

CULTURAL TRANSMISSION IN PRINTED GAMES OF CUPID: TRACING LINES OF DESCENT

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Abstract. The Game of Cupid is a simple dice-based race game derived from the Game of the Goose in about 1600. Twelve different examples, covering the period to about 1850 and drawn from France, the Low Countries and Britain, are analysed according to distinctive markers that include rules, game board configuration and decorative elements, showing that the evolution of the game can be described by a single tree of descent. The forces governing this evolution are discussed. The results may be of interest to those investigating whether different aspects of a complex cultural trait – such as a board game that has rules, a board and decorative elements – follow separate cultural transmission processes.

Keywords: Board Game History, Horizontal and Vertical Transmission, Game of the Goose, Iconography, Published Board Games

Lines of descent and their markers

In 2019, Eddie Duggan discussed 14 examples of the Game of Cupid printed in Britain, noting that the game itself had origins outside that country (Duggan 2019). The present paper breaks new ground by tracing the lines of descent of the various versions of the printed game, showing how

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transmission across cultural and language boundaries helped shape the iconography of the game within the constraint of a largely fixed set of game rules. A key step was its evolution from a medieval game, founded on numerology and symbolism, into an Early Modern game of moral and social significance.

The search for lines of descent has met with some success in board games other than printed ones, using cultural transmission theory as developed for material culture in archaeology (Eerkens and Lipo 2005 and 2007). In general, cultural information can be transmitted vertically, i.e., from one generation to the next, and/or horizontally, i.e., between peer groups; and both producers and users of objects such as games can be involved in the processes of change. Guglielmino et al. (1995) argue that most games are primarily subject to a vertical transmission process, being taught within families and evolving from one generation to the next. In such cases both copying errors and intentional innovations can lead to a branching of variant games. However, this description does not necessarily cover innovation in printed board games, whose influence over time may include horizontal transmission.

A vertical transmission process is well described by a tree of descent, a description that has been attempted for some board games, including chess (Kraaijeveld 2000) and mancala (Eagle 1995 and 1998). In the case of mancala games, boards are notably variable within and between game variants, whereas in chess the board has remained unchanged over the course of its history except for the addition of a chequer pattern. Another study looked at two Near Eastern board games with ancient roots – the game of twenty squares and the game of fifty-eight holes – and showed a largely horizontal transmission process, with few changes over space and time (de Voogt, Dunn-Vaturi & Eerkens 2013). Conquest and trade effectively explained the geographical distribution of the two games but – despite their occasional appearance on the same game box – each game had a markedly different history. The changes only affected the configuration of the board, rather than decorative elements. As these few examples indicate, board games may follow various cultural transmission processes, both vertical and horizontal, in which both producers and/or players may be involved, bringing about changes both in game rules and in board design.

No general pattern is evident, though broadly speaking there may be a range from a dominant horizontal transmission process in antiquity to a vertical process in historical times.

Three general methods are useful in tracing the lines of descent of printed board games (Seville & Spear 2019, 16-17, slightly amended):

Printed board games, such as the Game of Cupid and its parent Game of the Goose, for all their apparent simplicity are sophisticated objects. They are not, generally speaking, designed *de novo*. Instead, the game producer will typically use elements of the rules which are familiar in his or her culture, will often choose the iconography from familiar sources, and may even use the physical means of production of an earlier version, such as blocks or plates, with suitable adaptation. This means that it is often possible to trace a meaningful line of descent using several elements in addition to game rules.

Because the rules of printed games are so often used in their classic form, essentially invariant over centuries and known throughout Europe, what may appear to be trivial variations in rules are often highly significant in tracing descent. Once introduced into a culture, whether by careless accident or by deliberate design, they are likely to be copied in that culture across generations (vertical transmission). Also, when the same variation then appears in another culture, it is compelling evidence of cross-cultural interaction (horizontal transmission).

The second method useful in tracing lines of descent is to study the iconography using methods familiar from Art History. However, the nature of Goose games and their derivatives is such that some special techniques are useful. The invariant nature of the classic game means that the iconography of the playing spaces is essentially fixed – for example, a skull or a skeleton will almost always appear on the ‘death’ space. By contrast, the iconographic elements of non-functional parts of the board are not fixed by such playing considerations. Thus, the iconographic scheme for a classic game may include decoration (for example) of the track end, of the entry space, of the otherwise empty corners of the sheet, the central space, and of the spaces of the track that have no special playing significance. These decorative elements can of

course take any form without interfering with the playing characteristics of the game. Despite this, many of the early producers of these games were content to copy these decorative elements, perhaps mistakenly regarding them as essential features, or simply for the sake of expediency. For example, an entry arch is often found at the start of the track, though it is not required by the playing structure. Analysis of features such as these can provide useful additional clues to the line of descent, especially where the iconography is sufficiently distinctive as to imply that copying was involved.

The third method of tracing lines of descent is to examine the printing and publishing history. Frequently, the materials from which these games were printed were handed down by inheritance or purchase of an existing business. A complication is that the materials concerned are not immutable – a copper plate can be partially re-engraved, for example. Furthermore, a game is not necessarily printed from a single plate or woodblock. Frequently, the printing surface for the playing track is separate from that of the text, and the decorations may likewise have a separate plate or block. In woodblock printing especially, blocks may be repaired or partially replaced after suffering wear or damage.

These three methods have not until now been formally combined to determine the lines of descent of printed games or board games in general.

Features of the Game of Cupid

The Game of Cupid, like the Game of the Goose in its classic form, is played with double dice on a track with 63 spaces, most of which are undifferentiated and non-active in playing terms. Instead of goose spaces, figures of Cupid placed on every seventh space: these act to double the throw, just like the geese. The hazards are similar in action to those of the classic Goose game, but with different positioning, and different iconography. A feature of all known versions of the Cupid game is that the track is laid out along the body of a fearsome serpent, wearing a crown on its head – and indeed it is often called the Game of the Snake. Only in the

earliest versions (here translated from the French of the first game example below) is the symbolism of the snake explained:

This game is presented in the form of a Serpent, because Love in the guise of a Serpent slides into the hearts of those whom he possesses and poisons them with venom; and for several other good reasons which shortage of space on this sheet prevents explanation here.

The crowned serpent represents habitual sin and therefore serves as a warning to those who would enter the Garden of Cupid represented at the winning space (Seville 2019, 43).

These earliest versions also give information on the numerology of the game: they explain that the number seven is chosen as being pleasant to Love ‘because it is very perfect’. The number represents the union of three and four (signifying the union of masculine and feminine) to produce a ‘holy’ number, significant in Christian religious symbolism. And indeed, the number seven is privileged in the detailed rules, as well as determining the spacing of the images of Cupid. As we shall see, later versions retain the essential features of the earliest games but dispense with explanations of the numerology and symbolism.

Versions of the game

The analysis in this paper covers a total of twelve French, Dutch/Flemish (Buijnsters & Buijnsters-Smets 2005, 109-110) and British (Duggan 2019) versions of the game, which will be referred to by their publishers as indicated below.

1. Veuve Petit

Le Ieu Royal de Cupidon, autrement appelé le passe-temps d’Amour [The royal game of cupid, otherwise called the pastime of love] (Figure 1).

Paris: chez La Veufue [veuve] de Charles Petit, Rue Montorgueil, chez vn E[sp]icier deuant les trois Mores, n.d., printed c. 1640, probably from the woodblock of Charles Petit, active 1607–1636. (Depaulis 2012) 40 x 57 cm. (The unique known example is in a private collection).

2. de Jode

El juego real de cupido, otramete llamado el passa tiempo de amor [The royal game of cupid, otherwise called the pastime of love] (Figure 2).

Antwerp: Pieter de Jode, (1570-1634). 38 x 50 cm. (British Library Maps * 999.(1.)

3. Visscher

Het Nieuw Slange Spel, anders genaemt Koninclycke Tytkorting van Cupido [The new game of the snake, otherwise named the Royal Pastime of Cupid] (Figure 3).

Amsterdam: Claes Jansz. Visscher (II), 1620-1629. 34.5 x 44 cm. (Rijksmuseum RP-P-OB-77.369)

4. Garrett

The Royall Pass-Tyme of Cupid or the New & Most Pleasant Game of the Snake.

London: Printed & sould by John Garrett at his shop next [the] stayres of [the] Royall Exchange in Cornhill, 1690. 42 x 51 cm. (Houghton Library, Harvard 990068431480203941)

5. Anon

Het nieuw slange spel anders genaemt koninclycke tytkorting van Cupido.

Netherlands: anon., eighteenth century. 44 x 57 cm. (Rijksmuseum RP-P-OB-76.954)

6. Dicey

The Royal Passtime of Cupid, or the New and Most Pleasant Game of the Snake.

London: William Dicey, before 1754. (Bodleian Library, John Johnson Collection, Games Folder 6)

7. Bowles & Carver

Bowles's Royal Pastime of Cupid of Entertaining Game of the Snake.

London: Bowles and Carver. 1793-1832. 45 x 38 cm. (John D. Rockefeller Jr. Library, Colonial Williamsburg Foundation, object ref. 1975-311) An earlier impression of this version is found with the imprint of Carington Bowles, 1784.

8. Rynders

Het nieuw vermaakelyk slange spel, of anders genaamd koninglyke tydkering van Cupido. Designer A Bouwens.

Amsterdam: Erve H Rynders, 1790-1800, 58 x 48 cm. (Rijksmuseum RP-P-OB-201.584).

9. Laurie & Whittle

The Royal Pastime of Cupid, or Entertaining Game of the Snake.

London: Laurie & Whittle, No. 53 Fleet Street, 12 May 1794. (Bodleian Library, John Johnson Collection: Games Folder (5)).

10. Wendel

Het nieuw vermaakelyk slange spel, of anders genaamd koninglyke tydkering van Cupido. Designer A Bouwens.

Amsterdam: J Wendel en Zoon, 1819-1842, 47 x 42 cm. (Rijksmuseum RP-P-OB-201.553).

11. Lumsden

The Royal Pastime of Cupid or Entertaining Game of the Snake. Glasgow: James Lumsden and Son c. 1800-1820, 37.5 x 47 cm. (British Museum 1893,0331.131)

12. Laurie

The Royal Pastime of Cupid, or Entertaining Game of the Snake.

London: R. H. Laurie c. 1850, 39 x 51 cm. (Victoria and Albert Museum. Museum no. E.1747-1954)

The 14 British-printed examples discussed by Duggan are: 3 by Garrett, 1 by Dicey, 3 by Bowles & Carver/Carington Bowles, 2 by Laurie & Whittle, 3 by Lumsden and 2 by R. H. Laurie.

Methodology

These versions are analysed in terms of their attributes, covering format of the track, rules of play, iconographic elements and decoration. Since all are versions of the same game, many of the attributes are common to all.

For example, all versions have a clockwise track starting at the upper left and laid out upon the body of a snake; all have an image of Cupid on spaces 7, 14, 21 etc.; and all the hazard spaces likewise correspond in their numerical placing. However, by no means all the attributes are common to all versions. Indeed, some differentiated attributes are highly characteristic and, for instance, when they are present in two versions, they help to confirm that either one was copied from the other or that both had a common source. Such attributes are called here ‘markers’, borrowing a term from phylogenetics.

The markers used in this analysis of Cupid games are:

- (a) The explanation of the numerology and symbolism, as indicated above, may or may not be present.
- (b) The tail of the snake is sometimes outside the track at the upper right, sometimes inside the central space, when it appears to penetrate the Garden of Cupid, arguably representing loss of virginity by penetration of the *hortus conclusus* (Seville 2021).
- (c) An important marker derives from the unusual track decoration of a running landscape, seen only in the Veuve Petit version. Other versions have blanks for the non-active spaces, but that by de Jode shows a castle at space 4 (Figure 5), clearly copied from the corresponding space in the running landscape and quite unnecessary to the play of the game, thus indicating that the de Jode version derives from the Veuve Petit version, (Figure 1) or a prior exemplar, rather than the converse as Marjolein Leesberg contends (2015, 39).
- (d) The central (winning) space depicts various scenes, most being set in a garden: the Garden of Cupid (Veuve Petit and de Jode); a peasant dance (Visscher, copied in Rynders and Walpot); a modified peasant dance (Garrett and Dicey), a couple playing the game (anon); Cupid with his bow (Bowles & Carver); and Cupid honing arrows (Lautrie & Whittle, Lumsden, and Laurie). Visscher shows a peasant couple dancing in a *hortus conclusus*, apparently serenaded by Cupid. However, Cupid’s fiddle and bow are a grid-iron and tongs – and the couple are distinctly ill-favoured. So far from celebrating their union, Cupid is humiliating them with ‘rough music’ (German

Katzenmusik, Dutch *ketel muziek*), a ritual practised across Europe in the Early Modern period, as a carnivalesque form of public shaming, the term being first applied to Cupid games by Eddie Duggan (2019). The negative moral consequences of entering Cupid's Garden are being emphasized. In the earliest British versions by Garrett and Dicey, the couple are not quite so repellent, though they are evidently drunk. Later versions showing Cupid honing his arrow have lost all their disapproving moral force.

- (e) Some versions have the motto, 'all's well that ends well' or its equivalent.
- (f) The entry space sometimes shows a gateway, sometimes an arch, or may be blank apart from the numeral 1 (Figure 6). The entry-gate icons seen in nine of the games are all very similar. There is in general an element of judgment as to whether iconographic similarity is such as to make copying highly likely but here the detail leaves no doubt.
- (g) The earliest versions have rules that 'privilege' the throw of seven by avoiding certain penalties.
- (h) The bridge icon at space 5 is sometimes identified as the Bridge of Love, or simply as a bridge, or may be replaced by a turnpike.
- (i) The payment at space 5 is variously identified in the rules as 'tribute to Cupid', 'for passage' or as 'toll'.
- (j) The 'throne of Love' at space 18 is sometimes called 'Cupid's seat'
- (k) The rule for space 18 in the earliest games, 'wait two turns', is replaced in the newer versions by 'wait two turns unless released by another player'. The longer form was no doubt found necessary to resolve an ambiguity when a player's token on this space was 'hit' by another. Such improvements in rules are often helpful in determining the priority of different versions of a game.
- (l) The payment at space 18 is variously identified as 'feudal due' or 'beveridge' [sic] paid to Cupid (meaning to give a treat of a drink).
- (m) The icon at the 'death' space 59 is variously identified as 'tomb', 'corpse' or 'coffin', or may be replaced by a bottle, with the instruction to 'drink a glass'.

The analysis of the twelve versions in terms of the markers is shown in Table 1, where similarity of markers is indicated by colour coding.

The *Veuve Petit* example is taken as the prototype for the others (though of course a similar, unknown version could be the actual prototype): its markers are shown uncoloured. Otherwise, the colour coding shows where innovations were made. The many simplifications introduced by Visscher are shown in red, including omission of all reference to the numerology and symbolism. Most of these carry through to all later versions. The first London version, by Garrett, introduces several changes (shown in orange) that carry through to later British versions.

The Tree of Descent

From the analysis in table 1, one can construct the tree of descent shown in table 2. Each box represents a particular version, the top line identifying its publisher, with a number stating how many changed markers are introduced in that version. The lines below show how many markers are carried over from the named earlier versions, the total always being 13. The colour coding of table 1 is preserved.

In some cases, the tree indicates that no innovations are made within the set of markers. Thus, in the Garrett example leading to the Dicey, the two game sheets are in fact close copies, but not printed from the same plate, and they have a different text layout. The Walpot game uses the same woodblock as the Rynders. The Laurie & Whittle version is a reprint by their successor firm, trading as R. H. Laurie, using the same plate but with text changes, including modernising the spelling of ‘beveridge’. The Lumsden version is a close copy of these versions but the motto is replaced by the legend ‘Rules of the Game’ and this is indicated as a single change.

It is important to point out that the lines of descent do indeed form a tree, with single connections. This means that all examples can be considered as arising from copying an earlier version and making certain changes to its attributes, rather than having more than one earlier version in view and selectively combining their attributes.

As mentioned earlier, in contrast to the identified changes in marker attributes, there are ‘very many’ attributes common to the whole set of games studied here. However, quantifying that statement is not

straightforward. In a biological study, it would be possible (at least in theory) to say what fraction of the gene set was common to all, because the gene set can be completely enumerated. Here, though, the set of attributes is not well defined. One problem is that a high-level attribute, such as a complex rule or the representation of an icon, could be decomposed into several lower-level attributes. Another is that there are many possible attributes that would come into focus if the scope of the study was broadened – for example, all Cupid games fall within the class of dice-based race games, an aspect which would require many additional attributes for a full description. And there is a strong element of judgment as to whether a given iconographic element common to several games is in fact to be regarded as the same despite being represented in slightly differing forms. A similar problem arises in differing cross-cultural expressions of a given rule. It may nevertheless be of interest that in the present study over 50 high-level attributes proper to the Cupid game were considered as possible markers. Of these at least three quarters showed no variation across the sample set, indicating that they were copied (directly or by descent) from a prototype game.

As with all historical studies of printed board games, the patchy survival rate of early games means that there are many gaps in the record; and not all known versions of the Cupid game are available for study. Because of this, all statements that elements in a game were copied from another must also allow for the possibility that both shared an earlier common source. For example, a doubtful point is whether Visscher, in simplifying the game, used a French original like that of the *Veuve Petit* (as indicated in the tree diagram) or whether he used a Flemish original, perhaps the *de Jode* version, which might have been more easily available in the Spanish Netherlands. If so, he evidently understood that the presence of the castle was anomalous.

Logically, the elements of a tree of descent for printed games should be ordered by date. Because games are frequently reprinted, the working copy for analysis may be later than the original, and the dates are often not known precisely. Nevertheless, sufficient material exists to demonstrate cultural transmission and to construct at least an indicative tree of descent for the Game of Cupid. Also, the identification of markers provides a useful template against which further examples of the games could be analysed

and the cross-cultural links identified also provide pointers as to where further studies might be directed. The approach is suitable whenever there is a sufficient corpus of detailed printed material, with much similarity between examples.

The forces underlying the evolution of the Game of Cupid

The analysis of variations in the Game of Cupid allows a fine-grained understanding of board game change. The changes pertain to rules in combination with board design but also involve decorative elements not affecting the game rules – a particular feature of printed board games. Both rules and board design are fixed by the designer, an aspect that is absent in all other published studies of board game transmission: the board is not homemade and the changes over time are not initiated by players on an existing board. Instead, the designer may make new inventions or may adopt innovations from earlier designs, which would constitute a vertical transmission, or from competing designs, which would constitute a horizontal process of borrowing. This transmission process is similar to that of other cultural artifacts, such as baskets or ceramics, where the users are often distinct from the producers.

The analysis given in this paper confirms a vertical transmission process without any discernible horizontal borrowing. This is understandable in the commercial situation of competing publishers – they are less likely to appropriate current work from their competitors than to re-use or adapt designs that have been in circulation for some time. In contrast to Great Britain, where the Engraving Copyright Act was passed in 1735, rules protecting intellectual property in prints that would have discouraged such use were not formalised in the Low Countries until well into the nineteenth century (Bently & Kretschmer n.d.), and the designs of the earliest games were evidently regarded as common cultural property. As often found in studies of board games, there is distinct evidence of transmission across cultural and linguistic borders but in the case of the Game of Cupid, this transmission results in more significant change than generally attested for games in antiquity.

The most significant driver of change in the game is the shift away from medieval notions of numerology and symbolism towards a ‘modern’ viewpoint, as exemplified in the Visscher game and its descendants. Yet

despite yielding to this broad cultural pressure Visscher retained the crowned serpent motif, presumably for its decorative effect, its symbolic significance as an expression of the deadly basilisk doubtless not being appreciated. However, Visscher evidently recognised that the workings of the god Cupid were not benign, so that the couple depicted in his Garden of Cupid are far from an ideal pair – a moral message was still conveyed.

It is tempting to consider the further dilution of the moral message in the later versions as evidence of the continuing shift towards rationality brought about by the Enlightenment. An alternative explanation is that the full meaning of Visscher's iconography of the central space ('rough music') was not understood by later designers, who were more concerned with finding an image pleasing to their market. Indeed, lack of understanding by copyists is an important evolutionary factor more generally – the retention of the 'ruined castle' iconography by de Jode being a case in point, where decorative iconography was thought to be functional.

Copyists also restrained the evolution of the Cupid game by their willingness to adopt earlier designs with little adaptation. Here there is something of a contrast with the parent Game of the Goose, which underwent quite radical design changes – for example, in England, where a version published by Robert Laurie about 1831 appeared in the shape of a goose. It may be that the greater familiarity of that game, as compared with the much rarer Cupid game, encouraged more departures from early forms.

The Cupid game thus provides a case study of the interplay of evolutionary forces, whether imposed externally by societal change or introduced by the internal policies of publishers and designers in pursuit of a commercial market.

Implications for Cultural Transmission Theory

The results of this study may also be of interest to those investigating whether different aspects of a board game, such as rules and board design, follow separate cultural transmission processes (de Voogt et al. 2013; Guglielmino et al. 1995). Studies of board games from antiquity that were used and produced within the same community showed characteristics of horizontal transmission that explained their limited change over time, the crossing of cultural and linguistic boundaries as well as the historical

relations of conquest and trade (de Voogt et al. 2013). The study by de Voogt et al. disregarded game rules as they were not sufficiently documented in the historical record, the analysis being instead based on board design, in particular the configuration of the playing fields or track. A study of the game of chess (Kraaijeveld 2000) exclusively used game rules as it found too few or no attributes concerning the board and an absence of decorative elements. These studies left open the question whether different aspects of a board game, such as rules and board design, may have followed separate cultural transmission processes.

The analysis of the Game of Cupid includes game rules, track design, decorative parts of both functional parts and non-functional parts of the board as well as information about the producers. This combination is only possible when the historical record is particularly detailed and the number of extant game boards is sufficient for analysis. Despite the horizontal transmission process across cultural and linguistic boundaries, the games fit a game tree when all aspects of the board design and the rules are taken into account.

This analysis of the Game of Cupid confirms that complexity of a printed game board does not preclude description by means of a single tree. The different markers present in the game did not point to different cultural transmission processes for different attributes. The result is significant for our understanding of cultural transmission of complex cultural traits, such as board games, where individual attributes may follow separate cultural transmission processes, in a way that perhaps may be explained by the time period in which they occur.

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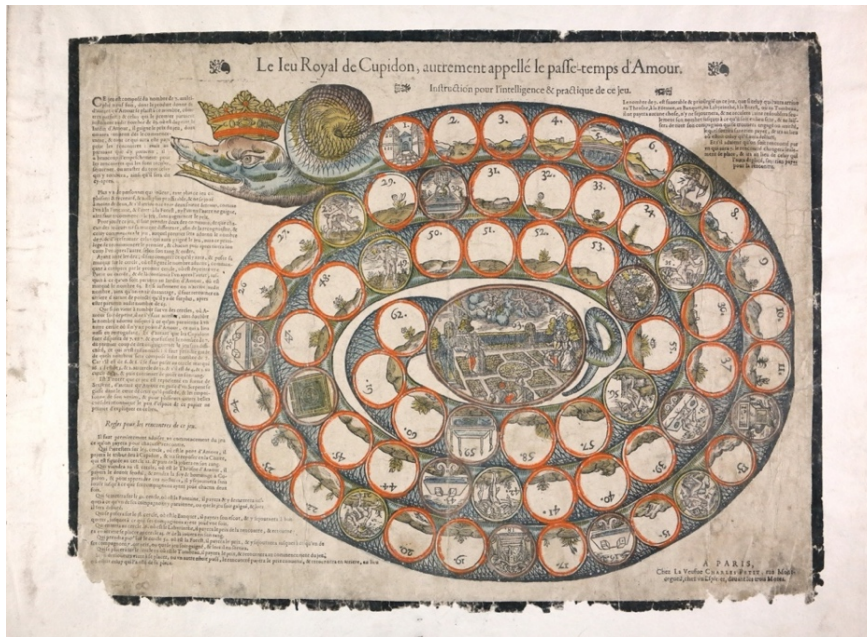


Figure 1: Cupid game by the Veuve Petit, taken as the prototype.

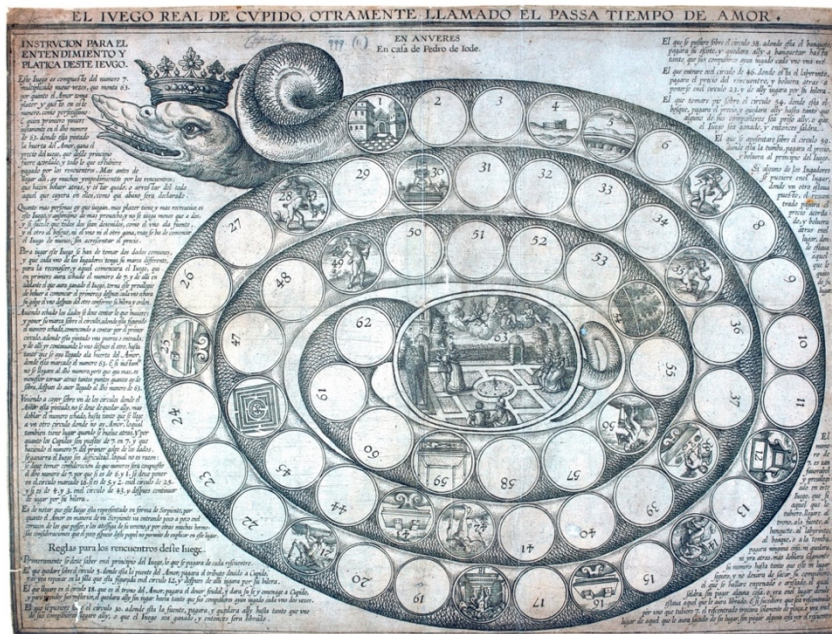


Figure 2: Cupid Game by de Jode.

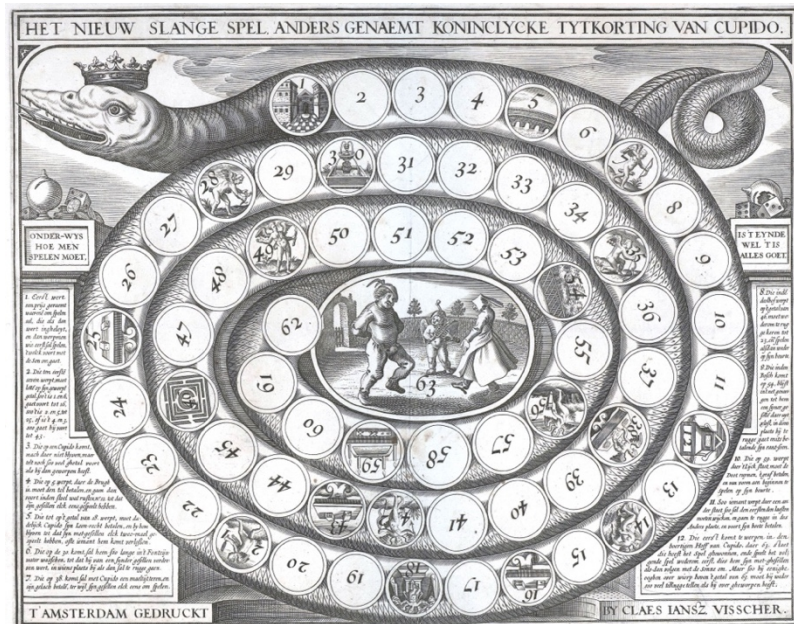


Figure 3: Cupid game by Visscher – the Dutch prototype.



Figure 4: The Royall Pass-time of Cupid by John Garrett: the British prototype.

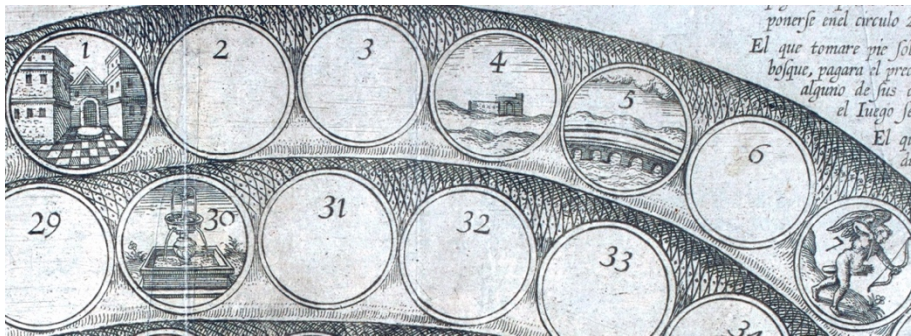


Figure 5: 'Castle' marker in space 4 of the Cupid game by de Jode.

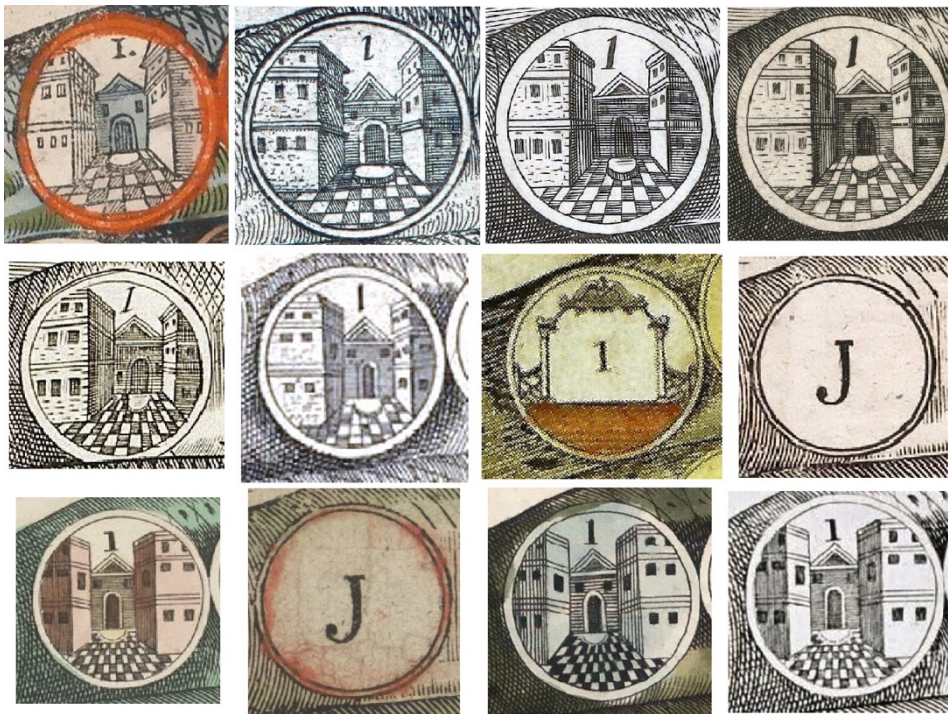


Figure 6: The marker (f) showing the entry space for the twelve games.

Table 1: Markers for Cupid Games

			numerology					First spaceSeven		space 5	space 5	space 18	space 18	space 18	space59
date	country	publisher	explained	snake tail	track decoration	centre	end motto	icon	privilege	icon	pay	icon	action	pay	icon
circa			(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)
1610	f	Veuve Petit	yes	inside	landscape	Cupid garden	none	gateway	yes	bridge love	tribute	throne love	~2	feudal due	tomb
1620	n	De Jode	yes	inside	castle at #4	Cupid garden	none	gateway	yes	bridge love	tribute	throne love	~2	feudal due	tomb
1625	n	Visscher	no	outside	none	Peasant dance	ends well	gateway	no	bridge	toll	Cupid seat	~2/<>	feudal due	corpse
1690	b	Garrett	no	outside	none	Peasant dance II	ends well	gateway	no	bridge	passage	Cupid seat	~2/<>	beveridge	coffin
1725	n	anon	no	outside	none	Couple playing game	ends well	gateway	no	bridge	toll	Cupid seat	~2/<>	feudal due	corpse
1736	b	Dicey	no	outside	none	Peasant dance II	ends well	gateway	no	bridge	passage	Cupid seat	~2/<>	beveridge	coffin
1785	b	Bowles & Carver	no	outside	none	Cupid with bow	ends well	arch	no	turnpike	passage	Cupid seat	~2/<>	beveridge	bottle
1790	n	Rynders	no	outside	none	Peasant dance Bouwens	none	blank	no	bridge	toll	Cupid seat	~2/<>	feudal due	corpse
1794	b	Laurie Whittle	no	outside	none	Cupid honing arrow	ends well	gateway	no	bridge	passage	Cupid seat	~2/<>	beveridge	coffin
1820	n	Wendel	no	outside	none	Peasant dance Bouwens	none	blank	no	bridge	toll	Cupid seat	~2/<>	feudal due	corpse
1825	b	Lumsden & Son	no	outside	none	Cupid honing arrow	Rules	gateway	no	bridge	passage	Cupid seat	~2/<>	beveridge	coffin
1850	b	Laurie R H	no	outside	none	Cupid honing arrow	ends well	gateway	no	bridge	passage	Cupid seat	~2/<>	beverage	coffin
legend															
	b	Britain											~2	miss 2 turns	
	f	France											~2<>	miss 2 turns unless hit	
	n	Netherlands - Flanders and Holland													

Table 2: Tree of Descent. The first row in each panel identifies the game to which the panel refers. The rows indicate from where its 13 markers derive.

