

## Chapter 1 : Eno's Tarots: Jeu de la Princesse Tarot

*The Ancient Tarots of Bologna is a historical reproduction of an deck from , created in Bologna, Italy. It is Italian but a Marseilles style deck, and is coloured in deep blues, faded greens and oranges.*

But I shall try The cards are originally quite narrow. LoS wanted to do a border. The long, thin cards in a LoS border would leave a wide border at the side. So instead of "stretching" the image they put these 5 dots down each side to "fill" the wide border. Can someone else post scans if they have them? Have you got an Il Meneghello as well as a LoS edition - can you compare? Blue dots - urgh!! I really want one. The trimmed one looks great, even though I say so myself. Makes for a narrow deck which feels seriously antique Alan Ross Go to Carte Karuta at the following link: You will see exactly what Le Fanu is talking about. Alan Wendywu , I might have to wait until the New Year Aerin I like the blue dots. They are pretty and also strange. It is such a lovely little deck, small, I am not sure how big or small the LoS one is, but the IM one is a very good size for small hands. The card stock is textured and feels antique, looks antique and comes in a really cool book style box, tied with ribbon like most IM decks. The backs are nice, and in keeping with the age, too, which is not something you can say about the backs of a lot of historical decks. I think I am upset. Not to mention, they are much more affordable! Le Fanu , I reach more and more for my trimmed Ancient Tarot of Bologna. I like it more and more. I feel that this is a deck in which I can really see the detail up close. In cutting off the borders, I feel as though I have cut off everything that is superfluous. I really should use my Meneghello versions more. The one I use the most is the Tarocchi Neoclassico. Lovely size, lovely flopping noise when I shuffle it! I remember when I bought the Soprafino. I thought I would never need buy another deck Le Fanu AT scans often cut the borders off. They look slightly "trimmed" to me I think that those scans are trimmed. I have a good 5mm border outside the thin black line on the sides, a wee bit less on the top and bottom. The tint of the cards is rather "warmer" than the scans as they appear on my monitor. A fellow ATer rwcarter? My cards are 60mm x mm, I bet the deck that Le Fanu has was originally wider. I have an older LoS deck from the mid-late 90s and it is noticeably narrower in my pile of LoS decks! I have the LS version with the blue dots: It is odd that the deck is hardly ever mentioned. I agree the figures have a lot of character and warmth to them. They almost seem like modern cartoon characters and so friendly even the Devil seems like a nice chap. Apologies for the crudeness, but it just gives me the impression that the whole deck has been smeared with poo! The Meneghello decks are resilient, are usable I reach more and more for my trimmed Ancient Tarot of Bologna LeFanu, is this a world record in enablement in a non-official-enabling thread? D sapienza , It starts off discussing the Ancient Italian as well as various other Italian decks. We then moved on to general discussion of said decks and had a fabulous time enabling each other and the whole process cost me a small fortune. Twenty-two pages of enabling delight! D Le Fanu , That thread was a joy. I contained myself and remained on topic for ages thinking the thread was about the Ancient Italian. Then I realised it was actually just a gush thread of "Italian" decks in general and it soon turned into an orgy of enabling and marathon deck-gorging. One of my favourite threads! Shame there are no more Italian decks to buy: D AprilFool , I really AM kidding, by the way

## Chapter 2 : Ancient Tarots of Bologna Reviews

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It is a reproduction of a deck originally printed in Bologna, showing the Marseilles influence, and follows the traditional Tarot structure. The Major Arcana, titled in French, are as follows: The court cards are: The package consists of 78 Tarot cards, a title card, and nine double-sided cards carrying information on how to perform a simplified cartomancy reading, along with keywords for each of the cards upright only. Some of the keywords are a little stilted, such as that for Le Fol The Fool: Before I move on to the cards, I want to briefly look at the simplified cartomany method listed in the informational cards. The Minor Arcana are separated from the Major Arcana, and one suit of cards is chosen to read from, based on the question Wands represents work, Chalices love, Swords legal questions, and Deniers business. An interesting note here is that the cards are titled Deniers, but referred to as Pentacles in the reference material. The chosen suit is shuffled, cut, and three cards dealt. The procedure is then followed for the Major Arcana. However, the instructions neglect to say how the Major Arcana are incorporated into the reading! The back are an ochre color, with a brownish-red imprint. A card drawn in the reversed position would be evident. The Aces carry no suit name or number, simply the suit symbol. Cards carry the appropriate number of suit symbols, with the number in Roman numerals in the middle of the right and left hand sides of the card. The Court cards carry the court title and the suit name at the bottom of the card. The Major Arcana carry the number in Roman Numerals at the top of the card, and the title, in French, at the bottom of the card. Some of the cards are a bit unusual, The Ace of Coupes Cups shows a hexagonal bottom, with a hexagonal top with what appear to be turrets at each corner, with what appears to be a building in the center. The of Coupes all show the same type of cup: In the suit of Spe Espees, Swords the even numbered cards show blades that are all curved, while in the odd numbered cards the central Sword is straight, with the remaining Swords curved. The art appears to be black line drawing that has been colored in. The color scheme is a gentle melding of ochre, medium blue, light green and yellow. This deck would appeal to collectors, historians, those who read or wish to learn to read with a Marseilles style deck, or those who are simply looking for a very gentle deck. She has had articles appear in the and Llewellyn Tarot Reader.

## Chapter 3 : Meet My Tarot Decks

*This Ancient Tarots of Bologna deck is a reproduction of a deck originally printed in in Bologna for export to Lombardy. Even though the deck is Italian, the card titles are in French showing the Marseilles influence.*

Get on our contact list. We are excited about this 4th epic adventure with our merry band of Tarot travelers! Enjoy delectable local cuisines and travel the beautiful countryside in a comfortable chartered bus. The awe inspiring Renaissance fortress Castello Sforzesco Visconti - Sforza Castle will surely impress with its majestic presence. And be sure to see beautiful works by Leonardo da Vinci and by Bonifacio Bembo, creator of the earliest known Tarot deck, the history of which may have begun in this very castle. In the tranquil Renaissance town of Ferrara we spend a relaxing time exploring this charming place full of character and intrigue that shares along with Milan early connections to Tarot. Highlights include the unique art museum, San Romano, full of symbolic works. We travel to Bologna, a grand old city with rich layers of history, and a thriving contemporary lifestyle. An impressive array of original Tarot works from around the world, as well as a huge collection of decks from the rare to the unusual and most prized awaits. The museum has hidden treasures all over, including tree trunks that open to reveal shelves of curious Tarocchi and tiny doors with lit windows in stone walls showing off precious miniature artworks. Next we venture to the beautiful Tuscany region, with tidy lines of cypress trees and olive groves like gazing into an immense painting Medieval castles and villages dot the landscape adding to this picturesque scene. Tarot Museum Garden Party: Note mosaics and frescoes with early Pagan imagery also found in ancient Tarot cards. With the rest of the day free to explore, enjoy fabulous museums with some of the greatest masterpieces of all time. Cobblestone paths spiral out from Piazza del Campo offering delightful eateries and unusual shops to enjoy. These enigmatic sculptures appear to represent stages on an alchemical journey. Unlike most museums where you are prohibited to touch or take photos, the Tarot garden invites us to interact with her compelling, symbolic sculptures. And yes, we return to that wonderful restaurant with delicious Limoncello on this tour. And share richly symbolic, intricate wooden inlays by Lorenzo Lotto and other precious works that make this sacred space unique. We venture to the picturesque mountaintop village of Clusone and discover, with the local historian, an amazing ancient astrological clock tower from that still functions, as well as two of the oldest surviving Renaissance frescos with the theme of Triumph of Death by Giacomo Borlone de Buschis, The tour will end where it began and having come full circle, we can bask in the collective experience of a lifetime! Below see a few more tarot tour collages. Check out this mini site which showcases the Tarot Museum, and offers deck reviews of their various published decks. Arnell Ando is a certified tour manager and this is the 4th tour she has co-organized with husband Michael McAteer. She has contributed to countless collaborative Tarot projects and created five decks so far including, Transformational Tarot published by U. Arnell has combined studies in spiritual and psychological realms to create her unique interpretation of Tarot.

**Chapter 4 : Eno's Tarots: Ancient Tarot of Bologna**

*The facsimile deck with the misleading title Ancient Tarot of Bologna is an elegantly drawn Marseilles tarot created by Giacomo Zoni in the city of Bologna and first published in ca for export to Lombardy.*

Etymology[ edit ] The word tarot and German Tarock derive from the Italian tarocchi, the origin of which is uncertain but taroch was used as a synonym for foolishness in the late 15th and early 16th centuries. The new name first appeared in Brescia around as tarocho. This coincided with the older game being renamed tarocchi.

History[ edit ] Milanese tarocchi, c. Playing cards first entered Europe in the late 14th century, most likely from Mamluk Egypt , with suits of Batons or Polo sticks commonly known as Wands by those practicing occult or divinatory tarot , Coins commonly known as disks, or pentacles in occult or divinatory tarot , Swords, and Cups. These suits were very similar to modern tarot divination decks and are still used in traditional Italian , Spanish and Portuguese playing card decks. These new decks were called carte da trionfi, triumph cards, and the additional cards known simply as trionfi , which became "trumps" in English. The earliest documentation of trionfi is found in a written statement in the court records of Florence , in , regarding the transfer of two decks to Sigismondo Pandolfo Malatesta. He described a card deck with 16 cards having images of the Greek gods and suits depicting four kinds of birds. The 16 cards were regarded as "trumps" since in Jacopo Antonio Marcello recalled that the now deceased duke had invented a novum quoddam et exquisitum triumphorum genus, or "a new and exquisite kind of triumphs". This deck of 97 cards includes astrological symbols and the four elements, as well as traditional tarot motifs. It was only after the invention of the printing press that mass production of cards became possible. The expansion of tarot outside of Italy, first to France and Switzerland, occurred during the Italian Wars. The most important tarot pattern used in these two countries was the Tarot of Marseilles of Milanese origin. Tarot card games A French tarot game in session The original purpose of tarot cards was to play games. A very cursory explanation of rules for a tarot-like deck is given in a manuscript by Martiano da Tortona before Vague descriptions of game play or game terminology follow for the next two centuries until the earliest known complete description of rules for a French variant in Tarocchini has survived in Bologna and there are still others played in Piedmont and Sicily, but in Italy the game is generally less popular than elsewhere. Regional tarot gamesâ€™ often known as tarock, tarok, or tarokk are widely played in central Europe within the borders of the former Austro-Hungarian empire. Italian-suited tarot decks[ edit ] Tarocco Piemontese: These were the oldest form of tarot deck to be made, being first devised in the 15th century in northern Italy. The so-called occult tarot decks are based on decks of this type. Three decks of this category are still used to play certain games: The Tarocco Piemontese consists of the four suits of swords, batons, cups and coins, each headed by a king, queen, cavalier and jack, followed by the pip cards for a total of 78 cards. Trump 20 outranks 21 in most games and the Fool is numbered 0 despite not being a trump. The trumps rank in numerical order and the Tower is known as the House of God. The cards are not reversible like the Tarocco Piemontese. The Tarocco Bolognese omits numeral cards two to five in plain suits, leaving it with 62 cards, and has somewhat different trumps, not all of which are numbered and four of which are equal in rank. It has a different graphical design than the two above as it was not derived from the Tarot of Marseilles. Italo-Portuguese-suited tarot deck[ edit ] The Tarocco Siciliano is the only deck to use the so-called Portuguese suit system which uses Spanish pips but intersects them like Italian pips. It omits the Two and Three of coins, and numerals one to four in clubs, swords and cups: The cards are quite small and not reversible. With the exception of novelty decks, French-suited tarot cards are almost exclusively used for card games. Around , a greater variety of decks were produced, mostly with genre art or veduta. Current French-suited tarot decks come in these patterns: It is sold with 54 cards; the 5 to 10 of the red suits and the 1 to 6 of the black suits are removed. Its trumps use Arabic numerals but within centered indices. The Tarot Nouveau has 78 cards and is commonly played in France. Its genre art trumps use Arabic numerals in corner indices. Example of 18th century " Tiertarock " Salzburg veduta trumps, circa

**Chapter 5 : Ancient Tarots of Bologna**

*Zoni Tarot de Marseille: Big and Small. I've just acquired the tiniest deck in my historical facsimile collection "a miniature version (1/8 x 2-1/4 inches) of Il Meneghello's reproduction of a TdM printed in Bologna in by Giacomo Zoni.*

There is no solid historical evidence of a female pope, but this card may be based around the mythical Pope Joan. Protestants, and Catholics living outside contentious zones, preferred using the Marseilles pattern. In the early eighteenth century the Marseilles Tarot was introduced in Northern Italy starting from the Kingdom of Sardinia, which also included the Savoy now in France and Piedmont, where the card manufacturing industry collapsed following a severe economic depression. The Piedmontese players did not have difficulties to accept the Marseilles Tarot, because the images were similar and even the French language captioning was widespread in many areas of Piedmont. For example, the Fool was not chased by a wild animal but had a butterfly in front of him. In a few decades, variation after variation, was consolidated the iconography of the Piedmontese Tarot, which therefore must be considered as a derivation of the Tarot of Marseilles. In the Austrian-ruled Duchy of Milan modern-day Lombardy, the Marseilles pattern also took root with Italian captioning starting around 1750. The "Death" card was given several names by different manufacturers such as *il Tredici* Thirteen, *lo Specchio* the Skeleton, and *Uguaglianza* Equality. Production of this pattern stopped before the First World War. It spread to Piedmont where a double-ended version was adapted to local tastes and was popular until the 1850s. The Pope, often depicted holding an orb or a covered communion chalice, is replaced by *Bacus* Bacchus, the Greek god of wine holding a wine cup or bottle and a fruited vine cane or bunch of grapes while astride a beer barrel or wine cask; this was copied from the *Deuce of Acorns* found in some German-suited patterns. The Hanged Man is shown still pendant but right-side up. The Star shows a man with compasses staring up at the sky next to a tower. The Moon shows a woman holding a distaff and The Sun shows a man on horseback bearing a banner. The World depicts a naked woman atop a globe parted into a moon in a starry sky and a sun in a blue sky over a tower on land. Unusually, the Fool is numbered as trump XXII likely showing that it functioned as the highest trump. Very similar decks were soon produced in the Austrian Netherlands modern-day Belgium until the beginning of the 19th century. Packaging indicates that they were locally called "Cartes de Suisse". However, no cards from this region before the 18th century are known to have survived to prove or disprove this theory. Tarot was recorded as being very popular card game throughout France during the 16th and early 17th century but later fell into obscurity with the exception of eastern France and Switzerland. In contrast, dozens of decks from the 18th century have made it to the present. From eastern France and Switzerland, the game spread north to Sweden and east to Russia starting from the middle of the 18th century, making it one of the most popular card games of that era until being overtaken by Whist in the 19th century. One well-known artisan producing tarot cards in the Marseilles pattern was Nicolas Conver circa 1750. Cartomancy with the Tarot was definitely being practised throughout France by the end of the 18th century; Alexis-Vincent-Charles Berbiguier reported an encounter with two "sibyls" who divined with Tarot cards in the last decade of the century at Avignon. French players ignored animal tarots but during the 20th century, they switched over to the genre art Tarot Nouveau. These occultists later produced esoteric decks that reflected their own ideas, and these decks were widely circulated in the anglophone world. Waite and rendered by Pamela Colman Smith, and the Thoth Tarot deck conceived by Aleister Crowley and rendered by Lady Frieda Harris -- and tarot decks inspired by those two decks -- are most typically used. Although there were various other respective influences e. The Hermetic Order of the Golden Dawn was essentially the first in the Anglophone world to venture into esoteric tarot. Referring to the Tarot of the Bohemians, Eliphas Levi declares: It is, in truth, a monumental and extraordinary work, strong and simple as the architecture of the pyramids, and consequently enduring like those - a book which is the summary of all sciences, which can resolve all problems by its infinite combinations, which speaks by evoking thought, is the inspirer and moderator of all possible conceptions, and the masterpiece perhaps of the human mind. It is to be counted unquestionably among the very great gifts bequeathed to us by antiquity. In the mid 1920s Jodorowsky contacted a late descendent of the Camoin family, who has printed the Tarot of Marseilles since the 19th

century. They worked together for almost a decade to put together a card deck, including the original detail and 11 color printing. Even nowadays, as evidenced by tarot readings of members of French-language tarot lists and forums on the Internet, many French tarotists employ only the major arcana cards for divination. Many fortune-tellers in France who use the "Tarot de Marseille" for readings will use only the major arcana and will use an Etteilla deck if they are to use all 78 cards for the reading. However, the influence of other decks is also apparent in the RWCS deck, e. The 19th century deck of Swiss-French occultist Oswald Wirth was also influential for certain of the iconographic features of the Atouts or major arcana cards of the RWCS deck. Others offer redrawn decks based on the old models. Grimaud is perhaps the best known such maker; their deck was designed by Paul Marteau, mentioned above. The Spanish firm Fournier prints an edition. Jean-Claude and Roxanne Flornoy [21] have also published a careful rendition of the Noblet and the Dodal decks. In , after four years of research, Alejandro Jodorowsky and Philippe Camoin published a restored version of the Tarot of Marseilles based on a study of all the oldest existing decks and wooden moulds [www.](http://www.)

## Chapter 6 : Ancient Tarots of Bologna | Tarot Heritage

*Yes, my original Ancient Tarot of Bologna (pre-trim) is the standard, current LoS size. I have an older LoS deck from the mid-late 90s and it is noticeably narrower in my pile of LoS decks! "All Aquila" backs are unique to the Bologna Tarot, the Minchiate has a female figure on the backs with Etruria written.*

Let me count the ways. My relationship with it has been like a passionate love affair. This was the deck that got me excited about the historical reproductions. It was this deck that inspired me to delve down to the historic roots of tarot and as a result it changed my tarot world view. I feel as if each time I shuffle or look through the cards I am sucked into another world, a world I love and one that makes me feel truly alive. I wanted to share some of the things about this deck that makes me so attached to these particular images. While the symbolism is based on the Marseille pattern, there are some distinct variations. Should you be fortunate enough to get a copy of both they are interesting to compare. These wonderful Italian decks are a joy to work with as they offer a distinctly different atmosphere to the Marseille style woodblock decks. While the earlier Della Rocca deck has finer details than the Ancient Italian, I do prefer this later version as to me the figures are much more approachable. They are full of expression; they meet your eyes and draw you in to the cards and into their world. Below you can see some of the Courts from the Cups suit where I compare the two decks. While the Della Rocca images are so very fine, and the details so clear, the expressions of most figures in the deck tend towards grumpiness for me. In the Ancient Italian on the other hand, I feel like life is good and I want to hear what they have to tell me about the places they are from. Although in the Marseille pattern there is much variation, he is generally seen as a trickster or street performer. In more modern Golden Dawn influenced decks we see a ritual magician, but in both the traditional and modern versions he usually holds up a wand or staff. In the Ancient Italian and Della Rocca patterns we see a different representation, the cobbler, or artisan who holds up what appears to be a glass of wine. I have also read of a theory that rather than wine he holds a glass of balsamic vinegar. Considered somewhat of a cure all at the time it could be used to polish shoes, heal ills and was consequently quite valuable. Perhaps il Bagatto is a vendor of magical elixirs as well? Somehow I see the representation in the Della Rocca and Ancient Italian decks as the link that connects the traditional street performer to the ritual magician. As a street performer he relies on sleight of hand and trickery to achieve his aim, which I expect would be to make money or to gain some benefit. As a craftsman he actually has to produce something tangible in order to gain something, while as a magician he is dealing with universal forces to achieve his outcomes. I also love the gorgeous Empress, sitting serenely and looking so beautiful and poised. She looks completely in control and yet I like the way her crown is tilted ever so slightly to one side. Her fingers hold the staff so daintily and I sense from her a compassion that I often feel is missing from some of the earlier Empresses. To me, she is the perfect figure for this card. It really highlights the theme of this card as a conveyer of wisdom. The Pope or Hierophant being the bridge that connects spirit with humanity, the one who passes on the tradition. The next three cards above are my favourite images in this deck and I adore the colouring in this reproduction. When I look at this Tower I just feel so much energy and movement. I can almost sense the fear of the figure at the top of the tower; I can hear the noise as the falling debris begin to hit the ground. I can sense the loss, the change, the destruction, and the freedom that awaits. This Star is without doubt one of my favourite tarot images of all time. My daughter calls her Aphrodite and I quite like that connection, to me it seems to work with her gorgeous red hair. This is an image that makes me feel glad for all that is good in the world. I love the humour in this rendition of the Moon. Where we normally see a crayfish or lobster swimming in a pool, here it appears instead on a plate. Two dogs still howl at the moon regardless of this delicious feast on offer, perhaps demonstrating that power the moon has over us all. While I have come to love the Marseille style woodcut decks I did initially find the courts quite difficult to connect with. These images however gave me no such trouble. To me they are all so full of emotion and expression; they meet your gaze and draw you in. The suit or pip cards are not scenic but they are delightful none the less and their arrangement is in the same style as the Marseille decks. Sadly, I understand this deck is no longer in print which to me seems a devastating tragedy. Fortunately I have stocked up and have myself a

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couple of back-ups just in case. The good news though is it that for now it is still relatively easy to find a copy. It is a purchase I am quite sure you would not regret. And if you already have a copy then hopefully this will inspire you to dig it out again, and enjoy.



## Chapter 7 : Before They Were Divination Tools, Tarot Cards Were Playing Cards | Ancient Origins

*Ancient Tarots of Bologna [Giacomo Zoni] on theinnatdunvilla.com \*FREE\* shipping on qualifying offers. This deck is an exquisite reproduction of one of the earliest Italian decks. The worn, aged look of the cards.*

With their centuries-old iconography blending a mix of ancient symbols, religious allegories, and historic events, tarot cards can seem purposefully opaque. To outsiders and skeptics, occult practices like card reading have little relevance in our modern world. This is partly why these decks can be so puzzling to outsiders, as most of them reference allegories or events familiar to people many centuries ago. But in contrast to these historic decks, Matthews finds most modern decks harder to engage with. Marseille decks were generally printed with woodblocks and later colored by hand using basic stencils. A selection of trump cards top row and pip cards bottom row from the first edition of the Rider-Waite deck, circa 1909. Via the World of Playing Cards. Photo courtesy Bill Wolf. However, using cards for playful divination probably goes back even further, to the 14th century, likely originating with Mamluk game cards brought to Western Europe from Turkey. Today, the suit cards are commonly called the Minor Arcana, while trump cards are known as the Major Arcana. Two hand-painted Mamluk cards from Turkey left and two cards from the Visconti family deck right, both circa 15th century. The random draw of the cards created a new, unique narrative each and every time the game was played, and the decisions players made influenced the unfolding of that narrative. Named for publisher William Rider and popular mystic A. Waite, who commissioned Pamela Colman Smith to illustrate the deck, the Rider-Waite helped bring about the rise of 20th-century occult tarot used by mystical readers. This strong narrative element gives readers something to latch onto, in that it is relatively intuitive to look at a combination of cards and derive your own story from them. A version of the popular Rider-Waite deck from 1909. Though historians like Kaplan and Matthews publish new information on divination decks every year, there are still many holes in the larger story of fortune-telling cards. Wolf points out that those who use cards for divination are often at odds with academics researching their past. Personally, I believe they were designed for game play, but that the design is a bit more sophisticated than many tarot historians seem to believe. In reality, tarot cards predated the presence of Gypsies in Europe, who actually came from Asia rather than Africa. This type of card is known as the signficator and typically stands in for the individual having their fortune read. A hand-colored set of tarot cards produced by F. Etteilla eventually switched to using a traditional tarot deck, which he claimed held secret wisdom passed down from ancient Egypt. Though hieroglyphics had not yet been deciphered the Rosetta Stone was rediscovered in 1799, many European intellectuals in the late 18th century believed the religion and writings of ancient Egypt held major insights into human existence. By linking tarot imagery to Egyptian mysticism, they gave the cards greater credibility. I read cards in a very similar way—starting from a few general keywords and making sense of them by filling in the words that are missing. Mercury is in retrograde and da da da. Mertz in based on a design circa 1909. Oracle decks like the Lenormand tend to rely on more direct visual language than traditional tarot cards. The images are generally more specific, simpler, and less universal, keeping the conversation more straightforward. But if you went beyond that, it was the cross, which was not so good. It was like the game Snakes and Ladders. This Lenormand-style oracle deck shows a mixture of playing card and fortune-telling illustrations, circa 1825. Via the British Museum. By comparing various decks from different time periods, tarot-card enthusiasts can identify the evolution of certain illustrations. You can see how that translates with the Tarot Bolognese meaning of delay or blockage. Divination cards offer a way to project certain ideas, whether subconscious or not, and to toy with potential outcomes for important decisions. Thus, like scenes from a picture book, the best illustrations typically offer clear visions of their subjects with an open-ended quality, as though the action is unfolding before you. Matthews owns a facsimile of the Mitelli deck, rather than an original, which means she can use them without fear of damaging a priceless antique. I frankly get so tired of all the new Photoshopped tarots and the slick art, with their complete lack of any framework or substance. The coloring on the Daveluy is very beautiful. Chromolithography gave an incredibly clear color to everything, and I think it was probably as revolutionary as Technicolor was in the days of the movies. So for example, the hanged man just shows his

legs at the top of the card, while the rest of the card has information about Africa or Asia or other places on it. Can you not imagine standing in a Victorian parlor in France, consulting the Golden Beetle? It was like performance art. More from Collectors Weekly.

### Chapter 8 : Ancient Italian Tarots

*Beside the already mentioned Tarocchino di Bologna and Minchiate di Firenze, another popular historical Italian tarot deck is that of the Tarocchi del Mantegna, named after magnificent Italian painter Andrea Mantegna, but ultimately created by two different, unknown artists.*

### Chapter 9 : Tarot of Marseilles - Wikipedia

*The first image below is from the Ancient Italian, the second is the Della Rocco and the third is from the Ancient Tarot of Bologna, on which the Della Rocco was based. Although in the Marseille pattern there is much variation, he is generally seen as a trickster or street performer.*