

LE TAROT

presents

THE CARAVAN OF TAROT

Tarot: History • Art • Magic



AN INTERNATIONAL EXHIBITION
under the patronage of
Ministry for the Cultural and Environmental Heritage
Protocol no. 16638 dated January 1995

EDITED BY

Scientific Committee of Le Tarot Association

COORDINATORS

Alain Bougearel - Franco Cardini - Andrea Vitali

Table of Contents

Scientific Committee	2

Foreword	3

Historical Introduction	4

Exhibition Structure	5

The Exposed Woks	6

1 Celestial Harmony	7
2 Allegorical Iconography of the Triumphs	16
3 The Divine Hermes	27
4 The Game of Tarot	32
5 The Book of Thoth	46
6 Tarot and Cartomancy	56
7 Tarot by Italian Contemporary Artists	77

Set Design	79

The Catalogue	80

On Loans	81

Scientific Committee

Giordano Berti	Essayist, Tarot historian
Marco Bertozzi	Theoretical Philosophy, Ferrara University
Alain Bougearel	Essayist, Tarot historian
Ross Sinclair Caldwell	Essayist, Tarot historian
Franco Cardini	Medieval History, Florence University
Mons. Lorenzo Dattrino	Patristics, Lateran University, Rome
Thierry Depaulis	Essayist, Tarot historian
Gerardo Lonardonì	Essayist, Tarot historian
Paolo Sabbatini Rancidoro	Essayist, Director of the Italian Cultural Institute, Prague
Lothar Tekemeier	Essayist, Tarot historian
Andrea Vitali	Iconologist, Chairman of Le Tarot Association

Foreword

The Caravan of Tarot (Tarot: History, Art, Magic) is one of the most fascinating and original exhibitions about the European cultural heritage, in which hundreds of artistic and cultural artefacts provide a rare opportunity for the visitor to be involved in fun and magic as well. It was conceived and planned in 1987 by a committee chaired by Professor Andrea Vitali with the intention of creating the most important exhibition in the world about the culture and art of Tarot cards. It was first seen in Ferrara, and then in other Italian cities; in the future it will also be seen in other countries.

The exhibition consists of a large selection of European Tarot cards, together with paintings, engravings, prints, ivories, ceramics, arras, manuscripts, books and inlaid boxes of great historical and artistic value. Selected by a committee of university lecturers and researchers, the works on show constitute a fascinating survey of art and history from the 15th to the 20th century.

The whole exhibition is enhanced by sculptures and scenes based on the iconography of the Tarot. Appropriate illustrative panels and explanations will guide the visitor through the exhibition and render it more readily comprehensible.

Historical Introduction

During the whole of the Renaissance, the “Images of the Ancient Gods” reminded the observer of the classical myths, which were considered of great ethical and moral value. In this period the game of tarot was born, one of the most extraordinary achievements of Italian Humanism. It gathered the most august representatives of the Greek pantheon together with the Christian virtues, allegorical images of the human condition, and symbols of the most important heavenly bodies.

Tarot was a game of memory which included the marvels of the visible and invisible world and gave the players physical, moral and mystical instruction. In fact, the series of cardinal virtues - Strength, Prudence, Justice and Temperance - recalled important ethical precepts; the series of human conditions, including the Emperor, the Empress, the Pope, the Fool and the Juggler, recalled the hierarchy to which human beings were subject; and the series of planets (Stars, Moon, Sun) suggested the celestial forces that subjugated human beings - above which the Universe was conceived to be held by God. But tarot soon lost this didactic and moral aspect, which already at the beginning of the 16th century was little understood. They were then considered no more than a game. Consequently the iconography of the figures changed according to the popular tastes of the regions where Tarot was used. Only at the end of the 18th century was the philosophical meaning of tarot rediscovered. Basing themselves on totally esoteric premises, however, the new interpreters gave birth to a new use of the game: magical and divinatory.

A famous article published in 1781 by the freemason and archaeologist A. Court de Gebelin states that “The book of Thoth exists, and its pages are the pictures of the tarots”. A few years later, Etteilla, undertook the great project of restoring some of these pictures, claiming that he knew the structure of the game in use among the ancient Egyptians. According to Etteilla, the first tarot contained the mystery of the origin of the Universe, the formulas of various magic rites and the secret of the physical and spiritual evolution of man.

Ever since, the game of tarot has been indissolubly linked to the world of magic. And with the promise that these cards offered more than mere knowledge of the future, the new era of the Occultist Tarot began

Exhibition Structure

- 1 THE CELESTIAL HARMONY
The Mystic Stairs
Cosmology and Memory Art
The Game
The Triumph Game
Origin of the numeral cards
- 2 ALLEGORICAL ICONOGRAPHY OF THE TRIUMPHS
Religious and profane iconography
- 3 THE DIVINE HERMES
Hermetical-Neoplatonist Iconography
- 4 THE GAME OF TAROTS
- 5 THE BOOK OF THOT
or the esoteric interpretation of the Tarots

The Egyptian Tarot and the Etteilla tradition
The Occultist Movement
- 6 TAROTS AND CARTOMANCY
The divinatory arts in the History
The Cartomancy
- 7 THE TAROTS BY THE ITALIAN MODERN ARTISTS

The Exposed Works

The following pages contain a list of items and works divided for sections. With the exception of some reproductions of frescos or little other important artistic documents, all the works are exclusively in original.

It deals with miniated cards of the 15th century to continue with hand painted cards of the following centuries, engravings of famous authors as Dürer, Goltzius, Picard, Mitelli, books from the 16th - 17th and 18th centuries, illustrated with beautiful flood figures page, manuscripts, ivories, ceramics and tapestries, ancient inlaid or lacquer game boxes, and original works of famous contemporary artists such as Franco Gentilini and Renato Guttuso.

This list is however subject to further additions, since there are always new objects and works of art to enlarge the exhibition.

The exposition path is underlined by the presence of important scenographies of symbolic meaning. There are also illustrated panels for every section and explanations for every single piece, to drive the visitor and to give a very clear vision of the contents of the exposition.

The game of Tarot, which was created in Italy at the beginning of the 15th century, is comprised of 56 numeral cards, said to be "Italian suits" but in fact Arabic in origin (cups, coins, staves, swords), which arrived in Italy in the 14th century, and of 22 allegorical cards known as Triumphs of the 15th century.

This game refers to Petrarca's *Triumphs* (hence "triumphs" from Italian "trionfi"), in which the fourteenth century poet described six principal forces which govern men and assigned a hierarchical value to each. Romanesque numerology saw in the number Six "the superhuman one, the power", as the number related to the days of biblical creation. First comes *Love* (Instinctual), which corresponds to a juvenile phase, vanquished by *Shame* [Pudicizia] (Chastity, Reason), a subsequent phase of mature calmness, after which follows *Death*, signifying the transitoriness of terrestrial things. It is in turn, vanquished nevertheless by *Fame*, victorious over death in posterity's memory, but over it *Time* triumphs, which is overcome finally by the Triumph of *Eternity*, which frees humans from the flow of the becoming, and sets them in the kingdom of eternity.

The number of the Triumphal cards at the beginning was perhaps composed of 8 allegories, later by 14 and 16, then was finally stabilized at 22, the number that in its Christian mystical meaning represents the introduction to the wisdom and the divine teachings engraved in humanity. Such a path, that conveys a progressive adaptation of these "playing cards" to a numerology of a religious character, was probably adopted to avoid the condemnation of the Church that was continually hurled against card games that were considered gambling.

About the number 22 of the Triumphs, here is how Origen considers this number: "In the order of numbers, each single number contains a certain force and power over things. Of this power and force the Creator of universe made use, in some instances for the constitution of the universe itself, in others to express the nature of each thing as it appears to us. It follows, then, based on the Scriptures, that one must observe and derive those aspects that belong to the numbers themselves. And in truth it ought not to be ignored that the books of the Bible itself, as the Jews transmitted them, are twenty-two, also equal to the number of Hebrew letters, and this not without reason. As in fact, twenty-two letters seem to be the introduction to the wisdom and doctrine engraved with these figures in human beings, so these twenty two books of Scripture also constitute the foundation and the introduction to the wisdom of God and the knowledge of the world" (*Select in Ps I - PG 12, 1084*). In other words, Origen, referring to these 22 inspired books of the Bible, perceives in the twenty-two letters that comprise the Hebrew alphabet an introduction to the wisdom and divine teachings imprinted in humanity (A. Quacquarelli, s.v. *Numeri*, in DPAC, pages 2447-2448).

Medieval theology assigns to the universe a precise order, formed by a symbolic staircase rising from the earth to the sky: from the top of the stairs God, the First Cause, governs the world, without getting directly involved, but operating “ex gradibus” i.e. through an uninterrupted series of intermediaries. In this way his divine power is transmitted down to the lower creatures, even to the humblest mendicant. Read from below upwards, the staircase teaches that humans can gradually rise in the spiritual order, climbing slowly toward the summits of the *bonum*, *verum* and *nobile*, and by science and virtue advance nearer to God.

From the first known list of Triumphs of the beginning of the 16th century, it is evident that it was a game. with an ethical background The *Magician* shows a sinful man who has been provided with both temporal guides, the *Emperor* and *Empress*, and spiritual guides, the *Pope* and *Popess* (i.e. Faith). Human instincts themselves must be mitigated by the virtues: *Love* by *Temperance*, and the desire for power, or rather the *Chariot*, by *Strength* (the Christian virtue *Fortitude*). The *Wheel of Fortune* teaches us that success is ephemeral and that even powerful persons are destined to become dust. The *Hermit* who follows the *Wheel* represents *Time*, to which all beings are subject, and the necessity for each person to meditate on the real value of existence, while the *Hanged Man* (The Traitor) depicts the danger of falling into temptation and sin before the arrival of physical *Death*.

Even the afterlife is represented according to the typical medieval idea: Hell, and thus the *Devil*, stands at the centre of the earth, while the celestial spheres are above the earth. According to the Aristotelian vision of the cosmos, the terrestrial sphere is surrounded by celestial fires which in the tarots are represented as lightning striking a *Tower*. The planetary spheres are synthesized in three main planets: Venus (the pre-eminent *Star*), the *Moon*, and the *Sun*. The highest sphere is the Empyrean, the seat of the angels who will be summoned to awaken the dead from their tombs at the *Last Judgement* - when divine *Justice* will triumph in weighing the souls and dividing the good from the evil. Highest of all is the *World*, or "the Holy Father", as an anonymous Dominican commentator on the tarots wrote at the end of the 15th century. The same author places the *Fool* after the World, as if to illustrate his complete alienation from all rules and teachings, since, because lacking reason, he was not able to understand the revealed truths.

The thought of Scholasticism, which aimed to confirm the truths of faith through the use of reason, united in this category all those people who didn't believe in God, even if able to reason.

In the tarot the presence of the Fool has therefore a further and deeper sense: the Fool, in its meaning of unbeliever in God but possessing reason, had to become, through the teachings expressed by the Mystical Staircase, the "Fool of God", as the most popular saint became, that is, St. Francis, who was called "The Saint Minstrel of God" or "the Saint Fool of God" (*None was more beautiful, / More joyful, or greater, / Than he who, by zeal and love, / Became the fool of Jesus*: dance song by Girolamo Benivieni, 1453-1542).

During the 15th century the game was called "Ludus Tiumphorum". Only at the beginning of the 16th century did the term Tarot appear, probably attributed to these cards at the moment when in which their ethical content was forgotten, retaining only the game [ludico] aspect, even if some good jurist affirmed to perceive in them "something virtuous".

The origin of the new term is still controversial today; we know that the words *Tarochus* and *Taroch*, even if not referring to the card game, were already used in the XVth century, with the meaning of "idiot, fool". It is possible that these terms passed into the card game to mean a stupid and silly game, as tarot cards had become a gambling [d'azzardo] game. It seems likely that this term too could come from the Arab root TRH (cf the Italian verb "tarare", from the noun "tara", with the meaning: to take away, to subtract (in this case the opponent's points. From "tarare" is derived "tarato", meaning a person who is stupid due a brain defect that results in a low IQ. In Castilian we find the noun "tarea", from the same Arabic root and the same meaning, extended to draw, drop, assign (deal out cards ?).

The term could also have resulted from the game of chess and specifically from castling ("arrocco", meaning "I castle" in Italian) or by a popular expression for assault on the towers, as "t'arrocco", to mean "I force you to castle" or "I attack you" (It is also possible a derivation from the card of Fool as Bacchus referring to the madness that characterized his orgiastic rites.

Others perceive a possible link to the technique used in northern Italian courts known as *Taroccato*, used for decorating illuminated manuscripts with a punch; still others assume that the word *Tarocco* comes from the dialect word *tarocar*, which means saying or doing foolish or senseless things while gambling. Some hold that it derives from the Arabic meaning "sheets of paper", or still better, the term *Tariqa* (read as *taricca*), meaning "The Way of Mystical Knowledge", a variant of a mystic path of Indian origin, having as its source of inspiration Tara, goddess of Knowledge (The Green Tara represents the goddess of Supreme Knowledge in Tibetan Buddhism), both based upon 22 aspects.

CELESTIAL HARMONY

With prints, cards and ancient illustrated books, this first section explains the late medieval way of thinking about the world structure, the universe and the birth of the Triumphs (Tarots) an a play with moral and ethical basis

The Mystic Stairs: Cosmology and Memory Art

Prints

Albrecht Dürer (Nurnberg 1471 - 1528)

The Seventh day of Creation

Woodcut, 1493

Anonymous (Germany 1559)

The world, the four elements, the firmament and God

Woodcut

Anonymous (School of Baccio Baldini, Florence 15th C.)

The Sacred Mountain

Engraving, 1892 (made with 15th century plates on contemporary paper)

Raphael Sadeler (Antwerp 1569 - München c.1628)

The dream of Jacob

Etching

Peter Paul Bouchè (Anvers 1646 - ?)

Jacob's Ladder

Etching

Philip Galle (Haarlem 1537 - 1612)

The Triumph of Modesty

Etching

Philip Galle (Haarlem 1537 - 1612)

The Triumph of Death

Etching

Anonymous (16th C.)

The Triumph of Fame

Etching

Georg Pençz (Nurnberg c. 1500 - Königsberg 1550)

The Triumph of Time

Etching

Adrian Collaert (Antwerp 1520 - c. 1570)

Caesar's triumph

Etching

Virgil Solis (Nurnberg 1514 - 1562)

Allegory of Good and Evil

Woodcut

Daniel Van den Brenden (Antwerp 1587 - c. 1650)

Time goes, Death comes

Etching

Sébastien Le Clerc (Metz 1637 - Paris 1714) and Jean Audran (Lion 1667 - Paris 1756)

Retorica	(Rhetoric)
Poesis	(Poetry)
Astronomia	(Astronomy)
Geographia	(Geography)
Matematica	(Mathematics)
Architectura	(Architecture)
Erudizio	(Erudition)

Etchings

John Hooke (England XVII th C.)

Incarnation, Nativity, Life, Death, Resurrection and Ascention of our Lord and Saviour Jesus Christ

Etching

Ferdinando Strina (Naples active 1730 - 1760)

Strada per salire alla divina unione

(Road to climb to the divine union)

Burin, 1789

Andrea van Rymdyck (Holland ? - Bath 1786)

Alpha et Omega

Etching

Antonio Morghen (Florence 1788 - 1853)

Cupid, Venus and Saturn

Etching

Anonymous (Italy 19th C.)

Erato (Erato)

Polimnia (Polyhymnia)

Urania (Urania)

Calliope (Calliope)

Etchings

I. Smith (England 18th C.)

Disce mori mundo vivere disce Deo

(Learn to die in the world, learn to live in God)

Black manner

R.V.A. Gandensis (19th C.)

Caesar aureo curru insignis ad Capitolium triumphans incedit

(Cesar entering the Capitol in triumph over a golden cart)

Etching

Illustrated Books

Francesco Petrarca

I Trionfi

(The Triumphs)

Lion, 1551

Francesco Petrarca

I Trionfi

(The Triumphs)

Venice, 1563

Scipione Bargagli

I Trattenimenti

(The Entertainments)

Venice, 1587

Erasmus from Rotterdam

Colloquia familiaria

(Domestic conversations)

Amsterdam, 1621

Guillaume Derham

Theologie astronomique ou demonstration de l'existence et des attributs de Dieu par l'examen et la description des Cieux

(Astronomical theology as demonstration of the existence and of the attributes of God through the analysis and description of the Heaven)

Paris, 1729

Giambattista Vico

La Scienza Nuova

(The New Science)

Turin, 1852

The Origins of Numbered Minor Arcana

C a r d s

Anonymous (Egypt 15th C.)

Muluk Wanuwwab

Hand-painted drawings

(Reproductions of the only one existent deck, from the Top-Kapi Museum)

Anonymous (India 17th C.)

Mughal Ganjifa

9 ivory cards

The Game of "Trionfi"

Imitator of Bonifacio Bembo (19th Century)

2 cards from Visconti - Sforza Tarots

The King of Cup

The Page of Coin

Illuminated cards

Master from Ferrara (near to Francesco Del Cossa, 15th Century)

Mantegna Tarot

4 xilographed cards by Leopoldo Cicognara "Memorie spettanti alla storia della Calcografia" (Memories due to the Calcography History) . Atlas
Prato, 1831

Anonymous (Venice or Ferrara, end of the 15th C. - early 16th C.)

Sola - Busca Tarot

4 xilographed cards by Leopoldo Cicognara "Memorie spettanti alla storia della Calcografia" (Memories due to the Calcography history). Atlas
Prato, 1831

Teaching Cards

In this subsection we have inserted some examples of cards that, even if they are not tarots, testify that the method to instruct people by playing cards has never ended during the centuries, from the middle ages to nowadays.

Anonymous (Nurnberg, XVth century)

5 Teaching playing cards "Cronicle of the World" with dice

Sun and Moon

The Evangelist Luke

Jesus administering the Eucharist to St . Matthew

The Council of Florence

The Emperor Maximilian

Illuminated cards

Stefano della Bella (Florence 1610 - 1664)

Geographic Cards

50 etchings

Anonymous (France c.1700)

Cartes pour conduire à l'intelligence de la Fable et servir de secours à la connaissance de l'histoire

(Cards useful to lead to the Fable's intelligence and to help knowing History)

Etchings

Anonymous (France Half of 18th C.)

Jeu de cartes mythologiques

(Mythological playing cards)

Typographical prints

Anonymous (France Half of XVIII century)

Jeu des Rois de France

(The game of France Kings)

Typographical prints

Anonymous (France Half of XVIII century)

Jeu des Rois d'Angleterre

(The game of English Kings)

Etchings

B o o k s

Innocenzo Ringhieri

Cento giuochi liberali, et d'ingegno

(Thousand liberal and talent games)

Venice, 1553

Girolamo Bargagli

Dialogo de' giuochi che nelle vegghie Sanesi si usano di fare del materiale Intronato

(Dialogue about the games played in Siena during winter evenings with throne cards)

Siena, 1572

Thomaso Garzoni da Bagnacavallo

La Piazza universale di tutte le professioni del mondo

(The universal Place for all world professions)

Venice, 1593

Gianpietro Zanotti

Le pitture di Pellegrino Tibaldi e di Nicolò Abbati

(The paintings of Pellegrino Tibaldi and Nicolò Abbati)

Venice, 1756

Romain Merlin

Origines des cartes a Jouer

(Origin of the Playing Cards)

Paris, 1869

P r i n t

Giovanni Wenzel (active in Rome 1844)

La predica di San Bernardino da Siena against game

(The sermon of St. Bernardino of Siena)

Water-colours painted incision from “The Perfect Legendary or Life of the Saints”

Rome, 1841

The allegories which appear on the trump cards belong to the iconographical tradition common to most of Europe from the 13th century. They may be found in the decorations of the Gothic cathedrals, in the frescoes of public buildings, and in encyclopaedic and astrological manuscripts. In practice, the figures represented on the cards of the Triumphs are a real *Biblia Pauperum*, that is, "Pauper's Bible". Playing the cards, people directly drew from these a knowledge of the Christian mysticism and its contents, concepts that were continually recalled in their minds, according to the method of the *Ars Memoriae* of the time.

They may be readily interpreted by reference to the cultural context of the courts of northern Italy, and their taste for moralizing images derived both from religious tradition and classical mythology. For the ancient gods continued to play a role in medieval Christian culture, even though their characters were different from those of the original divinities. On the one hand, they were held to be civilizing heroes who taught men many arts, like Minerva, the first weaver, or Apollo, the medical god. On the other hand, they were interpreted as allegories of virtue and vice, and it is in this sense that they appear on some of the Tarot cards.

Obvious examples include Strength, represented by the mythical Hercules as he destroys the Nemean Lion - the symbol of animal instinct; Love, in its meaning of instinctual passion, represented as Cupid ready to launch his arrows against incautious lovers; the Sun (in its meaning as "Truth") is personified by Apollo, who illuminates the earth with his disc.

Many tarot figures clearly employ Christian iconography. For example, the World is sometimes represented by the Celestial Jerusalem placed inside a sphere supported by angels or dominated by Celestial Glory. The card bearing the Popess, similar to that in Giotto's frescoes in the Scrovegni Chapel in Padua, derives from the image of Faith. Amongst many other possible examples, representations of virtues such as Temperance, Justice and Fortitude echo the classical iconography to be found in the sculpture of Gothic cathedrals or the miniatures of the sacred books.

Other sources of inspiration include ancient astrological treatises of the time. The figure of the Bagatto, or Juggler, appears among the Children of the Moon - that is to say, the trades which are influenced by the moon. The Misero, or Fool, is found among the Children of Saturn, the Lovers among the Children of Venus, the Pope among the Children of Jupiter, and the Emperor among the Children of the Sun. Moreover, astrologers appear in several packs of triumphs as representations of the Moon or the Stars.

Lastly, there are images drawn from everyday life. An extremely interesting example is the figure of the Hanged Man, which refers to the punishment inflicted upon traitors. In the Bolognini Chapel of the church of Saint Petronius in Bologna an identical figure is represented in a fresco by Giovanni da Modena as the retaliation punishment for idolaters, since idolatry was considered the most awful kind of betrayal because addressed to the disownment of the Creator. Although the punishment of hanging by a leg has been represented in other works, the Saint Petronius fresco is the only known example which coincides perfectly with the Tarot card.

ALLEGORICAL ICONOGRAPHY OF THE TRIUMPHS

The following works illustrate the relationship between the allegorical iconography of the twenty-two Triumph cards and of their following transformation and mixture with the religious and profane art. They are ancient prints and illustrated printed books.

P r i n t s

Anonymous (Flanders 15th C.)

Samson and the lion

Woodcut

Michael Wohlgemut (Nurnberg 1434 - 1519)

Popess Joan

Woodcut

Michael Wohlgemut (Nurnberg 1434 - 1519)

Pope sitting on the throne

Woodcut

Michael Wohlgemut (Nurnberg 1434 - 1519)

Christ in Majesty

Woodcut

Albrecht Dürer (Nurnberg 1471 - 1528)

Wheel of Fortune

Woodcut

Albrecht Dürer (Nurnberg 1471 - 1528)

The fool on the crayfish

Woodcut

Master of Virgil of Grüninger (France 16th C.)

The destruction of Troy

Woodcut, 1502

Master of Virgil of Grüninger (France 16th C.)

The Fame

Woodcut, 1502

Master of Monogram ILC (XVIth C.)

The Last Judgement

Etching

Sebastian Munster (Hessen 1489 - Basel 1552)

The astronomer

Woodcut, 1530

Anonymous (16th C.)

Emperor sitting on the throne

Wood - engraving

Giuseppe Cesari called "Il Cavalier d'Arpino" (1568 - 1640)

Temperance

Wood - engraving

Giuseppe Cesari called "Il Cavalier d'Arpino" (Antwerp c.1510 - Rome 1570)

The Inconstancy

Wood - engraving

Giuseppe Cesari called "Il Cavalier d'Arpino" (1568 - 1640)

Prudence

Wood - engraving

Jakob Matham (Haarlem 1571 - 1631)

Fortitude

Etching

Heinrich Steiner (active in Augsburg 1510 - 1540)

St. Christopher

Woodcut

Hieronymus Cock (Anvers c. 1510 - Rome 1570)

The Last Judgement

Woodcut

Virgil Solis (Nurnberg 1514 - 1562)

Samson and the lion

Woodcut

Adriaen Collaert (Antwerp 1520 - c.1570)

The Celestial Jerusalem

Etching

Hendrick Goltzius (Veulo 1558 - Haarlem 1617)

The fall of Phaeton

Etching

Francesco Villamena (Assisi 1566 - Rome 1624)

The holy Graal

Etching, 1598

Anonymous (16th C.)

The hanged man

Woodcut

Heinrick Ulrick (Nurnberg c.1572 - 1621)

The Jester

Etching

Anonymous (16th C.)

Fortune Pantea

Etching

Anonymous (16th C.)

The vision of Ezekiel

Etching

Anonymous (16th C.)

The Fortune with cornucopia

Etching

Daniel Van den Brenden (Antwerp 1587 - c.1650)

The fool fighting against the dung

Etching

Daniel Van den Brenden (Antwerp 1587 - c.1650)

Fire and Love

Etching

Giovanni Benedetto Castiglione, detto il Grechetto (Genova 1609 - Mantua 1664)

The research of Verity

Burin

Jean Pesne (Rouen 1623 - Paris 1700)

The Marriage of the Virgin

Etching

Frederich Heindrick. van den Hove (Den Haag c. 1628 - London after 1715)

Job upon the Dunghill

Etching

Frederick Heindrick van den Hove (The Hague c. 1628 - London after 1715)

Job's friends

Etching

Frederick Heindrick van den Hove (The Hague c. 1628 - London after 1715)

The golden calf

Etching

Frederich Heindrick. van den Hove (Den Haag c. 1628 - London after 1715)

St. Luke

Etching

Burnford (England 17th C)

St. Mark

Etching

M. Vander Gueat (Flanders 17th C.)

Building the Tower of Babel

Etching

Frederick de Widt (Amsterdam 1610 - 1698)

Judas traitor

Etching

Giovan Battista Bonacina (active in Milan 1631 - Rome 1659)

Games of Fortune

Etching

Sébastien Le Clerc (Metz 1637 - Paris 1714) / Jean Audran (Lion 1667 - Paris 1756)

Scriptura Sacra (Sacred Scripture)

Sacra Teologia (Sacred Theology)

Lex Canonica (Canon Law)

Lex Civilis (Civil Law)

Etchings, 1719

Bernard Lense (London 1659 - 1725)

The seven signets of the Book

Etching

Jan van Somer (Amsterdam 1641 - c. 1724.)

The chained dragon

Etching

Bernard Lense (London 1659 - 1725)

The Last Judgment

Etching

Peter Paul Bouchè (Antwerp 1646 - ?)

The recovery of the possessed ones

Etching

Peter Paul Bouchè (Anvers 1646 - ?)

The death of Absalom

Etching

John Kip (Amsterdam 1653 - London 1722)

Sodom burnt

Etching

John Kip (Amsterdam 1653 - London 1722)

Judas Kiss

Etching

Anonymous (17th C.)

In manibus sortes

(The Fates in the own hands)

Etching, 1685

Jacob Frey I (Hocdorf 1681 - 1752)

Jove and Callisto

Etching

Jacob Andreas Friderich (Germany 1683 - 1751)

Justice

Etching

Jacob Andreas Friderich (Germany 1683 - 1751)

Cherubs

Etching

Georg Daniel Heüman (Nurberg 1691 - 1759))

The three Kings

Etching

Johann Georg Pintz (Augsburg 1697 - 1772)

Jesus tempted by the Devil

Etching

Johann Georg Pintz (Augsbourg 1697 - 1772)

The possessed ones

Etching

Antoine Masson (Loury 1636 - Paris 1700)

The Beast of the Apocalips

Etching

Antoine Masson (Loury 1636 - Paris1700)

The Dragon of the Apocalyps

Etching

Jacques - Philippe Le Bas (Paris 1707 - 1783)

La tentation de St. Antoine

(The temptation of St. Antony)

Etching

Philipp Gottfred Harder (Bavaria 1710 - 1749)

The Suicide of Judas

Etching

M. Turoff (18th C.)

Tempesta fulminea

(Rapid storm with lightnings)

Etching

Jacob Cats (Altona 1741 - Amsterdam 1799)

Mors ultima linea rerum

(Death is the boundary line of the things)

Acquaforte

Antoine Jean Duclos (Paris 1742 - 1795) - Joseph De Longueil (Lille 1733 - Paris 1792)

Diana and Atteon

Etching

Robert Delaunay (Paris 1754 - 1814)

Diana's bath

Etching

Catharina Klauber (Augsbourg 18th C.)

Spes Jobi

(Job's hope)

Etching

Carlo Lasinio (Treviso 1759 - Pisa 1838)

The Last Judgement and Hell

Etching

Molien (France - England 18th C.)

Momo

Etching

Albert Henry Payne (London 1812 - Leipzig 1902)

The Hermit

Etching

Anonymous (18th C.)

Saturn devours his own children

Etching

Anonymous (Bologna 1877)

The Fortune roundabout: play of going up and down

Colour Lithography from the Magazine “Papagallo”

Illustrated Books

Jean de Meun

Le plaisant jeu du dodechedron de Fortune

(The agreeable game of Fortune)

Lyon, 1574

Vincenzo Cartari

Imagines Deorum qui ab Antiquis colebantur

(Images of the Gods of the Ancient ones)

Lion, 1581

Biblia Sacra Vulgatae Editionis Sixti Quinti Pont.Max.

(Sacred Bible, “Vulgata” Edition of Sixtus the Fifth Pontifex Maximum)

Venice, 1603

Natale Conte

Mythologiae libros decem

(Mythology in ten books)

Parma, 1616

Andrea Alciati

Emblemata

(Emblems)

Parma, 1621

Jacob Cats

Spiegel Van den Ouden ende Nieuwen Tijd

(Mirror of the 8th and 9th hour)

The Hague, 1632

Platina

Vita de' Pontefici

(Life of the Popes)

Venice, 1666

Gustave III Lebé

Figures des histories de la Sancte Bible

(Images of the Sacred Bible stories)

Paris, 1666

Cesare Ripa

Iconologia

(Iconology)

Venice, 1669

Paolo Alessandro Maffei

Gemme antiche figurate (Vol. II)

(Old figured gems)

Rome, 1708

Biblia Sacra Vulgatae Editionis Sixti V. Pontificis Max.

(Sacred Bible, "Vulgata" Edition of Sixtus the Fifth Pontifex Maximum)

Venice, 1710

La Barre De Beaumarchais

Le Temple des Muses

(The Temple of the Muses)

Amsterdam, 1733

Abate Pluche

Istoria del Cielo

(History of the Heaven)

Venice, 1741

Michael Angelus Causeus

Romanum Museum sive Thesaurus Eruditae Antiquitatis (Vol. I)

(Roman Museum or Treasure of the Erudite Antiquity)

Rome, 1746

J. B. Boudard

Iconologie

(Iconology)

Parma, 1759

Petri Busenelli

De Joanna Papissa dissertatio

(Dissertation about Pope Joan)

Parma, 1767

Petro Joshepo Cantelio

De romana Repubblica

(About the Roman Republic)

Venice, 1768

Laurant Bourdelon

Storia delle immaginazioni stravaganti del Sig. Oufle

(History of the strange imaginations of Mr. Oufle)

Venice, 1785

Charles François Dupuis

L'Origine de tous les cultes (Three volumes + Atlas)

(The origin of all the cults)

Paris, 1795

Reproductions

Giotto (Florence 1267 -1337)

Stultitia et Fides

(Foolishness and Faith)

Fresco, 14th. C.

Padua, Cappella degli Scrovegni

Bartolo di Fredi (Italy 14th C.)

Destruction of Job's House

Fresco, 1367

San Gimignano, Collegiata.

Giovanni da Modena (Italy 15th C.)

The Hell (detail)

Fresco, 1410

Bologna, St. Petronius, Bolognini Chapel

Hermes, who was associated with the Egyptian god Thoth, was considered in the ancient world to be the inventor of writing and the author of several magical and religious treatises. At the time of the Roman Empire, these Hermetic texts were re-interpreted in the School of Alexandria in the light of Greek philosophy, especially Pythagoras and Plato. The Fathers of the Church also viewed Hermes with great respect as a result of analogies between some of the texts attributed to him and passages in the gospels.

In 1460, a manuscript found in Macedonia and wrongly attributed to Hermes Trismegistus was brought to Cosimo de Medici in Florence. The translation of this work in 1463, by the priest and philosopher Marsilio Ficino, was followed by the translation of Platonic works that revealed a fascinating conception of the Cosmos. This philosophy held that the Universe converged on the Divine Unity, ordered according to various degrees of perfection and represented by the concentric circles of the planetary and celestial spheres, while man himself possessed a divine part - the soul - that during his earthly existence could lead him to contemplation of the Supreme Good through the practice of virtue and through the mediation of the various angelical beings.

Another important aspect of this philosophy was the idea that the Universe was reflected in all things. Man was conceived as a little world, a Microcosmos which in structure and content was identical to the Macrocosmos. Beginning with Ficino, Renaissance philosophers devised elaborate systems of correspondence between the stars of the firmament and the various parts of the human body. One consequence of this was the revaluation of magic, astrology and alchemy - the prime example of a Hermetic art. These sciences were thought capable of enabling man to understand the secret links which held the universe together and influenced human behaviour.

Thus the ancient planetary divinities - Saturn, Jupiter, Mars, Venus, Mercury, the Sun and the Moon - reassumed their role as powerful and feared spirits who could be invoked and questioned for knowledge of the fates of human beings. Indeed, human beings, through the creation of amulets, the performance of special rites, and the carrying out of specific operations, would be able to defend themselves from the power of the stars - which was even hidden in stone and metals - and by capturing that power employ it for their own spiritual elevation.

This philosophy inspired such authors as the poet Ludovico Lazzarelli (1450-1500), whose *De Gentilium imaginibus deorum* was illustrated with figures from the so-called Mantegna Tarot, and the anonymous author of the Sola-Busca Tarot (c. 1490) with its references to alchemy.

During the same period, several of the tarot images, such as the Moon and the Sun, were modified on the basis of the iconological treatises of the time, and while the image of the Tower was enriched with biblical contents (the destruction of the house of Job), others were modified to conform with the Hermetic iconography. The astral origin of the soul, in fact, is represented in the Star card, and the Anima Mundi, which Ficino believed to represent the mediating influence between man and God, appears in the World card.

THE DIVINE HERMES

This section underlines the iconographical relationship between the Renaissance tarots and the Hermes taught (Platonist and Neoplatonist taught). Here are displayed ancient prints, illustrated printed books and manuscripts.

Hermetical - Neoplatonist Iconography

P r i n t s

Hans Burgmair (Augsburg 1473 - 1531)

The young prince learning magic

Xylography

Anonymous (16th C.)

Adorazione di Sole e Luna

(Adoring the Sun and the Moon)

Xylography

Harmensz Van Rijn Rembrandt (Leida 1606 - Amsterdam 1669)

Doctor Faust

Etching (Copy of 19th C)

Anonymous (17th C.)

The cultivation of the Knowledge - Hermetic allegory

Etching

John Kip (Amsterdam 1653 - London 1722)

The Ark send back

Etching

John Kip (Amsterdam 1653 - London 1722)

Uzza struck by God

Etching

Bernard Picard (Paris 1673 - Amsterdam 1734)

Les Danaïdes

(The Danaïdes)

Burin

Gaetano Gherardo Zompini (Nervosa 1700 - Venice 1778)

Anton Maria Zanetti (Venice 1697 - 1767)

Chirone insegna l'alchimia ad Achille

(Chiron teaches alchemy to Achilles)

Etching and drypoint

François Joseph Foulquier (Toulouse 1744 - Martinica 1789)

Evocation of dead people

Etching

Anonymous (French school 18th C.)

Magic rite

Etching

Joseph Friedrich Rein (Augsburg 1720 - 1795)

Tacentem ne iudica

(He does not judge the silents)

Etching

Victor André Texier (La Rochelle 1777 - Paris 1864)

The alchemist meditating

Etching

William French (England 1815 - 1898)

The chemist

Steel

Joseph Claiton Bentley (Bradford 1809 - London 1851)

The alchemist

Steel

Illustrated Books

Alisandro Piccolomini

Della Sfera del mondo

(About the world Sphere)

Venice, 1553

R. P. Luigi Contarino Crocifero

Il vago e dilettevole Giardino ove si leggono...I fatti e la morte de Profeti...Il nome e l'opere delle dieci Sibille...

(The vague and amusing garden where one reads... the facts and the death of the Prophets.. the name and the work of the ten Sibyls)

Venice, 1619

La Barre De Beaumarchais

Le Temple des Muses

(The Temple of the Muses)

Amsterdam, 1742

Francesco Scipione Maffei

Arte magica dileguata

(Dissipated magical art)

Verona, 1750

Petro Josepho Cantelio

De romana repubblica

(About the Roman Republic)

Venice, 1768

Antoine Court de Gebelin

Monde primitif (Vol. I)

(The Primitive World)

Paris, 1773

Antoine Court de Gebelin

Monde primitif (Vol. II)

(The Primitive World)

Paris, 1774

Manuscripts

Friar Everardo da Udine (Italy 17th C.)

Libro esorcismo o Scongiuri con li quali si dimanda dei Tesori nascosti, o altre sume ad uno spirito chiamato Fanfarello

(Book of Exorcism and Incantations with which one may ask of hidden treasures, or others to a spirit called Fanfarello, who is above the hidden treasures)

Manuscript

Reproductions

School of Giulio Romano (Italy 16th. C.)

Naiad figure

Fresco,

Mantua, Te Palace, Psyche Room.

In the first decade of the 15th century, in one of the following cities - Milan, Bologna, or Ferrara - this card game was conceived and, from the 16th century, it quickly spread throughout Europe. The Tarot was originally used in games with rules near to those of the chess and for this ingenious character, the "Ludus Triumphorum" was expressly omitted in the ordinances against gambling [d'azzardo] games promulgated during the 15th century.

Besides, thanks to numerous Renaissance documents, it is known that in aristocratic courts the game of tarot was at the centre of sophisticated entertainments, for example the invention of courtly sonnets and answering questions of various kinds concerning cards taken from the pack. Another common practice which lasted until 19th century, was that of associating the tarot figures to famous people, composing sonnets or simple mottoes on them which might be praising, comic, or decidedly satirical in tone.

In the 18th century there was a rich production of tarots developed with fantastic scenes, inspired by the animal world, by history, by mythology, by the customs of the various people.

But since it was a gambling game [gioco d'azzardo, game of risk], with all the consequences that this involved, starting at the end of the the 15th century the Church intervened to repress it. Little more than a hundred years from their creation, the Christian meaning of the Mystical Staircase, on which their order was structured, had been already forgotten.

As early as the end of the 15th century an anonymous friar preacher denounced the Tarot as the work of devils, and supported his claim by arguing that in order to draw men into vice the inventor of the game had deliberately employed solemn figures such as the Pope, the Emperor, the Christian virtues, and even God.

The good monk writes besides that "If the player thought about the meaning of the cards, he would run away. In fact in the cards there is a fourfold difference. Here in fact is the money flowing from players' hands. And this means the instability of the money in the game, because you must consider, when you enter in the game, to whom in adversity the money of those who lose will go. The Cups are also there, to show what poverty will come, because the poor player lacking food will use a cup for drinking. The Staves are also there. The wood is dry to suggest the drought of divine grace in the player. There are also the Swords that mean the brevity of the life of the player, since he will be killed by it etc. In fact no kind of sinner is as desperate as that of a gambler.

When he loses and cannot have the desired point, card, or triumph, he strikes the cross on the money, cursing God or the saints, and he throws away the dice with anger, telling himself, *'Would that I had my hand cut off'* etc. He becomes very easily angry at his adversary, who derides him and continually insults him, and they beat each other, etc. The anonymous preacher then ends with the canonical sentence "Player, open your eyes or you'll get a bad end".

Despite the sentence of the Church the tarots kept on spreading, so much that beginning in the 18th century, tarot packs were imported into Italy from France and in particular from Marseilles; their design was imitated by producers in Lombardy and Piedmont to renovate their own production.

Then, under the pressure of more modern games, the game of tarot gradually disappeared, so that today it is played only in a few places in Sicily, Emilia, Lombardy, Piedmont and southeastern France. But in the meantime the tarot images had been become objects of manipulation and esoteric interpretations which led them to be considered as "magical icons".

THE GAME OF TAROT 18th - 20th CENTURIES

This section is illustrated by ancient cards coming from different Italian regions and European Nations, ancient illustrated books and manuscripts about the game and its rules, etchings with card players, posters and edicts from kings or governments, very rare and precious boxes to hold cards and counters.

C a r d s

The list here is only illustrative and synthetic and not final. In fact, for every Italian region our Cultural Association has a wide number of specimen of tarots. Here, being the exhibition targeted to the symbolic universe and the allegorical iconography of the Tarot, it does not include the exhibition of identical packs coming from different printers, being the iconography very similar. The presence of German Tarots, as well as of Austrian and French Tarots with landscape and animal sceneries, is purely explanatory of a trend, as is the exhibition of posters and edicts from kings or governments and of card boxes.

Tarots from Bologna

Al Leone Tarocchino

Bologna, beginning of 18th C.

Wood-cuts painted with stencils

Al Soldato Tarocchino

Bologna, c.1860
Wood-cuts painted with stencils

Grandi Tarocchino

Bologna, half of the 19th C.
Wood-cuts painted with stencils

Tuscan Minchiate

Etruria Minchiate

Florence, 1725
Etchings painted with stencils

Al Mondo Minchiate

Bologna, 18th C.
Woodcuts painted with stencils

Neoclassical Minchiate

Florence, 1820
Woodcuts painted with stencils

Lombard Tarots

Al Soldato Tarot

Milan, 1780
Woodcuts painted with stencils

Neoclassical “F. Gumpfenberg” Tarot

Milan, 1810
Woodcuts painted with stencils

Della Rocca Tarot

Milan, 1823 -1840
Woodcuts painted with stencils

Corona Ferrea Tarot

Milan, c.1840
Etchings painted with stencils

Gumppenberg Tarot

Milan, 1850

Woodcuts painted with stencils

Dotti Tarot

Milan, 1850

Woodcuts painted with stencils

Dotti Tarot

Milan, 1860

Woodcuts painted with stencils

Il gioco dei Tarocchi

(The Game of the Tarot)

Pictures included in Sonzogno Almanac, Milan, 1886

Ligurian and Piedmontese Tarots

Lando Tarot

Turin, 18th C.

Woodcuts painted with stencils

Vergnano Tarot

Turin, 18th C.

Woodcuts painted with stencils

Marengo Tarot

Turin, 18th C.

Woodcuts painted with stencils

G.B. Guala in Ghemme Tarot

Turin, 1850

Woodcuts painted with stencils

Viarengo Tarot

Turin, second half of 19th C.

Woodcuts painted with stencils

Sicilian Tarots

Fortuna Tarot

Palermo, c. 1840

Woodcuts painted with stencils

Concetta Campione Tarot

Catania, 1940

Offset in colour

French Tarots

N. Conver Marseille Tarot

Marseille, 1760

Hand-painted woodcut

All'Aquila French Tarot

Bologna, end XVII century

Hand-painted woodcut

B. Suzanne Marseille Tarot

Marseille, 1820

Hand-painted woodcut

Gassmann Marseille Tarot

Geneva, 1863

Woodcuts painted with stencils

Renault Besançon Tarot

Besançon, 1830

Hand-painted woodcut

Double shaped tarot with Chinese decoration

Paris, end XIX century

Litography

Nouveau Tarot

Paris, 1900 (Grimaud)

Chromolithographs

German and Austrians Tarots with fantasy scenes

Allegorical Tarot

Tarot by Joseph Estel, Wien, 1815
Hand-painted woodcuts

Joseph Glanz Military Tarot

Wien, c. 1854
Hand-painted etchings

Industrie und Glück Tarot

Wien, 1870 (Piatnik)
Hand-painted etchings

Industrie und Gluk Tarot

Wien - Trieste, c. 1870
Hand-painted etchings

J. Glanz Kaffeehaus Industrie und Gluk Tarot

Wien, c. 1890
Hand-painted etchings

J. Glanz with sport scenes Tarot

Wien, 1890
Hand-painted etching

F. Piatnik & S. Cities sightseeing

Wien, c. 1900
Lithography

Industrie und Gluk Cego Tarot

Wien, c. 1900
Chromolithographs

F. Piatnik & S. Habsburger Tarot

Wien, c. 1920
Chromolithographs

Industrie und Glück Tarot

Wien, 1900 (Piatnik)
Chromolithographs

Animal scenes Tarot

Tarot by A.B. Gobl, Munich, end of 18th C.
Hand-painted etchings

Dondorf Tarot

Frankfurt, 1906
Chromolithographs

Hunting scenes Tarot

Trieste, early 19th C.
Woodcuts painted with stencils

Jugendstil - Tarock (Ditha Moser)

Wien, 1982
Offset (Piatnik)

B o o k s

.Sieur de la Marinière (Jean Pinson de la Martinière)

La Maison Academique

(The academic House)

Lyon, 1674

Paolo Alessandro Maffei

Gemme antiche figurate (vol. I)

(Old figured gems)

Rome, 1707

Anonymous

Istruzione per i novelli confessori

(Instructions for the new confessors)

Lucca, 1725

Carlo Pisarri

**Istruzioni necessarie per chi volesse imparare il giuoco dilettevole delli
Tarocchini di Bologna**

(Necessary instructions for who wants to learn the amusing game of the
Tarocchini of Bologna)

Bologna, 1754

Antonio Malatesti

La Sfinge, enigmi sulle Minchiate

(The sphynx, enigms about the Minchiate)

No place, no date (Florence ?, late 17th C.)

Miche L'Angelo Barbiellini

Trattato de' giochi e de' divertimenti permessi o proibiti ai cristiani

(Treaty about the games allowed and prohibited to the christians)

No place, 1768

Diderot - D'Alembert

Pamphlet about the manufacture of cards, from the "Encyclopedie"

Paris, 1770

Anonymous

Academie Universelle des Jeux

(Universal Game Academy)

Lyon, 1805

Camillo Cavedani

Lettera di un dilettante della partita a Tarocchi ad un amico desideroso d'apprendere un metodo facile per conteggiare con la massima sollecitudine

(Letter of an amateur of the Tarot game to a friend willing to learn immediately a simple counting method)

Bologna, 1812

Carlo O.

Regole inalterabili per tutti i giuochi di tarocco detti di commercio

(Unchangeable rules for all Tarot games called commercial)

Turin, 1830

Henry René d'Allemagne

Les cartes à jouer (Vol.s I - II - III - IV)

(The playing cards)

Paris, 1906

Manuscripts

Anonymous

Del modo di giocare il Tarocco, ossia alla Partita

(About the way of playing Tarot, or about the game)

Bologna, 1840

Anonymous

Il Giuoco de' Tarocchini sopra Michele Tekeli ribello

(The Game of Tarocchino above Michael Tekely rebel)

Bologna, 19th C.

P o s t e r s

Editto sul gioco delle carte

(Edict about playing cards)

Naples, King Ferdinand the Fourth, 1760

Manifesto camerale

(Room poster)

Turin, Royal printing-office, March 28, 1761

Edict of his majesty

Turin, Royal printing-office, December 18, 1763

Manifesto camerale

(Room poster)

Turin, Royal printing-office, December 29, 1774

Manifesto camerale

(Room Poster)

Turin, Royal printing-office, January 10, 1776

Manifesto camerale

(Room poster)

Turin, Royal printing-office, June 12, 1815

Editto Reale

(Regal edict)

Turin, Royal printing-office, May 16, 1815

Manifesto camerale

(Room poster)

Turin, Royal printing-office, November 17, 1820

Avviso sulle tasse delle carte

(Notice about the cards tax)

Turin, Royal printing-office, November 18, 1825

Avviso sul bollo delle carte

(Notice about the stamp of the playing cards)

Turin, Royal Printing - office, November 18, 1825

Avviso sul bollo delle carte

(Notice on the stamp of the paying cards)

Bologna, General Contractor of the Stamp on the playing cards authorized by the
Monsignor General Treasurer, November 18, 1825.

Patente sul bollo delle carte da gioco - Regno Lombardo Veneto

(Patent on the stamp of the playing cards - Lombard and Venetian Kingdom)

Our Residence in Wien (We, Ferdinand the First, with the Grace of God,
Austrian Emperor), January 27 th 1840.

Tools for the games

Card box

Inlaid wood, with several compartments
Italy, 18th C.

Game box

In lacquered wood, containing four boxes with bone counters - Love scenes on
top and bottom of the main box and on the internal boxes.
Venice, 18th C.

Game box

In lacquered wood, containing four boxes with bone counters - Chinoiserie
scenes on top and bottom of the main box and on the internal boxes.
Venice, 18th C.

Game box

In lacquered wood, containing four boxes with pearl-counters - Seafaring
scenes on top and bottom of the main box and on the internal boxes.
Venice, 18th C.

Game box

In lacquered wood, containing four boxes with bone counters - Mythological
scenes on top and bottom of the main box and on the internal boxes.
Venice, 18th C.

Game box

Made of red lacquered wood, with flower patterns, it contains four rectangular smaller boxes to hold the counters. Each cover of the smaller boxes holds a turning disc made of bone to count the scores. Chips made of bone.
Venice, 18th C.

Card and counter box

In lacquered wood, containing four boxes with landscapes painted on the lids, counters of various shapes in coloured bone.
Vienna, early 19th C.

Game box

In lacquered wood, containing four boxes with bone counters - Neo-classic rose-pot on top and bottom of the main box and on the internal boxes. Chips made of bone.
England, early 19th C.

Card and counter box

In wood finished with silver, containing four boxes with the figures of four kings painted by hand on the lids, counters of various shapes in precious stones.
France, early 20th C.

Art Dec card box

Walnut, corners in thuya, feet in silver, back in ebony with ivory inserts.
Italy ?, around 1930

P r i n t s

Anonymous (France 17th C.)

The cardsharp

Etching

Frederick de Widt (Amsterdam 1610 - 1698)

Brawl between card-gamblers

Etching

Cornelis Pietersz Bega (Haarlem 1620 - 1664)

The young inn-keeper caressed

Etching

Nikolaus Van I Hoy (Antwerp 1631 - Wien 1679)

Noblemen playing

Etching

Giuseppe Maria Mitelli (Bologna 1634 - 1718)

Conversazione considerabile

(Considerable conversation)

Etching

Giuseppe Maria Mitelli (Bologna 1634 - 1718)

Chi gioca per soldi perde per necessità

(He who plays for need loses by necessity)

Etching

Anton Joseph von Prenner (Wallerstein 1698 - Wien 1761)

Brawl between card-gamblers

Etching

D.C. C. Fleischmann (active in Nurnberg 1690)

The empty jug

Etching

Johann Jacob Haid (Kleineslingen 1704 - Augsburg 1767)

Das Lombre Spiel

(The play of the Man)

Etching

Pieter Tanjé (Bolswart 1706 - Amsterdam 1761)

The cardsharp

Etching

Jean Heudelot (Montpellier 1730 - ?)

The interrupted game

Etching

Pierre Chenu (Paris 1730 - c. 1780)

Les amusements des matelots

(The amusements of the sailors)

Etching

Jean Dambrun (Paris 1741 - 1808)

Le partie de Whist

Coloured engraving

Heinrich Guttemberg (Wöhrd 1743 - Nurnberg 1818)

Card players

Etching

Carl Daniel Voigt (Brunswick 1747 - Kiel 1813)

The cheating gamblers

Aquatint

Lambert Antoine Claessens (Anverse 1764 - Paris 1834)

Card players in a tavern

Etching

Anonymous (18th C)

L'Apotecaire charitable

(The benevolent chemist)

Etching

Anonymous (18th C)

The cardsharp

Etching

Anonymous (France beginning of the 19th C.)

Napoleon Officers and gentlemen playing cards

Drypoint

Richard Hatfield (London 1809 - 1867)

The reduced gentleman's daughter

Steel

Claude Thielley (Rully 1811 - 1891)

Paris Salon

Colour Lythography

Anonymous (19th C.)

Knights of our Lady

Lythography and coloured chalk

Albert Henry Payne (London 1812 - Leipzig 1902)

Der Trumpeter

(The trumpeter)

Etching

Edward. Smith (London active 1823 - 1851)

The queen of hearths

Etching

Lithography in colour

Anonymous (19th C.)

Merry friars

Lithography coloured in chalks

Albert Henry Payne (London 1812 - Leipzig 1902)

Childrens playing cards

Etching

Berard (France, 19th C.)

Une soirée d'étudiants

(An evening of students)

Litography

Other work

Anonymous (France 17th C.)

Brawl between card-gamblers

Arras

The birth of the tarot as a magical tool came at the height of the Enlightenment, towards the end of the 18th century, with the then famous French archaeologist and freemason Antoine Court de Gebelin: “If we were to announce that, in our days, there survives a Work which contains the purest doctrines of the Egyptians, and which has escaped the flames of their libraries... who would not be impatient to consult such a precious and extraordinary Book... This Book exists and its pages are the figures of the Tarot”.

In order to justify his assertions, Court de Gebelin explains that the word tarot derives from the Egyptian Ta-Rosh, meaning the “Science of Mercury” (in Greek Hermes; in Egyptian Thoth). Then, aided by an unknown collaborator, he listed the numerous magical properties of the Book which he had just discovered.

These theories were taken up by Etteilla, whose real name was Jean-François Alliette: “The Tarot is an ancient Egyptian book, whose pages contain the secret of a universal medicine, the creation of the world, and the future of the human race. It was conceived in the year 2170 BC, during a conference of 17 magicians presided over by Hermes Trismegistus. It was then engraved on gold sheets which were placed around the central fire of the Temple of Memphis. Then, after various vicissitudes, it was reproduced by common medieval engravers in such imprecise fashion that the meaning was completely distorted”.

Thus Etteilla restored to the tarots what he believed to have been their original form: he refashioned the iconography and called it the *Book of Thot*. The legacy of Neoplatonism and Renaissance Hermeticism is evident in Etteilla’s re-elaborations. Indeed, he reproduced the stages of Creation in the first eight triumphs, emphasized the role of Virtue leading men’s souls towards God in the next four, and in the last ten triumphs represented the negative conditioning to which human beings are subjected. The fifty-six numeral cards were interpreted as the divinatory sentences written for mortals.

The fashion for cartomancy took off as a result of these revelations. It was not many years later that the mystical element of the tarots received revaluation at the hands of Eliphas Levi. He denounced Etteilla’s mistakes and asserted that the 22 triumphs corresponded to the 22 letters of the Hebrew alphabet.

He also explained the relationship to magic, Masonic symbolism and above all to the 22 paths of the “Cabbalistic Tree of Life” - which in turn reflected the identical structure of man and the universe. By following the “22 Channels of Supreme Knowledge”, man’s soul could achieve contemplation of the Divine Light.

Eliphas Levi's theories were taken up by numerous occult brotherhoods, and each one devised a new tarot pack which followed its own philosophical concepts. For some, initiates were to work towards the creation of a great "Humanitarian Temple" whose aim was the creation of the Kingdom of the Holy Spirit which would be based on an esoteric form common to all cults; for others, the Tarots represented the stages in an individual path towards mystical elevation or psychic exaltation which derived from magical powers.

THE BOOK OF THOT

or the Esoteric Interpretation of the Tarots

This section tells the birth of the Tarots as a magical instrument, that took place at the end of the 18th C. in France, while the Enlightenment reigned supreme. Here we show cards, etchings, illustrated books, manuscripts, majolica pieces and other Art objects.

The Egyptian Tarot and the Etteilla Tradition

B o o k s

Antoine Court de Gébelin (Vol. VIII)

Le Monde Primitif

(The primitive world)

Paris, 1781

Etteilla

Collection of 5 essays including:

Etteilla ou la seule manière de tirer les cartes

(Etteilla or the only way to read cards)

Amsterdam, 1773

Le petit Etteilla

(The small Etteilla)

18th C.

Le Zodiaque mystérieux

(The mysterious Zodiac)

Amsterdam, 1772

Extrait d'une réponse à une lettre anonyme

(Abstract of an answer to an anonymous letter)

18th C.

Mention manuscrite suivante de la main d'Etteilla

(Manuscript mention from Etteilla hand)

18th C.

Etteilla

Manière de se recréer avec le jeu de cartes nommées tarots (Vol. I)

(A Way to entertain oneself with the pack of cards called Tarots)

Pour servir de premier Cahier à cet Ouvrage.

Amsterdam, 1783

Etteilla

Manière de se recréer avec le jeu de cartes nommées tarots (Vol. II)

(A Way to entertain oneself with the pack of cards called Tarots)

Pour servir de second Cahier à cet Ouvrage.

Amsterdam, 1785

Etteilla

Manière de se recréer avec le jeu de cartes nommées tarots (Vol. IV)

(A Way to entertain oneself with the pack of cards called Tarots)

Pour servir de quatrieme Cahier à cet Ouvrage.

Amsterdam, 1785

Etteilla

Philosophie des hautes sciences

(Philosophy of the high sciences)

Amsterdam, 1785

Etteilla Etteilla

Leçons théoriques et pratiques du livre de Thoth

(Theoretical and practical lessons from the book of Thoth)

Amsterdam, 1787

J.B Millet St.Pierre

Recherches sur la dernier sorcier et la dernière école de magie

(Researches about the last magician and the last magics school)

Havre, 1859

C a r d s

Tarot "Egyptien" - Grand Etteilla I

Hand-painted etchings

Paris, early 19th C.

Tarot "Egyptien" - Grand Etteilla II

Woodcut in colour

Paris, 1850

Le Petit Oracles des Dames

(The small Oracle of the Ladies)

Hand-painted etchings

Paris, early 19th C.

Tarot "Jeu de la Princesse"

(Princesse Game)

Hand-painted etchings

Paris, 1888

Tarot "Egyptien" - Grand'Etteilla III

Chromolithographs

Paris, c.1880

Manuscript

Madame Etteilla

**Manuscript letter from Madame Etteilla to Monsieur De La Salette,
Artillery Captain in Grenoble**

Paris, c. from 1785 to 1790

T H E O C C U L T I S T M O V E M E N T

Books

Elifas Levi

Dogme et Rituèl de la Haute Magie

(Dogma and Ritual of High Magic)

Paris, 1856

Paul Christian

L'Homme Rouge des Tuileries

(The red man of the Tuileries)

Paris, 1863

Paul Christian

Histoire de la Magie et du Monde Surnaturel

(History of magics and
supernatural world)

Paris, 1870

Ely Star

Les Mystères de l'Horoscope

(The horoscope mystery)

Paris, 1888

Stanislas de Guaita

Essais des Sciences Maudites :

(Essays of the Damned Sciences)

Le Serpent de la Genèse: Livre I - Le Temple de Satan

(The Genesis Snake: Book I - Satan's Temple)

Paris, 1891

Le Serpent de la Genèse: Livre II - La Clef de la Magie Noire

(The Genesis Snake: Book II - The Black Magic Key)

Paris, 1897

Le Serpent de la Genèse: Livre III - Le Problème du Mal

(The Genesis Snake: Book III - The Problem of the Evil)

Paris, 1949

René Falconnier

Les XXII Lames Hermetiques du Tarot Divinatoire

(The 22 hermetical cards of the divinatory tarot)

Paris, 1896

Papus (pseudonymous of Gérard Encausse)

Le Tarot des Bohémiens

(The gipsy Tarots)

Paris, 1889

Pierre Piobb

Formulaire de Haute Magie

(High Magics forms)

Paris, 1907

Papus (pseudonymous of Gérard Encausse)

Le Tarot Divinatoire

(The divinatory Tarot)

Paris, 1909

Eudes Picard

Manuel Synthétique et pratique du tarot

(Synthetical and practical manual of the Tarots)

Paris, 1909

Arthur Edward Waite

The pictorial key to the Tarot

London, 1911

Elie Alta

Le Tarot Egyptien

(The Egyptian Tarot)

Vichy, 1922

Oswald Wirth

Le Tarot des Imagiers du Moyen Age

(The Tarots of the Middle Ages Illustrators)

Paris, 1927 (a copy which belonged to André Breton, with the author's signature and figures drawn by Wirth himself)

George Muchery

Le Tarot Astrologique

(Astrological Tarot)

Paris, 1927

George Muchery

La synthèse du tarot

(The synthesis of the Tarots)

Paris, 1927

Various Authors

Le Voile d'Isis

(Isis Veil)

Paris, 1928

Paul Marteau

Le Tarot de Marseille

Paris, 1949

C a r d s

René Falconnier - Maurice O. Wegener

Les XXII Lames Hermétiques du Tarot Divinatoire

(The 22 hermetical cards of the divinatory tarot)

Wood-cuts from the work of the same title

Paris, 1896

Papus - Gabriel Goulinat

Le Tarot Divinatoire

(The divinatory tarot)

Woodcuts from the work of the same title

Paris, 1909

Pamela Colman Smith

Rider Waite Tarot

Chromolithographs

London, 1910

Anonymous

Spanish Esoteric Tarot

Lithographs in colour

Spain, 20th C.

George Muchery

Le Tarot Astrologique

Chromolithographs in colour

Paris, 1927

Oswald Wirth

Le Tarot des Imagiers du Moyen Age

Impressions in colour

Paris, 1927

Modiano

Luxury cartomancy

Offset in colour

Trieste, 1942

Aleister Crowley - Frieda Harris

Thoth Tarot

Colour prints

New York, 1970

Esoteric Iconography

P r i n t s

Michael Wohlgemut (Nurnberg 1434 - 1519)

The conversion of St Paul the Apostle

Woodcut

Michael Wohlgemut (Nurnberg 1434 - 1519)

The martyrdom of St. Peter

Woodcut

Anonymous (16th C.)

The Virgin Mary with the Holy Child

Etching

Anonymous (France 16th C.)

The virtue of Faith

Woodcut

Anonymous (16th C.)

Isis - Fortune

Etching

Johan Baptist Homann (Kamlog 1663 - Nurnberg 1724)

Solar system and planetarium

Hand-painted etching

Francisco Rosello (active in Palma de Mallorca 1671 - 1700)

Isis and her symbols

Woodcut

Jacob Frey (Hochdorf 1681 - Rome 1752)

Hercules at the crossroads between vice and virtue

Engraving

Georg-Daniel Heümann (Nurberg 1691 -1759)

Iside multimammia

(Multiform Isis)

Etching

Johann Georg Pintz (Augsbourg 1697 - 1772)

Scenographia Atrii Sacerdotum

(Scenography of the Atrium of the Priests)

Etching, 1734

William Hogarth (London 1697 - 1764)

Hudibras beats Sidrophel and his man Whacum

Etching

Hubert François Bourguignon detto Gravelot (Paris 1699 - 1773)

Secret

Etching

Robert Strange (Orkneys 1721 - London 1792)

Hercules at the crossroads between vice and virtue

Etching, 18th C.

Bernard (France 18th C.)

Antiquités Babyloniennes et Egyptiennes

(Babylonian and Egyptians antiquities)

Etching

Illustrated books

Abbé Perau

L'Ordre des Franc-Maçon trahi et le secret de Mopses dévoilé

(The order of the French Masons betrayed and the secret of Mopses revealed)

Amsterdam, 1745

Diderot - D'Alembert

Pamphlet about the ancient alphabets, from the "Encyclopedie"

Paris, 1770

Leo Taxil

I misteri della Framassoneria

(The Freemasonry misteries)

Genoa, 1888

Other works

Mario Ortolani (the master of Franco Gentilini)

The sacred colours

Majolica plate, Faenza, 1915 (50 cm in diameter)

Anonymous

Masonic Sash, The Scottish Ancient and Accepted Rite

(5th Degree, Perfected Master)

England, 19th C. Anonymous

Anonymous

Masonic Apron

Italy, 19th C.

Ross G. R. Caldwell writes «Writing from the Spanish court around the year 1450, Fernando de la Torre described how, with a special form of the common *naïpes* that he had designed, players could “tell fortunes with them to know who each one loves most and who is most desired and by many other and diverse ways” (*puédense echar suertes en ellos á quién más ama cada uno, e á quién quiere más et por otras muchas et diversas maneras*). *Echar suertes* means “to cast lots”, and is the common Spanish term for “telling fortunes”; this is the earliest time in history the term is used in connection with playing cards».

«There are no clear accounts of how fortune-telling with cards was done until about a century and a half later, but in the meantime cards were sometimes listed with dice and other methods as kinds of “sortilege”, a term sometimes meaning “witchcraft” in general, but specifically meaning “divination”. In 1506, an Italian, Giovanni Francesco Pico della Mirandola, in a chapter against divination, included “images depicted in a card game” as being among the different kinds of *sortilege*. Later, in 1554, the Spanish priest Martin de Azpilcueta listed cards (*cartas*) as one of the means of divination, all of them sinful. In his 1632 encyclopedic miscellany *Para todos exemplos morales, humanos, y divinos*, Juan Perez de Montalvàn (sometimes spelled *Montalbàn*), like Mirandola and Azpilicueta, lists *naïpes* as one of the methods of *sortilege*, or fortune-telling: “*Sortilege, which is done with dice, playing cards, and lots*”» .

The use of cards for magic was a practice so widespread in the 16th and 17th centuries that the inquisitional courts intervened more frequently in order to condemn it. In Venice in 1586 the inquisition took measures after the use of tarot cards in a ritual developed on an altar and likewise in Toledo in 1615. An indirect relationship between cards and divination is found in some Italian and German fortune-telling books in which playing cards exclusively served as an instrument for obtaining scores and combinations of numbers and figures, the cards' symbolic and cartomantic value remaining completely extraneous. The work *Le Ingegnose Sorti* by Marcolino of Forlì, appearing in Venice in 1540, is an example.

From different documentation written at that time, we know that cartomancy was widespread. Merlin Cocai (pseudonym of Teofilo Folengo) in his work, the *Chaos del Tri per uno* of 1527, writes in literary form a sort of divinatory reading with tarot similar to the one currently used, while from Spain of 1538 (as tarot historian Ross G. R. Caldwell has underlined) comes to us a document compiled by a certain Pedro Ciruelo in which he, near dice and following pages, inserts the reading of cards (in this case done with *naïpes*, which is to say numeral and court cards) as an instrument of divination (A divina por las suertes).

We know that in 17th century Spain the use of cartomancy was very widespread, but it is in 18th century Bologna that the first document known appears, in which is found a list of cards with corresponding divinatory meanings. However it was only beginning in the 19th century that the number of fortune-tellers increased so dramatically - thanks to the astonishing revelations of Court de Gebelin, Etteilla and the occultist brotherhoods. It is generally accepted that between the end of the 18th century and the beginning of the 19th century the times were propitious for prophets and fortune-tellers, both in France and elsewhere, as the result of political uncertainty and economic crisis.

One of the most celebrated fortune-tellers of the time was Mademoiselle Le Normand, who built up a considerable fortune by paying careful attention to her public image. In her books she affirms that she became the confidant of Empress Josephine and did readings for Marat, Danton, Robespierre, Madame de Stael, and Talleyrand. The "Sibylle des Salons", as she was known, was imitated by scores of fortune-tellers who sought to make a living from their art by declaring themselves to be disciples or heirs of the illustrious sibyl. Others created new cartomancy packs based on the Egyptian Tarot of Etteilla or ordinary French playing-cards.

By around 1850, divination with tarot and other kinds of playing cards had become an extremely popular divinatory technique throughout Europe, and in the same period an increased interest in esoteric philosophies provided fresh impetus for the magical arts in general and cartomancy in particular.

Over the course of the XIXth century were printed, especially in France, Italy and Germany, at least hundred original divination packs; in the majority of cases, they didn't have anything to do with the tarot, but rather with books of dream interpretation or with the so-called "Cabala del Lotto" (System for foretelling lottery numbers).

It might be said that this fashion has never declined, except in times of war. Today, sociologists investigate the causes of what they perceive as a return to the irrationality of the past, while it would be more pertinent to read this apparent "irrationality" as an expression of the constant desire in Western history for "higher" certainties.

Moreover, there is an important artistic element to be taken into consideration. Highly skilled painters and graphic artists have devoted their attention to designing packs for divination: their work is not only witness to their personal creativity, but also to the collective sensibility and taste of the period in which they lived.

TAROT AND CARTOMANCY

The following books and prints regard the divinatory arts and introduce, by means of explanatory panels, the art of Cartomancy.

The Divinatory Arts in the History

Illustrated Books

Gioacchino da Fiore

Vaticini, ovvero Profetie dell'Abate Gioacchino & di Anselmo Vescovo di Marsico

(Vaticination or prophecy of Abbot Gioacchino and Anselmo Bishop of Marsico)

Venice, 1590

Giovanni Opsopeo

Sibyllina Oracula

(Sibyl's oracle)

Paris, 1599

Lorenzo Pignoria

**Annotationi di Lorenzo Pignoria al libro delle Imagini del Cartari;
Seconda parte delle Imagini de gli dei indiani.**

(Lawrence Pignoria's Note to the book of the Cartari's Images. Second part of the Indian Gods Images)

Padua, 1608

Sigismondo Fanti

Triumpho di Fortuna

(Fortune Triumph)

Venice, 1526 (facsimile 1968)

Giovan Battista Dalla Porta

Della fisonomia dell'huomo

(About the men physiognomy)

Padua, 1623

Jean Belot

De Chyromanzia

(About Chiromancy)

Lyon, 1654

Jean d'Indagine

La Chiromancie et phisionomie

(About Chiromancy and Physiognomy)

Paris, 1662

Jean Taisnier

La science curieuse ou trait de la Chyromancie

(The curious science or the Chiromancy)

Paris, 1667

Ferdinand Caroli Winhart

Medicus Officiosus

(Doctor operating)

Venice, 1724

Antoine Court de Gebelin

Monde primitif (Vol. VII)

(Primitive world)

Paris, 1778

Pietro G.P. Casamia

Il Giro astronomico

(The astronimic path)

Faience, 1787

Raphael

The prophetic messenger for 1827

London, 1826

Mad.me Lemarchand

Le Grand Oracle des dames et des Demoiselles

(The high oracle for ladies and girls)

Paris, 1880

Teynier

La bonne aventure dans la main

(The fortune in the hand)

Paris, no date.

Albert d' Angers

La double clef des songes

(The double key of the dreams)

Paris, no date.

Anonymous

Oracolo nuovissimo ossia Libro dei Destini dell'Imperatore Napoleone I

(New oracle or Destiny book of the Emperor Napoleon the First)

Milan, 1932

P r i n t s

Michael Wohlgemut (Nurnberg 1434 -1549)

Joseph explains the dream of the pharaon Mephres

Woodcut in colour

Anonymous (16th C.)

The Prophet Daniel unveils the dream to King Nabuchodonosor

Burin

Anonymous (16th C.)

Vates sibyllinae

Woodcut

Jean Messanger (Paris? - 1649)

The Prophets

5 etchings

Anonymous (16th C.)

The divinatory rod

Woodcut

Peter Paul Bouche (Antwerp 1646 - ?)

The Prophet Ezekiel

Woodcut

Peter Paul Bouchè (Anvers 1646 - ?)

Daniel in the Lyons den

Etching

George Daniel Heüman (Nurberg 1691 - 1759)

La pitonessa di Endor

(Endor fortune-teller)

Etching

William Hogarth (London 1697 - 1764)

Credulity, superstition and fanaticism

Engraving

Benoit Audran II (Paris 1700 - 1772)

Bohèmiene disant la bonne aventure

(Gipsy telling the fortune)

Etching

Gaetano Gherardo Zompini (Nervesa 1702 - Venice 1778)

The fortune-teller

Engraving

Simon Fokke (Amsterdam 1712 - 1784)

The false gipsy

Etching

Astor Loder (Frankfurt 1721 - 1760)

The country magician

Engraving

Giuseppe Canale (Rome 1725 - Dresde 1802)

Eritrean Sibyl

Etching

Pieter F. Martenasie (Antwerp 1729 - 1789)

Les divineresses

(The Soothsayers)

Colour lithograph

Louis Michel Halbou (France 1730 - Paris c. 1810)

Les Bohémiennes

(The gipsies)

Etching

Johann Winckler (Denmark 1734 - 1791)

David Teniers fait dire la bonne aventure à sa femme

(David Teniers asking his wife to tell the fortune)

Etching

Jean Michel Moreau (Paris 1741 - 1814)

The sibyl of Delphi

Engraving

Heirich Guttemberg (Wöhrd 1749 - Nurberg 1818)

Endor Soothsayer

Etching

Louis Leopold Boilly (La Bassée 1761 - Paris 1845)

La bonne aventure

(The fortune)

Lithograph in colour, 1824

William Warde (London 1766 -1826)

La Gitane qui dis la fortune

(The gipsy fortune-teller)

Etching

Bartolomeo Pinelli (Rome 1781 - 1835)

La zingara indovina

(The gipsy fortune-teller)

Etching

Halbert A. Payne (London 1812 - Leipzig 1902)

The fortune-teller

Steel

Charles W. Sharpe (Birmingham 1818 - 1899)

Cup -Tossing

(The reader of the coffee-grounds)

Etching

Adolphe Lalauze (Rive-de-Gier 1838 - 1906)

La diseuse de Bonne Aventure

(The fortuneteller)

Etching, 1874

Cattier (Paris 19th C.)

La plus belle dette

(The most beautiful duty)

Lithography

F. Semino (Italy 19th C.)

The astrologer Fovars foretells Maria de' Medici's fortune

Hand-painted lithograph

Manuscripts

Anonymous (Germany 1643)

Pronostico composto dallo Astrologo di Sassonia dedicato dallo stesso alla Santità di N. S. Papa Urbano ottavo..... all'Imperatore.

(Prediction composed by the Saxon Astrologer and dedicated by him to His Holiness the Pope Urban the Eight and..... to the Emperor.)

Anonymous (France 1765)

Catalogue des étoiles zodiacales pour le commencement de l'année 1765.

(Catalog of the zodiac stars for the beginning of the year 1765)

Cartomancy

Illustrated books

Marcolino da Forlì (Italy † 1559)

Le Ingegnosi Sorti

(The ingenious fates)

Venice, 1550

Albert d'Alby

L'oracle parfait

(Perfect oracle or new manner of reading the card)

Paris, 1802

Melchior Montmignon D'Odoucet (signed by the author)

Science des signes ou médecine de l'esprit connue sous le nom d'Art de Tirer les Cartes

(Science of signs or medicine of the spirit known under the name of the Art of reading Cards)

Paris, no date (1804)

Anonymous

Les songes espliquées et rapresentées par 74 figures gravées en taille douce

(Dreams explicated and represented by 74 figures. The means of knowing the future by a new manner of reading the cards)

Lille, 1809

Marie Anne Le Normand (signed by the author)

Souvenirs prophétiques d'une Sibylle

(Prophetical souvenir of a Sibyl)

Paris, 1809

Marie Anne Le Normand (signed by the author)

Les oracles sibyllins

(Sibyls' oracles)

Paris, 1817

Marie Anne Le Normand (signed by the author)

La Sibylle au congrès l'Aix la Chapelle

(The Sibyl at the congress in l'Aix la Chapelle)

Paris, 1819

Anonymous

Le Petit Etteilla, ou L'Art de tirer les cartes, d'après les plus célèbres cartomanciens

(The Small Etteilla, or the Art of reading the cards according to the most celebrated fortune-tellers)

Lille, no date (c 1820)

Marie Anne Le Normand (signed by the author)

Le petit homme rouge au château des Tuileries

(The small red man of the Tuileries castle)

Paris, 1831

Marie Anne Le Normand (signed by the author)
Arrêt Suprême des dieux de l'Olympe
(Supreme sentence of the Olympus gods)
Paris, 1833

Julia Orsini
La grande Etteilla, ou l'art des tirer les cartes et de dire la bonne aventure
(The high Etteilla, or the art of reading cards and telling the fortune)
Paris, no date (c. 1840)

Johannes Trismègiste
L'art de tirer les cartes
(The art of reading cards)
Paris, 1849

Henri Delaage
Le monde prophétique ou moyen de connaître l'avenir
(The prophetic world or the way of knowing the future)
Paris, 1853

Paul Boiteau d'Ambly
Les cartes à jouer et la cartomancie
(Playing cards and cartomancy)
Paris, 1854

Mlle Lemarchand
Les récréations de la Cartomancie
(Recreating with Cartomancy)
Paris, 1856

Anonymous
La cartomancie complète
(Complete Cartomancy)
Paris, no date (c. 1858)

Halbert D'Angers
La cartomancie ancienne et nouvelle
(Ancient and new cartomancy)
Paris, no date (1858)

Alfred De Caston

Les vendeurs de Bonne Aventure

(The Fortune sellers)

Paris, 1866

Antonio Magus

L'art de tirer les cartes

(The art of reading cards)

Paris, no date (1874)

Esmael

Manuel de Cartomancie

(Cartomancy manual)

Paris, 1875

Jules de Granprê

L'art de predire l'avenir

(The art of telling the future)

Paris, no date (c. 1880)

Astaroth

L'avenir dévoilé par les cartes

(The future discovered by the cards)

Paris, no date (1880)

Anonymus

Almanach de la Bonne Aventure contenant l'art de tirer les cartes avec les cartes ordinaires et les Tarots

(Fortune almanac explaining the art of reading cards with the normal playing cards and with the Tarot cards)

Paris, no date (1880)

V. Gross

La Cartomanzia, ovvero la vera arte di tirar le carte

(Cartomancy, or the true art of reading cards)

Milan, 1884

Dott. Brunn

Cartomanzia

(Cartomancy)

Trieste, 1884

Louise Amron

La véritable cartomancie

(True cartomancy)

Paris, no date (c.1885)

Anonymous

L'art de tirer les cartes, Oracle parfait

(The art of reading cards: the perfect oracle)

Paris? no date (c.1890)

Anonymous

Almanach ou l'Oracle des Dames et des Demoiselles

(Almanac, or the oracle for ladies and girls)

Paris, Delarue, no date (c. 1895)

Anonymous

Les sciences mystérieuses

(The mysterious scenes)

Paris, 1899

C.Thorpe

Card fortune telling

London, 1918

Halbert D'Angers

Le Quadruple Oracle des dames et des demoiselles

(The quadruple oracle for ladies and girls)

Paris, no date (c.1920)

Schémahni

Le Tarot Égyptien

(Egyptian Tarot)

Paris, no date

Anonymous

L'art de tirer les cartes

(The art of reading the cards)

Paris, 1922

Schémahni

La cartomancie scientifique expliquée à la lumière de la Science Sacrée. Le tarot des Bohémiens.

(Scientific Cartomancy explains the light of the sacred science. The tarot of the Gypties)

Paris, no date (c.1920)

Francesco Graus

La Cartomanzia

(Cartomancy)

Naples, 1923

M.me Ada-Rabab

La vraie manière de se tirer les cartes soi-même

(The true way of reading cards for yourself)

Paris, no date (1930)

La Deguésah

Ce que disent les cartes

(What the cards say)

Paris, no date

Andreina D'Amico

Il giuoco delle carte rivelato dalla celebre indovina

(The card game explained by the famous fortune-teller)

No place, no date

Felice Vacarènsara

Cartomanzia e divinazione

(Cartomancy and divination)

Naples, no date

Anonymous

L'arte di predire il futuro con le carte

(The art of telling the future with the cards) Promotional booklet for the lenitive tablets "Pastiglie Valda"

Milan, 1949

Docteur Marius

Il destino svelato dal Tarocco

(The destiny unveiled by the Tarot)

Trieste, 1955

Dott. Carlo Mooron

L'avvenire svelato dalle carte

(The destiny unveiled by the cards)

Milan, 1958

Dott. Moorene

Suprema arte egizia per la divinazione delle carte

(Supreme Egyptian art for the divination with the cards)

Milan, 1960

Manuscript

Anonymous

Manière de tirer les cartes

(How to read cards)

France, 18th C.

Cards

Le livre du destin

(The Destiny book)

Hand-painted etchings

Paris, c.1800

Epitre aux dames

(Letter to the ladies)

Hand-painted etchings

Paris, 1820

Divinatory Flowers

Hand-painted etchings

France, c.1840

Kartenspiel der berühmten Wahrsagerin Mlle. Le Normand in Paris

(Card game of the famous fortune-teller Mlle. Le Normand in Paris)

Hand-painted lithography

Leipzig, c.1850

Italian Divinatory cards

Lithography

Rome, c.1840

Grand Jeu de Societé - Cartes Astro-Mytho - Hermétiques

(Grand society game with astrological, mythological and hermetical cards)

Hand-painted etchings

Paris, 1864.

Kartenspiel der Wahrsagerin Mlle. Le Normand

(Card game of the fortune-teller Mlle. Le Normand in Paris)

Hand-painted etchings

Paris, 1850

L' Oracle Symboliquè - Jeu de Salon

(The symbolic oracle - a society game)

Hand-painted etchings

Paris, c.1880

Neueste Aufschlagkarten

(The newest reading cards)

Zincotype

Wien, c.1880

Mlle Le Normand 's Wahrsage-Karten

(Reading Cards of Mlle. Le Normand)

Hand-painted woodcut

Germany end of the 18th C.

Grand jeu de Mlle Le Normand

(Grand game of Mlle. Le Normand)

Colour Chromolithographs

Paris, c.1900

La Sibylle des Salons

(The sibyl of the drawing-room)

Chromolithographs

Paris, late 19th C.

Le petit cartomancie: jeu de bonne aventure

(Small cartomancy: the good fortune game)

Color lithograph

Paris, late 19th C.

Le petit oracle des dames

(The small oracle for ladies)

Stencil - col.lithograph

Paris, late 19th C.

Nouveau jeu de la main

(New hand game)

Chromolithograph

Paris, c.1890

Les secrets du destin - L'avenir dévoile

(The destiny secrets - the unveiled future)

Hand-painted woodcut

Paris, c.1892

Sibylle, die wahrsagende Zigeunermutter

(Sibyl of the truth-telling Gypsy mother)

Hand-painted lithograph

Germany, c.1890

Jeu de cartes de Mlle. Le Normand

(Card game of Mlle. Le Normand)

Lithograph

Paris, c.1890

Le Jeu du Destin Antique

(The game of the old destiny)

Lithograph

Paris, c.1912

Neueste Aufschlagkarten

(The newest reading cards)

Chromolithographs

Austria, end of the 19th C.

Different divination card packs

Lithographs and chromolithographs

Germany - Austria, end of 19th C.

Italian Divinatory cards

"Mignon da viaggio" (Little cards for trip).

Colour chromolithograph

Italy, early 20th C.

Le Normand Deck

Colour lithograph

Bruges, c.1910

The 36 Sibylline cards

Colour chromolithograph

Rome, 1920

P r i n t s

Jacques Chéreau (Blois 1688 - 1776)

La tireuse des Cartes

(The card reader)

Hand-painted etching

Louis Michel Halbou (France 1730 - Paris 1810)

La credulité sans reflexion

(Gullibility without reflection)

Hand-painted etching, 1770

Augustin Legrand - pseudonym of Auguste Claude Simon (Paris 1765 - c. 1815)

Les amans curieux

(The curious lovers or the fortune-teller)

Hand-painted etching

Auguste Blanchard I, the Elder (France 1766 - c. 1833)

La tireuse des cartes

(The card reader)

Hand-painted etching

Carl Ernest Wagner (Rossdorf 1796 - Meiningen 1867)

Ruhende Zigeunerkinder

(Gipsy children at rest)

Steel painting to hand

Anonymous (France 19th C.)

Les divineresses

(The Soothsayers)

Hand-painted print

Paul Gavarni, pseudonym of Chevalier Sulpice Guillaume (Paris 1804 - 1866)

La Douarière

(The widow)

Hand-painted lithograph

Johann Heinrich Knolle (Brunswick 1807 - 1877)

The gipsy fortune-teller

Hand-painted etching

Anonymous (Austria 19 th C.)

The fortuneteller

Etching

Adrien Schleich (München 1812 - 1894)

Die Kartenschlaegerin

(The card reader)

Hand-painted etching

Albert Henry Paine (London 1789 - 1864)

Die Zigeunerin

(The gipsy)

Hand-painted steel

H.Cook (London active 1812 -1844)

Lady Caroline Maxsé

Etching

François Frederic Chevalier (Orleans 1812 - Paris 1849)

The fortune-teller

Etching

Anonymous (France c. 1830)

Leur credulité fait toute sa science

(Credulity becomes science)

Hand-painted etching

Kaspar Kaltenmoser (Harb sur Neckar 1806 - Munchen 1867)

Die kartenschläegerin

(The fortune - teller)

Lithograph, 1840

Gustave Doré (Strasbourg 1832 - Paris 1883)

Jean Baptiste Fortuné de Fournier (Ajaccio 1789 - Paris 1864)

Eine Wahrsagerin in einer Zigeunerhöhle auf den Monte Sacro

(A fortune-teller in a gipsy cave on the Monte Sacro)

Hand-painted woodcut

Gustave Doré (Strasbourg 1832 - Paris 1883)

Jean François Prosper Delduc (Pézénas - Paris 19th C.)

Zigeuner in Lotana

(Gipsy in Lotana)

Hand-painted woodcut

Félix Augustin Milius (Marseille 1843 - 1894)

L'Horoscope réalisé

(The accomplished - horoscope)

Etching, 1874

Paul Edme Le Rat (Paris 1849 - 1892)

L'Horoscope

(The Horoscope)

Etching

M.lle Rachel Rhodon (France sec. XIX)

L'Escamoteur

Etching, 1874

Anonymous (Germany 19th C.)

The house of the gipsy fortune-tellers

Hand-painted woodcut

Arthur Knesing (München 19th C.)

Bei der Kartenschlaegerin

(At the fortune-teller's)

Hand-painted woodcut

Anonymous (France 19th C.)

The gipsy fortune-teller

Chalk

Lavrate (France 19th C.)

Les divineresses

(The Soothsayers)

Hand-painted lithograph, popular print

V. Courmont (Paris 19th C.)

Bohémienne

(Gipsy)

Chalk

Grandville (France 19th C.)

L'as de coeur m'annuonce qu'il y a du trèfle dans votre affaire

(The Ace of Hearts tells that there is a money in your business)

Hand-painted lithograph

Anonymous (Perpignan early 20th. C.)

La réussite

(The success)

Promotional card of the "Ancienne Maison Thèrèse Belloc"

Chromolitograph

Cortazzo (France early 20th C.)

Une tireuse de cartes

(A cards reader)

Hand-painted lithograph

P. Bersani (Italy 20th C.)

L'Antro

(The Cave)

Xilogaphy

Other works

Anonymous (England c. 1850)

Wheel of Fortune

Hand-painted ink drawings and figures, with hand-written fortune-tellers.

Replies.

Anonymous (Paris 1860)

Carte da visite de M.me Noirot physionomiste
(Visit card of M.me Noirot physiognomist)

In recent years several artists have attempted - whether out of pure inspiration, on commission or as an exercise - to re-create the Tarot pictures. Famous painters such as Renato Guttuso, Franco Gentilini, Domenico Balbi and illustrators from every part of the world have allowed themselves to be charmed by these magical pictures. In doing so, they have created original works which often bear little resemblance to the Tarots except in name.

Original Tarots by the following Italian artists will be shown:

Franco Gentilini (Faenza 1909 - Rome 1981)

22 etchings - aquatints

(Il Cigno Edition, Rome 1971)

Renato Guttuso (Bagheria 1912 - Rome 1987)

78 litographs

(La Traccia Edition, Rome 1972)

Ezio Bertocci

La Mirabile Giostra dei Tarocchi

(The admirable roundabout of the Tarots)

22 serigraphs

(L'Asterisco Edition, Iesi 1995)

Domenico Balbi (Genova 1927)

2 acrylics

Gian Maria Potenza

22 serigraphs

(Venice 1987 - 1988)

Andrea Picini

6 serigraphs

(Art Gallery L'Antenna, Bergamo, 1978)

Lele Luzzati

5 serigraphs on cloth, no date

4 serigraphs on paper, no date

Ferec Pinter's Imaginery Tarot

22 tempera on canvas board

(Turin, 1991)

Atanass Atanassov's Leonard Tarot

22 watercolor on cardboard

Turin, 2003

Giacinto Gaudenzi's Dürer Tarot

22 mixed media on cardboard

Turin 2002

Guido Zibordi Marchesi's Medieval Tarot

22 tempera on cardboard

Turin, 2004

Gianni Predieri

Venice's Tarots

22 etchings

(Segno Grafico Edition, Venice no date)

Carla Tolomeo

Casanova's Tarots

22 etchings

(Raffaele Bandini Editor, no place no date)

Giancarlo Montuschi

Le 22 Lame

Acrylic

Massimo Pulini

22 lithographs, no date

Claudio Cappelli

22 litographs, 1980

Tinin Mantegazza

22 wash - drawings, no date

SET DESIGNS

The exhibition is divided into set designs associated with the philosophical thought that permeated the history of Tarots. These set designs consist of huge bas-reliefs of a symbolic nature in gauze-topped, wax-coated, hand-painted polystyrene for maximum emotional impact. Their creation was supervised by Prof. Antonio Utili, Set Design Lecturer at the Fine Arts Institute of Ferrara, and Leonardo Scarpa, Pupi Avati's favourite set designer, the man behind the sets of the director's major films. A giant "playing-card castle" will also be constructed using giant tarot figures.

The set consists of the following structures realized in fire-retardant polystyrene (gauze-topped, waxed and painted)

Wheel of Fortune

Reproduction of Triumph X

Tree of Life with "Conjunction" of Sun and Moon

Reproduction of alchemical symbolism

Temperance

Reproduction of Triumph XIV

The Tower

Reproduction of Triumph XVI

Hell

Large set design inspired by Medieval Italian frescoes

Hermes Trismegistus

Reproduction of the marble inlay by Giovanni di Stefano (ca. 1470)
Cathedral, Siena

Egyptian Pyramid

Inside are designed Egyptian tarots

Mithras Triplasios

Mitra having a triple form

Reproduction of a bassorilievo (Bologna, Civic Museum)

The Tarot Castle

Castle made from 22 giant tarot cards each measuring 1,50 m x 0,90 m.

THE CATALOGUE

Tarots: History, Art, Magic. From XV to XX Century

Edited by Andrea Vitali - Terry Zanetti

Le Tarot Editions, Faenza, 2006

cm. 21 X 30

192 pages (page 77 colour and page 23 black & white - full page)

Bilingual editions in Italian and English

Plastic paperback cover

The work *Tarots: History • Art • Magic from the XV to the XX Century* is one of the most complete and updated essays in the symbolic world of tarots. The volume was written by Andrea Vitali, one of the greatest authorities concerning tarots, together with Terry Zanetti, expert in cultural material.

The essay is presented by Donatino Domini, director of the Ravenna Classense Library and the preface is given by Franco Cardini, professor in Medieval History at Florence University. All the photos come from works of a great collection of the Cultural Association “Le Tarot”, a body of important historical-symbolic studies, organising very famous exhibitions in the universe of tarots in Italy and abroad.

It is also available the book *The Castle of Tarots*, printed for exhibitions in Italy. In the eventuality, after the buyer’s request, it is possible to translate it or created a new work in English language.