



Board Games in Academia V
International Colloquium
April 21st - 25th, 2002,
EUTSES Pere Tarrés
Universitat Ramon Llull, Barcelona

Social events

Welcome reception

Free Sunday April 21st, 19:00-21:00, Enric Granados, 2.

Sant Jordi

Catalonia, as England, Georgia, Russia and Greece, has Saint George as her Saint Patron. In 1456 Saint George's day was declared holiday in the city of Barcelona. Since that century a traditional rose's fair is held this day. So it is called the Rose's Day. And since 1926 it's also the Book's Day, to commemorate the death of both Shakespeare and Cervantes, in 1616.

Right now it can be also called (not so often) the Lover's Day, something similar to Saint Valentine's Day in some other countries. But there are not such gifts as red hearts, but roses and books. Traditionally men give women a rose, and they give them a book. Right now it's not always the same way, and not only between lovers.

This afternoon (Tuesday April 23rd) will be free to enjoy the festivity. You can walk around la Rambla and be fascinated by all the books and roses. By the way, even if you see lots and lots and lots of people around la Rambla, Sant Jordi's Day is a working day...

Colloquium dinner

30 Tuesday April 23rd, 21:00, restaurant Sagarra, carrer d'en Xuclà, 9.

Visit to the Museu d'Història de la Ciutat

Free Wednesday April 24th, 11:13-13:00, Museu d'Història de la Ciutat, plaça del Rei.

Farewell lunch

Free Thursday April 25th, 13:00-15:00, cold buffet, carrer d'Enric Granados, 2.



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Scientific program

Board games from the city of Vijayanagara (Hampi) (1336-1565). A survey and study

R. Vasantha

Monday 22, 10:15

The City of Vijayanagara offers unique opportunities to investigate Indian Board games in the pre modern era, spread over more than 25 sq.kms. Archaeological and Architectural evidence provides a remarkable record of board games of various categories, in the place, Hampi, which was probably the most extensive of any Hindu capital in India. The contemporary literary works in Kannada, Sanskrit and Telugu, as well as the graphic description of contemporary foreign visitors help in unearthing the varieties of board games found in the ruined structures, un-cleared rubble piles and numerous overgrown mounds.

The Vijayanagara site has never been subjected to a thorough investigation; earlier and hence my documentation is vital. Very interestingly, the regional literatures classify the board games, of the period into four categories as

1. Games played by the royalty
2. Games played by the masses (as folk games)
3. Games played by the masses (as folk games)
4. Games played by the ladies

contrary to the classification made by Murray as war games, hunt games, race games, games of alignment etc.

My paper investigates and illustrates the details of all available board games, their contents, and rules and how they are played. Also illustrate both living games and games not in practice, wherever possible living games are directly recorded from individuals by personal interview, observation, and over the board demonstration.

Fenollar
(*Diu que lo pres una volta se hagra de peindre*)

La ley [següent], que la dos volen comprendre,
es que la gent preta, resta cativa;
per ço deu molt pensar be ab quins prenga
la Voluntat, pus es senyora Tiva.

Car de grans trets lo qui pus alt s'esquiva,
resta pus baix, perqui lo joch aprenga;
puix que de grata entenment cativa.
Si lo Volar Reho no vol complaure,
es molt degut catiu que'l vejem caure.



An evolution of the modern board war game

James L. Polczynski
Monday 22, 11:30

The birth of the modern board war game is attributed to the Avalon Hill game company in the United States in the 1950s. This paper examines various proprietary games produced primarily in the United States and England from the early 1900s until 1953. Focus centers on the concepts expressed in the game designs and the mechanisms used to execute the designs. These are then mapped onto the modern board war game. The modern board war game is described more in terms of the next "logical" progression in a long evolutionary tract, than in terms of a distinct break from traditional designs. The proprietary board game market is directed to the populace and intended to realize a profit. It is interesting to study the efforts of various game designers as they must have struggled to translate the complexities of actual war and conflict into the compact form of the board game and have it be manageable to play.

Castellví
(Lo Cavall de la Reyna vs a la tercera casa de l'Orfí, tirant ves la Dame)

1. La Voluntat, desigiosa de plaure,
en quant pogues a la Dame eleia
2. desllibera devers aquella traure
3. sa gran Llesor ab lengua molt perfeta.
4. E fon avis de persona discreta
5. pensar tostemp servir y no despleure
6. la que del cor senyora vem ja feta:
7. foll es aquell que gosa fer ultragie
8. contra qui es teugut de vassallatgie.

Vinyoles
(La Dame se'n torna a son lloch)

1. Per ben guardar la terra d'omenatgie
torna [en] son lloch la graciosa Dame;
2. que'l Cavaller, majorment de paratgie,
3. voler no deu taquar honesta fama.
4. L'anemorat, quant passio l'inflama,
5. no vulla dar als bens d'onor dampnatgie;
6. e, si u vol fer, fogist se romp la trama.
7. Per que quant plou, qui's cobre de la fulla,
8. crent ser exult, dos vegades se mulla.

Fenollar

(Du, si haveu senyalat o tocat la casa, que us metau en ella)

1. Lo terç decret vol que cascur's reculla
2. en son castell o conquistada casa,
3. y perdra la yames paga ni vulla;
4. ans den morir tenint en ma l'espasa.



Games to cure a depression

Bruce Whitehill
Monday 22, 12:15

With the collapse of the stock market in the United States in 1929 came the Great Depression. Businesses failed, and unemployed workers waited on bread lines for food. Two commercial diversions remained within reach because of the low costs involved: going to movies and buying games. Jigsaw puzzles became popular. Backgammon was revived. Table golf games thrived, owing to the new popularity of miniature golf. "NRA" and "TVA" became initials on some gameboards as The National Recovery Administration and the Tennessee Valley Authority tried to fight the economic inertia. The Century of Progress, a 1933 international exposition, hinted at economic recovery and offered a new theme for game manufacturers.

The Depression wasn't felt by the game industry until around 1932. Games of high finance became popular, and, in 1934, Parker Bros. brokered a deal to produce a folk game called "Monopoly". Recovery during 1936 and 1937 was substantial.

As the U.S. kept a close watch on a Europe readying itself for war, new game companies emerged and others changed from selling different products to producing games.

This presentation is designed to examine the effect of the Depression on the development, manufacturing, and playing of American board games during the 1930s.

Fenollar

(Que'l Rey pugis lo primer lloch anar a terça casa)

1. L'altre decret que molt lo joch apura,
2. es que los Reys a la casa tercera,
3. lo primer tret, sens fer pus desmesura,
4. salten lliberts en qualsevol manera;
5. mostrant que tart devem per la costera
6. dexar lo pla o la via segura:
7. tal exemplar en tot d'aquells s'espera.
8. Per ço cascu, quant los limits traspassa,
9. erra, mas poch, si no s'i torva massa.

Castellví

(Diga Cavall de Rey a la tercera de Orfí)

1. L'anemorat, mirant que no li passa
2. l'erquill [e] enug a la gentil senyora,
3. hague d'ampar Raho, que's féls compassa;
4. la qual, de grat, li fon gran valadora.

Vinyoles

(Diga l'Orfí de la Dame a quatre cases del Cavall de l'altre Rey, sobre'l Cavall)

1. Amarch convit cubert de dolça crosta,
2. es lo Leguot, que's senya tots afalaga,
3. y affalagant Bellea, ab grat s'acosta
4. al faly enguan que sots aquell s'amagua.
5. Trahent dels hulis, per dar li d'amor paga,
6. huu Dolç Esquart' en loch de la resposta,
7. que li guareix de sos Desdenya la paga,
8. poden los Hulis mirar lo invisible
9. y turmentar l'esperit impassible.

VINYOLAS

(Lo Cavall del Rey vs a la tercera casa de Orfí de Rey)

1. La Honestat de qui sol arrear se
2. Bellea gran, si vol esser divina,
3. lo seu Desdeny trames, sens oblidar se,
4. per a tallar del Pensament la mina.
5. Que si aquell de la virtut declina
6. y no volgues per si may limitar se,
7. Defensio d'onor lo contramina.
8. Tostemps lo foch crema per sa natura,
9. mas l'aygua-i fa dançar a sa mesura.



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Comparative evaluation of strategies based
on the value of direct threats

Tristan Cazenave
Monday 22, 15:00

Taking into account the value of threats is not standard in computer Go programs. Many strategies can be used to take the value of threats into account. We made some experiments to compare relevant strategies. The value of five subgames is randomly chosen, and the strategies play in these independent subgames. Each subgame has four leaves: one leave after two Left moves, one after a Left-Right combination, one after Right-Left and one after Right-Right. A brute force approach tries all possible moves. It is time consuming, but it finds the best move. An approach that does not take threats into account will play the best move, only taking into account the opponent local answer. We call it MaxMove. An approach based on the notion of sente classifies a move as sente when the value of the threat associated to the move is greater than the value of the best move. We have tested two strategies based on sente. Sente multiplies by 4 the value of double sente moves, and by two the sente moves. SenteQ always choose double sente moves first, then sente moves, then gote moves. The MaxThreat strategy select the best subgame by comparing subgames taking threats into account. And finally we also used the ThermoStrat and the HotStrat strategies as defined by Berlekamp. Experimental results show that ThermoStrat is optimal in practice, just followed by HotStrat, which is easier to implement. MaxMove scores 93% of Optimal.

Fenollar

(*Dir que ab lo salt de la tercera lo Rey no puga pendre*)

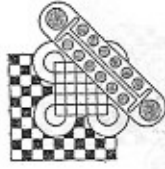
Perque los Reys, ab poder invisible,
mes de rabo no pugan mans estendre,
es decretat que, fent lo salt possible,
no puguen may ferir escach, ni pendre;
mostrant al mon que 'n punir o rependre
deuen merce mascar ab l'irascible,
y no fer tant quant basten a compendre;
car, si son grans ab ales de potencia,
majors seran, usant de gran clemencia.

Castellvi

(*Segue lo Peo de Rech de Rey hun punt, anant sobre l'Orfeli*)

Viat lo Mirar de tant bella parencia,
lo bon Desigx que sols Rahe milita,
trames tantost, ab molta reverencia,
lo seu Servey, per rebre-l qui l'excia.

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From India to Minas Gerais/Brazil:
oral memory and traces of the Portuguese route

Maurício de Araújo Lima
Monday 22, 15:45

Cows and Leopards x Jaguars and Dogs: a case study.

"Origem" is a Brazilian company working with games. Some time ago we were visited by someone who brought us a handmade sketch of the board of a game played in the south of the state of Minas Gerais, the rules of which had only been kept by oral tradition. The game is called "Jaguar and Dogs", and in it one of the players moves a piece which represents a jaguar and this piece must capture 4 dogs in order to win the game. The player who has the dogs must fence in the jaguar.

The design of the board resembles an East Indian board game "Cows and Leopards" where the rules are also similar. Equal game are also found in Europe such as "Fox and Geese", and in North America as, for example, among the Indians of the Cree and Chippewz tribes.

The south of the state of Minas Gerais was colonised by immigrants and these included Danish settlers who might have brought this game according to their tradition in playing "Fox and the Geese". On the other hand, the game may have been transmitted by oral tradition of the Indians who inhabited the region before the arrival of the Europeans.

However, the fact that the board game is similar to the East Indian game and not to the European game, and also considering that the Indians had never been acquainted to dogs before the arrival of the Europeans, seems to indicate that the game was introduced in Brazil through the Portuguese via their possession in India. This hypothesis is reinforced by the fact that these were the people who brought dogs to Brazil.

Tales such as these induce one to research into the history of mankind through the origin of board games and to develop them worldwide. In this specific case, the existence of such similar games adapted to the reality of each region, leads to a question that seems to be connected to the Collective Unconscious of various cultures: could the weak united x the lonely powerful be an archetype in the 3 continents?

Castellvi

(*La Reyna presa l'Orfeli de l'altre Reys*)

Mes fonch pactat que ls Reys, hon se (a)posenta
valer tan gran, sobre:ls altres no salten,
mas, per camins segurs de sobreventa,
vagen testemps on lladres may assalten.
Car, puix d'aquells nostres honors s'esmalten,
deixant atras que ls pot donar empenhen,
sy's guarden mal, a si y al poble falten.
Natura vol los membres ser defenensa
del dan del cap, on tots reben ofensas.

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Castellvi

(*La Reyna presa l'Orfeli de l'altre Reys*)

Ab resplendor que gran amor compensa,
los Halls tan vius que, mirant, abressana,
l'alegra cant de la Llabor que 'noensa,
molt humilment 'Voluntat convidaren:
E tal esforç, mostrant se, li donaren,
que pres tantost, per paga y per compensa,
los Rays del Sol que tant la penetraren.
Esteles son los hulls ab que naveguen
los marines que 'n esta mar se neguen.



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A contribution to the history of backgammon from a non-indological point of view

Ulrich Schädler
Monday 22, 17:00

While the origin of Chess has been and is still being discussed in hundreds of publications, the history of Backgammon, one of the most popular boardgames around the world, has not yet been written. In 1995 the author himself collected and discussed the ancient Roman literary and archaeological sources, while Koichi Masukawa has recently summarised the evidence from Japan. The history of the game especially in China and Persia doesn't seem to have been thoroughly studied. Based on the so-called Manasollasa manuscript and on depictions of board games in Indian art, but completely ignoring the evidence of other regions and cultures, Renate Syed in 1994 argued for an Indian origin of the game. By discussing the Indian evidence once again and comparing it to non-Indian sources the paper will discard the Indian claim and come to different conclusions.

Vinyoles

(Lo Rey juga hun punt lo seu Peo)

- 1 Perque'ls amants pus clarament coneguen
- 2 la Honestat ab quin tento comporta
- 3 lo Pensament, del qual aquells se seguen,
- 4 ab joch cortes los defença la porta,
- 5 movent lo Peu hun sol pas per escorta;
- 6 los enemichs ses esquadres despleguen
- 7 d'aquelles vent ja la speranza morta.
- 8 Discrecio cortessament ordena
- 9 quant lo voler follament desordena.

Penollar

(Diu que'l Rey, llevant se per sus, no salta la terrera)

- 1 Es altre ley, en nombre de vuytens,
- 2 que'l Rey valent, retrahent sa persona,
- 3 no puga may, pus es d'onor la mena,
- 4 fer lo dit salt honrant l'alta corona;
- 5 mes, pas a pas, que millor se condona,
- 6 per son camí torne sens por ni pena,
- 7 ab gravitat que tals prínceps corona.
- 8 Car molt mes val una discreta fuyta
- 9 que caure pres per destemprada cuyta.

Vinyoles

(Diu lo Cavall de Dama a dos puts de Dama)

- 1 Bellea, vent que Voluntat s'infama
- 2 contra'l Desdeny prement se Cortesia
- 3 y manaçant la Vergonyosa Fama,
- 4 per deffensar, ab gracia s'movia;
- 5 y, ab son Cavall saltant, se offeria
- 6 a batallar contra'l camp de la Dama,
- 7 que ab esforç Vergonyosa combatia;
- 8 Exemple 's cert que may seguetx desastre
- 9 al qui be sab d'aquell trobar lo rastre.

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A contribution to the history of backgammon from an indological point of view

Micaela Soar and Irving Finkel
Monday 22, 17:30

Penollar
(Diu que no sia pres ni feric lo Rey, mas que l'a visen, so
es donant li sus)

- 1 Un altre Ley s'enfina 'n aquest rastre:
- 2 que'l Rey tractat no sia com la [restal];
- 3 si contr'aquell se feya 'lgun empastre,
- 4 o al j perill de l'enemich l'asesta,
- 5 avisau lo, que no'l fira bellea;
- 6 axi u dispen en lo cel aquell astre
- 7 que l'a dotat de real sobrevesta.
- 8 Lo nom de Rey als enemichs aterra:
- 9 dels seus los bons defien, y-ls mals desterra.

Castellvi

(Diga Cavall de Reyna a quatre de Cavall de l'altre)Dama)

- 1 Romputa ja de tot entr'eis la guerra,
- 2 la Reyna gran, que'l bell nom d'Amor crida,
- 3 mana venir, corrent y seira,
- 4 hun Cavaller en aquella partida,
- 5 per conquistar, ab sa gent pus unida,
- 6 dels enemichs la Cortesa Desferia.
- 7 Qui en l'asat als primes no contrasta,
- 8 sy als darrera vol contrastar, no y basta.

Vinyoles

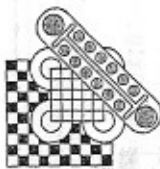
(Diga Roch de Dama en la casa de l'Orfil seu)

- 1 Vergonya s l'or on Bellea s'encasta:
- 2 per çò s posa prop d'ella en l'atalaya,
- 3 abandonant, pus veu que Leguot guasta,
- 4 l'Estil Cortes, que ya d'espant s'esmaya.
- 5 Car Honestat, qui be no l'atalaya,
- 6 reb lesio en la presona casta.
- 7 dexant entrar Legois d'yntra la maya.
- 8 Be sta la por a l'oçell qu'és en vella,
- 9 puix quel defien de caere dins la tela.

Penollar

(Diu que'l Rey, puix li donen sus, se hargie de levar o cobrir)

- 1 Puix avisat lo Rey es sens cauteia,
- 2 vol altre ley que s cobre o que s mogua;
- 3 en animos, l'anemich no recòia:
- 4 menyspreu d'aquell no vulla que li noga.
- 5 Per ço, prudent, lo pas al perill cloga,
- 6 que'l gran leo vengut de la muçela
- 7 vem cascu jorn, si be vist real toga.
- 8 Tots som iguals, en mort y en naxença:
- 9 per ço equal deu esser la temença.



Castellvi
(Cavall de Reyna pren lo Peo de Roch de Dama)

- 1 Vist com se mou Vergonya [s] fer valença
- 2 a la Honor, Cortesia y Bellea,
- 3 lo Cavaller, ab bona continença,
- 4 sens pus reol entra en la pelea,
- 5 rompent aquell Pavés de qua s'arraa,
- 6 Temor de fer desonestat fallença,
- 7 qu'és passiu de qui la Dama s prea.
- 8 Lo vençedor, vençent, guarda com fira,
- 9 car sovint venç, lo vençut, quant se gira.

Vinyoles

(Cavall de Dama juga a tres grans de la sua lineal)

- 1 Quant mas no pot, ab un Ultragie mira,
- 2 guarda y defien Bellea lo seu Mobile,
- 3 y si los seus Leor nou o regira,
- 4 ella s'esta ferma, constant, ymmobile.
- 5 Donchs, si lo tot es [s] la part pus noble,
- 6 y sembliara que for[sa] el carrer tira
- 7 lo seu Desdeny, segons juhi de poble,
- 8 diu lo discret, quant veu fer cosa extrema:
- 9 «Be sab que fa lo qui sa casa crema».

Penollar

(Diu que cascu deu jugar sa tinda e no dos tressas arreu)

- 1 Raho deu ser [entrega] y no sema
- 2 y per s tots en tot molt rasonable;
- 3 per ço 'n lo joch quiscu juch ab sa tema:
- 4 la hu primer, so que li par loable;
- 5 l'altre apres respongue lang no table;
- 6 cascu son colp, que fir, spar o toma,
- 7 vaguen iguals ab tanta concordable.
- 8 Algun no pens, gualjuntant, passar la ralla,
- 9 car orde's vol servir en la batalla.

Castellvi

(Lo Cavall pren lo Roch de Dama)

- 1 Lo Cavaller, rompent del tot la tralla,
- 2 Vergony' abat y acosta s a l'insigne
- 3 Bellea tant, que, ab goig y rialla,
- 4 en lo vert prat morir vol com lo signe.
- 5 E si el mor content, de mort indigne,
- 6 la Voluntat no deu moure baralla,
- 7 pus el Cavall es fet anyell benigne.
- 8 Tots jorns se veu morir en esta sigrama:
- 9 donchs, mal d'amor no s tingua 'n pochta stima.



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Omweso: The royal mancala game of Uganda

Brian Wernham
Tuesday 23, 9:30

Omweso is a mancala game played in Uganda. The board appears similar to Bao, but in fact the rules are markedly different. An argument is proposed that play is more complex than Bao, despite the rules being more concise and elegant in form.

The 400 year old history of the game, and cultural aspects of game play in olden times is outlined.
Photographs from the recent tournaments in Kampala will be presented, together with a video clip of the winning game of the Buganda clan tournament 2000.

- Areas of research underway are outlined including:
- cataloguing standard set-ups- out of the 10²³ set-up variations possible
 - cataloguing standard opening moves
 - the mathematical relationships within the game--
 - tracing the material culture and verbal transmission of rules, slogans and customs

A short literature review is given.
The "maths of Omweso" as published by the late Professor J.V. Mayega is discussed. Professor Ilukor's never ending move of the 198,288 iteration never ending move is demonstrated together with Dr. Steven Mayer's unpublished proof.

Vinyoles
(Cavall de Dama pren Cavall de Roma)

337 Havent perdut Vergonya, qu'és la cima
338 de Honestat, refragant com lo liri,
339 y lima fort que tota vilitat lirna,
340 Ultrajes nou, mes tremant que cautiri,
341 contra'l Lleget, donant li tel marbiri,
342 que'l faic amarch ab son turment aprima,
343 y del suc dolç fa hun suau colliri.
344 Defendre's deu Bellea y ser avara,
345 car tant val mes, quant mes nos costa cara.

Fenollar
(Diu que no's juga llany faly, so es Cavall per Roch, etc.)

316 Mes se pacta, si be dit no's encara,
317 que lo poder hu de l'altre no prenga,
318 per ço cascu pesa son dret ab tara;
319 mes del que pot lo seu peu no estenga,
320 mas jugue just, porque l'ull no'l reprenga
321 del mirador, car gran carrech prepara
322 qui son Cavall per Roch vol que s'empenga.
323 Lo capella no deu voler la pompa,
324 ni'l cavalier res que honor corrompa.



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Playing with filial piety some remarks on a variation of 19th-century pictorial sugoroku games of Japan

Susanne Formanek and Sepp Linhart
Tuesday 23, 10:15

Japanese woodblock prints (ukiyo-e) form a part of artistic world culture, but it is perhaps not so well known that the same technique of colourful woodblock prints was also used for producing a wide range of utilitarian graphics, including games. The best known of these games are the pictorial sugoroku (e-sugoroku), race games somewhat akin to the goose game and not to be confused with ban sugoroku, which is the Japanese equivalent to the backgammon.

These artistically designed board games adroitly combine visual text (pictures) and written text in order to create a universe which the players have to go through in the intent of reaching the goal first. Many varieties of such e-sugoroku were evolved during the 18th and 19th century, their respective universes revealing a lot about the spheres of interest of the Japanese citizens of their time.

In our presentation we will concentrate on two such sugoroku games which take up the theme of filial piety, the foremost norm in any Confucian society. By closely analysing the texts on the game, we will try to come to a conclusion as to whether the attitude expressed in these games is one of merely reinforcing the current norms and values of the society or else of also "gambing" with them.

Castellví
(Lo Peo de la Reyza va a la quarta casa)

325 Romput l'estoi, porque millor se trompa,
326 lo venedor los seus tostemps estorpa
327 ab crits, ab so de animosa trompa,
328 crexent en ells l'arçiment y la força.
329 Voluntat, vent Bellea anar a l'orça,
330 present li fa, porque'l joch no l'interrompa,
331 d'un nou Servey que l'amisat reforça.
332 Lo joch d'amor se deu jugar ab manya,
333 e qui forçat lo vol guanyar, no'l guanya.

334 e, majorment, perque pensava y creya
335 foregitar, ab ell, l'altre companya
336 del Pensament o del Voler que'n feya.
337 Quant l'anemich fengex que s'abandonà,
338 fugiu tambe, que l'art ab l'art se dona.

Fenollar
(Diu que'l Peo no juga passar sans batalla)

339 Edicte bell anadint, se pregona
340 que lo Peo, contra'l Peo si juga,
341 deu batallar persona per persona,
342 e, altrament, passar de llarch no juga.
343 Mas, si aquell s'esta 'b l'anca texuda,
344 que pas avant, pus l'altre l'abandona,
345 e prengue sforç, que'n millor port lo duga.
346 Los cavallers per la honor s'aturen,
347 mas los vilans per força s'aseguren.

Vinyoles
(Cavall de Dama va a tres de la mestera Dams)

348 La Reyna, vent que tan malacompanya
349 la Voluntat lo Servey que li dexa,
350 hun gran Desdeny trames, ab vista strana,
351 per ultrajar la celada que veya,



Statistical characteristics of enjoyable race games

Adrian Seville

Tuesday 23, 11:30

The paper discusses why some race games are more enjoyable than others are. All the games discussed are unicursal dice games, without player choice - i.e. all moves are strictly determined by the throw of the dice. This category includes the famous and popular games of Goose (Jeu de l'Oie) and Snakes and Ladders. These games are analysed and compared with others using both Monte-Carlo simulation and Markov probability techniques.

The results show that certain of the statistical characteristics of these two games have much in common, but are very different from those of simpler games. One interesting characteristic is the statistical distribution of the number of rounds to win. Another is the extent to which the average occupancy of the various positions on the board differs from uniformity.

These characteristics have evident relevance to how enjoyable the game is, in terms of excitement as to who will win and the variety of experiences on the board.

Castellvi
(Orfil de Rey, a quatre cases del Cavall de l'altre Dama, dona sus al Rey)

Los Pensaments, que renyen y murmuren
vent desigiar la Voluntat y obres,
impurtunant la Honestat, conjuren
per no restar desfavorits y pobres,
aquestos son los mestres y manobres
que tots los mals y contraris apuren,
y de la lum d'amor son canalobres.
Qui vol cuytar, avolotat, la cassa,
o res no pren, o cau, o s'embarassa.

Vinyoles
(Cavall de Dama pren Orfil de Rey, a quatre de la Sua liza)

L'Ultrajes Gest, vent quel Penser menassa
la Honestat, forçant la fort que's leva,
deslibera voler morir en plaça,
ans que d'Onor mal Pensament s'ençevi;
donant raho que, tostemps que se lieve
algun falç crim, remoure no la face,
pux veritat de culpa la relieve.
Diu lo refrany: «Qui sa lo dit se lliga,
pux mal no te, sanament lo deslliga».



Which games have been played with them?

Manfred A. J. Eder

Tuesday 23, 12:15

A presentation of old gaming-pieces for evaluation and discussion

At the 1st colloquium "Board Games in Academia", in 1995, the question was raised: "From gaming-pieces to chessmen - Which was the way?" The answer has bin found - last but not least through the International Initiative "We must find the (gaming-)Pieces!", promoted by the Charity Trust "Foederkreis Schach-Geschichtsforschung e.V.", for which I speak. Under the title "Old Gaming-Pieces and Dice", an exhibition was arranged in Viesbaden in 1997, forming the 4th Symposium of the research circle "initiative Group Konigstein", entitle "Searching for Facts".

My presentation will show mainly this material, Gaming-Pieces, selected from a collection of over 700 objects, covering three millennia and geographic areas reaching from Europe to Far East, which focus on antiquities form Egypt, Mesopotamia, Persia, Baktria/Afghanistan, Pakistan (The Indus-Valley), India, Burma, Thailand as well as neighbouring territories, such along the Silk-roads. There is little to no knowledge as to which board-games were played with these objects - so the objective is: to find one or the other answer and to through some light into this sleepy dawn.

Vinyoles
(Lo Rey se cobre del Cavall, a dos punts de Dama)

L'autoritat real nunques deu moure,
sino per cas molt gran y necessari:
axí Honor se deslihera encloure,
Desdenyant molt l'intent de l'adversari.
De tal servir aquest es lo salari,
car lo Cortes Estil portia noure
en tal trespas, y ser li molt contrari.
En joch estret, la cortesia cassa
la gravitat y pompa, en la pressa.

Fenollar
(Diu lo mat offigat)

Si, asejtat per mala sort reversa,
lo Rey sera, y tota sa poxança
ensemps ab ell, volem, per ley expressa,
que mayra trist, pus no spera bonança:
car la real corona y ordonança
presupun molt la libertat excessa,
e, si la pert, part tota sa esperança.
La dignitat a l'anima s'unida,
e la honor viu molt mes que la vida.

Castellvi

(Juga lo Peo de la Reyna a quatre punts de l'altre Peo)

Perque tostemps Bellea fos servida,
lo bon Voler, no curant de l'Ultraje,
mana passar ab amor infinida
lo seu Servey, qu'es hun gracios pagje.
Lo qual, donant de grat tot avantaje,
ab gest humil Cortesia convida
que prenga d'ell la vida per pontaje.
Humilitat aleuja, purga y placa
dos cors ensemps de molt diversa taca.

Vinyoles

(Lo Peo del Rey, a quatre punts de la sua o pren lo Peo de l'altre Dama)

Lo Cortesa que te la bossa flacha,
lo donatiu en nengun temps rebuja,
o, si u ha fet, tostemps lo cor li'n racha
per l'apetit, qu'es sech y vol la pluja.
Y axi, tantost lo pren, que no li fuja,
per fer castell de sa xica barracha:
mas quant li fall, mes agrament s'anuja.
Qui pren, cove que 'n lo tornar ell pense,
car, forçant grat, es força que u compense.



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Use of the game of go as an educational and therapeutical tool

Yuki Shigeno, Victor Baroja, Marc González
Wednesday 24, 9:30

The game of go has been successfully used recently as an educational and therapeutical tool, both in Japan and America and Europe. The simplicity of its rules and the depth of the game make it very appropriate to achieve several goals, using the method incepted by Yasuda and Shigeno, Japanese professional go players. Among the values of this game are developing attention, self-esteem, as well as many other values and concepts present in the curricula of any modern educational system.

The presentation will cover these topics, an enumeration of actual application cases, as well as guidelines to apply the method with go and with other board games.

Fenollar
(*Diu lo mat robat*)

174 Si'l Rey no te ya pus gent que'l defense,
175 e sos vassalls haura tan mal defenses,
176 done's llavors, pus fortune dispense
177 que reste sol, los seus essent ja presos;
178 que Reys sans gent, per Reys no son admesos;
179 mas bon confort ab virtut recompense
180 los fets cruels que'ls han tant fort compresos.
181 Al Rey y als seus deu tostamps la fortuna,
182 en mal y be, a tots esser comuna.

Castellvi
(*L'Orfil de Dama juga a tres cases de Rey*)

3 Per ajustar tot son esforç en una,
3.1 la Voluntat son Pensament preposa
3.2 devant Rabo, no fent si'ma l'guna
3.3 de res perdut, Serveyis ni altre cosa,
3.4 dexant lo test y fundant se'n la glosa,
3.5 sol per servir aquella, sola una,
3.6 que la Honor a presa per esposa.
3.7 Si bon voler imatge d'amor pinta,
3.8 vida ni mort james no la despinta.

Vinyoles
(*L'Orfil de Rey juga a tres cases de la Dama*)

4 La Dama diu, cantant ab veu distincta:
4.1 «Vella, Honor!» mirant fesen la guarda
4.2 los Hulls; legint d'amor vermella tinta
4.3 desperts vallant, que l'ora par ja tarda,
4.4 tallayan se, car iskayant se garde
4.5 Bellea gran, senyifint se de tal cinta,
4.6 que pugua star segura'n la reguarde.
4.7 Aquest combat se vent de tal manera,
4.8 que'l vençedor fugí i'l vençut spara.

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Folk board games of strategy in Tamilnadu

V. Batambal
Wednesday 24, 10:15

The rural people of Tamilnadu in India play different types of board games during their leisure time to forget their workload or for enjoyment. There are three categories of games in which (1) physical strength, (2) chance and (3) strategy play important roles respectively. Among these, the number of games in which strategy plays good part is less.

Most of the games of strategy are played indoor and their boards are square, triangular and star in shape. As in many other folkgames, in these strategic games too, the boards could be drawn on the floor (inside & outside the house) or on cardboard, or on wood. The game pieces are also not costly; any available solid material could be converted into game pieces. It is not an expensive game at all. Because of migration of rural folk to cities & towns these folkgames are also played in urban areas. In modern times, well-designed boards and nicely shaped game pieces are available in the bazaars.

There are many kinds of square-board games in which three or four equal number of game pieces are used by each player; unequal number of pieces in triangular board games; and nine game pieces used by the only one player in star board game. This research aims at presenting the traditional folkgames being played in Tamilnadu in India in a systematic way and their interesting features. Each move is a strategy and the player has to calculate his opponent's strength & weakness and try to over power him. In these games the players use strategy instead of physical strength and chance. It is interesting to note that the illiterate brethren in the rural areas do play this game in an able manner; they are very calculative in their moves. Apart from being a pastime, these games reveal the socio-economic conditions of the players too.

The rules and regulations to be followed, and the method of playing the square, triangular and star shaped boards are discussed in detail with the help of the tools. The main sources are collected from different individuals who play these games. The author of this paper herself plays all the games analysed in this paper.



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Visit to the Museu d'Història de la Ciutat

Wednesday 24, 11:30

H.J.R. Murray and the study of games in the era of the Cambridge School of Ethnology

Wending Thierry

Wednesday 24, 15:00

Heading chess and board-game historian, H.J.R. Murray (1868-1955) used so many anthropological references in his study of board games that he can be considered a true armchair ethnologist of games. Through a general world-wide survey, he reconstructs the history of board games from their invention. In his approach the Cambridge School of Ethnology notably inspired him. Though his contribution remains a valid illustration of the theory of diffusionism, the tenants of the new anthropology who, from the 30 onward, preferred intensive local study to general comparison unfortunately underestimated it. This paper will focus on the intellectual context of this era and will clarify the methodological and theoretical aspects of Murray's study of several hundred games.

Fenollar

(*Dieu que la Reyma vagie axi com tots, sino Carall*)

101 Mas nostre joch de nou vol enremar se
102 de sill novell e strany a qui be'l mira,
103 prenent lo pom, lo ceptre la cadira,
104 car, sobretot, la Reyna fa honrar se.
105 Donchs, puix que diu que mes val e mes tira,
106 per tot lo camp pot mol be passegar se,
107 mas toytre no, per temor ni per ira.
108 Quant mes se veu la libertat altiva,
109 mes tembre deu de caure may cativa.

Castellvi

(*Lo Roch del Rey pren lo Peo de la Dama*)

110 Mirant que ja la Dama no s'esquivia,
111 lo bon Desig de Cortesia's ceva,
112 ten inflammat de un'ardor tan viva,
113 que'l bosch pus vert vol tot cremar sans treva.

114 car (de) treball esperança i relieva,
115 qu'es hun delit que les forces aviva,
116 de llegea fi fent Voluntat hereva.
117 Lo foch d'amor vol molt verda la lenya:
118 si secha es, quan mes s'ensen, mes renya.

Vinyoles

(*Juga la Dama a tres de Carall del seu Rey*)

119 Pertant esforç Bellea per ensenya
120 per castigar los Serveys enganosos,
121 mes se davant lo Desdeny que desdenya:
122 pert lo d'Onor los grats cubdiciosos,
123 car los combats d'amor, quan graciosos
124 tiren los colps, qual sara de penya
125 que prest no do als actes delictuosos?
126 Mes val hun no de la persona casta
127 que quant lo si del vici donar basta.



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Making wood games

Xavi Bonet

Wednesday 24, 15:45

In Catalonia the national Curriculum for Secondary Education (12-16) allows pupils to choose certain courses of study. At Guinardó School, in Barcelona, an optional course of study called 'Making Wood Games' is being taken since 1.999. It combines a part of the 'Design & Technology' curriculum with board games from around the world. In fact, technology makes the perfect excuse to play board games.

The main approach followed in the classroom is divided into four phases: firstly, pupils learn a set of 10 board games. In order to achieve this, they become experts on two of them that will be taught later on to the other classmates in small groups. As a result, they know how to play the ten board games. The second phase consists in playing all these games in order to enjoy and deepen their understanding of them. Thirdly, they should reflect on the games. At the beginning, they pick up some features or patterns such as the aim of the game, the board type (reticular, linear or areal) or the way pieces move. After that, they try to solve some challenging questions by playing repeatedly some of the games. Finally, students are requested to create new games through making alterations or combining characteristics of the ones they have previously learnt.

Some conclusions have arisen from this experience. Curiously, pupils felt deep fascination by solitaires such as Pentalfa or Triple Exchange. Solitaires constitute a challenge because students play against themselves rather than a competition. You should not wait for your turn and can develop your own strategy without being disturbed by an opponent. As far as their knowledge of games is concerned, most of them didn't know anything about Chess and had scarcely played Draughts, Ludo and Three Men's Morris.

They were spontaneously fond of games such as Jungle (Do Shou Qi) or Surakarta. Therefore, those games were their favourites when they had to build a game with wood. At first, almost all of them created hazard games usually played with dice. Perhaps they preferred hazard to strategy, as it was more convenient for them.

Furthermore, when creating a non-hazard game, they were not worried about its 'playability'. Nevertheless, they realised that some games such as Nimbi or Pong Hau Qi were predictable and, consequently, they were not



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strictly 'playable' and had some limitations. In some cases new games were slightly different from the original ones, whereas in other cases they only had little resemblance. Finally, it was difficult to check if they had understood all the rules due to the learning method explained above.

Peg solitaire and boole algebras

Albert Violant i Holz
Wednesday 24, 17:00

The Peg Solitaire is a very well known board game that has its origins in the XVIII century. In a letter of Leibniz, dated in 1716, he says that "the play called solitaire make me feel pleasure in extreme". It's not surprising at all the amount of mathematics hidden in this board game. Its simplicity of rules and its versatility makes it suitable for a lot of investigations.

In my talk I will explain the close relationship between this play and Boole Algebras, that makes it appropriate to motivate this topic at university level. Every particular position of the pegs are associated to an element of a Boole Algebra, and every movement leaves this related element invariant. This will permit us, for example, to decide very easily which initial positions will never end with only one peg.



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On some unusual types of dice

Irving Finkel
Thursday 25, 9:30

Dice are the prerequisite for a high proportion of the world's successful (and unsuccessful) board games. Their origins are obscure, although cubic dice, surely the most popular type, have been known and used since at least the fourth millennium BC.

This illustrated talk will look at the extraordinary range of traditional devices that have been used down the ages and across the world for this purpose, and will focus on some of the less well known or unexpected techniques.

Castellvi

(Lo Peo no puga muntar a Dama, ni hague pus d'una Dama)

304. Y si'ls antichs, per augmentar la casta,
305. sens altre sguart de ley ni de justicia,
306. de baixa sanch y de viana pasta
307. consenten fer mil Reynes per malicia,
308. dien les leys d'amorosa malicia,
309. que'l diyament en For pus fi s'encasta,
310. y en hun encast rolluu ab gran claricia.
311. L'amant e fel sol d'una s'anamora;
312. l'ingrat infel les ydoles adora.

Vinyoles

(L'Orxell del Rey pren l'Orxell de la Reyna a quatre de la lines d'Orxell del Rey)

324. Lo Pensament, que'l Dolç Esguart acaca,
325. en contr'aquell metent se'n so de brega,
326. fon pres y mort, perque pus mal no faça
327. ni feça fer a la Voluntat cega;
328. que tant s'empeny quant ansia la 'nsega,
329. que'ls bens d'Onor enfasca y embarasca,
330. yls espirits lavant li [lo] ofrega.
331. Honor viu tant quant Voluntat comporta;
332. de bens y mals sola ella es la porta.

Fenollar

(Que les Reynes no's puguen pendre la una ab l'altra)

332. Puix nostre stll tot lo poder transporta
333. dels Reys amant(s) a les Reynes amades,
334. com entre Reys ferir se no's comporta,
335. seran tanbe les Reynes atrevades,
336. mas puguen ser dels altres guerrejades,
337. y pendre les, si no porten escorts:
338. sols en ago romanen limitades.
339. Per ço diu be la ley de nostre escola
340. que no den may la Dama restar sola.

Castellvi

(Juga Orxell de Reyna a quatre punts de l'Orxell del seu Rey)

344. La Voluntat, que'ls Dolços Hulls honora
345. y'l delicat mirar, mirant, postilla,
346. son Pensament remunta y anemora
347. en dret d'aquells hon viv'amor centilla,
348. e, per l'ardor que pren y trau, destilla
349. liquor dels seus, que'l cor se n'entrenyora
350. ab los reports, que'n lo seu cap vacilla.
351. Amor es un que per los hulls s'enllaça,
352. mas, si s'estreny, la par(t) y'l tot man[al]ça.



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The game of "chasing the hare"

Maria Argyriadis
Thursday 25, 10:15

In my paper I will mention board games played by children in the traditional Greek world that were influenced from the customs and traditions of the adults, related to religious beliefs, to vegetation and farming activities.

The board game "Chasing the hare", which can be considered as one of them, was played by three children, with four counters -stones or beans on a drawing cardboard, or illustrated paper-cuts, that corresponded to the hunter, the two dogs and the hare. (One had the hare, the other the hunter and the third the two dogs)

The child with the hare put his counter at the centre of the circle marked on the board and the children with the hunter and the dogs placed their counters on three different black points in the first circle. The game commenced with moving the hare to one of the free black points in the circle. The counters of the hunter and the dogs were then moved in turn to the black points on the circles in an effort to trap the hare in one of the "lair". If the opponents succeeded in doing so, the game ended and was began again, reversing the roles.

The particularity of this special game is that it derives from one of the most remarkable harvesting customs of the reapers during the agricultural period, performed to ensure the fertility of the fields. An old custom, that when two adjacent fields were being harvested, the reapers competed with one another. The first to finish would chase a hare in the next field. If he caught it his harvest would be richer next year. In some parts of Greece one reaper had to play the hunter and the other the hare.

Commenting on it, the ethnographer N.Politis notes that in many parts of Greece, as in other lands too, the harvesters believed that the spirit of the corn appeared in the form of an animal, particularly of a hare, which had to be captured or killed on the last shear of wheat.

This ancient custom of adults passed to children, chasing imaginary hares -pretending to be the hare, the hunter and the dogs, or playing this board game which they invented based on this custom.



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Poetry and the history of board games

Alex de Voogt
Thursday 25, 11:30

Poetry has been a frequent source for dating games and analysing their playing rules. A comparison of poetry used for this purpose shows that interpretation and appreciation of this material is complicated. This first discussion of poetry as a general tool for board games research intends to clarify the problems encountered by literary and board games researchers, to discuss the possible sources and results which may be obtained and to encourage further research of this kind.

Castellvi
(La Reyna preta lo Cavall de Dama a dos punts de Dama, donant sus al Rey)

Lo bon Valer gens no's desaconsola
del Pensament despes en tal article,
mas, ab esforç del Desig, tria y yola
contra! Desdeny qu'es d'Onestat menicla;
lo qual, lançant pus clara que'l vericle
la veu, tantost que s'espanta y tremola
de veure! Grat ya dins son episticle.
Perfeccio de la fi pren la forma;
per to l'amor del be que vol s'informa.

Fenollari
(Si's pert la Reyna, que sia perdut lo joc)

Mercuri diu que ja, puix tant comprenen
les Reynes tals, que 'n tot poden y manen,
si per mal cars, los enemichs les prenen,
que los estols s'abaten y s'aplauen;
donchs, guarden se gosant no les enganen,
car per temor si elles no's defenen
ab son esforç, no filen ni debanen.
Vergonya y por virtut son en la dama;
en l'om empaixs, contraris a gran fama.

Vinyoles
(Lo Rey se aparta en la casa del seu Orfil)

La Honestat ab tals paraules forma
sa gran clamor, cridant: «O, Venus alta!
Puix ta virtut la mia no reforma
y'l teu socors en aquest punt me falta,
lo meu poder Valer lo desasmalta;
y vist que'l teu ab mi ya no's conforma,
fugint quant pot la mia Virtut saltav.
Si tals espants als Reys prou no convenen,
son naturals, y'l seu esser sostenen.

Castellvi
(Mat de Dama en casa de l'altra Dama)

Lo princep Mary, que nostre cor inflama,
per triumfar de tan alta conquesta,
pres la Honor que sobre tota res clama,
offerint la al bon Valer molt presta;
lo qual, pujant en lo gran que li presta
la Bella Fior, ab amorosa flama
lo Fruyt d'Amor sacrifica 'b gran festa.
Ea lluna sta lo punt d'aquest eclipsi,
e qui l'enten, enten l'Apocalipsi.



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Gameboards as sculpture - an artist's approach

Tony Bloom
Thursday 25, 12:15

As a counterpoint to the rules and strategies of games play, the visual, material, and audible aspects of games are what engage me as a sculptor. I draw inspiration from games in various cultures and various times, utilising references to the natural, the historic, the intellectual, the ecclesiastical, the mysterious, and the emotive. How the gameboards, pieces, determinants (dice, spinners, etc.) and tally boards present themselves and how they are transposed into our culture is what intrigues me. How I incorporate them into my sculpture is what challenges me.

The visual aspect is both engaging and compelling. The movement away from the organic to the geometric or hierarchic array is one of the pivotal points of games development, as is the experimentation with symmetry, sequence, colour, and patterning. The materials from which the boards and pieces are made are critical to the appeal or engagement of the game. Moving a gold or ivory marker "feels" different than moving a wooden one -- therefore it is different. (As well, the material makeup of the games and pieces determine whether they endure for future generations to know of and study them.) The sounds associated with the pieces being manipulated or the game being played also contributes to the "theatre" of the game. The "clack-clack" of Backgammon pieces, the hiss of the sticks in American Indian Ka-tande games, or the slamming of the pieces in a Mah wv.Jong parlour all are factors integral to the playing of the game and the mindset of the players and audience. And all are in mind when I am developing sculpture based on games.



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The playing plot: the narrative construction in board games

Giovanni Galanti
Cancelled

I've analysed the differences and the similarities between two fictional activities, game and narration, in a specific game field, the board games.

First of all, I isolate a specific family of board games (that I called "fictional society games") to analyse in a narrative perspective.

The aim is to find a narrative presence in this board games family. I would like to demonstrate that there is a clear and self-evident presence in all that is before game activity (specifically material and rules) and after the game.

But I would also try to demonstrate that there is a hidden presence of a plotting activity during the game, an activity that is strongly related to the players' strategy.

The last point I'm interested in, will concern the relationship between the player and the game, a relationship based on the concept of rule-application and on the idea that both of them, the player and the game, play and are played.

Don Juan de Castellan
por lo joch de Navis

Navis bnyles porra
Lo joch de Vebus

Crida per nom anove
porta Lan fonya bezmella
Lo Rey es zaho
La Reyna volunrat
Los Rody defios
Los Canalls Navis
Los Ofils per amons
Los peons fanyis

Crida p nom gtona
porta Lan fonya best
Lo Rey es honoz
La Reyna Belta
Los Rody Beronyia
Los Canalls defebis
Los Ofils do lous ca
Los peons rivches