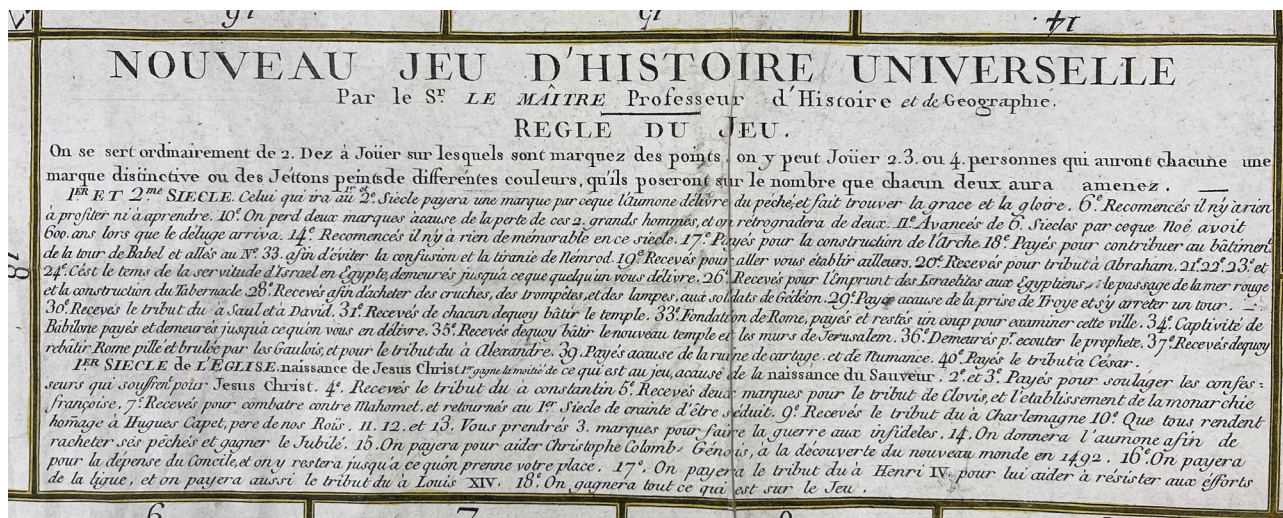
The rules of the game are neatly described in a cell in the centre of the board.

CONDITION: small restorations on blank margins, a fine copy.

REFERENCES: RENÉ POIRIER. *Iconographie des jeux de l'oie* (1638-1950), Ed. Grund, Parigi 1950, p. 213; D'ALLEMAGNE, HENRY-RENÉ. *Le noble jeu de l'oie en France de 1640 à 1950.* Ed. Grund, Parigi 1950, tav. 35.



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1760-1770

THE WITCH GAME

EXCEEDINGLY RARE GERMAN PLAYING-CARD DECK
FOR THE *HEXENSPIEL* (*VOGELSPIEL*)

German Hexenspiel playing-cards. Nuremberg, Johann Heinrich Schenck, 1760-1770.

32 cards (8,6 x 5,7 cm), woodcut stencil-coloured laid paper, 12 numeral (numbered I-XII), and 10 pairs of non-identical named pictures, with a different value in the game: *Pfeiff* (bird), *Werda* (sentinel), *Hott* (horse), *Miau* (cat), *Einkehr/Auszahlt* (pub), *Thaler/Deller* (plate), *Wurst* (sausages), *Glas* (glass), *Narr* (jester), and *Hex* (witch), one *Pfeiff* card with printed number 41, *Auszahlt* card with card printer's details. Complete set.

ANY 18TH CENTURY PLAYING-CARD DECK IS EXCEPTIONALLY RARE; BESIDES, THE *WITCH GAME* NEVER BECAME VERY POPULAR NOR WIDESPREAD IN GERMANY AND DISAPPEARED QUITE EARLY, SUCH THAT A COMPLETE DECK IN PERFECT CONDITION CAN BE CONSIDERED UNIQUE.

The *Hexenspiel* appears in Germany at the end of 17th century: players bid on the points they can score in a round by catching cards vs the opponents. The game belongs to a group which includes the Swedish *Kille* and the Danish *Gnav*, all coming from an older Italian game named *Cu Cù*, with similar rules and deck structure, but with a different number of cards and images.

In this game, *suits* don't matter, and are missing in most of the decks, with the rank of the card being very important for the rules: cards 1 to 12 are marked in Roman numbers, 5 trumps with higher value (*bird*, followed by the *sentinel*, the *horse*, the *cat*, and the *tavern*), 4 losing cards and the flying *Witch*, acting as the *Joker*. A colon is printed on the side of each numeral card for its orientation.

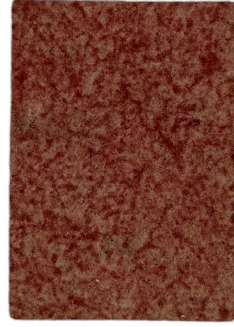
A similar deck, printed in the Rhine County around 1750, is listed by HARGRAVE, p.146.

CONDITION: perfectly preserved.

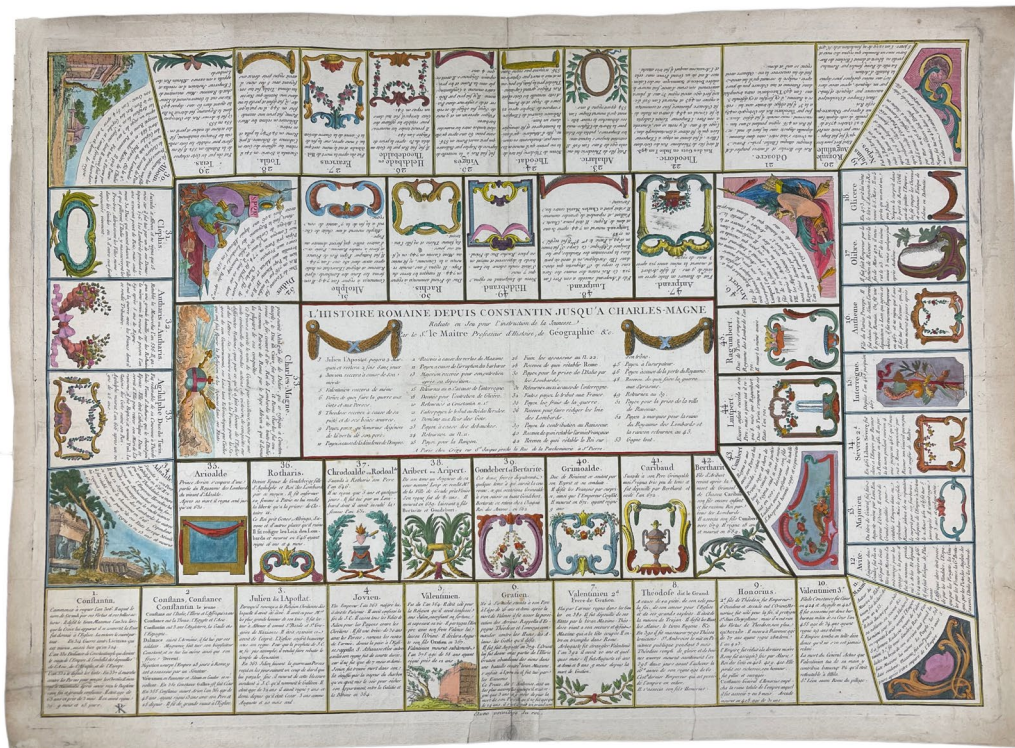
REFERENCES: CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; CARY, Ger 364; FOURNIER. *Germanic*, 40; SCHREIBER CATALOGUE. German 324 (British Museum 1896,0501.448); SPIELZEUGMUSEUM NÜRNBERG GS9.3317 & .3318; GÜNTHER BAUER, *Das Salzburger exenspiel*, in *Homo Ludens. Der spielende Mensch II*, (München-Salzburg 1992), S. 239-282; WORSHIPFUL COMPANY OF MAKERS OF PLAYING CARDS. WCMPC Collection, n°. 144.



Click for full description
and HD images



A RARE *JEU DE L'OIE*
ORIGINAL HAND-COLOURING AND IN FULL MARGINS



LE MAÎTRE, SIEUR. *L'Histoire Romaine depuis Constantin Jusqu'à Charlemagne, réduite en jeu pour l'instruction de la jeunesse par le S.r le Maître, professeur d'Histoire et de Géographie.* A Paris chez Crepy, rue St. Jacques, proche la rue de la Parcheminerie, à St. Pierre. Sous le trait carré: Avec privilège du Roi, [1773].

Double sheet (77 x 56 cm), two pages etching, original hand-colouring.

This 53-squares game comes from an educational series designed by SEIGNEUR LE MAÎTRE, mentioned as *Professor of History, Geography* in the centre of the game. Each square describes leading personalities of Rome, beginning with CONSTANTINE and ending with CHARLEMAGNE at the winning square.

Most of the squares are marked by decorative cartouches: some have trophies of armour and weapons, a few have landscape vignettes. The images are etched, and the text is engraved.

The instructions are listed by number in the centre of the game: to pay to the pool, to receive, to wait, or to move to another square. Some moral judgments illuminate the choice of instruction: e.g., at space 10 (VALENTINIAN III) one must pay because of the decadence of the Empire.

CONDITION: small restorations at blank margin, a fine copy.

REFERENCES: RENÉ POIRIER. *Iconographie des jeux de l'oie* (1638-1950), 213 ; ALLEMAGNE, HENRY-RENÉ D'. "Le noble jeu de l'oie en France de 1640 à 1950", Ed. Grund, Paris 1950; www.giochidelloca.it: 1177; VINCK, Eugène, Baron de. *Iconographie du Noble Jeu de l'Oye. Catalogue descriptif et raisonné de la Collection de Jeux formé par le Baron de Vinck. 126 Jeux du XVIIIe au début du XIXe siècle*, FR, J. Olivier Libraire, 11 Rue des Paroissiens, Bruxelles, pag. 27, 1886.

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description

1775

EXTREMELY RARE PRE-REVOLUTIONARY
HAND-COLOURED PLAYING-CARD DECK *AU PORTRAIT DE PARIS*

French deck «Au portrait de Paris». Paris, Pierre Marc-Jean Trioullier, around 1775.

52 cards (8,3 x 5,5 cm), stencil-coloured woodcuts on stiff watermarked laid paper, manufacturer's name "P. Marc" at foot of all court cards, square corners, stenciled coloured inscriptions on each *verso*.

COMPLETE SET of cards *au portrait de Paris* whose design was conceived in Paris in the 17th century, with characteristic names for the *court* cards: CHARLES (CHARLEMAGNE), JUDIC (JUDITH) & LAHIRE for the hearts, ALEXANDRE, ARGINE & MARC for the clubs (in this series the jack is named after the *master cartier*, PIERRE MARC), CEZAR (CAESAR), RACHEL & HECTOR for the diamonds, DAVID, PALLAS & HOGIER for the spades.

On the *verso*, there are hand-written words in red (Latin) and sepia (French), probably for a grammar or spelling game. This is confirmed by the abbreviated notes on some cards: "*v[erbe] neut[re]*", "*pr[onom] dém[onstratif]*", etc.

The *Court Cards* are made by the card printer PIERRE MARC (see his device on the Jack of clubs, «au Marc d'Or») from the mould registered by TRIOULLIER, active in Paris in rue Saint-Honoré, under the sign of "Roi David", in 1773.

The deck is hand-coloured with the support of stencils, thin sheets of pasteboard, parchment, or metal, in which outlines and general forms of the figures are cut out, for the purpose of being stenciled on cardboard or paper.

CONDITION: perfectly preserved.

REFERENCES: W. GURNEY BENHAM. *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; HENRY RENE D'ALLEMAGNE. *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris : Librairie Hachette, 1906.



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and HD images](#)

1790

CARDS TO PREDICT «THE PAST, THE PRESENT AND THE FUTURE»
EXTREMELY RARE HAND-PAINTED TAROTS DECK

Tarots playing-card deck. France (probably Paris), around 1790.

2-headed 40 cardboards deck, for a total of 80 Tarots (8,6 x 5,3 cm), woodcuts original hand-painted on blue-tinted laid paper, square corners, *verso* of the cards decorated with blue stars and dots on a white background, housed in a contemporary cardboard case.

The set presents the number of cards of a standard Tarot-deck, the most famous one to predict «the Past, the Present and the Future»; each card presents two contrasting images.

The *Pope* and the *High Priestess* are replaced here by *Jupiter* (card #37) and *Juno* (card # 38). The non-mythological or allegorical characters are clothed as post-revolutionary French.

Tarot is a deck of playing-cards whose origin dates to the mid 15th century in northern Italy. They spread to various parts of Europe and reached their greatest diffusion across the 17th and 18th century, when they have been related with *Kabbalah* and other pseudo mistic traditions.

CONDITION: perfectly preserved.

REFERENCES: HENRY RENE D'ALLEMAGNE. *Antique Playing Cards: A Pictorial Treasury*, 1996; CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris, Librairie Hachette, 1906.



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1780

A VERY RARE VARIANT OF THE *GIOCO DELLA TOMBOLA*
MAINLY PLAYED IN THE GARDA AREA

ORIGINAL HAND-COLOURING



Gioco della Tombola o Le Cartèle. Lombardia (Lago di Garda), around 1780.

Paper on cardboard (28 x 32,1 cm), the board with 90 numbered woodcuts, each of the 10 plates (16 x 9,5 cm) with 15 raffle numbers, and their 170 hand-coloured stubs, 90 numbers for the drawing, (88 on wood, 2 on cardboard).

In the 18th century, various Lotto games were developed in Veneto and Lombardy, all took from the old Italian BIRIBÌ or BIRIBIS, played on a 36-numbers board, quite familiar to the current *Roulette*: PISSOTTA, renowned in the Veneto region (well known for the prints by REMONDINI and CADORIN), and a series of local games typical of Lombardy; LE CARTÈLE, (the present one), which takes up the first 64 houses of Pissotta, with additional 26 entries; EL LUTÌ from the city of Brescia; the FUFF, from the city of Grignano.

These last two games differ from LE CARTÈLE in the images of some cells: e.g., box 63 (slice of cheese), is represented by a gulf in the FUFF; box 89 (Jaw harp), is drawn by a needle in the LUTÌ.

The most important image, common to all games, is the one of box 32, the SIREN (or FORTUNA or PISSOTTA) after which the game is named.

CONDITION: perfectly preserved.

REFERENCES: TARDIO, GABRIELE. *La Tombola Garganica e la Tombola Sammarchese*, Edizioni SMIL., 2011.



A VERY RARE ANCIENT *GIOCO DELL'OCA*
FIRST ISSUE, ORIGINAL HAND-COLOURING WITH FULL MARGINS

A PEDAGOGICAL GAME FOR CHILDREN *HOW TO LIVE AN HONEST AND MORAL LIFE*

ARIENTI, CARLO. *Nuovo Giuoco della Vita Umana*. Milano, Vallardi, around 1825.

Double sheet (49 x 37 cm), two pages etching, 61 illustrated squares.

The rules of the game, by number of square, are listed in the centre of the frame.

This *Game of Goose* belongs to the first issue, printed by Antonio Vallardi's mother, around 1825, and reprinted many times since; it is identified by the imprint placed and centered in the bottom of the board.

Reprints bear different imprints: e.g., *Milano presso l'Autore Claudio Sala Cont.a di S. Antonio 1801* on left side of lower margin (Collezione Ciompi), Arch. n°2176).

The game leads to box 61, where “the honest man finds comfort for his efforts and proper behavior in family peace and well-being”; the vignettes, illustrating the life of man from his childhood up to his maturity, through the vicissitudes and dangers of life, are attributed to a young Carlo Arienti (1801– 1873), with many similarities with Arienti's masterpiece, *Collezione di Scherzi Pittoreschi* (Milan, 1821).

Each even square is depicted by a caption in rhymes, with a moral purpose.

CONDITIOS: light marks of use, a fine copy.

REFERENCES: www.giochidelloca.it: 2438; MILANO, ALBERTO. *GIOCHI DA SALOTTO, GIOCHI DA OSTERIA nella vita milanese dal Cinquecento all'Ottocento. Catalogo Mostra Palazzo Morando, Via S. Andrea 6 Milano. (Con la collaborazione di Giuliano Crippa)*. Edizioni Gabriele Mazzotta, pag. 93, 2012; MASCHERONI S. - TINTI, B. *Il Gioco dell'Oca*, Milano, Bompiani, tav. XLIV, pp. 90-91, 1981.



NUOVO GIUOCO DELLA VITA UMANA

Ognuno dei Giuocatori contribuisca al Banco un numero di marche convenute, e si provveda d'un segno particolare da porre sul numero che gli toccherà in sorte di mano in mano giocando. Il giuoco si fa coi dadi, determinando che incominci il primo, e progredendo gli altri. Le regole sono le seguenti.

REGOLE

N° 2 Paga una marca in mercede alla Banca.

• 3 Prende una marca di conseguenza, e va al N° 29.

• 4 Paga due marche per castigo di negligenzia.

• 5 Prende tre marche in premio di abilità, e va al N° 19.

• 10 Paga tre marche per castigo di tempo perduto, e torna al N° 6, e sue conseguenze.

• 12 Prende 15 marche per il tratto di buon cuore, e va al N° 29.

• 14 Paga cinque marche in pena del furto, e passa al N° 13.

Primo, uno romano per due giri, dopo i quali sortendo paga altre cinque marche.

• 15 Chi si giunge per sola incidenza non dipendentemente dal N° 6, fatto passo avanti al primo numero uscito.

• 17 Paga tre marche per la non curanza dei consigli materni, e passa subito al N° 21 senza nella Taverna, e compiuto il suo giro, paga cinque marche in pena della Cupola, e va al N° 25. Ospedale, uno resta per due giri, dopo i quali sortendo, paga altre cinque marche per le spese straordinarie di malattia.

• 19 Prende cinque marche in premio dell'attitudine lavorativa.

• 21 Paga cinque marche in pena dello stravizio, e passa al N° 25. Ospedale, e sue conseguenze come al N° 17.

• 23 Prende dieci marche per l'acquiescenza vendita e compiuto il giro, passa alla Giudea. N° 25, due giri, terminato il giro, paga cinque marche in causa di collanguamento, e va al banco d'azzardo N° 40, non perde le altre cinque marche vendute dell'eredito, oltre l'istruzioni che si fa essere stabilito al principio del gioco, indi passa alla Morsa N° 42, d'onde non può uscire senza che ogni Giuocatore contribuisca al Banco una marca, e qualora non riavi l'unanime sentimento di beneficenza, esce del gioco.

• 25 Chi si giunge per sola incidenza non dipendentemente dal N° 17 ha subordinazione, fighiale, e dal N° 21 stravizio, paga una sol marca, e progredisce terminato il giro.

L'UOMO OZIOSO CHE AFFATICA

TROVA ALFIN LA SORTE AMICA

Avvertenze Generali

Chi oltrepassa il N° 61 retrocede tanti punti quanti ne mancano. Qualunque numero sia uscito o rappresentando accaduto alcuni deve cambiare il segno d'uso e può diventare secondo l'evento. Chi giungesse ad un numero già occupato da altri, deve rimunerare assieme, e progredire secondo l'ordine, e le regole previste dal giuoco.

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Morsa N° 42, d'onde non può uscire senza che ogni Giuocatore contribuisca al Banco una marca, e qualora non riavi l'unanime sentimento di beneficenza, esce del gioco.

• 25 Chi si giunge per sola incidenza non dipendentemente dal N° 17 ha subordinazione, fighiale, e dal N° 21 stravizio, paga una sol marca, e progredisce terminato il giro.

Chi oltrepassa il N° 61 retrocede tanti punti quanti ne mancano. Qualunque numero sia uscito o rappresentando accaduto alcuni deve cambiare il segno d'uso e può diventare secondo l'evento. Chi giungesse ad un numero già occupato da altri, deve rimunerare assieme, e progredire secondo l'ordine.

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Per le scuole marine
Paga e tocca le sferzate.

Milano dall'Editore Antonio Vallardi Cont. S. Margherita N. 118

1803-1835

A RARE OLD *JEU DE L'OIE*
ORIGINAL HAND-COLOURING

CASTIAUX & BLOCQUEL. *Règles du Jeu de l'Oie. Rénouveau des Grecs. Rédigées par un des Premiers Maîtres.* Se vend à Lille, chez Castiaux. Libraire, Grand'Place. Lille Imprimerie de Blocquel, [1803-1835].

Double sheet (49 x 37 cm), two pages etching, original hand-colouring. The game is formed by a 63-squares spiral, the last one is illustrated by a goose surmounted by a gold medallion, the rules are printed in the center of the board.

The *Game of Goose*, sometimes known as the Royal Game of Goose, is the earliest commercially produced board game – recorded in Italy as early as the end of the 15th century. Over hundreds of years, it has appeared in a myriad variations of rules and illustrative designs. Many of the boards reflect politics or social situations of the time and some are incredibly beautiful and creative. The rules of the game are printed in the center of the spiral shaped board.

JEAN BAPTISTE JOSEPH CASTIAUX (1768-1855) was a French businessman. Apprenticed to the printer Nicolas-Joseph-Désiré Vanackère, he began as a bookseller and in 1808 he entered into partnership with SIMON-FRANÇOIS BLOCQUEL.

In 1818, they named the company as *J.-B. Castiaux*, publishing almanacs, primers, and illustrated books. After the acquisition of the stock of the Parisian bookbinder Hector Lefuel, the firm focused on the trade of old books and manuscripts. Castiaux died in Lille in 1855.

SIMON-FRANÇOIS BLOCQUEL (1780-1863), was a printer of popular prints based in Lille. Trained by De Boubiers, he was active since 1805, and succeeded by his widow after his death occurred in 1863.

CONDITION: small restoration at blank margin, folding lines reinforced on the back, some marks of use.

REFERENCES: not in D'ALLEMAGNE; www.giochidelloca.it: 367.



Click for full description
and HD images

1840-1860

RARE *JEU D'ARLEQUIN* OR *ZEVENZOT*

Het nieuw Arlequinspel. Le nouveau Jeu d'Arlequin. Turnhout, Brepols & Dierckx zoon, [1840-1860].

Chromolithograph sheet (32,5 x 27 cm).

The *JEU D'ARLEQUIN* or *ZEVENZOT*, as currently named in Belgium and Holland, is a game of luck played with two dice by an unlimited number of entrants. A HARLEQUIN is printed in the center of the board holding a bag with number 7, surrounded by a garland of medallions numbered from 2 to 12. At the foot of the frame, the rules of the game are printed in Dutch and French.

Each player starts with the same number of coins and two dice. If he rolls 3, 4, 5, 6, 8, 9, 10 or 11, he pays a fee on that medallion. Instead, if the medallion is occupied by other contenders, fees are not due, and money gained. On number 7, fees always add up.

Who rolls 2, wins the entire pot (except the ones on number 7), while rolling 12, gives you the whole bets. When a bidder runs out of money, he is out of the game and the loot goes to last player.

Since 17th century, Harlequin, a figure from the popular *Commedia dell' Arte*, is depicted as a crook, and is often used as a symbol in gambling games.

CONDITION: perfectly preserved.

REFERENCES: BUIJNSTERS, P.J.-BUIJNSTERS-SMETS. Leontine, *PAPER TOYS, Speelprenten en papieren speelgoed in Nederland (1640-1920)*, Waanders Uitgevers-Zwolle, 2005 (pag. 236-239); DOMINI, DONATINO. *Giochi a stampa in Europa dal XVII al XIX secolo*, Longo Editore Ravenna, 1985; BERTI, GIORDANO- VITALI. Andrea: *La vite e il vino. Carte da gioco e giochi di carta*, Fondazione Lungarotti, Edigraf, Roma 1999; SEVILLE, Adrian. *L'arte dei giochi da tavolo. Oltre un secolo di storia e divertimento dalla fine del Settecento all'inizio del Novecento*, Edizioni White Star, 2019.



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and HD images

1845

ORIGINAL DIVINATION PLAYING-CARDS
THE *GRAND JEU DE Mlle LE NORMAND*

THE MOST USED DIVINATION DECK BESIDE TAROTS

Grand Jeu de Mlle Le Normand. Paris, B.P. Grimaud Chartier Marteau & Boudin, 1845.

[together with:]

Grand Jeu de société et pratiques secrètes de Mlle Le Normand. Paris, B.P. Grimaud, 54 Rue de Lancry, 1845.

54 chromolithographic cards (13 x 9 cm), printed on thick cardboard, with French suit-marks, two Querent cards (a Man and Woman) are dressed in 18th century clothes. *Verso* of the cards with green and white floral decorations, square corners. The deck and the booklet are preserved in the original box. Complete set.

The *Grand Jeu de Mlle Lenormand* is a deck of 54 oracle/divination cards named after the renowned French bookseller, necromancer, fortune-teller and cartomancer MARIE ANNE LENORMAND, allegedly creator of this set.

The cards are marked by a complex intellectual iconography containing scenes from the Greek mythology, and other divination references, as astrology and alchemy.

More in detail, each card bears a playing-card reference, a constellation, a capital letter, the main image in the center and, on the bottom, two smaller scenes surrounding flowers.

The accompanying booklet reveals the interpretations for the above elements and how to set and use the deck for PAST-PRESENT-FUTURE FORTUNE-TELLING.

An exact copy of the present set is in the collection of the British Museum ([direct link](#)).

CONDITION: perfectly preserved.

REFERENCES: CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; PETER ENDEBROCK. 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris : Librairie Hachette, 1906; W. GURNEY BENHAM. *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019.



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1850

THE LANTERNE MAGIQUE

Lanterne magique. France, about 1850.

Metal lantern in modular pieces (36 x 22 x 10 cm), meant to contain a candle to lighten the images, 24 photographic plates on glass with various subjects.

The Magic Lantern is a tool for projecting painted-on-glass images onto the wall of a dark room; the procedure is essentially similar to a modern slide projector and can be considered as a pre-cinema age device.

The oldest description of a Magic Lantern, dates back to 1646, when it appeared in the *Ars Magna Lucis et Umbrae* by the Jesuit ATHANASIUS KIRCHER.

Again, in 1659 the Dutch astronomer CHRISTIAAN HUYGENS claimed it as one of his inventions, using the term “magic lantern” for the first time.

In 1678 the italian optician don MATTEO CAMPANI spearheaded to have built the first prototype.

The Magic Lantern rapidly spread, both for teaching and entertainment by showing places, objects and animals, with a much more suggestive effect than printing, or fantastic images as an aid for religious conferences and sermons.

CAGLIOSTRO used a magic lantern for his spiritual and esoteric suggestions.

CONDITION: some marks of use on the body of the lamp, the plates are perfectly preserved.



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1850

ORIGINAL *BREWSTER-TYPE* STEREOSCOPE
WITH 60 STEREOGRAMS
THE FIRST 3D IMAGES

Wooden Brewster-Type stereoscope. (France?), around 1850.

Slide viewer with open back (18 x 17 cm), mirror door and unfolding lens board, stereoscopic images mounted on coloured cardboards.

A group of 49 stereograms from different series provides details of interiors, monuments, and everyday life scenes from England, Germany, Italy, Paris, Philippines, including the International Exhibition of 1862.

The original cardboard illustrated box of *La biche au bois*, the fairy tale written by MARIE-ANTOINETTE D'AULNOY (1651-1705), contains 11 additional stereograms.

Some images have pinholes on specific points, to simulate rays of light or to highlight shapes.

WHEN THE STEREOGRAM IS INSERTED INTO THE VISOR AND EXPOSED TO LIGHT, THE TWO FIGURES ARE SHOWN AS A ONE-SINGLE 3D COLOURED IMAGE.

CONDITION: perfectly preserved.



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1855

HAND-COLOURED SPANISH PLAYING-CARD DECK
ACCORDING TO THE *GARCÍA* PATTERN



Playing-card deck. Torrecilla de Cameros, Señora Pinillos de Vallejo, about 1855.

40 stencil-coloured woodcut playing-cards (9,1 x 5,7 cm), in the typical Spanish Suite, the 4 of Cups with maker's details, original printed wrapper bearing the name of MANUEL MARIA DE VALLEJO. Complete set.

The Italians and the Spanish have preserved to date the signs of the numeral series of the TAROT, CUPS, SWORD, MONEY, BATON. Unique features of the Spanish cards are: the replacement of the Queen by a Knight; the removal of the 8, 9 and 10; the numbering from 1 to 12 (with 8 and 9 unused).

RAIMUNDO GARCÍA was a card-maker active in Madrid whose name is linked with a typical pattern that has maintained its own identity throughout the 19th century. He usually farmed out the production to third parts, resulting in cards with similar design made by different workshops. These productions usually bears García name but sometimes, as in this case, the details of the manufactures.

SEÑORA PINILLOS DE VALLEJO took over the business, founded in 1835 by her father JOSÉ MARTINEZ DE PINILLOS, when her husband MANUEL MARIA DE VALLEJO died in 1852, and run it until her death, in 1870.

According to D'ALLEMAGNE all Spanish cards are very rare.

CONDITION: perfectly preserved.

REFERENCES: W. GURNEY BENHAM. *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; HENRY RENE D'ALLEMAGNE. *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris : Librairie Hachette, 1906; Denning, *Spanish Playing Cards*, p.54; DENNING. *The Playing-Cards of Spain*, pp.60-62; Fournier, Spain 174; IPCS pattern sheet 25.



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and HD images](#)



1860

RARE MAGNETIC BOARD GAME FOR EDUCATION OF YOUTH

THE FIRST VIDEOGAME

L'hirondelle savante (The Learned Swallow). Paris, Léon Saussine, around 1860.

Cardboard box (27,5 x 22,5 cm), containing a hand-coloured lithographed board by H. Jannin mounted on a glass plate with a magnetic spinning device in the centre, 2 printed 12-sided discs with questions; instructions in French on the inside cover.

A rare travel game with a swallow mounted under the glass plate, acting as a rotating pointer under the magnetic effect of the disks. Its beak points the answers to the geographical question.

LÉON SAUSSINE was a great French producer of games of strategy, questions and answers, shadow theatres. He succeeded in 1860 to the firm of Hugues-Marie Duru, former publisher, professor and bookseller in Paris. SAUSSINE took over Duru's warehouse-apartment on Cloître Saint-Jacques, and self-printed the decorations of his games, and occasionally relying on other suppliers as Jannin and Roche.

CONDITION: light defects on box's edges but internally perfectly preserved and in working order.

REFERENCES: “*Saussine a édité de nombreux jeux de loto (histoire, géographie, loto instructifs, loto animé sou comiques...*” (Alain Koli, Collection de jeuxanciens).



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1860

ORIGINAL GERMAN PLAYING-CARD DECK OF THE
JEAN HACHETTE - JEU À TRANSFORMATION BY MAXIMILIAN FROMMANN

Jean Hachette Jeu à transformation. Darmstadt, Maximilian Frommann, about 1860.

52 chromolithographic cards (9 x 6,5 cm) printed on thick cardboard, *verso* of the cards decorated in blue and white, square corners. Complete set.

Jeu à transformation (Transformation game) is the name given to a particular deck of cards, printed for the first time in Germany at the beginning of the 19th century, in which the *suit signs* are part of a humorous design.

The present set is known by the name *JEAN HACHETTE* (JEAN THE HATCHET), from the illustration of the Queen of Spades that represents a scene from the 1472 War, when the Duke of Burgundy Charles the Bold, attacked the town of Beauvais and the sixteen years old Jean, swinging two axes, led the people to victory.

This original Frommann deck is identified by the initials of the maker printed on the 8 of Diamonds.

JEAN HACHETTE is occasionally mistaken for JEANNE D'ARC, and then this set is mentioned under the name of the latter in earlier literature.

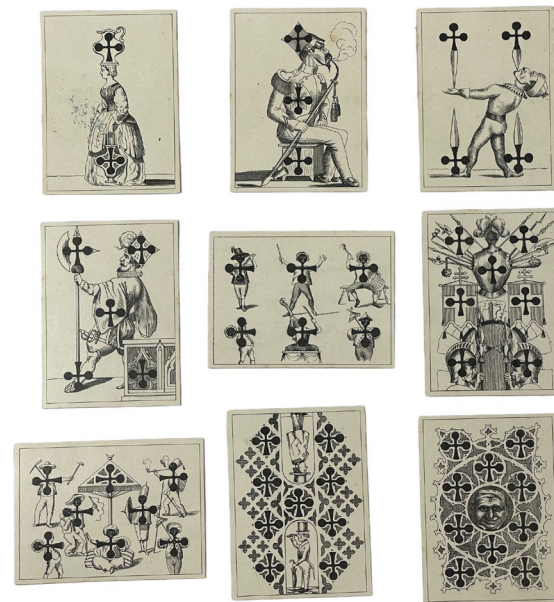
MAXIMILIAN FROMMANN, was a German printer and playing-cards manufacturer of Darmstadt, active in Marktplatz from 1835 to 1850 and in Schützenstraße up to 1866, when he was replaced by Frommann & Bunte.

CONDITION: perfectly preserved.

REFERENCES: CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; PETER ENDEBROCK. *Playing-card Pages*; MIKE STUCKBERY. *She Came from Nowhere: The Tale of Jeanne Hachette*, 2019.



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1860

RARE HAND-COLOURED *JEU DE L'OIE* PRINTED IN METZ
THE *RENOUVEAU DES GRECS*

DIDION, PAULIN. *Jeu de l'oie renouvelé des Grecs*. Metz, about 1860.

Double sheet (50 x 37 cm), two pages etching, original hand-colouring, on a paperboard support. The game is formed by a 63-squares spiral, the rules are printed in the center of the board.

The Game of Goose, sometimes known as the Royal Game of Goose, is the earliest commercially produced board game – recorded in Italy as early as the end of the 15th century. Over hundreds of years, it has appeared in a myriad variation of rules and illustrative designs. Many of the boards reflect politics or social situations of the time and some are incredibly beautiful and creative.

A unique feature of this board is the last square illustrated by the image of four characters dressed in Zouave costume and celebrating the independence of their country.

CONDITION: few marks of use, a good copy.



1874-1880

MULTIPATH *JEU DE L'OIE GRANDE CHASSE AU CERF* "THE DEER HUNTING"

EDITED BY WATILLIAUX

VILLENEUVE. *Grande Chasse au Cerf. Jeu de Société*. Nîmes, Watilliaux, Lith. Destouche r. Paradis-Possionnière 28 [1874-1880].

Three sheets printed in chromolithography with illustrations by Villeneuve, pasted on a folding cardboard (71 x 46 cm).

Hunting or horse race games have substantially the same pattern: it represents a hippodrome with one or many tracks and players competing in a kind of game of goose. The number of squares vary from 63 to 100, with obstacles to overcome.

This *Grande Chasse au Cerf* is a double-track game with 80 squares and no rules printed on the board.

The coloured illustration represents a contemporary hunting scene, with a horn player on horseback and four hunters with dogs, pheasants, a hare and various other animals. The tracks are full of barriers that undermine the victory in the game.

WATILLIAUX, successor of COQUERET, was the manufacturer and publisher of many games from 1874 until its acquisition in 1907 by REVENAZ & T. They used the registered trademark "W.X. – Paris" for their production.

CONDITION: light waterstain in the first section, restoration at the back of the cardboard, a good copy.



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1890

EXCEEDINGLY RARE GAME OF
JEUX DES OMBRES CHINOISES (CHINESE SHADOW PUPPETRY)
BY THE RENOWNED GAME PRINTER AND EDITOR MAUCLAIR-DACIER

MAUCLAIR-DACIER. *Jeux de des ombres chinoises «...en Chine colons et autochtones au théâtre... »*. Paris, Maugclair-Dacier, around 1890.

[togheter with:]

GUIGNOLLET E SÉRAPHIN DOMINIQUE FRANÇOIS. *Le théâtre des ombres chinoises nouveau Séraphin des enfants, recueil de jolies pièces amusantes et faciles à monter*. Paris, Le Bailly, Libraire-éditeur, (1890).

Wooden box covered by paper (49 x 38 cm) containing all the components to perform the classic shadow theatre, with scrolling and waving silhouettes in backlight; 8vo booklet in printed wrappers (15x10), pp. 144, with instructions and comedies plots.

The wooden theatre stage must be placed between the viewers and a light source; a double-crank system scrolls two rolls of paper with twelve different plays and sketches.

Through a slot on the top of the box, chromolithograph images, mounted on wooden frames, can be inserted in the stage, creating suggestive scenic effects: the images are marked by numerous pin holes in specific points to let the light pass, with dramatic effect to mimic fireworks or plays of light.

There are several sets of various characters, animals and mythological figures, printed on paper by PELLERIN IMAGERY IN EPINAL: each set contains the characters to represent the plots.

CONDITION: brand new set, free of the defects common to these children's game, occasional early restorations.



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1890

PLAYING-CARDS TO PREDICT *THE PAST, THE PRESENT AND THE FUTURE*

THE *TAROTS DE ETEILLA*

Tarots de Etteilla. Paris, B. P. Grimaud & Cie, around 1890.

80 Tarots cards (12 x 6,5 cm), chromolithographs print on cardboard, *verso* of the cards enriched by small blue and white domino decorations, straight corners, preserved in a modern case. The first *Atout* bears the name *ETTEILLA* on the top. Complete set.

A COLOURED SET OF THE MOST FAMOUS FORTUNE-TELLING DECK PRINTED IN FRANCE, FROM THE ORIGINAL 1791 ISSUE BY ETEILLA.

Tarot is a deck of playing cards whose origin dates back to the mid 15th century in northern Italy. Tarot cards spread to various parts of Europe and reached the period of greatest diffusion between the 17th and 18th centuries. Only at the end of the 18th century the tarot was associated with the *Kabbalah* and other pseudo-mystic traditions.

Between 1783 and 1787 five booklets entitled *Manière de se recréer avec un jeu de cartes nommées Tarot* were published in Amsterdam and Paris by Jean-Baptiste Alliette (1724 -1791), better known under the pseudonym of Etteilla. Considered by his contemporaries as *le dévin du siècle*, he was a renowned fortune teller as well as an expert of the Pythagorean cabal (arithmosophy), so esteemed to attend the secret meetings of the para-massonic lodge of the *Order of the Philaletes*.

According to Etteilla, the Tarots are linked to the legendary magic *Book of Thoth* from the ancient Egypt: it contains the secrets of the creation of the world and human destiny, and it was conceived during a meeting of magicians chaired by HERMES TRISMEGISTUS, in 2170 B.C.

CONDITIONS: perfectly preserved.

REFERENCE: *Catalog of the PAUL HAMMER donation at the NATIONAL LIBRARY OF FRANCE*, 1966, #430; W. GURNEY BENHAM. *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; ; CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris : Librairie Hachette, 1906.



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1880-1890

COLOURED PLAYING-CARD DECK

A DIVINATION PACK IN THE FORM OF *QUESTION & ANSWERS* *PAR DEMANDES ET PAR RÉPONSES*

Jeu de cartes par demandes et par réponses. Paris, David, around 1880-1890.

24 cards deck (8,5 x 5,5 cm), xylographic caricatures colored in pink. 12 cards have a caption in the bottom with a questions of divination, the remaining 12 bear the answers in a pink box. Complete set.

This deck, enriched by funny caricatures, was assumed to play an easy divination game. By flipping the question-and-answer cards in turn, a nice Divination/Prophecy appears: the player turns a question card, e.g. *Savez-vous chanter* (Can you sing?), then he flips an answer card, and the prophecy appears, e.g. *Plus que vous!* (Better that you!!)

To make the game more enjoyable, the *caricatures* show characters than, in posture and attitude, represent the caption.

The oldest *PAR DEMANDES ET PAR RÉPONSES* game dates back to the revolutionary period and it is currently owned by the *Museum Carnival*, Paris.

CONDITIONS: light marks of use, a very fine set.

REFERENCES : HENRY RENE D'ALLEMAGNE. *Antique Playing Cards: A Pictorial Treasury*, Dover, 1996, p.61; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris, Librairie Hachette, 1906.



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1890

PLAYING-CARD DECK FOR THE *JEU DE L'ALUETTE*

THE ONLY FRENCH GAME PLAYED WITH THE SPANISH SUITE



Jeu de l'Aluette or *Cartes des Pêcheurs*. Paris, B.P. Grimaud, around 1890.

48-cards deck (8,7 x 5,7 cm), stencil-coloured xylographic impression on thick cardboard, *verso* of the cards with black and white 4-leaf clovers patterns, square corners. Complete set.

The set is hand-coloured with stencils, a thin sheet of pasteboard, parchment, or metal, in which the outlines are cut out: by passing a brush dipped in colour over the stencil, the tint enters the lines and encolours the card below. The *pips* (common cards), usually require only one colour, either red or black, while the *têtes* (court cards) need many colours.

The *Aluette* or *Cartes des Pêcheurs* is a Trick-Taking game played by four people with a 48-card deck with Spanish suits: it's played with codified signs, which allow teammates to share information about cards.

Nowadays, the game is played in rural and coastal areas between the Gironde and the Loire estuary, but it's the origin are uncertain: the first theory is that the game was brought into France by Spaniards, but suddenly disappeared from Spain without any trace; the second and more likely hypothesis is that it was actually born in the western France using the only existing pattern of the 16th century (the Spanish) and resisted the changeover to French suits completed in the 18th century.

CONDITIONS: perfectly preserved.

REFERENCES: W. GURNEY BENHAM. *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; HENRY RENE D'ALLEMAGNE. *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris : Librairie Hachette, 1906.

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1890

PLAYING-CARDS TO PREDICT *THE PAST, THE PRESENT AND THE FUTURE*

THE *TAROTS DE MARSEILLE*

Tarots de Marseille. Paris, B. P. Grimaud & Cie, around 1890.

78 Tarots deck (12 x 6,5 cm), stencil-coloured woodcuts illustrated cards, *verso* with small blue and white domino decorations, round corners. The printer's name is on the side of all *Atouts* cards.

A COMPLETE DECK OF THE “TAROTS DE MARSEILLE” IN THE ITALIAN SUITS, WITH SWORDS AND BATONS INTERLACED IN A TYPICAL PATTERN, AND FULL-SIZE ATOUTS AND COURTS.

This deck belongs to the so-called *Venetian Pack*, developed in Lombardy and composed by 78 cards.

Each suit has four *Courts Card* (King, Queen, Knight, and *Valet*) and ten numeral cards for a total of 56, 21 *Atouts* (*trump-cards* or *atutti* in Italian) numbered I-XXI, and a final unnumbered card called *Le Mat* (The Fool).

CONDITIONS: perfectly preserved.

REFERENCES: W. GURNEY BENHAM. *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; HENRY RENE D'ALLEMAGNE. *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; CATHERINE PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; HENRY RENE D'ALLEMAGNE. *Les cartes à jouer du XIV au XX siècle*, Paris : Librairie Hachette, 1906.



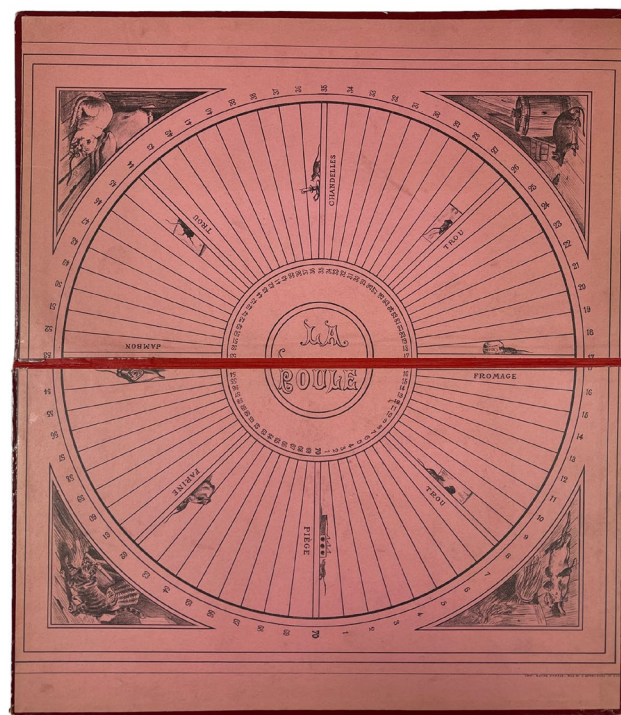
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1899

LA SOURICIÈRE (THE MOUSETRAP)

BY THE RENOWNED GAME PRINTER/EDITOR MAUCLAIR-DACIER



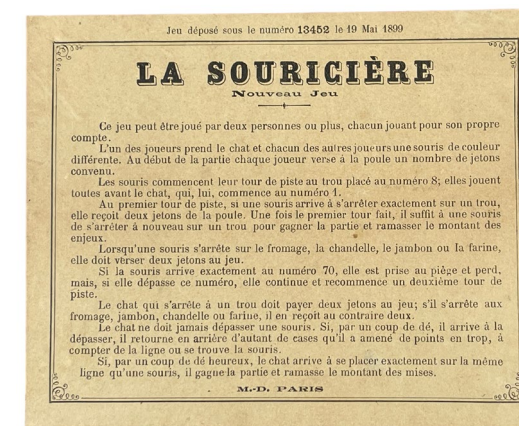
MAUCLAIR-DACIER. *La Souricière*. Paris, Maucclair-Dacier, *Jeu déposé sous le numéro 13452 le 19 Mai 1899* (on the instruction paper label).

Two paper sheets printed on pink paper and mounted on a red folding cardboard (43 x 37 cm), the rule are printed on a yellow label pasted on *verso* of the board, title on a green label on *recto*.

This game can be played by two or more entrants, each acting separately: one of the players represents the cat and each of the others a mouse, in different colours.

The goal of the game is to find refuge for the mice and for the cat to catch them, with obstacles and fees to pay along the course.

CONDITIONS: perfectly preserved.



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1900

DOUBLE FACE GAME OF THE *LA CHASSE AU LOUP* AND THE *JEU DE L'ARAIGNEE*
BY THE RENOWNED GAME PRINTER MAUCLAIR-DACIER

MAUCLAIR-DACIER. *La Chasse au Loup and Jeu de l'araignee*. Paris, Maugclair-Dacier, about 1900.

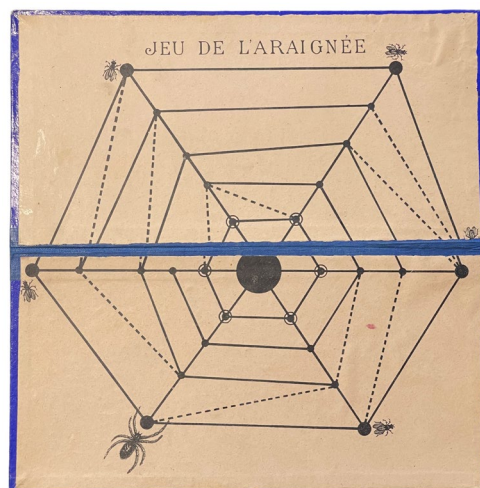
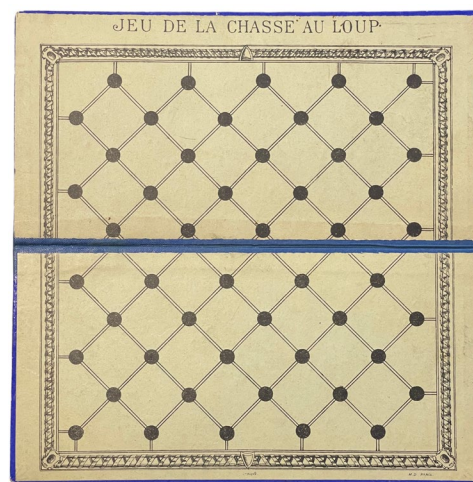
4 sheets on paper (10 x 20 cm) pasted to the sides of a folding cardboard (20 x 20 cm), plus a loose sheet on paper with rules of the games.

A FINE SET OF TWO CHILDREN'S GAMES COMPLETE WITH ITS INSTRUCTION.

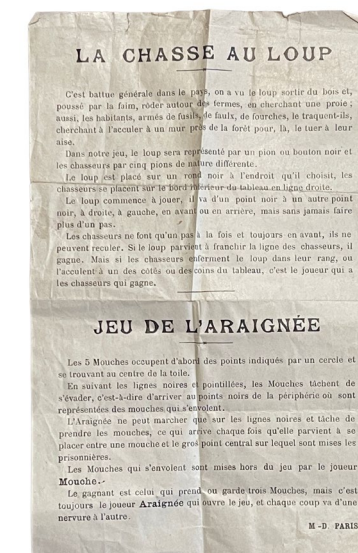
LA CHASSE AU LOUP: the goal of the game is, for the wolf to reach safety by crossing the board from the bottom to the top, for the hunters to capture him by blocking its escape routes.

JEU DE L'ARAIGNEE: goal of the game is for the flies to "fly" out of the board unscathed while the spider tries to catch them.

CONDITIONS: a good set.



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1905

VERY RARE *JEU DE L'OIE* OF ANTI-MASONIC INSPIRATION
BASED ON THE FRENCH POLITICAL SCANDAL *AFFAIRE OF THE CASSEROLES*

ILLUSTRATED BY « BRUNO »

Jeu de la Casserole, Dessins de Bruno. Paris, A. Denys, Imp. A. Munier, 132 Boulevard Malesherbes, 1905.

Chromolithography on paper (68 x 53,5 cm), pasted on a folding cardboard.

The game is formed by 33 squares in the form of a “record card”, illustrated by the caricature of the main political freemasons figures involved:

Box 1): CAMILLE PELLETAN, navy minister.

Box 2): BIENVENU-MARTIN, politician.

Box 9): DELCASSÉ, minister of Foreign Affairs.

Box 15): VADÉCARD, secretary general of the Grand Orient.

Box 18): DELPEUCH, president of the Grand Orient and senator of Ariège.

Box 23): RÉVEILLAUD, mason.

Box 32): LAFFERRE, president of the Grand Orient after DELPEUCH.

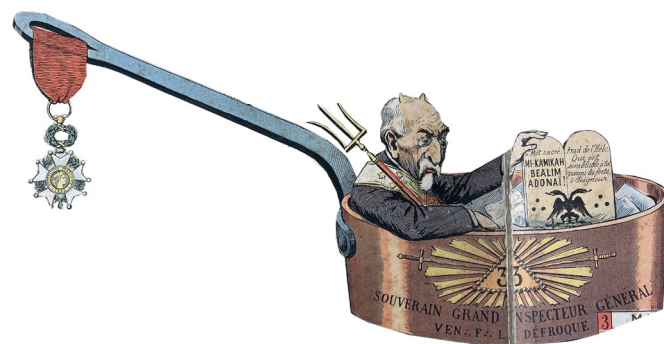
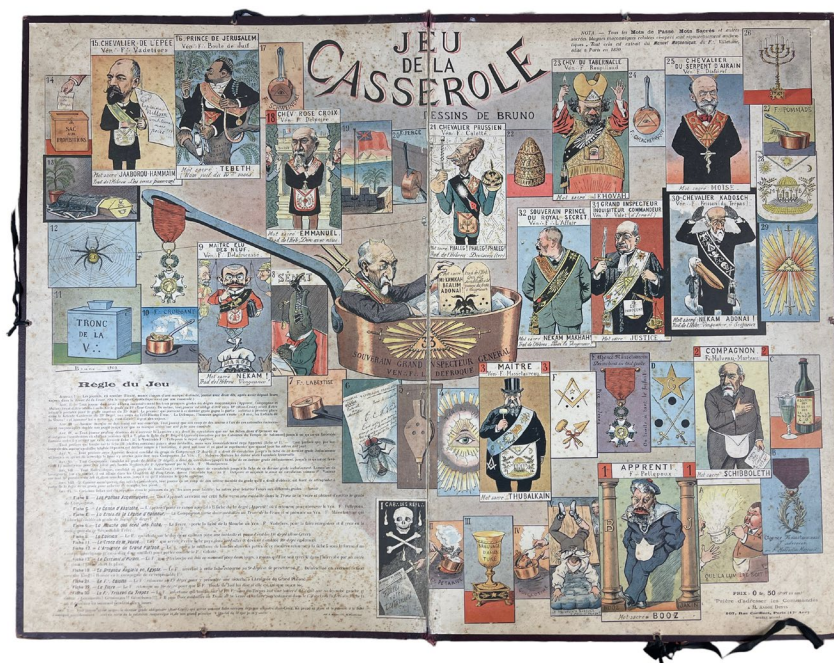
Box 33): EMILE COMBES, president of the council.

The author took particularly into account the accuracy of the Masonic quotations, and in the note at the top right of the board, he states: «*Tous les Mots de Passe, Mots Sacrés et autres sacrées blagues maçonnique relatées ci-apres sont rigoureusement authentiques. Tous cela est extrait du Manuel Maçonnique du F. Villaume édité a Paris en 1820* » (All Passwords, Sacred Words and other sacred Masonic jokes mentioned below are strictly authentic. All this is taken from the Masonic Manual of F. Villaume published in Paris in 1820).

This game, by its originality, is one of the most interesting ever published and evokes the affair of the political filing known as *AFFAIRE DES FICHES* or *AFFAIRE OF THE CASSEROLES*, that involved the Government, the *Grand Orient de France* and the intelligence networks in 1904. The course of the game reflects the path of the Masonic initiation. It starts in the *Cabinet de réflexion*, and ends at the highest level of the hierarchy, the 33rd degree.

CONDITIONS: light marks of use, a fine copy.

REFERENCES: RENÉ POIRIER. *Iconographie des jeux de l'oie* (1638–1950), Ed. Grund, Parigi 1950, p. 216.



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1911

RARE COMBINATION OF TWO BOARD GAMES
FROM THE FRENCH EDITOR REVENAZ & TABERNAT



Steeplechase. France, Revenaz & Tabernat & Watilliaux, about 1911.

[together with:]

Le Pommier Enchanté. France, Revenaz, about 1911.

Two double leaves pasted on a foldable cardboard (52 x 37 cm), illustrated by Villeneuve.

Hunting or horse race games, as the present *Steeplechase*, have substantially the same pattern: they represent a hippodrome with one or many tracks and players competing in a kind of game of goose. The number of squares vary from 63 to 100, with obstacles to overcome.

LE POMMIER ENCHANTE, originally named SNAKES AND LADDERS (*SERPENTS ET ÉCHELLES*), symbolizes the moral journey to reach heaven. The ladders symbolize the courage and the virtues, while the snakes embody evil and the human vices.

CONDITIONS: fine copy.

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1911

RARE *JEU DE L'OIE* FOR THE *1ER CONCOURS D'AVIONS MILITAIRES DU MONDE...*
TO CELEBRATE THE FRENCH *ARMÉE DE L'AIR ET DE L'ESPACE* (1909)
THE FIRST MILITARY AVIATION FORCE IN THE HISTORY

DREYFUS, GEORGE. *Souvenir du Grand Concours d'Aviation Reims, Offert par les Galeries Remoises Reims*. Reims, Galeries Remoises, 1911.

Double page chromolithography (33 x 25 cm), pasted on a folding cardboard.

The game is formed by 33 squares, starting at *Bétheny* (1) and ending at *Galeries Remoises* (33). It was offered, as a souvenir, by the renowned *Galeries Remoises* during the *1er Concours d'avions militaires du Monde Octobre & Novembre 1911* organized by the French Government in Reims.

Each of the 33 squares represents a city, which was the stage of the imaginary journey of the game:

1): Betheny; 2): Paris; 3): Londres; 4): Rome; 5): Lima; 6): Pole Nord; 7): Tokio; 8): Washington; 9): Nancy; 10): prison in Marocco; 11): Bruxelles; 12): New York; 13): Rio de Janeiro; 14): Paris; 15): Bordeaux; 16): Quito; 17): Siam; 18): Mont S. Michel; 19): Pise; 20): Alger; 21): Madrid; 22): Venise; 23): Pyramid; 24): Mexico; 25): Montevideo; 26): Shangai; 27): Niagara; 28): Moscou; 29): Marseille; 30): Reims; 31): Costantinople; 32): Buenos Aires; 33): Galeries Remoises.

CONDITIONS: some marks of use, a fine copy.

REFERENCES: HARTMANN, GÉRARD. *Le grand concours d'aviation militaire de Reims*, 1911; THOLLON-POMMEROL, CLAUDE. *Le Concours d'aviation militaire de 1911, In Les Cahiers des As Oubliés*, N°1, 2012; PARLAK, ÖMER FATİH. *The Image of the Turk in Early Modern Board Games and Playing Cards*, Universitat Autònoma de Barcelona, 2019.





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1936

HAND-DRAWN PLAYING-CARD DECK
BY A SPANISH NATIONALIST POLITICAL INMATE IN THE PRISON OF JAËN
DURING THE EARLY MOMENTS OF THE SPANISH CIVIL WAR

ORTEGA, LUIS. *Hand-drawn Spanish deck*. Spain, prison of Jaën-Andalusia, 1936.

40 hand-made cards (7,6 x 4,6 cm), in sepia ink, in the typical Spanish four suites, preserved in the original box. Complete set.

IMPORTANT HISTORICAL MEMORY OF THE SPANISH HISTORY

The presentation card bears *Luis Ortega* / *Naipes* / *Prision Provincial Jaën*, the ace of Money *Luis Ortega* / *Prision provincial* / *Jaën*, the 4 of Money author's signature and the note *D.Nº 6*, 2 of Swords *Son propiedad del recluso politico* / *lot detenido por los milicianos al /28-7-36-5-1/2 t.* , 2 of Baston *Recuerdo de mi prision 29/12/36*.

The box has the inscription *Jaën* on the top, a coat of arms with monogram *C/P* in the center and "*Recuerdo*" on the bottom. The closing flap bears the signature of Ortega and the date 30/12/36.

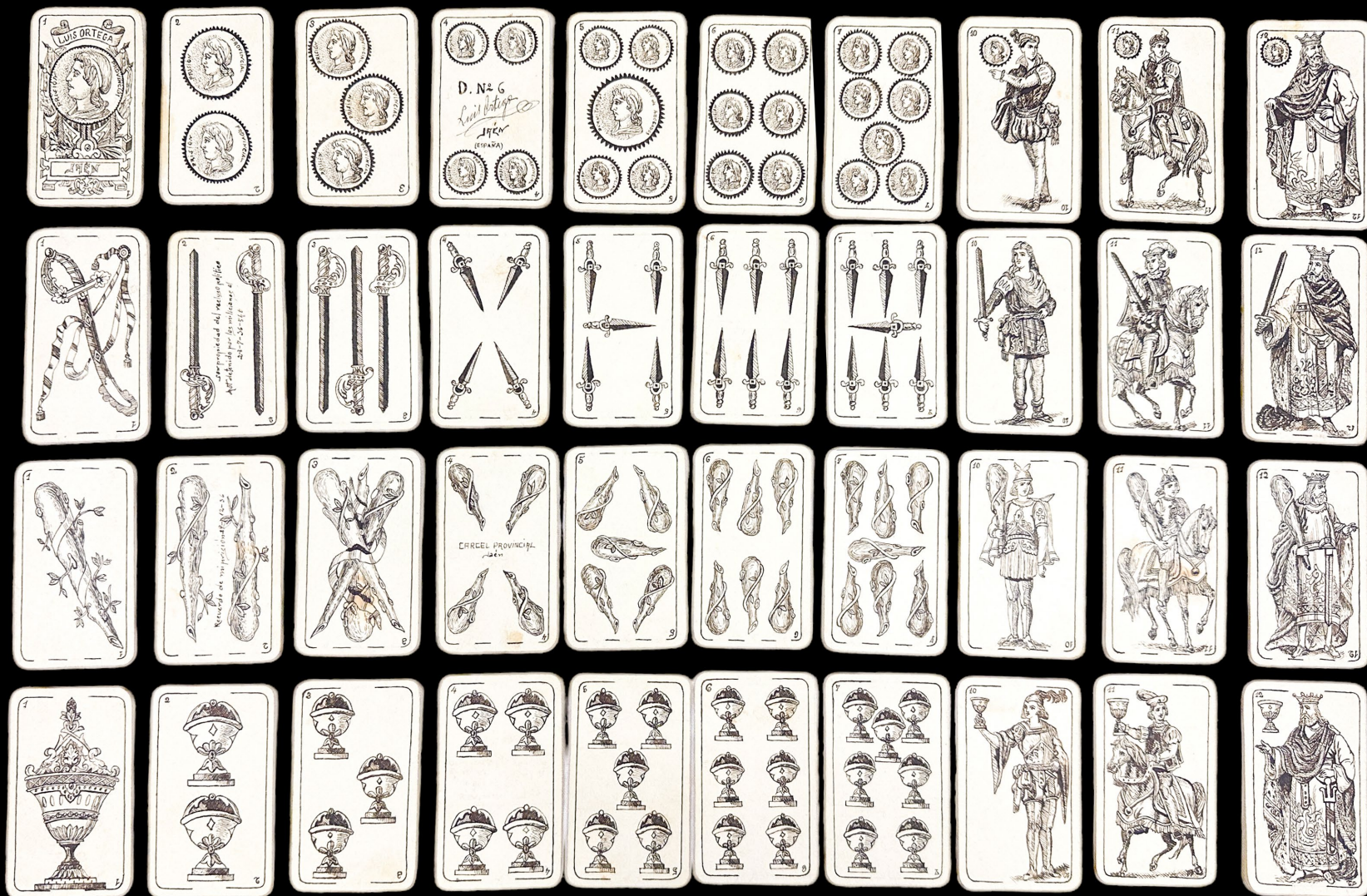
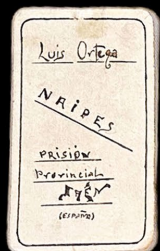
The author was a LUIS ORTEGA, member of the *Bando national* (Nationalist faction), the right-wing faction supporting the July 1936 Coup against the *Bando republicano* (Republican faction), to depose the Prime Minister Manuel Azaña.

The Coup culminated into the Spanish Civil war (1936 – 1939) that ended with the victory of the Nationalists party who led until General Franco's death in November 1975.

The prison of Jaën, one of the few cities remained under the control of the Republicans, became one of the most important confinement locations of political opponents, escalating from no more than 20 prisoners before the Coup, to around 4,000 in 1939.

LUIS ORTEGA, according to the dating of the deck (July 1936), was one of the first rebels to be imprisoned soon after the Coup, but nothing is known about his fate.

CONDITION: perfectly preserved.



PRICE LIST

1638 – PEYROUNIN, ABRAHAM. <i>Jeu Chronologique...</i>	€ 4.500	1890 – <i>Tarots de Etteilla</i>	1.000
1745 – Le Maître, Sieur. <i>Nouveau jeu d'Histoire Universelle</i>	€ 1.500	1890 – <i>Jeux de cartes par demandes et par réponses</i>	€ 800
1760 – <i>German Hexenspiel plying-cards</i>	€ 6.000	1890 – <i>Jeu de l'Aluette or Cartes des Pêcheurs</i>	€ 400
1773 – LE MAÎTRE, SIEUR. <i>L'Histoire Romaine</i>	€ 1.300	1890 – <i>Tarots de Marseille.</i>	€ 800
1775 – <i>French playing card deck « au portrait de Paris »</i>	€ 3.400	1890 – ALELUYAS. <i>Nueva Lotería para Niños</i>	€ 400
1790 – <i>Tarots playing-card deck</i>	P.O.R.	1899 – MAUCLAIR-DACIER. <i>La Souricière</i>	€ 350
1780 – <i>Gioco della Tombola o Le Cartèle</i>	€ 1.600	1900 – MAUCLAIR-DACIER. <i>La Chasse au Loup</i>	€ 150
1825 – ARIENTI, CARLO. <i>Nuovo Giuoco della Vita Umana</i>	€ 2.000	1905 – <i>Jeu de la Casserole, Dessins de Bruno</i>	€ 2.900
1803 – CASTIAUX/BLOCQUEL. <i>Règles du Jeu de l'Oie</i>	€ 750	1911 – <i>Steeplechase</i>	€ 450
1840 – <i>Het nieuw Arlequinspel. Le nouveau Jeu d'Arlequin</i>	€ 400	1911 – DREYFUS GEORGE. <i>Souvenir du Grand Concours d'Aviation Reims</i>	€ 500
1845 – <i>Grand Jeu de Mlle Le Normand</i>	€ 2.200	1936 – ORTEGA, LUIS. <i>Hand-made Spanish playing-card deck</i>	€ 1.500
1850 – <i>Lanterne magique</i>	€ 450		
1850 – <i>Wooden Brester-type stereoscope</i>	€ 650		
1855 – <i>Garcia-type pattern playing-card deck</i>	€ 1.200		
1860 – <i>L'hirondelle savante</i>	P.O.R.		
1860 – <i>Jean Hachette Jeu à transformation.</i>	€ 1.300		
1860 – DIDION, PAULIN. <i>Jeu de l'oie renouvelé des Grecs</i>	€ 650		
1870 – VILLENEUVE L. <i>Grande Chasse au Cerf</i>	€ 950		
1890 – MAUCLAIR-DACIER. <i>Jeux de des ombres chinoises</i>	€ 4.300		





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