



MANTLE

No. 12

a magazine for the mantic arts

September 1994

1944 - 1994

50 years anniversary for
the first publication of
Aleister Crowley & Frieda Harris
The Book of Thoth

Frieda

The Magus

Rose

Leah

Leila

Maria Teresa

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Deadline for next issue:
ultimo November 1994

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Subscriptions

third series (no. 11-14, 16-20 pages each),
dkr.150.- / US\$ 22.-

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ISSN: 0904-9339

EDITORIAL

It is late at night. When our eyes get accustomed to the darkness, we can see that we are in a large park. Straight paths surround it, bordered by a wealth of fresh flowers. In the centre are strange forms, hardly discernible. Some of them resemble large growths of fungus, which are later lightened up by candles. We are in the realm of fairy-tales where princesses and characters we otherwise meet in our tarot deck live their own life, in which we, for a while, can take part. A huge Knight, maybe keeper of the threshold, pulls around three beautiful young princesses, who are deep asleep in their huge canopy bed. By and by they wake up from their heavy dreams, descend from the bed and begin their active play. Some strange ritual, which is now prepared in detail, is going to take place. Something is going to happen to the princesses. They dress themselves in mysterious gowns - or are their dresses actually three individual chambers, which they enter? The air is filled with vibrating sounds. The princesses are again emerging from their secret chambers. They are entirely naked and their white skin is reflecting the light from an eternal source. The twofold Baphomet/God descends to earth to take part in the initiation. He is sitting on his throne which reaches to the heaven and has the princesses chained to its base. Devil or God? We hear the tip-tapping of three great white dogs, sisters to the one on the Eight of Cups; the dogs accompany the princesses until they all are chained. Baphomet, the God, chooses his victim - or is it his bride? - and brings her up to the top of his throne where the initiation takes place. A strange silence falls upon the scene.

Windows shine right out into the night. The Hermit rambles around with his lantern in his eternal search. The initiated Princess explodes into a Star, the holy water running from her vessels. The ascent and return to the unearthly realms, where We are not admitted, brings it all out of our reach, accompanied by the hymn of the heavenly choir.

...

One might believe that this is a description of a tarot meditation. It is not. It is a real life performance theatre play called *PagtXX* by the Danish performance group *Kom de bagfra*, literally *Coming from behind*. The place is *Kanonhallen*, a former military building in Copenhagen, now used for performances and concerts. The eternal symbolism of Tarot has multiple uses.

kfj

Front cover illustration by K. Frank Jensen



50 years with Aleister Crowley and Frieda Harris



Right now we can celebrate the 50th years anniversary for the publication of *The Thoth Tarot Deck*, the masterpiece which came into being by the joint efforts of Aleister Alexander Crowley and Lady Frieda Harris. *The Thoth Tarot* is, along with Arthur Edward Waite's and Pamela Colman Smith's tarot deck, the first true esoteric tarot deck. All decks published after that, owe their due to these pioneers, whose popularity and spreading has never been surpassed.

Urania Verlag, Switzerland, has, to my knowledge, as the only tarot publisher celebrated this particular event by issuing a special limited and numbered edition (1994 sets) which contains not only the deck, but also the German translation of Crowley's book, a poster depicting the *Eight of Wands* and, most remarkable, a compact-disk with rituals, calls and poems performed by Crowley himself. Most of this sound material, if not all, has been available earlier on tapes in more or less pirated editions; now it is collected on one CD in a better, even though still primitive quality, due to the original primitive wax cylinder recordings. I can find one flaw with this edition: the accompanying deck is exactly the same as the generally available one (the smaller size). It would have been a nice gesture if, for example, the cards had golden edges, a different back pattern, included the fourth Magician or something else just to mark this special occasion. Anyway, we have to be grateful, that the publisher marked the event by making this set available; I have not noticed anyone else to care about it.

Among Crowley's Golden Dawn papers was a hand coloured pack of Oswald Wirth's tarot, which probably was the deck he used for his own early work with tarot. Despite Crowley's own aspiration to be an artist - several paintings are known from his hand - he never took upon himself to create

a tarot deck, which, as it is commonly said, was one of the obligations of The Golden Dawn members to ascend the degrees. Instead he did, in this respect, realise his own limitations and entered an alliance with Frieda Harris, the wife of the member of Parliament Sir Percy Harris. Frieda Harris was an accomplished artist and one of Crowley's multitudinous financial supporters. The co-operation on the deck began in 1938, and Crowley calculated in detail that the entire process would take half a year. Instead it took four years before the deck was finished in 1942. Due partly to the war conditions, most of the contact between the two happened by letter, Frieda Harris living in the countryside and Crowley in London. A great part of Frieda Harris' correspondence to Crowley is preserved, so we are able to get a view of the progression and the many disagreements that arose along the way. Many cards were redrawn as many as five or six times, before Crowley finally found them satisfying and up to his intentions. Meanwhile Crowley had worked on the book connected with the deck, *The Book of Thoth*, in which he expanded on the ideas that lay behind the design of the cards.

Finished with the work on the deck in 1942, a new trial arose: the problem of having it published despite the wartime shortage of paper and other necessities. Another problem was, that Frieda Harris made arrangements for having her work exhibited, partly for the purpose of financing the printing of them. She did feel that the connection with Crowley and the bad reputation he generally had, would not exactly be furthering her cause so she advised him to stay away from the exhibitions, which he did not; this did of course strain the relationship of the two to a great degree.

The first printed edition came finally into being in 1944 by the publication of

a limited edition of 200 copies only of Master Therion's alias Aleister Crowley's *The Book of Thoth**) with reproductions the cards, but only eight (or nine) of them in colour. This first publication was financed by Crowley's order, O.T.O. (Ordo Templi Orientis).

Like Pamela Colman Smith, neither Frieda Harris nor Aleister Crowley should see the results of their common efforts published in their final form; Aleister Crowley died in 1947 and Frieda Harris in 1962; the first full colour edition of the deck was published by Llewellyn in co-operation with O.T.O. in 1969-70. The original artwork passed, after Frieda Harris's death, into the collection of the English scholar Gerald J. Yorke, and is now deposited in the Warburg collection at the University of London. The first printed edition of the deck left much to be desired regarding quality**), but a far better edition was made in 1977 in cooperation with Samuel Weiser Inc. and US Games Systems Inc.

In 1987 the deck was re-edited and two extra outcasts of Frieda Harris' *Magicians* were added. AGMüller/Urania Verlag is currently responsible for the production.

**Aleister Crowley Thoth Tarot
Jubiläums-Set**
Switzerland 1994, Urania Verlag.
Limited edition of 1994 sets.
ISBN 3-908646-43-x

Sources:

- Aleister Crowley: *The Book of Thoth***
(various editions)
- Caliph Hymenaeus Beta:**
A Brief History of the Thoth Tarot
(in *The Magical Link* no. 2-3/1988)
- Shella Wilding:** private correspondence
Including also information from APA-Tarot.
- Eboni Anpu; Lotte Lieb & Bill Heindrick**
Talking Tarot. (article in *Magical Blend*)
- Stuart R. Kaplan:**
Encyclopedia of Tarot, vol. III
Crowley decks in SPIELKAMMERET's
collection



List of Thoth Tarot Deck editions:

1944 (21st of March):

First edition of Crowley/Master Theron's: *Book of Thoth*, (=Equinox, vol. III, no. 5) was published by O.T.O. in a limited edition of 200. The book, which illustrates the entire set, including 8 cards in colour, became first commonly available, when it was reprinted by Samuel Weiser in 1969. I have recently seen the limited 1944-edition offered for sale for US\$5000.

Two monochrome editions

In the early 1960's, according to *The Encyclopedia of Tarot*, the Simpson Printing Company of Dallas, Texas reprinted the illustrations from the first edition of *The Book of Thoth* as a monochrome deck. *The Encyclopedia of Tarot* states that these cards are blue-tinted, with a red coloured back. About 250 decks were made.

An article in *Magical Blend* refers to a deck tinted in green and published by Shambala in 1968, which the article claims is the first edition ever of the deck.

1970

Edition by Llewellyn in cooperation with O.T.O.: this edition has plain borders (no pattern). Majors are numbered with Roman numbers at top of cards, minors with Arabic numerals. No white edge around the Rosicrucian back-pattern. The 8 of Cups is missing the Arabic number at top edge. There is no booklet but a text card. The first Llewellyn-edition is reported to be identifiable by a printing mistake: the *Ace of Disks* having been turned upside down, which is obvious from the number 999 rendered in the small center circles, instead of showing as 666. However, both packs, version A & B (see below) in my collection have this misprint.

There are at least two variations of this edition:

A:

Slip-case text in black ink with O.T.O. logo in red, inner case: matte gold/metallic, shiny surface on cards. Printed in USA.

B:

Text on slip-case in metallic gold, O.T.O. logo in red. Inner slipcase: bright brassy gold, matte surface on cards. Printed in Hongkong.

Weiser-edition

The next edition appears some time between 1970 and 1978. The white slip-case with text in black and the O.T.O. logo is the same as Llewellyn/version A, as also the cards are, except that the 8 of

Cups now has the Arabic number added and that the 999 on 8 of Disks is now 666. The box says now: *Distributed by Samuel Weiser, 734 Broadway N.Y. 10003. Printed in USA. No booklet but same text card type as the preceding decks.*

1977/1978:

A new edition was published by Samuel Weiser Inc. in co-operation with US Games Systems Inc. The artwork was re-photographed and Hebrew letters and astrological symbols were added to the left and right of the titles. The border of the cards had a pattern added and the typography of the card names and numbers was changed. For the first time, the printing quality appeared to be up to the artistic standard of the artwork.

The cardboard box (not a slip-case) doesn't have the name Weiser printed but only *Published and distributed by US Games Systems Inc.* The box is white with printing in black and red, and the O.T.O. logo is still there. There is still no white border around the back pattern, which will be the case later. A booklet accompanies the deck stating *Copyright 1978 by Stuart R. Kaplan and Donald Weiser*. The cards are printed in Belgium by Carta Mundi.



The Fourth Magician/ Frieda Harris

1983:

In 1983 an ISBN-no. was added to the side panel of the box and the inside cover of the accompanying booklet has *1978 & 1983 Copyright US Games System Inc. and D. Weiser*.

1986

From 1986 on were the decks printed by AGMüller, Switzerland. The back pattern is now surrounded by a white border, on which is stated the copyright notice. Two extra *Magicians* (called *Magus*) were added to the deck. The names and numbers on the cards are now printed in black instead of the earlier grey. The deck is available in two different

sizes, the normal one and a smaller one. I have three different packs of the smaller size, one in a mauve box, one in a white box and one in blue, all of them in English versions.

On the mauve boxed pack, which depicts card XI, Lust, it is stated that the deck is *distributed by Urania GMBH, Germany* (which is now the publishing arm of AGMüller). The box also says *New Edition. 1986 Copyright by AGMüller* (stated on cards and box). No booklet is included.

The small size deck in the white box is similar to the white US Games/Weiser edition box, still showing the O.T.O. logo in red. On the back of the box is *The Universe* illustrated. Text on box says *Published and distributed by US Games Systems Inc and AGMüller & Cie, Switzerland*. On the cards it says *Copyright 1986 AGMüller*. Booklet says *Copyright 1978, 1983, 1987 by Stuart R. Kaplan & Donald Weiser*. Confusing?

The last, and blue pack of the smaller size has one of the new *Magus* on the front. The box and cards themselves now state *Copyright 1986 by AGMüller, Switzerland*. The booklet is different from the US Games' version, being an extract from Crowley's text. There is no mention of US Games, Kaplan, Weiser or whatsoever on this deck.

The last English texted pack I have is exactly the same as the preceding, except for being the larger size.

I have not gone into detail with the various language editions, that AGMüller also printed of this deck, I am aware of editions in English, German, French, Spanish, even in Danish plus a multiple language edition (German/Spanish/French/English). Crowley's Thoth Tarot Deck is surely a subject for specialist collectors.

*) Tony Hutchins, New Zealand has pointed out to me, that the *Ace of Cups*, as described in Crowley's book, does not correspond with the actual card published, but refers to one of the earlier drafts for this card.

**) Anpu's article in *Magical Blend* states, that Jerry Kay had access to the slides this edition was based on, and that he used them as a basis for the line drawings for his "Book of Thoth" deck, published by Xeno Publications 1988. This deck was intended to be coloured by the students, but actually, Jerry Kay also published a coloured version.



Amerigo Folchi - news

There are no others who have enriched the tarot world with so many decks as the Italian artist Amerigo Folchi. Most of his numerous decks were reviewed in MANTEIA no. 7. Even though we have not seen any published decks from his hand for a while, Amerigo Folchi is, however, still working with tarot, and Manteia has the pleasure to present to it's readers two, so far, unpublished decks from his studio.

As most of our readers will know, the ancient Minchiate pattern is a kind of extended tarot deck, comprising 97 cards; the extra cards symbolising the zodiacal signs, the elements, the four virtues and *Fameo* (Fame). This pattern was commonly used in Italy for a particular card game until the 1930's, but disappeared afterwards. From time to time old packs are reprinted and a few new artistic packs, like Constantini's *Nuovo Minchiate* were published, mainly for the ben-

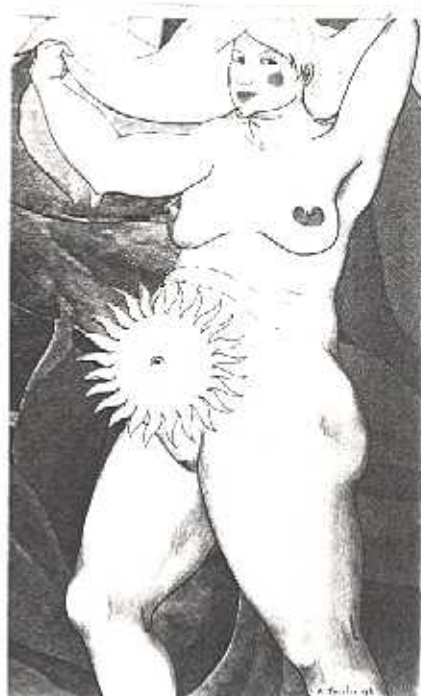
efit of collectors. Amerigo Folchi has now made his version of this old pattern in detailed line drawings (see back cover). They are black and white drawings, but the deck will probably be in colour, when it gets published. I have always wondered, why the Minchiate deck has not to a much greater extent appealed to the many tarotists and card readers, who are interested in astrology. With this type of deck, they will get much more astrological symbolism into the card spread. Let's us hope that a publisher soon brings Folchi's Minchiate on the market so it can be tried out!

The second deck presented here is actually the third in the trilogy of erotic tarot decks, beginning with *The Tarot of Priapus' Garden* (Manteia no.7) and followed by *Tarocchi di Afrodite* (Manteia no. 8). This third deck is called *Tarocco di Pomona*, a satire of our consum-

ing society, in which greediness and overconsumption leads to bodily decay.

I can see it be for me right here: a nice high quality box containing all three of Folchi's erotic decks, side by side, in an excellent printing quality, along with a well-made book with information about the artist and his other works. Why has a publisher not long ago secured the rights to publish this set? That would be a unique event and a commercial success too, I believe. This set will appeal not only to tarot collectors but to art collectors, book collectors and erotica collectors as well. How long shall we have to wait for it? It can't be, not in 1994, that it is the erotic overtones, which have prevented these three decks from being published, can it?

(see illustration of Minchiate on back cover)



Necromantic Art

Leilah Wendell, who operates Westgate Press, which is described as "a Gallery of Necromantic Art & Literature" has kindly sent me a copy of a tarot deck published to commemorate the gallery's 15th anniversary. The signed and numbered limited edition of 1000 decks comes in an attractive black cardboard box, with a silver label which tells about the contents. Inside the box the deck is further protected by a black velvet pouch. The 22 cards are small, 52x92 millimetres only, and printed in colour within a black frame. The quality of the printwork is OK.

The artwork is mainly done by Ms. Wendell herself, a few of the images are works by George Higham who, apparently together with Leilah Wendell, is responsible for much of the art exhibited at the gallery. The card's images are renderings of this art, both paintings and sculptures.

The title suggests that Leilah Wendell's interest concentrates on the hereafter. She is, as I understand it, questioning the way modern man deals with death, and

change this wrong attitude into a healthy and fearless acceptance of the inevitable. As part of this work she has, besides creating her art, published and for a great deal also written herself, several books as well as a magazine called *The Azrael Project Newsletter*.

That this project has gone on successfully for 15 years now, is the reason for why we now have another tarot deck to look at and work with, and then even an interesting one, far from the popular sales successes. I won't say that this deck is excellent, the cards are very small and don't really do justice to the strength which can be sensed is inherent in many of the images; the quality of the artwork is rather uneven, mainly because the images were not created with this deck in mind, but for other purposes. Despite these objections, Leilah Wendell has given us an interesting piece to look at and speculate about.

The Necromantic Tarot

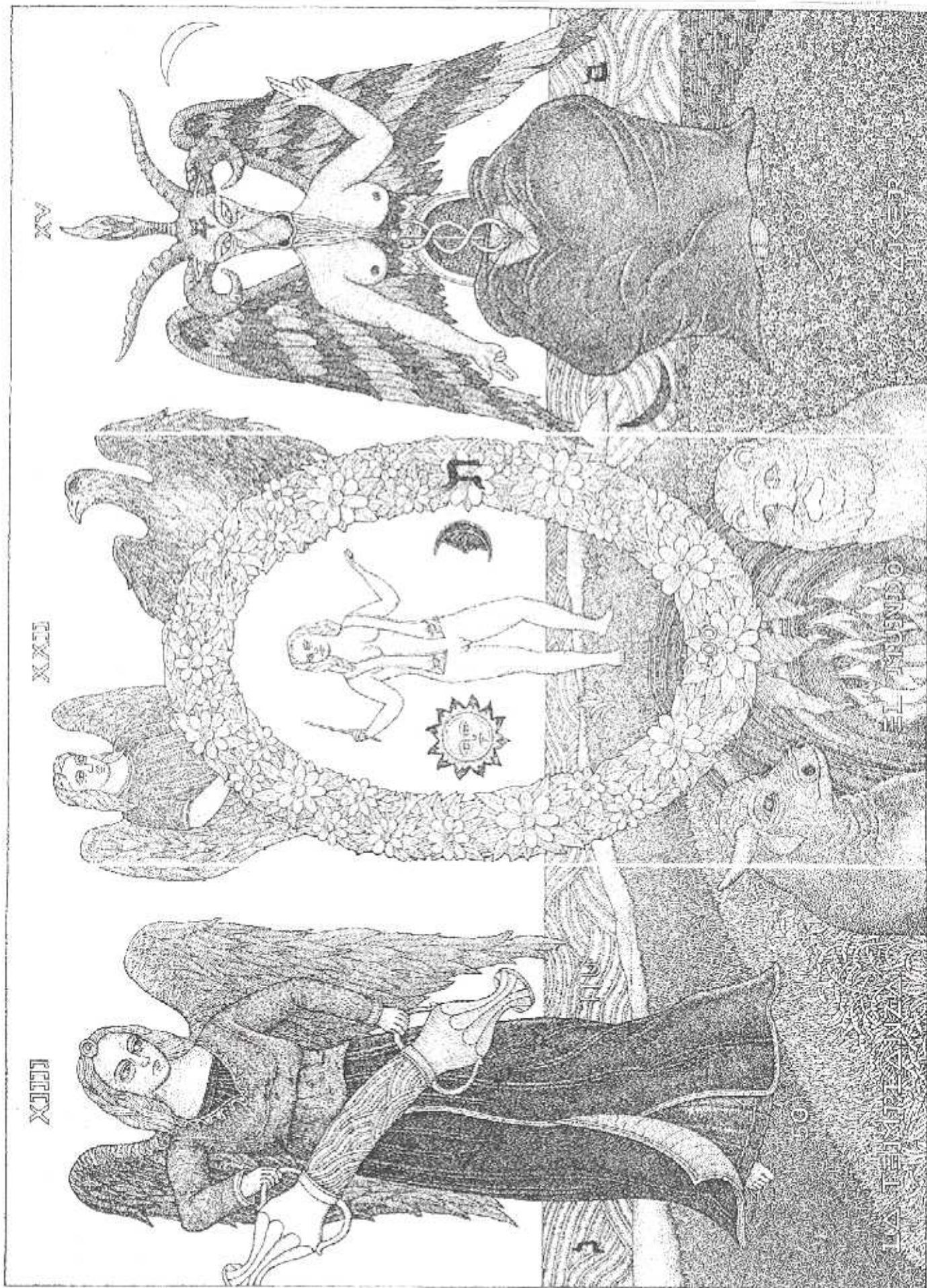
Leilah Wendell
22+2 cards. Cardboard box + pouch.
US\$ 20.- (postage included in USA)
Westgate Press
5219 Magazine Street,
New Orleans LA 70115. USA



Tarot art in Hungary

Manteia's correspondent in Hungary, István Heimlich has drawn my attention to the well-known Hungarian artist and illustrator Tamás Kovács, who has used tarot motives for decorations he made in the mid-80's for the conference rooms at the Flamingo Occidental Hotel in Budapest. The artist has with success integrated three traditional tarot images into each wall decoration, as the illustrations show. Three of Kovács's six triptychs, which he based on Luis Pena Longa's *El Gran Tarot Esoterico*, were later engraved and printed in a limited number of 15 only. The centre piece of each triptych is emphasised by being printed in a light colour, differing from the surrounding images. The artist has a unique style, patiently building up his images of millions of tiny dots, a very time consuming work. I'm very pleased to be owner of the three tarot engravings, which adorn the wall over one of my work desk.





Tarot from Russia & Ukraine

The interest for tarot is growing in the Eastern European countries. Mantela has presented several decks from Poland and Hungary and in issue 9 we shortly mentioned a Russian deck in progress. The latter is now published; I won't say available, because I do not know of any dealer actually selling it; information about the publication of such a deck is rather difficult to get hold of, unless you have very good connection in that part of the world. I'm afraid that there might be many decks published there that we never hear about, or, at least, only hear about by sheer coincidence, as is the case with the Ukrainian deck, mentioned below.

TARO - Magical Cards for Cartomancy and Patience is the name of the Russian deck, published in Siberia. When I first mentioned this deck, I also mentioned the name of the artist, but it later turned out that he wanted to stay an anonymous "X", as the box now says, so we will leave the reader to look in

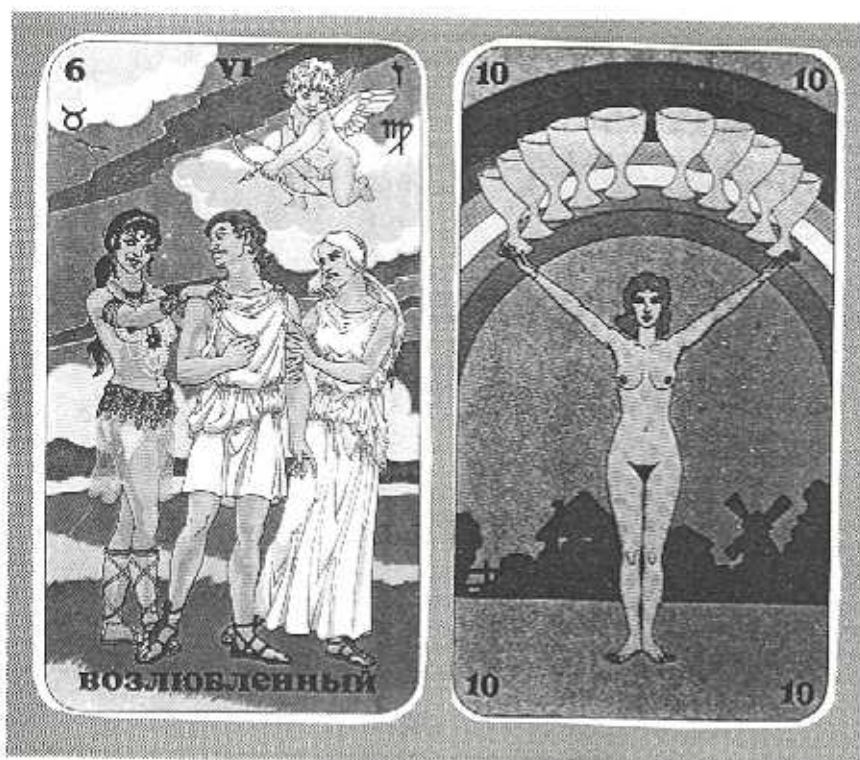
back issues of Mantela, if knowing his name means anything to you. Responsible for the design is the almost like anonymous *Sibznak*. The deck is packed in a cardboard box which again is in a plastic box: double security. Besides of the 78 cards there are 6 additional cards: four illustrated title cards and one card with text, unfortunately in the Russian language, despite the fact that the deck itself is endowed with both Russian and English names. The 6th card is blank.

The cards are printed with golden borders and a back pattern in gold. Within the golden frame, there is a black frame surrounding the illustration and the titles are printed on that black back ground. The number cards are not illustrated, the suit symbols being printed on a coloured background, which is red for the rods, blue for the pentacles, yellow for cups and green for swords; not exactly the standard element colour correspondences.

The courts and majors are very elaborate and detailed paintings with a touch of bygone times, the colours are strong and shining, which is emphasised by the black/golden borders. I won't say that it's imaginative art, but rather call it well made craft. The cardboard could have been better, but the printing, done at the playing card factory in St. Petersburg, is fine. If only all decks had a similar printing quality, there would be no need for a great part of Mantela's criticism. A nice deck. The publishers address is given as: Astor, Krasnoy Armee 64, Krasnoyarsk, 660021 Russia. There is even an E-Mail address:

Astor@krasnoyarsk.su. Good luck!

The next deck comes from Ukraine. I stumbled over it when a joker collector, living in Ukraine, asked me if I could send him some jokers. I took me quite a time to get the deck, since I first had to get hold of a sufficient number of jokers to make an exchange. The artwork is considerably more primitive than the Russian deck, simple line drawings filled in with colours, and the cards are on plastic. The number cards are illustrated, and it seems like Pamela's designs are not quite unknown to this Ukrainian artist. In this deck the cups are rendered on a red background, the swords on green, the pentacles on yellow and the rods on blue. It is all rather primitive and it is only interesting because of its rarity. There is a booklet in Russian enclosed, which also includes the publishers address. Any reader who wants to make an effort to obtain the deck can write to me for the address, which is printed in Cyrillic characters.



Tarot deck, Ukraine





Teacher and student



The Hungarian artist Emil Kazanlár, whose excellent tarotdeck/book I reviewed in Manteia no. 9, had a student, Kamilla Zubreczkiné Réti, who now follows her teacher in having a tarot deck published. The student also follows the teacher very closely in her artwork, but is not so competent in the craft, so the resulting deck is a bit uneven. What particularly can be noted is that some of the 22 cards have the outlines of the figures marked by a drawn line, while others have not. The most particular trait of this major arcana series is, however, the shape of the cards, which is obvious from the illustration shown.

The deck is printed in 1993; there is a booklet enclosed, which I however can't obtain any information from, since it is in Hungarian.



More Egyptian Tarots



We have seen many *Egyptian style Tarots* during the years. Right now I have two new ones to look at. Spanish Fournier is the publisher of the one called *Egyptian Tarot* in English, probably because it is aimed towards the international market, with the enclosed booklet in the four major languages. The illustrations by Esther Casla do not add much to the numerous *Egyptian Tarot*-predecessors.

The second deck, *Le Tarot Egyptien d'Esmeralda* is published by a French publisher of a couple of magazines dealing with astrology, tarot readings, psychic phenomena etc. The

deck was offered to the subscribers and buyers of these magazines. The illustrations are by Thierry Biancamaria under direction of Esmeralda, a psychic clairvoyant connected with the magazines. Biancamaria's art is quite interesting and colourful. The tarot images are successfully rendered as three dimensional objects, looking like stone statues or stone reliefs. The technique used may have been airbrush or computer or both. The cards are printed right to the edge, no disturbing borders. The courts are the same in all four suits, except for the suit symbols the characters wear in their hands, and the number cards are not illustrated. If you are to *Egyptian style tarot* at all, this deck is among the better.

Egyptian Tarot
Fournier, Spain 1994. Art by Esther Casla.
78 + 2 cards. Multilingual booklet. Cardboard box.

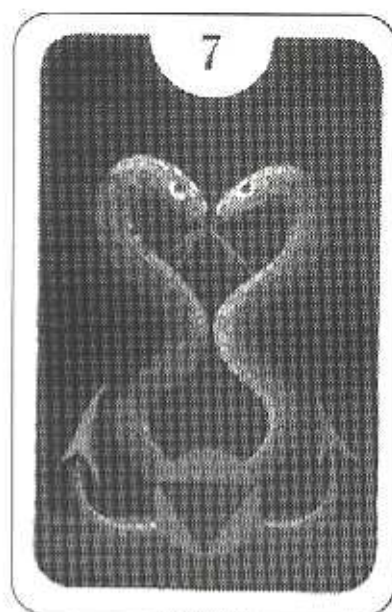
Le Tarot Egyptien d'Esmeralda
Art by Thierry Biancamaria.
France ca. 1993.
78 cards + 2 cards. Booklet in French.
Cardboard box.
"Esmeralda", BP 82. F-06013 Nice Cedex.
France.



Runen Kartenset

Urania Verlag in Switzerland has published a book/deck-set which contains Ralph Tegtmeier's book: *Runen - Alphabet der Erkenntnis* (Manteia no. 2, pg. 49), and a set of rune cards designed by Klaus Holitzka. The design is very simple, only depicting the respective runes on a marbled background.

Runen Kartenset - Nordische Weisheit
Ralph Tegtmeier (text)
& Klaus Holitzka (design)
Switzerland 1994 (1988), Urania Verlag
Book, 144 pages plus 25+2 cards in plastic cassette.
ISBN 3-908646-42-1



Lenormand - again

The name of Mlle Lenormand, queen of fortune-tellers at the time of the French revolution, has been connected with numerous cartomancy decks ever since. Lately the Swiss publisher Urania Verlag has manufactured a book and deck-set called *Die Zigeuner Lenormand Orakelkarten*. The set consist of a book by Bruno Bieri plus a 36 cards deck, which is the number of cards used in most of the so-called Lenormanddecks.

Typical for the Lenormand decks are the very simple symbols like a snake, a book, a key etc. and such symbols are also depicted on these cards. The book claims that the deck is designed on the basis of traditions handed over by the gypsies; traditions which also include the use of natural colours. This has resulted in a very dark and dull deck, in various brown tints, only interrupted by strong red and blue details. I personally prefer the more colourful Lenormand decks as major card manufacturers, including AGMüller, have made themselves for a couple of centuries, and partly still do.

Except for short introductory chapters, the book is just a listing of the 36 cards and their rather fixed meaning. Not very original indeed.

Die Zigeuner Lenormand Orakelkarten
Bruno Bieri
Switzerland 1994. Urania Verlag/AGMüller.
Book, 142 pages plus 36+2+2 cards in a cassette.
ISBN 3-908646-40-5



Tarot and Art

France has an important influence on the evolution of tarot. The Marseille deck is still popular in Europe and a lot of artists and esoterists are inspired by this deck with a tradition of more than 200 years. So was the French artist Thierry Cauwet, who is represented in public collections like Centre Pompidou, Bibliothèque Nationale and several others; one of his tarot paintings was recently sold to the French playing card museum in Issy-de-Moulineaux. His first exhibition of tarot art was held in Paris this spring, and has later been shown in several places in France. I was, unfortunately, not able to visit the exhibition myself, so this article is based on information and illustrative material about Chauwet's work and his mo-

tivation for making tarot based art, received partly from the artist and partly from the gallery.

Thierry Cauwet is not a philosopher. He is not interested in the occult or esoteric meanings of the images. First and foremost he is an artist who wants to go back to the origin of the tarot, the Marseille pattern, perhaps. The origin of tarot can be discussed, of course, but I feel that here we need to respect the artist's motivation.

I am impressed by his work. The cards are a perfect combination of traditional tarot art and the techniques available to modern artists. The harmony between the straight and curved lines and the traditional colours give the images a strange

but recognisable effect. Eight cards are already finished: Empress, Emperor, Hermit, Wheel of Fortune, Strength, Temperance, Devil and Universe. To each new exhibition a few new images will be added. At the end there will be a complete deck, which is intended to be printed. Some of the cards are painted with oil on canvas in size 150x50 centimetres. Others are painted on paper in a technique called "laqué marouflé". The artist does also in his tarot art make use of techniques like collages, monotypes and *vitrails*, which are paintings on glass.

If you are visiting France or otherwise are interested in Thierry Cauwet's art, he can be reached through *Gallery Alain Oudin*, 47 rue Quincampoix, F-75004 Paris, France. The oil on canvas paintings cost about FF18000.

Guido Gillabel



Tarot Manager

Tarot Management is a private edition, published by the owners of Resonanz-Zentrum in Mannheim, Germany, Wolfgang Neutzler and Ursula Schubert, who are also the authors of the book *Heilkräfte des Tarot*, reviewed in Manteia no. 8. The deck was published to be used at the health courses for business managers directed by the authors for several years.

The deck consists of the 22 majors, 4 cards representing the suits or elements and a male and a female significator, each symbolising one half of the yin/yang forces. The artwork by A. Böttger is in an old-fashioned, rather banal, 1950's illustrator's style. The deck appears to be colour copies, which were laminated; a method which counts for the high price of the unboxed deck, DM95.- (approx. US\$60.-).

The usual tarot images and the titles are substituted by illustrations

and titles relating to the world of management, business, success and misfortune. In reality, the symbolic contents is the same as in all tarot decks; probably the manager clients are not able to abstract from their limited world, so a specially designed deck was needed. I do not doubt that this goal-directed tarot deck will prove useful to the work the authors do with their healing courses. In any case, I find it remarkable, that the authors at all have been able to attract this special clientele to the world of tarot, even if they had to create a deck for the purpose.

Management Tarot

Ursula Schubert/Wolfgang Neubert

Art by A. Böttger.

28 cards + title card. No box. Price DM95.-
Resonanz-Zentrum, Collinistrasse 28. D-
68161 Mannheim, Germany.



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DENMARK



Tarot: Motive, Means, Opportunity?

A Rebuttal by Robert Jervis

Mr. Jervis has sent us this commentary to Bob Cable's article on Mani. We will be pleased to print further comments on this subject.

Mr Cable uses an ambitious title, alluding to legal procedure and the iron rule of logic. Unfortunately, if the practice of legal argument bears any relation to the rest of his article, be fearful of ever getting arrested. It is quite simply a collection of unrelated facts strung together and given the appearance of argument by speculation, personal opinion and innuendo.

In fact, it is possible that the scenario sketched by the author is true. It is possible in the same sense that life on other planets is possible. There is simply no evidence to confirm either hypothesis. Nor is there any evidence to deny the possibility, but then proving a negative is nearly impossible.

Mr. Cable's first assertion is "that the Visconti-Sforza is clearly the result of at least several centuries of evolution of the tarot". But why is it clearly so? There are two ways this could be: first, by the intrinsic complexity and sophistication of the artifact's concepts, and second by the citation of antecedent artifacts of references that are clearly connected to the Visconti-Sforza.

What of the intrinsic qualities of the deck? The images are taken from the common intellectual language of the time. Renaissance Italy embraced classical, Biblical or occult references in art and literature. While a few images are scandalous on the face of it (the Popess, for example), none are alien to contemporary Italy. Many artists, writers, thinkers and philosophers have created artifacts at least as sophisticated as the Visconti-Sforza in the space of a few years by assembling similar combinations of ideas. The Koran, for example, assembles a great many ideas into a coherent religious system. I doubt that the intrinsic qualities of the Visconti-Sforza justify centuries of preparation.

What of the antecedent artifacts and references? Mr. Cable offers only speculation. He presents a number of facts, but they never connect to anything.

Mr. Cable correctly points out that Byzantine intellectuals practiced and believed in many different forms of divination. In fact, in that part of the world divinatory material has a history that extends much farther back in time than Mr. Cable even suggests. He traces Byzantine divination to Roman and Greek sources. But the single largest category of books in the great Library of Ashurbanipal, in Assyria in the seventh century B.C. were divination texts. Assyrian kings were fanatically devoted to reading omens and practicing various forms of magic, both divinatory and medical. The Assyrians, them-

ves, inherited a tradition that extended back to the third millennium B.C. and the Sumerian civilization.

There are many forms of divination, and most of them are unrelated to the Tarot. The existence of divination in Byzantium at any date says nothing about the motive for the creation of the Tarot.

In fact, references to the use of Tarot, or of any cards, in divination only appear after the Visconti-Sforza. All of the references to cards in the fourteenth century and most in the fifteenth are to playing cards. The existence of late fourteenth century German playing card decks composed of 56 cards divided into four suits suggests a very strong connection to the Minor Arcana of the Tarot.

So, was the motive for creating the Tarot divination? Apparently not, because after asserting the Byzantine interest in divination, Mr. Cable brings up the Byzantine practice of *erotemata* as a form of teaching. He then absurdly compares the similarity of this word with Tarot, as if phonetic similarity by itself constitutes anything more than coincidence. Since the oldest teaching Tarot decks I am aware of are the geographical tarots of the seventeenth century, I need to see a lot more evidence to find the connection.

Mr. Cable achieves his greatest absurdity when he quotes from the Cambridge Medieval History, Leonardo of Pisa... introduced Arabic numerals... is known to have visited Byzantium... he became acquainted with a number of arithmetical and algebraic problems from his contact with several Byzantine teachers. Mr. Cable then writes, himself, "Motive, means, opportunity?". And I reply, "Are you out of your mind?" What is the motive? What are the means? Where is the opportunity? Most important, where is the Tarot? Finding proof here is about like saying that Benjamin Franklin brought the personal computer from England because he visited there and studied electricity.

Leonardo Fibonacci of Pisa died in about 1240 A.D., two hundred years before the Visconti-Sforza. Several of his books survive and they all deal with mathematics. Where does he even discuss an interest in divination or *erotemata*? Where does he discuss using cards?

Besides, Leonardo lived in Algeria and travelled all over the Mediterranean like many other merchants of the day. Italian merchants of that day travelled to Toledo, London, even Peking. If they brought the Tarot from somewhere, they could have brought it from practically anywhere in Europe or Asia.

But the reason to mention Leonardo of Pisa, a mathematician, is to link numerology into the picture. Mr. Cable points to the importance of numerology in medieval Byzantium. It was a heritage begun by Pythagoras and perpetuated by Plato, who was studied avidly by neo-Platonist occultists.

Mr. Cable is correct in tracing strong cultural and intellectual commerce between Renaissance Italy and Byzantium. But having jumped from divination to teaching and arithmetic without proving anything, he proceeds

back to Byzantine contacts with the Khazars and the subsequent connections between Spanish Kabbalists and Khazar Jews.

It is only then that Mr. Cable's real purposes start to become clear. He is not searching only for a Byzantine origin for the Tarot, he is searching for a Kabbalistic origin as well. Only in the second half of his article do we see the reason that Mr. Cable sees several centuries evolution in the Tarot: he wants a Kabbalistic component in the Tarot.

Thus he painfully contorts and explains how a Hebrew alphabet could have been written on early Tarot cards, but for some reason removed so that the earliest Tarot Major Arcana are not even numbered. Thus, the modern occultists who assigned Hebrew letters to cards were simply restoring an original design.

How are we to conclude that the Visconti-Sforza is a numerologically loaded Kabbalistic instrument when neither numbers nor letters of any alphabet appear on those cards?

To use another medieval thinker, William of Occam, let us apply his razor. Occam's razor says that when presented with two competing ideas, choose the one that requires the fewest assumptions. So, when we see the earliest Tarot without numbers and letters and later decks with those, we are more naturally led to the conclusion that the letters and numbers were added later, not first stripped and then rediscovered, especially when the rediscovery was done without primary evidence.

To me, there is one essential fact that searchers for an early origin to the Tarot must overcome: paper came to Europe only in the thirteenth century. Prior to that time, parchment was so scarce that many ancient Greek and Roman manuscripts are known only from ghostly shadows on re-used pages where the original text was laboriously scraped off and newer text written in. So what were early Tarot cards drawn on? And if they weren't on cards, how can one call them the Tarot?

Mr. Cable may yet find some proof of Byzantine origins to the Tarot. He has yet to demonstrate any. I would certainly be delighted to discover a deeper and richer history to the Tarot than what I already know, but I find nothing inconsistent with a Italian origin of the Tarot in the early to middle fifteenth century, conceivably even originating in the Visconti-Sforza deck itself.

The history of the Tarot deserves thorough and proper scholarship. I am afraid that Mr. Cable so far has not provided either. Speculation such as his certainly can drive the scholarship that will prove an early birth to the Tarot, but is no substitute for it.

Robert Jervis



Dreampower Tarot

R. J. Stuart has written the text and Stuart Littlejohn made the illustrations for *The Dreampower Tarot* which I, despite the best intentions, can not group in my collection as a tarot deck. That does not necessarily mean that the deck is not useful, but I would say that it belongs to the numerous group of cartomantic decks for self-development and meditation. *The Dreampower Tarot's* structure is based on tarot, but neither the majors nor the courts have any resemblance to normal tarot iconography. The only reason for calling this product a tarot deck is the obvious one, that tarot decks sell much better than most cartomantic systems.

The deck has four elemental suits, 16 court cards and 22 major cards. Neither courts nor majors have titles printed on the cards, so it needs a close study of the accompanying text and a lot of learning by heart before it is clear to the user, how each card fits into the structure. The essential idea with *The Dreampower Tarot* is illustrated in its back pattern, which depicts an inverted tree. Thus, instead of the traditional tarot's ascending up to higher spheres as symbolised in the kabbalistic Tree of Life, we have here a deck which tries to bring its user to awareness of realms beneath normal consciousness.

To use this deck needs a great deal of work, first of all you have to learn the symbolism of all the cards in detail, as they are described in the book. You can't even immediately tell which cards belong to the major arcana and which ones are court cards. You cannot bring much with you from your tarot knowledge. It would have been much easier if the cards had their titles discretely printed on them. Once having learned the symbols, you can use them for meditation or for card spreads, but there is not much about the actual use in the book.

The artistic execution of the cards is, in my opinion, rather dull, resembling the illustrations in weekly ladies' magazines of the 1940's or cheap children's books. The number cards are not illustrated, but do have a key-word printed on them.



The Dreampower Tarot
R.J. Stewart (concept and text)
& Stuart Littlejohn (art).
England 1993, Aquarian/Thorsons.
Book, 182 pages.
78+2 cards in cardboard cassette.
ISBN 0-85538-300-4.

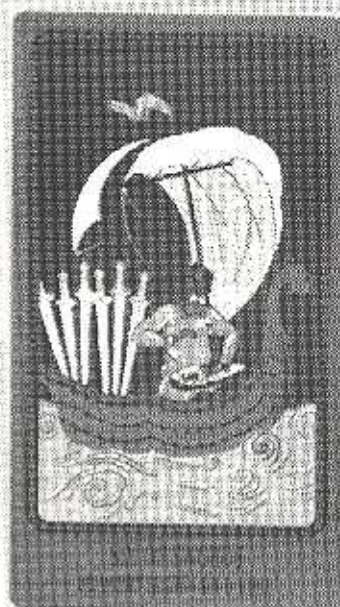
Tarot Egorov

I have earlier mentioned my problems about getting hold of this particular deck, published by one of the well-known card manufacturers, Piatnik. It is incredible that it should take me a couple of years to find this deck here in Europe, and, when it finally happened, only by sheer coincidence. A new-age bookshop in Copenhagen had ordered another deck for another customer, they received this one by mistake, and I accidentally happened to be there, at the right place, at the right time, so I could pick it up.

Was it worth the trouble then? Not really, except from a collector's point of view. The deck is designed by a Russian artist, Alexander Egorov in the same style (Palek) which also was used in US Games' *Tarot of St. Petersburg*, this same town being the birthplace of Egorov. I must admit, that I prefer *Tarot of St. Petersburg* to the Egorov-deck. It is hard to point exactly to the reason for this preference, but in some indescribable way, the US Games' deck appears to me to be more genuine in its art. Piatnik, the Austrian card manufacturer, have tried hard to get their share of the tarot market (*Tarot Eclectic*, *Deva Tarot*), but I don't think they ever really succeeded, neither do they with this deck.

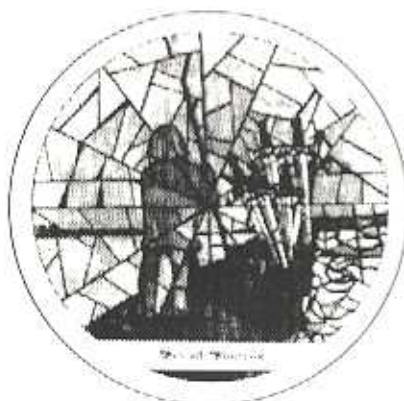
Egorov Tarot/Golden Edition

Alexander Egorov
Austria 1992, Piatnik Edition.
78+1 card in cardboard box. Booklet in English.



Two decks from US Games

Two new decks from US Games Systems Inc. have recently been distributed: *Tarot of the Cloisters* and *Tarot of a Moon Garden*. Let me say it right out: I do not find any of them of particular interest. Among the hundreds of decks offered for publication to Stuart R. Kaplan, there must be numerous of much more quality, artistic or conceptual or both. At least I know of many such decks. On the other side, I'm quite sure that Mr. Kaplan knows his business, and has the feeling that also these two decks appeal to his customers, which mainly are to be found at the American mass market.



Tarot of the Cloisters is unusual by consisting of round cards, which was the fashionable idea of the early feminist tarot decks. There is however no rabid feminism connected with this deck, drawn by Michelle Leawitt. The images are fairly common, watered down watercolour paintings, the minors having close resemblance to the Pamela Colman Smith-designs. To make the cards appear like the round glass-painted windows often found in cloisters, each picture is superimposed by a spiderweb-like net pattern. Those criss-crossing lines do, however, not make a illuminated window out of the card. There is no information about the concept nor about the artist in the booklet, only a short banal fortune-telling instruction. A fairly dull deck.

The setting of *Tarot of a Moon Garden*, takes place in a fairy-tale garden filled with unicorns, dragons, fairies and other phantasy creatures, all

sweetish stuff. This deck is obviously made for simple souls, who never really grew up, escaping the atmosphere of the playroom. Like in the preceding deck, the illustrations are watercolours with no rich tones; for example, what probably was intended by the artist to be black is depicted in a dirty dark grey colour. This is not really a tarot deck with struggling forces, but rather a children's book in card size. The paintings were made by Karen Marie Sweikhard, about whom the booklet tells us nothing. The concept was by Laura E. Clarson, author of *Tarot Unveiled*, the accompanying book for the Hanson-Robert tarot deck.

Like (almost) all cards from US Games Systems Inc. the card- and box quality is excellent, and the price is reasonable.

Tarot of the Cloisters

Art by Michelle Leawitt
USA 1993, US Games Systems Inc.
78+2 round cards in cardboard box. Booklet.
ISBN 0-88079-665-0

Tarot of a Moon Garden.

Concept by Laura E. Clarson,
art by Karen Marie Sweikhard.
USA 1993, US Games Systems Inc.
78+2 cards in cardboard box. Booklet.
ISBN 0-88079-705-3



Tarot Elisabeth Frolet

Tarot Elisabeth Frolet is a limited number edition deck; only 99 copies were made. The deck was printed by linocut and flashes of gold were added by hand by the artist. What was actually printed, was the background, the tarot images are standing negative in the colour of the grey cardboard used. The covering of the inked dark red-brown background, which is a difficult thing to print, is excellent. As the medium demands, the design is very simple, but it is also very attractive. The wrapping is also unusual, being a knotted handmade paper. Quite a nice tarot piece for a collection, even if not for practical tarot use.

The deck was printed in Rome, Italy, for the French antiquarian book dealer, Serge Plantureux, from whom the deck also is (was?) available. As most handmade and limited editions the cost is not exactly low, about US\$125. And, by the way, if you ever search for first editions, Etteilla's or Lenormand's books or similar historical stuff, Serge Plantureux might be the place where you find them. Be however prepared to pay prices in the neighbourhood of US\$3000.-.

Tarot Elisabeth Frolet

Elisabeth Frolet.
Italy 1993 for Serge Plantureux, Paris.
78 cards + text card+ title card.
Numbered and signed edition of 99 decks.
Price: FF750.-, postage included.
Serge Plantureux.
33 rue Saint Andre-des-Arts. 75007-Paris



BOOKS

A Key Word System

The subtitle of Sylvia Abraham's *How to Read Tarot* is *The Key Word System*. It sounds promising and, furthermore, the cover advertising tells the potential reader of the book that she within a week will be able to give tarot readings with an amazing accuracy of insight. The truth is, that the book is not much more than a listing of the cards in the typical upright/reversed meaning-Eden Gray style of the 1960's. The keyword system, which claims to be unique, is only so in one regard, namely that the author mentions that the keywords assigned to the majors should likewise be assigned to the minor arcana cards of equal numerical value: i.e. the keyword for *II, The High Priestess* does also apply to the *Two of Cups*, respectively *Two of Wands, Swords and Pentacles*, but adjusted in accordance to the particular suit's traditional characteristics.

How to Read the Tarot - The Key Word System

Sylvia Abraham
USA 1994, Llewellyn. 260 pages.
Illustrated with the Waite/Smith deck,
rendered from Rider's 2. edition of *The Key to the Tarot*, 1920.
Price US\$4.99
ISBN 1-56718-001-9

Kabbalah of the Golden Dawn

In Llewellyn's Golden Dawn Series is Pat Zalewski's *Kabbalah of the Golden Dawn* now available. Like the author's other books dealing with Golden Dawn magic, we have here a very detailed and instructive description on this important subject of Golden Dawn magic, based in part on original order papers. Zalewski's book should, along with Dion Fortune's *The Mystical Qabalah* be on any Golden Dawn or Tarot student's bookshelf.

Kabbalah of the Golden Dawn

Pat Zalewski
USA 1993, Llewellyn. 223 pages. Illustrated.
Price US\$12.95
ISBN 0-87542-873-8

Fool's Journey

As a new concept in the commercial world of tarot, Aquarian/Thorsons have issued a set of 30 postcards, depicting *The Fool* from just as many tarot decks. The set is bound as a book but there is no introduction except from a short text on the back cover. Most "Fools" illustrated are from the publisher's own well-known tarot decks or from decks published by US Games. Of most interest to the tarotist are Fools from three deck which are not yet published: *Alchemical Tarot* by Robert Place (another *Alchemical Tarot*, this is), *Ancient Egyptian Tarot* by Clive Barrett (another *Ancient Egyptian Tarot*) and *The Greenwood Tarot* (Chesca Potter & Mark Ryan).

The Fool's Journey - Tarot Postcards.

England 1993, Aquarian Press.
30 coloured postcards bound as a book.
Price £8.-/US\$10.-
ISBN 1-85538-346-2

Elements of Tarot

A.T.Mann is the author of an unique and well-designed book on astrology, *The Round Art*, first published in 1979, and later he created *The Mandala Astrological Tarot*. A new book from his hand is now available: *The Elements of Tarot*. The cover of the book states that Mann's text "is a fresh approach to learning how to understand and use the cards..." but I do not see much news in it, unfortunately. A short and not entirely correct historical chapter followed by a description of each of the 78 cards (the only unusual thing here is a short text for each major card on its use in guided imagination), then some spreads. Not really anything we have not heard about before.

The Elements of Tarot

A.T. Mann
England 1993, Element Books Limited.
152 pages. Illustrated (Waite/Smith deck)
ISBN 1-85230-422-7

Dancing Shadows

Dancing Shadows - The Roots of Western Religious Beliefs presents the history of the Western religions seen in the light of modern paganism. The author's intent is to prove that the original pagan deities were transformed and changed to fit into the concepts of the official Christian and Judaic religions. The book is somewhat speculative, but it points to many interesting aspects and is certainly worth reading.

Dancing Shadows - The Roots of Western Religious Beliefs

Aoumiel.
USA 1994, Llewellyn. 208 pages. Illustrated.
Price US\$10.-
ISBN 1-56718-691-2

The Whole Tarot Workbook

Paul Joseph Rovelli has self-published a workbook in a limited numbered edition of 200 for use with his tarot classes. On about 60 pages Rovelli introduces a unique method to study and use the tarot deck. As a basis, he uses the 7 classical planets, the 12 zodiacal signs, the 4 elements and the 10 sephiroth of the kabbalistic tree of life, totalling 33 focal points. About half of the book is used for various exercises to teach the student the characteristics of these keystones and the cards related to them, the other half of the book is used for bringing these focalpoints into practical use with the tarot deck and different spreads. For this use the Crowley *Thoth Tarot* or the Ciceros' *Golden Dawn Ritual Tarot* are recommended due to their astrological references etc.

Rovelli's book gives quite an understanding of how to work with tarot in much the same way as described in a more difficult way by Crowley and Cicero. Once introduced by Rovelli, these will be the obvious next step in the tarot study.

The Whole Tarot Workbook

Paul Joseph Rovelli
USA 1993, Birdland Communications
No pagination (60+ pages).
No ISBN-number.



Victorian Oracle

The Victorian Flower Oracle by Patricia Telesco is an instruction in how to make your own personalised divination system. You can choose between various styles: *the decoupage oracle*, *the pressed flower oracle* or *the wood or stone oracle*; the basic ingredients of them all being flowers. While the two first are obvious, the latter means only, that instead of glueing your objects, pictures or pressed flowers onto cardboard, you use either pieces of wood or stones as a basis. The author believes that a set of stones with glued on dried flowers or pictures of flowers comes near to be a set of rune stones! While the description of the various flowers, which fill most of the book, probably is quite accurate, the concept of the oracle as a whole is ridiculous.

The Victorian Flower Oracle - The Language of Nature

Patricia Telesco.
USA 1994. Llewellyn, 236 pages. Illustrated.
Price US\$12.95.
ISBN 0-87542-786-3

Max Maven's Book of Fortunetelling

Max Maven's Book of Fortunetelling is an overview of ancient and modern divinatory techniques. The book can be useful as such, but it doesn't go into more detail with any of the systems described. To me the most useful chapter proved to be the one on "Natural History". Do you, for example, know what *Maculomancy* or *Ceromancy* is all about? Max Maven can tell you!

Max Maven's Book of Fortunetelling - The Complete Guide to Augury, Soothsaying and Divination.

Max Maven.
USA 1992. Prentice Hall (an earlier edition in Japanese is available)
275 pages. Illustrated. Price US\$18.-
ISBN 0-13-564121

The Key of It All

The Key of It All is the very promising title of an encyclopaedic volume by David Allen Hulse. The volume is subtitled *Book One: The Eastern Mysteries* so we may expect the rest of the key, *The Western Mysteries* at a later time.

Hulse's book is "a guide to the sacred languages and magical systems of

the world" and this first volume takes us from cuneiform writing through Hebrew, Arabic, Sanskrit and Tibetan to Chinese, the latter taking up almost half of the book's 600 pages. Most of the wealth of information contained in this big volume is given in tables, thus making it a reference book rather than a book you read from beginning to end. Hulse's book will definitely be of good use, if only you remember that you have it on your shelf when a question on these topics arise.

The Key of It All. An Encyclopedic Guide to the Sacred Languages and Magical Systems of the World

Book One: The Eastern Mysteries.
David Allen Hulse
USA 1993. Llewellyn.
607 pages. Price US\$19.95
ISBN 0-87542-318-3

Cooper's Runes

The author of this book is not Agent Cooper from Twin Peaks, but D. Jason Cooper whose presents, however, much more obscure esotericism than did the TV series. I have never been a fan of American rune practitioners and this book certainly does not create a better relationship towards them.

Esoteric Rune Magic. The Elder Futhark in Magic, Astral Projection and Spiritual Development.

D. Jason Cooper
Llewellyn, USA 1994. 209 pages.
A few illustrations.
Price US\$12.-
ISBN 1-56718-174-0

Magic all over the world

In the long series of encyclopedic volumes from Llewellyn we find a reprint of Migene González-Wippler's *The Complete Book of Spells, Ceremonies & Magic*, first published in 1978. This work by the well-known and careful author is a history of magic and magical rituals from the dawn of mankind up to the magical orders of the 20th century. The book is well-illustrated and is an excellent survey of what magic is all about.

The Complete Book of Spells, Ceremonies & Magic

Migene González-Wippler
USA 1994 (1988). Llewellyn Publishers.
376 pages. Illustrated. Price US\$12.95
ISBN 0-87542-286-1

Two Books on I-Ching

Some years ago there were many books on I-Ching published. Now there is longer in between, but I have recently acquired two which are unlike each other but both valuable in entirely different ways.

The first book is an excellent I-Ching introduction for beginners: *The I-Ching - An Illustrated Guide to the Chinese Art of Divination*. The illustrations are by Tan Xiaochun and the book is translated from the Chinese language by Koh Kok Kiang. The name of the original author of the text is not mentioned. The book is one out of a comic series dealing with various Eastern philosophical texts. It teaches the reader about the origin and structure of I-Ching, it's philosophy and how to use it, all in comic strips. An excellent introduction and quite entertaining also, even if you already have some knowledge of the 4000 years old Chinese book of wisdom.

The second book is not meant for the beginner. Definitely not. It is a handbook for the practising I-Ching scholar, discussing the various theories about I-Ching's structure, use and interpretation. It is a valuable addition to any I-Ching library, a handbook in the real sense. The book is very well researched, and includes an extensive annotated bibliography, comprising all possible I-Ching literature, not only books but also scientific articles. Various study aids are described and a computer program (in BASIC) for hexagram line analysis is listed. Recommendable, if I-Ching means anything else than a plain divination book to you.

The I-Ching. An Illustrated Guide to the Chinese Art of Divination

Koh Kok Kiang (translation).
Illustrations by Tan Xiaochun.
Singapore 1993.
Asiapac Books.
(629 Aljunied Road, #04-06 Cititech
Industrial Building, Singapore 1438).
217 pages. Illustrated.
ISBN 981-3029-07-2

The I-Ching Handbook. A Practical Guide to Logical and Personal Perspectives from the Ancient Chinese book of Change.

Edward Hacker, Ph.D.
USA 1993. Paradigm Books.
426 Pages. Hardcover. Price US\$49.50
ISBN 0-912111-36-4



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Excellent work on Enochian Chess

The Enochian Chess of the magicians of the Golden Dawn has always fascinated me. A game, which, at the same time, is a model of the all-embracing universe and a subtle divination system, also being the conglomerate of what Spilkammeret and, subsequently, Manteia stands for. During the years I have tried to collect all available material on this subject, which, however has never really brought much light to what Enochian Chess really is about, veiled and fragmentary as most of it is.

A new light began to shine when Adam McLean in 1988 published a facsimile of Wynn Westcott's Enochian chess set along with an explanatory text. Now finally, in 1994, nearly a century after The Golden Dawn incorporated Enochian chess in their magical system, we have the first comprehensible work on this subject in Christine Zalewski's *Enochian Chess of the Golden Dawn*.

The book is actually several books in one. One book is meant for people mainly interested in the game proper, which is based on Chaturanga, the ancient Indian four-handed game, a forerunner for our traditional chess game. Rules for the Enochian chess game are described in detail here for the first time, advice on strategies is given and examples on the progress of an actual game are shown.

A second book in the book deals with how the Enochian chess game can be used as a subtle divination system,

which includes also elemental-, astrological-, geomantic-, kabbalistic- and tarot symbolism. This is absolutely not an easy system to deal with, and a profound knowledge of the involved symbolic systems is a necessity. Chris Zalewski is, however, able to explain the divination procedure so it becomes understandable to the readers (this is what all former writers on Enochian chess were unable to do). She explains how the divination session develops and how the moves on the chess board bring forward the effects from the symbolism connected with the affected squares. It is all understandable and a very great help for the reader who wants to explore this profound system.

A third book in the book gives a short introduction to which part Enochian chess can play in a Golden Dawn magician's training. This part of the book also includes reprints of various order papers.

Chris Zalewski is, like her husband Pat Zalewski, a practitioner and not a theorist. She has herself played Enochian chess for hundreds of hours and she has experience with the divination system. This is, perhaps, what differentiates her from earlier theoretical writers on this subject, and the reason for why she, for the first time, is able to make Enochian chess wider understandable.

You can not thoroughly study Enochian chess without having an Enochian chess set at hand. You need to try out the moves for yourself on the board with proper symbolic colours using the real pieces. Since you, however, can't buy an Enochian chess set like you can buy an ordinary chess set, you need to make one yourself. Chris Zalewski actually begins her book by instructing you how to make your own set. The four elemental boards needed for a set are derived from the Enochian tablets used by John Dee in the 16th century in his conversations with the angelic powers. The book describes the tablets in detail and how they shall be coloured for this purpose and what symbolism is connected with each of the 64 squares of each board. That part of constructing an Enochian chess set is not very complicated, but time consuming. I myself consider the construction of the chess pieces, which in Enochian chess are representations of Egyptian godforms, much more complicated, if you are not satisfied

with using the simple mounted paper pieces that are printed at the end of the book, the making of a set of sturdy three-dimensional pieces will be quite a task.

All in all, Enochian chess is not an easy pastime if you want to go further with it than just playing the game. A closer study is time consuming, but very rewarding. Enochian chess binds together several other symbolic systems and furthers a greater comprehension of their coherence. So far, a study of Enochian chess was futile, because the material available was too fragmentary to be useful. Chris Zalewski has connected the fragments and filled the gaps in between, so that Enochian chess now stands as a highly workable system. The publisher Llewellyn has done a good deed in publishing Chris Zalewski's book.

Enochian Chess of The Golden Dawn - Four Handed Chess Game

Chris Zalewski
USA 1994, Llewellyn, 335 pages,
illustrated. Price US\$12.95.
ISBN 0-87542-895-9

Ritualism

Denny Sargent's *Global Ritualism - Myth and Magic Around the World* is an illustrated analysis of various rituals performed around the world, and of their themes and components. The author applies a cross cultural approach to the rituals and quite an interesting one. The various components of which the rituals are composed and the objects used during the practice are discussed in great detail.

The book is profusely illustrated with photographs from all over the world, some of them in colour; most of them are taken by the wife of the author, Rebecca Sargent. The book is highly recommended to everyone with an interest in genuine ritual practice, and it should surely be read by all who try to practise rituals to-day, like neo-pagans, runesters, magicians or whatever.

Global Ritualism - Myth and Magic Around the World.

Danny Sargent.
Photos by Rebecca Sargent.
USA 1994, Llewellyn, 215 pages.
Many illustrations.
Price US\$19.95.
ISBN 0-87542-700-6

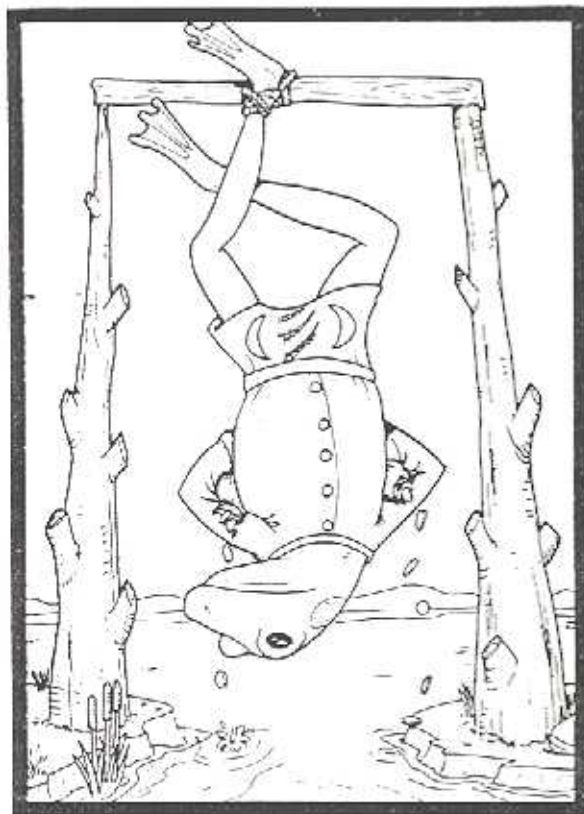


kardz

KARDZ is a small, privately published zine, aiming at creating a tarot deck with all characters having animal traits. This is a follow up upon a 200 year old mid-European tradition, except that the cards in KARDZ not only depict animal characters but also, for a great deal relate to the esoteric tarot tradition. The small booklet is published by Keith O'Brien, who also himself is one of the several contributors, which for a great deal come from comic artist's circles. There is a great variety of art styles involved, but as a whole it is all very amusing.

You can obtain KARDZ by becoming a contributor (ask for rules) or you can simply subscribe to it for the amazingly low price of US\$ 8.-. So far 13 issues are published, and all back issues are available. Each issue has 7-8 cards illustrated.

Keith O'Brien, 1333 N. Hillcrest Circle,
Mesa, AZ 85201, USA.



The Hanged Man by Keith O'Brien

...notes...

Publication news

Chris Zalewski sent the message, that she and her husband Pat finished their eagerly awaited book *Magical Tarot of the Golden Dawn* in December 1993. Now it is up to the publisher how long we have to wait for it.

Other interesting news is, that Nigel Pennick and Prudence Jones had their *The History of Paganism in Europe* accepted by the publisher. Something to look forward to! Nigel Pennick is now working on *Celtic Sacred Landscapes* and his plans includes also a book on *Divinatory Geomancy*.

Mail Artist's Tarot 1994

We have continued our mail art project *Mail Artist's Tarot* and the documentation for 1994 has just been mailed to the 42 contributors. This year's publication has a format like MANTEIA and illustrates works by 40 artists. Some of the contributions will be shown in future issues of MANTEIA.

Tarot Network News

It's a pleasure to see that *Tarot Network News* is here again, and even with a much better design than before due to Geri Kepler, Catherine Penn and Shawn E. Donahoo, who now take care of respectively production, graphics and desk-top work. No. 12, spring 1994 issue celebrates TNN's 10 years anniversary besides of being part two of the *Women and Tarot* special issue. TNN's luckily recovered publisher Jack Hurley writes in remembrance of late tarotist Mary-Winn Ekstrom, and the lengthy articles are by Mary Greer, Maria Berg Lo Parco, Mary-Winn Ekstrom, editor Gary Ross and... K. Frank Jensen.

Next issue:

I have already some decks waiting to be taken a closer look at in the next issue of MANTEIA: *Symbolon*, a cartomantic pack from AGMüller, *The Roger Zanoni Tarot Londa Tarot* and, not least, Brian William's *PoMo-tarot*, which I, unfortunately, for reasons of lacking space could not squeeze into this issue. It deserves a better treatment than just a few lines.

Likewise are some books waiting to be read: The third volume in Llewellyn's *Witchcraft Today*-series, edited by Chas S. Clifton, *Witchcraft and Shamanism*, Cherry Gilchrist's *Divination - The Search for Meaning and The Lovers' Tarot* by Robert Mueller & Signe E. Echols.

The new and excellent reprint of the *Original Rider/Waite Tarot Pack*, published by Rider, London in co-operation with US Games Systems will be the starting point for an article on the various Waite/Smith editions in MANTEIA no. 13.



