

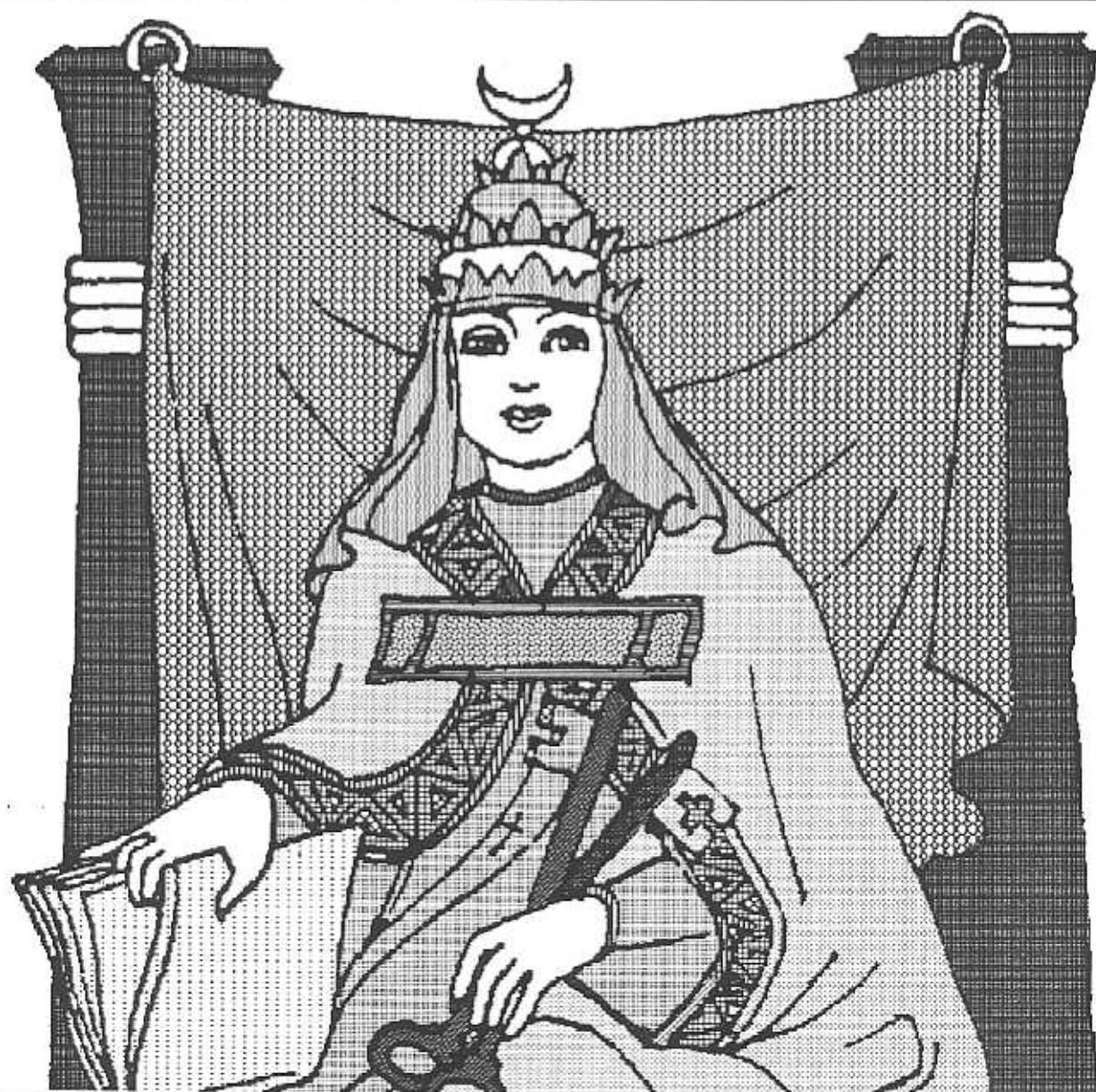


MANTTEA

a newsletter for the mantic arts

No. 2

DECEMBER 1989



**TAROT, I-CHING, RUNES
CARTOMANCY, SYMBOLIC GAMES
GEOMANCY, FENG-SUI, IFA**

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CONTENT

Editorial - page 3
Michael's tarot - page 4
Jungianische Tarot/Robert Wang - page 7
The Norse Tarot - page 8
Practical Magic in the Northern Tradition/Pennick - page 9
Carol Herzer Abrams - page 10
Rune Magic Cards/ Tyson - page 15
Kids and Tarot/ Judy Strosberg - page 16
Aztec Circle of Destiny/ Scofield/Cordova - page 20
Ballantrae Reprints - page 20
Prophesy 1990/ Wanless - page 21
Tarot für Partner/Bohnenkamp - page 21
The Tarot, Art, Mysticism, Divination/ Sylvie Simon - page 22
Sefirota - Das Spiel zum Tarot - page 22
The Hermetic Journal/ Adam McLean - page 23
Dragonworks/ Morgan & Harwood - page 23
The Female Pope/ Rosemary & Darroll Pardoe - page 24
Personality, Divination and the Tarot/ Carl Sargent page 25
New from Japan: Tarot decks - page 26
Tarot für Dich, Elemente des Seins/ G. Bookout - page 27
The Medicator Tarot, part 2/ Mediator - page 28
Voyager Tarot - Way of the Great Oracle/ Wanless - page 32
Secrets of Gypsy Fortunetelling/ Buckland - page 33

Les Trésors du Tarot/ Tereshchenko - page 34
The Moon Venus Deck/ Diana Sims - page 35
Collezione Mignon/ Lo Scarabeo - page 36
Tarot Art in Leinfelden/ Dettel Hoffmann & Margot Dietrich - page 37
Tarot Video/ Gary Ross - page 37
Tarot - A Universal Language/ Beatrex Quintanna - page 38
The Trigrams of Han/ Steve Moore - page 38
Italian Fortune Telling - page 39
Two American Tarots: Witches Tarot/ Enochian Tarot - page 40
The Tarot Gypsy Tales/ Carol Jean Logue - page 43
OH - Pictures and Words for Association and Communication - page 44
The Occult Census/ The Sorcerers Apprentice - page 44
Tarocchi d'Arte (Offer) - page 45
New Italian Tarot Decks/ Paolo Valentini - page 46
A Photographic Tarot from Austria - page 48
Books received - page 49
Advertising - page 50 & 52 & 54
Next issue - page 52
Complaints - page 53
Letters to the editor - page 53

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EDITORIAL

A few readers have asked me why I did not add publishers addresses to the reviews in MANTEIA. Actually I considered it, but my own bad experiences about ordering from the manufacturers restrained me from doing so.

There are so many publishers and manufacturers in this area. Do you realise how difficult many of them are to get in contact with? Being a collector for years I have here copies of hundreds of letters which were never answered, and I never got the products, which were advertised in catalogues, mentioned in newsletters etc. Of course, I know from personal experience that it is not really a lucrative business to sell one book or three copies of a tarot deck; the time it takes to handle such orders, pack them, write an invoice, don't really pay off. So it is easier for the publisher just not to care about small orders and not to answer questions about the products. It is however our opinion that the publishers have a moral obligation also to take care of such things. That is a part of being a cultural communicator.

Some might say, that you can just go to a retailer to buy your single deck or book. No you can not. This is a world-wide interest, but there is not a worldwide distribution of all the many interesting items. If they shall get around to us, the publishers and manufactures need to help, by caring also about our orders and not only about the large retailer, who buys dozens of copies of the same book or deck.

I don't say, that you shall write to the publisher as long as you can go to the next new age bookstore and buy your wants. Luckily many books and decks are available there. But if you hear about a book or a card deck, published in another country or by a remote small publisher, it might never reach your local or even postal dealer and you will miss it, if the publisher do not cooperate. I am pretty sure that many of the writers and artists, who created these things, will be quite satisfied if there is even a small demand for their work from remote places. Their publishers actually owe them the service to make their works available to everyone who wants it.

We would like to hear our readers opinions, and we surely hope to hear from any of the publishers who are on our list.

MANTEIA is intended to be a consumers magazine. We will therefore publish any documented complains over products or services around the themes MANTEIA deals with. If the deck you just bought missed a cards and you couldn't get a substitute then let's know. If a publisher, a dealer or whoever don't send you what you payed for, or take months to do so, then let us know.

Or if they take orders for a book that is not even written yet. It might not bring you the lost goods or money, but it might help others not to do the same mistake. MANTEIA will add a running column "Complaints" to its pages. We will also give our own eventual warnings in this column if not already included in the reviews. And the column would also be the proper place to mention the publishers and manufacturers who do not take their role as cultural communicators seriously!

Since issue no. 1 of MANTEIA was published, an overwhelming lot of interesting material ended upon our desk. You can see it from the extended number of pages in this issue. Despite that, we didn't have sufficient space, so we had to delay some of the articles promised, as well as we had to give only a short mention to books we else would have treated in more detail. We hope to catch up with this later.

K. Frank Jensen



**20th Century Esoteric Tarot decks
and fortune-telling cards for
collectors**

Purchase - Sale - Exchange

**K.Frank Jensen
Spilkammeret
Sankt Hansgade 20 DK 4000
ROSKILDE, DENMARK**

MICHAEL'S TAROT

We were recently presented with a very extraordinary deck of tarot cards, "MICHAEL'S TAROT", not alone called so because the deck is made by the Stuttgarter artist, Michael Kutzer, but because the artist finds that a central card in the deck is the rendition of Justitia as The Archangel MICHAEL.

Michael Kutzer had for years been fascinated by tarot symbolism and history, and in particular by the variety of motives he found in older packs. As an example he mentions The Star, which before it found its present form in the Marseille-pack's waterflowing maid, was illustrated for instance by a maid, carrying a star, by astronomers with their measuring instruments or by the Holy Three Kings being led to Jesus by the star.

This freedom of earlier times inspired Michael to work on his reinterpretation of the major arcana. He did not just want to make a new variation of the now more or less standardised pack, he also wanted to emphasise the symbolic content as he saw it. There are three major ways in which the cards were reinterpreted. For some of the cards Michael substituted the now standardised motive with the older motives he was fascinated by, like The Chariot showing Elias' Chariot of Fire, the astrologers on the Star and the Archangel Michael as Justitia, weighting the souls on his scale. The motto of this latter card is "Solum Gratia" - Through Pure Grace. The motive shows us, that without Michael's sword, the souls were condemned to Hell. The vignette at the bottom of the card, the Angel carrying the suicidal Judas to Heaven, is an indication that even Judas took part of the Grace.

In another group of cards, Michael Kutzer keeps to the standard tarot motives, known to all of us, like The Moon, depicting the crawfish, changing his element from water to earth, or The Magician, whose motto is "Fac et Spera", Act and hope! The Magician - or the scientist - stands in front of his table with the signs of the four elements. What did he actually learn from his work? In the window we see the nuclear mushroom cloud. The scientist often only acts and the other side of the motto, Hope, is overlooked. The small vignette is a reference to a French legend about an entertainer, who honours The Holy Virgin by his acting.

The third group of cards are those, where Michael Kutzer found that the original symbols no longer could be used, because they had lost their original meaning, like The Hanged Man, hanged by his one foot, originally being a way of punishment. This is a symbol, which Michael finds is so far from our times, that the main interpretation of it, being "looking at the world from

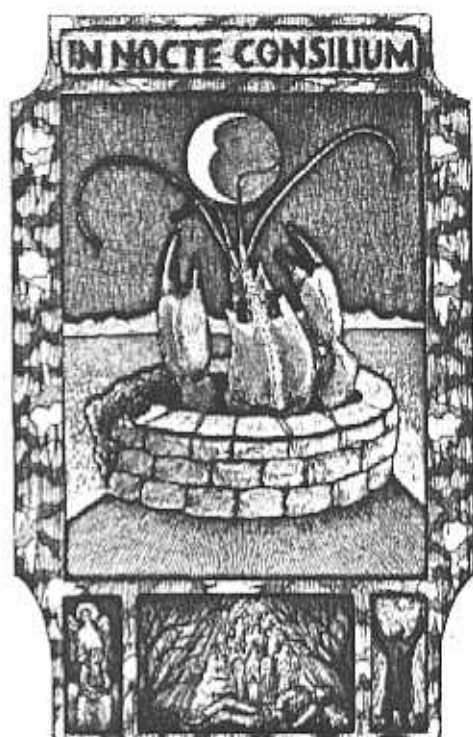
a new perspective", no longer is obvious. He therefore rendered this card as a young man looking at his changed Self, mirrored in a globe. The Greek motto means "Know yourself". Michael Kutzer gives this commentary to the card: "Who are we? Already Adam and Eve wanted to know this, and ever since, this question has been asked: Is the Fool, who questions everything a Wise, or is the Wise, who strives after knowledge, a Fool? Is the mirrored image false or just the truth under other circumstances?"

As you see, Michael has not numbered the cards, nor has he printed the traditional titles on them. Instead he gives a motto for each card, either in Latin or Greek (except for the Devil, which is followed by a motto in Italian! - a passage Michael Kutzer himself excuses in his text to the deck).

The illustrations shown here do of course in no way justice to the very delicate handcoloured original etchings. Each card has five parts. The upper part is the framed motto, then comes the main motive, and in the bottom, which is about 1/5 of the card, there are three additional frames. The central one of these showing a scene, from the bible or from some legend, adding to or commenting on the main symbolism of the card. The two other smaller frames are also showing additional symbols. The whole structure of the single card reminds of an altarpiece.

"Michael's tarot" is not a tarot for divination, but a tarot for meditation and afterthought. In the accompanying booklet Michael Kutzer gives us the key to the symbolism, which definitely is not obvious. Without this key, it is difficult to identify all of the cards, because they are really different from the standard tarot. "Michael's tarot" is a pleasure to look at, and once you have entered its world you will find yourself absorbed by it. "Michael's tarot" was created in 1988-89, it is however an ageless expression of eternal knowledge.

"Michael's Tarot" is an original work of art and only available in a very limited edition of 12 decks, hand-printed from the original etchings, and handcoloured. This makes for the high price of approximate US\$1000.- If your financial status allows it you will get your money's worth buying this deck. You will not just get another variation of the Waite deck, but an individual worthy work of art. If you are interested we will, with pleasure, bring you into contact with Michael. Do not hesitate too long, because after all 12 copies are not many. The original size of the cards is 110x180 millimetres.





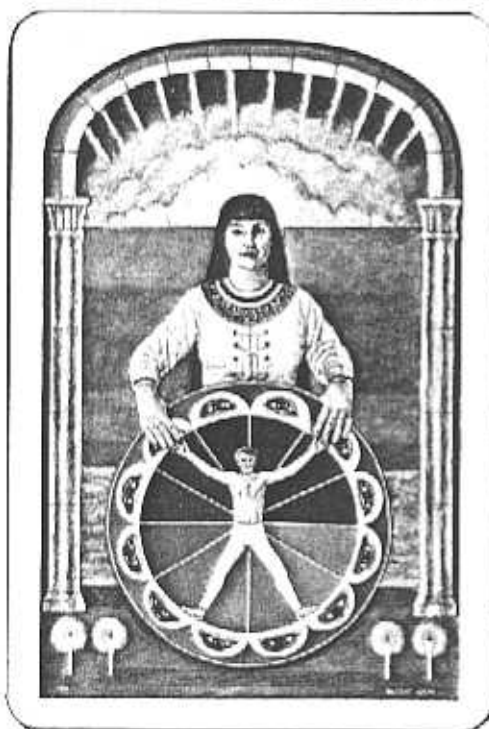
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We are proud, that we have played a minor role in the creation of this deck. Some years ago, during a vacation in Denmark, Michael Kutzer visited with his family SPILKAMMERET's exhibition. That inspired him to go back to his school (he is a school-teacher too) and have his class of 22 students make a tarot, "Das

Ächte Neugereuter Tarot", which was silkscreened in a small edition. Ever since, Michael and his wife, Karin, have been returning visitors to SPILKAMMERET, and we had the possibility to encourage him to create the deck.

kfj

Robert WANG: "Tarot Psychologie - Handbuch für das Jungianische Tarot"



Robert Wang, author of "The Kabbalistic Tarot", one of the best books on the subject, also did the artwork of "The Golden Dawn Tarot", working with Israel Regardie. Now Wang has finished another tarot deck, which according to the accompanying book is based on Jungian terminology and theses.

First the book: The German edition I have here is 144 pages, and really not very much different from other basic tarot books. A very short introduction, 6 pages, tells us that the particular tarot deck it describes, is a tool that can be used with the Jungian technique called "active imagination". The purpose of this technique is to become "individuated", a Jungian term, that Robert Wang compares to the "enlightenment" in the Eastern tradition. I'm not so sure that these terms are describing the exact same phenomena.

What Wang says is, the all the cards in this deck are aspects of ourselves. By meditation on these cards we can gain the insight needed to feed - or stimulate - the process of our individuation. He also mentions, that the cards are an alternative tool to be used in interaction between client and therapist, substituting other diagnostic tools, like the Rorschach test. One claim of Wang's is, that the qualities or characteristics of the court cards, and of what he calls the minor arcana (which actually are the number cards) have been completely revised in the deck at hand.

After the meagre introduction to Jung (with no knowledge of Jungian concepts, you would not know at all, what it is all about), Wang goes on to describe the cards one by one. Telling you what you can see yourself, and explaining the symbols contained in the pictures. Wang gives each card a title or a keyword to place it in the Jungian concept, like "Strength" who has the title "The Daughter that collects knowledge", or "The King of Cups" bearing the title "The Intellectual Father". When it comes to the numbercards, which are not illustrated but with the appropriate number of suitmarks, the keywords used are based on Pamela Colmans Smith's cards, like "sorrow" for "Four of cups". The titles and keywords are only given in the book, the cards have neither numbers nor titles.

At the end of the book Wang puts up a 34 weeks program to study the cards. He states, that gaining self-knowledge through the use of these cards, is a kind of phantasy game, a deep dialogue with one's own self. The study program is based on "imaginative visualisation", where you enter the scene of the card and ask questions to the persons present.

And now the cards themselves: Having the Golden Dawn Tarot in mind I have never counted Robert Wang as a good artist, if an artist at all. The people in his former deck were very stereotype figures, the way the

are placed in the landscapes or scenery is very awkward, they just do not feel like being in a good mood, like actors not knowing their roles. Wang says in his foreword, that it took him five years to make the present deck. We could had hoped, that he had developed as an artist during these five years, but he didn't. The figures of "The Jungian Tarot" are just as stereotype, as in his earlier deck. The people look like wax figures put up in a window display. One thing however Wang learned. Somebody told me, that if you should consider the abilities of an artist, you should just look at the feet he or she draws. Feet are difficult to draw, and if you can do it, you know your craft. Look at the feet at "The Golden Dawn Tarot" and you will know, what I mean. What Wang learned since, is not how to draw feet, but he learned to hide them. Only a few cards show the feet of the figures. On most cards the feet are hidden in flames, grass, clouds, water, behind drapery or shields or wherever you can hide your feet.

Wang told us in his book, that the characteristics of the numbercards were completely revised in this deck. And what do we then see? The appropriate number of cups on a background of water, the appropriate number of wands on a background of flames etc. Not much revision, I think. He also claims, that everybody with a knowledge of astrology will immediately know the content of these cards. On each number card there is a globe or sphere hanging in the air. But apart from that, where is the astrological reference? Actually you need Wang's book on Kabbalistic Tarot to really understand this, because the numbers 1-10 are connected to the spheres of the Tree of Life and each sphere again to the planets or sun/moon. The four suits are corresponded to Aries, Cancer, Libra and Capricorn. Thus Three of Wands becomes Neptun in Aries. Can everybody with a knowledge of astrology see that? Since the Jungian world of ideas actually is very visual, one can wonder that Wang did not use this opportunity to make use of the numbercards in a better way. There is not much Jungian about this deck at all, the most being the explanations Wang gives to the Major arcana and the court cards. These explanations could apply to many other tarot decks. So we are still waiting for The Really Jungian Tarot, and we can only hope that a better artist than Robert Wang will do the artwork.

Robert Wang
"Tarot Psychologie - Handbuch für
das Jungianische Tarot"
Urania Verlag, Germany 1988
144 pages, illustrated.
plus 78+2 cards, all together in a video-type
cassette.
ISBN 3-921960-73-8
(an edition in English is also available, as far
as I know)

THE NORSE TAROT

After many legends and myths have been themes for tarot decks, the turn has now come to Norse mythology. This new deck by Clive Barrett has the subtitle "Gods, Sagas and Runes from the lives of the Vikings". Since there is no other name given on the pack I suppose that Clive Barrett is both the artist who made the deck, and the author who wrote the accompanying 160 pages book.

Barrett begins his book by describing the background for his deck. He gives a short survey of the history of the Norse people and the Vikings' conquest of the surrounding countries and in particular of the British Isles. He tells us about the background of the harsh life of the Vikings and their beliefs in a world of Gods, who are not even immortal.

Since the runes are an integral part of the symbolism of The Norse tarot a chapter on them is of course also included. Barrett gives a description of their function as a tool for writing, making talismans etc. and he also says that, even if they no doubt were used for divinatory purposes, we do not know how. This is a fact, that many modern writers on runes try to hide by describing some runic methods invented in the Germanic countries around the turn of the 19th Century.

The major arcana of the deck is arranged to show us the spiritual unfolding or initiation of the handsome Balder, the Norse god of youth, purity and innocence. The 22 descriptions of the major arcana of the deck are descriptions of the mythic world of gods in which Balder lives, the gods that inhabit this world and the legends connected to it.

We meet Odin and Thor, Freya and Frigga, Heimdal and The Norns. We experience the binding of the Fenris Wolf, Odin's sacrifice, Balders death, Loke's punishment and finally Ragnarok and the rebirth of Balder. For each of the cards Clive Barrett gives both an upright and a reversed divinatory meaning, which is quite close the traditional interpretations you can find in most books. He also gives the divinatory meaning of the rune rendered on each major arcana card.

The major arcana is illustrated and the elemental correspondences are clearly shown in the court cards. The number cards illustrate scenes from the life of the Norse people, scenes that are definitely inspired by Pamela Colman Smith's number cards of the Waite deck. Are there really so few illustrators or conceptualists of tarot decks, that have an imagination of their own, so we could see other and different scenes? This deck is not the worst, but still the spirit of Pamela is behind each scene.

The artwork is strange. To me it looks like an advanced computer drawing program has played a considerable role in its creation. If this is right, it is probably the first computer produced commercial tarot deck. The result is a rather attractive and different deck, as long as there is only this one; we can only hope that this is not the beginning of a new trend.

The Norse Tarot + book are packed in a video-cassette-like plastic box, also a current trend. Generally it is an interesting pack and the accompanying book is reasonable. I find it is worth the money, £14,95 or US\$19,95. Actually the US-price is considerably lower than the UK price.

"The Norse Tarot"
Artwork and book by Clive Barrett
78 cards + book 160 pages, illustrated
The Aquarian Press, England 1989
ISBN 0-85030-726-0



PRACTICAL MAGICK IN THE NORTHERN TRADITION by Nigel Pennick

A new book by Nigel Pennick has reached us since we last reviewed his "Games of the Gods". This time Nigel's theme is what he calls "The Northern Tradition", to distinguish it from "The Western Tradition", that for a great part is a magical tradition influenced by Egyptian and Judaean-Christian magical praxis and mythology. The Northern tradition is the magical tradition that developed among the Germanic, Baltic, Norse and Celtic people. Nigel Pennick's new book is encyclopaedic, more of a handbook than a book you read from beginning to end. Nigel comes all the way around his theme, beginning by giving some basic perceptions as to space, time and direction. Reading this, one thing struck me. One of the new words, used by management people, is "time horizon", actually meaning a deadline. What a nonsense expression. A horizon is something you can strive for, walk towards or whatever, but never reach. Wonder if those guys really know what they

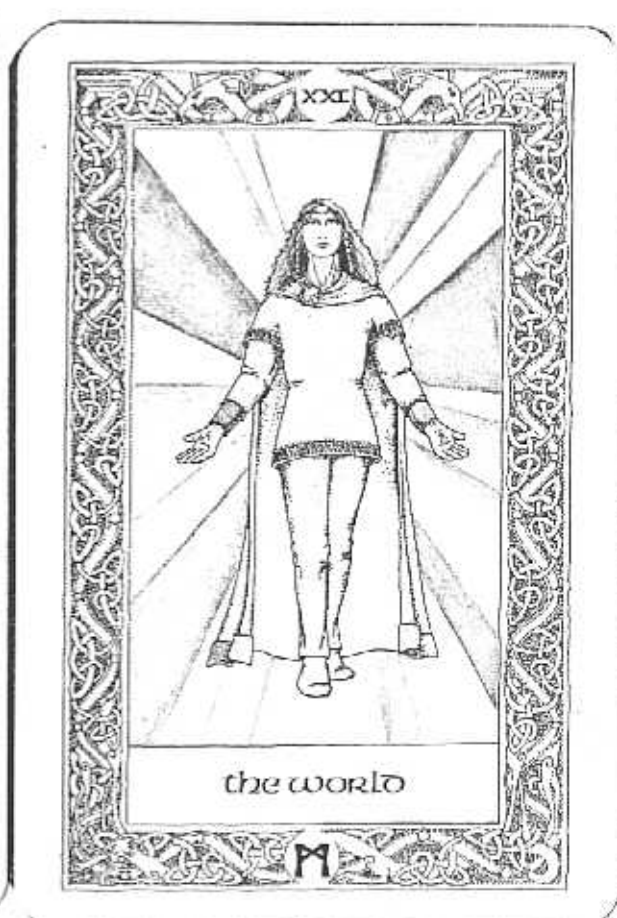
are talking about. They will never get there, never reach the goal.

Back to the Northern Tradition. Nigel describes the calendars, the natural cycles, the days and their connection to the gods and the festivals of the year. He goes into natural lore, and the qualities, of what nature gives us, like stones, crystals, birds, trees and herbs, the air and the winds. A special chapter is dedicated to the lore of the mystic mandrake and its substitute, the bryony. Nigel mentions, that the mandrake is difficult to cultivate in England, and so instead the bryony was carried by women, as a fertility stimulating amulet. We have got a mandragora in our garden where it's doing quite well. In the early spring, when there is not much growth around, it carries delicate flowers and large leaves. As soon as the flowers are gone, the leaves also disappear and the rest of the year it has an underground life. In another place in the book

Nigel tells about the alraune lore and its dangerous sides. "Unless it can be sold for more(!) that it costs to buy, it will remain in the owner's hands and bring bad luck". As I know this lore, the owner had to part from it and sell it for less(!) than he gave; the problem rises, when the last price is the smallest coin existing.

We read about runes, ogham, sacred places, labyrinths, martial arts, talismans, incense, divinatory systems, protection of buildings (Feng Sui in the northern tradition) and much, much more. A handy book that you need on your bookshelf if these matters are of only the slightest interest to you.

Nigel Pennick:
Practical Magic in the Northern Tradition
Aquarian Press, England 1989.
288 pages, illustrated mainly by the author himself.
ISBN 0-85030-757-0



CAROL HERZER ABRAMS

- a Modern American Esoteric Artist

by K. Frank Jensen

Carol Herzer Abrams family came in part from Austria, where her Grandfather, Charles Herzer, was the son of a duke, but not the oldest, which is perhaps why after spending ten years in the Greek Isles he came eventually to the United States in 1919. Born in N.Y. State December 16, 1944, Carol was his first grandchild. Both her grandfather and her mother encouraged her early to follow her artistic interests. At the age of nine her mother gave her an old set of pastels, and when she was eleven a present of oil paints was given her on Christmas. Her favourite themes were landscapes, specially the local volcanos, including Mt. Rainier. From this early beginning Carol Herzer Abrams has placed herself as a prominent artist in the esoteric field.

During her college days (1963-69) at the University of Washington school of Art, Carol studied with various teachers, a favourite being Spencer Moseley, an abstract artist who painted in a geometric style. During her studies she was continuously painting large canvases and exhibited yearly at various local art galleries. Still working with the landscape she turned from the outer to the inner vision expressing her experiences in a psychedelic style. The title of a painting shown in a yearly art competition, the Northwest Annual, was "L.S. Tree". She still regards herself as being primarily a painter and expects to return to canvases again, even though for the last five years most of her time has been occupied with painting and working with the tarot.

After having graduated with an BFA in painting in 1969, Carol met painter Isaac Abrams on a cross country blind date and moved to Woodstock. As well as being an active artist, Carol is a housewife and mother. Two children, Raphael, now 14, and Damian, 12, are the younger members of this artistic family.

Carol developed a mandala style in her paintings in the late '60's and went on to experiment with "water paintings" a fluid style of work with acrylics, poured and plashed into starry galactic visions. The next step in her development as an artist was a stay in her European ancestors' Austria to study the "misch technique" (the 15th century old master technique, which uses both oil and egg tempera), with Ernst Fuchs, who is a well-known painter of the Vienna school of Fantastic Realism.

Despite Carol's psychedelic style and mandala paintings she never forgot the mountains and volcanos of her childhood. In 1982-83, while living in New York City, she made a series of large paintings of Mt. St. Helen erupting. Before this, in the late 70's, elements of landscape were combined with her family life into a series of almost mythic, dreamlike pastel drawings.



Astrotaro

Carol Herzer Abrams work on tarot decks actually begun as early as 1969 as a print project for a printmaking class at the University of Washington in Seattle. Her resources of tarot decks at the time were the Albano/Waite deck and The Church of Light Egyptian style deck. The work at the printmaking class, which was a required course, resulted in a plate illustrating the 22 major arcana cards in a non-figurative, numerically structured way. From this plate, titled TARO, a few etchings were printed. This started Carol's work on her own tarot deck. In the fall of 1970 she re-drew the 22 designs and gradually, over a period of years painted them. They were to become the basis of her Astrotaro-deck. In 1978 she added 12 cards representing the signs of the Zodiac, along with four element cards. The basic design of the sign cards are, with a couple of exceptions, based on the glyph or symbols of the signs proper.

The sign and element cards represent the same forces as the 16 court cards of the traditional tarot structure. Four Aces were begun at the same time, but the cards 2-10 of each suit were never included. The final part of the deck, the aspect cards, represent the minor arcana.

To the 22 major arcana cards, 16 court cards and 4 Aces, making a total of 42 cards, Carol added 12 more cards, representing the astrological aspects - which in themselves carry a numerological meaning, making a deck of 54 cards. Her growing interest in astrology and her urge to use her deck in astrological readings, made her correspond

the original 22 major arcana to the 10 astrological planets and 12 houses, the process of doing this was to view the series of 22 cards and decide which cards best fit the planets, both visually and conceptually. She then thought that the remaining 12 cards could in the same way correspond to the houses. Since an astrological deck needs a card representing the nodes of the moon, such a card was added too. The final card, bringing the number of cards in the deck to 56, is the Nemesis card, symbolizing Collective Karma (Showing a sky full of comets, this card was created at the time Halley's comet was about to be visible from the Earth in 1985). After having made these correspondences clear, Carol Herzer Abrams finally considered the deck complete and started making Astrotaro-decks available to interested astrologers, readers and collectors.

More recent, however, one more card, numbered 24, has been added to her Major Arcana deck, the COSMO deck. This is CHIRON, a minor planet found between the orbits of Saturn and

Uranus. This card is not included in the Astrotaro deck, the card which takes its place is the Lunar Nodes card.

Artistically, Carol Herzer Abrams Astrotaro is a continuation and development of her mandala paintings of the late sixties, extended by an exploration of cosmic symbolism and awareness. The colouring is strong and impressive and a spread made with these cards is not just a reading but a cosmic constellation, reflecting the present situation. Imagine a circular spread filled with bits of coloured energy being the total mandala of your life! What an experience such a reading includes! Carol has actually made up both large and small collages using cards from her deck, and it is even possible to have a personal collage based on one's own astrological data made by her.

After having herself worked with the deck for a long time now, Carol is still amazed, how unplanned connections in the deck keep showing up, fitting into the overall pattern. As an example of this she mentions that the two cards, representing the 2nd and the 8th astrological houses, which are opposite houses, both dealing with financial matters in some way, intuitively have had jewels included in their imagery.

The Astrotaro is definitely not a tarot deck in the usual sense. Even though the deck is based on a modified tarot structure, you will not find any of the well-known tarot figures here. Instead, you have symbolic cosmic pictures and mandalas illustrating the same forces represented by the traditional tarot, with emphasis on the astrological and numerological aspects. Using the ASTROTARO demands that you take your time and learn the deck and its many facets. The accompanying booklets are a great help in doing so. A fundamental knowledge of astrological concepts is in my opinion a necessity if you are to access full value of the deck. For the open minded astrologer, to whom astrology is more like a comprehensive symbolic system than a pseudo-science, this deck will open ways to new dimensions.

ASTROTARO is available in two different sizes, both are used either for readings and meditations. Along with the Astrotaro Carol has created the COSMO DECK - a 24 card major arcana that can also be used for both readings and meditation. The cards of the Cosmo Deck are essentially the same design concepts as the Astrotaro, including Nemesis and with Chiron instead of the Nodes. The cards are re-painted, with differences in both colouring and design. The deck comes with a book that helps you in using it. There are no titles or borders on the cards.

The Home Made Decks

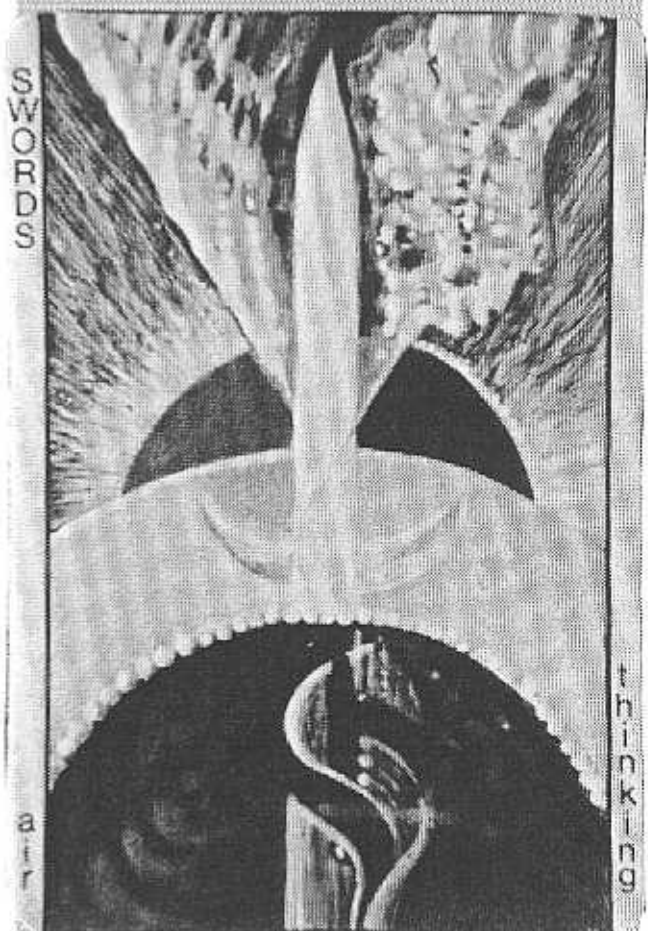
Carol Herzer Abrams has for some years produced her decks herself instead of just waiting for a producer to come by. The process is to make photographs of the cards and have them printed. They are then trimmed, backed, cut again and finally the corners are rounded by a scissor. Apart from the photographic work, which Carol does herself, a lot of handicraft is involved. (By the way, Carol, the corners will be more even if you just touch the corner instead of making the quarter circle too large). Carol's decks are amazingly well made and also durable in use. The coloured photos most likely do better justice to the original artwork than most printing work would do, unless a very costly one. And if a card does not come out the way Carol wants it, she paints on the original and adjust the colour balance until the desired effect is reached. I am amazed by the result; it is difficult to obtain such a uniqueness in colour photos. I am sure that Carol gives the photo laboratory a hard time before she is satisfied and also has to discard a number of copies not fitting completely in tone.

The cards are also reasonably sturdy against colour changes due to light. In our exhibition room we have had some of Carol's collages made from her Astrotaro-deck on the wall for two years now. Admittedly, they are not exposed to much light, only during our opening hours, but after two years, no colour change is noticeable at all. Most modern printing inks will fade quicker than that.

I am pleased that I have all of Carol's self produced decks in my collection. Collectors, be aware; these decks will be rarities when printed editions of her decks reach the mass market.



Cosmotaro





Jessica & Damien, 1978 by David Henry Abrams...

Carols own use of her tarot

Carol Herzer Abrams is not one of those artists, who temporarily is attracted to the tarot deck because of the challenge it gives the modern artist to explore its series of 22 traditional and fixed motives in their own way. Carol is herself a user of the tarot. She uses her own tarot as a tool for communication, counseling and healing, supplementing her own decks with various other major arcana sets as she works. In her days at the University she used first the University Book- and later the Albano versions of the Waite-deck for readings for herself, but set reading activities aside for a number of years while working on her own deck and developing an interest in astrology. For the last four years she has done regular readings using her own deck. In the warm season of the year she is working out of doors in Woodstock almost every weekend. She has found herself a spot, it is her reading place where people come to her. What she experiences through her readings, sitting under the grape arbour in a courtyard in Woodstock, 20 years after the same place became world famous, becomes an input to her further creations, a part of what she gives us in her decks.

We have asked Carol about her reading habits, and she tells us that she uses either 3-card readings or the Celtic cross spread, and she does not use reversed cards. She finds that problematic. Reversed meanings of the cards can be read when cards are in positions, that indicate challenge or negativity, like the "crossing" card and the "hope and fear" card. In a way I am surprised that the structure of the Celtic cross applies to Carol. I have never found that pattern agreeable, being rather unbalanced in its form. At least for using the ASTROTARO, a circular or real cross pattern is much more visually convenient.

Carols painting of other Tarot decks

In 1988 Carol painted the The Cosmic Egg Tarot Deck created by the Belgian Guido Gillabel in 1987. Guido's Cosmic Egg Tarot is a strange deck illustrated with patterns of the Egg as the central motif. In the black and white edition, formerly the only one available, the deck was, though interesting in its general concept, rather cold and alien. With Carol's colouring of the deck it has become what it's name implies, Cosmic.

At the same time Carol started working on her own coloured interpretation of the famous deck conceived by Arthur Edward Waite and brought to life by Pamela Colman Smith in 1909. "The Rider's pack" so called after the publisher of the deck, Rider in London, is no doubt the most sold tarot deck ever, and a prototype to most modern tarot decks. Pamela Colmans Smith's illustrated number cards were the first number cards ever illustrated, and her interpretation of them, which Waite did not interfere with in detail, have ever since been copied by tarot deck designers and artists. While impressed with Pamela's subtle artwork and creative imagination, Carol Herzer Abrams felt, that the deck's colouring did not do justice to the artwork, perhaps due to the limited colour printing possibilities. So she decided to make her own interpretation of the colouring. She is not the first to do so. In the 60's the the Albano/Waite pack was published and found a certain response with its much stronger colours. Carol has seen the colourings of the Albano, the University Books- and US-Games edition of the Waite-deck and maybe the experience of these very different decks was what started her desire to do her own version.

The Illuminated Rider

Carol Herzer Abrams has completed and copyrighted her version of Rider's Pack, the "Illuminated Rider". What she actually has copyrighted is not the deck, but her version of it. This version she names "visionary painting". The deck consists of different parts



which Carol named during her work with them. One part of the "Illuminated Rider" is the major arcana. The court cards and the aces form another part, named the "Cosmic court". The number cards 2 through 10 of the minor arcana are called "Elemental visions".

Having now had the "Illuminated Rider" for about half a year, the news element has vanished and a more lasting opinion can be settled. What struck me at first, the heavy and very dominating colours, has faded, not actually - they will last - but mentally. The deck appears not so coloured anymore. The four series of the minor arcana are intended as different in colour, according to Carol, to emphasise their elemental qualities. The suit of wands, equal to the element of fire, is rosy. The suit of swords, element of air, has a slightly yellow tone, but not dominant. Blue has taken over the predominance, which of course is not unnatural, but at the same time does not make the suit clearly distinguishable from the other suits, which also contain a lot of blues.

The cups, representing the element of water, are pink and violet and again very, very blue. The suit of pentacles, the element of earth, is a mixture of all the other colours and the pentacles themselves are different in colour which does not make the number easily identifiable.

What strikes me now, having to select the various suits from each other when the deck is mixed, is, that this is considerable more difficult to do visually with Carol's version, than with Pamela's deck. I think I would have preferred the suits to be more different in their overall colour tone, than is actually the case. Especially the blue colour, which seems to be one of Carol's favourites, could have been used more sparsely in the suits, were it disturbs the colours intended to separate the elements. Of course Pamela's deck is not perfect either in this area, but with the new colouring we could have hoped that the differences of the suits were made more clear through the colours.

The general impression of the major arcana is that the colours are stronger and heavier than in the minor arcana. The past half a year has not changed that impression. Again, blue is a dominant colour. I must admit, blue is not my favourite colour, it is to me an unsteady colour; if you use it for fabrics it will fade in shorter time than any other. The strong, contrasting colours make the pictures appear to be flashing, a technique that the magicians of The Golden Dawn used in the construction of the boards used for playing Enochian chess. Carol's colouring adds a touch of flashing to Pamela's drawings. The radiating coloured rays she adds to several cards also strengthens the impression of flashing. The energies are exploding and it is all vibration. Look at the Star. This is not the harmonic Star anymore, but a lot of vibrating cosmic energies. Or the Hanged Man, or Temperance. Whether these visible energies are an advantage to the card or not is up to the user to decide. It will depend on her or his temperament. Personally I do not feel the need, and I am afraid that even if I find Carol's deck an interesting work of art, Pamela's will still be my working deck. In Carol's Astrotaro the strong and flashing colours are an absolute plus, but I am not sure they are in this deck which is figurative.

When I shortly mentioned the "Illuminated Rider" in MANTEIA no. 1, I said that the immediate impression was that the characters were people and not stereotypes. This too can be an advantage or the reverse. Carol has developed the faces on the figures. They are like living people. They are not representative of types, they are people themselves. Some readers might want the figures to stay anonymous, representing forces acting in the card spread. For others, using the deck in an associative way, the more personalized characters may distract the clients from intended associations.

The basis for these lines is the recent large size version of the "Illuminated Rider". I do not have a complete small sized deck here, only two different editions of the major arcana, one earlier version and one the same as the large size, only smaller. Looking at the latter, some of the objections just mentioned diminish due to small size, the characters are more anonymous and the flashing effect is not so predominating. The potential buyer need to take this into consideration, or eventually buy one of each size for different purposes. In any case do

explore the deck yourself. If one of the sizes confirms with your method of working, it will be an experience.

Carol feels, that her "Illuminated Rider" needs a new interpretation to renew the many ideas still surviving from tarot literature from the past. She feels that such a new interpretation should be based on planetary consciousness. The struggle to save this planet, and work for a better ecology and planetary healing, is a major concern of Carol's, which also is visible in her work, including the "Illuminated Rider", where references to our ecological crisis can be found in several cards. As a painter, however, she feels that she can not devote the time necessary for developing such an interpretation all by herself, and is encouraging others to help. She is, however, presently working on a meditation booklet for the "Illuminated Rider" which explores various numerically based patterns of association and interpretation for the cards, connecting the structure of the deck to ideas which have emerged through her work with the Astrotaro.

Other paintings

Carol has also worked on colour interpretations of other tarot decks, one being "Le Tarot Revele" by Valentin Bresle; another one is her interpretation of the major arcana of the Oswald Wirth deck. Both of these decks - like her others - are available, manufactured by herself. The single sample card I've seen so far from the Bresle deck promises well.

kfj

The readers might wonder how it can be that this article is linguistically different from my usual otherwise English with a Danish touch. Carol Herzer Abrams however did not want that an article about her work contained any kind of misunderstandings and misconceptions. So she got a proof print which she corrected. I have accepted most of her corrections except a few, which were minor additions, or changes of spelling, accepted by my English (not American) spelling program, plus a section, where she didn't get my point, perhaps because I didn't express it clearly enough. I have tried that now.

Neither did Carol want me to show cards from her Illuminated Rider in a photocopied black & white version, so she offered to produce and pay for the appropriate number of colour illustrations for which you have to thank her.

kfj

THE ESOTERIC DECKS OF CAROL HERZER ABRAMS:

Following decks are available:

ASTROTARO - 56 cards
COSMO DECK - 24 cards
TARO (the Etching deck) - 22 cards
The ILLUMINATED RIDER - 78 cards
The painted COSMIC EGG - 22 cards
The painted TAROT REVELE - 22 cards
The RADICAL WIRTH - 22 cards

Available exclusively from the artist:

CAROL HERZER ABRAMS
4 Broadview Rd.
Woodstock NY 12498 USA

(write for current pricelist)

Rune Magic Cards

created by Donald Tyson

Another product from Llewellyn is a pack of rune cards created by Donald Tyson, author of *Rune Magic*, which is reviewed in this issue of *MANTEIA*. Designing runic cards is not easy, because of the simple forms of the runes, which do not offer much visual effect. Most designers do add vignettes to the card to make them more interesting to look at, and these vignettes are often pictorial renderings of the forces or ideas corresponded with the particular rune. Tysons cards follow this tradition. The rune proper is printed in heavy red colour while the rest of the card, including frames and vignettes are printed in black. The 24 runes of the Elder - or Germanic - futhark are used for this deck, even if the names of the runes given on the cards are the corresponding English names from the Anglo Saxon futhark. The transcript of the rune signs name into modern English is also given on each card. The Elder futhark is divided in three series, the *Aethirs*, each of 8 runes. The border of each card shows all the runes of the actual *aethir*, and at the same time the border is set up so that "the runic pairs" can be seen. There are two vignettes on each of Tysons cards. The upper one is intended to illustrate one primary quality of the particular rune, the lower one is an emblem based on the rune's essential meaning.

A small 46 pages instruction book comes with the runes. The booklet explains details about each of the 24 runes and also gives a couple of spreads. Despite its size it is a reasonable introduction and may also encourage the reader to buy Tysons major book on the runes.

Like all rune cards so far, I find these a bit dull, but not the worst I have seen. Actually, runes are not meant to be printed on cards, but to be cut into twigs. That might be the reason for why all the runic cards appear to be so artificial. What you actually should do, is to go out and find yourself the appropriate tree and cut your own runes! It should however be possible to make up an interesting and appealing deck of runic cards, but we are still waiting for it. For the time being Hermann Haundl and Nigel Pennick are co-working on a runic deck. This might be the one we are waiting for.

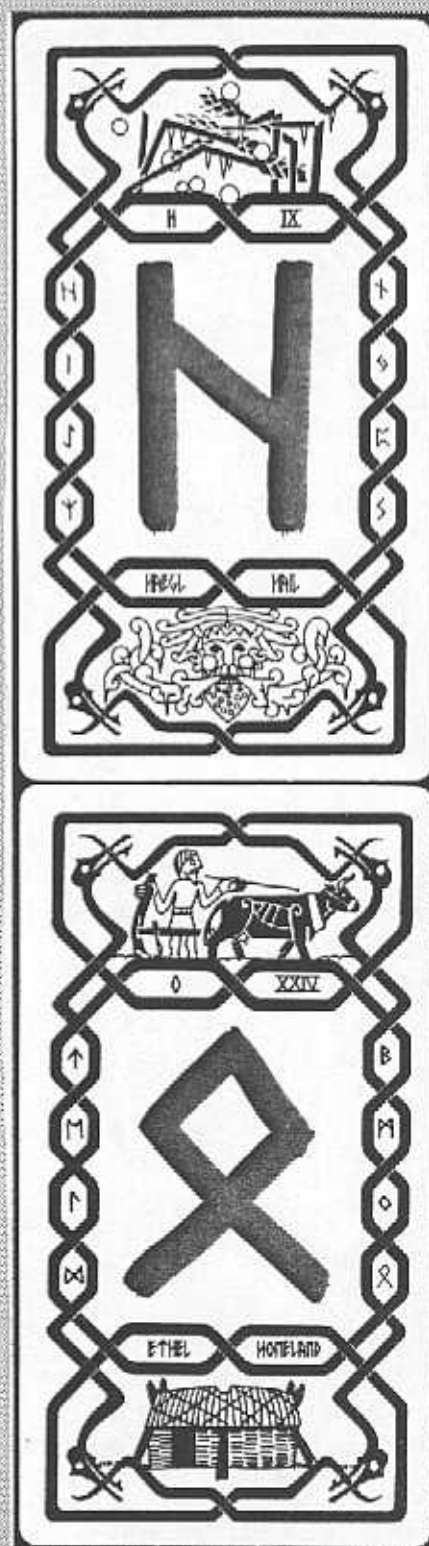
"Rune Magic Cards"

Donald Tyson. Vignettes by Robin Wood.
Llewellyn, Minnesota, USA 1988
ISBN 0-87542-827-4
Price in USA: \$9.95

We have received a nice catalogue from "Inner Traditions" describing and illustrating a lot of books *MANTEIA* readers might be interested in, among them a translation into English of Guido von List's major work on runes, and a book by Richard Miller & Iona Miller on "The Magical and Ritual Use of Perfumes".

Two books from the catalogue, Carl Sargent's: "Personality, Divination and the Tarot" and Sylvie Simon's: "The Tarot. In Art, Mysticism and Divination" are reviewed in this issue.

The catalogue is available from "Inner Traditions", One Park Street, Rochester, Vermont 05767 USA.



KIDS and TAROT

by Judy Strosberg



Judy Strosberg is a housewife and a mother of three children, living in Endwell, N.Y. She runs her outlet "The Open Gate Tarot", gives readings and classes, and is also an ardent contributor to APA-tarot and other magazines. In this article she describes her experiences of letting children use and play with the tarot.

My seven year old daughter Sophie has grown up with Tarot. She plays Tarot card reader the way other girls play nurse or cowgirl. She has her own deck that she keeps wrapped in a white handkerchief and tied up with a pink ribbon and bells. Sophie's fascination with Tarot is not unusual. Most kids are quickly drawn to the first deck they see. I often have kids wander into my study while I'm playing/working with the cards. "What does this one mean?" they ask. "Can you read my cards?" and always "Can I touch them?".

Most children have beautiful energy and I'm glad to let them handle my deck. Out of respect for this energy, I always shuffle the deck thoroughly before they use it, or clarify it by smudging.

There are several ways to share Tarot with children. You can use the cards to get to know each other better or open lines of communication, to look into the future, and for storytelling and play.

Picking a Deck

Sophie chose the Hanson-Roberts deck from a dozen varieties in my shop. It's a good choice. The colors are vibrant and the images are kind. The characters they portray are strong, realistic and mostly kind. Waite's deck is also good. The more muted colors and passive images would be attractive to especially sensitive or imaginative children. Avoid gimmicky decks like Cat People or very abstract decks like the Geomantic. In any case, if you have more than one deck available, let your child choose from among them.

A child should handle the deck before beginning any of the activities which follow. Little hands like to smooch them around on a flat surface. For ALL beginners and children under fourteen, always let them select the cards from among the faced-up images, rather than draw at random. This allows children to control their experience.

Getting to Know Each Other

Take turns asking each other questions and picking three cards as answers. For most activities, three cards will give you plenty to talk about, but not so much that you are overwhelmed. Some questions to get you started are:

How do you feel today?
What are your favourite cards?
Which are your least favourite cards?
Who would you want to talk to?
Where would you like to visit?
Show me a card for Grandma, sister, friend...

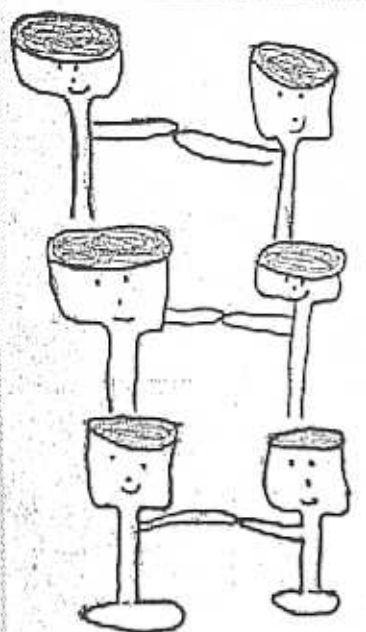
The answers will change from day to day, so don't be afraid to ask the same questions over again another time. You can also ask: "Why did you pick these cards?" "Which one card answers the question the best?"

Sometimes a child finds it difficult to express certain feelings and ideas: when a death occurs, when it's moving day, when a friend argues or teases, when mom and dad have a fight. You can help open these issues up for conversation in a creative and non-threatening way by using the cards. You can direct your questions to the issue itself:

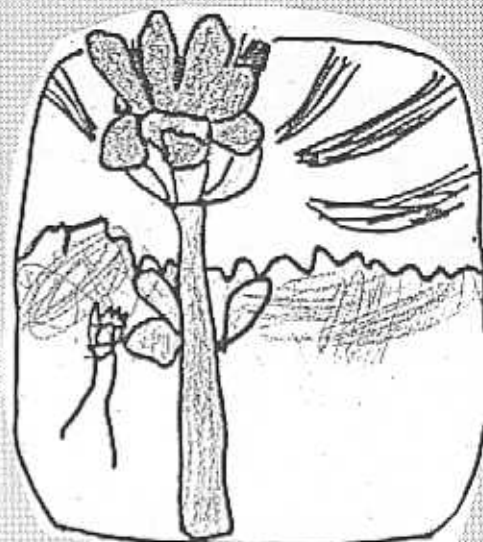
Which cards are about Grandpa (who recently passed away)?
How do you feel about his leaving us?
Where do you think he is now?

This game helps a child who is not able to express all s/he would like to with words.

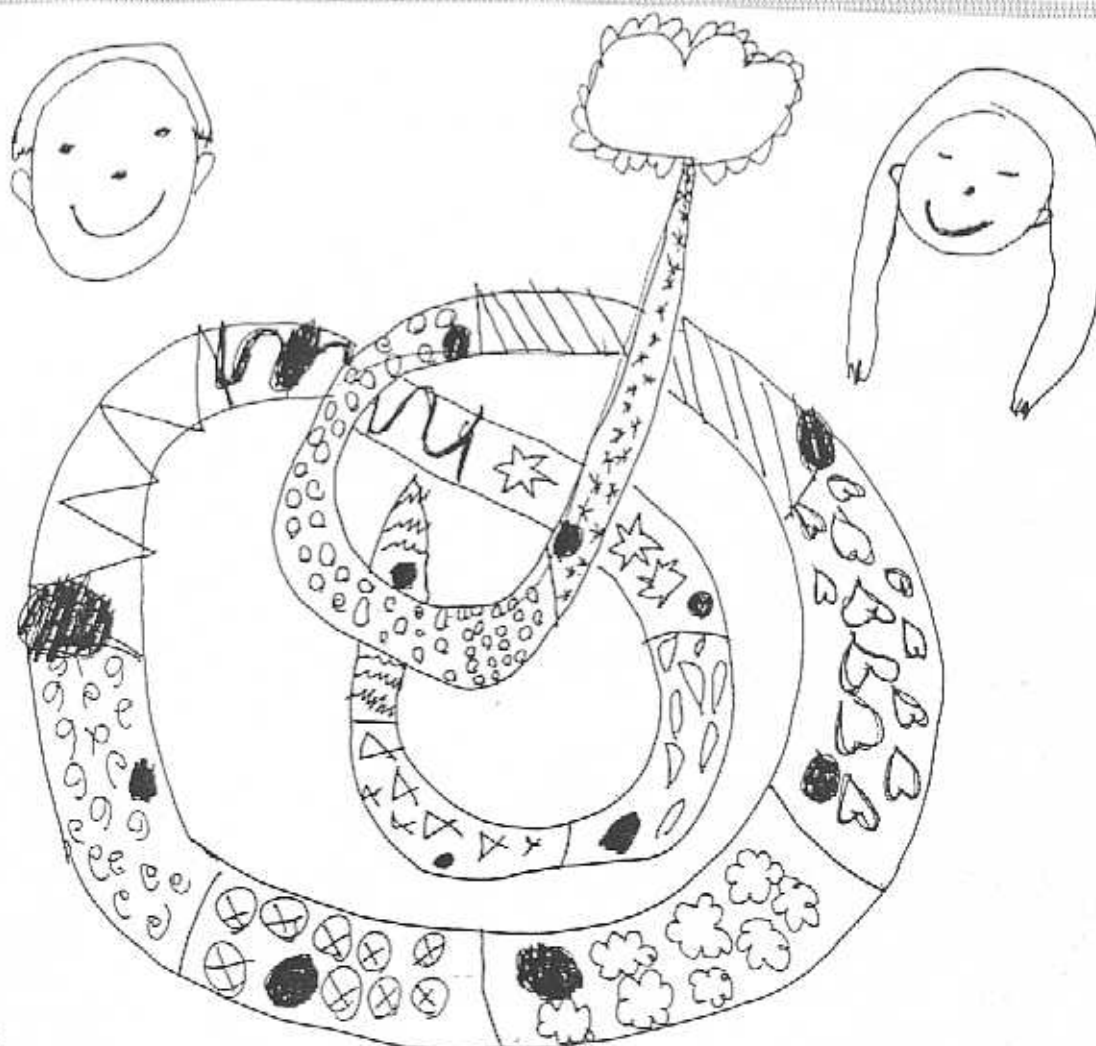
On the other hand, words may not come, not for lack of skill in expression, but because fear, anger, or embarrassment blocks their way. In that case, you can pick a card you feel is appropriate and start by sharing your own feelings about it. Using the above example, I might pick the nine of swords, what I call "the grief-card". "Look at this one", I'll say. "That's how I feel when I think about Grandpa. How does this card make you feel?. Or select a number of different cards:



SIX OF CUPS
KATIE, AGE 8



ACE OF WANDS
EMILY, AGE 5½



THE LOVERS

by Sophie Strosberg
Age 7

The Emperor
The Hermit
The Hanged Man
The Devil
A court card that resembles Grandpa
The six of cups
The nine of swords
The three of swords
The three of cups
Judgement

These could elicit a wide range of responses toward death or refer to a variety of male images. By asking very open ended questions: "Let's play with these cards" or "Let's talk about these cards", you may be surprised by what comes up.

Looking to the future

Our subconscious minds (often called the Higher Self)

are aware of the paths we may take in the future. Children are very close to this source of information and are successful at selecting cards that speak about the months to come. I would play this game only occasionally, and at times of change, like beginning summer vacation or moving to a new home.

Because our expectations influence the future, it is vital that you help a child interpret the cards they pick in a positive way. Even challenging cards like the Tower or the eight of swords can be seen as problems that they will solve, mountains they will climb, troubles over which they will triumph. Here is an opportunity for Pagan parent to help a child work magic (read that: create through intention) on their own behalf.

Another future game is called The Breakfast Reading. Pick three cards for the day to come. What's often revealed are the child's hopes for the day:



six of swords: let's go down to the pond
six of pentacles: let's go shopping
four of swords: I don't want to go to school

You can see from these examples that children often read the images on the cards quite literally. That's why a deck with realistic pictures is most useful.

Storytelling and Games

The essence of professional card reading is storytelling. With a client, I tell the story of his/her life, especially that part in the process of unfolding. Kids love stories. Telling stories fires the imagination and makes them powerful creators of reality.

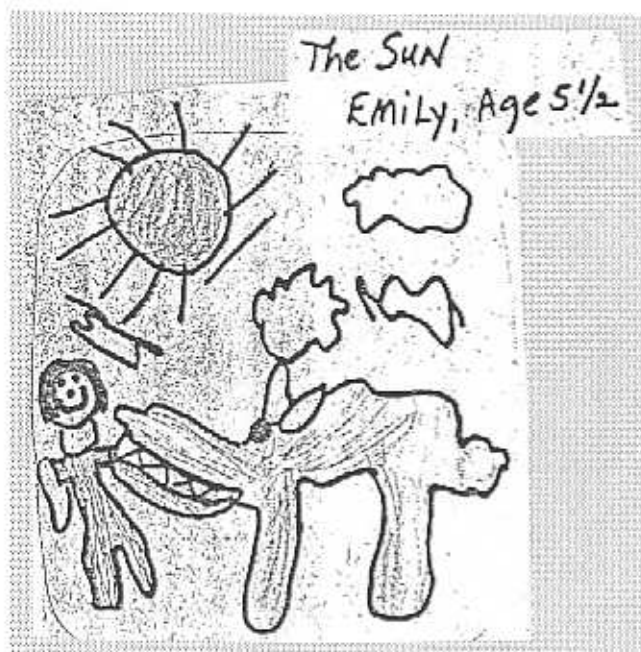
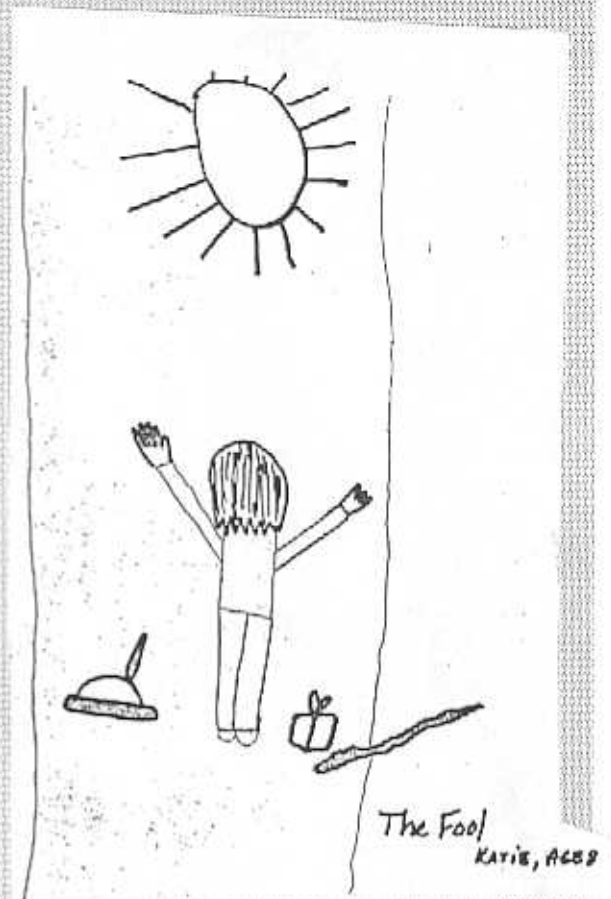
Draw six or eight cards at random and lay them out in a row. You can pick court cards for the protagonists if you wish. Then let your imaginations GO!

Give the child a piece of paper and a black pen. "Draw me a Tarot card!"

Play sorting games with the cards, dividing major and minor, by suit, by sex (this one may surprise you), by color, by number. Which cards show action? Which are peaceful ones?

Left alone with the deck, children find lots of ways to amuse themselves. But if your kids use Tarot often, expect the cards to get a bit bent and beat up. Then it's best to set aside a special deck just for the kids to use.

If you have been looking for a way to become better acquainted with the Tarot for your own purposes, play Tarot with your kids. Their intuitions about the cards can give you new insights as to their meanings. And, of course, you can have a lot of fun together!



Bruce Scofield and Angela Cordova's

The Aztec Circle of Destiny

A large cardboard box arrived by post on a sunny day. One of these days which are so rare in this country and which invite to outdoor living. We are sitting in the yard around the stone table. This is where I intend to open this amazing box. But let us take a look at the outside of it. First the text says "The Aztec Circle of Destiny. Astrology & Divination from the Ancient Aztec World". The authors names are given too, and a photography reveals something which could be the content of the box. On one of the flaps I even find the name of the box designer, Brooke Luteyn. The publishers name is also printed and the photographers.

I take the box in my hands, and hold it like everyone will hold a box like this, opening the flaps. Inside is a plastic tray, which apparently shall be pulled out like a drawer. This I do. And what happens? The complete contents of the box drops out in the yard and numerous small wooden discs roll around everywhere. It takes the first half an hour to find it all again, particularly one of those wooden discs is teasing, rolling in between some granite stones, hiding itself there.

Dear Llewellyn, don't you think you need to consider this! This box is not just a box, it is a designed box, made by a named designer. Things like this should not happen!

Finally I get all the things together. They show up to be a book of 215 pages, 20 coloured cards and 13 of those wooden tablets (if I found all of them, 13 is a strange number, isn't it?) plus a pouch made of artificial velvet to put it all into - except the book, which is too big for that.

My experience with this box stopped me from playing with the contents anymore that day. But now, let's take a look of what we have got here:

The book says about the authors, that Bruce Scofield is a full-time astrologer with a masters degree in history, and that Angela Cordova is an astrological and psychic advisor, and a teacher with a BS degree in economics and elementary education. This seems to be the right constellation of people for a successful and rewarding enterprise, doesn't it?

As the name of the pack indicates, this is a kind of oracle, partly based on the Aztec mythology and partly upon astrology. The authors claim in the foreword, that in ancient Mesoamerica a divinatory system ex-

isted, based on astrology and on using 20 basic symbols and 13 numbers (aha, 13 discs are the right number). The authors also say, that the Aztec system can be compared with the Tarot, the I-ching and the runes. Amazing, since these 3 systems are so very different, that they hardly can be compared.

The book at hand is, according to the authors, an attempt to restore the 2500 years old ancient divination system, and secure it a place along with the other great divinatory systems. As one of their inspirational sources the authors mention the works of José Argüelles, and particularly his writings on the Mexican calendar with its 260 days and 20 day signs plus 13 numbers.

The major aim of the work, the authors say, is to discover the original meaning of the 20 named days of the Tonalpouhali, which is the name of the Aztec calendar system. Unlike Peter Ballin's "The Flight of the Feathered Serpent", who mixed the Mexican 20-days signs with the European tarot, the authors want to create a genuine Mesoamerican system.

One of the methods the two authors used, to find the original meaning of the signs of the twenty days was, what they call "dream programming", which in this case meant, that Angela before retiring imprinted the name of one of the 20 signs in her mind. When she woke up, she immediately wrote down what had come to her during her sleep! I personally doubt very much that this method will unearth anything historical correct about a 2500 year old and forgotten method if there ever was one. If this oracle created by the authors really is a working method, it does not need this historical background. What does the historian Bruce Scofield himself think about this, as a method of seriously investigating history? Other methods employed by the authors to restore the ancient system were dowsing, automatic writing and trance work.

A great deal of the book describes the 20 signs, their Aztec symbolism and the Gods association with the single sign. Thereafter a modern interpretation is brought out by the authors. Each of the signs represents a complex of ideas, in the same way as the tarot card bears with it a complex of associations.

The 13 numbers combined with the 20 days make up the total of 260 possibilities. The numbers are so to speak aspects or qualities of what the day-sign represents. After having explained this on a few pages, the authors use another bunch of pages to bring lists of keywords for all the 260 combinations.

Finally the Aztec astrology is explored and compared to our Western astrology. This again gives rise to a number of tables and lists of the same 260 combinations, this time judged from an astrological point of view.

In a way the book is interesting enough, and the calendar systems of the Mesoamerican people is always worth exploring. What I do not like is the touch of scientific research the authors - or the publishers? - give to these sheer speculations.

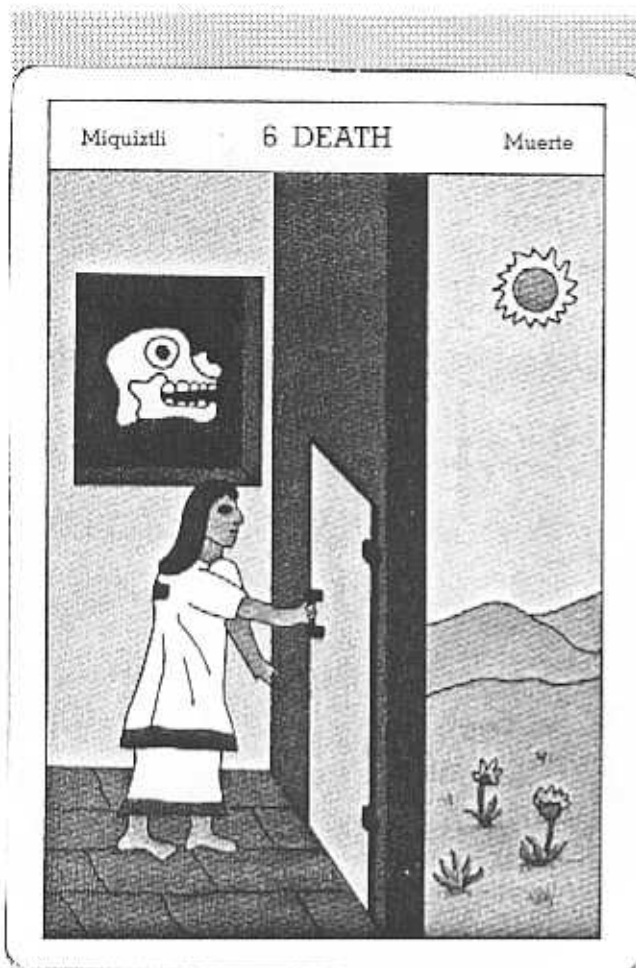
The 20 cards enclosed are drawn in a quasi Aztec style and remind most of all of a modern tarot deck using Egyptian style pictures. The 13 discs are made of wood and give the numbers in the Aztec number system based on five.

The Aztec Circle of Destiny
Bruce Scofield & Angela Cordova.
216 pages, illustrated
20 cards + 13 wooden discs + a pouch, all in a cardboard box.
Llewellyn, Minnesota, USA 1988
ISBN no. 0-87542-715-4
Price in USA: \$19,95

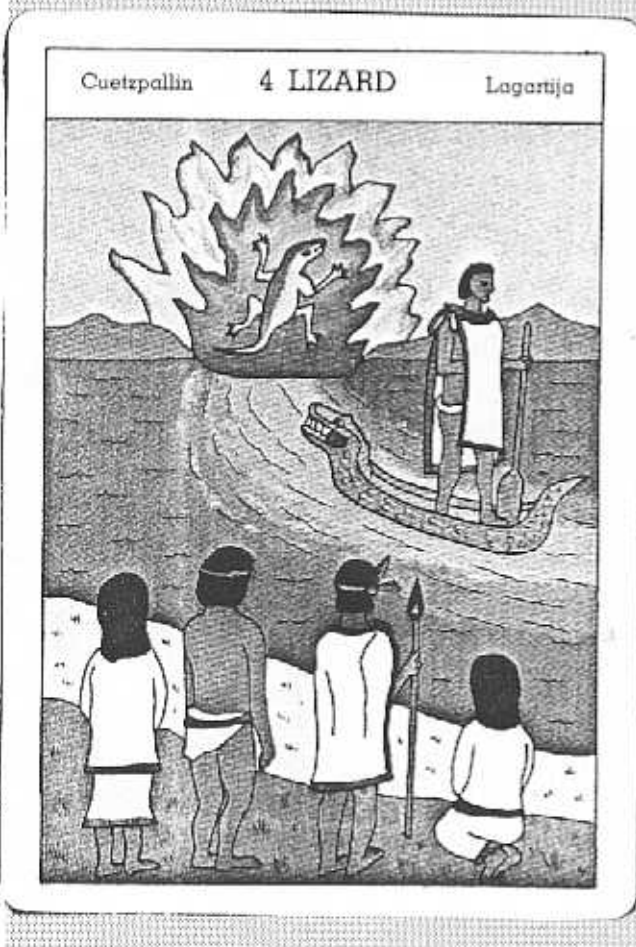
Ballantrae Reprints

Elsewhere in this issue you will find an advertisement for a Canadian publisher, Ballantrae.

We would like to bring your attention to this publisher who can supply numerous reprints of older books dealing with our themes, which are not available elsewhere. Particularly we want to let you know that among John Ballantrae's offers you will find Arthur E. Waite's memoirs "Shadows of Life and Thought" from 1938. On 288 pages Waite gives us an insight in the many facets of his long life and in the persons, who were a part of it. Despite of Waite's somehow pompous literary style this book is a must. We are pleased that Ballantrae has made it available again. (US\$19.50)



The Aztec Circle of Destiny



Voyager:

**James Wanless: Prophecy 1990/
Journey to the Inner Universe**

Now 1990 is getting closer I seized a sound tape, called "Prophecy 1990", and started the recorder. A solemn, patronising voice entered the room, speaking slowly, like a clerical authority trying to speak to a huge audience. Slowly, slowly, no one must miss a single word of these eternal truths.

I listened for a long time and wondered what these words had to do with 1990. Finally I realised that they had reversed the labels, sticking the 1990 label on "The Journey to the Inner Universe" stuff. It did however not make much difference.

Imagine these words flowing solemnly and slowly to you: "...the tarot being a counterpart to the personal computer, the true software of the time...". "The Decade of the Sun, a Dionysian time of Laugh and Lust...."! No, you need to hear the words spoken. You simply can't imagine it. We have here an expression which literally translated says: "curling your toes". That is what I did, listening to this tape. And after each sentence, I expected the music to come in, like on the 1980 record "The Zodiac- Cosmic Sounds" and on some of the records by Vanilla Fudge.

This tape can not be serious meant. "The Voyager Tarot being the New Age Tarot...."! Oh, no! My best candidate for the moment is Hermann Haindl.

KFJ

TAROT FÜR PARTNER

Axel Bohnenkamp

With the subtitle "The Game of Private and Professional Relationships" this book deals with the relational aspects of the tarot. The subject could have been an interesting one to explore, but unfortunately this book is nothing but another elementary and rather stupid tarot book. The book starts with a chapter on tarot history of the usual nonsense type: "The tarot is the original deck of cards from which all decks for playing card games developed". "Most people believe that the tarot originated in Egypt". "The interesting thing is, that the Book of Thoth, the God of the Moon, is not a book with numbered and fixed pages, but that it makes it possible, through the structure of a card game, to combine the pages in an innumerable lot patterns". "All card games can be played with a tarot-deck, if you remove the major arcana". "The Fool is the Joker". The author does not say directly, that this nonsense is his own opinion, he does not even say, that these ideas are right, but he surely gives the impression that they are.

Bohnenkamp describes a few spreads, how to mix the cards etc. on 28-30 pages. The rest of the book is a description of the cards. An example of his style is this conclusion of the description of The Star: "Work and play! Make a play out of your work. Create an endless number of ideas by playing, and let them be the foundation of your work!". Any special emphasis on relationships, which according to the title should be the main theme of this book, is hard to find.

Axel Bohnenkamp
Tarot für Partner
Hermann Bauer, Germany 1989
175 pages, illustrated with the Waite-deck
ISBN 3-7626-0364-2

THE TAROT

ART, MYSTICISM, DIVINATION.

Thanks to the publicity department of INNER TRADITIONS INTERNATIONAL, we have the pleasure to let you know about the existence of this recommendable book.

At a first glance Sylvie Simon's book is a typical coffee-table book: large format, hardbound, many illustrations, not so much text. There are several books of the kind and usually they are very much alike, the text being the same old stuff, the illustrations having been seen several times before.

A closer look does however show, that the book at hand is different. Already the illustrations show it. They are numerous and, of course, a general tarot book necessarily has to show classic decks, having been shown in other sources (there are not that many early and unknown decks unearthed nowadays). But apart from the illustrations of cards from the Visconti- and the Vivienne-deck plus from some modern decks, the illustrations in this book are unusual, most of them being excellent colour reproductions of old paintings and etchings depicting card playing- and fortune-telling scenes. There are several I have never seen before and some I have seen earlier in b&w, which here are shown in excellent colours, like the painting illustrating manufacturing of playing cards in Paris in the 17th century (pg. 18-19).

The Marseille pack is used for illustrating the chapters describing the single cards. As the author puts it: "These cards have not been distorted, like so many others, by the fantasies of their creators and the vibrations of their thought". The description of the cards is relevant, giving details of the symbolism. The numerological values are also discussed, and a chapter is devoted to the kabbalah.

Historically Sylvie Simon is not very detailed, and what I will call "limited correct" in her statements. I do f.i. not like that she refers to Chinese playing cards having existed in the 10th century. And her statement of there being just three different Visconti-Storza packs is definitely wrong.

In a chapter called "The Tarot as Seen by Artists and Poets", she mentions a number of tarot decks made by more or less famous artists during the ages. Among them is a deck by a Taly-Price (illustrated by The High Priestess), which I have never heard about. Taly-Price is an artist and a medium whom Simon claims, has made portraits of many celebrated persons of our age.

Sylvie Simon's general attitude to the use of the tarot is Jungian, and in a chapter in her book, called "The Tarot, Mirror of the Soul", she discusses the function of the deck seen in this light. The final chapter is called "Divinations and Celebrated Prophe-

sies from Legend and History", where she gives a historical view of famous divinatory events.

At least one of Sylvie Simon's statements in the book is definitely too modest: "...whether it is a question of reprinting old cards or making new designs, it would be tedious here to give an exhaustive list of all the sets of cards that collectors may now obtain. There are more than fifty different decks available". Oh, no, Mrs. Simon!

Who is this book for, then? Well, it gives a reasonable survey of what tarot is, to the novice and the generally interested reader, who just wants to know what tarot is all about. For the tarot enthusiast, who owns a tarot library already, there might be not so much new material, but the book is worth adding to the library for its extremely fine illustrations.

Sylvie Simon
"The Tarot. Art, Mysticism, Divination".

Translated from the French by Kit Currie & Sean Konecky.

published by Inner Traditions International, Vermont, USA 1989.

118 pages, ill. hardbound. Large format.

ISBN 0-89281-216-8

US\$ 24,95

SEFIROTA - Das Spiel zum Tarot

It is an obvious idea to make a game that introduces the novice to the tarot. A German publisher has done so. In a huge box (26x46x8 centimetre) come the different parts to be used for this game. A poster-size gaming board, showing the Tree of Life, with the appropriate major arcana card titles printed on the paths. The poster itself is printed on plastic, so it can be rolled and put into its place in the huge box. A circular smaller board, which is an astrological mandala showing signs, decanates, dates etc. is also part of the outfit. So are 25 plastic cards with "Karmic messages" and three small embossed sigils made of real leather. Finally there is a booklet describing the rules in German, 18 pages. You will understand that there

still is lots of space in that box. Trying to keep it all apart from each other they also provided a pressed plastic divider, but actually it doesn't function.

Now we can spend the afternoon by playing the game! Reading the booklet we understand, that a tarot deck is also a necessary implement. But where is that tarot deck? We look once more in the box. Actually there is an empty room in that plastic divider, that could hold a deck. But it is not there. We look again at the box and reread the text. There is no indication that you yourself have to supply a tarot deck to be able to use the game. The text explain the structure of the tarot deck, and goes on saying "On the table there is a well shuffled tarot deck. Each player takes in turn one card...". But how can we do that, since they didn't supply a deck? Does the publisher really take it for granted, that all the people buying this game to learn about the tarot, already have a pack at home?

We call our German dealer, who supplied the game. He calls the publishers. No, we are not the victims of a accidental mistake. The box does not contain a deck.

Of course, we could have taken one of our 5-600 other tarot packs and have investigated this game. But not every potential buyer can do so. Therefore we will restrain from doing so too until the publisher finds out, that a very good idea actually was dropped on the floor.

"Sefirota - Das Spiel zum Tarot"

Box with two gaming boards, 25 karmic cards and 4 tablets.

Booklet, 18 pages, text in German, no authors name given.

Copyright Edition Picatrix

Aquarian Vertrieb, D-7184 Kirchberg, W.Germany

No publishing year stated, but 1989

Price DM 59,80 (ca US\$33)

THE HERMETIC JOURNAL

We have just received the 1989 issue of The Hermetic Journal, edited and published by Adam McLean. This issue marks a considerable change, since earlier, The Hermetic Journal was published quarterly, but Adam McLean has now decided to change his Hermetic Journal into a yearbook, which gives other possibilities, one of them the ability to bring larger articles.

We have been subscribers to The Hermetic Journal for a decade - when the first issue was published - and have seen a lot of interesting material during the years. The major aim of the journal is to explore and research the philosophy and symbolism of the hermetic tradition.

Since we are about to end the editing of this issue of MANTEIA we do not have the time or space to go into details with the volume, but we would like to point out to you some of the articles in the yearbook. There are articles by two names that tarot interested people should know, Rafal Prinke and Nicholas Tereschenko. For this issue Rafal Prinke, who conceived The Alchemical Tarot, now published by us, writes about the Hermetic Heraldry. In his 15 page long article Rafal explains and discusses the hermetic symbolism to be found in heraldry. This is a subject Rafal has studied in detail and I know he is at present working on a tarot deck based on this theme.

Nicholas Tereschenko's article is called "A New Look at an old Anacronism" and deals with symbolism of the Hebrew Alphabet and its order and values.

"The Number Philosophy of Philo of Alexandria" is an article by David Moor, which should be of interest to the numerology interested tarotist. "Monas Hieroglyphica and the T'ai Hsuan Ching, Extrapolation and Synthesis" by Andrew Gaze, deals with differences and equalities between Western and Eastern thought.

These were only a few of the totally 15 articles in this book. I am sure that some of them are of interest to any of our readers. A subscription is available from

The Hermetic Journal
Adam McLean
P.O.Box 375 Headington
Oxford OX3 5PW, England
164 pages, price £9.95 or US\$18

DRAGON- WORKS

A strange half a major arcana has come into our hands. Yes, really, a half. Eleven cards of the major arcana designed by Jeff Morgan, and illustrated by Greg Harwood. The large size illustrations are drawn in a delicate line and printed in gold on a yellowish cardboard. Each of the eleven cards is signed on the back by both authors. My pack says it is no. 36 out of a registered first edition of 50. I wonder what they mean by registered? The cards are supplied in an envelope which is called a portfolio. The cards are not the first eleven of the deck. You can find both The Fool, The High Priestess, The Moon and The Sun among them.

All eleven cards are depicting dragons, some of them with ET-like faces, in dif-

ferent situations, which are not always close to the traditional tarot designs.

The artwork is fine, but I wonder what the idea with these eleven cards is. The only idea I can see, is that the authors perhaps try to collect enough money by selling these eleven to be able to publish the remaining cards.

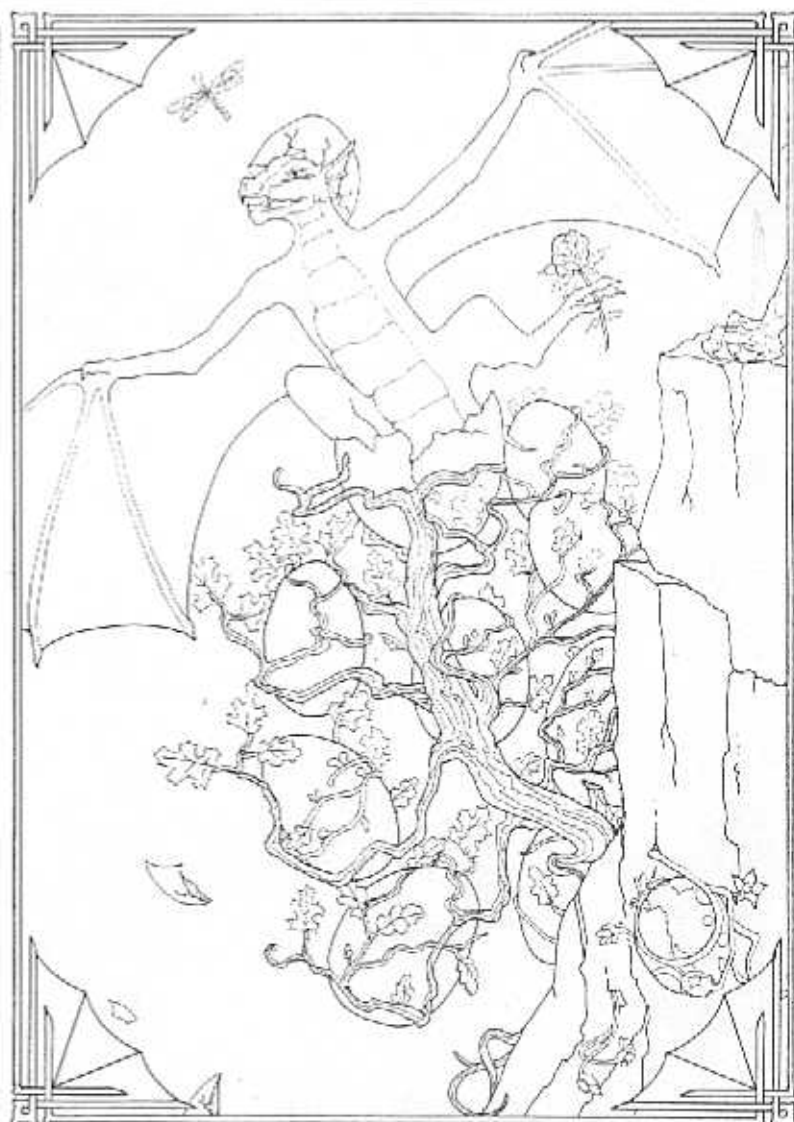
Dragonworks.

Portfolio set of 11 prints of the Dragon's Tarot.

In a limited, registered, numbered, signed edition of 50.

Designed by Jeff Morgan
Illustrated by Greg Harwood
USA, probably 1988-89.

No further information given.



THE FOOL

© Greg Harwood

THE FEMALE POPE -

The Mystery of Pope Joan

by Rosemary and Darroll Pardoe

"The High Priestess" or with its pre-Walde title, "The Female Pope", is one tarot card that has always had a special attraction. Who really is this mythic figure, who entered the tarot deck so many years ago? The subtitle of this book by Rosemary and Darroll Pardoe is "The First Complete Documentation of the Facts behind the Legend" and it is absolutely a book of interest to the tarotist, who cares about the history behind the concept.

The Pope Joan legend was widespread in Europe and for centuries it was believed that a woman had ruled over the Roman Catholic Church some time during the 9th or 11th century, until her identity was revealed by her giving birth, during a Papal procession.

Due to the widespread of the legend it is not surprising that the Pope Joan figure appeared in the tarot-deck, which was born at a time when the Pope Joan story had a high interest. This was however about 200 years after the legend originated, so it is definitely the legend that created the tarot-figure and not vice-versa. Another thing is, that the legend nowadays is mainly known from

Pope Joan's appearance on the tarot card!

The authors actually do only use a few pages on the tarot appearance of Pope Joan; they however seriously investigate all available sources to find out if there is a (kind of) truth behind the story. All the historical sources, from the earliest 13th century text by Martin Polonus, up through the several manuscripts from the following centuries, are discussed in detail. Places mentioned in the sources are investigated in depth and pro- and con's are detailed given. Speculations on where in the Papal row such a person could fit in, in case she existed, are also described. A delicate detail like the "pierced seat", which was used in the ceremony of constituting a new Pope during the middle-ages (said to prevent the disaster from happening again), and its connection to the legend is fascinating reading.

The authors go to a lot of trouble to distinguish legends from facts, and their final conclusion is, that the Pope Joan legend is a legend and not a historical fact. However they, at the same time, acknowledge that it

could just as well have been true. Later in history we can find other similar stories - even if not exactly dealing with the Papal throne - which actually took place. One such incident is the story of St. Hildegund, who after having lived in a Cistercian cloister as a monk, died in 1118.

The authors deeply investigate the theme, even a chapter on fictional appearances of the legend, like in novels and movies, is included. They also argue convincingly against the feminist writer, Elisabeth Gould Davis' dubious claim in "The First Sex", that pope Clement VIII ordered all evidence of Pope Joan destroyed in 1609.

The book finishes with an extensive bibliography and notes. There are a few b&w illustrations, rendering the events in the life of Pope Joan, in the book. Personally I would have liked many more, and I know of at least two such illustrations not shown. The only tarot card shown is on the cover, which is a detail from the Visconti-Storza Popess card.

The Female Pope. The Mystery of Pope Joan.

Rosemary and Darroll Pardoe
London 1988

A Crucible Book/Aquarian Press.
112 pages, illustrated, Hardcover.
ISBN 1-85274-013-2



Pope Joan in childbirth. From Giovanni Boccaccio's *De Mulieribus Claris* (1539 Berne edition).

Tarot and Personality Theories.

A book by Dr. Carl Sargent.

Books on tarot are overflowing the market. It certainly is difficult to find a new way of approaching the theme. Dr. Carl Sargent, who is trained as an experimental scientist, but also wrote a book on astrology, does so, more or less, in his new book "Personality, Divination and the Tarot". Four different personality theories, Freud's, Jung's, Maslow's and Kelly's are the basis for Carl Sargent's approach to the tarot. Dr. Sargent claims, that all different existing personality theories are reflected in the tarot deck, the tarot being a "super-theory" of personality. The content of the tarot pack actually predates the later discoveries of the psychologists mentioned, and of many more. Not in every detail of course, but what the key-insight concerns. It is Carl Sargent's intention to show in the book at hand that this theses is inescapable.

After a somewhat chatty introduction and first chapter, called "What is the Tarot?", Carl Sargent goes on describing the fundamental theories and notions of the four chosen psychologists. This part of the book is definitely the best, and it can clearly be seen, that this is the authors professional field. While the Jungian (and more or less also Freudian, even if not declared so) approach is not unknown in the tarot literature, it is new to see Abraham Maslow's theory of needs and drives and George Kelly's theory of constructs described here, and even understandable.

Sargent finds, that Jung's writings, even if important, are lofty, arcane, often obscure and not easy understandable for people, who are worried about the troubles of daily life. They can not relate the Jungian world to their own lives. Sargent is of the opinion, that the theories of Maslow and Kelly make it possible to grasp the same ideas expressed in a way much more in accordance with modern life.

Midway in the book Sargent sums up. Each theory is a tool, a way of understanding some part of our total personality. Freud is valuable in understanding neurosis, instinctual life, sexuality, dreams. Jung contributes to the understanding of adult development of the personality, and he touches areas of psychology no one else has addressed: myth, legend, stories and folklore. Maslow is a powerful theorist of neglected and undervalued human needs, and Kelly shows us, how we explore the world, solve puzzles and problems, and how we construct our own world. The tarot, Sargent says, is a toolbox, containing almost all the useful things these theories have shown us.

The next part of the book is an examination of the tarot cards. For illustrations Dr. Sargent uses the Marseilles deck. Each card is described on two or three pages. First a general description and then positive/negative divinatory meanings. In this part of the book the connection to the four psychological theories, should be pointed out, I guess. However I do not think that Sargent succeeds in doing so. The Jungian and to a certain degree also the Freudian links are emphasised, while the links to Maslow and Kelly are absolutely secondary. The Kelly links being not much more than a pointer to the dualistic structure of the tarot deck.

An interesting discussion is to be found in Sargent's summing up the major arcana. Here he argues against the feminist writers, offended by the traditional rendering of The Fool - The Traveller - as a male. These writers, he says, are missing their point entirely. The journeyman is a person, bringing with him the "masculine" concerns of early adulthood: activity, dominance, wealth, possessions etc, who learns to grow through embracing the "feminine" within: passivity, compassion, contemplation, inner resources. The World-dancer has understood this.

Sargent sticks to the Marseilles-deck, which gives him trouble in his examination of the minor arcana. For each of the ten number cards he gives a keyword-meaning, more or less based on numerology, and these keywords he incorporates into the four suits. The direct con-

nection to the personality theories is complete lost in this part of the book, and even in the concluding words, Sargent has to say, that the minor arcana only with difficulty fits into the Jungian concepts, since the suit of wands and "intuition", one of the four mental functions in the Jungian notions (the others being sensation, feeling and thinking) are not exactly corresponding.

Sargent began his book chatty and ends it so. A few words about how to use the tarot, some card layouts, including - of course - the Celtic cross. Some words on boxes, rituals etc. Some words on free will contra fate, some words on choosing a deck.

Dr. Carl Sargent's did in my mind not completely live up to his own intentions with this book. Despite of that, the book is worth reading, especially the part of it describing the four personality theories. With this as a background, the reader will have a foundation for testing out the theories herself in her work with the tarot.

Carl Sargent

Personality, Divination and the Tarot

Rider & Co./Century Hutchinson Ltd. London
England 1988.

222 pages, illustrated. £ 4,95

ISBN 0-7126-1935-6

Published in USA by Inner Traditions International

A Modern Chiromantist

50 years ago French scientists discovered a connection between the form of the hand and certain heart diseases. Also a preposition to certain kidney-troubles, it was said, could be traced from the form of fingertips and the colour of the nails. At that time the world of science did however not take much notice of these finds. Nowadays the scepticism is less. A new diagnostic method called "dermatoglyphy" is able to trace patterns in the lines of the hand, that can relate to "Down's syndrome" and other heretical diseases. The method was developed using a computer program based on artificial intelligence. For the time being the program can diagnose 12 different heretical diseases at a very early stage.

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USA

New from Japan: Tarot Decks

Again this time we have the pleasure to present to you two Japanese tarot decks brought to attention by our correspondent in Japan, Dr. Shigeki Gomi.

Both decks are packed in the usual Japanese way, in a cassette together with the accompanying book. The first deck is conceived by Will and illustrated by Shigeyuki Ozawa. It is a 78 card deck and remarkably in that way, that the 22 major arcana cards are coloured, while the minor arcana is printed in black and white. The deck is quite obviously based on the Waite/Pamela Colman Smith deck, even if the cards are redrawn and some of them radically changed, like THE SUN which shows a grown-up couple in front of the sun, and no protecting wall between. The faces of the persons have a mixture of European and Asiatic traits, and f.i. the Magician looks exactly as demonical as The Devil does.

The deck is nicely printed with clear colours and the accompanying book of more than 200 pages in Japanese explains all the cards, gives spreads and what else is necessary to start working with deck.

The other deck is conceived by Shurei Etoile (yes, you know her already) and the illustrator is Sosei Fujimoto. It is a major arcana deck with two additional cards, "Head of Dragon" and "Tail of Dragon". Sosei Fujimoto's artwork is rather elaborate in a kind of "neo-art nouveau" if such a style exists. The persons are somehow out of proportion, especially the sitting ones. The colours are appearing luminescent, in a style resembling the illustrations used on gambling machines, and red, yellow and magenta is dominating. Also this deck is followed by a book, 160 pages in Japanese. I wish I could read so much that I had an idea of the style of the text.

I prefer by far the former of these two decks.

Tarot Uranai

Text by Will. Illustrations by Shigeyuki Ozawa

22 coloured and 56 black and white cards.

Published by Ikeda-shoten, Tokyo, Japan

ISBN no. 4-262-14914-5

Tarot Uranai

Text by Shurei Etoile. Illustrations by Sosei Fujimoto

22+2 coloured cards

Published by Natsume-sha, Tokio, Japan

ISBN no. 4-8163-0891-1



Sosei Fujimoto



Shigeyuki Ozawa

TAROT für dich-

Elemente des Seins
by Gregory Bookout

Despite the name, this pack of cards is not a tarot but a cartomancy deck. Or rather a deck for meditation and introspection. The author's intention is to provide a tool, that can be used as an advisor in every situation of life. He himself call the deck "a living translation of the many facets of the spiritual and materialistic world".

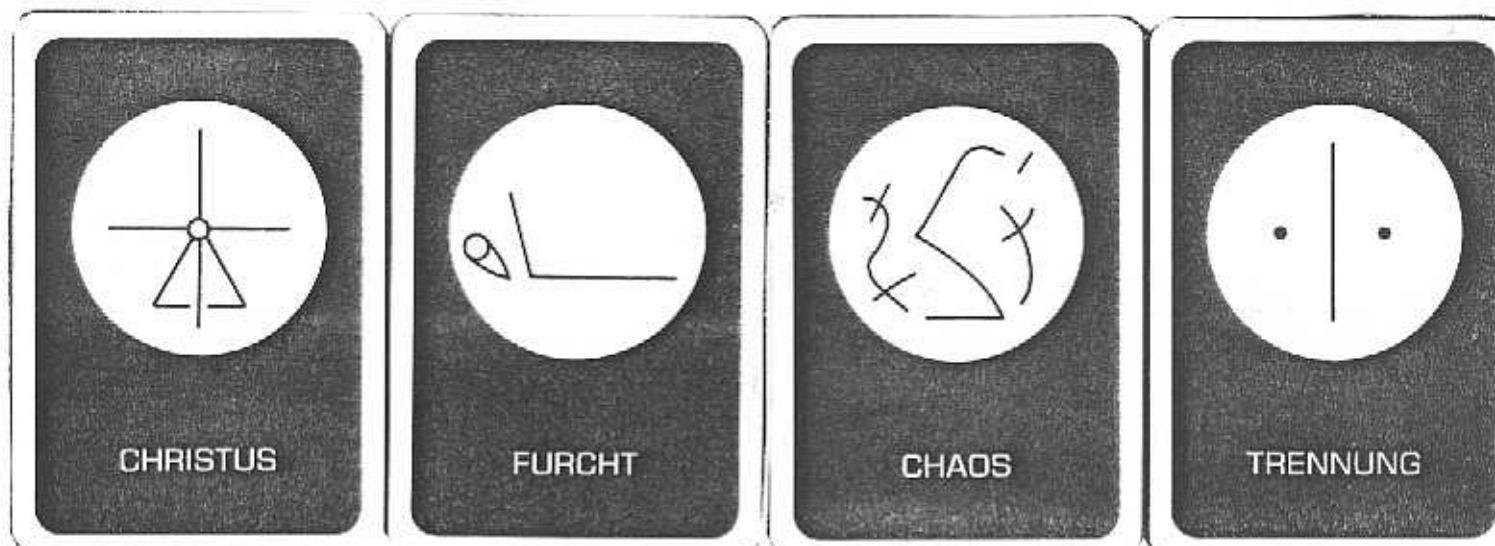
The 24 pages booklet, that accompanies this German edition of the deck, describes the use of the 80 cards. The author illustrates a spread, but says, that the deck can be used in the same spreads as a "normal" tarot deck. The artwork of the cards is minimalist art. Very simple figures and diagrams in a white circle on a blue background. Also one keyword printed on each card characterises the spiritual content; words like Chaos, Christ, Break Through, Fear, Thought.

For each of the 80 cards the booklet gives two simple descriptions - or meaning - of the symbolism. One upright and one reversed. About the card called Separation, the text says: "You see yourself as parted from the people, existing in and around you. Objectives seem to be unreachable". The reversal meaning says: "Retreat from outer influences. Remove foreign energies from your aura. Psychical separation".

The cards come in one of those plastic boxes modelled after video boxes. A velvet pouch to keep the cards in is enclosed. All printing, including the box is blue on white background. Very blue.

**Tarot für Dich -
Elemente des Seins"**

Gregory Bookout
(translated from the US-edition)
Integral Verlag, Wessobrun, Germany 1987
80+4 cards. Box + pouch. 24 pages booklet.
ISBN 3-89304-011-0



THE MEDICATOR TAROT (Major Arcana)

by MEDICATOR

PART 2

*"What do you see when you turn out the light?
I can't tell you, but I know it's mine!"*

from "A Little Help from my Friends"
(John Lennon/Paul McCartney).

In my previous article I've mentioned, that I looked into myself in order to discover the essence. I tried to unveil as much as possible the traditional masks of the cards. The process of unveiling is important, because more ancient and more powerful archetypes arise. These archetypes once formed man, and they are still working in him.

Initiations in ancient civilisations revealed the archetypal process of the genesis of man. This was, what initiation was about. Making the pupil conscious of the origin of mankind and what he had to do to go further on the Path. This was done by revealing the original archetypes, which were responsible for the forming of man. Becoming conscious of these archetypes, is to come into contact with them and to gain power from them.

In Western Europe, some 2000 years ago, the initiations had to go underground because of the rising power of the Church. In the following centuries alchemy and hermetic science began to arise, preserving the ancient knowledge in a secret language. In my opinion the origin of the tarot cards is of the same nature. They contain the knowledge of the genesis of man in a secret language. By this, each card has not a separate interpretation, but fits into a whole. But in order to survive, the cards were given figures and names that could be understood by common people.

But now it's time to unveil those images in order to discover their original meanings. At present such a change is going on. I hope that by this Mediator-tarot other creators will be stimulated to reveal the hidden knowledge, each creator in his or her own way, just as I've lit a tiny facet of the Truth.

The Mediator-deck was my first major-arcana; at that time I was unaware that I would draw other decks. The creation of this deck was a total new experience for me, and the beginning of a search into an unseen, but very real world. I've assigned each card a picture and a name, which is in accordance with the essence of the card. Therefore you will find references to several hermetic sciences. An image and a name have both their own specific power. So, the choice is important.

The Mediator-tarot is not easily accessible to most people. A great knowledge of hermetic science is necessary. In order to make the deck more accessible, I've given an explanation of each card. But this explanation is only an indication. Words veil, words can be misunderstood. The reader must look behind the text, in order to see the ideas behind it, and to translate it in his or her own conception.

0 PLEROMA

Before any volution in an universe, original man abides in the Cosmos, the Absolute. You can consider a universe as a solar system.

The cosmos is the Unmanifest, the Root of all being. Man here has no body. He is in his essence; that what he was, is and always will be. The nucleus of the being of each immortal soul is a nucleus of energy in this Unmanifest.

Pleroma is a Greek gnostic description of the Cosmos. Pleroma (the name means "completeness") is the original Kingdom of Light.

In Cabbala it is the Ain(Soph(Aur)), i.e. the Un(limited(light)).

INVOLUTION:

1. PNEUMA

In cosmos several universes originate. Involution takes place. Man begins his involution when he enters into a universe. Involution means going into substance, clothing oneself with substantial bodies of varying levels or densities.

This movement has been explained by a lot of theories or religions. Why man has decided to go into a universe is not very clear, but we know it serves a lot of experience.

The gnostics said, that the unity of the Light was splintered when it came into contact with the Darkness. A splinter of the Light is called Pneuma, i.e. "breath", "air", "wind", "spirit". In Greek every letter has a number. When we turn "pneuma" into numbers we get $80+50+5+400+40+1 = 576$, of which the basic number is $5+7+6 = 18$. As we will see, the whole process of human volution will take 18 cards. So Man will remain a splinter, a pneuma, during his progress through the successive numbers, up to and including 18. After 18 he will unite again with the Divine Light.

Every man is in his essence Pneuma, a spark of the Divine Light. By coming into the universe we experience separatedness.

In this card I've tried to express the outflow of the Divine Sparks of present mankind, into our universe.

In the traditional card The Magician is a personification of the omnipotent power of the spirit of man.

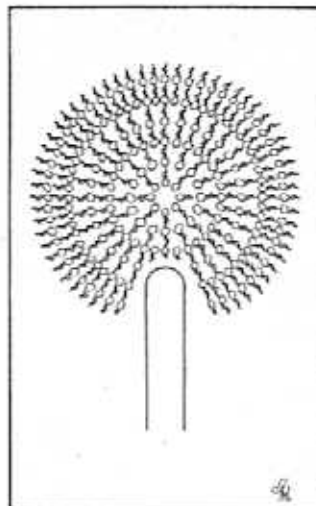
2 NYX

The Divine Sparks have fallen into the universe, into the Darkness. They are enveloped by the Darkness. By this they become shining, like stars in an infinite sky. "Every man and woman is a Star", Aleister Crowley said.

0

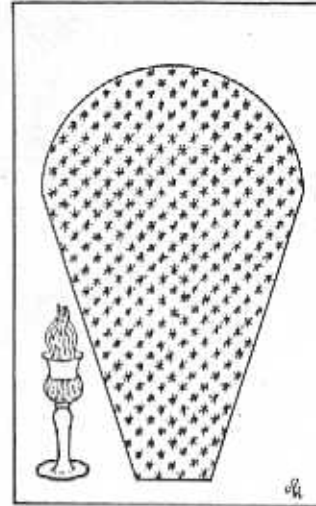
pleroma

1



pneuma

2



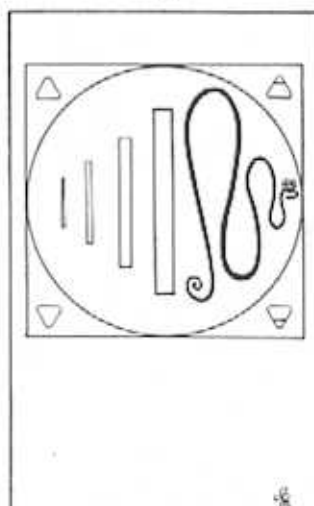
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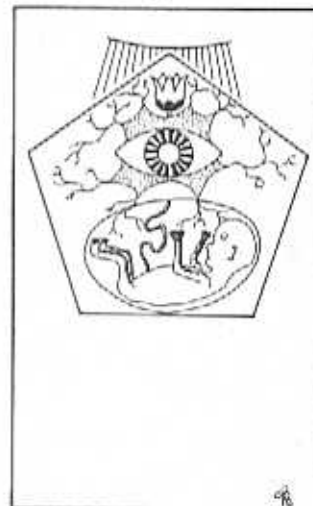
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4



the four pillars

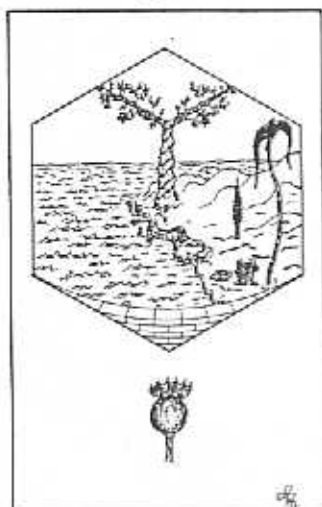
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FIAT

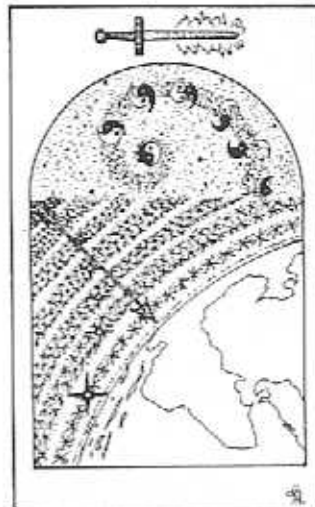
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6



paradise

7



expulsion

8



BIRTH

The shape on the card resembles a coffin, because the Darkness of the universe causes a certain death, and a coffin is related with the dark aspect of the Mother.

The Gnostics said that, when Darkness enveloped the Sparks of Light, they became "drunk", "asleep", "dead"; they lost their memory of their place of origin. So man lost the memory of the Kingdom of Light.

The stars are arranged in a network. In a lot of cultures it is said that the universe has been woven. Hence also the symbol of the veil.

The chalice represents the receptacle of the universe, the Darkness, the Black Virgin Lady, who hides the active Light/Fire.

Nyx - or Night - is the Greek Goddess of the Primeval Darkness. She is the Night before Time (Kronos). She is Darkness, the Void, the Abyss, the Primeval Waters of the Primeval Ocean, in which was neither time nor space.

Thus all the symbols of the Priestess in the traditional card.

3. AMORPHOS HYLE

This Greek word means formless substance. When the Sparks of the Divine Light were enclosed in Darkness, in the universe, they sought to gain release from this alien medium.

My impression is, that from this action-reaction the formless substance arose. It's like a sort of condensation of energy. It is not physical matter, that arose, but primeval matter ("prima materia", i.e. "first matter" in alchemy), undifferentiated.

One can regard these undifferentiated substances as the primeval waters impregnated by the Spirit (the Divine Sparks). In other words, we ourselves have impregnated and made fertile the primeval substance, because we are made of Divine Light.

How did the gnostics explain this substance? In the Pleroma, the Kingdom of Light, dwelled the Sophia (=wisdom), who is generally regarded being a woman. She can be considered the reflection of the Splendour, of the Image, of the Richness of the Unknown Father.

By a certain tragedy, a part of her sank into the Darkness, and became Sophia Achamoth. Both names would be a Greek translation of the Hebrew "Hockmah" - Wisdom.

It is this lower Sophia, that is represented as the Empress in the traditional cards. She is the Mother of our universe, she develops it. She is the result of the action/reaction of Light and Darkness. She is also related with the psychic- or soul substance.

See also Hockmah on the Cabbalistic tree of life.

4. THE FOUR PILLARS

The Spirit, or Divine Spark, brings order to the undifferentiated substance. By this order the four elements arose out of the primeval substance. There are four Elements (the square), which are inseparably linked together. But in the primeval substance they are one (the circle). Hence the quadrature of the circle.

These four Elements are the Four Pillars of the universe. They are the foundations, the props, of all, what has been created. Four is the special scheme or order of manifestation, the static as opposed to the circular and dynamic. Regard the four cardinal points, seasons, winds etc. The Four Pillars are known in every culture.

The serpent here represents the primordial ocean from which all emerges, and to which all returns; the primeval undifferentiated substance out of which the four elements arose.

But the serpent also represents the Invisible Spirit, the vital principle,

the Light, which brings order to the primeval substance. The Spirit is an Emperor, who orders, who dominates the substance. The passive substance is unable to do anything. Only the Spirit can make it develop.

All, what I've described so far, belongs to the pro-creation period. Creation will happen in the next phase.

5 FIAT

Creation is an action carried out by the Demiurg (Greek demiourgos="an artisan", "a creator").

The Demiurg is the gnostic name for the god-creator of our universe. He is not the un-known Father, who is behind the Cosmos. The Demiurg is only the god of the universe, the god of law and justice. The Father is a divinity of love.

The Demiurg is the creator, who is described in the Genesis of the Bible. He saw an image of the Perfect World of the Pleroma, and wanted such a world for himself. Thus he created a world and man to the image of the Perfect World. From the primeval matter, from the four elements, he created a universe and substantial bodies to imprison the Divine Sparks. Thus far the rather pessimistic view of the gnostics.

What is important here is, that the act of creation brought the image of Perfect Man and of the Perfect World into the substance of the universe.

On the card the rays represent the Divine Light from the Pleroma; the flower receives it (flower as symbol of a receptacle of divine influences). The eye is the receptacle of light; but it also refers to the well-known symbol of the Eye of God (the Creator). Behind the eye a neuron is depicted. Neurons are special cells which receive information, process, and send it on to other neurons. By adding the embryo I wanted to indicate the making of man's subtle body.

"Fiat" means "let there be". I have chosen this term to indicate also the importance of sound in creation (see also card 20).

The Greek letter "phi" Φ on the right represents the Golden Section. It is the mathematical expression of the rupture, that took place by the act of creation, and is present in the entire nature. It is of extreme importance. The Golden Section appears for the first time in number five. Its relation to the pentacle or pentagon, and its presence in nature will be explained in a forthcoming article, dealing with my Brain-Heart tarot.

On the Cabbalistic tree of life, I consider the act of creation and the created universe as being below the Abyss, and thus below the Supernal Sephiroth.

In the traditional tarot card of the High Priest there is also a receiving and a transmitting of information, by which the spoken word is important. By his word a new world is created to his disciples.

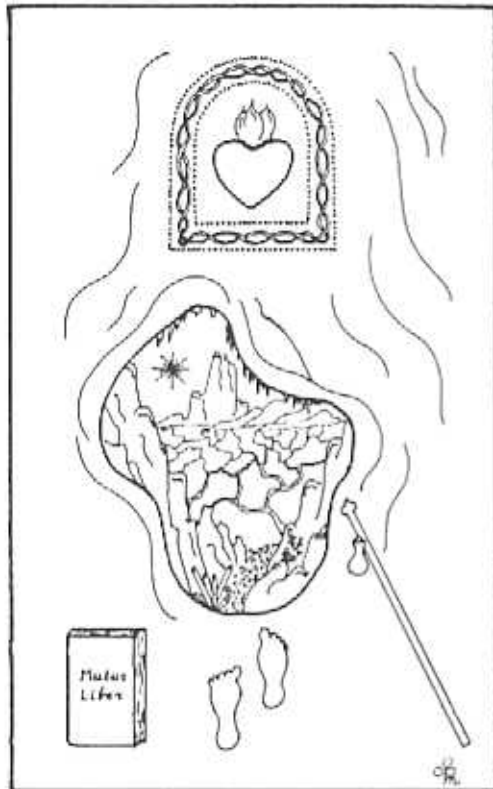
6 PARADISE

Man, as Divine Spark, went into the universe; primeval substance arose, and the four Elements. And with it, creation was accomplished. Man has been clothed, or clothed himself, with subtle bodies.

In the gnostic view, man was next placed in Paradise by the Demiurg, with the purpose that man would remain ignorant about his origin, about his essence, and about the nature of the Demiurg. Paradise was a psychic world, or a state of consciousness, in which man had very pleasant experiences, which kept him "asleep" or "dreamy".

In other cultures this phase is called the dream-period. And Paradise is mostly an enclosed garden, or a garden on an island.

9



the pilgrim

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For a better view of this state we turn to the esoteric teachings of man's history. The paradise experiences correspond with the first two root-races, the Polar- and the Hyperborean race, both in the moon-phase of our earth. In this period man developed several subtle bodies up to the etheric body. He perceived by means of colour-images; but he only perceived the changes in himself. The presence of things and beings in his environment caused images in his dreamy state of consciousness, by means of colours, sounds and smells.

In this moon-period the earth had been condensed to a state which can presently be compared with a liquid (the moon is related with liquids).

At the card the tree has two branches, and the trunk has the shape of a navel string. In Paradise there were two trees, but they are in fact one tree.

The navel string refers to the thread by which the Great Weaver as Creator, or the Great Mother, binds or attaches man to the web of life. The poppy refers to the dream state of consciousness.

The word "Paradise" contains the root of "the same", "equal" and of "two". Hence the two, who are one, or (still) united. The origin of opposed sexes dates from the period just after the second root-race. During the times of the Polar and Hyperborean races there were no sexes.

Here dwells androgynous Adam, or Adam and Eve (or Lilith) still united.

With 6 time/space originated, not the time/space that we know in our physical world, but a time/space in the psychic or soul world.

7 EXPULSION

Expulsion from Paradise. The next phase of the involution process is the making of the physical body. In this period man's intellect developed by the influence of Lucifer, the Light-Bearer. Man got the possibility to direct his attention to the outer world. This resulted in two consequences: he bound himself too much to the physical, and he gained a certain independence with regard to the higher beings, who led his development.

Expulsion in this way is a certain loss of harmony. Man gained a certain freedom of action, but also the possibility of error and fear, with diseases and death.

The Paradise story in Genesis can be explained in several ways. Some gnostic sects said, that Adam and Eve discovered, by eating from the fruit of the tree of knowledge, their origin, and that they also had the potencies in themselves to become creators. Indeed, as Sparks of the Divine Light, we can all be creators, like the Demiurg. The only difference between us and him is, that the Creator had already undergone an entire process of involution-evolution, in a previous Cosmic Day.

When Adam and Eve left Paradise they saw that they were naked, and they clothed themselves. This means that they clothed themselves with a physical body.

On the card the Flaming Sword refers to the Cherubin with the Flaming sword, who guards the entrance of the gate of Paradise, and also to the seventh letter of the Hebrew alphabet, "zayin" = sword.

The spiral, with the yin-yang symbols, represents the separation of the sexes, that took place when man came into the physical world (the earth at the bottom of the picture).

The arrow represents here the Divine Spark of man descending in several bodies during his involution.

The Chariot in the traditional tarot, is the physical body, the vehicle on this earth, in which the driver has been imprisoned.

8 BIRTH

Eight (and not four as it is sometimes thought) is the number of the physical, or the physical world. Only when we have reached eight, we encounter the physical. At the same time this marks a new beginning and also a regeneration. It represents also the pairs of opposites and their equilibrium. These meanings will be explained more extensive in my Brain/Heart-tarot.

In the involution process the coming into the physical world marks a new phase in the existence of man. It is the period of the Lemurian root race, when the Earth had been condensed to physical matter. Man developed to male and female bodies, and the sense organs were developing.

The physical body was however bound to be born and die. For the first time in his history, man experienced the process of birth and death! That's the reason why I named this card "Birth", and why I depicted death in the form of physical matter (the rocky ledge) in the shape of a skull which has an entrance. The ice-crystal at the right represents the crystallisation of matter.

With 6 we've seen that it represents a psychic "time-space". At 8 there's a time-space in the physical, as we know it in our physical world.

The chains on the left and on the right represent the laws, which bind man to the physical world. Man can't escape the physical world from one moment to another. The laws of the universe bind man to continued phenomenal existence.

At the top of the card three Egyptian symbols have been depicted. They refer to the goddess of justice, Maât.

9 THE PILGRIM

Nine represents man as a physical being and as a total expression of all the potencies, he has in himself.

Nine is man, as an individual on the earth. The end of his involution process. He can't go further into substance.

In the Ancient World nine has always been regarded as a number of completion, of attainment. Nine was often used in myths to express these ideas. Its significance is fully explained in my Brain-Heart tarot.

I've named this card The Pilgrim, because I see man here as searching for where he has to go, now he has reached the end of his involution.

Man becomes aware of who he is, of his present position, of the hidden divinity in himself. He asks questions about life, he studies (the book, Mutus Liber, or "The Mute Book" on the picture, refers to alchemy), he meditates. He becomes aware, that the only way lies in himself. This has been depicted as the interior of the earth, in which are many paths. The star represents his Divine Spark, that stimulates his search. The (flaming) heart is its residence.

to be continued



James Wanless, Ph.D VOYAGER TAROT - A Way of the Great Oracle

As my readers probably have realised I am not exactly a fan of James Wanless' Voyager Tarot. There are several much better collage-type tarot packs, but this one has reached a certain reputation, thanks to an extensive and probably very costly promotion. The Voyager Tarot-project is more openly a business enterprise than most other decks. Also I do not like the vulgar, demagogical and patronising style of Wanless' writing and tapes.

There have been other books describing The Voyager Tarot, but now James Wanless, who call himself a symbolist, comes up with a new one "Voyager Tarot - Way of the Great Oracle". Admittedly, it is better than the preceding literature about this deck. It is a handbook to be used with the deck, not a book to read from beginning to end. Wanless has some introducing chapters that caught my eye, because they connected the deck with a number of traditional divinatory systems (which Wanless calls "oracles") like I-Ching, Geomancy, Kabbalah, Runes and several more. When Wanless describes and explains each card of the deck he also gives references to these more or less ancient divinatory systems. The descriptions of all cards in the deck is the major body of the book. It is probably quite useful, if you work with this deck, but if you don't, you will not gain much from this book.

"Voyager Tarot - Way of the Great Oracle"
James Wanless, Ph.D
330 pages, illustrated with the "Voyager Tarot deck"
Merrill-West Publishing, USA 1989
ISBN 0-9615079-3-4

Secrets of Gypsy Fortunetelling

This small book by Ray Buckland describes a number of different fortune telling - or mantic - techniques, like reading tea-leaves, hand-reading, fire reading, reading dominos and moles. Buckland himself describes these "arts" with the romani word "dukkerin". There are a few short - very short - chapters on gypsy traditions, and the rest of the book are chapters describing the mantic systems. For instance is the chapter on tea leaf reading a long alphabetical list, 25 pages, giving ideas on how to read or translate the forms of the tea leaves, like this: Alligator: "Great care is needed to avoid injury from others trying to harm you".

The chapter on cartomancy is not much different. On 42 pages both the tarot and card reading with a deck of playing cards are treated, including nine different spreads. Actually tarot cards are not described at all even though Buckland states which decks he prefers (one of them being "Royal Fez Marroccan") and adds a little advertising for his "Gypsy Fortune Telling" deck, which is structured like a tarot. We also find a list of the playing cards' meanings. About Seven of Diamonds it says "Three men, three men in love with you. The first and last will ne'er

be true". Did you know that?

The book is cheap (\$3,95), but this is also the only advantageous thing I can say about it. I wonder what makes a publisher print things like this in 1988? (oh, yes I know, money). The content is of no use, it even has no historical interest. None of the themes are treated in such a way that they can be used for anything.

"The Buckland Gypsy Fortunetelling Deck".

Raymond Buckland - and Llewellyn - also come up with a deck of cards. It seems like they really could not decide if this deck should be a tarot deck or a cartomancy deck. So what did they do? They made a cartomancy deck with a structure like a tarot deck. Alas! Minor arcana is a French suited deck of playing cards with the three courts in each suit illustrating Gypsy characters. The booklet does not mention, if these were modelled over actual gypsy personalities, but they could very well be. At least the text says that this deck has been owned by the Buckland-family. Major arcana is a

22 series of different gypsy folklore scenes, mainly showing the life in and around the Vardo, the gypsy wagon. The pictures are colourful and rather well done. They do however not have anything in common with the major arcana of the tarot deck, and I wonder what they can be used for? Actually they could be used for playing the game of tarock, they remind of the standard French and Austrian Tarock-packs, where the trumps are illustrated with folklore scenes.

Box design is by Brooke Lutayn. It seems like Mr. Lutayn designed his box, before he knew the size of the deck. So the box is larger than the deck, and thus breaks easily. But maybe Mr. Buckland will encourage the buyers to wrap the deck in a silken cloth instead of using the box?

Ray Buckland:
Secrets of Gypsy Fortunetelling
219 pages, illustrated
Llewellyn, Minnesota, USA 1988
ISBN 0-8-7542-051-6
Price in USA: \$3,95

The Buckland Gypsy Fortunetelling Deck
Copyright 1989 Raymond Buckland
74 cards in too large a cardboard box
Booklet 36 pages.
Llewellyn, Minnesota, USA 1989
ISBN 0-87542-052-4
Price in USA: \$12,95

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Les Trésors du Tarot

Nicolas Tereshchenko, an esoteric writer of Russian birth and since 1920 a French citizen, let a relative of his, Marie Sky, partly illustrate his book "Les Trésors du Tarot", which was written in English under the title "The Cosmos Tarot", and later translated into French. I do not know if Tereshchenko's book was earlier published in English. At least I have never seen it, but I was told that an USA-edition is under preparation.

The French edition is accompanied by a colourful major arcana deck of 23 cards, painted by Marie Sky. The same pictures appear in the text in black and white, along with other illustrations. Even if this deck is copyrighted in 1980 it has first come my way now.

Tereshchenko's book is dealing with the traditional side of the tarot, the kabbalah, numerology, Papus' arrangements etc, much in the style of, and inspired by Mauni Sadhu. To these traditions, Tereshchenko added his own personal experiences, partly gained through meditation on the cards.

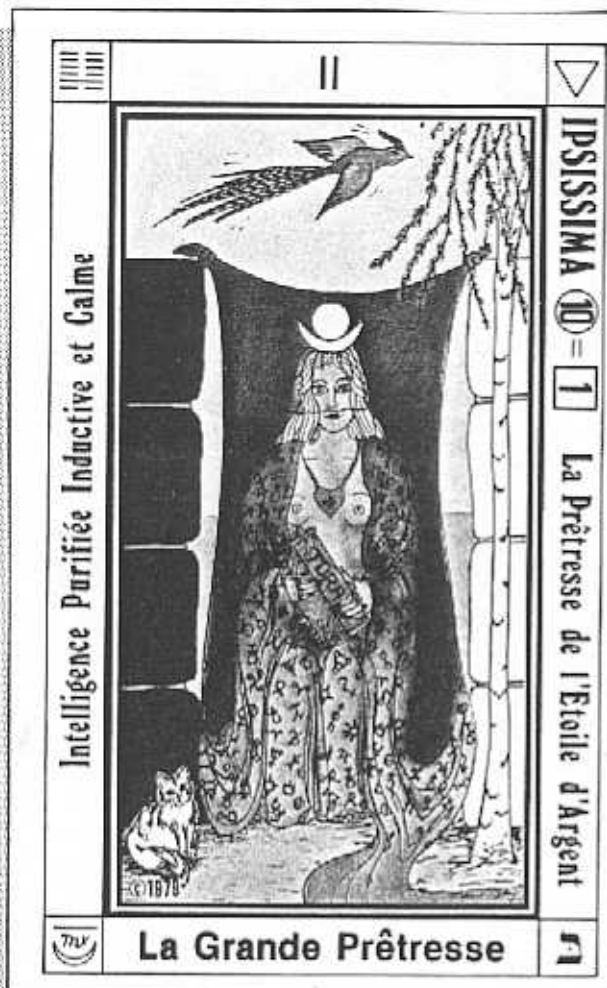
Marie Sky is not a great artist, but her primitive pictures are somehow appealing. All cards have inscriptions with correspondences to a Hebrew letter, the astrological signs, the hexagrams of the I-Ching and elements

and element combinations. The Golden Dawn's initiation grades are likewise given as texts on the cards. A special trait is the two renditions of The Fool (hence the 23 cards). The one Fool, numbered 0, is "Furca Le Fou" facing right, followed by his dog, and in the water below the cliff is a lurking or perhaps resting crocodile with his mouth shut. The second Fool, called "Le Fou Materialiste", ends the series and is numbered XXIII (to make this fit, The Universe, "Le Monde", is double numbered as XXI/XXII). The materialistic Fool is facing left (like most Fools). His ignorance seems to be the same, but the dog is biting him, and the crocodile opens his jaw, ready to swallow him as soon he falls off the cliff.

The deck is interesting enough, and hopefully the book will be available in an English edition before too long. A better quality of the cards is also wanted. The printing is OK, but the cardboard used will not last long, if anyone tries to use these cards for readings.

"Les trésors du tarot - Accès aux mystères du Cosmos"
Nicolas Tereshchenko.
Editions Atlas, Guy Tredaniel, Paris 1986
447 pages, illustrated + 23+1 cards illustrated by Marie Sky.
ISBN 2-7313-0553-9 + ISBN 2-85707-225-2





The Moon Venus deck

"The Moon Venus deck is put together by a group of women". These are the first words of the small introductory leaflet which accompanies the 33 card deck. It is difficult to classify this deck. It is not a cartomancy deck in the traditional sense, nor has it anything to do with tarot. It is rather a meditation and awareness deck, even if the authors intend to use it for card readings and give a special spread in the introductory notes.

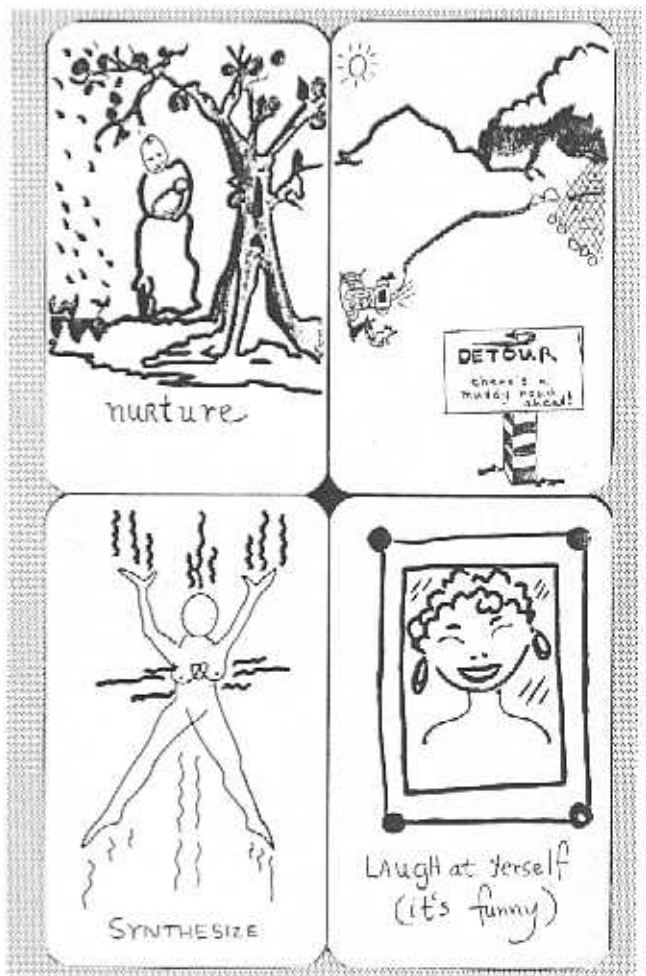
The notes says also that the deck is grown out of the consciousness of rural New Mexico women and as such it is female oriented, though not sexist, racist nor ageistic.

The drawings are simple but very attractive and I prefer much this deck to many of the more commercial feminist decks. It comes in two editions, one coloured and one uncoloured on matte cardboard for yourself to colour. If you want to colour one of the decks yourself, don't cheat yourself but buy both editions. Those coloured cards are really nice.

"Moon-Venus Deck",

USA 1989. 33 plus 3 blank cards. No box.

Available from Diana Sims, P.O. Box 145, Republic WA 99166 USA



Lo Scarabeo's "Collezione Mignon"

Pietro Alligo of "Lo Scarabeo", Milano, Italy, has edited a series of small sized tarot decks, called "Collezione Mignon". While Pietro Alligo usually distributes his tarot decks himself, the distribution is this time taken over by Dal Negro, who kindly sent us a set for reviewing. The series consists of nine small sized major arcana tarot decks, some of them having earlier been published by "Lo Scarabeo" in normal sized editions, other appear here for the first time. The collection is actually a mini-history of the tarot. Five of the packs are reprints of historical packs. A Marseilles-pack from Piemonte ca 1830, a Piemonte-patterned tarot, originally printed by Guala, ca 1850, a Lombardian tarot by the famous Gumpenberg in Milano ca. 1810, another Lombardian tarot originally from Lamperti, Milano ca. 1850 and "I Tarocchi Seravalle" dating from ca 1880. From these traditional packs originally intended for playing the

game of tarock, the rest of the series move into the esoteric and the modern world of the tarot, beginning with a reproduction of an Etteilla-pack, "Libro di Thoth" printed in Paris around 1870. This is one of the more unusual Etteilla-packs, which to my knowledge has not been reprinted before. The three modern packs that conclude the series are all mini-editions of packs earlier published by "Lo Scarabeo": "I Tarocchi degli Gnome" with artwork by Antony Moore, "I Tarocchi Universali" by Sergio Toppi and "I Tarocchi Lanzichenecchi" by Giorgio Trevisan. The latter was reviewed in MANTEIA no.1.

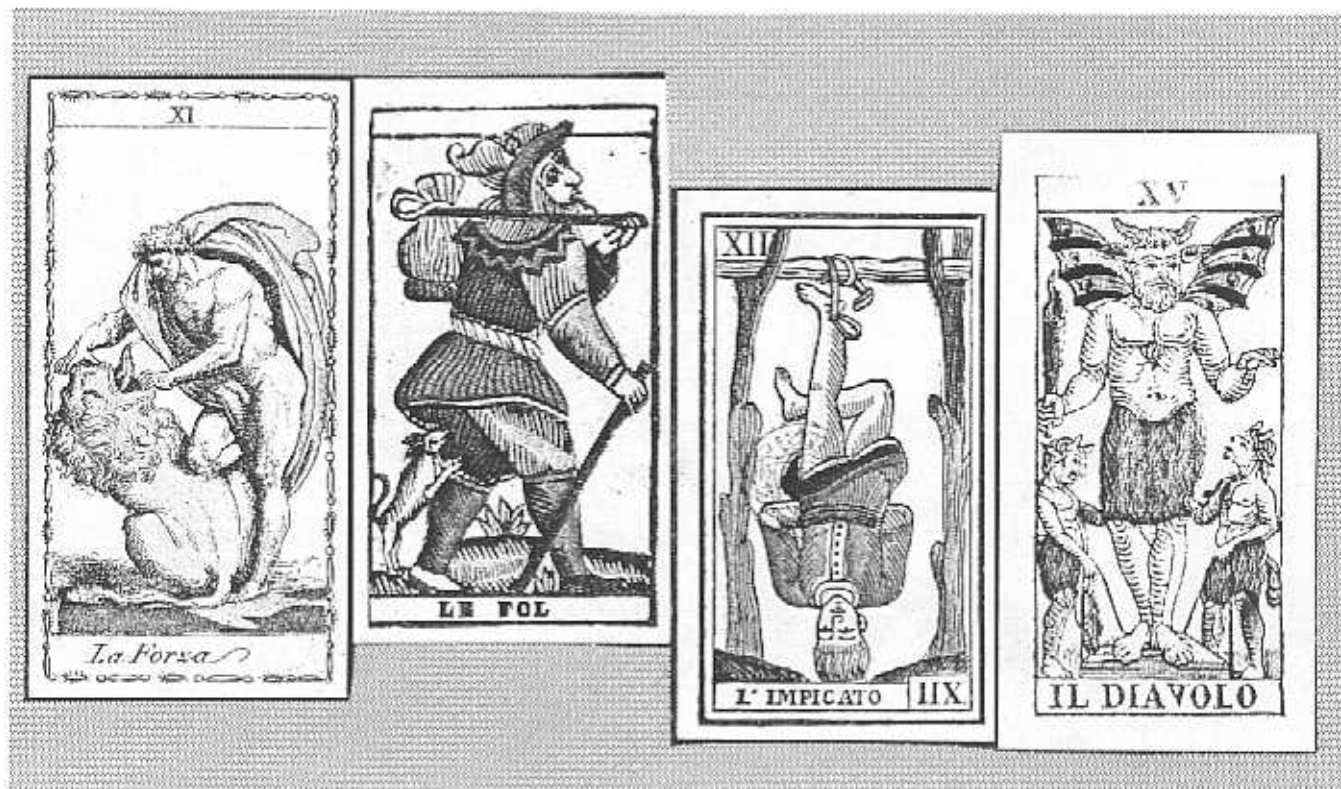
As far I know, the decks can be bought single, but the collection comes together in a cassette, which can be used as a display stand or put on a book shelf. The cards are nicely printed and despite their small size quite agreeable.

Collezione Mignon/ Lo Scarabeo 1989

distributed by Dal Negro, Treviso, Italy, nine packs of tarot cards in a cassette, approximate size 42x75 mm

Illustrations (from left to right)
Lombardy, Gumpenberg 1810
Marseilles 1830
Piemontesi 1850
Lombardy, Lamperti 1850

Seravalle 1880
Etteilla 1870
"Gnomi", Antony Moore
"Universali" Sergio Toppi



TAROT ART in LEINFELDEN

Deutsches Spielkarten Museum in Leinfelden, West Germany, opened on the 3. of November a new exhibition, showing a number of contemporary artistic concepts of the tarot deck. Among the original works exhibited we find tarot decks made by Jean Marc Scanright, Walter Wegmüller, and Johannes Dörflinger, and thanks to loans from the Arlenti-collection also original works by Elisabetta Cassari (works we have not known of earlier), Donata Lanzoni and Enzo Viviani.

The museum has published a catalogue from the exhibition, which also is a supplement to the catalogue from their earlier exhibition on tarot, "Tarot - Tarock - Tarocchi", reviewed in MANTEIA no. 1. The new catalogue includes the additions to the museums collection of tarot decks since 1988. It is not obvious from the catalogue how long time the exhibition will be on show, so if you intend to make a visit it is recommendable to call or write first.

"TAROT ART"

Edited by Detlef Hoffmann and Margot Dietrich, 1989
68 pages, illustrated, DM18+postage
ISBN 3-9801979-2-1

Tarot Video:

Finally I got the chance to see Tarot Network News Video Magazine! It is not that easy because our machines here use another video system called VHF, so it could not be played immediately. A friend brought home a copy from San Francisco, which then had to be converted. Actually it is not allowed to make a copy; that is why they copy-protect them. I hope, Gary, that you are not opposed to the idea that we have now here one unreplayable original + one copy which can be replayed?

Well, nice to see you all, almost in person! People I have corresponded with or whose works I have read: Gary Ross, Jack Hurley, Angeles Arrien, Mary Greer, Maud Reinertsen (who later changed her name), James Wanless, Karen Vogel and Vicky Noble; some of them quite different from the imaginative pictures I had of them... and also some tarot personalities I have not heard so much about, like the amazing Suzanne with the huge crystals and vibrating Tibetan bells (are crystals really that big in California?).

Rumours had already reached me, that the video was not the most interesting production, but actually it was a positive surprise. Not that bad at all! Well worth the hour spent on seeing it. Only I did not like the electronic manipulations that made the cards almost impossible to recognise. Just zooming in and out is rather amateurish, isn't it? Why not make close ups instead? (Have any of you ever tried to enlarge a tiny detail of the Waite deck, a bit of a landscape, a portrait, to fill a whole screen? Amazing!) Vibrating cards are OK, but not in that way! No chance to see what they really were, and actually this video is meant as an introduction to the newcomer, isn't it? And, Gary, did you really consider eating that stone?

One more tarotist, not mentioned above (there are more not mentioned, excuse me) is Kirwan, whose new deck I have heard rumours about for a long time. How about some actual information?



Beatrex Quntanna "Tarot: A Universal Language. A glossary of The Tarot and Its Symbols".

Beatrex Quntanna, who in her advertising material calls herself a national known symbolist and tarot expert, has kindly sent us a copy of her new book, *Tarot - A Universal Language*. The book is large size, and meant as a reference work. It is practically provided with tabs, so you can easily find the different chapters or parts. The first part is a card for card description of the traditional meanings of the particular cards, not much different from what you find in many other books. The Waite/Pamela Colman Smith deck is illustrating the text. The more interesting part of the book is called *The Symbols*. Here the 22 major arcana cards of the Waite-deck are described in accordance to their symbolic content; i.e. that the meaning of almost every single symbol on each card is described and explained. An example: for *The Fool* is given an explanation of 18 different parts of the design of that card, from the white sun in the background (symbol of source, before this life), over the white rose in the Fool's hand (our connection to the spirit) to his yellow boots (foundation and footing in the light and logic). I think the idea is good, only I would have liked it to

include all symbols in f.i. the ten most popular or most sold tarot decks. Actually I have such a book project in mind myself, but would welcome if others did it before me. Neither is Beatrex description of the symbols always complete, as for *The Chariot*, where she mentions the shield at the front of the waggon as a sign of protection, but she does not explain, that the figure on the shield is the yoni/lingam-sign, symbolising the (sexual) reunion of opposites. Nor does she give any explanation of the winged disk above, only says that it represent the power of will. There is really much more to be said about many of these symbols, not just what they symbolise, but also what they actually are, and from where they were derived.

The last part of the book describes some card spreads. It is actually a relief NOT to find the much misused Celtic Cross.

Beatrex offers different tarot paraphernalia from her outlet "ArtAlaCarte", like T-shirts, earrings and pendants with tarot motives.

Beatrex Quntanna
"Tarot: A Universal Language"
published by ArtAlaCarte, Carlsbad, CA, USA 1989
ISBN-number not stated
Available from ArtAlaCarte, US\$14,95
7758 Carminto Monarca, Suite 109
Carlsbad CA 92009 USA

"The Trigrams of Han - Inner Structure of the I Ching"

The Aquarian Press has kindly sent us a review copy of their newest and interesting publication on *I Ching*, "The Trigrams of Han", by Steve Moore.

The book applies mainly to the reader for whom the *I Ching* is not only a divination tool, but a philosophical cosmology. Steve Moore advocates here a theory, that dates the *I Ching* to a much later period than earlier literature states, namely to the Han-period, 202 BC to 220 AD. Moore is very convincing in his argumentation, and this could be the book, that starts the re-evaluation of the origin of *I Ching*. Moore's treatise actually means that we can forget about connecting the origin of the *I Ching* with Fu Hsi, King Wen and Confucius. It also means, that the sequence of the creation of the different parts of the *I Ching* is questioned, like King Wen's doubling of the trigrams to create the hexagrams. Moore's statement is quite the opposite, that the hexagrams had priority and the trigrams were derived from them, with the purpose to create a cosmology that included vital Chinese terms, like the five elements, the directions, the ten celestial stems and the twelve terrestrial branches.

Moore explains his idea by discussing the

single lines in the hexagrams and the much more sense they give in themselves than if the meaning is derived from the values of the two composite trigrams. Also the results of the development of modern sinology, since the Richard Wilhelm translation of the *I Ching*, is used in his argumentation.

Moore begins his book by giving an introduction to the structure of *I Ching*, and its historical context. He explains the philosophy of the Han-period, and how in this period the emphasis was not so much on the individual parts that made up the world, but on how these related to one another as a whole.

In the second part of the book Moore describes not only the well known arrangements of the trigrams, *The World of Senses Arrangement*, and *The World of Thought Arrangement*, but also *The World of Elements Arrangement*, which so far have been considered a misinterpretation of one of the former, since it has not been possible to clarify the philosophy and structure of it. Moore however discusses this arrangement too in a convincing way, and afterwards he advocates an interlacing of these three arrangements as being an extended model of the cosmology of the Han dynasty. The book ends with a discussion of the use of the trigrams on the battlefield and in the taoist ritual magic.

The book is not easy reading, but absolutely recommendable to anyone with an



interest in, and preferably a basic knowledge of the structure and philosophy of, the *I Ching*. The last ten years have seen a lot of books about the *I Ching*, many of them do not add anything to the subject, but Steve Moore's "The Trigrams of Han" does.

Steve Moore
"The Trigrams of Han - Inner Structure of the I Ching"
The Aquarian Press/Thorson Publishing Group, England 1989.
224 pages, illustrated mainly with diagrams.
Price £6,99(!) - why not £7?
ISBN 0-85030-808-9

Italian Fortune Telling

by tarot, runes and cartomancy cards

"I Tarocchi" is a new Italian tarot, published in cooperation with "Centro Studi di Cartomanzia", and printed by dalla Moda in Trieste. The set consists of 22 large size major arcana cards plus 22 corresponding cards with text on both sides, explaining the card proper and giving its divinatory meanings.

The drawings are simple and probably painted with a tempera medium, that renders large strong coloured areas framed by black contours. The design is surrounded by a frame which is different for all the cards and which sometimes, but not always, depicts the mood of the particular card. Astrological and kabbalistic references are given and each card has also a pictograph based on the design of the card. The printing is well done and the cardstock is proper.

From the same publisher come also two cartomancy packs. One of them is a modern Lenormand-type deck, "Le Lame del Profeta", apparently drawn by the same artist who made the tarot deck. Here we find the traditional symbols like the sun, a cat, a ship, a snake, a book and a flower. The cards have text printed upon them, giving both an upright and a reversed meaning. To my mind the dominating texts are rather disturbing to the otherwise strong design.

The third deck in this series is called "Le Tavole Runiche" and is a cartomancy deck based on runes. Again the same anonymous artist made the vignettes, but this time without using colours. The background of the design is a pattern of grained wood. The vignettes are only covering about half the card, the rest is used for the texts or left empty. The vignettes are probably supposed to be a pictorial rendition of the divinatory meaning of the particular runes, but this is not always clear, and there is not given any explanation. The 24 Elder Futhark is used. An instruction sheet shows a very simple 4-card spread to use with the cards.

"I Tarocchi"

22 cards + 22 instruction cards in plastic case.

"Le Lame del Profeta"

44 cards in plastic case.

"Le Tavole Runiche"

24 cards + instruction sheet in plastic case

The three decks are published in cooperation with "Centro Studi di Cartomanzia" and printed by dalla Moda 90, Trieste, Italy.



TWO AMERICAN TAROTS

THE WITCHES TAROT

Llewellyn, the US-publishers, have in the last few years drawn attention to themselves by not only publishing books, but a number of implements for divination and the like, such as the Aztec Game, Raymond Buckland's fortune telling cards (reviewed other place in this issue), or Priscilla Schwell's The Wisdom of Solomon the King, (reviewed in MANTEIA no. 1). Commercial manufactured tarot packs have for years been mainly the business of US Games Systems Inc., but now I have here two tarot decks from Llewellyn, with the corresponding books, in my hands.

First THE WITCHES TAROT. Let's us begin with the beginning, the first impression. A yellow box. Outside a modern drawing, depicting a modern rendition of The Hermit. Above the drawing, the title "The Witches Tarot". Below two names: Ellen Cannon Reed and Martin Cannon Reed. On the back of the box a text which states: "You have never seen a Tarot Deck like this before!..." Promising to see... or off-putting?

Well, let's open up to see this unique thing. What do we find? A piece of plastic foam, 78 colourful cards and a 27 pages booklet the same size as the cards. Oh, no, not the same size, but nearly the same size. What is that slice of plastic foam for? Could it be necessary for performing a Witches ritual? Aha, I remember that Llewellyn has a box designer; he is probably responsible for this slice; either the cards were too thin to fill up the box, or the box was too large for the cards (what's the difference?). Our fanciful designer knows how to tackle such a situation; he cuts a slice of foam to put into each of the - hopefully for Llewellyn - thousands of boxes. It does not completely solve the problem, for now it shows, that it is not just the thickness that is wrong, also the area of the card is too small, compared to the box's front. Our box designer gives up. But what the hell, nobody is perfect; and those Witches, they do not use the box anyway, they just use a cloth to wrap the cards in.

78 colourful cards we have here, painted by Martin Cannon in a style, that mostly reminds me of the murals outside the cinemas in the 50s and 60s. 22 major arcana and four minor arcana series. Most of the major arcana wear the traditional names, but

The Hermit has changed to THE SEEKER and The Devil to THE HORNE ONE. On THE HIGH PRIEST we find the runemaster from the cover of Donald Tysons book on runes. A little later the runemaster has been through a course in body building, where he apparently lost his one eye so he could act again as Odin, the Hanged Man. Generally, Mr. Cannon made his studies for this deck at the local health studio, or at the weight-lifting contests. On The Eight of Pentacles he just had to exchange the weights with two books. That was not even necessary with The Two of Pentacles. The female figures would also do well in a Girlie magazine. What associations the clicking Lion on the STRENGTH-card could give! Those girls are really so attractive, that not only THE EMPRESS got pregnant, but also the Three and Nine of Cups.

I wonder, if Mr. Cannon himself couldn't stand it any longer, when he reached the Courts. Because, actually the Courts in all four suits are the same, just the colouring makes the difference. To compensate for this, the booklet gives the advice, that if you deal a court card in a pattern, the next card should go on top of that. In that way the likeness of the courts is not too obvious.

Whether this deck applies especially to Witches I do not know. I believe, that if I were a serious student of the Craft I would be rather offended to be presented with a thing like this.

The accompanying booklet does not say very much, but a larger book is also available. "The Witches Tarot" by Ellen Cannon Reed. On 292 pages the correspondence of this deck to the paths of the quaballistic Tree of Life and to the Wicca is discussed. The characteristics of each of the paths of The Tree are described, and their correspondences to letters, astrology, tarot, colours, mythology, plants, perfumes and jewels are given. One could have feared, after having seen the deck, that this text was likely to be superficial, but it actually is not. Tarot and kabbalah, and especially the connection between tarot and the paths, is a difficult subject and much of the literature on this theme is difficult, if not impossible reading. Ellen Cannon Reed's text is understandable, and she even mildens the first impression of the deck by her explanation of it. Let me say it in this way: You can not make do with the Witches tarot without this book, but you can make do with the book without the deck!

After the description of the paths the book goes on describing the cards. Here Ellen

Cannon Reed compares the pictures of the deck at hand with the Waite-deck and the Golden Dawn-deck, and at the same time she gives the divinatory meanings. Not a bad idea. An appendix shows some sample readings and path-working exercises or guided meditations.

"The Witches Tarot"

Created by Ellen Cannon Reed,
Interpreted and painted by Martin Cannon
78 card + booklet in (a too large) cardboard box
Llewellyn, USA 1989. US\$ 12,95
ISBN 0-87542-669-7

"The Witches Tarot/The Witches Quabala Book 2"

by Ellen Cannon Reed
292 pages, illustrated
Llewellyn, USA 1989, US\$ 9,95
ISBN 0-87542-668-9

THE ENOCHIAN TAROT

"THE ENOCHIAN TAROT - your New Age map of Life!" These are the starting words of the text on the box of another tarot from Llewellyn, USA. Like the box of "The Witches Tarot" this one is too large, so the publisher had to fill it up with foam to make it last during the transportation to the customer. I wonder which hidden motives led to the construction of these boxes? Can any of our readers suggest a plausible explanation?

In the booklet supplied with the deck the publishers tell us that the deck is primarily meant to be used for forecasting the future, but on the other side they also say, that the deck is "...a system of self-discovery, which allows you to see your relationship to God and the Universe". Quite impressive a program, isn't it?

Apart from that, the first impression of the deck itself is agreeable. It does not look very much like a tarot, and not many of the traditional tarot figures are immediately recognisable. The structure of The Enochian Tarot also differs considerably from the traditional tarot structure. Modern Enochian Magick took its origin from discoveries of Dr. John Dee and his medium Edward Kelly, who in the 16th century through scrying discovered an ancient language, which they called



"Angelic" or "Enochian". The basic construction of the tarot deck at hand is based on Dee's and Kelly's Enochian tablets, called "The Watchtowers". The major arcana consist of 30 cards, each representing an "Aethyr", a locality or region, an area of knowledge, that can in a way be compared to values of the spheres and paths of the kabbalistic Tree of Life. The minor arcana cards each represent a deity or a group of deities, which inhabit the regions.

Knowledge and use of Enochian Magick has not been so widespread as I.I. the kabbalistic teachings - at least not in Europe, even if it was a part of the teachings of The Golden Dawn (see our review of the reprint of Wynn Westcott's Enochian Chess in MANTEIA no. 1). One reason could be the apparent complexity of the system. Enochian Magic has however always been a major theme in Llewellyn publishing policy, and a number of books on the subject are available in their program. The deck at hand could be a handy tool that might spread the interest for Enochian Magick to a larger number of people.

Even if the booklet says, that this pack can be used in the same way as other tarot packs, that is actually not the idea. Also I guess, that most tarot users will find this deck difficult to use in their usual way. The get the full benefit, it requires that you take time to get an idea of what Enochian Magick is all about. To do this the accompanying booklet is in my opinion not very helpful. Llewellyn has however published an introductory booklet to Enochian Magick. I got mine free when I ordered some other books from them. It is written by the same authors and is called "The Truth About Enochian Magic". On thirty pages the authors explain, and give a survey of, the system, that will give you a good idea of what it is all about. If you want to know more about the Enochian Tarot, Gerald and Betty Schueler also wrote a 340 page detailed book "The Enochian Tarot". The structure of the Enochian Tarot Deck is explained and the meaning of, and correspondences to each card, are given in detail. This is surely not a book to be read from beginning to end, but an encyclopaedia you can use during your work with the deck.

Back to the cards. The booklet says "Art created by Gerald and Betty Schueler. Painted by Sallie Anne Glassman". I do not really understand this. Probably the publishers mean, that the cards were conceived by G.& B. Schueler, and that the art was created by artist Sallie Anne Glassmann. At least I prefer to understand it like that. You do neither say, that the art of the Riders pack was created by Arthur E.

Walte, and paintings made by Pamela C.S., do you? I suppose the process was, that the Schuelers discussed the symbolic content of each card with the artist, and that she then executed it in her own style. Actually she has a style, which to me makes a difference from The Witches Tarot, that could have been commissioned to any commercial advertising bureau. Sallie Anne Glassmann's 86 cards constitute a strange world, inhabited by supernatural or celestial beings, that can be looked upon with pleasure even if you do not know anything at all of the Enochian concept.

...

It might be of interest to the readers of this review to know, that Chris Zalewski, living in New Zealand, is working on a book on The Enochian Chess. Her intention is to make the Enochian chess accessible both as an occult tool, a divinatory game and also as an entertaining and different game for players. Literature on Enochian Chess is rather sparse and mostly quite obscure. There is a great need for such a book, and we are looking forward to see the results of Mrs. Zalewski's work, which she estimates will be finished in 1990.

"The Enochian Tarot"

Gerald & Betty Schueler. Artwork by Sallie Anne Glassmann.

86 card + booklet 36 pages in a (too large) cardboard box.

Llewellyn, USA 1989, US\$ 12,95

ISBN 0-87542-708-1

"The Enochian Tarot - A New System of Divination for a New Age"

Gerald and Betty Schueler 334 pages, illustrated by Sallie Anne Glassmann Llewellyn, USA 1989, US\$ 12,95

ISBN 0-87542-709-X

"The Truth about Enochian Magick"

Gerald & Betty Schueler

30 pages, illustrated

Llewellyn Vanguard Series, USA 1989, US\$ 2.-

ISBN 0-87542-716-2

7. DEO



LOVE

9. ZIP



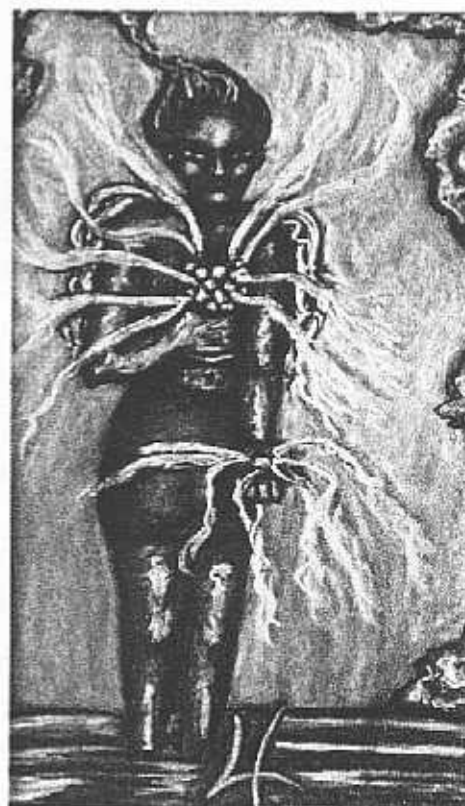
THE DAUGHTER OF BABALON

24. NIA



TRAVEL

61. SAINOV



SECOND SENIOR OF WATER

THE TAROT GYPSY TALES

..Carol Jean Logue's
poems and program

Under the name of "The Tarot Gypsy Tales", Carol Jean Logue offers a tarot series on several media. The basis is her self-published book of the same name, published by her own outlet "Rosehips Ink". It is an absolutely unusual book on tarot, let's say it so. Carol Jean is a poet, and the book is actually 78 small texts describing what part of us the particular card talks to, plus 78 meditational poems one for each card. Furthermore there are poems for each suit, for each rank and four extra to complete the one hundred. Carol Jean's style is hard to describe in words, so why not let herself talk. I have chosen her text and poem on The Empress:

THE EMPRESS IS THE PART IN EACH OF US THAT FULFILLS: CREATIVE IMAGINATION, NOURISHMENT, TRANSFORMATION, HARVEST, PRESERVATION, ABUNDANCE. VENUS, AS WISHING STAR, WATCHES OVER GROWTH, PROSPERITY, FERTILITY, SATISFACTION, JOY. MISTRESS OF EARTH AND SEA, LOAVES AND FISHES, GRANDMOTHER IS THE GATEWAY, THE WOMB, THE DOOR, THE DELTA OF GRADUAL UNFOLDING. MOTHER NATURE GIVES YIN/YANG A BODY IN THE WORLD OF THE SENSES. SHE IS BOTH WONDERFUL AND TERRIBLE. FLOWER POWER INCARNATE, SHE GIVETH LIFE AND TAKETH LIFE AWAY.

On a stone bench among cypress, for growth,
She cradles a dove in her ample lap.
Mother Nature leans forward, speaks of path
from Intelligence to Wisdom, murmurs
of union. In our circle, satisfied,
She's full, ever glad, pregnant with promise,
prosperous. She incubates as we chat,
nods to the cat in heat tiptoeing to creek.
All is well in this garden. All unfolds.
We are told of the power in flowers.

Today's sexy lesson touches on essences.
"Harvest by moonlight," She says, "Naked if
you dare. It's the way to feel respect, which
flowers beckon. And bow as you approach.
Be sure of their consent. Be grateful.
Consider their best welfare as you trim.
Nestle blossoms in earthen crock. Cover
with fermented fruit or grain distilled at least
thirteen months before. Stir. Pray. Store in the dark
of a rotting tree trunk." We glance away, glance back.

From the fabric of Her skirt She retrieves
a tiny vial. She shakes it, counting silently.
From beneath Her bench, produces goblet.
"May wine," she whispers, adding three drops of spirit
essence: "calceolaria." As She offers
the drink, She offers, "All that is mine." We sip
and see that She is harmony's door. Queen
of the world of form, robed in plenty's green,
Venus wears immortality in myrtle wreath.
Seven pearls at Her throat, She reveres our stars,

Interior plexus, nerve centers, chakras
strung together in order that we may achieve
Her mastery. At Her feet, reaped wheat
shows growth cycle complete, seeds multiplied.
Magnetic Anima, She gently grounds
our energy, unities, stirs us, incites
new possibilities in our raw
material. Ancient sensualist,

She evokes things seen, heard, tasted, smelled, felt.
Releasing dove, She tells us to go forth and make love.

The copy of the book I have here is a proof print, where the illustrations are a still not included. It is handbound in green velvet, and Carol Jean tells me, that the finished print will be on pewter parchment (whatever that is?). A unique thing for a modest price.

We can refind Carol Jean's poems in her PC-Gypsy, a program that can be run on all IBM-compatible pc's. The program allows you to make a celtic cross spread, letting the computer sort out the cards. If you want, you can also put up the cards you choose in the spread, or change any of the cards already in the spread. The meaning of the positions are also stated. If you ask about the single card, the screen will show you Carol Jean's appropriate text and poem. The card is not interpreted in accordance with the value of the position, nor with its connection to other cards in the spread.

For an untrained beginner it might be fun to play with for a while, but I don't think the interest will continue. Why not use a deck proper, and if you get hooked on Carol Jean's poems, look them up in the book? A major drawback of the copy of the program Carol Jean sent me is, that the screen does not show pictures of the cards, only the names. This is however a test program, and maybe the program you buy will show graphics.

Carol Jean Logue has several other things to offer, like a volume of her other poems called "The Full Four", and a feminist epistolary novel called "Step-mother". She is also working on a sound tape to follow up on her Gypsy-series. At the time of writing, this tape has not reached me.

"The Tarot Gypsy Tales" (tarot poems) US\$22
"The Tarot Gypsy Tapes" US\$14
"PC Gypsy", (program) US\$78
"Step-Mother" (novel, US\$30
"The Full Four" (poems) US\$20

+ postage:
in USA \$3 first item, \$1 additional items
airmail overseas \$10 first item, \$2 additional items

Carol Jean Logue/Rosehip Ink.
Spirit Lake, Idaho. 83869 USA

THE TAROT GYPSY
books - tapes - programs - tales



Carol Jean Logue
Spirit Lake / Idaho / 83869
208-623-6363

send SASE for more information

OH- Pictures and words for association and communication using phantasy and heart

OH is a set of cards, or actually two sets of cards. One set is a series of 88 drawings of aspects of daily life. The other deck is larger in size (so the cards from the first deck can be placed upon them) and bears texts around the edge like Women, Rivals, Hate, Wonderful, Pain and Sharing. 88 different text cards too. The name "OH" comes from the expression of surprise, when we draw one of the cards at random from the deck.

One of the ideas is of course, that you do not only lay out your cards in a given spread. You create the spread yourself either at random by laying out a pattern of the larger text-cards, or you select those appropriate for a given reading. The enclosed instruction book offers a number of different entertaining- or awareness games that can be played with the decks, both in groups and in solitude.

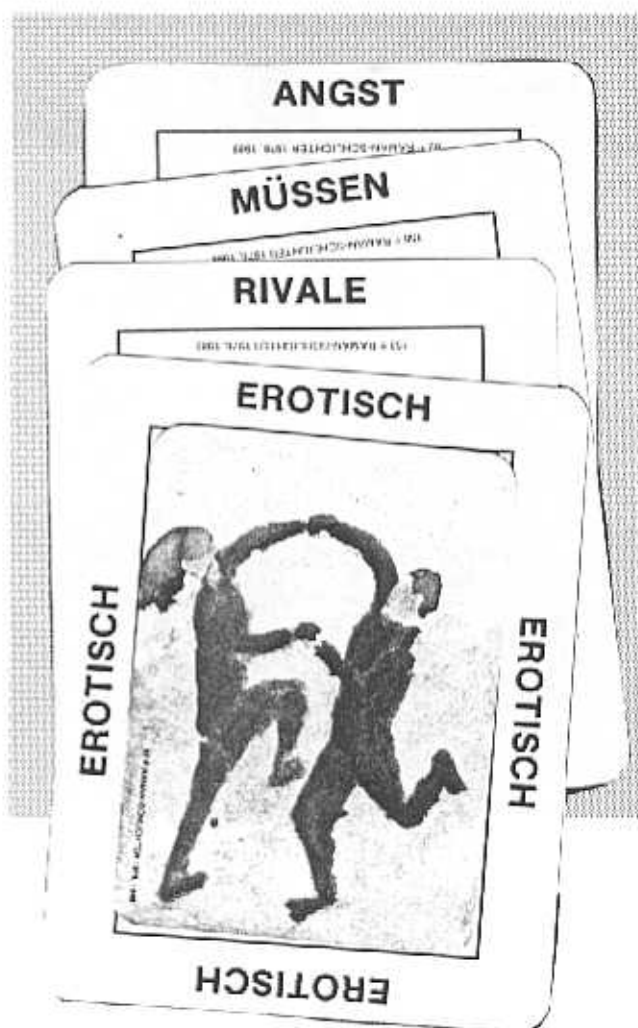
The publishers of the deck emphasises that it is so universal in its content, that it can be adopted to many different uses, like teaching foreign languages and art, and stimulation of creativity. They also say, that it is not a fortune telling deck, but working and playing with it will in any case lead to an understanding of ourselves.

I find the concept of the deck interesting. It is a collection of pictures, symbolising a multitude of aspects of our personal lives. By using the two decks it is possible to create new combinations and start chains of associations, leading to an insight in life you are normally not aware of. The pictures are simple water coloured drawings. There are no explanations or anything to be learned by heart. You can just sit down and immediately start playing with the cards. The material is first class. The decks come in a heavy cardboard case, which can last for a lifetime (unlike so many other modern packings), but if you want to keep the deck into eternity too, you can also buy a wooden box fitted for it. The introductory notes are short but sufficient. The deck was first published in 1981 in Canada and has now reached Europa in several national editions.

"OH"

Copyright 1989 by E. Raman & J. Schlichter
English edition available in Canada from Box 6362, Victoria, B.C. V8P 5M3.
German, Dutch, Swiss, French and Danish editions also available according to the leaflet.

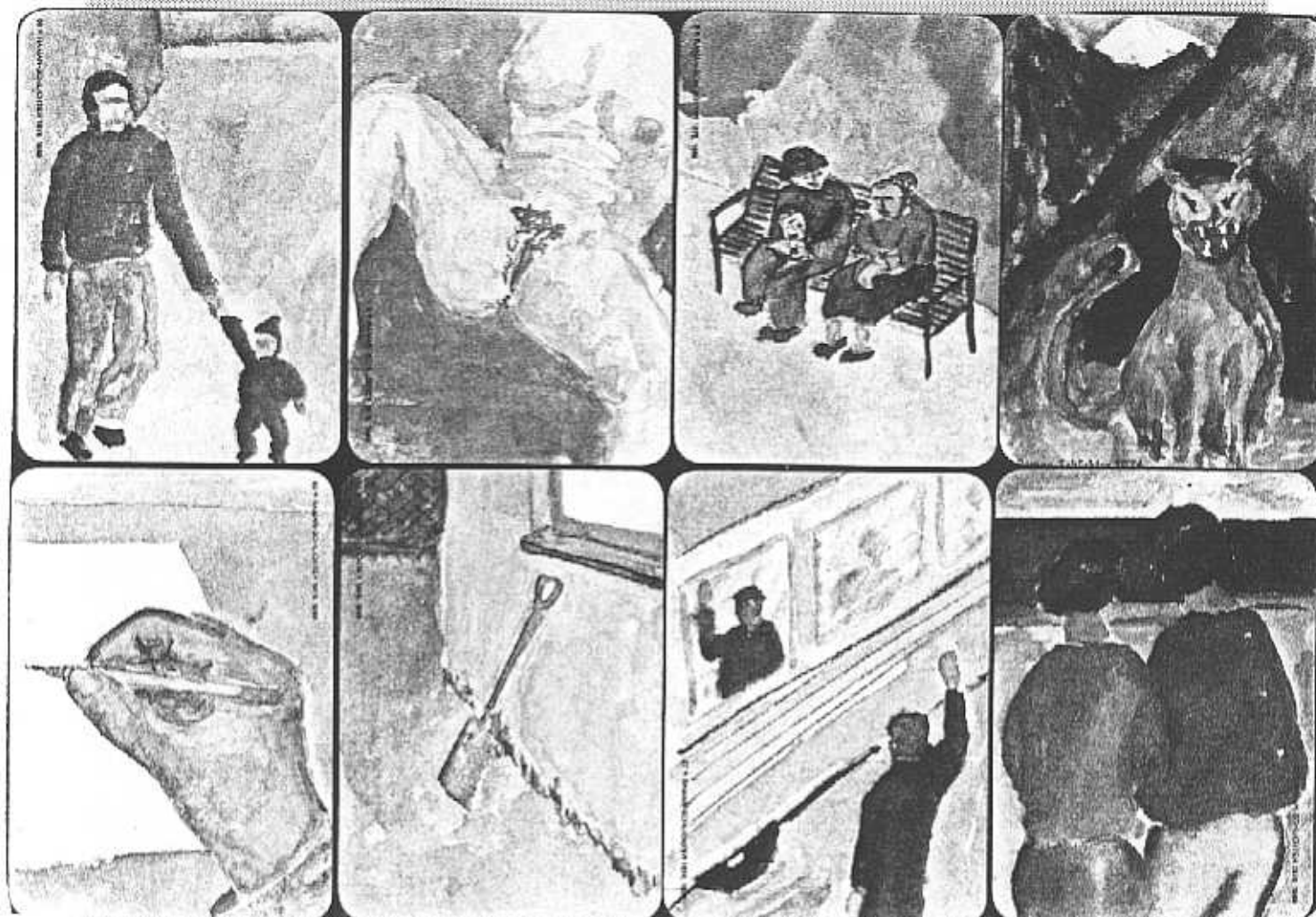
88 illustrated cards and 88 text cards in cardboard box
Wooden box available.



"The Occult Census"

"The Sorcerers Apprentice", an occult bookshop in Leeds, England, has sent us a small report of an investigation they made. The booklet has the pompous name "The first ever statistical analyses of the population, involvements, interests and opinions of occultists in the United Kingdom". The investigation was based on a form, circulated to customers of the shop and to numerous occult circles in UK. About 1000 returned forms are the basis for the number of statistics resulting, reaching from the geographical living area to education, occupation, kind of occult practise performed, other interests, newspapers read, political parties, interest for ecological problems etc. A lot of information is collected on the 40 pages.

Available from
The Sorcerers Apprentice
"The Crescent", Hyde Park Corner
Leeds. U.K.



OFFER:

(valid as long as supplies reach):

Tarocchi d'Arte

22 cards by 22 painters

(see review on page 47)

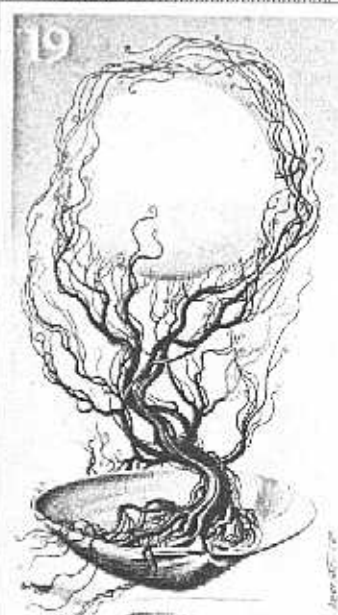
Price. dkr. 210.- (postage included)
US\$ 32.- airmail included.

Order from
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DK-4000 Roskilde, Denmark

Do not send money with order. You will be billed.
Customers in USA will be asked to pay to our US-
address.



Le Stelle



Il Sole

NEW ITALIAN TAROT DECKS

by **PAOLO VALENTINI**



La Papessa



L'Imperatrice



La Giustizia



L'Imperatore

"Tarocchi D'Arte - 22 Painters In 22 Arcana"

Our correspondent in Italy, Paolo Valentini, has sent us this report on the latest Italian tarot decks:

MINI TAROCCHI DEGLI GNOMI

The lilliputian cards of this deck are of the size of a fingernail (22x14 millimetres), and it claims to be the smallest deck in the world. A leather purse holds every pack together with a magnifying glass and a booklet of the size of a matchbox. Each page of the booklet has a verse of four lines written by Ando Gilardi and Pietro Alligo, the publisher of the deck.

The same deck was earlier published in a normal size, so it does not need to be read with the glass to appreciate Moore's fancy and liveliness: the big-nosed gnome as The Emperor, The Fool, who is a doltish Jester, the hale cunning fellow representing The Pope, the Empress looking like an opulent Amazone and The Devil, a shaggy cave-dweller with serpentine horns.

Mini Tarocchi Degli Gnomi
designed by Anthony Moore

Published by Lo Scarabeo, Torino, Italy
22 mini cards + booklet (text in Italian) in Leather purse.
Limited and signed edition.

I TAROCCHI DI PINOCCHIO di Armando Valcauda

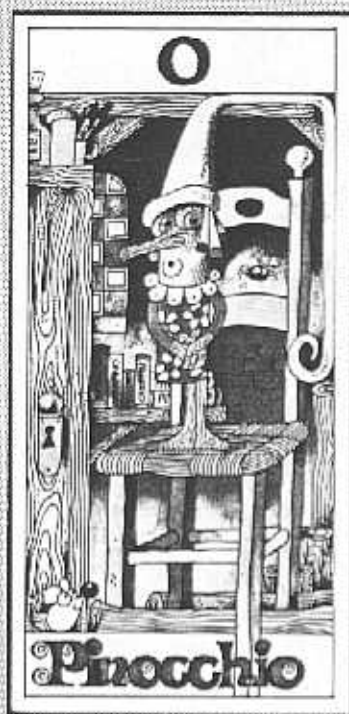
This tarot continues the series of modern tarot decks, published by Lo Scarabeo, which also includes the "Tarocco Fantastico". The fable of Collodi is here revived in blue/violet tones, used by the artist to create a children's world, relaxing and fleeting, full of phantasy and dreams. Collodi's tale is interpreted by Valcauda under the influence of Disney's animated cartoons, which charmed the artist up to the light folly, that pervades the cards. The cards are of an agreeable size and printed on plain cardboard.

I Tarocchi di Pinocchio
design by Armando Valcauda

published by Lo Scarabeo, Torino
22 cards. Cardboard box. Folder (text in Italian)
Limited edition of 888 decks.

I TAROCCHI EGIZI di Pitols

Another tarot from Lo Scarabeo, beginning a series of reprints of ancient decks. Paul Christian - pen-name of Jean Baptiste Pitols - expounded a complex astrological system, based on the tarot deck, in his book, "L'homme Rouge des Tuilleries" (1863). The 22 cards, illustrating the text, were called "Tarot Pitols" due to their symbolic peculiarities, that suited very well with the descriptions given in the book by the occultist. In reality the cards were drawn by Maurice Otto Wegener, and published later in the book by R. Falconier: "Les XXII Lames Hermetique du Tarot Divinatoire" (Paris 1996), where made no reference to Christian/Pitols was made at all.



"I Tarocchi di Pinocchio"



"I Tarocchi di Venecia"

Science of Will, Origin of wisdom and Source of Power is contained in the 22 major arcana cards, that are the formula of human activity in connection with the Divine World, symbolized by Letters of the Sacred Language, and with the Intellectual World, symbolized by Numbers. In every arcanum there is the sense of an occult power.

I Tarocchi Egizi di Pitols

published by Lo Scarabeo, Torino, 1989
22 cards + folder (text in Italian). Cardboard box.

Limited and signed edition of 1123 decks.
An additional book of 87 pages (text in Italian by G.Berti) is available.

TAROCCHI D'ARTE - 22 PAINTERS IN 22 ARCANA

"22 Pittori in 22 Arcani" are 22 tarot cards designed by 22 different artist (being architects, graphic illustrators, cartoonists, stylists or painters), all of them friends of Osvaldo Menegazzi, inventor and organiser of the exhibition at gallery IL TORCHIO di PORTA ROMANA in Milan.

Osvaldo Menegazzi himself painted THE SUN rising from a shell; a surrealist picture with a sense of fertility, of creating power and of beauty, truth and light. R. Conversano's EMPRESS is a figure of sovereign intelligence, of magic and of Royal wealth. THE HIGH PRIESTESS by D. Noti, is an ironic rendition of Pope Joan, dressed in a fancy suit for rising to the Papal throne.

THE STAR, painted by the well-known G. Tavaglione, author of esoteric books and creator of tarot decks, is the image of Isis kneeling to water the Nile against a blazing blue space. G. Mazzota, who is a surrealist artist, created THE EMPEROR, judge of Mankind, hiding his face behind a fierce mask.

THE LOVERS by an Austrian portraitist, G. van Mörl, shows how love does not know of obstacles nor deceits, but is protected by the mantle held by the divinities. Only Cupid's arrow is threatening. JUSTICE made by L. Enoch, a young graphic artist and cartoonist, is a double figure - The Goddess Astraea - with a, at the same time, demonic and angelic appearance.

In this deck symbolism, surrealism, cubism and abstract art compete to emphasise the secular magic of images, that are evolving and repeating ever since the origin of tarots at the end of the 13th century.

The cards are nice, large and well printed. The booklet accompanying the deck is written by P. Andronico Tosonotti, who also painted the arcanum DEATH. The nice text comments on each of the 22 paintings. The box is formed like a pocket note book and bound in imitation leather.

22 Pittori in 22 Arcani

published by IL Meneghello, Milan, Italy
22 cards + booklet, 16 pages, text in Italian
Limited and signed edition of 2000 decks;
of these are 36 packs signed by all artists.

I TAROCCHI di VENEZIA

As a pure engraving must be considered The Venetian Tarot by Luciano Chinaglia, an artist revisiting and repositing the magic atmosphere of Venice through the minute images of the town architecture, from the Romanesque-Byzantine to the Baroque, passing through the suggestions of Gothic and Renaissance, in a co-existence of stimulating contradictions. The classic tarot iconography is not belittled by the reduction to the sphere of Venetian scenery, where starry skies interlace with bridges, canals and gondolas. Quite the contrary, the "magic" Venetian subject inspires the artist to express, with his love for the town, also an interesting artistic result.

I Tarocchi di Venezia

designed by Luciano Chinaglia
published by ARTE 13, Venice
22+1 copper engravings, handcoloured at tempera
limited edition of 45 sets. Size 18x24 centimetre.



"Mini Tarocchi degli Gnomi" (enlarged)



"I Tarocchi Egizi di Pitols"



**A Photographic
Tarot
from Austria**

An Austrian art magazine, ARAM, featured in October 1987 a photographic tarot created by a group of Vienna-artists: Lilo Amog Goppert, painter and creator, her husband, the Israeli painter Oz Amog and photographer Harald Kragora. This is the groups rendition of "The Wheel of Fortune"

BOOKS RECEIVED:

The last months brought us a lot of books. We would have liked to review all of them in this issue, but due to lack of space - as well as time, it is impossible to do so. Some of them arrived after the deadline of this issue. We want however to let our readers know what's new on the market, so we have decided to compile this list. We will go into detail with a few of the books mentioned here in the next issue of MANTEIA.

BOOKS ON TAROT, CARTOMANCY etc.

Fred Ziegler:

"Tarot. Mirror of the Soul"

Aquarian Press, England 1989

This is the English edition of Ziegler's handbook for the Crowley-deck. On 192 pages Ziegler describes this particular deck and how to use it.

ISBN 0-85030-893-3

"Tarot Tales"

edited by Rachel Pollack & Caitlin Matthews.

A number of tales somehow associated with the tarot. Among the authors are Michael Moorcock, John Matthews, R.J. Stewart and the editors themselves. There are a few illustrations, one of them showing a spread using 6 cards drawn by Rachel Pollack. We have seen the originals for this - so far unfinished - deck, and we look forward to their publishing! 304 pages.

Century Hutchinson Ltd. London 1989

ISBN 0-7126-2471-6

Wulfing von Rohr & Gayan S. Winter:

"Tarot der Liebe"

A book (in German) dealing with the use of tarot to advise in love- and family matters, partners and friendships. A Major arcana deck is enclosed with the book. 207 pages

Ariston Verlag. Switzerland 1989

ISBN 3-7205-1553-2

Wm. C. Lammey

"Karmic Tarot. A new system for finding and following your life's path"

This book deals with tarot readings based on a total context of present and past lifetimes. A new spread is introduced. 147 pages.

Newcastle Publishing Co., Inc. USA 1988

ISBN 0-87877-136-0

Alis A. Rasmussen:

"The Labyrinth Gate"

A novel, where a tarot deck, given as a wedding present, "leads to another world, a domain of magic". There are no illustrations, but in the end of the book there is a description of an unusual structured deck. 345 pages.

Baen Publishing Enterprises. N.Y. 1988

ISBN 0-671-69793-5

Klaus Müsebeck

"Jeder ist ein Tarot Mensch"

Subtitle: "Medizinisch-psychologische Erkenntnisse". Müsebeck, a medical doctor, has written this unusual book on tarot. The book is illustrated with a simple black & white tarot deck, which I have never seen before. This is one of the books in this list I will come back to. 236 pages.

Aurum Verlag. W.Germany. 1989

ISBN 3-559-08261-9

Carol Bridges

"The Medicine Woman Inner Guidebook"

A revised and expanded edition of Carol Bridges excellent book. Should not be missing in any tarot library. 270 pages. Large size,

spiral bound.

Earth Nation Publishing, Indiana, USA.

ISBN 0-945111-00-2

Hal Zina Bennett

"Mind Jogger. A Problem Solving Companion"

This is a pocket size book accompanied by a many-faceted dice, marked with numbers from 1 to 20. The author tells us that the thing is not just a book, but "a brain storming companion". Take a deep breath, and a second, and a third, and a fourth. Then you are ready for the oracle! After introductory and explanatory chapters come the 20 texts, corresponding to the dice, that are the body of the oracle. A kind of a mixture of "Napoleon's Book of Fate" and an extremely simplified I-Ching. We are back to the times before I-Ching became I-Ching but was a simple divinatory text. 45 pages of the book are almost blank meant to be filled with your notes. The book is registered as an "Inner Resources book, a series for tapping the wealth of our inner worlds". I feel that it is quite a different source the author wants to tap. 146 pages.

Celestial Arts. CAUSA 1986.

ISBN 0-89087-455-7

NEW BOOKS ON RUNES

Ralph Tegtmeier

"RUNEN - Alfabet der Erkenntnis"

In a number of short chapters Tegtmeier discusses different aspects on the runes: the origin, the pictorial content, the form, rune magic, rune exercises, their use as talismans, and not least divination. Being a German he feels that he needs to warn his readers about the kind of use, that earlier could lead to extreme nationalism. The major part of the book is a description of the single runes. 144 pages, sparsely illustrated.

Urania Verlag. Germany 1988

ISBN 3-908644-52-6

Donald Tyson

"Rune Magic"

Despite its disgusting cover, this book is not the worst you can find on runes. It gives a reasonable insight in the historical use of runes, and has a number of interesting illustrations. Of course there is a description of the meanings of the single runes plus chapters on rituals and divination. 211 pages, illustrated.

Llewellyn, USA 1988

ISBN 0-87542-826-6

D.Jason Cooper

"Using The Runes - A comprehensive introduction to the art of Runecraft"

The book might be good enough, but some details put me off. Cooper introduces colours to the runes. He describes how to cut the runes and how they should be coloured, and he even tells you what words you should say while doing so. Like saying aloud "My people who support me, I shall support by right action" while carving or painting the Ing-rune. What nonsense! 188 pages, sparsely illustrated.

The Aquarian Press. England 1987

ISBN 0-85030-568-3

Edred Thorsson

"At the Well of Wyrd- A Handbook of Runic Divination"

Thorsson is one of the modern "runemasters" that have a knowledge not only about the divinatory aspects of the runes, but also about their history. In this small book he deals mainly with the divinatory aspects, even if the historical background also is shortly described. I prefer his other books. 124 pages.

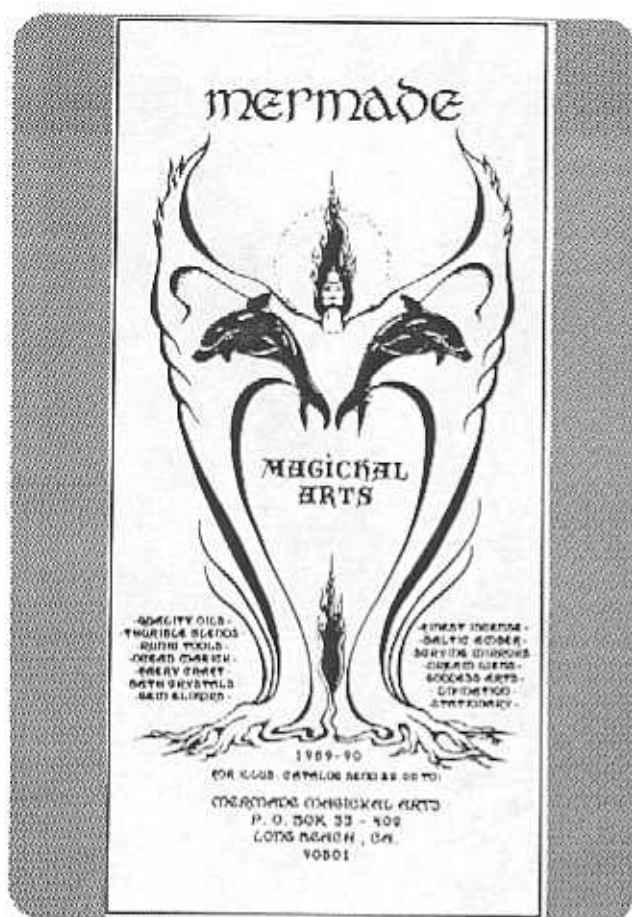
Samuel Weiser Inc. USA 1988

ISBN 0-87728-678-7

Edred Thorsson

"Rune Magic - Secret Practices of The German Rune Magicians"

With this subtitle one expects that the major part of the book deals with the German traditions founded by the Austrian Guido von List early in this century. About 25 pages deal with the history of the



German Magicians. Thereafter the runes are described on another 25 pages. The rest of the book deals mainly with what in modern terms is described as "Rune Yoga" and "Rune Mantras", in my opinion rather misleading words, mixing eastern and western traditions. I can't recall having seen the rune exercises described in detail before in any other American book on runes, but they can be found in practically every German book on the subject. 160 pages, illustrated. And again one of these terrible cover illustrations.

Llewellyn 1989
ISBN 0-87542-778-2

Johannes Balzli:
"Guido von List. Der Wiederentdecker Uralter Arischer Weisheit. Sein Leben und sein Schaffen"

This reprint of Balzli's biographical book from 1917 gives an interesting picture of the founder of modern rune lore. It was Guido von List's and his followers and co-workers teachings, that later were taken over by the occult nazi groups, and made part of the ideology of The Third Reich. The book gives a description of List and the people around him, and it has a number of photos, that put you back to a time so different from ours. Incredible that this book deals with a period only 70-80 years ago. 231 pages, illustrated.

Reprinted by "Armanen Verlag", Köln, W.Germany. No year stated but ca. 1968

BOOKS ON I-CHING

Louis Culling
"The Pristine I-Ching"

The late Louis Culling's book, which Llewellyn felt it was the time for reprinting, is an attempt to simplify the I-Ching by dismissing the King Wen (I wonder why the author calls him "King Wan"?), commentaries, which are an integral part of traditional books on the I-Ching. Culling thus looks away from the I-Ching's hexagram structure, and bases his comments on the 64 symbols by considering them as a combination of two trigrams. Thus there is not much left of I-Ching, which the 204 pages, printed with what looks like 10 point letters and 16 points leading, also indicate.

Llewellyn USA 1989
ISBN 0-87542-107-5

"I-CHING MANDALAS. A Program of Study for The Book of Changes".

Translated by Thomas Cleary.

This is a serious book describing a program for studying the I-Ching. Such programs have been published in China for the last 1000 years, and Thomas Cleary's translation makes one of them available to us. The book can be considered a companion volume to his earlier translations, "The Taoist I-Ching", "The Buddhist I-Ching" and "I-Ching - The Tao of Organization", viewing the I-Ching by three different Chinese ways of thought, but it can be useful together with any serious edition of the old book. 113 pages.

Shambala Dragon Editions. USA 1989
ISBN 0-87773-418-6

Gary G. Melyan & Wen-kuang Chu:
"The Pocket I-Ching"

A pocket fortune teller based on the I-Ching. You decide what question you want to ask the oracle. You use the coins, find the hexagram proper, look it up. And conveniently, for each hexagram there is a list of keywords on different spheres of life. So if you get hexagram no. 15 - Modesty - and your concern is your children, the answer is: "all gentle, obedient and loyal. Pregnancy: boy". Good to know, isn't it? 182 pages.

A Yen-book. Charles E. Tuttle. Tokio.
ISBN 0-8048-1566-6

BOOKS ON FENG-SUI

Sara Rossbach: "Feng Sui. The Chinese Art of Placement" and "Interior Design with Feng Sui".

Two interesting books by Sara Rossbach on the ancient Chinese

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SPIRAL PUBLICATIONS
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art, Feng Sui, are available. Other books dealing with the subject like Stephen Skinners "Terrestrial Astrology" mainly treat the theme in a theoretical way, so it is good to see how the theory can be used in practise. The first book "Feng Sui, The Chinese Art of Placement" explains what Feng Sui is and tells us about its history. It describes how Feng Sui can be used in relation to landscape construction, for townscapes and the urban development. The last part of the book goes into detail with interior architecture. Feng Sui can be useful in planning for the largest sites down to the single small room, to secure harmonious living conditions.

Sarah Rossbach, who is a practising Feng Sui-consultant, calls her second book "Interior Design with Feng Sui". As the title implies it mainly deals with how the indoor environments are made as harmonious as possible. It is a very practical book that should be read by every house-constructing architect. Much of this teaching is really just common sense, which seems to be in short supply by many modern builders. And even if you can not practically turn your house 90 degrees around its axis you can always move around your furniture.

"Feng Sui, The Chinese Art of Placement". 169 pages, illustrated. Dutton, New York 1983. ISBN 0-525-48518-X

"Interior Design with Feng Sui". 178 pages, illustrated. Rider, London 1987. ISBN 0-7126-1498-3

Derek Walters:

"Feng Sui, The Chinese Art of Designing a Harmonious Environment"

This is a Feng Sui-book written by Derek Walters, who also wrote on Chinese astrology. In contrast to Sara Rossbach's two books this one is much more visual attractive. Large square size, many coloured illustrations and a modern layout. The Feng Sui of book production. This also is a practical book, that not only tells you the principles of Feng Sui, but also how to adapt it to your own surroundings. It is the only book that teach you to use a Western version of the Lo Pan, the geomancers compass. A very good introduction to what Feng Sui is about. 112 large pages, illustrated. Simon & Schuster, New York 1988. ISBN 0-671-66790-4

BOOKS ON STONES AND CRYSTALS

Alice Bryant & Phyllis Galde

"The Message of the Crystal Skull. From Atlantis to the New Age"

This book describes the history of, and the research done on the famous Mitchell-Hedges crystal skull. On 208 pages the authors come quite around the theme and end with some psychic speculations and channeled material. Even if these last pages are rather doubtful, the book gives a good introduction to this exciting theme. A good buy for the US\$3,95. Illustrated. Llewellyn, USA 1989. ISBN 0-87542-092-3

John V. Milewski & Virginia L. Harford (editors)

"The Crystal Sourcebook. From Science to Metaphysics"

This huge, large format book is THE BOOK on crystals. The editors have compiled numerous articles on the subject that make up a "Crystal Encyclopaedia". The articles are arranged in seven parts, each of which deals with a specific aspect of crystals. You can learn about shamanistic and occult uses of crystals, as well as how to grow them in your own home. You can learn about the energies connected with them, their medical and healing uses, and about their cosmology. I can't think of any subject connected with crystals which is not treated in this book. In a book of this kind some articles are of course better and more relevant than others, but generally they are of high quality. 350 large pages. Illustrated. US\$24,95 (softcover) or \$34,95 (hardcover)

Pattalee Glass-Koentop

"The Magic in Stones".

Stones and crystals have become very popular the last few years,

and Pattalee Glass-Koentop's book adds to the number of predecessors dealing with both the healing and divinatory aspects of stones. She adds to making things more confusing than they really are, by calling every pebble, stone and gemstone she describes in her book for "runestones". In her foreword Pattalee tries to give a plausible explanation for why she does so, but she don't succeed in this. Nonsense is nonsense. Runes are not just glyphs, but certain sets of characters. According to Glass-Koentops explanation you could also call an "A" a rune. Also Oghams are not Runes, but Oghams. Somehow the book reminds me of the English popular writer on divination, Sasha Fenton, and that is not for the best. I simply do not like this gossipy style of writing. The facts and information she gives in her book are most likely quite right, but they are actually only a tiny part of the total number of pages which are 228. On page 96 she writes: "If you are a practitioner of runesticks, you may find that..." What are runesticks and how do one practice them? This is the only place in the book the word is mentioned.

Llewellyn, USA 1989

ISBN 0-87542-272-1

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Is there anybody out there, who knows of the whereabouts of Frankie Albano and/or his former companion, who published the Albano/Waite deck?

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and as much more we can find space for!

Deadline: 15th of March 1990

COMPLAINTS:

While we are waiting for our readers to formulate their complaints we will start ourselves.

"The Origins of the Tarot Deck"

On the 2. of September we addressed by airmail the publisher McFarland & Co. Box 611. Jefferson. NC 2864 USA to acquire a copy of their book by Stephen E. Franklin: "The Origins of the Tarot Deck". Really an intriguing title! The publishers however seem to prefer to keep the origin a secret, since until now they have not answered us. As usual we asked them to send a proforma invoice, including the airmail fare, so they, if they wanted, could be sure to receive their money before they sent off the book. I wonder what the author would think of this. I would be very embarrassed if I learned that my publisher did not take care to answer people, who had shown an interest in one of my books!

"Plant Systems and the Tarot."

On the 27th of July this year we addressed Montana State University's publishing department, Bozeman MT 59717 USA, since I had heard, that there, in an earlier issue of their publication CORONA (no.2/1981), was an article of interest to me: Mary Fish: "A Reflexion on Relationships between Plant Systems and the Tarot". Aware of the possibility that the issue was long ago out of print we told them that just a photocopy would fulfil our needs. They did not care to answer. I am sorry that my impression, that the universities are there to help in research projects, somewhat suffered.

If one of the readers is able to get either the original publication or a copy of the article we will be most grateful. All expenses will of course be refunded.

"German Postcards"

A German artist, Margarete Petersen, has made a series of colourful postcards, illustrating a number of the major arcana cards. The artwork is excellent. One of the cards was used on the cover of the German edition of Billie Potts book, and others in a German feminist tarot book. Even though I have here a number of the cards, I would like to know how many are actually published (I know that it is an ongoing process, and that the series is not finished yet), and actually I intended to write about them in MANTEIA, which I told her. No reply yet on my letter dated the 28th of July 1989. The cards have on the back Margarete's address, which is Lindenstrasse 4, D 8019 Netterndorf/Post Glon. W.Germany. I wonder why she has the address printed on the cards, since she apparently does not answers letters.

the editor

LETTERS TO THE EDITOR

Dear Frank,

Manteia is wonderful! There's probably little chance I would even hear of many of these decks, while the reviews are interesting and provocative. Personally, I find some Tarot reviews a little slanted towards the densely occult, with the kind of text that one can hardly follow. Manteia benefits from extensive knowledge joined to a historical perspective.

Thank you for the generous comments on my work. If I ever get to do a volume 2 of THE NEW TAROT I will not only consult Manteia for what decks to include, but I will certainly ask if you would be so kind as to check the manuscript for errors. A small point: I do not really see my book as covering the same area as Stuart Kaplan's (if it ever does appear). I knew I had no chance as being as comprehensive as the Emperor, but I feel that my book has more analysis than he's planning. So they're not really in competition.....

Love and Luxury, Rachel (Pollack).

Dear Frank,

Perhaps I could comment on your review of the Tarocchi del Palio di Siena. It is not clear from your review that you realise that the Palio is not the Palace, but is a horse-race run in the main square of the city between the various districts or "wards" of Siena. The heraldic devices and animals are the coats of arms of the districts and the emblems of the teams.

John Rimmer, Editor of MAGONIA, England

Hallo Spilkammeret:

.. Lykken er, at der nu vil findes et seriøst tidsskrift vedrørende disse emner! Jeg håber du får rigtig mange abonnenter og hvorfor ikke? Selv læste jeg for første gang om dig i Tarot Network News, så dit navn er da kendt ude i den store verden!
Peace and Love. Eva Nederhøj.

(Eva is the first Danish subscriber to MANTEIA. She learned of my existence from TNN! What a strange world!kfj)

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TAROT SOURCES:

TAROT NETWORK NEWS:

edited by Gary Ross and published by Jack Hurley. Lots of info on tarotdecks -books, -people and -events.

Subscriptions and info from Jack Hurley/Taroco.
P.O. 104, Sausalito, CA 94966.

THE WINGED CHARIOT:

edited and published by Tracey Hoover. Tarot articles and news not heard about from other sources - not even from MANTEIA.

Subscriptions: MoonStar Enterprises. P.O.Box 1718,
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SPIKKAMMERET:

SPIKKAMMERET is the Danish institute and archive for research into mantic systems. The purpose of SPIKKAMMERET is to collect, register, document and preserve, and to do research in the traditional systems of divination and symbols of recognition like tarot, I-ching and runes and in the connection such systems do have to another popular tradition - the games.

The collection and library of SPIKKAMMERET was established by K.Frank Jensen, author a.o. to a number of books on the tarot, dealing both with the traditional symbology of the tarot and also with a more recent psychological use of the tarot-deck, based on the thoughts of C.G.Jung. During his work with the tarot K.Frank Jensen became aware of, and highly interested in, the historical aspects of the tarot and playing cards, in their design and manufacturing through the ages etc. This interest soon led to contacts with researchers and collectors all over the world.

The collection of SPIKKAMMERET is mainly based on the idea of documenting the history of playing cards - including tarot cards - and of games, and to bring attention to the connection which exist between game and ritual. Another major concept is to document the symbolic meaning of the various games. About 2500 of the collected items are tarot- and playing cards, the rest, about 500 items, being mainly traditional games like older boardgames. Since also the latter part of the collection is intended to document the connection between game and ritual, newer games are only sparsely collected. Besides this collection SPIKKAMMERET owns a library of more than 1000 books covering the above subjects.

Each summer an exhibition with a special topic is open to the public. So far the following exhibitions have been shown:

- 1984: Danish Playing Cards 1752-1884
- 1985: The Prophetic Cards (Fortune-telling Cards)
- 1986: Childrens Playing Cards
- 1987: Tarot: Cardgame - Magic - Symbolism?
- 1988: "Tarot" - same theme, but partly changed display
- 1989: The Artist and The Playing Card.

The demand for publishing research results and catalogues led to the establishing of OUROBOROS - the publishing arm of SPIKKAMMERET. Since its founding OUROBOROS has issued the following publications:

- "Playing Cards in Denmark - an illustrated Guide"
- "The Prophetic Cards - A Catalog of Cards for Fortune Telling"
- "Børnenes Spillekort (A Catalog of Childrens Cards)"
- K.Frank Jensen: "Playing Cards in Denmark"
- K.Frank Jensen: "Ruder Es" (on taxation of Danish Playing Cards)
- K.Frank Jensen: "Bjørntegn-livstegn" (on biorythms)
- K.Frank Jensen: "Individuel Tarot" (a tarot workbook)

