

# Manteia Courier

1998-99



• Waite-Smith • Motherpeace • Golden Dawn • Tapestry • Cosmic • Tarot of Spirit • Ceremonial Magic Tarot • Morgan Greer • Albano • Aquarian • Yeager • Crowley • Voyager • Haindl • Kier • Transformational Tarot • Röhrig • Oswald Wirth • Papus • New Tarot for the Aquarian Age • Tarot Gruyeres • Marseilles • Richard Gardner Tarot • Royal Fez • Davis Sheridan Tarot • Frown Strong Tarot • Thelemic Tarot • Tarot Cardinal • Future Solleone • Etteilla • Arista • Celtic Tarot • Egorov Tarot • Gentillini • BOTA • Jo Gill Tarot • Rolla Nordic • Witches Tarot • Golden Dawn Tarot • Hermetic Tarot • Astro Tarot • Xultun Tarot • Zolar • Avion Eye Tarot • Golden Cycle Tarot • Mountain Dream • Astral Tarot • Hoi Pollock • Balbi • El Ted Tarot • • Karma Music Tarot • Australian Dreamtime • Arcus Arcanum • Alchemical Tarot • Ancestral Path Tarot • Hannahs Tarot • Shadow Tarot • Story Teller Tarot • Sacred Rose Tarot • Shining Woman • Evolving Tarot • Baseball Tarot • Tarot de Tattwas • Unicorn Tarot • Ukraine Tarot • Wild Flower Tarot • Word of One Tarot • Moonprincess Himiko Tarot • Molinero • Tarocco Mitologica • Victoria Regina Tarot • Tarocci di Felicia • Tarocchi di Elisabetta • Tarot Espagnol • Egyptian Tarot • Fantasy Tarot • Flying Hearts Tarot • Enchanted Tarot • Druid Tarot • Golden Rider • Healing Earth Tarot • Jumbledance Tarot • Deutsches Original Tarot • •

Ommagio a Erté • Sola Busca • Angel Tarot • Danuella Fulgosi Tarot • Cosmic Tribe Wicca Tarot • Wheel of Change Tarot Windmill Tarot • Tarocchi di Eva • Shadows • Love Tarot • Cat's Tarot • Gothic Tarot • • Waite-Golden Dawn • Tapestry • Ceremonial Magic Tarot Albano • Aquarian • Voyager • Haindl • • Tarot • Röhrig • Papus • New Tarot Age • Tarot Marseilles • Ri-Tarot • Royal Sheridan Tarot Thelemic Tarot Cardinal • Future Etteilla • Arista • Egorov • BOTA • Jo Gill Witches Tarot Hermetic Tarot Xultun Tarot • Cycle Mountain Tarot • Hoi Deutsches Original • Zigeuner Tarot • • Pointner • Tarot • Ommagio a Dreamtime • Arcus Alchemical Tarot • Sola Busca • Shadow Tarot • Shining Woman • Tattwas • Unicorn Tarot • Tarot • Word of One Tarot • Tarot de Molinero • Tarocco Regina Tarot • Tarocci di Felicia • Tarocchi

Tarot • Waite-Smith • Motherpeace • Golden Dawn • Tapestry • Cosmic • Tarot of Spirit • Ceremonial Magic Tarot • Morgan Greer • Albano • Aquarian • Yeager • Crowley • Voyager • Haindl • Kier • Transformational Tarot • Röhrig • Oswald Wirth • Papus • New Tarot for the Aquarian Age • Tarot Gruyeres • Marseilles • Richard Gardner Tarot • Royal Fez • Davis Sheridan Tarot • Frown Strong Tarot • Thelemic Tarot • Tarot Cardinal • Future Solleone • Etteilla • Arista • Celtic Tarot • Egorov Tarot • Gentillini • BOTA • Jo Gill Tarot • Rolla Nordic • Witches Tarot • Golden Dawn Tarot • Hermetic Tarot • Astro Tarot • Xultun Tarot • Zolar • Golden Cycle Tarot • Mountain Dream • Astral Tarot • Hoi Pollock • Balbi • Deutsches Original Tarot • Zigeuner Tarot • Sternenmädchen Tarot • Pointner • Karma Music Tarot • Ommagio a Erté • Australian Dreamtime • Arcus Arcanum • Alchemical Tarot • Ancestral Path Tarot • Sola Busca • Shadow Tarot • Sacred Rose Tarot • Shining Woman • Baseball Tarot • Tarot de Tattwas • Unicorn Tarot • Ukraine Tarot • Wild Flower Tarot • Word of One Tarot • Moonprincess Himiko Tarot • Victoria Regina Tarot • Tarot de Molinero • Tarocco Mitologica • El Ted Tarot • Victoria Regina Tarot • Tarocci di Felicia • Tarocchi di Elisabetta • Tarot Espagnol • Egyptian Tarot • Waite-Smith • Motherpeace • Golden Dawn • Tapestry • Cosmic • Tarot of Spirit • Ceremonial Magic Tarot • Morgan Greer • Albano • Aquarian • Yeager • Crowley • Voyager • Haindl • Kier • Transformational Tarot • Röhrig • Oswald Wirth • Papus • Evolving Tarot • New Tarot for the Aquarian Age • Tarot Gruyeres • Marseilles • Richard Gardner Tarot • Royal Fez • Davis Sheridan Tarot • Frown Strong Tarot • Thelemic Tarot • Tarot Cardinal • Future Solleone • Etteilla • Arista • Celtic Tarot • Egorov Tarot • Gentillini • BOTA • Jo Gill Tarot • Rolla Nordic • Witches Tarot • Golden Dawn Tarot • Hermetic Tarot • Astro Tarot • Xultun Tarot • Zolar • Golden Cycle Tarot • Mountain Dream • Astral Tarot • Hoi Pollock • Balbi • Deutsches Original Tarot • Zigeuner Tarot • Sternenmädchen Tarot • Pointner • Karma Music Tarot • Ommagio a Erté • Australian Dreamtime • Arcus Arcanum • Alchemical Tarot • Ancestral Path Tarot • Sola Busca • Shadow Tarot • Sacred Rose Tarot • Shining Woman • Baseball Tarot • Tarot de Tattwas • Unicorn Tarot • Ukraine Tarot • Wild Flower Tarot • Word of One Tarot • Moonprincess Himiko Tarot • Tarot de Molinero • Tarocco Mitologica • El Ted Tarot • Victoria Regina Tarot • Tarocci di Felicia • Tarocchi di Elisabetta • Tarot Espagnol • Egyptian Tarot • Waite-Smith • Motherpeace • Golden Dawn • Tapestry • Cosmic • Tarot of Spirit • Ceremonial Magic Tarot • Morgan Greer • Albano • Aquarian • Yeager • Crowley • Voyager • Haindl • Kier • Transformational



25 Years with Tarot

# At the turn of the millennium - editorial

Whilst I'm writing this we are getting closer to the end of the Millennium (well, I know that there are different opinions about that, but let's say we are). The 31. of December 1999 my voluntary mission in the realm of tarot is over. For 25 years my aim has been to document, as comprehensive as possible, what is and was happening with esoteric tarot and related concepts in the 20th century. I feel that I have done at least a reasonable job within this subject, and I know that my archive of mantic art tools, regarding the period is not inferior to any other known archives and collections. In the new millennium, others will have to take over the documentation task. I don't envy them since everything has changed so much, that, in my opinion, this will be an almost impossible task.

Tarot is still in fashion but has changed immensely during the last couple of years. The tarot commercialism received its backlash; lately Swiss AGMüller was taken over by the big CartaMundi playing card factories in Belgium. It is not many years ago that AGMüller, as one of the few remaining card manufacturers, expanded heavily and established themselves as a publishing company, aiming at a bigger share of the growing new age market. Now we have only CartaMundi, in liaison with USGames Systems Inc., left as the major tarot card manufacturers. The tarot market has turned into a monopolistic state with USGames Systems Inc. as the all-encompassing producer and distributor. A look in their catalog reveals that not only their own products are offered for sale but also most of the packs from the few remaining other producers, like Italian Lo Scarabeo. Likewise are formerly independently manufactured decks like Motherpeace, Golden Dawn, Tapestry, Cosmic, Tarot of Spirit, Duquette's Ceremonial Magic Tarot, Morgan Greer, Albano, Aquarian, Crowley, Voyager,

Haindl, Kier, Yeager (even though USGS has transformed the latter into a sex-political correct pack), now all taken under the "protective" wings of US Games Systems Inc.

The new packs produced under this monopolistic mass media concept are nice pieces, well made, with nice illustrative art and ... extremely predictable. They do but rarely create tension, they are "just another tarot deck", and the interest for them is soon lost. Fundamentally, they have not very much to do with the essence of tarot. The decreasing interest for similar commercial items have likewise caused the few other manufacturers to slow down their publication rate; there is long between tarot decks from, for example, Spanish Fournier these days, and the French manufacturers seem to stake more on cartomantic packs and reprints of old successes than on new artistic tarots. Italian manufacturers like ItalCards and Dal Negro, who published a long row of excellent and artistically remarkable decks some years ago, are never heard from again; only LoScarabeo, who has a market particularly aimed towards comic book fans, whose favorite characters are used in the decks, is still producing. French Le Diouris, not heard of for many years, saw this light too, and produced recently a series of Comic character tarots, but with French suitmarks.

Are tarot packs a consumer's product, which is bought, used for a short while and thrown away again? One might get that impression seeing the huge print runs some decks are made in. In most cases those figures are not accessible, but Llewellyn used to list the size of the print run in their wholesale catalogues. Who are the customers for this bulk of decks? There is not that great number of tarotists. Are all the decks bought by collectors? Or is it just a consumers market, buy and throw away?



What have ardent tarot collectors to look forward to include in their collections now the commercial packs are all so dull? Small independent productions, sometimes produced and financed by the artists themselves, show up from time to time, and the easy access to Internet makes it possible to market such packs without much cost, thus securing a reasonable sale. Also we have seen an increasing new trend establishing itself during the last couple of years, the entirely hand-made, very small editions of what I call "private tarot decks". More about them later in this issue.

There are at present two schools of tarot. One is the traditional European kabbalistic tradition, which follows either the French branch (in the spirit of esoterists like Oswald Wirth) or the English Golden Dawn based branch (Waite, Crowley). The other school is the American laissez-faire type of tarot, which has moved more or less away from the European tradition, following the typical American trend of creating a religion-like undertaking out of everything. Typical for this tarot branch is, that there is no tradition, no rules, tarot is everything, the images and the tarot concept can include every myth or any mixture of mythologies or any other popular asset. The only basis being the name and the outer form, the card deck and its structure of 22 majors, 16 courts and 40 number cards. Even that is not always followed: cards are added, cards are removed, the

number of suits changed. Everyone makes her own concept, her own ideologies, her own preferences, her own tarot images. It is, of course, OK to put one's own concept and interpretation into a set of pictures. The reservation come when the conceptors decide, even insist that all their private impressions, references etc. shall be imposed upon others, the gospel shall be spread. Hundreds of such non-tarot products fill up the market and make the concept of tarot impenetrable. Where is the tarot tradition in this fun fair? Will a newcomer ever come discover it?

From the point of view of the collector this overproduction is, of course, interesting. The more different decks are getting produced, the more decks there are to collect. An additional advantage for the genuine collector is, that the commercial interest in any given deck is very soon lost, so the first print run is not followed by a next, which means that the deck quickly is out of print, and thus rare, with increased prices following.

It appears that more and more new tarot decks can be characterized as Tarot Art (and as such collectibles). They have no other function. They can't be used for esoteric purposes, for the most they are not even meant nor suitable for card reading.

They are made for the sake of art, the tarot structure constituting a framework for the artist's creativity. There exist a number of such excellent artistic tarot packs (and have done ever since the Visconti packs of the Renaissance were painted), made by peoples, who are artists rather than tarotists; not so bad a foundation. The worst is, when mediocre illustrators with little or no knowledge of tarot, decide to make a tarot deck to get their share of the market.

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This issue of Manteia Courier is intended to be a kind of status of my tarot activities during the 25 years I have been involved. It will express what I feel about these 25 years of involvement. Most likely it will also be the very last issue; my good-bye to excessive Tarot involvement. In any case, I feel that the paper form is no longer relevant for information like this, in these days of electronic publication.

My own personal attitude will be expressed entirely throughout this issue, in various articles and in the interview given to Asta Erte, who is close to me, knows me very well and therefore knows what questions to ask.

K. Frank Jensen

## A special note to contributors to APA-Tarot

As I mentioned in Mulleposten no. 62 (July 1999), I planned to stop my contributions to APA-Tarot at the end of 1999. I promised that a final issue of Mulleposten would be included with APA-Tarot no. 142, which should have been the century's last. Writing this early December 1999 and with issue no. 141, which had a deadline of October 6th, still due, it will not happen.

Instead of that special issue of Mulleposten, this issue of Manteia Courier 1998-99 will be sent directly to all APA-Tarot contributors listed in no.140. I see no reason for sending it to the so-called CARD (Coordinating.... something .. person), just to delay the distribution for another unknown period of time.

I want to thank all current APA-Tarot contributors and all those former contributors, whom this paper may reach. I have, certainly, learned a lot from the multitude of changing members during the many rewarding years. Having been part of the enterprise for 12 years, having contributed 62 issues of Mulleposten with a total of more than 1000 pages I would, of course, have liked my retreat to have been different, but it should not be so. I would have liked APA-tarot to come to a worthy end, which would have happened if the interest had been so. But it wasn't. Sorry, but I'm convinced, that unless some kind of miracle happens, the end of APA-Tarot will come anyway and not so worthy as it could have been. I think that all contributors have become aware of that by now. APA-Tarot doesn't deserve that.

(More about the end of Mulleposten in the interview by Asta Erte).

My address and e-mail is somewhere else in this issue. I'll be pleased to hear from any of you directly. If you already have written comments to me in your APA-T contribution, which I may not receive, please mail a copy of your zine directly to me, and I'll guarantee you a direct answer.

K.Frank J.

# Tarot Decks by Collage Technique

In the days of The Golden Dawn it was an exercise for every neophyte to make her or his own tarot deck to explore its possibilities and ascend in the order's grades. Unfortunately, we have never seen any of the decks resulting from this exercise, despite of several existing archives with comprehensive collections of Golden Dawn material. Not one complete deck has ever shown up, not even a set of the twenty two majors, but only a few single cards made by prominent members like William Butler Yeats. The description of the exercise, the rules for the deck, are still existing. Maybe only a few GD-members, if any, did finish a deck?

Nowadays, tarotists are more consistent when it comes to making one's own deck. Lately tarot decks, handmade in limited editions, have become a prominent part of the tarot scene. The concept of making one's own deck has been carried on. Except, of course, in the days of The Golden Dawn, a set of rules should be followed, so the GD-tarot correspondences were sure to be inherent in the finished deck.

Times have changed, and it is not longer so fashionable to follow rules. Everyone can make her own tarot deck, regardless of rules and even without otherwise practising artistic abilities, like drawing or painting. That is what happens right now. Collage technique and new reproduction possibilities, such as the use of digital color copiers, make it also possible to publish small print runs in an excellent quality, sometimes an even better quality than if a traditional printing procedure is used. Collage technique has become the new tarot media, which I'll concentrate on in this article.

One of the first collage decks I ever came across was „*The Goose is Out - A Zen Poker*“ published in a rather limited edition back in 1982 in Italy for the Rajneesh Foundation and

very hard to come by now, since it was mainly distributed within the Rajneesh organization. The Baghwan/Oshu people have never taken copyright rules serious, so in this deck, like in their other later decks, several of the images can easily be identified.

The next collage deck I saw was presented to me by an architect, a student at one of my weekend workshops. For several years after, I showed slides from this deck at other workshops, just to show what could be done in that way.

The overestimated *Voyager Tarot* with artwork by Ken Knutson, promoted loudly by James Wanless, might well have been my third collage tarot acquaintance. A few other collage decks followed and also a cartomantic pack, Nick Douglas and Penny Slinger's *The Secret Daikini Oracle* (1979).

10-12 years ago, Katlyn Miller (a dancer, actor and stage magician, who also worked with a new age business under the name of „Mermade“) gifted me with a set of collaged tarot majors, she had mocked up, when she was in need of a deck while travelling in Asia. A precious pack in my collection.

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The current collage tarot trend started, as I see it, with the publication of Arnell Ando's *Transformational Tarot* in 1995. Arnell had returned to USA after several years in Japan, and in search of a career she educated as an Expressive Art Therapist. She soon discovered the possibilities collaging techniques offered, allowing people, who were not versed in traditional artistic ways of expression, to work artistically. She imparted this knowledge to students in her workshops, and for herself it became a way to come in touch with her inner being. Wanting to share her tarot deck with a wider

circle, she invested in the rather risky affair of having *Transformational Tarot* printed.

Meanwhile, the increasing quality of color copying, and the easy use of production machinery have made it much easier for artists, who want to publish their own decks in limited editions, to reach excellent results. The usual procedure is, that the cards are copied, mounted with a backside, trimmed, laminated in sleeves and maybe trimmed again. In my own opinion, the protective lamination is the weak point in the process. The cards would look better without, but if the deck shall be handled to a greater extent, a protective surface is a necessity. One day, however, there will be better methods for this, too.

Another thing is, that the process is extremely time consuming and the material used rather costly. So don't expect to be able to buy a 78 card deck made in 10-20 copies for the same 35-50\$ a mass product, printed in thousands, costs. You have to pay about four times that much, but then you own a tarot deck, that has been particularly cared for by the artist herself, and there are not thousands of them out there. Worth to pay for, isn't it? And even if the miracle should happen, that one of them later on was commercially manufactured, that one limited original will still be a treasure. Besides, most privately produced collage decks cannot be commercially manufactured, alone for the sake of copyright. It also means, that the decks which, after all, are printed commercially, are not so intense and intimate as the limited editions, because so many considerations, irrelevant of the artistic execution itself, had to be taken into account. Again I will mention Arnell Ando, who later, in 1998, has made a few copies of her very first collage deck, created in 1994, available. Even if her *Transformational Tarot* has great qualities, this

first pack, which is named ***Hero's Journey Tarot***, made without any commercial restrictions being put upon her, is my absolute favourite, not only because of her eminent collage technique, but particularly because it feels more personal.

The collage concept became known and popular and several limited private collage decks are now available. Following is a short description of those, who have crossed my way. I have only mentioned those which, in some way or another, were produced in more copies than one, this omitting for example, those sets of majors I acquired through my mail artists' tarot projects.

***Avion Eye Tarot*** was made as early as in 1988 by artist Sherri Williams. The few packs, about five, were not offered for sale, but given to friends.

***Jumbledance Tarot*** (1998) is made by noted tarot artist Alexandra Genetti, whose "*Wheel of Tarot*" was published commercially. Honestly, I much prefer this noncommercial deck of hers with excellent tarot art. It was offered in a very small number and interested parties can, perhaps, still obtain one.

Cerrithwen Genetti, a daughter of Alexandra Genetti, took up her mothers interest when making her own major arcana tarot, ***Flowers of Life*** in 1999. The images are simple, in the sense that they are not overcrowded, a quality I appreciate. The names of each card are obvious, and it is encouraging to note, that some younger people actually show interest in tarot!

The artist of ***Full Moon Tarot*** (1998-99), Lunaea Weatherstone planned to make copies of the deck available. It was advertised on the net and apparently the interest did overwhelm the artist, who never came to finish the number of decks ordered. It is a pity, because the images available on Internet do surely look promising. So, be careful, when entering into such an enterprise, and don't estimate a price before it is clear *how* long time it actually takes to make a deck by

hand! This case is not the first of the sort, I have experienced.

Michele Jackson, indefatigable Queen of the tarot web, was inspired to work in the collage media during a visit to Arnell Ando. So far, I have seen two decks from her hand and more are to be expected. Michele has a good artistic feeling, and I am still amazed by the quality of her first deck, ***Evolving Tarot*** (1999, 78 cards), which was made frantically in a very short time. Michele's second deck ***Aleph-Beth Tarot*** (1999/22 cards) has a deeper purpose since it was made in an attempt to teach herself the worldly images behind the Hebrew alphabet. Not a bad purpose of a tarot deck, since such information often is hard to store in one's mind.

***Story Teller's Tarot*** is a joint venture by Diane B. Wilkes and Arnell Ando. Diane selected 22 of her favorite stories (including one of my own favorites since the 1950's: *Appointment in Samarra*), corresponded them with the tarot majors, described and commented them, while Arnell made the accompanying deck of 22 cards. 50 copies of the book / deck set were offered for sale in 1998, but are now sold out.

Sarah Ovenall is one collage artist, who in her work, ***Victoria Regina Tarot*** (1999), has prepared a commercial publication by using copyright free material only as a basis for collages, namely the wealth of interesting and detailed wood engraved illustrations from magazines in the late 19th century, an art style I have always been attracted to. So far I have seen only a set of the majors, but Sarah is working to complete an entire 78 card deck. Also, in another way, the deck is interesting by being black and white; quite unusual these days. Sets of the majors are currently available in a very high quality which was achieved by colorcopying the b&w images.

### Group Works

Some group-made tarot decks shall also be mentioned here; they may not be entirely made by collage technique, but usually a great deal of the cards are.

The ***Maninni-decks*** are created by a group of artists gathered around Tarot-L, an Internet discussion group. So far, two 78 card decks were made and a third is under work and will probably be finished during year 2000. Members of Tarot-L sign up as contributors, have cards assigned and a deadline is given. The cards are presented on the web and in the end each contributor makes color copies in a sufficient number of her own decks. The copies are collected and each contributor get a copy of the entire deck. The set is, for copyright reasons, not available outside the closed circle of contributors.

Another group-made 78-card tarot deck, was done by a collage group, Capolan, which took its name after Nick Bantock's collage art box of the same name. (He is the artist of the Griffin and Sabine-trilogy and several other unusual books). ***The Capolan tarot***, made by 37 different artists in 1998, is extraordinarily congruent in its style, even though it is made by many different artists. Again, here the deck is only available to the group's members, so if you want to get one, you have to persuade one of them that it feels better at home with you!

I have myself initiated a similar enterprise, called ***The Mail Artist's Tarot 1998***. 33 mail artists from all over the world contributed two major arcana cards each. The deck resulting is available outside the narrow circle of contributors as a limited "Collectors Edition" of 25. The edition includes all 66 cards, three of each major. Besides, there is a small booklet illustrating all 66 cards in color. Self-producing the deck, I tried to eliminate the traditional lamination pouches, hot-mounting the color images directly on heavy cardboard.

Right now we are all waiting for another group's work, ***The Artists' Inner Vision Tarot***. It is a joint venture by numerous artists, including many formerly mentioned in this article or from the groups mentioned, all brought together by Steph King, aka Nomonet, who also takes care of all the endless problems

arising with such an enterprise. The deck will be commonly available, but a special limited luxury edition of 250, which includes a handmade book, will also be made.

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There is one thing I would like to criticize regarding the collage decks. All too often, it is not immediately obvious, which card is which. With big patience, sorting out the cards in suits, identifying the obvious ones, followed by the consulting of an accompanying book, or looking the card up on internet, in most cases it can be done. I know the decks are personal, and that the artist herself is not in doubt. But when they are made available to other persons, well, couldn't the card's number and suit be stated?

Seen from a collector's point of view, the privately produced packs are interesting, but also disturbing. They make up ideal collectors' items because of their rarity and often artistic superiority; on the other hand is it very difficult to learn about their existence, since many are not marketed widely. I'm quite sure that there are many more packs, which should have been mentioned here, but didn't come to my knowledge.

#### References:

Arnell Ando: [www.ixpres.com/transformational/](http://www.ixpres.com/transformational/)  
Deck orders, articles on collage decks and much other information. Deck to be viewed here include *Transformational Tarot* and *Storyteller Tarot*

Sarah Ovenall: [www.thefool.com](http://www.thefool.com)  
*Victoria Regina tarot*. Also article on copyright for collage artists + further links to USA copyright rules.

Michele Jackson: [www.ArtOfTarot.com](http://www.ArtOfTarot.com).  
Michele's tarot site has a lot of interesting material, including links to most of the tarot decks mentioned in this article. It is the most comprehensive gateway I know to the other tarot sites and I always use Michele's Tarot Page as a starting point. Look also for her article „*How I made my Collage Deck*“. Besides of Michele's own decks, you can also view Cerrithwen Genetti's *Flowers of Life Tarot* here.

Alexandra Genetti's *Jumbledance tarot* can be seen at : <http://www.wheelofchange.com/jumbledance>

Steph King: <http://www.nomonet.net/>  
Artist's Inner Vision tarot. Info and orders.

## The issue of Copyright

While collage techniques allow very well for creating personal decks, they have, at the same time, an inherent heavy obstacle for having the same decks printed in a larger quantity. This obstacle is called *The Law of Copyright*. Particularly in USA, where law suits seem to be a fashionable trend and a pastime, this law has to be, and is taken seriously. A typical collage deck include hundreds of bits of artworks collected from numerous sources. A square inch from a 17th century painting, a face from yesterdays newspaper, a bottle from a magazine advertisement, whatever the artist felt expressed her feelings and moods for a particular tarot card. To live up to the law, every such piece has to be listed, and permission asked from all the persons who own the copyright to the work it was taken from. In most cases it is an impossible task just to find that person, which however doesn't free the artist from responsibility.

Many collage artists are therefore extremely frightened about the prospect of becoming a victim of a copyright lawsuit. If they ever dream of having the collage deck published, they need - somehow - to get hold of all the permissions needed, or as a possible alternative, use only copyright-free material in their works. The latter, however, being a rather restrictive asset in the artistic act.

An alternative is to keep the artwork within restricted circles, where the chance, that it's existence comes to the knowledge of the copyright holders is small, almost nonexistent. This is the way which apparently is chosen by some of the collage groups mentioned before. Color copies of the decks are only available to partakers in the projects; even in a case where an accompanying booklet was made with so tiny illustrations, that nothing can be identified from it, the booklet was

kept within the circle. The same artists, however, seem to believe that the copyright laws only concern material on paper, since the illustrations are all presented on the Internet and can be copied from there. Unfortunately, it is not so. The artist is responsible in any case.

Another thing is, how the law is administered and what the consequences of breaking it are. In this country (Denmark) the current version of the law is new (dated June 1998). There is no specific mention of collages or parts of artwork, not at all; the major purpose is apparently to care for modern digital media like recordings, movies, videos, computer programs etc. But the law do also include artwork, written texts, architectural works etc., even though these seem to be treated inferior to the electronic media.

The definition of copyright seems to be about the same, regardless of country. When a person in this country is found guilty in breaking the copyright law, consciously or unconsciously, the copyright holder is entitled to a *reasonable* payment for the unauthorized use and furthermore is allowed a compensation. The payment and the compensation can, however, never be bigger than the economical gain obtained by the infringement. In my opinion that means, that the copyright holder actually has to prove, that the infringer's use of that tiny bit of the entire artwork, photography or whatever, now used in another context, has secured him/her an economical gain. I wonder if many copyright holders can prove that? It is, of course, another matter if you copy an entire tarot deck and sell it as your own, like Theo de Laurence copied the Waite/Smith-deck. Here the gain was obvious. Also, I have often wondered about why some copyright holders, who mark their cards with a copyright



statement, do not claim their rights, when others overtly publish the same deck. An occurrence that actually happens.

Another sentence in the Danish copyright law says, that it is allowed to quote from a published work to a degree set by the purpose and within customary limits. What else but a quote of another artwork is that tiny little clip in the collage? The expression „quote“ has long been well-known when it comes to movies. When, for example, a director in the background shows bits of another director's movie on a TV-screen, it is known as „a quote“. What's the difference?

For my own benefit I discovered, that I do not need to fear copyright infringements when publishing my various catalogs. In a catalog it *is* allowed to render pictures of items, that are part of a collection. The statement also points out, that I am the copyright holder of the catalog in its entirety, and thus can claim my rights to it. Nice to know!

Another interesting paragraph states, that it is not allowed to publish a book or work of art under a title, which can be confused with an already published work, carrying the same title. So beware of what you call your tarot deck! The copyright owner of the very first *Celtic Tarot*, for example, could get a lot out of that!

As I understand it, a collagist has the copyright to her work, even if she, without permission, use artwork copyrighted by other people. She may claim her own copyright, without having paid due tribute herself to the original artist. What a law suit that could be!

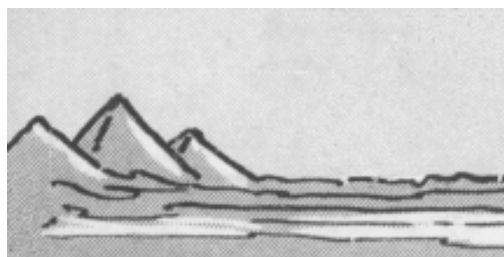
Most limited collage decks are made by color copying, which is afterwards laminated. Who can prevent anyone from making more copies of any particular deck? A second generation color copy will often look just as well and sometimes even better than the first. Who can, for example, prevent anybody from downloading the Maninni decks from the Internet, print them on a color printer and sell the copies?

We can consider, that the questions are endless and the entire issue is out of control. The entire notion of copyright is outdated. The easy accessibility through Internet and other electronic media can't be coped with by existing controlling organizations. To set up an effective control is without reach. It is an endless issue. It is an impossible task, so isn't it about time that a more realistic attitude is considered? Not alone on this aspect of copyright but to the endless flow of material out there. We can also ask if the notion of copyright is righteous at all? In that regard I will mention a little incident where I unconsciously was

about to infringe a copyright. In 1998 our local museum of contemporary art had, on Bloomsday, arranged a marathon reading of James Joyce's huge literary work „Ulysses“. On that occasion I created a limited edition of 98 artistamp sheets in honor of the event. Some of the stamps depicted color portraits of Joyce, based on details of rather unsharp black and white amateur photos depicted in various books about Joyce. I overworked the photos, added color and treated them in the computer with various art style filters.

The event, which took place over 36 hours, was introduced by Stephen James Joyce, a grandson to James Joyce. The major part of his introduction dealt with how he, in his entire life had worked to protect the income he received from the work of his grandfather. Every tiny copyright infringement was proceeded. Every translation was controlled in its entirety, every cover of a Joyce book should be authorized. Even the paper used for printing was checked.

Well, I destroyed the number one stampsheet dedicated to him, being lucky, that I had not already given it to him. But is it right, that a person with basis in copyright laws, shall be able to obtain a (very high) income all his life from the work his grandfather did? Just a question! There are such people out there, so beware!



# 25 Years with Tarot

K. Frank Jensen interviewed by Asta Erte

*AE: It is now three years ago, I interviewed you about your involvement with International Mail Art and it is seventeen years ago you wrote the introduction to my small book about tarot. You have now been involved with tarot for 25 years; tell me about what started your tarot interest and year long passion:*

KFJ: It was more or less an accidental occurrence that I first stumbled over the word *Tarot* back in the mid-1970s. We had some popular radio programs, where people could call, having all kinds of questions answered by a group of learned professors from one of our big universities. One such question was about tarot. Somehow, the answer attracted my interest, but it took time before I could follow it up, since it was quite a task to find tarot literature, not to speak of a tarot deck, in Denmark at that time. The very first book I came across was Mouni Sadhu's „Tarot“ and true to tell, I didn't understand much of it. The confusion was so much greater when more books became available to me. To make sense out of all the contradictions, I started making notes, structured them into clear patterns, and that was what became my first book with the obvious title of „Tarot“, the very first in the Danish language. It was published in 1975.

*AE: What kind of tarot deck did you use?*

KFJ: It was quite impossible to find a deck in Copenhagen at the time my interest in tarot started. When I finally found one and carried it home to open, I was astonished to find it illustrated

with folkloristic pictures from bygone days, not the symbolism I expected. I was not at all aware, that such tarot packs for gaming existed. The very first deck I could actually use was self-made; I photocopied Pamela Colman Smith's illustrations from a luxury edition of one of Eden Gray's books, mounted them on cardboard, and hand colored them. It took more than a month to do. I had never seen the deck proper, so I found my own color scheme. This had one extra advantage, I learned the details of the cards. By and by, some few decks showed up in esoteric bookshops: Waite-Smith, Crowley and decks like Brotherhood of Light, Rolla Nordic, B.O.T.A., Deutsches Original Tarot..... I bought them all. That's how my collection started.

*AE: Why did tarot attract you?*

KFJ: This question is difficult to answer. At first I might have been attracted by the unfamiliarity of it: the strange symbolic images, the structures behind, all the aspects, that could be connected with it. Things so different from the realistic photography and film-making, that so far had occupied most of my spare time. Later on has the historical and the artistically side of tarot been of special interest to me and the main purpose of my collecting. For the practical use of tarot, only a couple of all these packs and very few books are necessary.

*AE: I have a list of your tarot- and cartomantic enterprises in front of me: seven exhibitions, four catalogues, several published books: three on tarot, one*

*on runes, one „Livsprofil“, dealing with retrospective dairy writing. Besides you have done a couple of book translations and published a total of 700 pages of Manteia, which you also edited and wrote most of yourself, inclusive reviews of 440 decks and 400 books. Furthermore you contributed to the USA-based „APA-Tarot“ with your zine „Mulleposten“, which in 12 years has come to more than 1000 pages of contribution. All along with the creation of one of the largest tarot- and cartomancy collections in the world. You have related tarot to mail art, another major interest of yours, and initiated and documented several tarot oriented mail art projects. It seems to be an endless list. You also had a job as a graphic designer to earn your living. Are you never getting tired?*

KFJ: Many years ago, I decided that my aim was to document what happened on the tarot scene during the 20th century. I think such documentation is important, otherwise it will quickly be forgotten what really happened. Later generations will never be able to understand what all this tarot fuss was about. And now we have reached the end of the century so I'll slow down in this area. Getting tired of tarot? The world is not tarot alone, there are other things, I like to work with and I did all the time.

*AE: Can you mention articles or reviews in Manteia, that you particularly liked to present and why?*

KFJ: What comes immediately to mind are the mail interviews with



Italian tarot artists Elisabetta Cassari and Amerigo Folchi and the survey of their tarot decks. I have not seen any other like surveys of particular tarot artist's work. While Folchi is rather popular, also in American tarot circles, Elisabetta had many bad words from that particular side, which is always afraid when darker sides of life are portrayed. In my mind, however, Elisabetta Cassari is one of the greatest tarot artists of the 20th century.

Also my preliminary article on the early Waite/Smith editions come to mind; it contained some speculations, which proved to be wrong, but questions were asked, and some more material has come to light and will be presented in the same issue as this interview.

*AE: In a period of a couple of years you conducted workshops and gave talks on tarot and related subjects. Tell me about that! What was your experience? What kind of people attended? How did you feel about standing up as an authority which, I guess, the students considered you to be?*

KFJ: There is an invisible barrier between teacher and student, which is hard to break. Being a teacher automatically makes you an authority. Or, should I say, it used to be at the time I conducted these classes, because the students were of an age where they grow up with such an attitude. Later I have learned, from teaching young people written communication techniques, that it is not so any longer. Students, who grew up after 1975-80 do not accept any authority, they do not even accept that anybody actually knows better than they do. Even historical facts were put to discussion, with none whatsoever background. So I do no longer teach; I want my factual knowledge to be taken for what it is, not to be a starting

point for endless and superficial discussions without sense.

*AE: What kind of people attended your courses and workshops?*

KFJ: Mainly women. About 90%, maybe more. Most in their 30's or 40's. Housewives and lonely women, who were searching for contents in their lives. And some older women who wanted to get an education in fortune-telling. A maximum of 10% were seriously interested in tarot as such, for the rest it was just one of their attempts to find a solution to their problems. The following weekend they would attend a workshop in flower medicine, in crystal healing or in whatever else was offered. Some attendees were even placed in the workshop by their social workers, just an attempt to activate them, which was a hopeless task. But then, they found entertainment and company for a number of hours.

*AE: Internet has grown these last years. What is your attitude? I remember from my mail art interview with you, that your attitude is, that mail art has not anything to do with Internet.*

KFJ: Well, tarot is not mail art, even if the two can be combined, tarot seems to be able to connect with anything. In general I find computers, Internet and e-mail being extremely helpful tools. But the growth of popularity of the Internet has certainly changed tarot. This is another reason why I am happy to have decided to end my tarot documentation attempt at the turn of the century. It is no longer possible for one person to follow what is going on. It would take an organization to do that. Loads of articles and deck- and book reviews are web-published. Endless and fruitless discussions about card interpretations, card spreads etc. are ongoing. Card readings are offered, using this or that deck. A large number of more

or less artistic tarot decks are presented, including many so-called „works in progress“, where we never come to see the remaining cards. Very few of the decks will ever be printed. An endless number of consistent and inconsistent web-pages with tarot- and related themes, changing all the time. Everyone can express herself and does so. How can one keep a track of such, let alone documenting it? Collecting printed tarot decks is much easier, and even more easy now when everything can be bought by auction, assuming you have the necessary money.

*AE: In my former interview with you about the mail art aspects of your life, you mentioned your tarot-based mail art projects. To fill this portrait of your tarot interests, I need to know what those projects were?*

KFJ: Well, in four succeeding years, 1993-1996, I ran „Mail Artist's Tarot“, where mail artist from all over the world sent their versions of one card or more. Some even contributed entire series of majors. Each year, I published an illustrated documentation and the collected documentations for the four years present about 250 tarot designs.

**Asta Erte is a Danish free-lance writer, currently living in Australia. In 1983 she wrote a small book on tarot, intended to function like the small accompanying books, that comes with most tarot decks and which never are in Danish.**

After a pause of one year, I entered into what became a huge project, the creation of „*Mail Artist's Tarot Deck 1998*“, where 33 artists from all over the world created each two cards, totally constituting three sets of majors. These have been published, executed by a special color copying- and mounting technique, in a small number and are for sale, unfortunately for a rather high price due to the production costs.

Besides these, I have also initiated other mail art projects, which have no direct relation to tarot, but reflect the same interests, like a deck of cards called „*Mail Artists' Lenormand Cards*“

*AE: Tarot before 1975 was entirely esoteric, having a foundation in Golden Dawn teachings, the French tradition, in Kabbalah and astrology. After that time a new era began, we could call it „the psychological era“, „the card reading era“, „the second tarot renaissance“ or whatever. What kind of tarot are you into?*

KFJ: Something in between and a third, I would say. When my interest started, the only attitude I became aware of was the Golden Dawn teachings with all its correspondences to Kabbalah, astrology, numerology and whatever. That is what my first book deals with, all the traditional meanings. After a while I discovered that tarot could also be different, inviting to a psychological and an intuitive approach. So I had to write another book, this time based upon Jungian concepts. Meanwhile I had also learned something about the history of tarot and had my first apprehension, which I adopted from all the historical nonsense most esoteric writers came up with, corrected. So my second book deals with the history of

tarot too. Not very detailed, but as correct as it can be.

In practical use and in the classes I taught, it ended up as a mixture of the two directions. Without the Golden Dawn basics there would not be any intuitional or psychological tarot, would there? Almost all decks take aspects like astrology, numerology, dualism, the four elements etc.. into consideration. Maybe not Kabbalah directly, but the Kabbalistic teaching is inherent in any of the mentioned. Without this tarot structure, it is not a tarot deck, but a plain cartomantic pack, regardless of what the publisher call it.

The third aspect of tarot, which has taken more and more over with me, at least concerning the multitude of modern decks published, is the artistic aspect. I have come to see tarot as a big collection of art and art styles. Wherever else in the history of world art has the same series of images been interpreted artistically so different? I guess that this is the major reason for why I am collecting all these tarot decks. It is certainly not for using them for the purpose they, perhaps, were created for. At the same time, I'm embarrassed that so many decks are so bad, artistically seen. When it comes to tarot decks for actual use, 3-4 decks would do. First and foremost the Waite-Smith and the Crowley/Harris deck. And a couple more; here does the art not mean so much, but rather the assignment of symbols.

*AE: What is your opinion of the many, shall we call them „special tarot packs“, published now. Those with historical, mythological and folkloristic themes?*

KFJ: Fundamentally, I find it ridiculous when all the possible concepts and ideologies are hung up upon tarot, them being mytho-

logical decks, feminist decks, cross cultural decks, decks for business people, new age decks, science fiction decks, comic book character decks. But they make good collectibles.

*AE: What do you think of the American tarot scene? There are quite a number of people, who try to establish themselves in this area, many of them academic educated. To be engaged in Tarot does no longer deal with being a member of an esoteric group or being a fortune teller at the fairs - even if such still exist - but it deals with creating a career on a high plane, psychological, as a therapist for example....*

KFJ: I find, that the original tarot concept is entirely lost in this. I regret that tarot has developed this way. I find that there is an immense difference in American and European mentality, even though the American way of living is spreading hastily over here, as you know. The new way of tarot could only have emerged from USA. I don't think we can really comprehend that strange escapist mindset unless we grew up with it. Rituals, affirmations, prayers, daily card readings, High Priestesses, certifications, your tarot card for the day, the year, all that is not our sort of stuff, or at least it is not mine. But things are changing here too, now youngsters grow up being heavily influenced by an American life-style, imposed upon them by superficial TV-serials and bad movies, which count for 95% of the cultural influence, they are exposed to.

*AE: Wouldn't you like to take part in one of the great American tarot conventions?*

KFJ: Yes and No. It would, of course, be a great experience, and there certainly are some people I would like very much to meet in person. On the other hand, I am

afraid it would be a big disappointment. I'll definitely find it much too commercial, what I'm afraid that tarot has been turned into. I find the way these events are organized rather stupid, for example, when more of the so-called „presentations“ - what we would call talks - are scheduled at the same hours, so you have to make a choice all the time; if two of your favorites are given the same hours, the choice is difficult. I consider this being inconsiderate towards the people, who use their time to travel and prepare talks and in most cases are not paid for it. I would feel very bad being a speaker at such an event. I, for example, might attract an audience, just for being a foreigner, and in that case some other presenter would lack an audience for that reason. That's not reasonable. The only explanation I can see for why this is accepted is, that people don't come to learn, they come for socialization. The biggest events of this kind are arranged by groups or societies, which can only be called commercial enterprises. They set themselves up as authorities and issue qualification certificates to those, who are willing to pay. No, that is not my cup of tea.

*AE: How should it then be?*

KFJ: The conventions should be a mean to spread new thoughts and communicate new research, but as I have seen it from the material I have gathered, most tarotists tend to keep their own ideas close to the body so that they can not be used to the advantage of others. A real competitive commercial situation.

With my many connections to the American tarot community, as it is often called, I have however also noticed, that even if tarot seems to be a widespread enterprise, it is a hard job to make a living out of it over there. There are a lot of

workshops offered, but my clear opinion is, that it is mainly the same people, who attend, and very often do the prominent tarot persons attend each others' workshops. There exist a kind of urge to mutual support, and you will almost never ever hear any American tarotist criticize another's product or concept, however stupid it may be. You have to be solidary; who knows when you need support yourself? The tarotists buy and review each others decks and books, but real criticism is rare. Political correctness is a must.

If you really have to make a living out of tarot, it is hard work: travelling, presenting your concepts at symposiums and conferences, making and selling your own products, writing, giving workshops, signing books. All the while you are struggling to find new ways not already tread. You join the organizations to get certificates, to prove that you are qualified... qualified for what? Is this really what tarot is about? I wouldn't be happy with that sort of life.

*AE: What do you think of the 900-phone line consultings? They exist in Europe too, in France and Italy for example, but not in the same scale as in USA?*

KFJ: The so-called psychic lines, where people make calls at exorbitant minute prices .... In my opinion it is a sick society where such ridiculous enterprises can find such a response, and are able to continue year after year. It is not a passing trend, but a way of income for quite a number of people. I can only compare it to the pranksters, who sold patented medicines at the fairs in the early days of USA. It's only for the money. What an unworthy way to earn one's living. Some of the 900-readers do their best to convince critics that they have a

mission, that they are helping people but what they do is exploiting psychic unstable persons and uneasy teenagers, who are willing victims.

*AE: Tell me about your engagement with the American APA-Tarot?*

KFJ: I joined APA-Tarot at the end of 1987. I became aware of its existence from *The Winged Chariot*, a small tarot newsletter published by Tracey Hoover. At that time I was not very used to write in English except for letters, so it was quite a challenge to go into this as the only non-American contributor. I did it particularly in the hope of finding new sources for American decks, after a collecting friend of mine, Norman Handelsman, who supplied me with most of my American packs, had unexpectedly died during a visit to Europe. It turned out, that „APA-Tarot“, however, wasn't that great source of new decks as I had expected. Instead I got more and more involved in the discussions, and with my collection I had the opportunity to be able to present quite a number of material unknown to most other contributors. All in all, my contributing zine which was named *Mulleposten*, after our old cat Mulle, who lived to be 23 years old, came to a total of more than 1000 pages, the biggest issue of *Mulleposten* being of 78 pages. Looking back at it, APA-Tarot and *Mulleposten* do also reflect the increasing possibilities of communication techniques; from early typewriters and rather bad photocopiers to desk top publishing equipment and digital color copying technique.

*AE: Now you are no longer a contributor to APA-Tarot. Why? Does it still exist? Was the turn of the century also the predestined end of your retreat from that enterprise?*

KFJ: APA-Tarot does still exist at the time of this writing. Or at least it is postulated still to be in existence. No, it was not a long settled plan to leave now and definitely not the way it was meant to develop. During the last years, however, APA-Tarot, stagnated, so I see no longer any reason for taking part. The contributors became fewer and fewer; most news reached Internet long before they were mentioned here, if they ever were. With the restricted membership the discussions ran in the same circles, with nothing unexpected happening. Adding to this, that the coordinator, the person, who is responsible for collecting and mailing the collated contributions, after many years of blameless taking care of it, suddenly completely neglected deadlines and the tradition which was build up. I couldn't otherwise but to consider it a dying project. So I suggested that instead of this slow starving to death, we put together forces to create a worthy final issue to appear around the turn of the century. But the few remaining active contributors apparently prefer to mail their now more and more private letters to each other, through the coordinating person, who delay them for months. That is the state at the time of this interview, and I can't accept it. I would feel ridiculous by accepting the way it turned out. This issue of Manteia Courier was until recently thought of also being a contribution to APA-Tarot, but now instead it will be mailed directly to the few remaining active contributors.

*AE: Isn't that a sad story?*

KFJ: Yes, it is. All the energy put into that enterprise by many people for about 14 years certainly deserved a better end. In my opinion the competition from the Internet can not be overlooked and in the longer run there is no future for such a publication as APA-

Tarot. But still there might have been an APA-Tarot for a while longer if the coordinator had not been neglectful at the same time as she didn't take the necessary steps to let another person take over, when her interest was diminishing. I feel that in USA there is a certain prestige connected with such a task, however badly it is cared for. Said in this relation, I have never considered the distribution task being one that big as it is was said to be. Wasn't it for postage problems, I wouldn't mind haven taking it over. But this was never ever suggested and none of the other other contributors offered to do it, whether them being afraid of the work involved or of veneration toward the coordinator. I don't know.

Anyway, this era is over, but the entire bulk of the APA-Tarot issues, which fills more than a meter on my shelves, constitute an invaluable documentation of the tarot scene during the 1990's.

*AE: So you stopped your APA-Tarot contribution, but you did also stop with the yearly exhibitions in SPILKAMMERET which you ran for seven years. They were not overtaken by the Internet. Why did you stop?*

KFJ: There are two reasons for that. The most direct was, that the local taxation committee wouldn't allow me to deduct the factual expenses, they only wanted to tax the income. The enterprise was never intended to bring a surplus but just to balance. But that's not a business, a business has to give a surplus within five years. And when it is not a business, no deductions. So I had to pay back the deducted amount for a period of five years. I took the case to a higher court, but it didn't change anything, except that meanwhile the law was changed, so I only had to pay back for the last three years. After that story I

have developed an allergy towards every letter coming from a public instance.

The other reason was, that there was simply not a sufficient number of visitors. We appeared in the tourist brochures, the museum lists and wherever else such things are advertised, but this did not bring a reasonable number of visitors. And most of those, who actually came, were not really interested; it was just another sight on their list they could tick off. Almost none took the time to read the texts or whatever else explained the exhibited items. The great task of setting it up each year was not worth that.

*AE: Are you disappointed?*

KFJ: No, it couldn't be otherwise. I am only grateful that I need not take part in the tarot scene for the cause of earning my living.

*AE: What way will tarot take in the future? Is the interest growing or waning?*

KFJ: Tarot is here to stay for a long time. I'm not in doubt of that. But neither am I in doubt, that the interest and also the mass publication adventure has topped. Tarot does not interest very many young people. It can't cope with the huge and overwhelming offerings of music, movies, computer games or whatever else our culture is presenting today. Its worth to note, that the majority of tarotists are at least middle-aged. The production boom is most likely over; US Games Systems has gained a kind of monopoly, and, honestly, tarot will loose in interest if the new publications from US Games Systems are the only available. I believe, that in a near future numerous tarot decks will be made by private persons for private use, now color reproduction facilities are so easily accessible. These packs will

however never reach the big market, even if they will be presented on the Internet.

*AE: So far, most of what you told dealt with the American tarot scene. How about Europe?*

KFJ: The interest in Europe for card reading and therapeutic tarot does hardly gain a steady influence, the majority of people buying tarot decks being the same relatively narrow circle of new age minded people, people who are also buying trendy crystals, colored candles and healing utensils of every imaginable kind. But their interest is superficial and lost, as soon as a new trend shows up.

Germany is the only country, where the American way of tarot for a period had a certain response, which can be seen from some of the most popular decks which were printed in versions with German captions and the literature was translated.

An European tarot tradition is certainly needed to counterweight the American way of tarot, but except for France and Italy there is not an existing serious tarot tradition in Europe. Even if the most well known esoteric tarot decks were created in England, there does not exist a living English tarot tradition. Most of the rather few modern English tarot decks are based upon mythology of various kinds, Celtic and Arthurian for example, and they have not very much to do with genuine tarot traditions.

The origin of tarot is European; the history of tarot up to the 1960's is entirely an European history, but the European history ended the day Stuart R. Kaplan bought the rights to print the Waite/Smith tarot from the heirs of Waite. Ever after has the history of tarot been an American

tarot history, the history about the Donaldisation of tarot. At the same time, I will say, that if *that* had not happened, I wouldn't have been involved with the tarot for 25 years now.

*AE: This interview has revealed, that you have mixed feelings toward the American tarot scene?*

KFJ: Yes, I admit that, but don't misunderstand me, I know very many American tarotists which have been a part of my tarot occupation for many years, whom I all appreciate very much. What I try to point out is, that modern tarot is an American phenomenon, which, like all other American phenomena like Disney characters, Star Wars, Burgers... have influenced Europe to which this way of thinking is rather alien.

*AE: You have hundreds of card decks. How do you organize them? Are you able to find any tarot deck I would like to see right now?*

KFJ: Yes, I guess so. Within minutes. Lately I have made some rearrangements of my collection. I don't mount the cards like most playing card collectors do, mine are still kept in their boxes if such are provided. When writing the "standard pattern" article, which will appear in the same issue of Manteia Courier as your interview, I searched out all standard patterns, so now I have, for example, all Marseilles pattern decks, regardless of origin, in drawers by themselves. Major publishers like USGames and Lo Scarabeo are likewise stored separately and drawers or boxes are established for other natural groups of decks, all Folchi decks or all feminist decks, for example. The remaining are kept by country of publication. This arrangement means, that a maximum of a few boxes or drawers shall be looked into when a certain deck is wanted.

*AE: Your collection includes many early tarot decks of the new wave, i.e. those decks published in USA in small editions in the 1970. Decks that even in USA are rare today. How did you manage to acquire them at such an early time? You must have had a very close network to supply you?*

KFJ: Most of them came from the same source, Norman Handelsman. He was an indefatigable collector not only of tarot, but all kinds of playing cards. Somehow he knew about what was going on around all over the scene in those early days and he always bought extra copies to offer interested parts. Unfortunately, I was a rather inexperienced collector at that time. I neglected, for example, different editions of the essentially same pack, like when Fergus Hall's illustrations came with different titles. I am still short of having them packed as *The Exorcists Tarot* and *The Devil's Tarot*.

*AE: I have seen that you state that your collection is the largest known collection of cartomancy-packs and 20th century tarot packs. Is it so?*

KFJ: Phrased in that way, yes, I think so. It is a bit like playing with words. First, there are not so many known collections. Collectors tend to keep the scope of their collection a secret. Out of those which are known, only Stuart R. Kaplan's collection has a scope extending my own, particularly because his business brought him the opportunities and means to collect a large number of antique tarot decks from before 1900. Regarding 20th Century decks I do, however, have most decks listed in his 3 volumes, and quite a lot more. Since I have also collected cartomantic packs from the very beginning of my collecting career, where such in general were neglected by collectors, I have

also many early cartomantic packs. That's my basis for that statement. Certainly, there might be collectors, who in their closed cabinets store a lot more than that. All the older decks offered for sale in auctions or otherwise must be bought by someone.

*AE: What is going to happen with your collection? You have now used 25 years to bring it all together. I have recently heard that Stuart R. Kaplan plan to make a final exhibition of his collection, and that the collection will be offered for sale after his death. What will you do?*

KFJ: Yes, that is a big problem. Fundamentally, I want it all to be kept together in some place where it can be of use for future researchers, like in a university

library or some such organization. It could certainly bring in a decent amount of money if split up, now where collecting tarot decks seems to have become fashionable. It is, however, not a concern of mine to get as much money out of it as possible. Since there is no interest in this country for like collections, it will probably be placed abroad, if it is at all possible to make such an arrangement.

*AE: After what you have said so far in this interview, does that mean that you will stop entirely to collect tarot decks and literature from January 1st, 2000?*

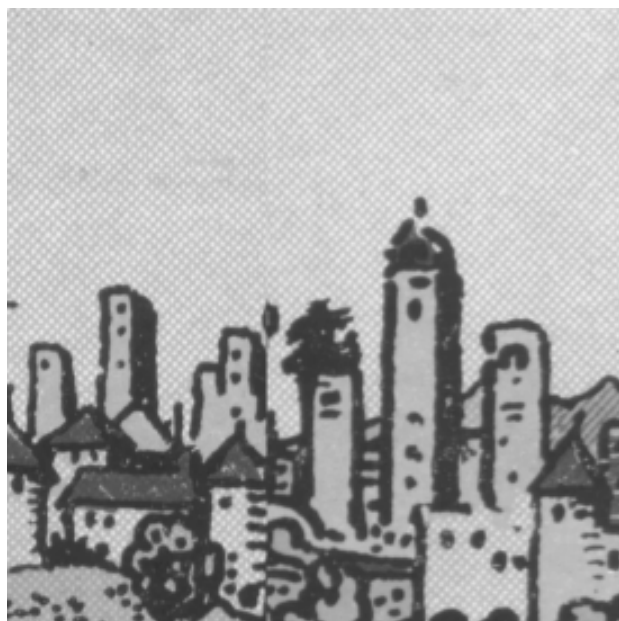
KFJ: No, not entirely. I'll still try to get hold of that 20th century material which is on my list of wants. The Internet auction opportunities might help with that.

I'll still buy those new packs that interests me. I will, however, no longer strive to get hold of every new deck. I do not have that aim any longer and, honestly, there is quite a lot of trash around these days. I have already slowed down with regard to acquiring new-published books for my library. They need to have something new to tell, if I shall buy them, and most of them don't. It's all the same things served on different plates. While taking it easy, I'll still follow the scene,

*AE: Will you, finally, reveal what the „K“ in your name stands for?*

KFJ: No, I believe that there is only one person in the tarot world who knows it and I am pretty sure, she will keep it for herself, because I asked her to.

Asta Erte





# Standard tarot patterns

I have been aware that many a tarotist refer to all early European tarot deck patterns as being a "Marseille-type" deck, regardless of what regional pattern they are talking about. Likewise they consider Grimaud's *Tarot Marseille*, as it was "revised" by Paul Marteaux and presented in his book from 1949, as being the model for all the quite different and much older patterns. To prevent confusion, I will in this article define the special traits of the most widespread of the early European tarot patterns.

It is necessary to know, that the traditional tarot decks were not created for esoteric or divinatory purposes, but for playing the game of tarot in one of its numerous local versions. The names of the patterns do for the most refer to the geographical area where the particular deck pattern (it would be called a design nowadays) originated and was used locally. The most successful cardmakers exported their local products to other regions and even to other countries. Some of the patterns became so popular by the players that cardmakers in other regions or other countries started their own production of the same pattern. The oldest and one of the most successful of these patterns was the Marseille Tarot, which probably originated in Marseille in France, but soon was taken over by numerous other cardmakers in several countries, who even exported their Marseilles pattern decks to Marseilles, to France in general and to several other countries.

The Marseilles pattern was thus geographically widespread and somewhere along the road, at the end of the 18th century, it met Antoine Court de Gebelin, who declared it being the secret book of the Egyptian God, Thoth. But that is another story, which several authors already have written about.

The Marseilles pattern did, however, not conquer the entire marked for tarot decks. Several of the other local patterns were likewise consistent and were spread geographically though not in the same degree. For a modern tarotist's eyes, who only cares for the symbolism, they may all look the same, but they are not.

When tarot spread in Europe to countries, which did not traditionally use the so-called Italian or Latin suitmarks (Wands, Cups, Swords and Coins), but rather the French suitmarks (respectively Clubs, Hearts, Spades and Diamonds), the Italian suitmarks were substituted by French suitmarks. In many places was the traditional Italian tarot iconography likewise substituted by imagery of every possible contents: animals, family-life scenes, theatre- and ballet scenes, war scenes and so on. This could be done since, what matters when playing the game of tarot, is the numerical value of the trump cards (the majors) and not the iconography. That too, however, is another story.

## Tarot de Marseille

This particular pattern got its name at a rather late time in its history, when quite a number of cardmakers in Marseilles had adopted it for their productions. It was, however, so popular with the card players that it was also manufactured in several other towns in France and in Switzerland. It was derived from the earliest printed tarot decks and was established as a defined pattern at the beginning of the 18th century. Most other standard tarot patterns were strongly influenced by the Marseilles deck, even if they all had their own characteristics, as will be seen in the following. Most Marseilles tarot decks have French captions, even those manufactured in Italy. Some early packs have *La Grandprêtresse* and *Le Grandprêtre* instead of Papessa and Pope. Some characteristic traits (even if devia-



Marseilles pattern. Camoin 1760.



Marseilles pattern. Grimaud ca. 1930

tions can be seen) are that *The Devil* carries a loin cloth and is bare chested. *The Moon* has a face in profile and *The*

*Angel/Judgement* has a trumpet with a flag.

The established Marseilles pattern was made by several cardmakers all over France in the first half of 18th century. One of the earliest packs comes from Jean Noblet, Paris 1721.

The Marseille pattern was widely available in France in the second half of the 19th century, at the time when French occultists, like Eliphas Lévi and Papus were writing about tarot. This may have been the reason for why this particular pack afterwards has been declared of being *the only true tarot* pattern by devoted occultists. From time to time the ancient Marseilles pattern was "improved" or "rectified" by well-meaning persons, like when Paul Marteau of Grimaud in 1930 presented a reconstructed and recolored *Tarot de Marseille*, which is the Grimaud version, we know today. Marteau's version is, however not based upon an older Marseilles pattern but on a Tarot Besancon pattern (see later), originally printed by a cardmaker by the name of Arnoult. Marteau substituted the Besancon pack's Juno/Jupiter cards with the Pope/Popess cards and restored the colors to fit with the traditional Marseilles deck.

Lately Philippe Camoin of the Camoin family, cardmakers since the 17th century, has in a promotional attempt made a likewise "rectification".

### Tarot Piemontese

The Piemontese pattern is clearly influenced by the Marseille pattern. The first known packs dates back to the early 18th century (one was made by the cardmaker Dodal in the first years of the 18th century).

Some characteristics of the Piemont pattern are that *The Devil* has a face in front of his torso. *The Magician* is a Mountebank, who is equipped with a dicebox instead of a wand. *The Death/La Morte* is named (in the Marseilles pack it is unnamed). *La Carrozza* (*The Chariot*) has large wheels. *Justice* has wings and the legs of *The Hanged Man* are uncrossed. The pattern was printed with captions in French until the beginning

of 19th century, later were Italian captions adopted. The early packs had roman numerals, but with an unusual placement in the corner (or diagonal corners) of the card, as well as they often a so-called "turned over edge" i.e. the backing paper was folded over and glued onto the front of the card.

Decks with Italian captions were for example printed by Seravalle, Piedmont (1736), Jean Payen, Avignon (1743) and by Solesio, Genua (ca. 1870).

At the end of the 19th century the formerly whole figured pattern was substituted by a double faced image to facilitate card playing. While the double sided faces of ordinary playing cards do not appear so strange to us, the half part of a traditional tarot major image does often leave a somewhat ridiculous impression upon all except tarot game players.

During the second half of the 19th century did the Piedmont pattern stabilize to become the only surviving Italian tarot pattern, which is still in use over all Italy, whenever the card game played demands a 78 card pack. The captions on the modern packs are all in Italian (or, in some cases, there are no captions at all).



Piemontese pattern, 18th century

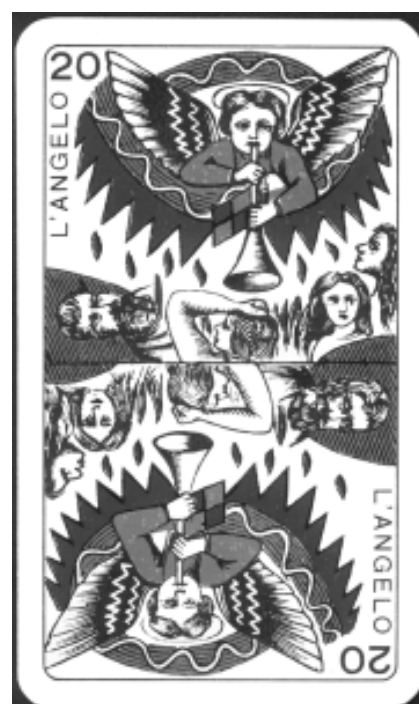
Packs of the modern type have been manufactured by Viassone (Turin), Armanino (Roma), Solesio (Genoa). in the 19th and 20th century. In the 20th century were packs also made by Modiano (Trieste), Massenghini (Bergamo) and Dal Negro (Treviso).

### Tarot Bolognese

This pattern, which is connected with cardmakers around Bologna, has a long history, since it is known as early as from the end of the 15th century.

The pattern exists with both single and double figured court cards. Tarot Bolognese was the very first tarot pattern which, as early as the second half of the 18th century, introduced double figured courts and at the same time were the trump cards/ majors given arabic numbers. Four of the cards, *The Emperor*, *The Empress*, *The Pope* and *The Female Pope* were in 1725 substituted by four spear-carrying unnumbered "*Moors*" (Maurere).

The Bolognese pack has only 62 cards. The numerical values of 2,3, 4 and 5 in each suit are not used in the Bolognese version of the card game, and thus omitted. The numbering of the majors deviate from the usual standard. The captions are either in French or Italian. *The Fool* (*Bagato*) is unnumbered. *The Devil*



Piemontese pattern, Viassone, modern





Bolognese pattern, ca 1810



Moor. Bolognese, Viassone (modern)

has furry trousers, *The Moon* has a full face.

Viassone (Turin), Modiano (Trieste), Cambissa (Trieste), Dal Negro (Treviso) and Plastic Cards, (Milan)

have all made Bolognese packs in the 20th century.

### Tarot Milanese

This pattern was first printed by the cardmaker Gumpenberg in Milano in the first part of the 19th century. The designs (by C. Della Rocca) are the artist's personal interpretation of the Marseilles pattern. The deck was later reproduced by other cardmakers, for example Armanino in Genua (1880), Seravalle in Piedmont (late 19th century) and by several other cardmakers, thus constituting it as a kind of standard pattern, which became widespread in the 19th



Milanese Pattern, ca. 1845.

century, whereafter it disappeared. Some modern reprints are still available.

### Sicilian Tarot

The Sicilian Tarot originated around 1660 and was manufactured up to the 1960's. It was a purely regional pattern, which was never really used outside Sicily. The earliest decks, which were meant for four card players, had 78 cards but this was later reduced to 63 cards meant for 3 players, which became the game variant popular in Sicily. In the reduced pack are the aces, the 2s, 3s and 4s (except the four of coins)

removed. The trumps/majors in the older versions are marked with Roman numerals I-XX. Two cards are unnumbered, *The Fool* and a card called "*La Powera*". *The Empress*, *The Pope* and *The Devil* are substituted by respectively a female figure called "*La Costanza*", a *Ship* and a *Tower*, *The Hanged Man* is hanged by the neck. *Judgement* depicts Jupiter. *The World* depicts Atlas. The four Pages/Jacks are female. The Sicilian Tarot has some traits in common with the Minchiate pack. The sequence of the cards is unusual and the size of the cards is small.

The older versions of this pack were around 1830 replaced by a revised design, which was produced until the 1960's. The new pack had in the beginning 63 cards but in 1863 was an ace of coins added to carry the



Sicilian Tarot, Concetta Campione 1950's.

tax stamp, thus making up a 64 card pack. At the same time the numbers were changed to Arabic, and *La Povera* was renamed *Miseria*.

Modern packs were manufactured by Murari, Bari (1890-1944), Concetta Campione, Catania (1950-65) and Modiano, Trieste (until about 1965).

### Besancon Tarot

This pattern is, apart from a few minor details, based upon the Marseille pattern, except that *The Papessa* and *The Pope* are substituted by respectively Juno and Jupiter. This

change took place around the beginning of the 18th century, probably for religious/political reasons. In the eastern part of France, in parts of Germany and in Switzerland were



Besancon, Grimaud

Juno and Jupiter selected to substitute the Popess and Pope while, for example, in Belgium other characters were chosen.

The captions on majors and courts of the Besancon-pattern are in most editions in French, but often with spelling mistakes. *The Devil* has furry trousers and torso, *The Moon* has a full face.

### Swiss Tarot

Like the Besancon Tarot has the Swiss Tarot, which first appeared around 1860, Jupiter and Juno instead of Pope and Popess. Even if several tarot patterns were manufactured in Switzerland, is this the only exclusive Swiss pattern. Fundamentally it is a redrawing of the Besancon tarot. It is often called the "JJ Tarot", referring to the initial letters in Juno/Jupiter. As every tarotist will know, it was this the pattern that started Stuart R. Kaplan's career in the world of tarot. The pattern is still in print.



Swiss pattern, J.Müller & Cie. 1930s.

### Belgian Tarot

Together with the Marseilles-, Besancon- and Swiss pattern is the Belgian pattern the only Italian suited standard tarot pattern that was used widely outside Italy. Even if



Belgian pattern, Vandenborre, reprint 1974.

the pattern carries traits from several of the other patterns, it has also numerous distinctive characteristics. *The Popess* is substituted by a card called "*L'Espagnol Capitano Eracasse*" ("Eracasse" is the name of the Spanish captain known from the *Comedia dell'Arte*). *The Pope* is

substituted by *Bacus (Bacchus)*, the God of wine. *The Hanged Man* is hanged by the neck. *Temperance* is carrying a scroll with the title "Fama Sol". *The Devil* is seen in left profile. *The Tower* is substituted by a card called "*La Foudre*" (*The Lightning*), depicting a man beneath a lightning struck tree. *The Star* shows a church tower and a man with a compass. *The Moon* depicts a woman with a distaff. *The Sun* has a man on horseback carrying a banner. *The World* has a naked woman standing on a globe which depicts the sun, the moon, stars and a landscape. *The Fool* is numbered XXII.

The Belgian pattern was printed by cardmakers like Jan Galler, Bruxelles (1738-60) and Vandenborre, Bruxelles (1762-1803).

### The Minchiate Pattern

This shall only be mentioned shortly here. It is very easily distinguished from any other pattern by having an extended number of majors (trump cards) so the entire pack has no less than 97 cards. The pattern originated in Florence as early as the first part of the 16th century. It was spread to Genua and to Sicily. It was still produced in Genua by Solesio in the 1930's. A couple of modern versions have been published afterwards, latest (1999) is an edition with text and illustrations by Brian Williams published by *Inner Traditions, USA*.

### Literature

This article is only a brief survey over the most well-known patterns. For an extended study can be recommended:

- Sylvia Mann: *All Cards on the Table* Deutsches Spielkarten-Museum & Jonas Verlag, Germany 1990.
- Stuart R. Kaplan's *Encyclopedia of Tarot. vol. I-II-III*.

*Editions Solleone, Lo Scarabeo and Il Meneghella*, all Italian manufacturers, have published reproductions of most traditional patterns.

# Decks and books that can do it all

Looking back upon my 25 years with tarot and after having reviewed hundreds of decks and read hundreds of book on the subject, I can only say, that if you want to work seriously with tarot, you don't need all that.

I have, of course, often been asked to recommend tarot literature and tarot decks. At the time I conducted tarot workshops, I used to hand out a list. This changed slightly from time to time but not essentially. My own favorites are fundamentally the same as they were in my early days of tarot involvement and only few book have been added throughout the years.

Following is a list as I would make it today. I have only included items that are commonly available from booksellers or libraries and have omitted rare books, limited editions and the like.

Speculating about what should be included in the list, I came to think of the very many tarot decks, which were popular for a short time and then after a few years completely disappeared. The modern tarot world is certainly unstable! The tarot scene is also a consumers market. Buy and discard whenever something new, (but hardly different) show up. I also wondered about why, after all, some tarot decks stayed on the scene,

often superficial ones, while more interesting concepts were completely overlooked and forgotten. For example, what happened to one of the decks I have listed below, John Starr Cooke's *T - The New Tarot for the Aquarian Age*, one of the early decks that cleared the path for the American tarot renaissance of the 1970's. The pack was reprinted in 1993 in an excellent edition by John Starr Cooke's son and daughter-in-law, even with two of John Cooke's other major sets added to it. I have never ever heard it mentioned since. It was not a mass market product but an original concept of much more interest than the majority of numerous modern trivial decks and also a historical pack. Could the reason be, that it never came under the wings of US Games Systems Inc., like many of the other packs from the 1970's? Two other big scaled enterprises I came to think of were two cartomantic systems: the *Star+Gate* pack by Carson and Geer (1979) and Rowena Pattee Kryder's *Gaia Matrix Oracle* (1990). Well, they were not tarot decks, and had some flaws, but, definitely, the concepts were well thought out.

The following list shall not be seen as a result of a long consideration; it is just what comes to my mind, writing this.

## Books

For a study of traditional European tarot (some call it kabbalistic) prior to the 1970's, you should get hold of:

- Arthur E. Waite: *The Pictorial Key to the Tarot*
- Crowley: *The Book of Thoth*
- Oswald Wirth: *The Tarot of the Magicians* (USA 1985)
- Dion Fortune: *The Mystical Qabalah*. England 1972
- Robert Wang: *The Kabbalistic Tarot*. USA 1983.
- Lon Milo Duquette: *Tarot of Ceremonial Magic*. USA 1995.
- Gareth Knight:
  - *The Magical World of the Tarot*, England 1991.
  - *The Treasure House of Images*. England 1986
- Chick & Sandra Tabata Cicero:
  - *Self Initiation into the Golden Dawn Tradition*. USA 1995
  - *Experiencing the Kabbalah* USA 1997
  - *The New Golden Dawn Ritual Tarot* (USA 1991)
- David Hulse: *The Key of it All I-2*. USA 1993-94 (this is an immense -1200 pages - work of correspondences between all thinkable esoteric- and mythological systems. Vol.. II includes tarot, but it is highly recommended to get hold of both volumes).

To avoid all the nonsense many tarot writers postulate about the origin of tarot you can consult:

- Ronald Decker, Michael Dummett and Thierry Depaulis: *A Wicked Pack of Cards*, England 1996
- Eckhard Graf: *Mythos Tarot*, Germany 1989.
- Cynthia Giles: *Tarot: History, Mystery, Lore* USA 1992.
- Stuart R. Kaplan: *Encyclopedia of Tarot*, vol. I-III, USA 1978-90.

If you have a psychological approach to tarot, these books are the best you can find:

- Irene Gad: *Tarot and Individuation*. USA 1994.



- Salie Nichols: *Jung and Tarot*  
USA 1980
- Robert V. O'Neil: *Tarot Symbolism*  
USA 1986.

If you are to the American way of tarot, there are numerous books to choose between. It is very difficult since the list is endless, but here are my bids:

- Mary Kathrine Greer:  
*Tarot Constellations* 1987  
*Tarot for Yourself* 1984
- Gail Fairfield:  
*Choice Centered Tarot*  
USA 1982/1990

For the most, books written for a particularly deck to make up a book/deck set are not my cup of tea. They are mainly a rehash of standard phrases adjusted once more to a particular deck. There are, of course, exceptions, and one that comes to my mind, is Cynthia Giles' book for *The Russian Tarot of St. Petersburg*.

If you are entirely new to tarot and do not have any idea of what it is and if you are the card reading type (I doubt if this is a signalment of anyone reading this), you could consult

- Rosemary Ellen Guiley:  
*The Mystical Tarot*. USA 1991
- Rachel Pollack: *The Complete Illustrated Guide to Tarot*,  
USA 1999.

## Tarot decks

Now the list of my choice of tarot decks. To work with traditional European tarot, I wouldn't be without:

- *Waite-Smith* (Rider's pack)  
I prefer to use the 1993-reprint instead of any of the Rider- or USGames packs. No, my early edition packs are for restricted use only.
- *Book of Thoth/Crowley*
- *Oswald Wirth Tarot*
- *Tarot of Ceremonial Magic* (Duquette)
- *The Golden Dawn Ritual Tarot* (Sandra Tabatha Cicero)
- *Minchiate Fiorentina*.  
I have always wondered why the Minchiate pack was not used by tarotists with its extended major arcana. This may change now Brian Williams' new deck is published. It has, however, not yet reached my desk, so until then it will be one of the old Minchiate packs (also available in an excellent reprint by Il Meneghello)

### Decks from the 1970-revival

- John Star Cooke & Rosalind Sharpe: *The New Tarot for the Aquarian Age*.  
USA 1970, reprinted under the title of *The Word of One Tarot* in 1993. The reprint includes Cooke's *Atlantean Tarot* and *Medieval Tarot* as well.
- *Book of Thoth*, Jerry Kay
- *Yeager Tarot* (original edition)
- *The New Tarot* (Hurley and Horler)

The following are not exactly tarot decks for esoteric- or card-reading purposes, but are inevitable artistic expressions of the tarot concept:

- *Visconti-Sforza tarot*
- *Tarot Röhrig*
- *Haindl Tarot*
- *Gli Arcani di Elisabetta* (Cassari)
- *Kashmir Tarot* (Nicolaas van Beck)
- *Renato Guttoso Tarot*

Finally a few selected decks in different categories:

### Mythology :

- *Legend Arthurian Deck*

### Feminist:

- *Motherpeace* (colored version)

### The Dark Side:

- *The Shadow Tarot* (Linda Falorio)

### Photographic:

- *Bea Nettles'*  
*Mountain Dream Tarot* has never been overtaken

### Oddities:

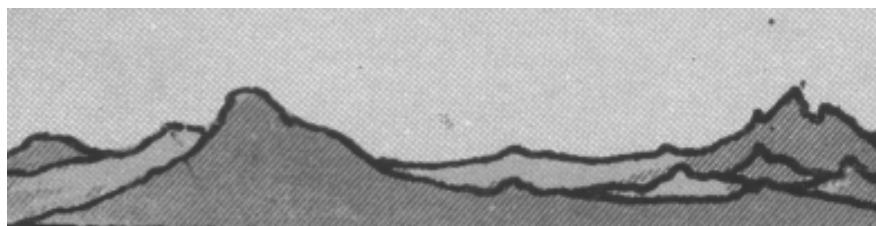
- *Necromantic Tarot*  
(Leilah Waddell)

### Egyptian:

- *Deutsches Original Tarot*,  
published from 1920 until about 1970.

### Folchi:

- I want to mention at least one deck by Amerigo Folchi and it will be *Il Tarocchi di Amerigo Folchi*, the one deck of his made entirely after his own ideas. But, of course, I could have chosen „*The Garden of Priapus*“, just to provoke.





# Early Waite-Smith editions

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For the last couple of years I have worked on identifying different early editions of the so-called Rider-Waite tarot, which I prefer to call Waite-Smith to let Pamela Colman Smith, the artist, get her due respect. After all, the English publishing house Rider has only been responsible for a minor part of the total number of packs of this best selling tarot, published continuously throughout the past 90 years.

The first Waite-Smith edition was published by Rider in December 1909. The deck of cards could be obtained separately or boxed with a card sized edition of A.E. Waite's book: *The Key to the Tarot, being Fragments of a Secret Tradition under the Veil*. This first edition of „The Key“ was dated 1910, and included a bibliography (pgs.170-194). A second edition of the Waite-Smith tarot deck (which is said to be of superior quality, at least concerning the quality of cardboard used), was published soon after, in April 1910.

## Printing technique

The technique used for printing the first editions of the Waite-Smith tarot was color-lithography. In the last decades of the 19th century, color printing developed in several ways, combining earlier color printing methods and experiments took place to substitute the manual work by mechanical aids, thus making printing easier. The fundamental process used one lithographic stone to print the black hand drawn line art and lettering, which could either be drawn directly on the stone by the artist (or by a transcriber), or a special prepared paper could be used for the



Linear screen (Pamela-A)



Dotted screen (Pamela-B,C,D,E)

drawing, which afterwards was transferred to the lithographic stone. The black line print was then filled in with colors by overprinting it with the appropriate number of color stones, each with its own color. Shades in a certain color were made by allowing the white of the paper (or colors from a former layer of print) to shine through the overprinting. The preparation of the stones for such tinting could be done by hand, but after c.1880,

a mechanical added tint was often used by adapting a special prepared grained or lined paper, which could create the necessary dots or lines, giving the impression of a shade.

We do not know to what extent Pamela Colman Smith was involved in the printing process of the tarot deck. In November 1909 in a letter to Alfred Steglitz she, however, mentioned that she had made the illustrations for the tarot deck „a big job for little money“, adding „I'll send you a pack .. printed in colour by lithography... probably very badly!....“. At the same time she offered Steglitz some of the originals for sale. This indicates that she (and not Waite) was in possession of the originals and also that she had not much belief that the printing process would reproduce her works in an acceptable way. She *could* have made the material for the printing, by either drawing directly on the stones, or by using the transfer method. If she didn't, another person had to redraw her illustrations, and add the coloring tints (by hand or by the mechanical process). The use of a transcriber would explain the many differences in the artwork between the editions.



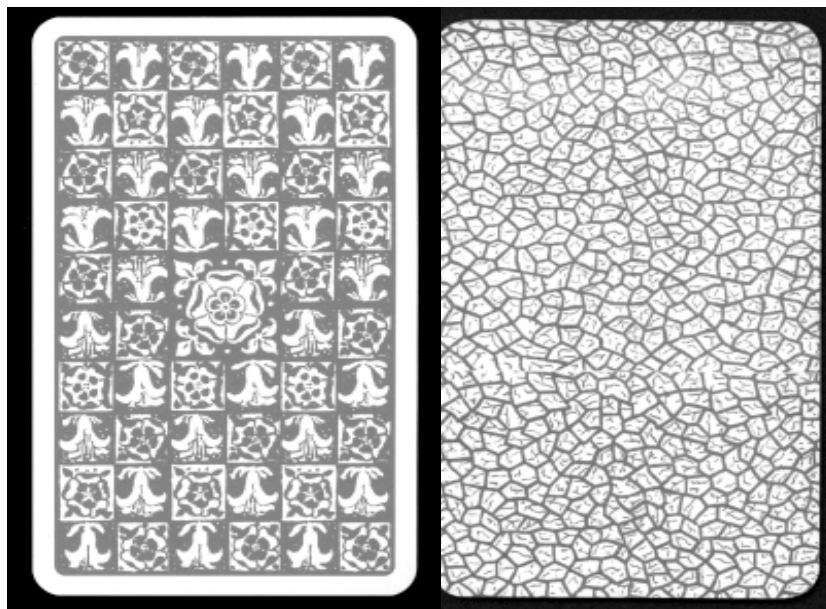
Sun without undulating line (Pamela-B only)



Sun with undulating line Pamela A,C,D,E



Sun with heavy undulating line and extra line Pamela-C only



Roses & Lilies back

Crackled back

There is no reason to believe that Pamela didn't know what the printed result would be. She certainly knew what could be done within the limitations of the printing technique of the time and her artwork did undoubtedly provide for that. She was used to work with the printers from her illustration jobs and her own publications, including her broadsheets. She would also know that if the transfer to the printing medium was done by a transcriber, it wouldn't be exactly like she intended.

## Facts

Up to date, I have been able to identify 5 different early editions of the Waite/Smith pack („early“ in this connection means packs published in the period from 1909 up to the Second World War). In this paper I'll describe the characteristics and suggest a possible relation between the packs.

In the following, the five editions are called Pamela-A to Pamela-E. The letters were assigned in the sequence in which I discovered the packs, and are thus not indicating any order of publication. I have chosen *The Sun* as a common denominator,

since this card most clearly shows the differences between the editions. Also to *The Lovers* was paid particular attention during my comparison of the packs, because the mechanical method used for tinting the colors is particularly clearly visible in the two persons depicted at *The Lovers*, and because the criss-cross hatching (which is a hand-made tinting) in the mountain of the same card, makes this card particularly fit for comparison of tiny details.

These five early editions can be distinguished from each other by different combinations of following traits:

- The mechanical tinted pattern (to be compared with the modern printing screen) is either dotted, linear or a muddled mixture of the two.
- An extra „half part of a sun beam“ (an undulated line) is drawn immediately to the right of the Roman numeral XIX. This undulated line, which has given raise to some speculation, is already present in the illustration of The Sun in an article by Waite in *The Occult Review*, December 1909, written immediately before the publication of the deck.

Strange enough is The Sun here misnumbered XVIII (!). The undulated line is also present in the first edition of Waite's book: *The Illustrated Key to the Tarot*, published first in 1911 by Rider, London, as well as in Theo de Laurence's 1918 pirated edition of Waite's text, published in USA under de Laurence's name. The undulated line can be found in most, except one of the Rider editions (up to 1971) and from 1971 in the editions from US Games Systems Inc.

Other obvious differences between the editions can be seen by

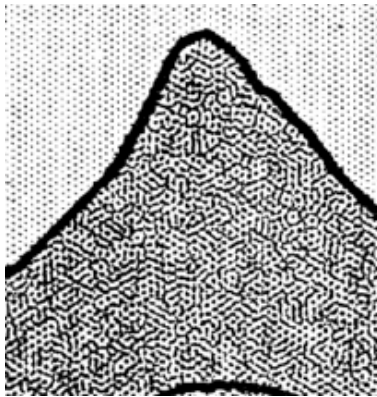
- the placement of the title and the punctuation after it
- the lines in banner
- the Sunflower on the right side, .... just to mention a few differences regarding The Sun. For the packs in their entirety, the deviations are numerous.

Following identification traits have also been taken into account

- the size of the cards
  - the thickness of the card pack (= quality of cardboard used). Both measures can deviate a little after how much the deck is worn and what trimming process was used. I have considered a deviation of up to 2 millimetre as being acceptable.
  - the back pattern
- almost all packs examined have the same crackled back pattern (some call it pebbles), only varying in color intensity. There exist furthermore packs with a Roses and Lilies back (*Pamela-A/Cary Collection* and - probably - *Pamela-C*).

Of lesser importance for the identification is the color density and balance since these often vary within the same print run. Besides, it has not been possible for me to view all the listed early editions in the original, and color copies tend to distort the colors in a variable degree.





Mountain, The Lovers, Pamela-E

### Pamela-A

This edition has a linear mechanical tint and includes the undulated line. Size 121x70 millimetre, thickness of 78 cards: 38 millimetre. All known packs except one has the yellow/brown cracked back pattern.

The pack with this combination of tinting type and size is known to exist packed in a box together with Waite's *Key to the Tarot* in an edition dated 1910.

Pamela-A is present in following collections:

- K Frank Jensen, Spilkammeret  
includes half part of a black slipcase
- United States Playing Card Company, USA  
this pack is an unusual variation since it has a lilies and rose back design in red/brown colors.
- Collection Holly Voley, USA  
packed in a dark red, two piece box with a 1910 edition of Waite's „Key“ included. The name of the publisher „William Rider & Son Limited - 1910“ is pasted over with a label „W.M.Postel“.
- Collection Simon Wintle, England  
in a dark green slipcase

### Pamela-B

This edition has a dotted tint but lacks the undulated line. Size 119x70 millimetre, thickness of 79 cards: 26,5 millimetre. Apart from the differences on The Sun, there are obvious differences on all cards. While The Sun is artistically well executed, most other cards in this edition appear to be of inferior quality to Pamela-A.

Pamela-B is present in following collections:

- K Frank Jensen, Spilkammeret
- Collection Sheila Wilding, USA  
this pack is in a two part red cardboard box packed with a hardbound copy of „Key to the Tarot“ (212 pages), New Edition, Rider & Co. Paternostre House, E.C.4. Printed in Great Britain by Fischer, Knight & Co. Ltd., Gainsborough Press, St. Albans.

- Cary Collection, The Beinecke Rare Book and Manuscript Library, Yale University, USA (inv. # ENG38)

on the remains of a box is printed „Printed in Great Britain“ and a handwritten note (dated 14 of January 1937): „Church of Light, L.A “ and a handwritten price „\$2.-“)

- Collection Simon Wintle, England  
the owner gives the thickness of this pack as being 29-30 millimetres, which is a deviation. Other identification points are confirmed
- Collection Rhonda Hawes, USA
- Guildhall Library Collection, England  
No less than two copies of the Pamela-B version are in the collection: #GB179 + #GB270. Both set comes with Waite's „The Key“, New Edition with same info as given above (Wilding Collection).

### Pamela C:

This edition has a dotted tinting and an undulated line. Size 119x70 millimetres. Thickness: 27 millimetres. The illustrations on this pack correspond with the 1993 Rider-reprint called „*The Original Rider/Waite Tarot Pack*“ except that this pack has the crackled back pattern (while the reprint has a Rose/Lilies pattern in blue and carries a 1971 USGames copyright statement).

The undulated lines in the listed three packs and in the 1993-reprint all have an extra tiny side line, which no other registered packs have. It seems evident that the reprint is made from a Pamela-C type pack.

Compared to Pamela-A, does this pack also appear to be inferior in artistic execution.

Pamela-C is present in following collections:

- Collection Laurie Amato, USA  
The thickness given is 30 millimetres. The pack was bought from Gene Hockman, who in his *Encyclopedia of American Playing Cards*, vol. III, states that „it is believed that an edition of the Waite pack was published in New York simultaneously with the English edition“. I have not found any evidence of this.
- Collection Holly Voley, USA  
this pack has an extra blank card
- Victoria and Albert Museum, England  
The Sun card is illustrated in Cavendish's *The Tarot* where the extra line extruding from the crumbled line is clearly visible.

### Pamela D:

This edition looks like a photographic, bad quality reprint of Pamela-A. The reproduction process has added another print screen to the original tinting, thus making the images look very blurred (details are there, but unsharp) and blocked up. About

one millimetre is cut off on the right side of the image. At least in my pack is the trimming of the cards not precise and some corners are not rounded. Size approx. 119x70 millimetres. Thickness: 27 millimetres.

Pamela-D is present in following collections:

- Collection K.Frank Jensen, Spilkammeret
- Collection Holly Voley  
This particular pack has a label „Made in Great Britain“ glued directly onto the lower part on the front of the Six of Swords. The pack was acquired from the former James Wardle-collection.

### Pamela E:

This edition is unique since the corners are square and the back is blank. The Sun has the undulated line. The mechanical tints used are dotted, but where The Lover's mountain in the other packs was tinted by a hand process, we can here see a special pattern created, which is the typical result of superimposing mechanical tints from two printing plates upon each other, laid so that the dots do not fall upon but between each other. Size 120x75 millimetres. Thickness: 25 millimetres.

Pamela-E is present in following collection:

- Cary Collection, The Beinecke Rare Book and Manuscript Library, Yale University, USA (inv. # ENG37). The cataloger dated the pack c.1920.

## Speculations

These are the facts known so far. It seems sure to assume that the Pamela-A type is the first (1909) Rider edition of the Waite-Smith pack. Whether the 1910 edition is among the packs listed here is, however, a little doubtful. If we consider, that the 1993 reprint is based on „an original edition“, i.e. the 1909 or 1910 pack, Pamela-C is the only choice. The 1910 pack is stated to be „on better cardboard“ (which I assume is not the heavy type used for the 1909-edition). Besides, the 1993 reprint does have the same tiny line protruding upwards from the lower part of the undulated Sun-line of Pamela-C. I have, unfortunately, not been able to view any of the original packs of Pamela-C, so I couldn't

judge the cardboard quality. Another question is, why does the reprint have a Roses and Lilies back pattern and not the cracked pattern, as the other copies of Pamela-C? Was, perhaps, the 1910-set boxed with „The Key...“ printed with a Roses and Lilies pattern, while sold on its own it had the crackled back? The tiny line indicates, that the illustrations on both versions come from the same printing stones. Was it vice-versa with the 1909 edition? The riddle of the Roses and Lilies back pattern could, perhaps, be solved by packs in the collections of Stuart R. Kaplan and Robert A. Gilbert, which I, however, could not get access to. I was, second-hand, informed that Stuart R. Kaplan owns the pack from which the 1993-reprint was made, and that this proper pack has the lilies and roses back pattern, so this combination of front and back is not a later construction.

Pamela-B is the only edition which has not the undulated line. The artwork in general appears to be inferior - looks more like a copy after Pamela-A or Pamela C. The reason for this could be, that new printing stones or plates were created, and the transcriber who did the job, was not so careful. It could also be because a copy of Pamela-A or C was used as the model instead of the original artwork, which, perhaps, had been split up for sale (it has never been unearthed again). Or the person who did the copying job considered the undulated line a mistake and just removed it. Admittedly,

the line appears to be a design flaw and so far I have not found any acceptable answer for its presence. Since all modern editions of the Waite/Smith Tarot, according to Kaplan's „The Encyclopedia of Tarot“, are based upon an early copy which belonged to Waite's family, the line was carried over in edition after edition, nobody was caring or daring to remove it.

In 1920 a „New Edition“ of „*The Key*“ was published. In my own library, I have a copy of „The New Edition“ which has printed on it the date of 1920. This copy lists the printers name as: *Made and published in GB by Chance and Bland Ltd. Gloucester.* R.A. Gilbert, however, does in his Waite bibliography note that *The New Edition* with the date of 1920 was printed by *Buttler & Tanner, Frome and London.*

In Holly Voley's collection is an incomplete deck (the majors are missing, so I have not been able to identify the type). This pack has „*The Key*“, *New edition*, with a stated date of 1931. The printers are *Fisher, Knight and Co. Ltd. Gainborough Press. St. Albans*, the same who printed all the copies of *The Key*, that accompany the listed Pamela -B decks. It may therefore be assumed, that these are all of a later date.

Pamela-D is probably an unauthorised photographic (and definitely cheaply made) reproduction of one of the original packs, and as such there are no

traces of a publisher to be found. It is difficult to estimate a date for, since photographic reproduction techniques were available also early in the period. The quality is inferior to any of the other packs listed. Both listed packs appear to come from England.

Pamela-E is quite an unusual but also unknown edition and most likely another unauthorised one (even though much superior to Pamela-D). The cataloger's date of 1920 seems to be appropriate considering the tinting method considered.

### Literature:

- Bamber Gascoigne: How To Identify Prints. Thames & Hudson, England 1988
- R.A. Gilbert: A.E. Waite. A Bibliography The Aquarian Press, Wellingborough. 1983
- Gene Hochman: Encyclopedia of American Playing Cards, Vol. III.
- K. Frank Jensen, article in Manteia no. 11, (preliminary theories, with are partly corrected in the present article)
- Stuart R. Kaplan: Encyclopedia of Tarot, Vol. III, USA 1990
- Theo de Laurence: The Illustrated Key to the Tarot (pirated edition of Waite's text), USA 1919
- A.E. Waite: The Key to the Tarot..., first edition 1910 + New Edition 1920
- A.E. Waite: The Illustrated Key to the Tarot, first edition 1911 + later editions
- A.E. Waite: Article in The Occult Review, Vol. 10, no. 12, December 1909, pg. 307-17, written immediately before the publication of the deck. A few cards are reproduced, including The Sun (Pamela-A-type) which, however, in the article is misnumbered XVIII (!)
- Richard Cavendish: The Tarot. London 1975.

### Acknowledgements:

Information for this paper was received with thanks from Laurie Amato, USA, John Berry, England, Cary Collection, The Beinecke Rare Book and Manuscript Library, Yale University, USA. Ronald Decker, USA, Sir Michael Dummett, England, Rhonda Hawes, USA, Melinda Boyd Parsons, USA, Holly Voley, USA, Sheila Wilding, USA, Simon Wintle, England.

# The collection of Spilkammeret.

Additions during 1989-99

|                        | Standard playing cards | Non standard p.c. | Tarot      | Tarock ***) | Cartomancy-*) | Varia- **) | Total       |
|------------------------|------------------------|-------------------|------------|-------------|---------------|------------|-------------|
| <b>Status jan.1989</b> | <b>527</b>             | <b>964</b>        | <b>353</b> | <b>120</b>  | <b>289</b>    | <b>758</b> | <b>3011</b> |
| <b>added 1989</b>      | <b>25</b>              | <b>33</b>         | <b>65</b>  | <b>12</b>   | <b>34</b>     | <b>13</b>  | <b>182</b>  |
| <b>1990</b>            | <b>41</b>              | <b>91</b>         | <b>89</b>  | <b>10</b>   | <b>73</b>     | <b>10</b>  | <b>314</b>  |
| <b>1991</b>            | <b>8</b>               | <b>50</b>         | <b>88</b>  | <b>8</b>    | <b>56</b>     | <b>5</b>   | <b>215</b>  |
| <b>1992-93</b>         | <b>8</b>               | <b>58</b>         | <b>99</b>  | <b>4</b>    | <b>52</b>     | <b>6</b>   | <b>227</b>  |
| <b>1994</b>            | <b>10</b>              | <b>14</b>         | <b>46</b>  | <b>1</b>    | <b>14</b>     | <b>2</b>   | <b>87</b>   |
| <b>1995</b>            | <b>10</b>              | <b>16</b>         | <b>46</b>  | <b>4</b>    | <b>23</b>     | <b>1</b>   | <b>100</b>  |
| <b>1996</b>            | <b>1</b>               | <b>10</b>         | <b>55</b>  | <b>2</b>    | <b>19</b>     | <b>6</b>   | <b>93</b>   |
| <b>1997</b>            | <b>2</b>               | <b>5</b>          | <b>43</b>  | <b>2</b>    | <b>10</b>     | <b>2</b>   | <b>64</b>   |
| <b>1998-99</b>         | <b>5</b>               | <b>14</b>         | <b>81</b>  | <b>7</b>    | <b>13</b>     |            | <b>120</b>  |
| <b>Total</b>           | <b>637</b>             | <b>1255</b>       | <b>965</b> | <b>170</b>  | <b>583</b>    | <b>803</b> | <b>4413</b> |

\*) include 84 tools for divination, which explains the difference of the figures in the two tables.

\*\*) games, children's decks, implements for games, posters etc.

\*\*\*) this category consists of French suited tarot decks plus some Italian suited standard tarot decks

|                               | Tarot           | Tarok         | Cartomancy     |
|-------------------------------|-----------------|---------------|----------------|
| <b>Scandinavia</b>            | <b>47 (4)</b>   | <b>11</b>     | <b>19</b>      |
| <b>Great Britain</b>          | <b>58 (3)</b>   | <b>-</b>      | <b>55 (1)</b>  |
| <b>France</b>                 | <b>98 (5)</b>   | <b>49 (7)</b> | <b>81 (2)</b>  |
| <b>Italy</b>                  | <b>145 (7)</b>  | <b>54</b>     | <b>35 (2)</b>  |
| <b>Austria</b>                | <b>9</b>        | <b>23</b>     | <b>6</b>       |
| <b>Belgium</b>                | <b>62 (1)</b>   | <b>6</b>      | <b>5</b>       |
| <b>Germany</b>                | <b>44 (2)</b>   | <b>14</b>     | <b>67 (2)</b>  |
| <b>Spain</b>                  | <b>32 (3)</b>   | <b>4</b>      | <b>2 (1)</b>   |
| <b>Switzerland</b>            | <b>31 (3)</b>   | <b>4</b>      | <b>10</b>      |
| <b>Holland</b>                | <b>26</b>       | <b>-</b>      | <b>12</b>      |
| <b>Russia</b>                 | <b>6</b>        | <b>-</b>      | <b>-</b>       |
| <b>Other Eastern European</b> | <b>17 (3)</b>   | <b>-</b>      | <b>7 (1)</b>   |
| <b>Other European</b>         | <b>6</b>        | <b>4</b>      | <b>18</b>      |
| <b>USA</b>                    | <b>286 (40)</b> | <b>-</b>      | <b>150 (4)</b> |
| <b>Mexico</b>                 | <b>11</b>       | <b>-</b>      | <b>8</b>       |
| <b>Japan</b>                  | <b>55 (6)</b>   |               | <b>2</b>       |
| <b>Other Non-European</b>     | <b>30 (1)</b>   | <b>1 (1)</b>  | <b>23</b>      |
| <b>Total</b>                  | <b>965</b>      | <b>170</b>    | <b>499</b>     |

## Books i Spilkammerets library, ultimo 1999

Tarot: 721  
 Playing cards- and history: 423  
 Card Games: 42  
 Cartomancy: 125  
 Magic: 116  
 Golden Dawn : 76  
 Crowley: 61  
 Kabbalah: 38  
 KK Talismans, color etc.: 101  
 Divination in general: 101  
 Occulta in general: 85  
 Astrology: 90  
 Numerology: 28  
 I-Ching, Chinese lore: 135  
 Geomancy: 48  
 Earth's mysteries, feng-sui: 134  
 Northern tradition, runes: 135  
 Celtic & Arthurian lore: 64  
 Psychology, Jung: 135  
 Time and time measuring: 43  
 Mythology, religion: 171  
 Folklore: 133  
 Various therapies: 58  
 Games and toys: 215  
 Esoteric fiction: 84  
 Varia: 117

The figures in brackets are assessments in the period 1998-99 (the figures *are* included in the higher figures)



**Manteia Courier 1998-99 is sent free to all former subscribers who have returned the card enclosed with Manteia # 16 and to anyone else who in other ways have expressed their interest.**

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**Manteia Courier 1998-99 is furthermore sent to a number of interested parts at the discretion of the editor.**

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# Editions Ouroboros

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### Catalog of Mantic Tools

This is a loose leaf catalog (limited edition of 16 copies only) published with the purpose of listing and describing all 20th century tarot- and cartomancy decks which are not included in either

- *Stuart R. Kaplan's „The Encyclopedia of Tarot“, vol I-III,*
- *„The Prophetic Cards“, vol. I-III (see book list)*
- *or in Manteia # 1-16 (see above).*

I have packed the few remaining copies with complete sets of Manteia. This is now the only way to obtain the catalog, which have been offered to former subscribers of Manteia for the last three years. Only 3 sets are available now and the catalog will not be reprinted.

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### SPAIN:

- Mercedes Fraga, Ester Plana....: *Tarot of Madrid*  
Estudio Magenta, Spain 1984 (Kaplan-III-326)
- *Tarot Superficie* / S.A.Porteta 1987.
- *Tarot Futurologia 2000*, 1982
- *Tarot del Universo*, Dovia Albinana 1988 (+ book), Canary Islands

### ITALY:

- Luciano Proverbio *Tarot*, Viassone 1975, (KAPLAN-III-445)
- L'Isola Trovata: *Donne di Maggio Tarocchi*. Lim.ed. 1500  
Bianca Maria Rizzoli/Dal Negro 1982. (KAPLAN-III-550).
- *Tarot Guido Giordano*. (KAPLAN-III-247) Lim.ed100.  
+ *Tarocchi de Mario Gambedotti* + *Tarocchi di Clizia*  
Three decks from Pheljna Edizione a'Arte e Suggestione, Turin.
- Franco Bellenghi (Haram): *Il Segreto dei Tarocchi*  
(with book), Pre-Art, Milan 1979. (KAPLAN-III-278)
- Maria Teresa Monti: *Tarocchi della Luna Nuova*.  
(book/text by. G.Berti) Bologna 1985. (KAPLAN-III-396)
- Donato Piantanida: *Magia dei Tarocchi*  
(book) Edizioni Mediterranee, Roma 1978. (KAPLAN-III-426)
- *I Nuovi Tarocchini di Franco Balan*, Aosta 1983. (KAPLAN-III-91)
- *Gli Arcani Maggiori del Tarocchi di Donatello Bassanesi*
- Claudio Alari: *Elettra d'Argo* (in book). Editrice Atanor, Roma 1973.  
(KAPLAN III,166)
- Ida Amadei: *23 Arcani Maggiore*, Metalmeccanica Plast, Italy ca. 1986
- Tania Gori: *Italtel Tarot*. Firenze 1989

### FRANCE

- Pierrick Pinot: *Tarot d'Argolance*. Martigne, France 1983.  
(KAPLAN-III-74)
- Unknown artist: *Mandala Tarot*, France 1982, (KAPLAN-III-334)
- *Tarot du Non-etre-supreme*. Editions Baudouine, Paris 1985.  
(KAPLAN-III-401)
- Oswald Wirth: 1926-edition (folder with cards+book)  
Paris 1926. (KAPLAN-III-543)
- *Le Tarot Chiffre*. Catherine Jan, France ?
- *Cartes Parlantes*. Danielle Varne. France ca. 1990(?)  
Cartomancy-deck.
- *Gli Arcani di Casanova*. Carla Tolemeo. Ed. Rafaele Bandine.

### Other European Countries:

- *Artists Tarot*. Different artists, England ca 1984. (KAPLAN-III-77)
- Christoph Glass: *Glass Tarot no. I*. Poland ca. 1975.  
(KAPLAN-I-194)
- Waltraud Kremser: *Anti-Nuclear Wendländisches Tarot*,  
Germany 1980. (KAPLAN-III-69)
- Ernst Kurtzahn: *Daityanus Tarot*.  
Talis Verlag Germany 1920. (KAPLAN-III-161)
- Theofana Abby: *Nitramus Tarot*. Edice Auroboros.  
Prague ca 1985. (KAPLAN-III-398)
- Pierre Lasenic: *Rota Tarot*, Graphic Studio. 1938 or later fascimille.  
Czechoslovakia (KAPLAN-III-461)
- Dimitri Papavasiliu: *Tarot*. Athen, Greece 1969. (KAPLAN-III-417)
- *Tarot pro zamillované*, Czech republic, ca 1995
- Esteban Lopez: *Rota und Liebe*  
Herbstein, Germany 1985 or other editions (book)
- Esteban Lopez/Helmut Woudenberg: *Tarok*, book.  
Amsterdam 1972

### USA:

- *Dreadstone Tarot*, USA 1990
- Albert Dennis Tessler: *Taroscope*. Los Angeles 1942
- Maprem & Gene Ira Katz: *Trinity Tarot*, USA 1980 (Kaplan-III-515)
- Tarot Guild of Minneapolis (Nell M.Ubbelodhe):  
*Photographic Tarot*, USA 1983, (KAPLAN-III-502)
- Ellery Littleton/Ken Faris: *Tarograms* 1985 (KAPLAN-III-501)
- Gail Shea Everidge: *The Voice of the Subconscious*  
Personality (workbook) +Shea Anton Pensa:  
*The Protective Tarot (deck)*, USA 1987. (Kaplan-III-441)
- Deborah Noble: *Fourth Way Tarot*, I.D.H.H.B, USA 1980  
(KAPLAN-III-230)
- Crowley: *Book of Thoth*, Simpsons of Dallas, Texas. ca 1960.  
(KAPLAN-III-156)
- Gaetano D. Marabello: *Bone Black's Cards*. USA 1978.  
(KAPLAN-III-107)
- J. Cooper: *Cooper Tarot*, Eye Magazine, USA 1969.  
(KAPLAN-I-185)
- Rita Olgaard Tarot. USA. (KAPLAN-I-209)
- Topa: *The 22 Keys of the Tarot*. USA ca 1980?
- R.A.Straughn: *The Oracle of Thoth* (book). USA 1970-80?
- Susan Shaffner Baylies: *Susan's Tarot*, USA ca. 1980
- Fergus Hall: *The Devil's Tarot* , + *The Exorcist's Tarot*  
Fergus's Hall's deck in any/both of these boxes wanted.  
USGames, USA ca. 1975.
- *Dreamspel - The Journey of Timeship Earth 2013*  
J. Argüelles. USA ca. 1990 (Boardgame).
- *RoHun*. Patricia Hayes, Georgia, USA.(Cartomancy deck/chakras).
- *The Mystical Messages Tarot*, Marianne Hoffman, USA 1990's?:

### Mexico, South Americas

- *Tarot de Sylvia Colombes*, (b&w) Argentina 1985
- Anon: *Egyptian Spanish Tarot*. Mexico ca. 1970. (Kaplan-III-191)
- *O Tarot da Biblia a Gustave Doré*. Thot Editora, Brazil 1990
- *Tarot*. Thot Livraria SDS Conic. Brazilia, Brazil
- *Hermetics Liberator Book Tarot*, Costa Rica 1985.  
Lim. ed. 90. (KAPLAN-III-282)
- *Tarot Salomonico*. El Nueve Japon. Mexico 1985
- *Baraja Magica Astrotarot*. Mexico 1985
- *Tonalamate*. Baraja Playing Cards. Mexico 1985

### Other Non-European countries

- Greg Yermakov: *Tarot Midnight*, ca. 1988  
Yamakufu Sogyo Co. Ltd. Tokyo, Japan.
- *Toko's Tarot*. Triumph International, Japan 1975. (KAPLAN-III-513)
- George Bennet *Starter Tarot* (with texts in Japanese).  
AGMüller for Japan ca. 1983. (KAPLAN-III-490)
- Nariyuki Sawaki: *Sawaki's Tarot* (book edited by Masao Ono).  
Mainichi Simbun-Sha, Japan 1978.

### French suited tarot

- *Green Spade Tarok*, August Petryl & Son. Chicago 1922.  
(Hochman-III-TA4)
- *Tarot Circus*. Editions Glénat/Grimaud. France
- *Tarot Astronaut*, Dussere, France
- *Tarot Marine*. Service Audiovisuel de Marine. Paris 1986.
- *Tarot Willeb*. Paris ca. 1920. (KAPLAN-I-320)
- *Tarot Jean-Marie Simon* ca 1960. (KAPLAN-II-491)
- *Tarot du Pacifique*/design by Evel. Editions de Lezard,  
Printed in Italy for Tahiti

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*„Selfportrait with Pam and Arthur“*



Editions Ouroboros  
**Manteia Courier 1998-99**

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