

LE TAROT

*presents*

# C a r t o m a n c y

H i s t o r y   a n d   L e g e n d  
o f   a   P r o p h e t i c   A r t



## CURATORS

ALAIN BOUGEAREL - ROSS SINCLAIR CALDWELL

GIORDANO BERTI - ANDREA VITALI

## HISTORICAL INTRODUCTION

Cartomancy is one of the most recent mantic arts, something like a “young girl” if compared with the traditional divinatory techniques. Our exhibition describes the history of Cartomancy, from its origin (XV century) up to the first codifications appearing at the end of XVIII century, and goes on with the manufacturing of popular packs and subsequent developments made by French and English occult schools, until the half of XIX century. A history told through original documents by famous philosophers such as Court de Gebelin, archaeologist at the court of France, M.lle Le Normand, private fortune-teller of Napoleon, and other works of great historical, artistic and philosophic interest.

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

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

«The use of cards for magic was a practical diffused in the 16<sup>th</sup> and 17<sup>th</sup> centuries so much to that the inquisitional courts intervened more times to condemn it. In Venice in 1586 the inquisition took provisions after the use of cards of tarots in a ritual developed on an altar and so in Toledo in 1615».

«Since the references in Mirandola, Azpilcueta, and Montalvàn do not describe how the cards were used, it is unclear if they mean cartomancy or something else. This is because in the 16<sup>th</sup> century there also appeared fortune-telling books which could be consulted by means of cards»

An indirect relationship between cards and divination is found in some books of fortune in which playing cards exclusively served as an instrument to get scores and combination of numbers and figures, remaining completely extraneous to cards any value of cartomancy and symbol. The work *Le Ingegnose Sorti* by Marcolino da Forlì appeared in Venice in 1540 is an example.

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

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

One of the most celebrated fortune-tellers of the time was Mademoiselle Le Normand, who built up a considerable fortune by paying careful attention to her public image. During her career, M.lle Le Normand's clients included men of such stature as Napoleon Bonaparte; she also became the confidant of the Empress Josephine. The "Sibylle des Salons", as she was known, was imitated by scores of fortune-tellers who sought to make a living from their art by declaring themselves to be disciples or even heirs to M.lle Le Normand. Others created new packs of tarots based on the Egyptian Tarots of Etteilla or the ordinary French playing-cards.

Further interest is added by a wide collection of tarot-based prints dating back to the XVIII-XIX century and by Cartomancy treatises developed within the most important western occultist brotherhoods (Ordre Kabbalistique de la Rose Croix, Societas Rosacruciana in Anglia, Hermetic Order of the Golden Dawn etc.) whose philosophical thought is presented through works and original objects, completed by clear and exhaustive captions.

About the year 1850, fortune-telling with tarots and other kinds of playing-card had become a popular technique throughout Europe, and in the same period an increased interest in esoteric philosophies provided fresh impetus for the magical arts in general and cartomancy in particular. The spread of this practice through all social classes was accompanied by a vast industrial production of cards to meet the many needs of customers. At least a hundred new designs of fortune-telling cards appeared during the 19th century, especially in France, Italy and Germany. Most of them however had little to do with the Tarots, but derived from books on the interpretation of dreams and the so-called “Cabala del Lotto” (System for foretelling lottery numbers).

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

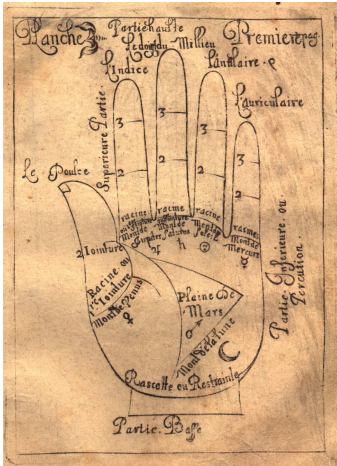
Moreover, there is an important artistic element to be taken into consideration. Highly-skilled painters and graphic artists have devoted their attention to designing fortune-telling cards: their work is not only witness to their personal creativity, but also to the collective sensibility and taste of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

Cartomancy of the XVIII-XIX century is described through illustrated books, prints and manuscripts, but above all through card packs, mainly unknown by people in spite of their great artistic value. Real masterpieces, made by etching and further hand-painted. The exhibition is provided with several concise description panels, which guide the visitor through the discovery of a “microcosm” where all positive and negative aspects of human life are represented.

#### **THE EXHIBITION STRUCTURE IS DIVIDED IN FIVE PART**

- 1 - The Divinatory Arts in the History
- 2 - The Origin of Cartomancy
- 3 - The Book of Thot
- 4 - Popular Cartomancy
- 5 - The Occult Movement

## 1 THE DIVINATORY ARTS IN THE HISTORY



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

### *Illustrated Books*

Gioacchino da Fiore

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

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

Venice, 1590

Giovanni Opsopeo

**Sibyllina Oracula**

(Sibyl's oracle)

Paris, 1599

Lorenzo Pignoria

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

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

Padua, 1608

Sigismondo Fanti

**Triumpho di Fortuna**

(Fortune Triumph)

Venice, 1526 (facsimile 1968)

Giovan Battista Dalla Porta

**Della fisonomia dell'huomo**

(About the men physiognomy)

Padua, 1623

Jean Belot

**De Chyromanzia**

(About Chiromancy)

Lyon, 1654

Jean d'Indagine

**La Chiromancie et phisionomie**

(About Chiromancy and Physiognomy)

Paris, 1662

Jean Taisnier

**La science curieuse ou trait de la Chyromancie**

(The curious science or the Chiromancy)

Paris, 1667

Ferdinand Caroli Winhart

**Medicus Officiosus**

(Doctor operating)

Venice, 1724

Antoine Court de Gebelin

**Monde primitif** (Vol. VII)

(Primitive world)

Paris, 1778

Pietro G.P. Casamia

**Il Giro astronomico**

(The astronimic path)

Faience, 1787

Raphael

**The prophetic messenger for 1827**

London, 1826

Mad.me Lemarchand

**Le Grand Oracle des dames et des Demoiselles**

(The high oracle for ladies and girls)

Paris, 1880

Teynier

**La bonne aventure dans la main**

(The fortune in the hand)

Paris, no date.

Albert d' Angers

**La double clef des songes**

(The double key of the dreams)

Paris, no date.

Anonymous

**Oracolo nuovissimo ossia Libro dei Destini dell'Imperatore Napoleone I**

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

Milan, 1932

*P r i n t s*

Michael Wohlgemut (Nurnberg 1434 -1549)

**Joseph explains the dream of the pharaon Mephres**

Wood-engraving in colour

Anonymous (16th C.)

**The Prophet Daniel unveils the dream to King Nabuchodonosor**

Bulin

Anonymous (16th C.)

**Vates sibyllinae**

Wood-engraving

Jean Messanger (Paris? - 1649)

**The Prophets**

5 etchings

Anonymous (16th C.)

**The divinatory rod**

Wood-engraving

Peter Paul Bouche (Antwerp 1646 - ?)

**The Prophet Ezekiel**

Wood-engraving

Peter Paul Bouchè (Anvers 1646 - ?)

**Daniel in the lions den**

Etching

George Daniel Heüman (Nurberg 1691 - 1759)

**La pitonessa di Endor**

(Endor fortune-teller)

Etching

William Hogarth (London 1697 - 1764)

**Credulity, superstition and fanaticism**

Engraving

Benoit Audran II (Paris 1700 - 1772)

**Bohèmiene disant la bonne aventure**

(Gypsy telling the fortune)

Etching

Gaetano Gherardo Zompini (Nervesa 1702 - Venice 1778)

**The fortune-teller**

Engraving

Simon Fokke (Amsterdam 1712 - 1784)

**The false gipsy**

Etching

Astor Loder (Frankfurt 1721 - 1760)

**The country magician**

Engraving

Giuseppe Canale (Rome 1725 - Dresda 1802)

**Eritrean Sibyl**

Etching

Pieter F. Martenasie (Antwerp 1729 - 1789)

**Les divineresses**

(The Soothsayers)

Colour lithograph

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

**Les Bohèmiennes**

(The gipsies)

Etching



Johann Winckler (Denmark 1734 - 1791)

**David Teniers fait dire la bonne aventure à sa femme**

(David Teniers asking his wife to tell the fortune)

Etching

Jean Michel Moreau (Paris 1741 - 1814)

**The sibyl of Delphi**

Engraving

Heirich Guttemberg (Wöhrd 1749 - Nurberg 1818)

**Endor Soothsayer**

Etching

Louis Leopold Boilly (La Bassée 1761 - Paris 1845)

**La bonne aventure**

(The fortune)

Lithograph in colour, 1824

William Warde (London 1766 -1826)

**La Gitane qui dis la fortune**

(The gipsy fortune-teller)

Etching

Bartolomeo Pinelli (Rome 1781 - 1835)

**La zingara indovina**

(The gipsy fortune-teller)

Etching

Halbert A. Payne (London 1812 - Leipzig 1902)

**The fortune-teller**

Steel

Charles W. Sharpe (Birmingham 1818 - 1899)

**Cup -Tossing**

(The reader of the coffee-grounds)

Etching

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

**La diseuse de Bonne Aventure**

(The fortuneteller)

Etching, 1874

Cattier (Paris 19th C.)

**La plus belle dette**

(The most beautiful duty)

Lithography

F. Semino (Italy 19th C.)

**The astrologer Fovars foretells Maria de' Medici's fortune**

Hand-painted lithograph

*M a n u s c r i p t*

Anonymous (Germany 1643)

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

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

Anonymous (France 1765)

**Catalogue des etoiles zodiacales pour le commencement de l'anné 1765.**

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

## 2 THE ORIGIN OF CARTOMANCY



*In this section works are presented about the origins of Cartomancy*

### *Pictures and prints*

Lucas van Leyden

**Philip the Good consult a fortune-teller**

Oil painting, approx. 1500

Israel van Meckenem

**Interview with a fortune-teller**

Xylograph, beginning XVIth century

### *B o o k s*

Anonymous

**Eyn Loszbuch aus des Karten gemacht**

Mainz, 1505.

Marcolino da Forlì (Italy, † 1559)

**Oracle with cards**

Venice, 1540

Teofilo Folengo

**Chaos del Tri per Uno**

Venice, 1546

*C a r d s*

Johannes Praetorius

**Chiromantenkartes**

Nürberg, 1659

Etchings (reproductions)

John Lenthall

**Fortune telling game**

London, 1670

Etchings (reproductions)

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

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

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

Thus Etteilla restored to the Tarots what he believed to have been their original form: he refashioned the iconography and called it the Book of Thoth. The legacy of Neoplatonism and Renaissance Hermeticism is evident in Etteilla's re-elaborations.

Indeed, he reproduced the stages of Creation in the first eight trumps, emphasized the role of Virtue leading men's souls towards God in the next four, and in the last ten trumps represented the negative conditioning to which human beings are subjected. The fifty-six numeral cards were interpreted as the divinatory sentences written for man.

The fashion for cartomancy took off as a result of these revelations. It was only many years later that the mystical element of the Tarots received a similar revaluation at the hands of Eliphas Levi, who denounced Etteilla's mistakes and asserted that the 22 trumps corresponded to the 22 letters of the Hebrew alphabet.

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

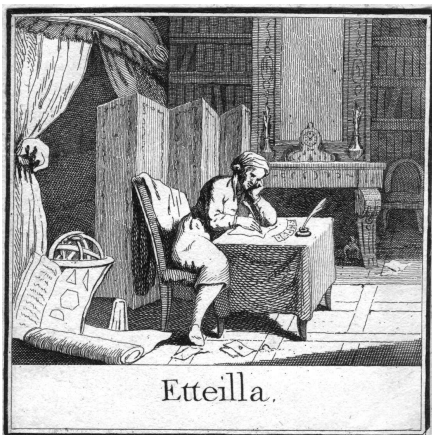
Eliphas Levi's theories were taken up by numerous occult brotherhoods, and each one devised a new Tarot pack which followed its own philosophical concepts. For some, initiates were to work towards the creation of a vast Humanitarian Temple whose aim was the creation of the Kingdom of the Holy Spirit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

## THE BOOK OF THOT

### or the Esoteric Interpretation of the Tarots

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

### The egyptian Tarot and the Etteilla tradition



### *Books*

Antoine Court de Gébelin (Vol. VIII)

#### **Le Monde Primitif**

(The primitive world)

Paris, 1781

Etteilla

Collection of 5 essays including:

#### **Etteilla ou la seule manière de tirer les cartes**

(Etteilla or the only way of reading cards)

Amsterdam, 1773

**Le petit Etteilla**

(The small Etteilla)

18th C.

**Le Zodiaque mystérieux**

(The mysterious Zodiac)

Amsterdam, 1772

**Extrait d'une réponse à une lettre anonyme**

(Abstract of an answer to an anonymous letter)

18th C.

**Mention manuscrite suivante de la main d'Etteilla**

(Manuscript mention from Etteilla hand)

18th C.

Etteilla

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

(How to get amused with the card game called Tarot )

Pour servir de premier Cahier à cet Ouvrage.

Amsterdam, 1783

Etteilla

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

(How to get amused with the card game called Tarot)

Pour servir de second Cahier à cet Ouvrage.

Amsterdam, 1785

Etteilla

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

(How to get amused with the card game called Tarot)

Pour servir de quatrieme Cahier à cet Ouvrage.

Amsterdam, 1785

Etteilla

**Philosophie des hautes sciences**

(Philosophy of the high sciences)

Amsterdam, 1785

Etteilla Etteilla

**Leçons théoriques et pratiques du livre de Thoth**

(Theoretical and practical lessons from the book of Thoth)

Amsterdam, 1787

J.B Millet St.Pierre

**Recherches sur la dernier sorcier et la dernière école de magie**

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

Havre, 1859

*C a r d s*

**Tarot "Egyptien" - Grand Etteilla I**

Hand-painted etchings

Paris, early 19th C.

**Tarot "Egyptien" - Grand Etteilla II**

Wood-engraving in colour

Paris, 1850



**Le Petit Oracles des Dames**

(The small Oracle of the Ladies)

Hand-painted etchings

Paris, early 19th C.

**Tarot "Jeu de la Princesse"**

(Princesse Game)

Hand-painted etchings

Paris, 1888

**Tarot "Egyptien" - Grand'Etteilla III**

Chromolithographs

Paris, approx.1880



*Manuscript*

Madame Etteilla

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

Paris, approx. from 1785 to 1790

It is generally accepted that between the end of the 18th century and the beginning of the 19th century the times were propitious for prophets and fortune-tellers, both in France and elsewhere, as the result of political uncertainty and economic crisis.

Although Merlin Cocai (pseudonym of Teofilo Folengo) in his work, the *Trios' Chaos for one* of 1527, has written in literary form a sort of divinatory reading with the Tarots similar to that currently used, the prophetic use with the cards wasn't usual during the Renaissance. We know that this reading was practised since the half of the 17<sup>th</sup> Century in the court of the King Sun and that the first known document with the list of the cards and relative divinatory meanings is due to the city of Bologna dated of the first years of the 18<sup>th</sup> Century, but it is only in the 19th century that the number of fortune-tellers increased so dramatically - thanks to the astonishing revelations of Court de Gebelin, Etteilla and the occultist brotherhoods.

One of the most celebrated fortune-tellers of the time was Mademoiselle Le Normand, who built up a considerable fortune by paying careful attention to her public image. During her career, M.lle Lenormand's clients included men of such stature as Robespierre, Marat, Danton, Napoleon Bonaparte; she also became the confidant of the Empress Josephine. The "Sibylle des Salons", as she was known, was imitated by scores of fortune-tellers who sought to make a living from their art by declaring themselves to be disciples or even heirs to M.lle Lenormand.

Others created new packs of Tarots based on the Egyptian Tarots of Etteilla or the ordinary French playing-cards.

By 1850, fortune-telling with Tarots and other kinds of playing-card had become a popular technique throughout Europe, and in the same period an increased interest in esoteric philosophies provided fresh impetus for the magical arts in general and cartomancy in particular.

The spread of this practice through all social classes was accompanied by a vast industrial production of cards to meet the many needs of customers. At least a hundred new designs of fortune-telling cards appeared during the 19th century, especially in France, Italy and Germany. Most of them however had little to do with the Tarots, but derived from books on the interpretation of dreams and the so-called "Cabala del Lotto" (System for foretelling lottery numbers).

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

#### POPULAR CARTOMANCY (from XVIIIth to XXth Century)



*This section shows various European works related to the diffusion of popular Cartomancy*

#### *Illustrated books*

Marcolino da Forlì (Italy † 1559)

**Le Ingegnosi Sorti**  
(The ingenious fates)  
Venice, 1550

Albert d'Alby

**L'oracle parfait**  
(The perfect oracle)  
Paris, 1802

Melchior Montmignon D'Odoucet (signed by the author)

**Science des signes ou médecine de l'esprit connue sous le nom d'Art de Tirer les Cartes**  
(Science of the signs or spirit medicine, known as art of reading cards)  
Paris, no date (1804)

Anonymous

**Les songes espliquées et rapresentées par 74 figures gravées en taille douce**  
(Explanation of the dreams with 74 figures engraved in small sizes)  
Lille, 1809

Marie Anne Le Normand (signed by the author)

**Souvenirs prophétiques d'une Sibylle**

(Prophetical souvenir of a Sibyl)

Paris, 1809

Marie Anne Le Normand (signed by the author)

**Les oracles sibyllins**

(Sibyls' oracles)

Paris, 1817

Marie Anne Le Normand (signed by the author)

**La Sibylle au congrès l'Aix la Chapelle**

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

Paris, 1819

Anonymous

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

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

Lille, no date (approx 1820)

Marie Anne Le Normand (signed by the author)

**Le petit homme rouge au château des Tuileries**

(The small red man of the Tuileries castle)

Paris, 1831

Marie Anne Le Normand (signed by the author)

**Arrêt Suprême des dieux de l'Olympe**

(Supreme sentence of the Olympus gods)

Paris, 1833

Julia Orsini

**La grande Etteilla, ou l'art des tirer les cartes et de dire la bonne aventure**

(The high Etteilla, or the art of reading cards and telling the fortune)

Paris, no date (approx. 1840)

Johannes Trismègiste

**L'art de tirer les cartes**

(The art of reading cards)

Paris, 1849

Henri Delaage

**Le monde prophétique ou moyen de connaître l'avenir**

(The prophetic world or the way of knowing the future)

Paris, 1853

Paul Boiteau d'Ambly

**Les cartes à jouer et la cartomancie**

(Playing cards and cartomancy)

Paris, 1854

M.lle Lemarchand

**Les récréations de la Cartomancie**

(Recreating with Cartomancy)

Paris, 1856

Anonymous

**La cartomancie complète**

(Complete cartomancy)

Paris, no date (approx. 1858)

Halbert D'Angers

**La cartomancie ancienne et nouvelle**

(Ancient and new cartomancy)

Paris, no date (1858)

Alfred De Caston

**Les vendeurs de Bonne Aventure**

(The Fortune sellers)

Paris, 1866

Antonio Magus

**L'art de tirer les cartes**

(The art of reading cards)

Paris, no date (1874)

Esmael

**Manuel de Cartomancie**

(Cartomancy manual)

Paris, 1875

Jules de Granprê

**L'art de prédire l'avenir**

(The art of telling the future)

Paris, no date (approx. 1880)

Astaroth

**L'avenir dévoilé par les cartes**

(The future discovered by the cards)

Paris, no date (1880)

Anonymus

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

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

Paris, no date (1880)

V. Gross

**La Cartomanzia, ovvero la vera arte di tirar le carte**

(Cartomancy, or the true art of reading cards)

Milan, 1884

Dott. Brunn

**Cartomanzia**

(Cartomancy)

Trieste, 1884

Louise Amron

**La véritable cartomancie**

(True cartomancy)

Paris, no date (approx. 1885)

Anonymous

**L'art de tirer les cartes, Oracle parfait**

(The art of reading cards: the perfect oracle)

Paris? no date (approx. 1890)

Anonymous

**Almanach ou l'Oracle des Dames et des Demoiselles**

(Almanac, or the oracle for ladies and girls)

Paris, Delarue, no date (approx. 1895)

Anonymous

**Les sciences mystérieuses**

(The mysterious scenes)

Paris, 1899

C.Thorpe

**Card fortune telling**

London, 1918

Halbert D'Angers

**Le Quadruple Oracle des dames et des demoiselles**

(The quadruple oracle for ladies and girls)

Paris, no date ( approx.1920)

Schémahni

**Le Tarot Égyptien**

(Egyptian Tarot)

Paris, no date

Anonymous

**L'art de tirer les cartes**

(The art of reading the cards)

Paris, 1922

Schémahni

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

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

Paris, no date (approx.1920)

Francesco Graus

**La Cartomanzia**

(Cartomancy)

Naples, 1923

M.me Ada-Rabab

**La vraie manière de se tirer les cartes soi-même**

(The true way of reading cards for yourself)

Paris, no date (1930)

La Deguésah

**Ce que disent les cartes**

(What the cards say)

Paris, no date

Andreina D'Amico

**Il giuoco delle carte rivelato dalla celebre indovina**

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

No place, no date

Felice Vacarèncara

**Cartomanzia e divinazione**

(Cartomancy and divination)

Naples, no date

Anonymous

**L'arte di predire il futuro con le carte**

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

Milan, 1949

Docteur Marius

**Il destino svelato dal Tarocco**

(The destiny unveiled by the Tarot)

Trieste, 1955

Carlo Mooron

**L'avvenire svelato dalle carte**

(The destiny unveiled by the cards)

Milan, 1958

Dott. Moorene

**Suprema arte egizia per la divinazione delle carte**

(Supreme Egyptian art for the divination with the cards)

Milan, 1960

*Manuscript*

Anonymous

**Manière de tirer les cartes**

(How to read cards)

France, 18th C.



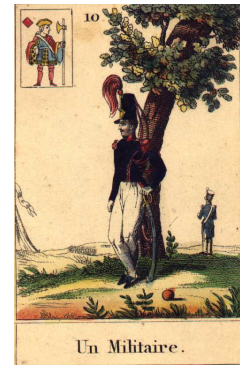
*Cards*

**Le livre du destin**

(The Destiny book )

Hand-painted etchings

Paris, approx. 1800

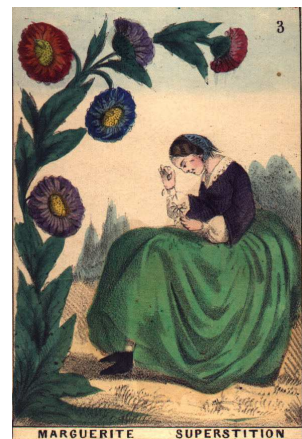


**Epitre aux dames**

(Letter to the ladies)

Hand-painted etchings

Paris, 1820



**Divinatory Flowers**

Hand-painted etchings

France, approx. 1840

**Kartenspiel der berühmten Wahrsagerin Mlle. Lenormand in Paris**

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

Hand-painted lithography

Leipzig, approx. 1850

## Italian Divinatory cards

Lithography

Rome, approx. 1840



## Grand Jeu de Societé - Cartes Astro-Mytho- Hermétiques

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

Hand-painted etchings

Paris, 1864.

## Kartenspiel der Wahrsagerin Mlle. Le Normand

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

Hand-painted etchings

Paris, 1850

## L' Oracle Symboliquè - Jeu de Salon

(The symbolic oracle - a society game)

Hand-painted etchings

Paris, approx. 1880

## Neueste Aufschlagkarten

(The newest reading cards)

Zincotype

Wien, approx. 1880

## Mlle Le Normand 's Wahrsage-Karten

(Reading Cards of Mlle. Lenormand)

Hand-painted wood-engraving

Germany end of the 18th C.

**Grand jeu de Mlle Le Normand**

(Grand game of Mlle. Lenormand)

Colour Chromolithographs

Paris, approx. 1900

**La Sibylle des Salons**

(The sibyl of the drawing-room)

Chromolithographs

Paris, late 19th C.

**Le petit cartomancie: jeu de bonne aventure**

(Small cartomancy: the good fortune game)

Color lithograph

Paris, late 19th C.

**Le petit oracle des dames**

(The small oracle for ladies)

Stencil - col.lithograph

Paris, late 19th C.

**Nouveau jeu de la main**

(New hand game)

Chromolithograph

Paris, approx. 1890

**Les secrets du destin - L'avenir dévoile**

(The destiny secrets - the unveiled future)

Hand-painted wood-engraving

Paris, approx. 1892

**Sibylle, die wahrsagende Zigeunermutter**

(Sibyl, the gipsy mother telling the truth)

Hand-painted lithograph

Germany, approx. 1890

**Jeu de cartes de Mlle. Le Normand**

(Card game of Mlle. Lenormand)

Lithograph

Paris, approx. 1890

### **Le Jeu du Destin Antique**

(The game of the old destiny)

Lithograph

Paris, approx. 1912

### **Neueste Aufschlagkarten**

(The newest reading cards)

Chromolithographs

Austria, end of the 19th C.

### **Different divination card packs**

Lithographs and chromolithographs

Germany - Austria, end of 19th



### **Italian Divinatory cards**

"Mignon da viaggio" (Little cards for trip)

Colour chromolithograph

Italy, early 20th C.

### **Lenormand Deck**

Colour lithograph

Bruges, approx. 1910

### **The 36 Sibylline cards**

Colour chromolithograph

Rome, 1920

*P r i n t s*

Jacques Chéreau (Blois 1688 - 1776 )

**La tireuse des Cartes**

(The card reader)

Hand-painted etching

Louis Michel Halbou (France 1730 - Paris 1810)

**La credulité sans reflexion**

(Credulity without reflecting)

Hand-painted etching, 1770

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

**Les amans curieux**

(The curious lovers)

Hand-painted etching

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

**La tireuse des cartes**

(The card reader)

Hand-painted etching

Carl Ernest Wagner (Rossdorf 1796 - Meiningen 1867)

**Ruhende Zigeunerkinde**

(Gipsy children at rest)

Steel painting to hand

Anonymous (France 19th C.)

**Les divineresses**

(The Soothsayers)

Hand-painted print

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

**La Douarière**

(The widow)

Hand-painted lithograph

Johann Heinrich Knolle (Brunswick 1807 - 1877)

**The gipsy fortune-teller**

Hand-painted etching

Anonymous (Austria 19 th C.)

**The fortuneteller**

Etching

Adrien Schleich (München 1812 - 1894)

**Die Kartenschlaegerin**

(The card reader)

Hand-painted etching

Albert Henry Paine (London 1789 - 1864)

**Die Zigeunerin**

(The gipsy)

Hand-painted steel

H.Cook (London active 1812 -1844)

**Lady Caroline Maxsé**

Etching

François Frederic Chevalier (Orleans 1812 - Paris 1849)

**The fortune-teller**

Etching

Anonymous (France approx. 1830)

**Leur credulité fait toute sa science**

(Credulity becomes science)

Hand-painted etching

Kaspar Kaltenmoser (Harb sur Neckar 1806 - Munchen 1867)

**Die kartenschläegerin**

(The fortune - teller)

Lithograph, 1840

Gustave Doré (Strasbourg 1832 - Paris 1883)

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

**Eine Wahrsagerin in einer Zigeunerhöhle auf den Monte Sacro**

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

Hand-painted wood-engraving

Gustave Doré (Strasbourg 1832 - Paris 1883)

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

**Zigeuner in Lotana**

(Gipsy in Lotana)

Hand-painted wood-engraving

Félix Augustin Milius (Marseille 1843 - 1894)

**L'Horoscope réalisé**

(The accomplished - horoscope)

Etching, 1874

Paul Edme Le Rat (Paris 1849 - 1892)

**L'Horoscope**

(The Horoscope)

Etching

M.lle Rachel Rhodon (France sec. XIX)

**L'Escamoteur**

Etching, 1874

Anonymous (Germany 19th C.)

**The house of the gipsy fortune-tellers**

Hand-painted wood-engraving

Arthur Knesing (München 19th C.)

**Bei der Kartenschlaegerin**

(At the fortune-teller's)

Hand-painted wood-engraving

Anonymous (France 19th C.)

**The gipsy fortune-teller**

Chalk

Lavrate (France 19th C.)

**Les divineresses**

(The Soothsayers)

Hand-painted lithograph, popular print

V. Courmont (Paris 19th C.)

**Bohémienne**

(Gipsy)

Coloured chalks

Grandville (France 19th C.)

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

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

Hand-painted lithograph

Anonymous (Perpignan early 20th. C.)

**La réussite**

(The success)

Promotional card of the “Ancienne Maison Thèrèse Belloc”

Chromolithograph

Cortazzo (France early 20th C.)

**Une tireuse de cartes**

(A cards reader)

Hand-painted lithograph

P. Bersani Italy (20<sup>th</sup> C.)

**L'Antro**

Xilography

*Other works*

Anonymous (England approx. 1850)

**Wheel of Fortune**

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

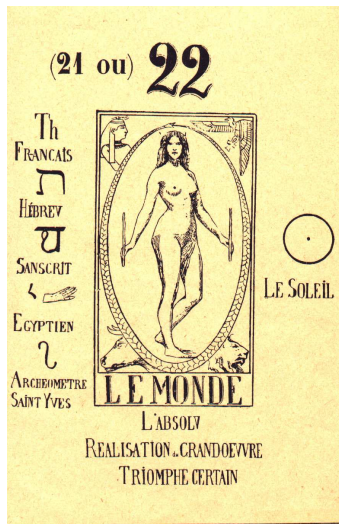
Replies.

Anonymous (Paris 1860)

**Carte da visite de M.me Noirot physionomiste**

(Visit card of M.me Noirot physiognomist)





*These works deal with fortune-telling techniques using cards as magic instruments towards a mystical-based individual growth*

*Books*

Elifas Levi

**Dogme et Rituèl de la Haute Magie**

(Dogmas and rites of high magics)

Paris, 1856

Paul Christian

**L'Homme Rouge des Tuileries**

(The red man of the Tuileries)

Paris, 1863

Paul Christian

**Histoire de la Magie et du Monde Surnaturel**

(History of magics and supernatural world)

Paris, 1870

Ely Star

**Les Mysterés de l'Horoscope**

(The horoscope mystery)

Paris, 1888

Stanislas de Guaita

**Essais des Sciences Maudites :**

(Essay of the Damned Sciences)

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

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

Paris, 1891

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

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

Paris, 1897

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

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

Paris, 1949

René Falconnier

**Les XXII Lames Hermetiques du Tarot Divinatoire**

(The 22 hermetical cards of the divinatory tarot)

Paris, 1896

Papus (pseudonymous of Gérard Encausse)

**Le Tarot des Bohémiens**

(The gipsy Tarots)

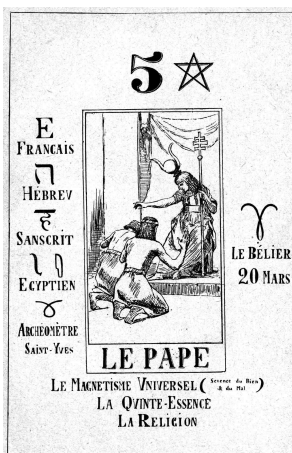
Paris, 1889

Pierre Piobb

**Formulaire de Haute Magie**

(High Magics forms)

Paris, 1907



Papus (pseudonymous of Gérard Encausse)

**Le Tarot Divinatoire**

(The divinatory Tarot)

Paris, 1909

Eudes Picard

**Manuel Synthétique et pratique du tarot**

(Synthetical and practical manual of the Tarots)

Paris, 1909

Arthur Edward Waite

**The pictorial key to the Tarot**

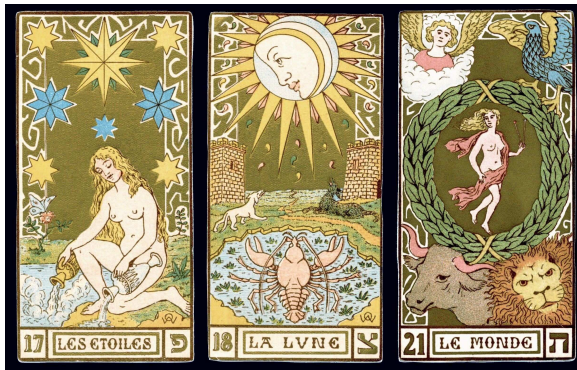
London, 1911

Elie Alta

**Le Tarot Egyptien**

(The Egyptian Tarot)

Vichy, 1922



Oswald Wirth

**Le Tarot des Imagiers du Moyen Age**

(The Tarots of the Middle Ages Illustrators)

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

George Muchery

**Le Tarot Astrologique**

(Astrological Tarot)

Paris, 1927

George Muchery

**La synthèse du tarot**

(The synthesis of the Tarots)

Paris, 1927

Various Authors

**Le Voile d'Isis**

(Isis Veil)

Paris, 1928

Paul Marteau

**Le Tarot de Marseille**

Paris, 1949

*C a r d s*

René Falconnier - Maurice O. Wegener

**Les XXII Lames Hermétiques du Tarot Divinatoire**

(The 22 hermetical cards of the divinatory tarot)

Wood-cuts from the work of the same title

Paris, 1896

Papus - Gabriel Goulinat

**Le Tarot Divinatoire**

(The divinatory tarot)

Wood-engravings from the work of the same title

Paris, 1909

Pamela Colman Smith

**Rider Waite Tarot**

Chromolithographs

London, 1910

Anonymous

**Spanish Esoteric Tarot**

Lithographs in colour

Spain, 20th C.

George Muchery

**Le Tarot Astrologique**

Chromolithographs in colour

Paris, 1927

Oswald Wirth

**Le Tarot des Imagiers du Moyen Age**

Impressions in colour

Paris, 1927

Modiano

**Luxury cartomancy**

Offset in colour

Trieste, 1942

Aleister Crowley - Frieda Harris

**Thoth Tarot**

Colour prints

New York, 1970

**SET DESIGNS**

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

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

**Wheel of Fortune**

Reproduction of Triumph X

**Temperance**

Reproduction of Triumph XIV

**The Tower**

Reproduction of Triumph XVI

**Hell**

Large set design inspired by Medieval Italian frescoes

**The Tarot Castle**

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