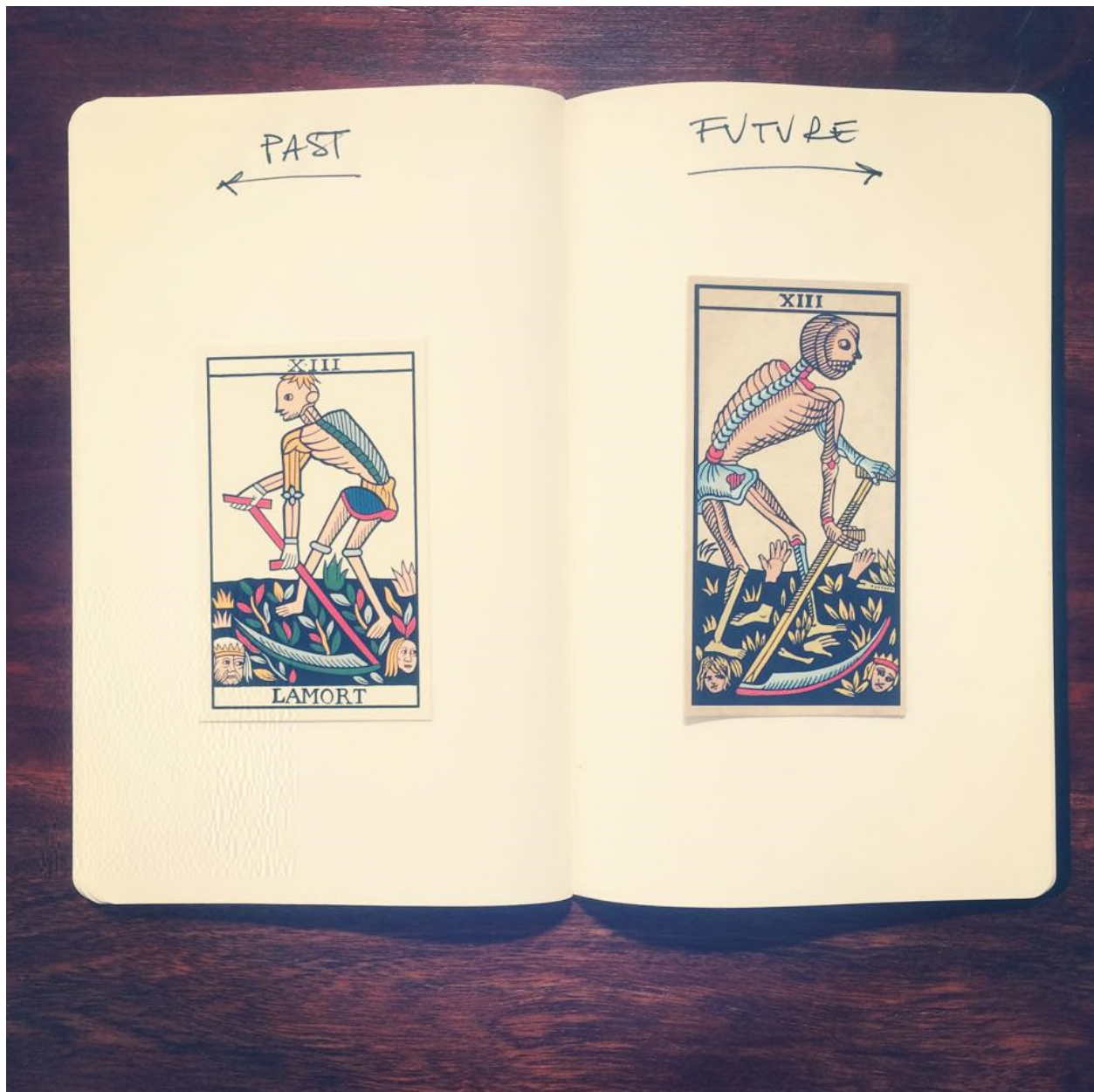


Luca Shivendra Om The pip and trump club

Thursday's Q&A: The variety of Death —Which one do you prefer, and why?



Khadijah Carolyn Life goes on. Death grows stronger and has a greater future.

Audrey Layden Future - because death and renewal, reaping and reseed are constant, never done.

Aurora Díaz Fernández Both, because life and death are a wheel.

Paul Nagy Ah so Aurora Díaz Fernández, it is the reaper, sweeper, time-keeper, skeleton who turns the crank of the Wheel of Fortune? Does time travel front to back as well as back to front? which we refuse to notice because of our right or left-handedness? that determines by appearance our story that life follows birth and terminates at death? when we well know that birth-and-death is one long breath, only full in one long cycle event, rest, event, active, event, that our cycle is a bellows as well as a semi-circle to slice the rounds, like a old spinning top, or the dial on the face of story time of a clock?

Aurora Díaz Fernández Thanks Paul Nagy, for so perfect explanation.

Bonnie Cehovet I agree with Aurora - they both have a place Which am I more comfortable with? The future.

Paul Nagy Do we by pivoting to front or back find futures always encroaching on the ubiquity of now? Just as forgetfulness swallows chunks of past in masticated memories padding the now taste? So that the x-ray, anaerobic, anorexic, skeleton swipes the scythe like a pendulum swing, doing a shuffle dance among the cabbage-patch of heads planted in a fertile ever-now earth?

Aurora Díaz Fernández Paul, you are a poet.

Drap Arora The "Past" looks like a mirror image of the "Furure"this makes me wonder, does death look in the mirror ?

Bonnie Cehovet Or is Death the mirror?

Drap Arora It is interesting that the scythe 's tip is towards the crown head in both cards.....

Enrique Enriquez There are two kinds of deaths: forward and backwards.

Bhima Beausoleil There's no use hiding on death's back

Luca Shivendra Om There are two kinds of death: within (the introverted one) and without (the extroverted one). Or just one kind: the skeleton is rotating on its own axis. A case of ambiversion.

Marcos Parsons III Being always aware of all that has been grown in the past and taking the good fruits the good things the useful things, emotions and cut and use the necessary to the present. Always aware of what comes. It seem the ouroboros but with a skeleton vibrating with the cutting and golden tool through the fresh flesh!!!

Steve Mangan She's dancing the all time funeral favourite -- the Birdy Song: "With a little bit of this and a little bit of that and down we go, la la la la."

Wilfried Houdouin It is more a matter of Inner and Outer rather that Past and Future... In both case the process is all about the Now... In any case, the left oriented figure is the one in regard of Tradition...

Luca Shivendra OmThe pip and trump club

"Hey, when will you come home? I miss you!"



Khadijah Carolyn Yep

Bonnie Cehovet LOL This is a good one!

Drapi Arora Good, you have a straw to drink from the goblet

Ed Alvarez's picture:



Steve Mangan She holds the juggler's cup [bastel, s.m., goblet d'escamoteur (jugglers cup)]--which makes her the 'basteler'. Together they engage in 'bastelerie' and 'waste time in useless (silly, trivial, vain) experiments (pranks, jokes, games, farce) [basteler, v.n., faire le bateleur | | perdre son temps en vaines experiences. bastelerie, s.f., farce de bateleur.] Or, she enjoys and engages in/assists with the prankster's games.

The juggler and queen go on the river in a beautiful golden cup; unfortunately her oar (baton) is bigger than his, so they end up going in circles and ringing for help. [bateler, v.a., transporter eu bateau. bateleur, s.m., sonneur de cloches. | | batelier: bateler v.a. transport by boat. bateleur, s.m. bell ringer. | | boatman.]

"You must come to the party", invited the Queen, "I've laid on the most marvelous entertainment."

Bhima Beausoleil Baking a cake...

Aurora Díaz Fernández She: "Hey, don't lose your time experimenting, at the end, you will end in my grail."

Audrey Layden Sorry, Lady. I'd rather play with my toys than yours.

Aurora Díaz Fernández Audrey, you made me laugh loud!

Ed Alvarez Deep in the lab she pulls out the secret ingredient.

Paul Nagy Now that you have assembled the ingredients, my boy; take this food-processor and beat it all up with a stick. Such are the trials of post-modern magic...

Markus Pfeil Put a reyne on a trickster and he will coupe out.

Khadijah Carolyn Thank you, Tata Nzuzu

See appendix 1

omens drawn from birds scrying.docx · version 1

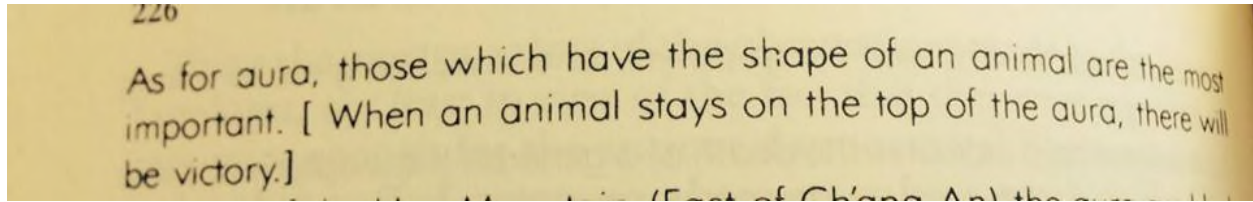
Aurora Díaz Fernández Agree, omens had to be cheated.

Enrique Enriquez cheating IS an omen.

Enrique Enriquez



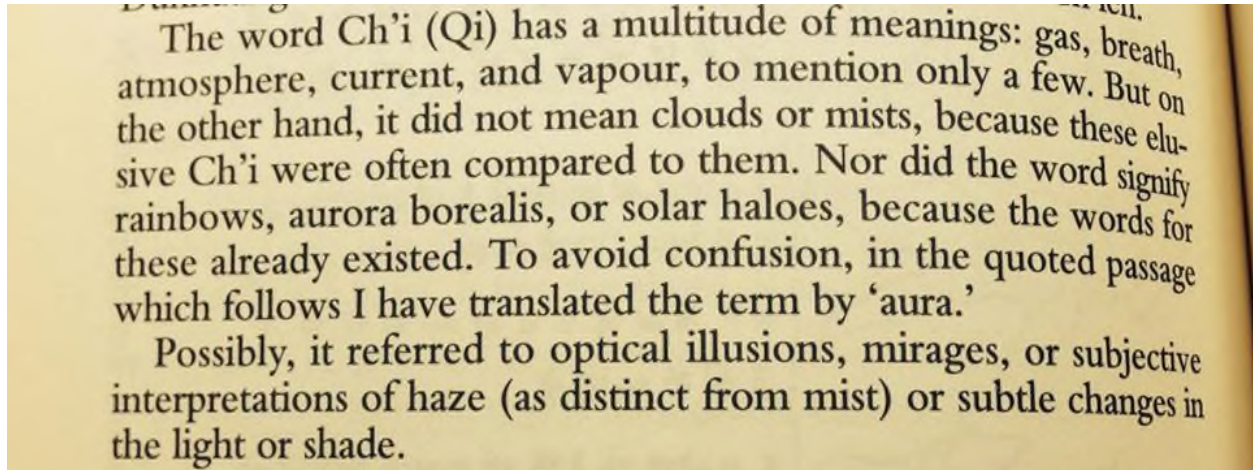
Khadijah Carolyn



Paul Nagy unless the animals are drooling, then it is possible the aura will become aural and listening moves from mouth to ear and during the dark of the moon starlight sparks to ear back to the eye.



Khadijah Carolyn The world of illusions



Paul Nagy See out the corner of your eye. Then perhaps Rs will become Ps; however this does not mean I prescribe a postscript for this notable optical optimal note.

Khadijah Carolyn

F=P, P=R- PeRL e trange. Perhaps because it is eLIPTickle and not perfectly round.



Paul Nagy Venus on the half-shell? so much hot air let's anoint with foam...

Khadijah Carolyn Ed Alvarez, you know I love me some pearl powder.

Heatherleigh Navarre F People are STRANGE

Ed Alvarez Pearl Powder? He would definitely need some to hid that 5 o'clock shadow. His nude body suit barely covers his chest hair!

Enrique Enriquez

when the tongue betrays the eye, we swerve.



Markus Pfeil to bet ray is to pray to a light....then alight to be (on the) tray.

Ed Alvarez A lisp and a pupil shuffle

Enrique Enriquez Yes!

Audrey Layden Lips lie and the I dies.

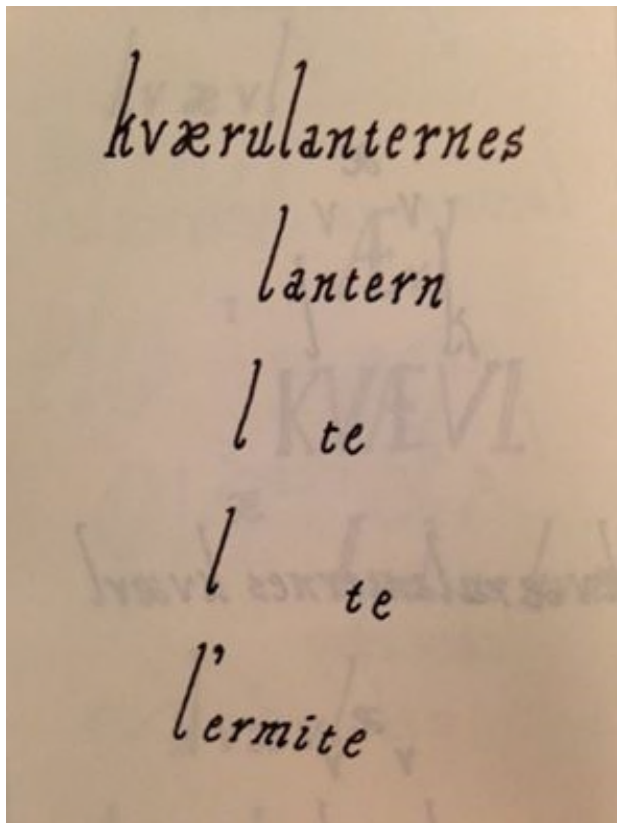
Paul Nagy Sieg Heil

Some smile.

Some breathe while others teethe.

Enrique Enriquez

The trumps aren't departure, but arrival points.



Luca Shivendra Om

"Son of a witch"



Luca Shivendra Om OR: "Nurture your sexy side"

Bhima Beausoleil Licking the cup

Ed Alvarez "You don't know how much, I have to drink." (To keep it all under the frock)

Audrey Layden Saying the Devil made you do it is no excuse in this house. You two little hellions are on time out! Go to your rooms!

Enrique Enriquez Swoon a F... Itch

James Wells Mummy can watch the children's drama on the sidelines with a nice glass of wine.

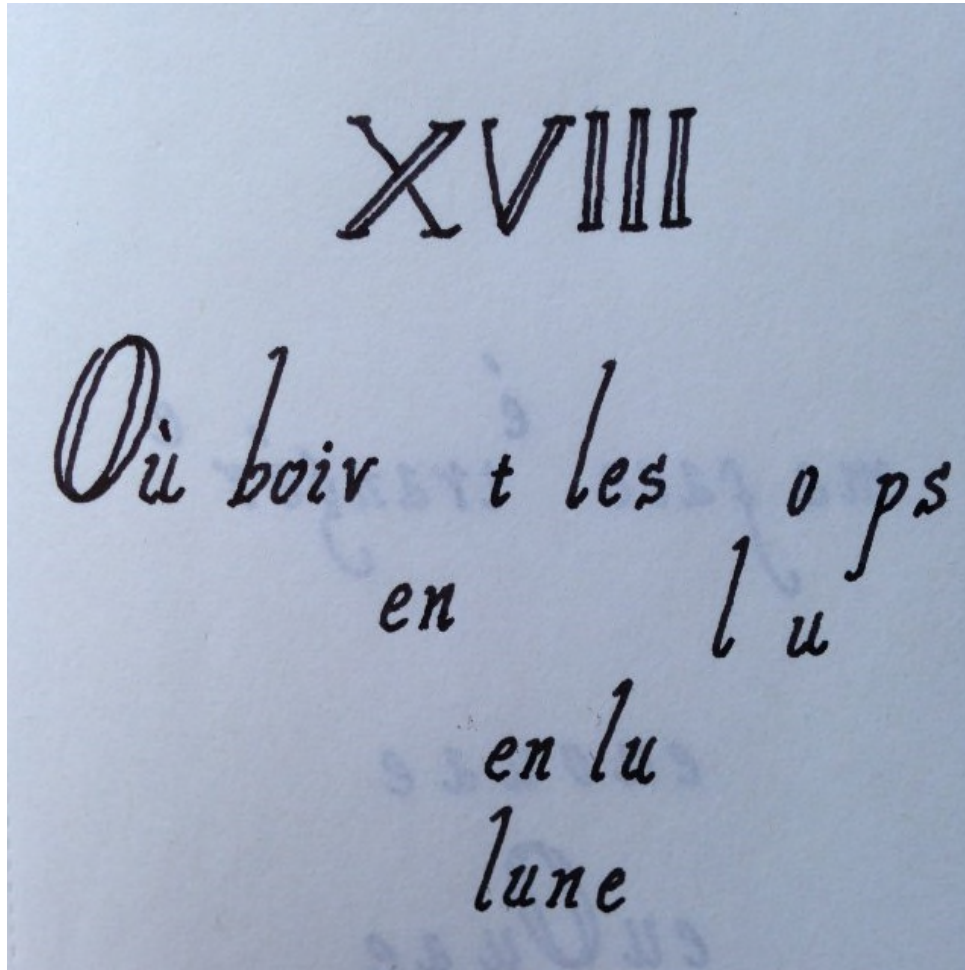
Aurora Díaz Fernández "My cup is full of curses. My demons...disguised under the lavish cloths."

Andrew Kyle McGregor Nice junk.

Luca Shivendra Om Which of them is the pusher?

Paul Nagy Now children! Do not think I can't see what you do. Daddy's got a brand new torch. Pick your punishment! Take either the rod or the cup. No hiding under my skirts, either.

Enrique Enriquez The pip and trump club

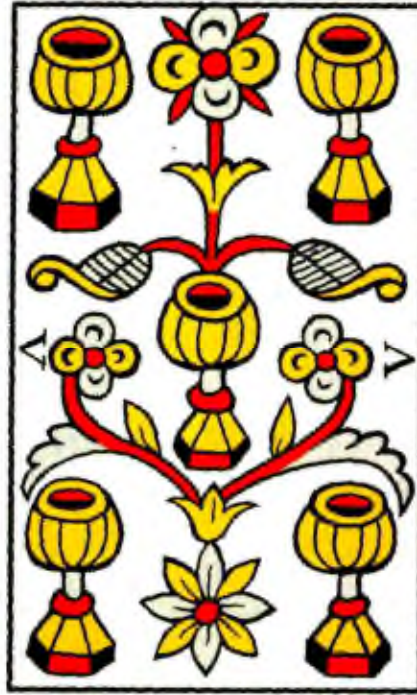


Paul Nagy Ou boivent les loups, en lu lune = Or drink the wolves, read moon :

The crayfish pond not only reflects the moon, but is the product of the moon dew. The baying of the wolves transforms the dew as droplets into a thick fog that creates the storm clouds from which lightning emerges to topple the top of the tower: all from the power of a howl!

Ed Alvarez "Olvidelos, absolvelos, absorbelos" dicho La luna

Paul Nagy



Goin' to the tavern and we're gonna get blotto.
Goin' to the tavern and we're gonna get blotto.
Gee, I really crave true and we're, gonna get blotto.
Goin' to the tavern of beer.

Fall is here,
theeee high is cool.
Whooooa! the words all bling as if they moo.
Tonight's the night, we'll say, "Drink true!"
and we'll never be thirsty anymore.

Chorus:

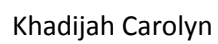
Because we're going to the tavern and we're, gonna get blotto.
Goin' to the tavern and we're, gonna get blotto.
Gee, I'm really thirsty and we're, gonna get blotto.
Goin' to the tavern of beer.

Bells tell bling,
theeee gold sublime.
Whooooa, I'll be whizzed and she'll be buzzed.

We'll chugalug until, the end of time
and we'll never be thirsty anymore.

Chorus:

Because we're goin' to the tavern and we're, gonna get blotto.
Goin' to the tavern and we're gonna get blotto.
Gee, I really crave true and we're gonna get blotto.
Goin' to the tavern of beer.
(yeah yeah yeah yeah)
Goin' to the tavern of beer.



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Paul Nagy Venus on the half-shell? so much hot air let's anoint with foam...

Khadijah Carolyn Ed Alvarez, you know I love me some pearl powder.

Heatherleigh Navarre F People are sTRANGE

Ed Alvarez Pearl Powder? He would definitely need some to hid that 5 o'clock shadow. His nude body suit barely covers his chest hair!

Luca Shivendra Om

"Meet me at the crossroads so I can have someone to walk into the light with" (Sage Francis - Crack Pipes)



1. **I'll see you at the crossroads**

A phrase used to lament the fallen, meaning that the speaker will see the person in heaven.

RIP man. I'll see you at the crossroads.

by Tossrock July 22, 2006



Bhima Beausoleil Two is fun, three's a party! Let's tangle

Andrew Kyle McGregor I like what you have done with your belly button.

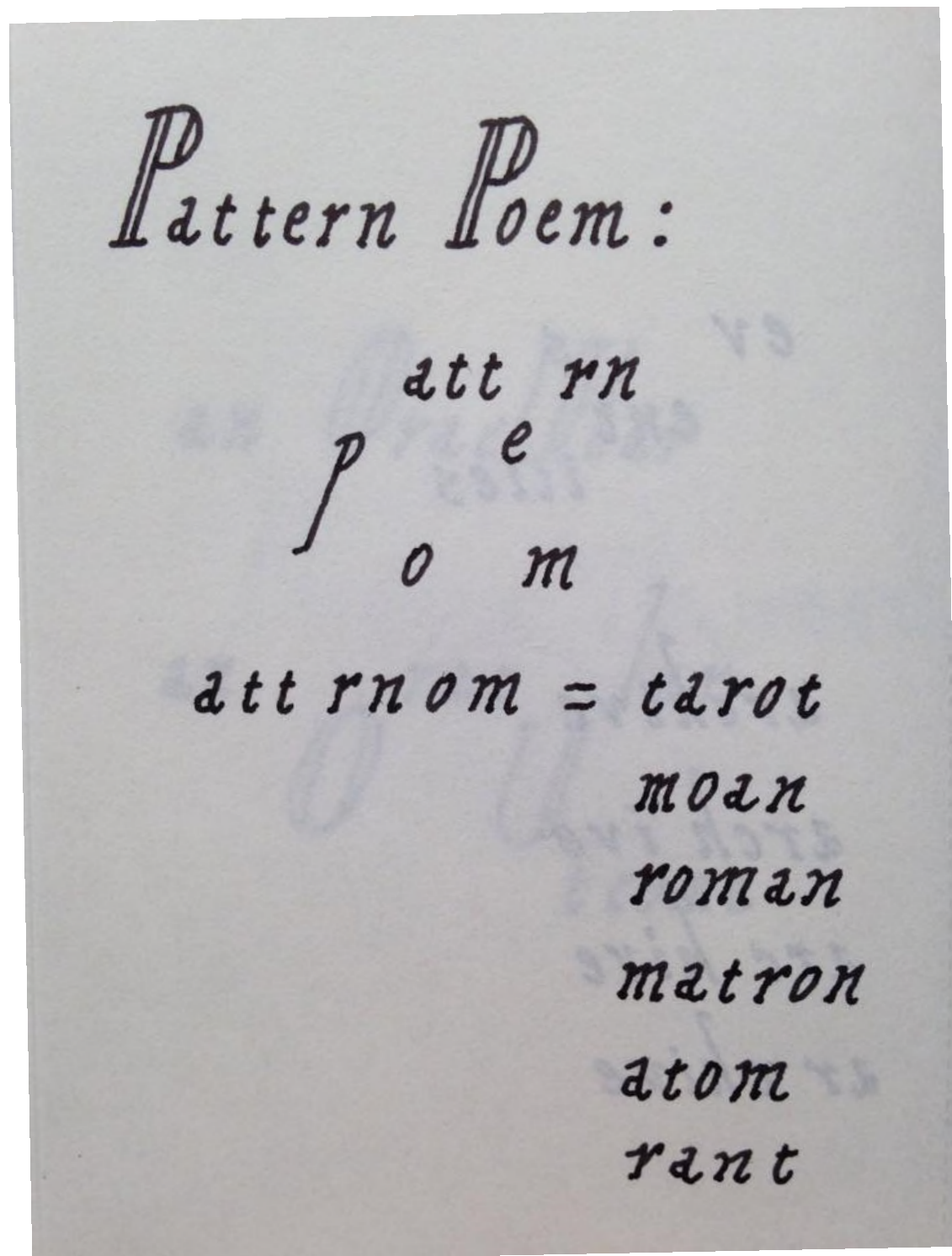
Enrique Enriquez

meet me into the light,
delight
so I can have someone to
walk into the crossroads
with.

(4 Look Ah...)

Paul Nagy Sometimes the quickest and surest way straight up or down is side to side on the diagonals with neither side able to look over the brick wall or under each others' bare feet: Neat trick.

Enrique Enriquez The pip and trump club



Paul Nagy Pattern Poem:

[remove all repeated letters]

PP TT EE

[and for the far sighted] rnm

[leaving]

ao

[the open mouth cosmic sound]

Enrique Enriquez Yes. I only removed the letters that appeared in both words (P + E).

I do all these things looking to surprise myself, so, I was very pleased to find the TAROTin there.

Wilfried Houdouin I am marvelled myself to see these words coming together, especially "tarot" ,
"matron" , and "atom"!

Enrique Enriquez

Bök's talk

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<http://vimeo.com/58653647>

Bonnie Cehovet Thank you for sharing!

Enrique Enriquez Toward the end, Bök talks a little about pataphysics.

Bonnie Cehovet I have only listened to the first few minutes ... but I will be back to listen to the entire presentation. Very nicely done!

Enrique Enriquez "Imagine pairing off all the letters of the alphabet so that they are correlated with each other—if I assign A to T, then I have to assign T to A; if I assign N to H, then I have to assign H to N, etc.). There are about eight trillion different ways of enciphering the alphabet so that the letters are mutually correlated. Now pick one of these ciphers and then write a beautiful, intelligible poem in such a way that, if you swap out every letter of the poem and replace it with its complement from your cipher, you get a new poem that is still just as beautiful and still just as intelligible.

This is essentially what I have done. Despite the fact that there are eight trillion possibilities, most of them are useless. Most do not generate any meaningful language. In a sense, there are eight trillion universes that I can explore, but most of them have no poetry, no life, in them."

Talking about the project is poetry too.

Bonnie Cehovet That is amazing! A totally new world!

Listening to the entire talk as we speak. Happily, I can understand and follow what is being said! I am also busy thinking about how to pair the letters of the alphabet in a manner that makes sense!

Ed Alvarez

My first publicized reading.

"FETCH!"

"Not yet. He still has to jump through the hoops!"



Enrique Enriquez Brilliant.

A reading this playful may be dismissed as foolery, yet it contains all the elements of an oracular outcome.

Khadijah Carolyn Biting the hand that feeds him. For that he'll get the stick.

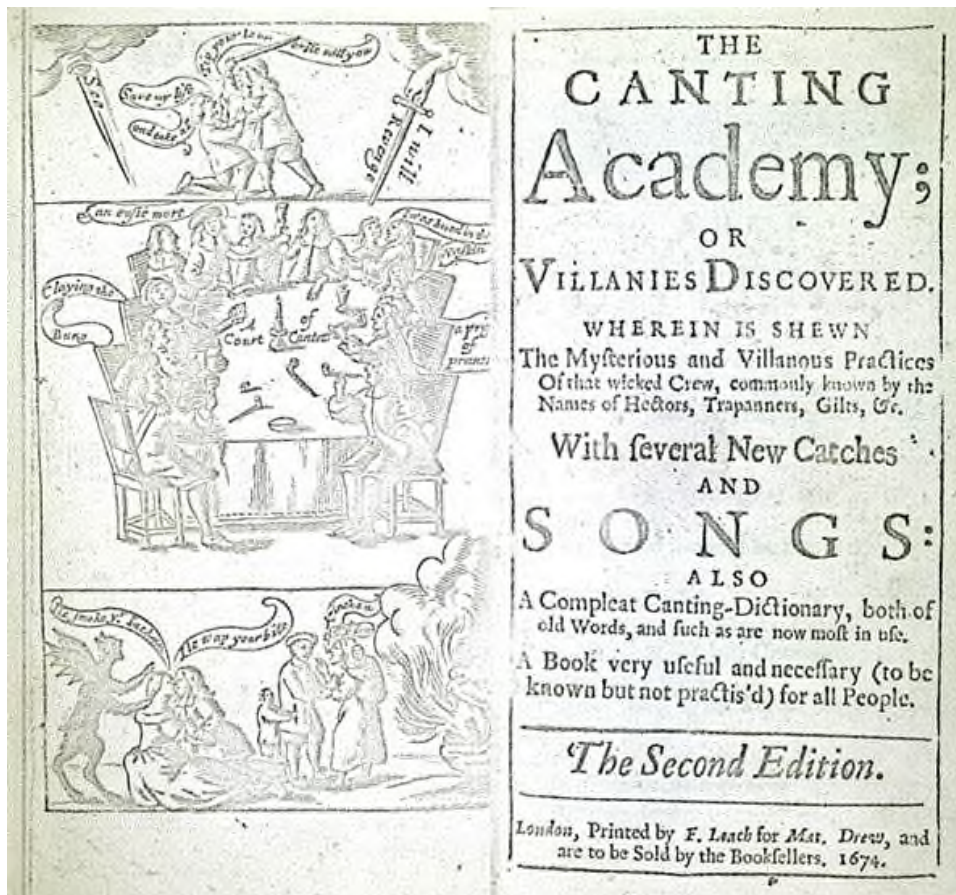
Markus Pfeil Nice! She demands eight martinis, stirred, not shaken, or else....La Force has a thing For Lace...

Enrique Enriquez

While reading about the Compagnons de la Coquille (The Company of the Shell), the guild of thieves in medieval France, and their secret cant, I found out that they used the word ROUHE (wheel) to refer to JUSTICE, due to the fact that the wheel (an instrument of torture), would likely be applied to those among them who got caught.

They also had a word for HANGED: MARIÉ, this is, MARRIED; and a word for the conman who draws the attention of fools: BEFFLEUR.

I will keep you posted.



Markus Pfeil Also crossreference Cameliars post about the dead house....tragic things happening with married men...

Steve Mangan "The Coquille was a secret society of criminals, operating in gangs of five hundred to a thousand in the regions of Burgundy and Champagne, and around Paris and Orleans. The nucleus of the society was formed from those ecorcheur, relics of the plundering Armagnac troops, whose exploits had

devastated the countryside during the latter part of the Hundred Years War and the years that followed—a fact which explains why they confined their exploits largely to the Eastern counties, where the business of the gang could be combined with the harrying of the hated Burgundians. They were mostly men of at least middle age, old campaigners who had come through many wars and bore the marks on their bodies. Two of those who were hanged in Dijon at about this time are described as being earless—either having lost their ears in the wars or having had them cut off for minor crimes—and another as one-eyed. There were many nationalities represented among them, since the dregs of every army that had fought on French soil for the last fifty years had remained behind in search of adventure and profit when the main troops had been withdrawn. Among the Coquillards taken at Dijon were a number of Gascons, a Spaniard, who was probably a survivor from Villandrando's band of plunderers, an Italian, a Savoyard, and a Scotsman named Jehan d'Ecosse, who must have deserted from Montgomery's army at the time of the English occupation. Many of them had followed the Dauphin Louis in his campaign into Switzerland, and had brought back with them an unintelligible patois known as Germanian, and from this patois, and from odd words brought from a dozen different lands, grew up a secret language, a sort of thieves jargon known only to themselves and which served both as a means of communication which was incomprehensible to outsiders, and as a password proving membership of the band.

"Nearly every one of the great wars which have been fought on French soil—at least up to the eighteenth century—have left behind them a residue of marauding ruffians organised more or less on the same lines as the Coquilk; and in every case we find traces in contemporary records of a secret language known only to the member of the band. The "jargon" of the Coquillards had much in common with a usual type of thieves slang, traditional in Western Europe. It consisted partly of metaphors, by which objects were described by the name of other, incongruous objects presenting similar characteristics—"ears", for instance, were translated as "handles"; and partly by the use of opposites—the "lover" for the hangman, and so on. Add to this the weird, guttural phrases picked up on the German borders, the patois of the Dauphine and odd words from the various languages originally spoken by recruits of many nationalities—and you get a language so hermetic that it was completely incomprehensible to commentators as far back as the sixteenth century.

"These old icorcheurs were soon joined by vast numbers of fugitives from justice, work-shy vagrants and plain criminals, who were sworn in as blood brothers of the Coquilk and initiated into its language and practices. They maintained among themselves an almost military discipline and an elaborate organisation. They believed in hierarchy and in the system of the division of labour. New recruits were known as gascdtres and trained as apprentices, until they were sufficiently skilled to be accepted as "masters", or, if they were especially gifted, they could aspire to the rank of "long" or even to become eventually "king". At the end of his apprenticeship, the Coquillard began to specialise. He could become a vendengeur and cut purses; a beffleur and cheat at cards; ablanc coulou, robbing merchants while they lodged at the inns; or anenvoyeur, "sending" his clients into another world."

"Francois Villon" by Cecily Mackworth, 1947, p.63

Steve Mangan Other specialist jargon, sharing much in common with the language of the company of shells, is the lingua franca of merchants, tradesman and seafarers, and the 'gay patoire' (polari) that was common among English gay communities up to the late '60s. (It died out after legalisation.)

The largest sources we have for Lingua Franca come from Jewish references, such as the Shay Lamara, in which Lingua Franca words were transliterated into hebrew, e.g., באגאטיל (bagatel-a trifle of a solde). There is an online glossary here:

<https://pantherfile.uwm.edu/corre/www/franca/glossary4.pdf>

see appendix

Enrique Enriquez Thanks Steve, I was hoping you will contribute to this.

I am specially interested in the 'rules' of these cants: synonymy/homophonic pairings generate a derailment from the original word. There is also something very appealing too about the poetics of naming, or 'concealing by naming'.

Cool stuff.

Steve Mangan homonyms, synonyms, antonyms, rhymes (trouble & strife-wife), ciphers such as reversals (face=ecaf, shortened in polari usage to 'eek'-the soft 'c' kicked to a hard 'ck' or 'k'.) I thing of such not so much in railroad terms as 'derailments', but as 'switches'.

Steve Mangan Switches to Stitches:

'A Railroad Stitch'

With a clickety-clack we sit untogether
like jazz inharmonics in a syncopated yarn
pulled along the lines of Granny's knitting needles:
she's knitting knots of might-have-beens
in each stitch of a pattern she'd once worn
a year before the War when wool was cheaper
than lives unchained, cast-off, unpurled;
before the death of her father drowned
in a field of mud with seeds of bloodied bullets,

and before the now of clickety-clack halt:

another stitch dropped at here and gone station.

Steve Mangan <http://www.the-flea.com/Issue18/ARailwayStitch.html>

See appendix

Enrique Enriquez That is cool.

Some members will wonder, what has any of that to do with tarot cards? I would submit that, as we read cards, we are always venturing into the poetry of naming: we retell, rename these images, following many of the same strategies pointed out above.

Steve Mangan Etteilla's deck with its 'keywords' was supplemented by a book of synonyms (and homonyms)... the earliest extensive DM's, begin with wordplay.

When reading, I think of the cards not so much as 'archtypes' but as generics, abstractions; the question, querent as specifics, concrete.

Reading is like the reading of a heartbeat (goes up and down, from querent to abstract, from abstract to concrete/question--with the beat of a poem in regularity and rhyme.)

Enrique Enriquez Steve,

1. Do you mean 'Le Grand Etteilla. Art de tirer les cartes et de dire la bonne aventure'?

2. "Thus in past years it fell to me to knead this art for more particular distinguishing signs in a way not revealed in the methods of the ancients but by calculations prompted by the similarity of a word's head and tail. For example, by its head's likeness "ass" [asinus] leads to the figure of "asylum" [asylum]; "he who generates" [generans] to Genesis; and 'she who gives birth' [partunens] to Paralipomena. By the likeness of a word's tail, a temple [templum] leads to "contemplation" [contemplatio]; by the likeness of the whole body of the world, "mirror" [speculum] leads to "speculation" [speculatio]." Giordano Bruno

"All ideas uttered with similar sounds have the same origin and all refer, in principle, to the same object". Jean-Pierre Brisset

"Another way to have unit and connection is to widen the logic by forming new agreements and contrasts. The simplest way is to go to the logic of primitive people, children and the mentally ill, the intuitive logic of likeness, of sympathetic magic. This logic applied to language: - words which sound alike belong together, the fun comes from that". Öyvind Fahlström

All these ideas bring us back to sympathetic magic.

3. I also feel very detached from the idea of cards as archetypes. The malleability of signs moves horizontally, from one image to the next one, and vertically, from the cards to the question. In both

cases the logic of sympathetic magic applies. Horizontally, elements in one card mirror elements in another card, generating a pattern that always makes sense even if it doesn't have meaning. (That is probably close to what you referred to as 'abstract'). Vertically, the question finds its mirror in that pattern, making it concrete.

Scimitars v Broadswords

So why are the heads chopped off the flowers?

The first card is from the Rider-Waite deck. Does it mean rider, wait here? Another pun. La language des oiseaux. Ride ? or Wait? All puns are clues

In the second image the swords are planted. Like flowers. The blades turned down. They look like ghosts, here. Faded people.

TDM shows:

In the third card there is more action and struggle.

Scimitars. curvatures. Not the straight blade. They look like parenthesis: ().

A parenthesis usually contains a soft, whisper. They hold something not officially included. Does this look like a conspiracy (((())))?

The Scimitars look like mouths. Vocal and Sharp. Cunning and cutting with the aim of dominating. Taking the offensive. Many jump on a few or one.

Lips can move but it is the tongue in between that forms the idea.

((((I)))) ESCALATION:

Somehow one s*word gains a "handle" . The slang "get a handle on something " means to gain an understanding and/ or to be in control of it.

Scimitars: Ate

Broadsword: Won(?)

Guys riding high on their horses and Executioners value the scimitar for being lightweight. It "handles" the abundant work of chopping heads without getting tired. This work is never really done, you see. Always another head. But I'm getting ahead of myself.

A military style, broad sword can use defensive techniques much better than a scimitar. It is heavier and stronger. It also has a deadly double edge. It doesn't t(h)rust , trust, or rust. It is the more versatile weapon. Versatility is key here. Being able to change quickly from offensive to defensive

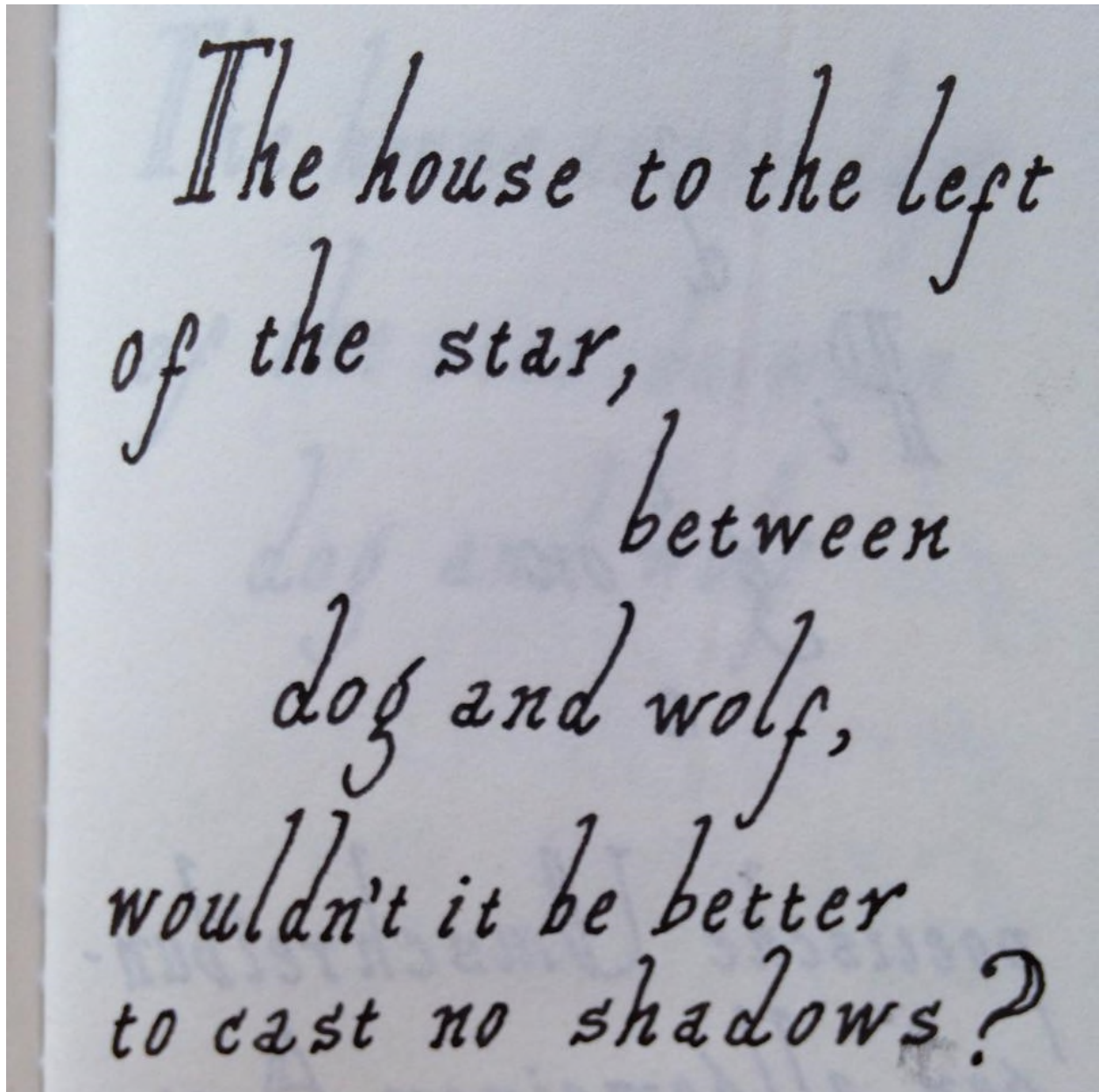
The Departed (pictured in the cafe drawing)were perhaps cut down by Is Is because they were unprepared, not because they were martyrs. They lost their sense of the vision and their courage to get up.

If this were a reading I would say:

Prepare very well or don't ride out this time. Find out if the job is to make a garden or cemetery: an ultimate resting place or a place to grow. A garden and a cemetery both need to be quiet, tranquil . So deal with the noise. Reasonable?

Enrique Enriquez The pip and trump club

A three cards sentence:



Aurora Díaz Fernández ?



Enrique Enriquez almost.

Enrique Enriquez What is named should be ignored.

Aurora Díaz Fernández ?



Enrique Enriquez almost.

Steve Mangan Increasing light = increasing shadows!? (unless its high noon where your are.)

XIX

We wrestle

Beneath the noon-day sun

About to fall

Enrique Enriquez Indeed

Steve Mangan WBA - I do believe they (World Boxing Association) hold wrestling contests too?

Steve Mangan Otherwise:

We box

Beneath the midday sun

About to fall

Having just moved--have had my fill of boxing! (and carrier bags.) And getting the furniture down 70 flights of stairs was certainly a wrestle...especially in this heat!

Enrique Enriquez Are you really in Turkey?

Steve Mangan About 30 minutes from Ephesus...

Enrique Enriquez Wonderful!

Steve Mangan Just moved--but only down the road a bit (from top floor duplex to ground floor villa--gout and rheumatism=do away with the stairs!) No longer have the seaview, but my bones don't mind:)

Steve Mangan And our waterman is pretty pleased too!

David Cri The Moon through my window (La luna a través de mi ventana). How many Peace !!!!

Paul Nagy Love Ephesus fount of my legend of tarot origins in the Ephesian Letters magical glyphs on slivers of wood, amulets dealt outside the Artemision. Find to cave of the Seven sleepers for me.

Ed Alvarez The cup is poured down the drain, counter the clock the day is spun. An Ace in the hole.

Steve Mangan The house to the left of the Star? Some say it houses devils, some angels -- tis certainly between one and the other -- one holds a torch, the other blows a horn -- spot light on Melanie and her music:

Some say I got devil

Some say I got angel

But I'm just a girl in trouble

I don't think I'm in danger

Don't think I'm in danger

No, I know I'm not in danger
But some have tried to sell me
All kinds of things to save me

From hurting like a woman, and crying like a baby
Something like a woman, crying like a baby

And all the things that I have seen
Qualify me for a part in your dream
Qualify me for this dream

And though I'd like to tell it
Exactly how I feel it
Somehow the music
Hides it and conceals it
Hides it and conceals it
Oh, it hides

And all the things that I have seen
Can be hidden in a part of my dream
Gonna hide it in my dream

Some say I've got devil
Some say I got angel
But I'm just this girl in trouble
I don't think I'm in danger
No I'm not in danger
No, I know I'm not in danger

<https://www.youtube.com/watch?v=UKEDmdI7uDU>

Luca Shivendra Om

"Star Wanderer"



Khadijah Carolyn "He can lead a horse to water, but you can't make her drink".

Bhima Beausoleil "You shall not pass!!!"

Luca Shivendra Om Bhima Beausoleil



Bhima Beausoleil That's exactly it, Luca Shivendra Om

Aurora Díaz Fernández "Do not be vain my love

because to be honest

your beauty is not of another world

But not this." - Óscar Hahn; Chilean poet

Steve Mangan However wet you make it, I have dry wood to light a fire. {Dear Prudence-}

Does my baton make you wet, m'dear.

Would you like to join my club?

The stain away stick works hard to erase unwanted stains and those that ordinary washing powders fail to remove.

This is the best water supply my dowsing stick has ever led me to!

Fairies in a jar DIRECTIONS: 1. Cut a glow stick and shake the contents into a jar.

Empty club

I protect my stick from bareback riding... {dear prudence}

Paul Nagy She destroys her pool image by pouring her waters of life into the pool of Life as he turns away eyeing his green victory!

Steve Mangan Genesis 1:

9 And God said, "Let the waters under the heavens be gathered together into one place, and let the dry land appear." And it was so. 10 God called the dry land Earth, and the waters that were gathered together he called Seas. And God saw that it was good.

11 And God said, "Let the earth sprout vegetation, plants yielding seed, and fruit trees bearing fruit in which is their seed, each according to its kind, on the earth." And it was so. 12 The earth brought forth vegetation, plants yielding seed according to their own kinds, and trees bearing fruit in which is their seed, each according to its kind. And God saw that it was good. 13 And there was evening and there was morning, the third day.

(Am studying a little Etteilla again at the moment--so I was reminded of the Star in his scheme as a day of creation.)

Audrey Layden As he prepares to brave the barren landscape he is unaware that the way is being made fruitful for him.

Enrique Enriquez She left herself go, he offered his wand to somebody else.

Paul Nagy clothes unmake the woman? The wand makes a perfect hanger.

Enrique Enriquez The woman in the star has her foot on the letters Le and her knee on the letters ILL. LE ILL sounds almost like l'île, the island. But LE ILL also contains 'Lié', to be bound, or entangled.

On the other hand, the Chevalier's horse stand on AV and BAT. A V B A T contains 'bavât', from 'baver', to drool.

Khadijah Carolyn That's cool.

Luca Shivendra Om



Paul Nagy Horsing-a-ground: the drink link to soup and fountains. Is this horse thirsty or tipsy? Only the charioteer knows for sure.



Bo Dombroski



Enrique Enriquez uploaded a file.

Here is something I wrote a while ago, on a couple of images from the Jacques Vieville.

Document: A glance at the tarot de Jacques Vieville,

!

beautifully retraced by Roxanne Flornoy, should make evident how it's visual language differs from the tarot de Marseille's. Where the Vieville excels in the intriguing beauty of it's individual images, the Marseille pattern shows a poetic consistency that visually links all the trumps.

!

Look at Le Diable in the tarot de Marseille. Notice how the two slaves chained at his feet rhyme with the two people falling out of the tower. In turn, these two people rhyme with the two streams of water being poured in the star.

!

We will find traces of that rhyme all along the Marseille tarot, in Temperance's vases, in the twins we see in Le Soleil and in Le Pape, in Justice's scales, in the two horses in Le Chariot, in Le Judgement and in Lamoureux, etc.

!

Now look at the Vieville. What a devil! Yet the slaves, and their analogical potential, are gone. Nobody falls from the the tower, which isn't a tower anymore. Lestoille, the image that inspired Breton to write Arcane 17 isn't there delivering myst. The visual rhymes are gone. (Still, we can't help but see the green foliage in Vieville's trump XVI as the green devil hiding atop a naked tree trunk). The presence of green underlines the symmetry between the devil and the -morning- star, both being also known as Lucifer.

!

We are missing the trump's names (without words the tarots become dreams, images that glow in rainy

days), which we would have found in the Ace of coins and Two of cups, currently not present in this reedition. (In all truth this is inexact. These names have been encoded in the slim layer of air that covers the images, which are all visual puns). This pack is an important visual poem, as it hints at a certain way of playing with the images which would draw a bridge back to Italy.

!

The tarot de Marseille is all syzygy. In the tarot de Jacques Vieville each card is the clinamen of the previous card.

!

LE DIABLE

!

Vieville's devil carries his nieces on his knees, which would suggest he is sneezing.

!

This pantagruelian devil looks like a genii escaped from Rabelais' "divine bottle", a "bottle divine" or "bottle di vine", the wine bottle (bouteille à vin) which, turned into a demon, seems more like a "whine bottle".

!

Perhaps the green monster is absinthe, specially because he is about to walk out of the image.

!

The French "à vin", sounds like "a van" (the creepy van of the pedophile?) and "avan" sounds like "avant", as in "avanti", "adelante" and "avant-garde". (Avant-garde movements have always been considered evil at first). This would suggest that the Devil's claws go forward, just as the Devil's "clause" once we

make a deal* with him.

!

More important, the tip of "garde" is "gar", which also is the beginning of "garra", the Spanish word for "claw", which could be translated as the French "griffe". "Griffe" take us to the Spanish "grifo", either a mythical creature or a faucet. Many cathedrals show devil-mouthed faucets spitting water just as our

devil spits fire. Let's not forget that devil has always been a decorative figure!

!

* "Devil" would take us to "deber" (to owe, to have a debt). The fundamental gesture here is the difference between V and B, which in Spanish are respectively called "V pequeña" (little V) and "B grande" (big B). When we acquire a debt we always think we are getting a little V, but in truth, interest rates would turn that little V into a big B. Such is the nature of making pacts with evil entities.

LA LUNE

In the Jacques Vieville tarot the moon card presents us with the unexpected sight of woman brandishing a spindle.

!

A spinster?

!

The word "spinster" would take us to the French "celibataire", which in turn would take us to Marcel Duchamp's

bachelor machines and their predecessor, Alfred Jarry's physis-stick (bâton-à- physique). The rotation of the physis-stick suggests some sort of self-copula (the same entity would enact both horizontal and vertical, masculine and feminine, attributes) which remind us that "spindle",

would translate to the French "broche"; which is close enough to "tourne-broche" or "spit-jack" which, in turn

would be contemporary slang of a spit-based hand job*.

!

Another word for "celibataire" would be "Vieille fille" (old maid/maiden) which would suggest that Jacques Vieville (old town) and Marcel Duchamp were the same person inhabiting a multiversal reality in which time is a closet curve, always appearing straight in public. "Spindle" also translate as "fuseau", a synonym for "axe" (axis) which in turn can be relayed to "arbre" (tree) and to "fuseau horaire", which would translate back -or forward- to English as "time zone". Now the significance of the image becomes clear: the moon is a spinster who weaves time by spinning around the world's axis. However, let's not forget that "fuseau" could also account for "ski pants", or perhaps some sky pants the spinster would be weaving at moonlight.

* This notion may be troubling for some, in which case we recommend to use lube.

LE FOUDRE

Looking at Trump XVI in the Jacques Vieville tarot our first impulse is to exclaim:

"hail!", a German salute inspired by the colorful debris which, in the image, we see falling from the sky.

!

Then we learn that this trump is called LE FOUDRE, a french word that we could translate as "lightning".

!

Lightning may be a heavenly response to our (moral/spiritual) lightening. We have learned to read thunder and lightning as Nature's spelling of a Ubuesque "Merdre!", a rumble in the divine belly, a

god-like curse. But even when our "Foudre" is coming from "above" we must remember that this French word could also be translated as "chief", or "leader", only as long as we are saying it tongue in cheek, with some irony.

!

Sometimes, lightning is just a cigar.

!

Ironically or not, when we experience lightning our heart skips a beat. Perhaps that's why the French expression "ca a été coup de foudre" could be translated as "it was love at first sight".

!

"Coup de foudre", as in being "hit by lightening", conceals a "coup de fou" (fou = f [feu = fire] + [où = where?] = where is the fire?), as in being "hit by madness"; which reminds me that when it comes to lightning I would rather have an "éclair", a puffy pastry that once bitten would be able to "éclairer" (to "enlighten") me, and whose delights would have me turning into a "éclaireur", a "pathfinder". Doesn't "éclair" sounds like "a clear" and "éclaireur" as the Spanish "aclarar*"? That's the feeling of finding, a fine Ding! Ding! Ding! A bell that rings when we commit the fou-leash-ness of falling in love or seeing the light.

* The Spanish word "aclarar" (clarifies) conceals "a Clara" (to Claire). Perhaps trumps XVI in the Vieville pack is telling us: "give an éclair to Claire".

Luca Shivendra Om



"Engulfment fears: Running away from Love (...) let's look at engulfment fears. These people are afraid of love itself. They are afraid of losing who they are in love, of being consumed by another. And ultimately, these people run away from love and allow their fear to win" (Source: <https://omgrey.wordpress.com/>)

Khadijah Carolyn The cavalier is a knight which means he is concerned with devotion material or spiritual, whether he is a (k)night of the spiritual realms(a monk) or of the courtly realms. D'EEP love is a challenge and he may be wounded by arrow/eros in any case. He finds there is no way around it. The

challenge becomes a chalice. It could be a poisoned chalice or it could unify the realm. Who knows? Paranoia is common under stress.

Hey. Why do we say in English someone is cavalier, when we mean they are dismissive. These two cavaliers seem very concerned.

Audrey Layden The heart rides in as the mind rides away. Passion banishes reason?

Khadijah Carolyn I receive that, Audrey Layden.

Bhima Beausoleil The fact that both knights and the central figure in the Lovers are all turned to the right, makes me want to read this the other way around.

I also like the fact the we have Swords and Cups (an active and passive suit; both sides from the same coin) at both ends and a guy who not only seems puzzled by everything going on around him (even though he is longingly looking at the swordish knight...), it also seems that he's spinning around. All this revolving led me to:

"Don't know what to do? Just flip a coin"

Luca Shivendra Om "Come as you are, as you were,

As I want you to be

As a friend, as a friend, as an old enemy.

Take your time, hurry up

The choice is yours, don't be late. (...)

And I swear that I don't have a gun

No I don't have a gun"

Steve Mangan While the cat's away the mice will play (while the hubby is away to war, in sneaks the lover, through the back door).

Enrique Enriquez Isn't beautiful how, when the horse is carrying a man who holds a sword, it raises higher than when it is carrying a man holding a cup?

Enrique Enriquez Comme, be appeased.

Bhima Beausoleil The man carrying the sword also carries some protection for its head. Coincidental?

Markus Pfeil Either women threatens to run off with a knight and the angel threatens to shoot him. Poor guy...

Enrique Enriquez There seems to be a coherence, always, Bhima. If you are going to 'give', get ready to 'get'.

Bhima Beausoleil Ah... With the cup going from hand to head, it's time to raise the sword

Paul Nagy armor comes after the wound of love in a cup

Bhima Beausoleil A(r)mor = r amor (Portuguese for love)

So is Armor restricted love?

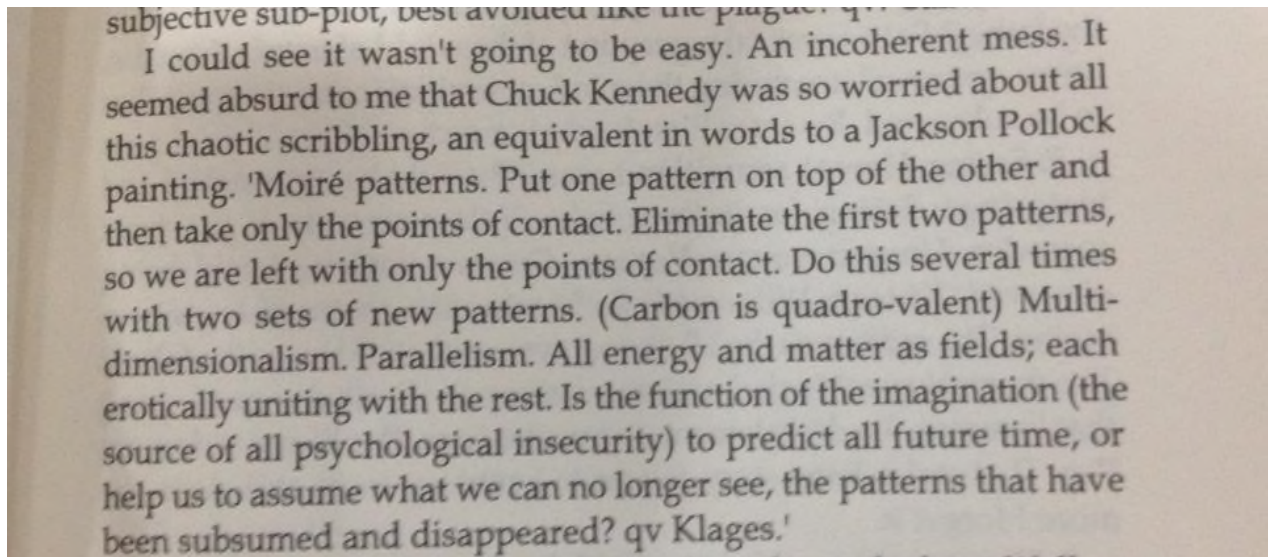
Steve Mangan coupe also means 'cut' and swords 'cut'; two Cavaliers emphasise a 'cavalier attitude' (to love) - when love gets to serious and difficult, the seducer (cavalier of cups/cuts) does a 'cut and run' (cavalier of swords) when love gets too serious.

Luca Shivendra Om I see myself in your interpretation of this set, Steve.

Paul Nagy Whose is "counting coupe" here?

Bhima Beausoleil The pip and trump club

From Peter Whitehead's Tomorrow Let's All Make Love In London

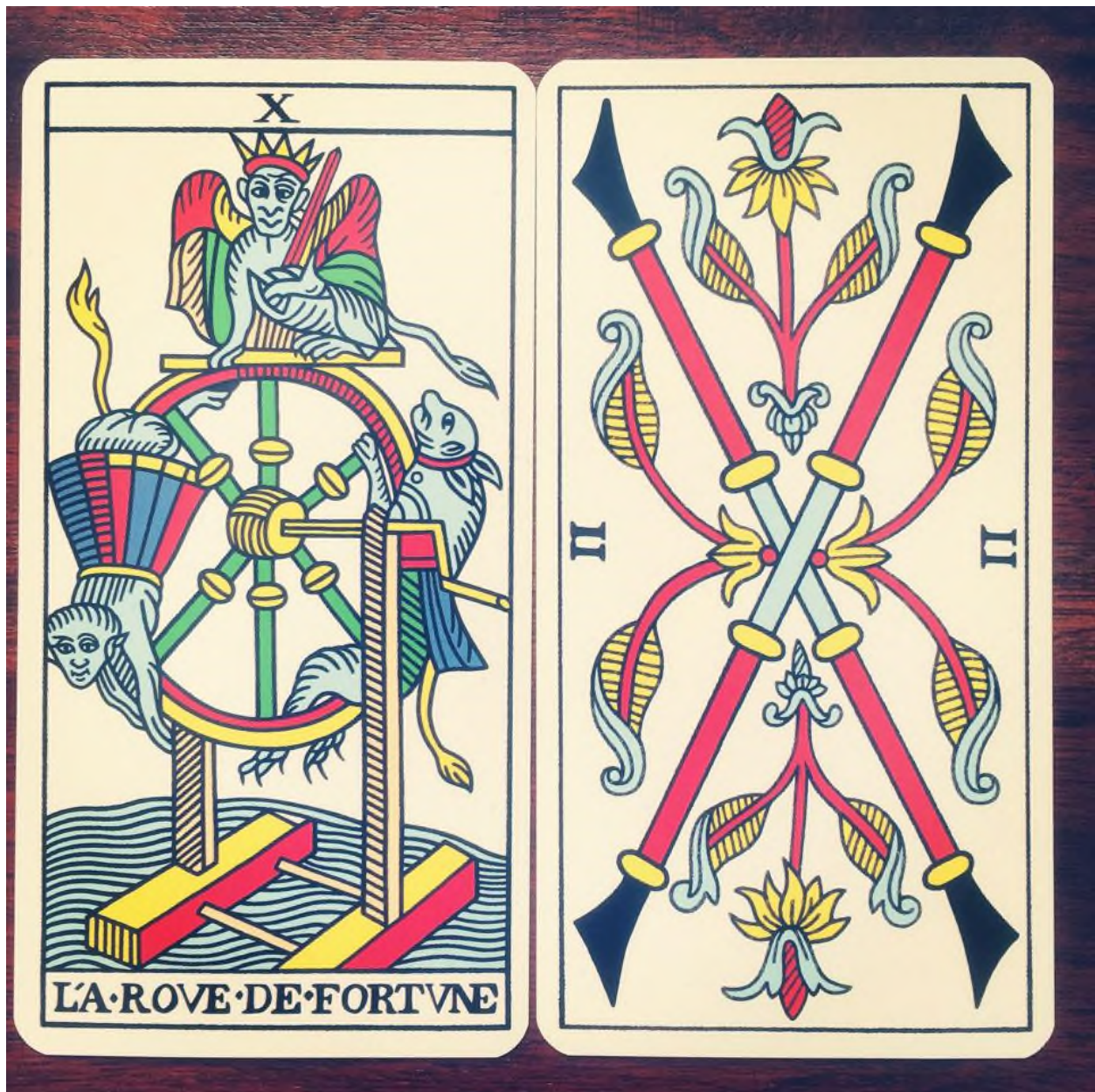


Enrique Enriquez It reminds me of Khlebnikov.

Bhima Beausoleil He's a british writer and filmmaker, who became known in the 60s. Obsessed with images, he was also the inspiration for the main character from Antonioni's Blow Up

Luca Shivendra Om The pip and trump club

"Second chance"



Bhima Beausoleil The seeds flourish

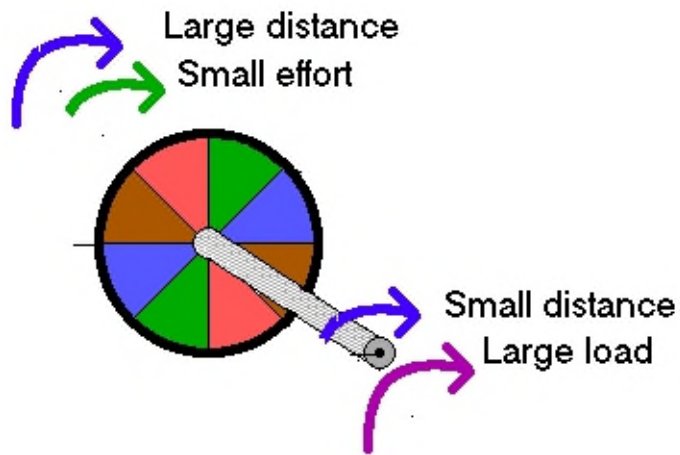
Paul H Richard "Go directly to jail; do not pass go, do not collect \$200" (a Monopoly Game card)

"the more things change, the more they stay the same"

Ed Alvarez A Tire change.

Luca Shivendra Om "Speed multiplier"

http://science.waltermack.com/.../yr8physics/wheel_axle.htm



wheel and axle

Luca Shivendra Om "Fortune unknown"

Aurora Díaz Fernández It takes a double round to smell the flowers.

Markus Pfeil Look behind the monkey business and all that remains is crossed staves.

Ed Alvarez The pip and trump club



"Do not raise the dead."

Ed Alvarez I meant to put him alongside, but as soon as I placed him down, I knew he was meant to stay down.

Paul H Richard knocking at death's door...

"You are like whitewashed tombs, which look beautiful on the outside but on the inside are full of the bones of the dead" Mt 23:27 (Nope not a bible-toter...I just remembered that quote from my "youth." LOL)

dancing on your grave...

< feeling a shiver, a classic response is:> "someone just stepped on my grave"

we stand on the shoulders of the dead...

Memento Mori!!

Steve Mangan knock knock... Is anybody there?

Ed Alvarez Picking up Styx

Steve Mangan

Enrique Enriquez 'Do not raise the dead' anagrams into 'Ed handed a tortoise'.

Aurora Díaz Fernández Walking over the dead.

Bhima Beausoleil rowing

Ed Alvarez Enrique, sometimes I do throw tortoise shell bones in addition to the reading. Trigram 16 Delight.

Thunder comes out of the earth,

Rising and stirring:

An image of Delight.

In correspondence with this,

The ancient sovereign composed music to honor virtue and merit;

With ardent eagerness, it was offered to the creator

And shared with ancestors.

Markus Pfeil Valet de Baston - let Tod va bas ... dn - let death go down ... done.

Tony Peck

I have a question for you all.

How many of you believe the Tarot is connected to the Kabbalah?

[Lots of informed and ill-informed discussion of development of occult tarot and divination]

Paul Nagy Belief has nothing to do with tarot, Kabbalah, or astrology: symbols correspond with and without our intension; whether we are attentive to such correspondences is how we make the mix work.

Tony Peck That is true Paul, but I do think it has everything to do with it when one selecting a chosen path to follow particularly when there is different schools of thought.

Paul Nagy Some folks ponder the roots; others get lost in the branches: perhaps better to find a trunk that connects both roots and branches.

Tony Peck As long as they are not barking up the wrong tree

Paul Nagy No, just pissing on it, after a good sniff, of course.

Tony Peck Brilliant! LOL

Kathleen Ryan Anderson those pints of "chosen beverages" finally kicked in....

Does belief have anything to do with our practice of reading tarot here at the pip and trump club?

Enrique Enriquez Meryl Streep = Steven Seagal.

Paul Nagy mermaids strip for even seagulls

Bertrand Saint-Guillain I didn't quite understand the conversation so I cut it up to make things work or worse or worth :

Tony Peck / have / you all.

How many / Tarot is / the Kabbalah?

Paul Nagy / has nothing to do with / Kabbalah / symbols / with and without / in/tension / we / make the / work.

Tony Peck / Paul /i/s/ selecting a chosen path to / different / thought.

Paul Nagy / folk/s the root/ lost in the branches / a trunk / connects / roots and branches.

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Tony Peck / long / barking /

Paul Nagy / pissing on / a good / course.

Tony Peck / Br/OL/

Kathleen Ryan Anderson/s "chosen beverages" / kick/ in

Markus Pfeil St even sea galeven saints see gals...why not Meryl Streep Enrique?

Luca Shivendra Om The pip and trump club

"Lancelot and Guinevere"



Luca Shivendra Om "Sexual assault"



"Viviamo in una società che insegna alle donne a difendersi dallo stupro, invece di insegnare agli uomini a non stuprare le donne"

Bhima Beausoleil Lancelot: "I want to stick you"

Guinevere: "be sure to aim right. Also, Arthur can never know, so don't puncture the egg"

Aurora Díaz Fernández Love)))

Audrey Layden The Prince Consort impregnates the Empress.

A bold idea finds fertile ground.

Bhima Beausoleil Going under a mother's skirt

Paul H Richard "How many times have I told you son...do NOT bring that damned horse into the house!!?!"

Son replies, "Uneasy lies the head that wears the crown"

Markus Pfeil I'll roast that bird of yours.

Paul Nagy "Let me giddy up your dress, 'cause I want to impress my Empress with my prowess," says the glib knight of swords. "Slow down my sword-horse, hot fellow, I want my loving to go mellow, with melodist words, ardent eyes, and leave that armor at the door, my paramour!" says the Empress ready to lay down her shield.

Enrique Enriquez

The Devil in Francesco Clemente's tent.



Markus Pfeil His Slaves stole Temperances pitchers...



Markus Pfeil His Slaves stole Temperances pitchers...

Luca Shivendra Om

"Rational Choice in an Uncertain World: The Psychology of Judgment and Decision Making"



Enrique Enriquez VI(II) + VI

Todd Landman Norms and rods... Values and violence....

Audrey Layden Protest in support of human rights.

Bhima Beausoleil Weight your options carefully. You will build your own walls.

Enrique Enriquez Balance in position/balance impositions.

Luca Shivendra Om "Adjustment Factor" - Definition of adjustment factor:

When calculating something, a figure introduced to balance the effect of something that is not typical or representative."

Paul Nagy What La Justice calculates when sifting six Batons: 6=9 [69 Cancer on a bender] the crab crawls away,

anchors aweigh...the scales are whales on harpoons.

Time to recalibrate your instruments.

What is at stake? six= [styx]bix[bicks]= dix [dicks]= fix [flix]=hix=ix(The Roman numerals signifying nine)=kix[kicks]=lix[licks]=mix=nix (German nichts nothing) =pix[pixie] [picks] =qix[quicks]=rix [ricks]=tix [tics]=vix (VIX is a trademarked ticker symbol for the Chicago Board Options Exchange Market Volatility Index, a popular measure of the implied volatility of S&P)=wix [wicks]=xix=zix

Markus Pfeil LA Justice wands six...but She never said six what....

Drap Arora When the lady knits during work!

Audrey Layden Like Madame Defarge in A Tale of Two Cities?

Drap Arora Indeed , Audrey! What a character , madame Defarge!

Enrique Enriquez In those cards, everything is anchored.

Dan Pelletier Enrique, waddya mean 'everything in anchored'? Look at the flower (head) at the bottom of the VI. Anchored? It's falling in the basket!

Enrique Enriquez That s good Dan because, then, for each head that rolls there is one that rises.

Bhima Beausoleil Madame Guillotine is happy. All les tricoteuses are there to party

(Taking both threads and knitting them together)

Audrey Layden Off with their heads!

Luca Shivendra Om S I X "Es-Ai-Ex" of wands = "Essayez"... Le baton = "Assaggerai il bastone" (italian idiom) = "You will try the stick" = infliction of corporal punishment

Camelia Elias Stop weighing yourself, and start exercising.

Paul Nagy the top flower is the crown ascending or falling. The yellow leaves are wings and the back of the throne as the two pair of three batons become the back posts of the chair or thrown. The head or flower on top leaves are like wings. Does this tell us what La Justice may be deliberating?

Her braided hair may be a necklace that complements the various weaves of her garments. As such, the wands braided center suggests an interstitial sustainability at the center of the wands; whereas the horizontal flowers with legs like leaves flagging in the wind emphasizes a horizontal motion that shows that the scale is sliding with more inadvertent regularity.

The cut flower at the bottom represents the fallen head of a previously decided matter that put an end to vertical aspirations and suggests that the only way to justice is on the slant. This may mean that one needs to trust more than one person in order to get what one wants. The direct approach meets more resistance than something on the side. As an even card of some complexity, one can assume that more things are in operation that one has knowledge of. It makes sense to be cautious as wands cannot long resist the strongly wrought sword.

Markus Pfeil After Justice left, there is just a skeleton of her throne and glory remaining.

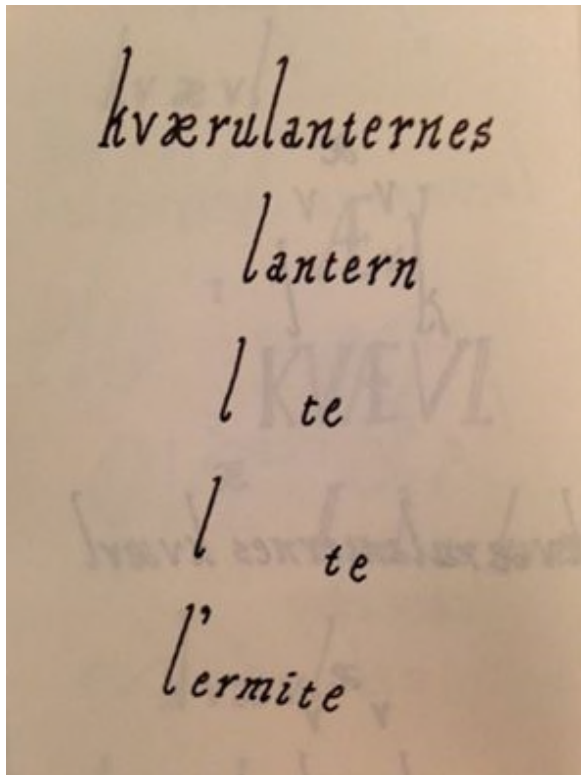
Paul Nagy

A mile stone! We're a full deck! 78 members. Do you have your ticket ready?



Enrique Enriquez

The trumps aren't departure, but arrival points.



Elizabeth Cherry Owen Elucidate please....

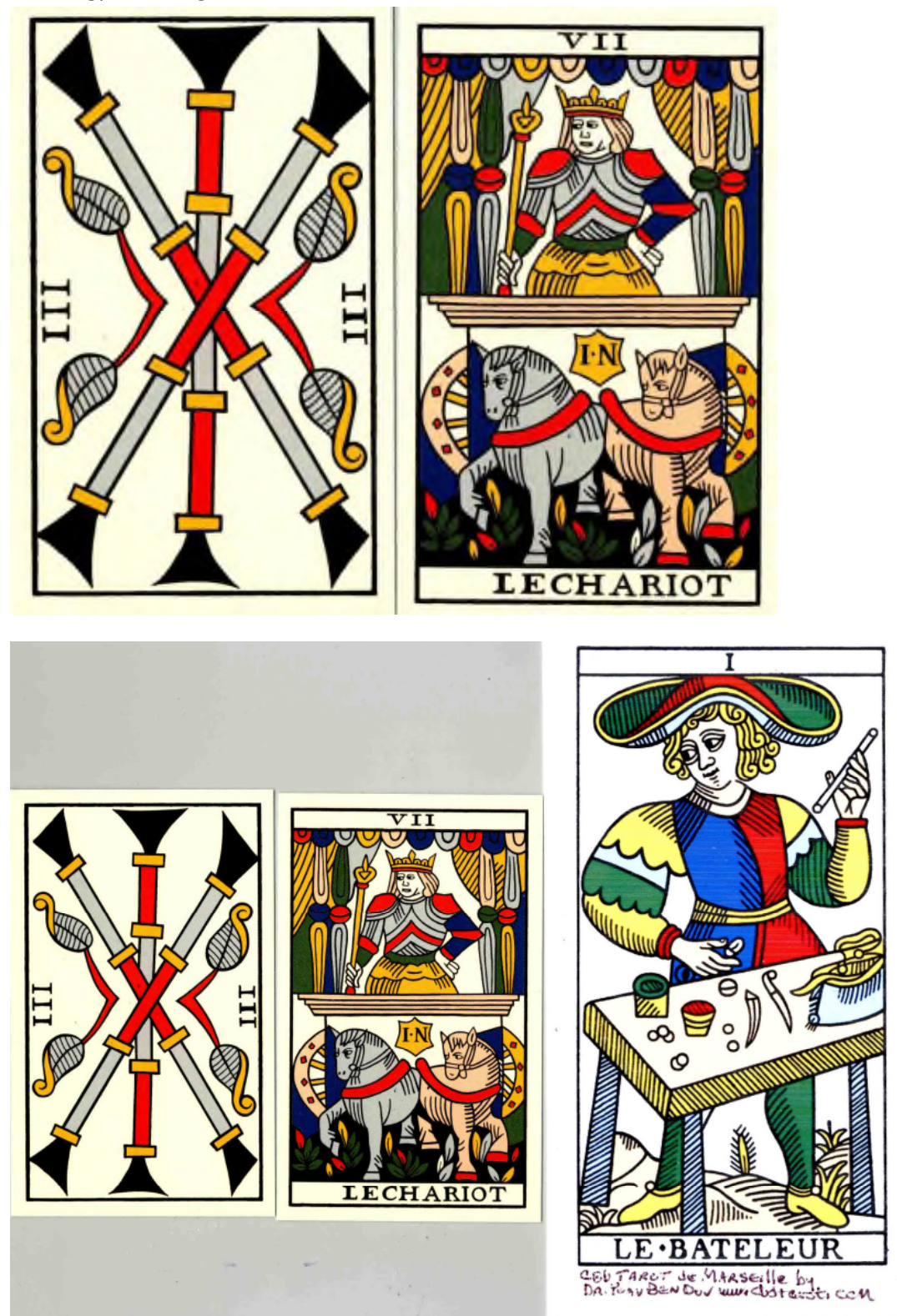
Enrique Enriquez Well, Elizabeth, the symbolic world is in constant motion, but those movements aren't arbitrary. They follow a grammar of equivalences and exceptions. Once we find 'lantern' in 'cantankerous', this syzygy becomes a swerve, taking us back to L'ermite.

Luca Shivendra Om Which is the link that keeps together Cantankerous, Kvaerula (as 'querula' in italian???) and lantern?

Enrique Enriquez 'kværulANTERNES' contains 'lanterne'. Not as an intellectual construct but as a serendipitous syzygy. 'Equivalence' suggests that would could act AS IF things that look alike are related.

It is as dumb as that.

Paul Nagy Toll Bridge

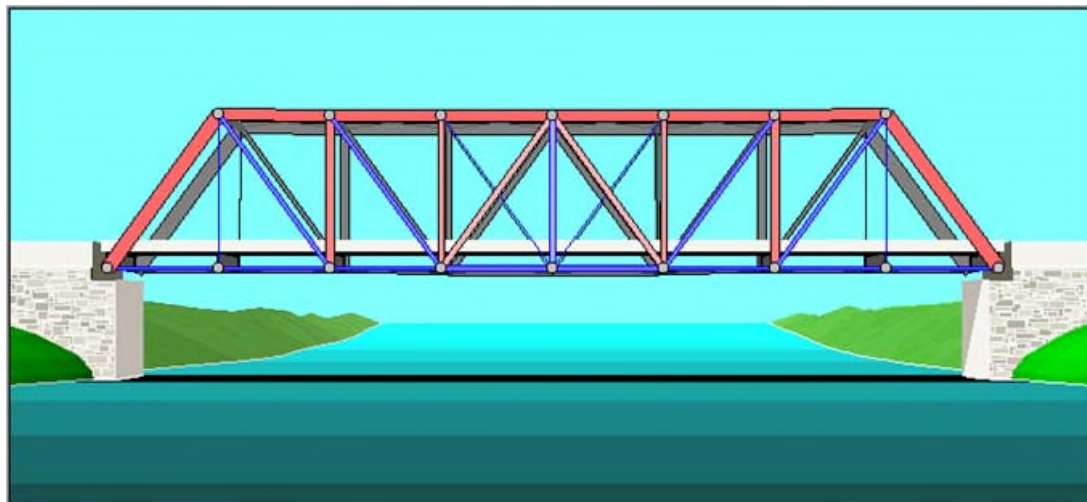


Toll taker



Paul Nagy The ends of batons= horse hoofs: the leaves = wheels: the charorieer is huffy about toll: the Batelevr palms a coin: Let's get over it.

Note structure:



Luca Shivendra Om "He left his GPS navigator at home"

Audrey Layden The way forward is blocked by the past - passed, wants to return and redo but not possible unless the Magician can re tell the story.

Enrique Enriquez Don't get off the main road.

Bhima Beausoleil Parade time

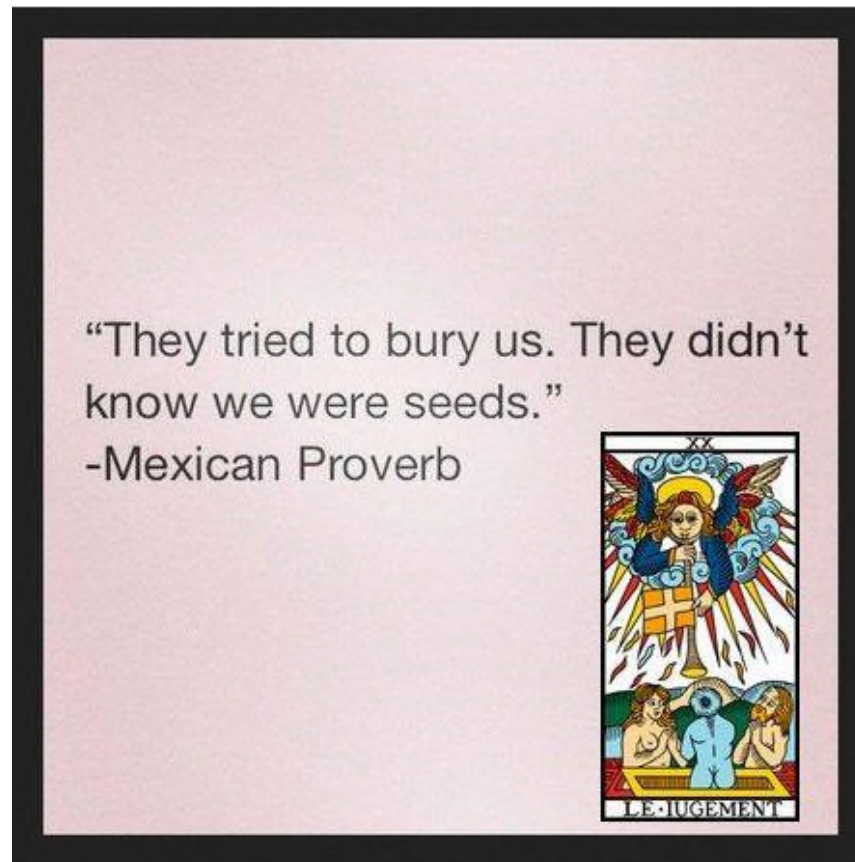
Ed Alvarez $3+3=6$ $2\text{Red} \times 1\text{Grey} = 4$ ward on One long grey road. So my dear brown horse, grey wins and my red bridle steers me RIGHT! "Brown don't get distracted by that peddler on the side of the road!"

Jean-Stéphane Faubert You shall not pass! ...no way back.

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Markus Pfeil The Ill of LeChariot is the C...C where you are going!

Aurora Díaz Fernández Finally, I took my stick back. I made it!



Aurora Díaz Fernández

Intense...but beautiful Anything we bury rises again, maybe in another form, taste and color.

Thanks, Isabel Cross, for sharing the proverb. It makes me remind of the Judgement card.

Audrey Layden Perfect card for that.

Paul Nagy What is remembered, lives.

What is heard, appears.

What is born, dies.

What is forgotten, repeats.

What is seen, abounds.

What is what, whats.

Ed Alvarez The pip and trump club



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Nataranjasana

Enrique Enriquez almost all the same consonants

N T R N J S N

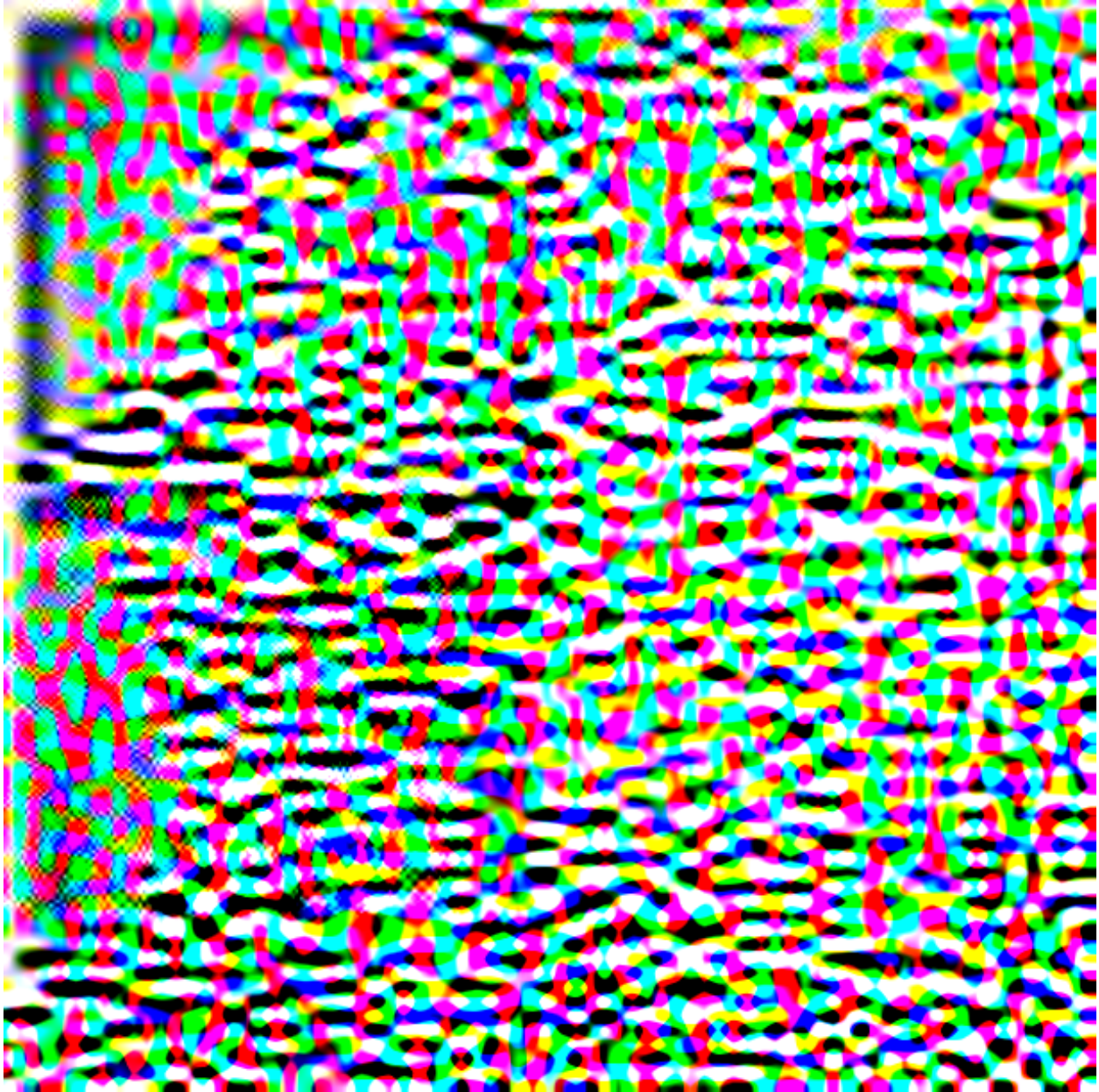
N T R N

Aurora Díaz Fernández Le Monde keeps moving The Wheel.

Ed Alvarez On impression of the consonants, I get Natural forward, and Return backwards.

Luca Shivendra Om The pip and trump club

"You look fine"



Enrique Enriquez beautiful.

four-dimensional entity. The book includes *The Devil's Lovers* (1929), a heroic saga about Satanism and Witchcraft that follows the adventures of a poacher and his daring wife in war-torn 16th century France.

These two ground-breaking supernatural thrillers from early feminist writer Renée Dunan, also known for her crime fiction and erotic historical novels, depict witchcraft as having its psychological origins in sexuality, reflecting the repression of the sexual impulses by the social norms of the times.

Ernest Gengenbach, also known by the name of John Genbach, born on 6 November 1903 to Gruey-lès-Surance (Vosges) and died on 26 December 1979 at Châteauneuf-en-Thymerais (Eure-et-Loir) is a clergyman, writer and French surrealist poet. It is also known under the pseudonym of Jehan Sylvius he shares with Robert Desnos .

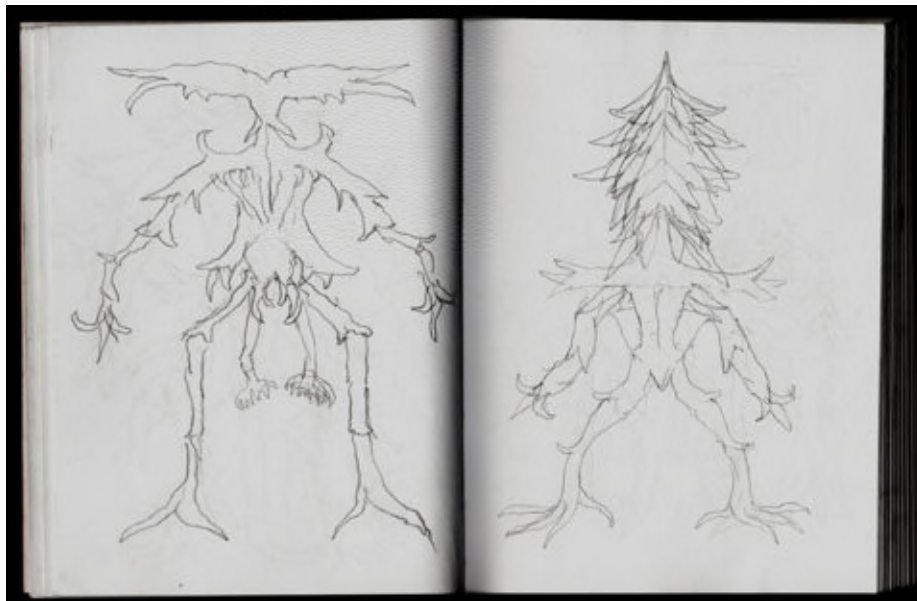


Ernest Joseph Jules Marie Gengenbach is the son of Joseph Gengenbach, military career and Marie-Heloise Viard. His father was killed during the First World War . Mrs Gengenbach widow will have to deal one of his five children, the eldest Ernest only fifteen. The young man is for the seminary St. Columban of Luxeuil , then entered the major seminary of Saint-Die . We did not ask him his opinion. One day in 1925, he escaped the seminar Saint-Louis-de-Gonzague to see a play, *Romance*, in which plays Regine Flory. He falls in love with the actress who takes him for a night of debauchery ball Romano street Caumartin . Returned to the seminary, he was denounced by a friend and driven from the institution. He returned to his mother's pitiful, which tells the adventure with a letter from the Bishop of Saint-Die. She asks him to leave the country.

Wounded, bruised, young Ernest considering suicide by jumping into the Lake Gerardmer but prefer to write a letter to the Surrealist Revolution published in 1926 : "I want people to know what church people have made me, a desperate, a rebel, a nihilist . "After an affair with an actress at the Odeon, he had attempted suicide, and then turned to the surrealism . A brief interview in the station Troyes , Breton had assured a strong passion for life outside the religious norm inhabited. In 1926, correspondence, published in The Surrealist Revolution showed loyalty to Gengenbach surreal behavior. If he wore the cassock, which he hung a red carnation was to promote his amorous conquests.

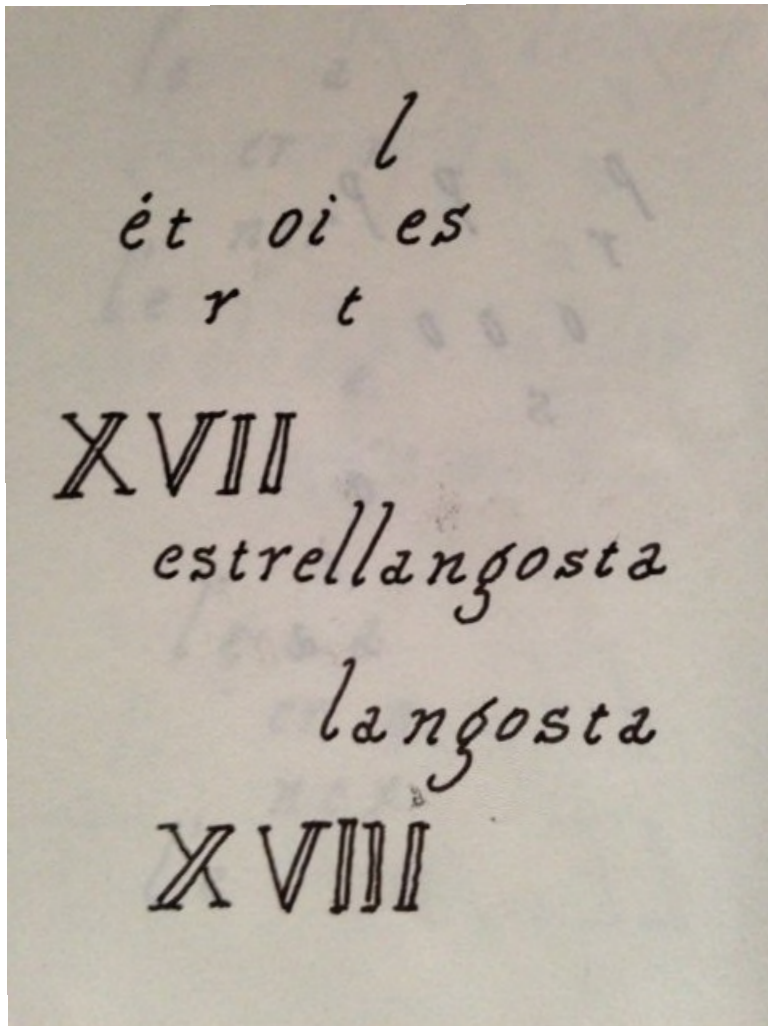
Refusing to perform military service, he was interned at the military hospital Sédillot Psychiatry Service.

He knows of financial setbacks during the war in Algeria and has significant debts to his publisher, "The Sun in the head." His early relationship with Ferhat Abbas and his knowledge of the Moorish history made him the unofficial diplomat task - to Morocco in Spain and especially in Algeria - decided by the Elysee, the Minister of Affairs of the Algeria Louis Joxe , and the Vatican , to try to persuade intellectuals and politicians supporters FLN that the only solution was a Franco-Muslim Federation in Algeria.



Luca Shivendra Om "Queen of Swords + The Devil + Death (as a Knight, just like RWS Death) + La Papesse" ...a chimerical Trump, I would say...

Enrique EnriquezThe pip and trump club



The passage from Lestoile to la lune is 'narrow'.

Bertrand Saint-Guillain

pré-Muchery astrological pseudo-tarot



Source gallica.bnf.fr / Bibliothèque nationale de France

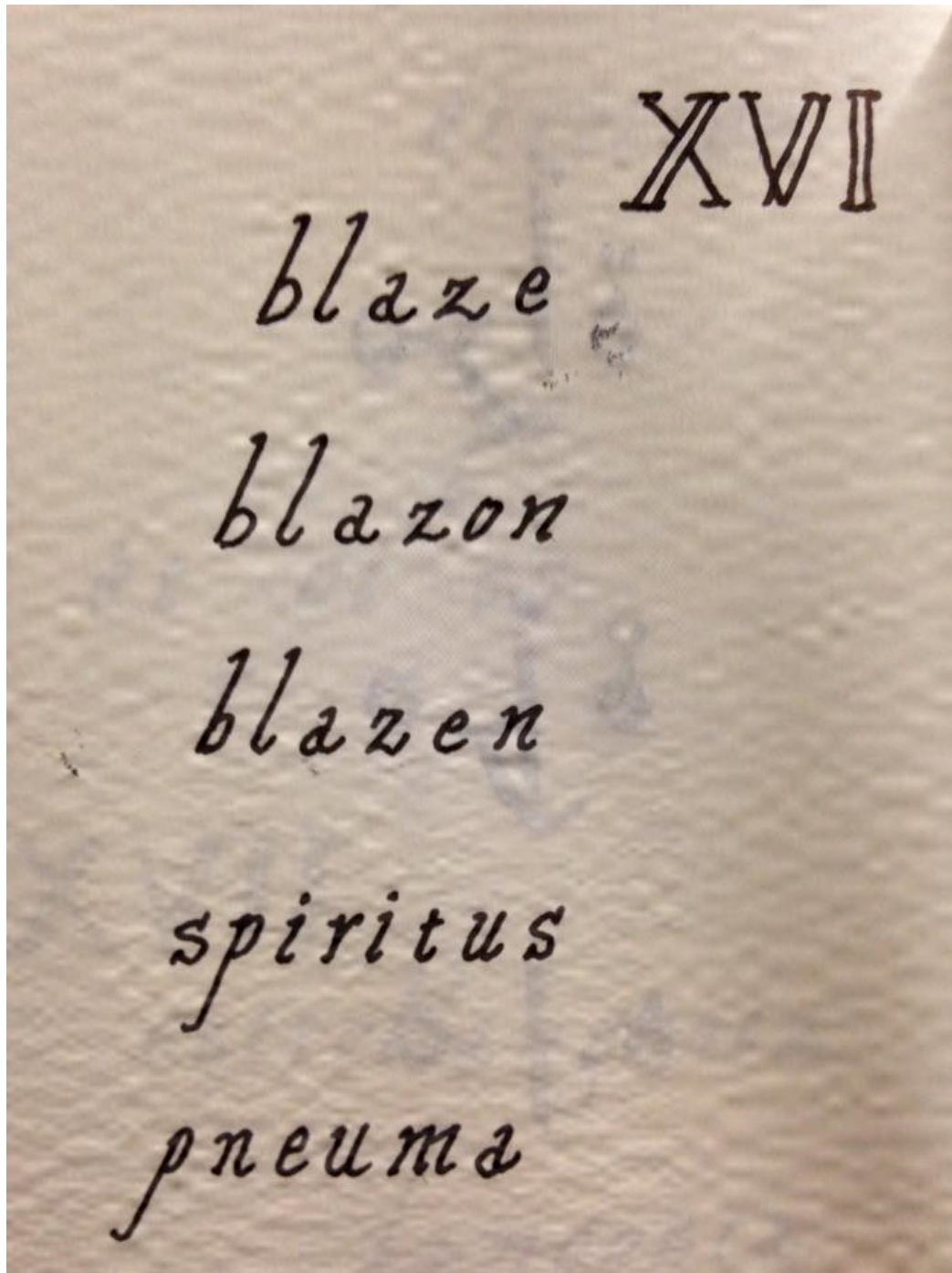
Sorcier du XIXe siècle, tarots parisiens : [jeu de cartes, estampe] / A. de Para d'Hermes

Para d'Hermes, A. de. Auteur de l'idée originale - Sorcier du XIXe siècle, tarots parisiens : [jeu de cartes, estampe] / A. de Para d'Hermes - 1867 – images

gallica.bnf.fr

Enrique Enriquez

Etymological tower.



Bhima Beausoleil "I'll huff, and I'll puff, and I'll blow your house down."

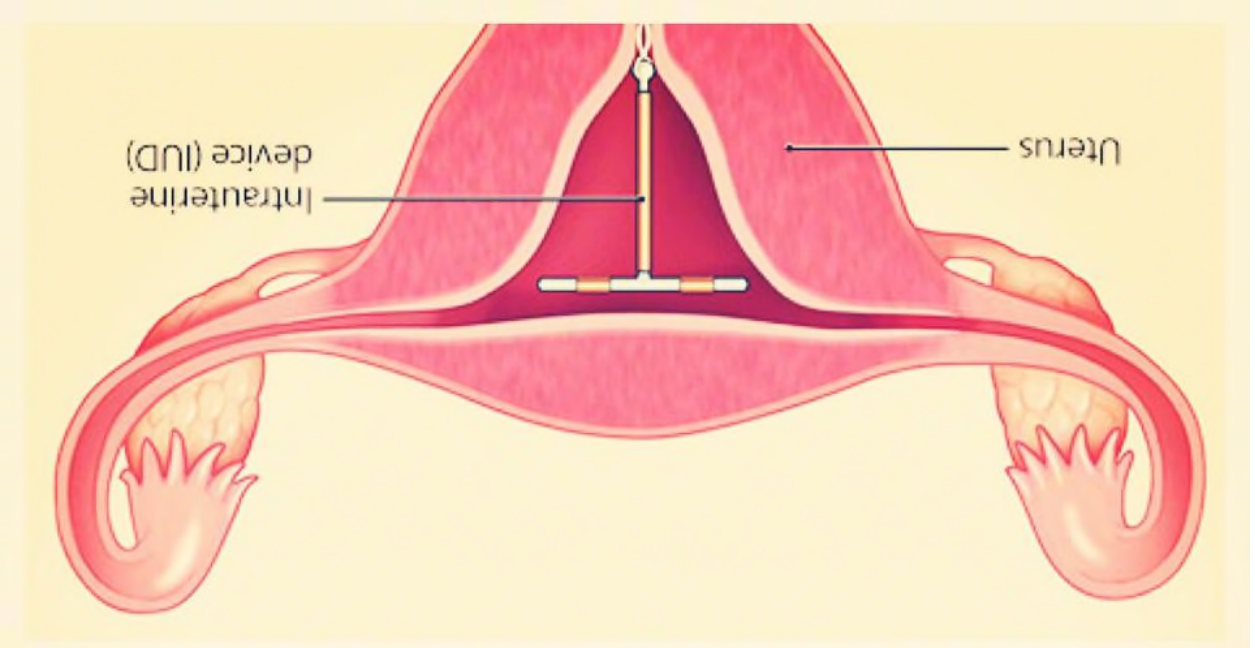
Pip Trump Club Record September 25, 2014

Luca Shivendra Om this one is not only clever (as usual) but also extremely elegant (elegance in the mathematical sense)

Enrique Enriquez Thanks Luca.

Luca Shivendra Om

"Birth control choice"



Enrique Enriquez

I am looking for a text by André Derain titled "Critérium des as". It was published in the Surrealist magazine Minotaure, in 1933. I haven't found Derain's text, but along the way I found this cute essay on the surrealists + tarot :

<http://www.surrealismcentre.ac.uk/.../journal3/acro.../perks.pdf> see appendices

Bonnie Cehovet Thank you for sharing! I just started reading this - having fun with it!

Enrique Enriquez Yes, it is nice. I didn't know of Derain's interest in tarot.

Enrique Enriquez andré derain

cover for minotaure 3-4, december 1933.



Ross Gregory Ronald Caldwell It seems to be a one page article, but good luck in finding it reproduced. There must be money in studying the Surrealists. It is easier to study less fashionable subjects.

Enrique Enriquez Yes Ross, the text I am looking for is in that issue of Minotaure, on page 8. I can't find a facsimile nor a transcription, only a quote:

"A word to the wise!

Place of the unrepentant Bateleur, orator painter whose mouth will be sewn shut with strong lather laces like a show, she of the Hanged Man "twelfth card". Here either god nor evil nor Time nor Space, nothing but the Eternal Present, privilege of the Image/Image that gives life to the one who desires it. Troubled souls anxious about the Future, the Aces give you reassurance. There is no Future, we predict it!! And we defy the demon that deals us the cards".

Luca Shivendra Om

"Resonances" OR: Tarot in the Google Age

Google images search inspired by the cards: "Correct rules for bottling liquids"

Googled content:

1. Young man looking at a bottle (source: <http://traveltips.usatoday.com>) 2. Security warning (source: www.easycdg.com) 3. A Bangladeshi girl swims with a jar of drinking water through a flooded residential area in Narayanganj (Source: <http://www.ibtimes.co.uk>)



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Bhima Beausoleil Valet de coupe: looking at the cup

L'empereur: sitting on the cup

La Lune: what's inside the cup

Luca Shivendra Om Valet de coupe: the bottle. L'Empereur: the rules. La Lune: liquid (overflow).

Ed Alvarez The Police - Message In A Bottle: <http://youtu.be/MbXWrmQW-OE>

Theme song

The Police - Message In A Bottle

Paul Nagy shared The Skeptics' Guide to the Universe's photo.

like quibbles over tarot de Marseille...



Via The New Yorker from artist Paul Noth

Mark Sherman

Nice pic of the wheel:



Mark Sherman I was wondering about the use of animals in place of humans (or in this case zodiacal images) and happened upon an image of a wheel with two foxes. Apparently the foxes represented a rascal known as Reynard - figure in medieval pop culture and apparently the reason for the fox as Robin Hood in the Disney movie. As a very possible prototype of the Marseille Rove card, this has been noted before in Tarot circles.

After a bit more reading I happened upon an interesting bit about a famous floor mosaic depicting "Siena the She-Wolf and the Allied Cities". This was neat in that it showed a wheel with different animals - all of which were part of the heraldry of various cities.

Mark Sherman About Reynard:

<http://www.gotmedieval.com/.../mmm-marginalia-wheel-of...>

<http://www.gotmedieval.com/.../nsfw-if-we-dont-spy-on...>

About Siena and the Allies

<http://www.thehistoryblog.com/archives/19045>

http://en.m.wikipedia.org/wiki/Contrade_of_Siena



Mmm... Marginalia: Wheel of Reynard

Mark Sherman And a nice pic of the tiles:

Enrique Enriquez







Fortune and Her Wheel
(From Lydgate's *The Falls of Princes*, Pynson, 1494)

•[325]•

Enrique Enriquez The Circle of the Vicissitude of Human Things.



Luca Shivendra Om

The Wheel+La Papesse+The Moon (Shadow card: The Fool) "Read and learn the lesson written in mother Nature's book: tides come and go -so do the ups and downs of this journey called Life"



Paul Nagy Reading by kaleidoscope is like drinking the moon's dew. Howl as you may at the disk in the sky, the prim lady on her throne will not stand away from her book to spin the wheel. That is left to the dogs of the rim condemned to ever race round the edge of things and never hit the ground. The moon is the wheel spinning, but the seamstress sits lost in her seeming [seaming], a dreaming between the needle towers and the secret patterns of crayfish. The pond is the accumulation of desires condensed in

the 17 lines of the book. It is Hope, the Star, the secret? Or as Luca says, the fool of parades between the worlds?

Perhaps we should take the kaleidoscope lens of the Wheel of Fortune to be a more sober view of the moon's possibilities? If I were the Pappess in my finery and dress, I would look with slanted eyes upon the celestial and terrestrial lenses: to recall that that which is below is like that which is above and likewise that which is above seems like that which is below when we stand between the worlds or when we sit and reflect upon the view.

Dan Pelletier "So now I know what I have to do. I have to keep breathing. And tomorrow the sun will rise, and who knows what the tide will bring in."

— Cast Away

Devon Patel

Siren | Trouble



Pip Trump Club Record September 25, 2014

Luca Shivendra Om very beautiful.

Enrique Enriquez she hurt her foot with a red-rusty nail and is washing it.

Aurora Díaz Fernández Idealism.

Luca Shivendra Om Morgain la Fée and Arthur the King waiting for his sword

Devon Patel So many meanings out of one reading. I love it!

Ed Alvarez Kamikaze. "Divine wind"

Devon Patel

Organization



Luca Shivendra Om Need to take control of emotions. Or: need to suppress excessive emotions.

Devon Patel Luca Shivendra Om You read like a devil. The question I posed to the cards were "what's the secret to succeeding with therapy?" Your response is spot on with what I got.

Luca Shivendra Om Thank you Devon ...I was going to add a couple of lines: "if you want to succeed in practical tasks"

Ed Alvarez Changing a position about future fulfillment.

I hate to say it, but I thought about Whitney Houston, singing, "Saving all my Love."

(The worst is she is taking a bubble bath, and singing it to herself)

Enrique Enriquez

"The task of the right eye is to peer into the telescope while the left eye peers into the microscope".

Leonora Carrington

Bonnie Cehovet Love this! And how true it is!

Enrique Enriquez

"This assertion of the identical structure shared by man and the heavens becomes in some way the password that one poet tosses to another throughout the ages".

Rolland de Reneville

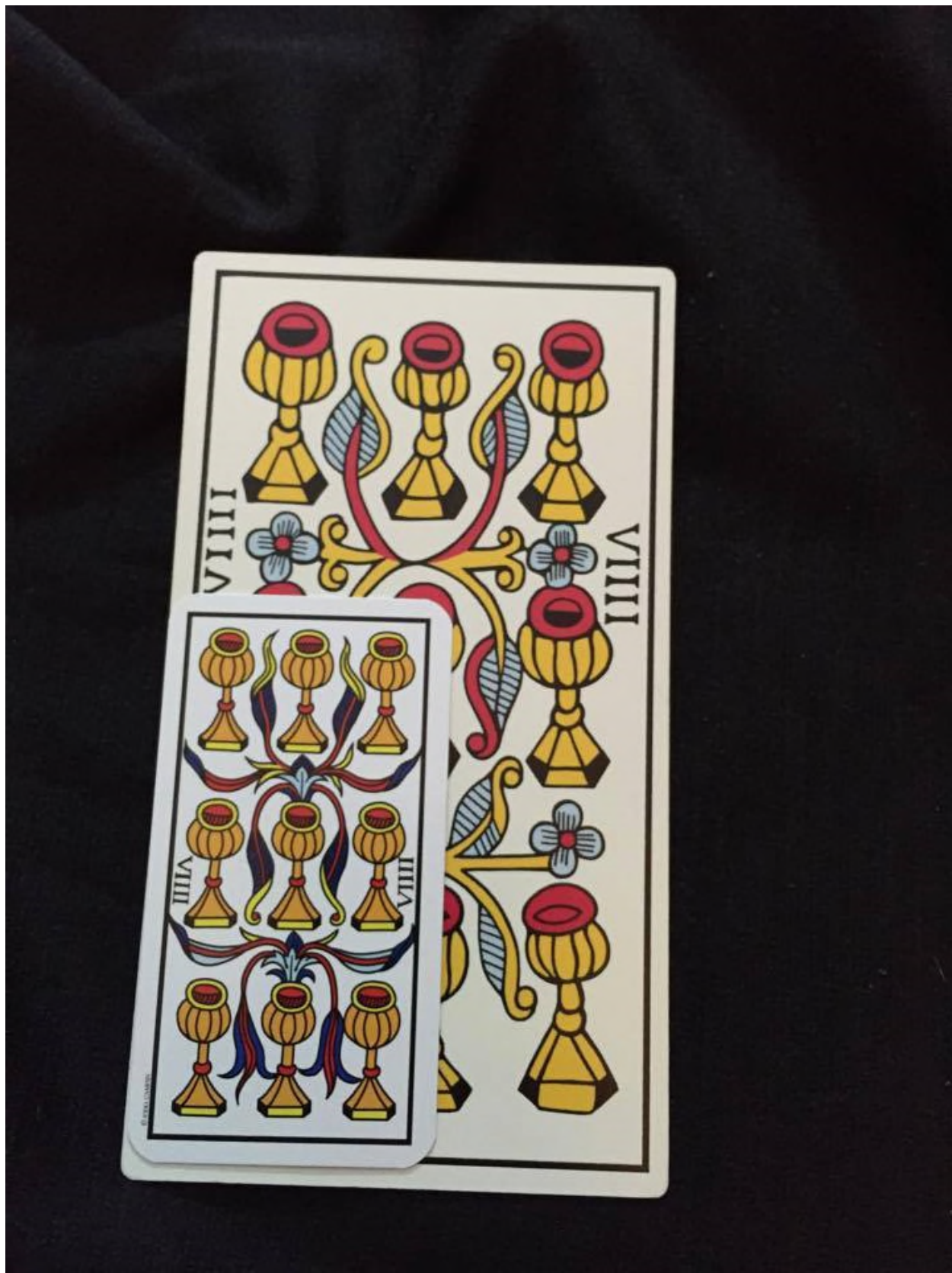
Devon Patel

For those of you who are finicky when it comes to carrying your tarot decks out and about, The Hermit's Lamp has mini Marseille decks in stock!









Luca Shivendra Om

"Liquidity management" (sometimes Cups contain liquids)



Bonnie Cehovet Interesting sequence - love the opening up of the thoughts on liquidity!

Bhima Beausoleil The multiplication of wine

Khadijah Carolyn *trickle down*make it rain*

(Somebody has to make these comment. I volunteer)

Ed Alvarez Tapped out sending the kids to college, he decided to put the house up on home equity for his new venture.

Bonnie Cehovet Ed -

Katrina Wynne Flow...

Devon Patel feeling burnt out

Tips and tricks for getting out of a stump? I've got a case of tarot reading block.

Enrique Enriquez Wait until tomorrow.

Catti Colón Do it differently, like, come at it from the other side.....so, if you do a "daily draw" every morning; stop it. Start reading for your cat instead. Or go into pure history of it. Or only do 10 card readings for online strangers. Or do " Method Tarot" and dress and act out a card a day for 2 months and 18 days... whatever and anything that makes you think about the "reading block" less and the "doing it" again.

Andrew Kyle McGregor Saute the card with shallots, garlic, and some white wine. Serve with greens. In due time their stuck-ness will pass.

Luca Shivendra Om Tree and lightening... LA FOUDRE

Mark Sherman



Enrique Enriquez Yes, those two are mi favorites. I guess the asymmetrical element is uncommon in heraldry.

Mark Sherman I wonder if the "before and after" quality was intentional, suggesting some kind of backstory.

Enrique Enriquez these are all very personal, yes.

Mark Sherman Very cool.

Bonnie Cehovet Amazing! The one that I like is of course one of the busiest! (Second page from the left, top row, left hand side.)

Enrique Enriquez I believe that is Alfred Jarry's, Bonnie.

Bonnie Cehovet Thank you, Enrique! I am going to copy the image, and see if I can enlarge it without losing quality. That coat of arms really draws me in!

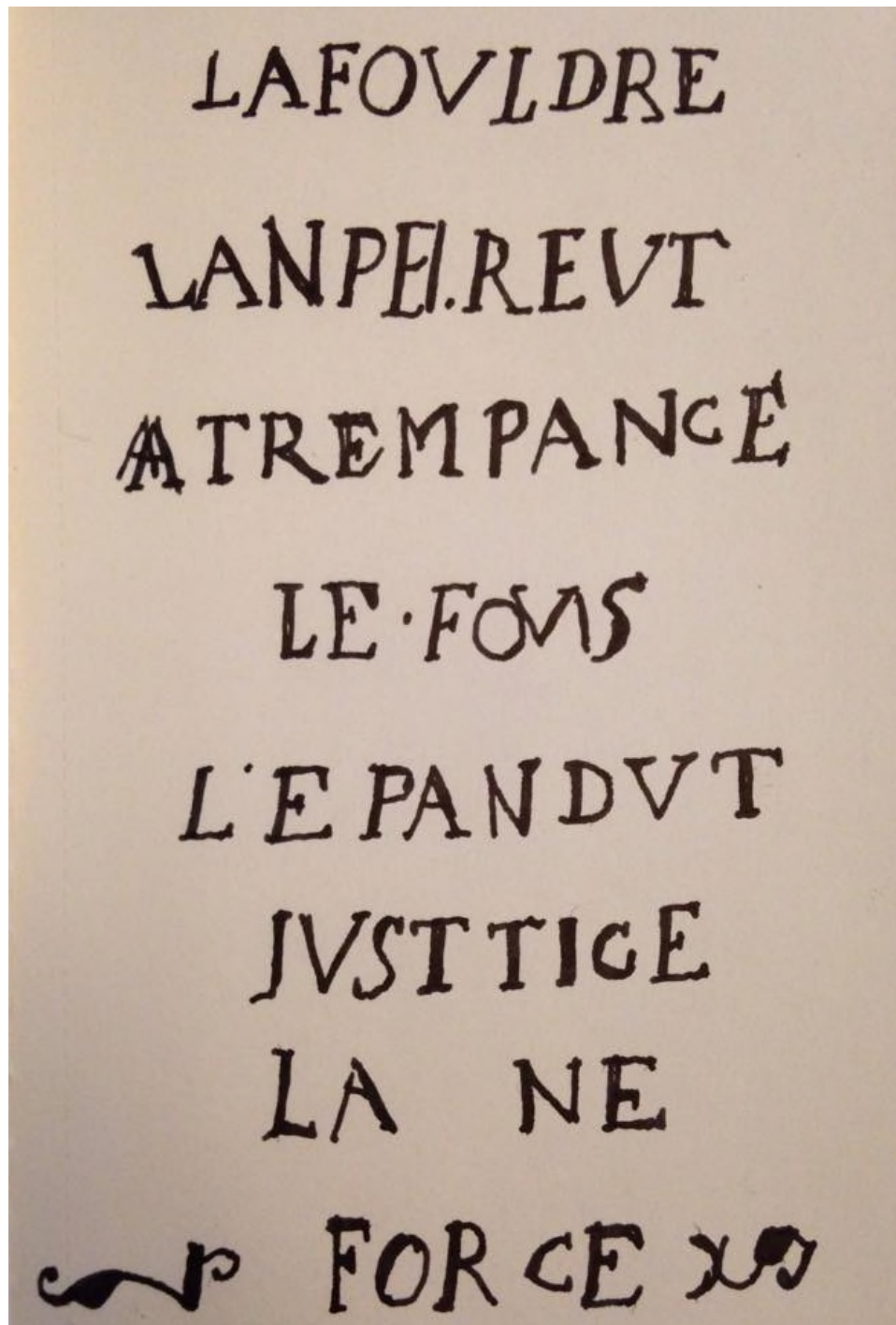
Devon Patel

Shopping - A coin for a cup and packaged in the middle.



Enrique Enriquez

Strange names from the even stranger Tarot de Paris.



Bonnie Cehovet Love this!

Luca Shivendra Om

"Trying to make sense of the wine list"



Bonnie Cehovet How real is this! Great way to start my day!

Enrique Enriquez Brilliant.

Luca Shivendra Om Thank you Enrique

Markus Pfeil Given her look (La Papesse, not the diner....) she is also contemplating the whine list.

Luca Shivendra Om

The Wheel+La Papesse+The Moon (Shadow card: The Fool) "Read and learn the lesson written in mother Nature's book: tides come and go -so do the ups and downs of this journey called Life"



Paul Nagy Reading by kaleidoscope is like drinking the moon's dew. Howl as you may at the disk in the sky, the prim lady on her throne will not stand away from her book to spin the wheel. That is left to the dogs of the rim condemned to ever race round the edge of things and never hit the ground. The moon is the wheel spinning, but the seamstress sits lost in her seeming [seaming], a dreaming between the needle towers and the secret patterns of crayfish. The pond is the accumulation of desires condensed in

the 17 lines of the book. It is Hope, the Star, the secret? Or as Luca says, the fool of parades between the worlds?

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Dan Pelletier "So now I know what I have to do. I have to keep breathing. And tomorrow the sun will rise, and who knows what the tide will bring in."

— Cast Away

Enrique Enriquez Without 'la mère' watching all creatures turn wild.

Luca Shivendra Om What a wonderful multilayered synthesis, Enrique

Mark Sherman La mer watching la mere watching lemur.

Markus Pfeil I was thinking along those lines Mark, la mère watches above those above la mer...

Luca Shivendra Om

I know that posting a RWS reading sounds a bit heterodox here. Anyway I can't keep myself from sharing with you this beautiful "parallel reading"... RWS and Marseille are very different "systems" but in this case they conspire to give very similar outcomes (if you look at the pictures not in the books, of course)



Enrique Enriquez Vertical lines and arched contours. Yes!

Luca Shivendra Om A cup, an offering, a tree like a canopy , a big sword, people having a friendly conversation, a lot of cups... Yes: straight and curved lines ...and something more...

But above all, the cards in the same position share a similar 'visual concept' (and the "sight cards" they are similar and they share the same visual concept too)... Enrique

Enrique Enriquez ABOVE: a tree becomes a sword becomes a pillar. A rainbow becomes a cathedral.

Mark Sherman Its no more heterodox than the other (wonderful) visual/conceptual relationships you have been sharing recently Luca. Whether we use Google Images, magazine clippings, Pinterest or RWS or TDM. In this context, neither are orthodox systems. What's happening is in the noticing, in the mind. Not the cards per se. Imo anyway. And that's a beautiful thing.

Thank you for sharing.

Bonnie Cehovet The images do tell the stories ... not the books. Books can act as a gateway (as do images), but images are less static (IMHO).

Enrique Enriquez "Images unite us, ideas separate us", someone said.

Bonnie Cehovet Love that thought! I think we are seeing in the "real world" how ideas are separating us, and how images (specifically thinking of the protests here in the U.S.) are able to unite us.

Enrique Enriquez Yes Bonnie, it is a deep thought that I contemplate a lot. I am still not sure how to apply it to the tarot in a practical way. To be 'united in the image' is a beautiful thing that is lost to the average prediction monger.

Bonnie Cehovet We can apply it in a practical way through ritual (formal or informal). Or stream of consciousness readings, for ourselves or for others. Definitely outside the realm of average prediction.

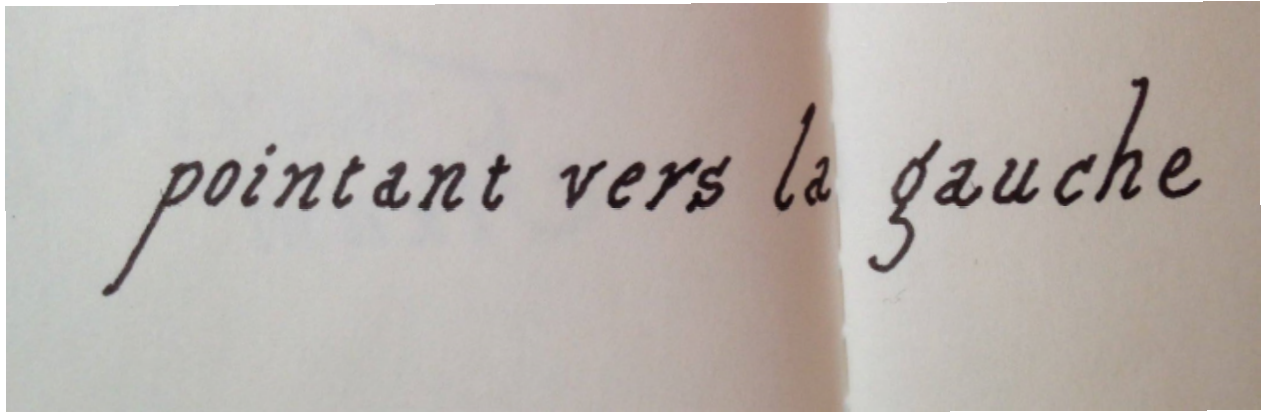
Markus Pfeil One can nicely (l)iterate between those image(inary) lines. The Sun shines, he is offered a drink. He toast the mother in law, of goes the family life. A feast turns into argument, when the lady of the house cuts in. All bend to please her, but inwardly build her crypt.

Enrique Enriquez

The king's hand:

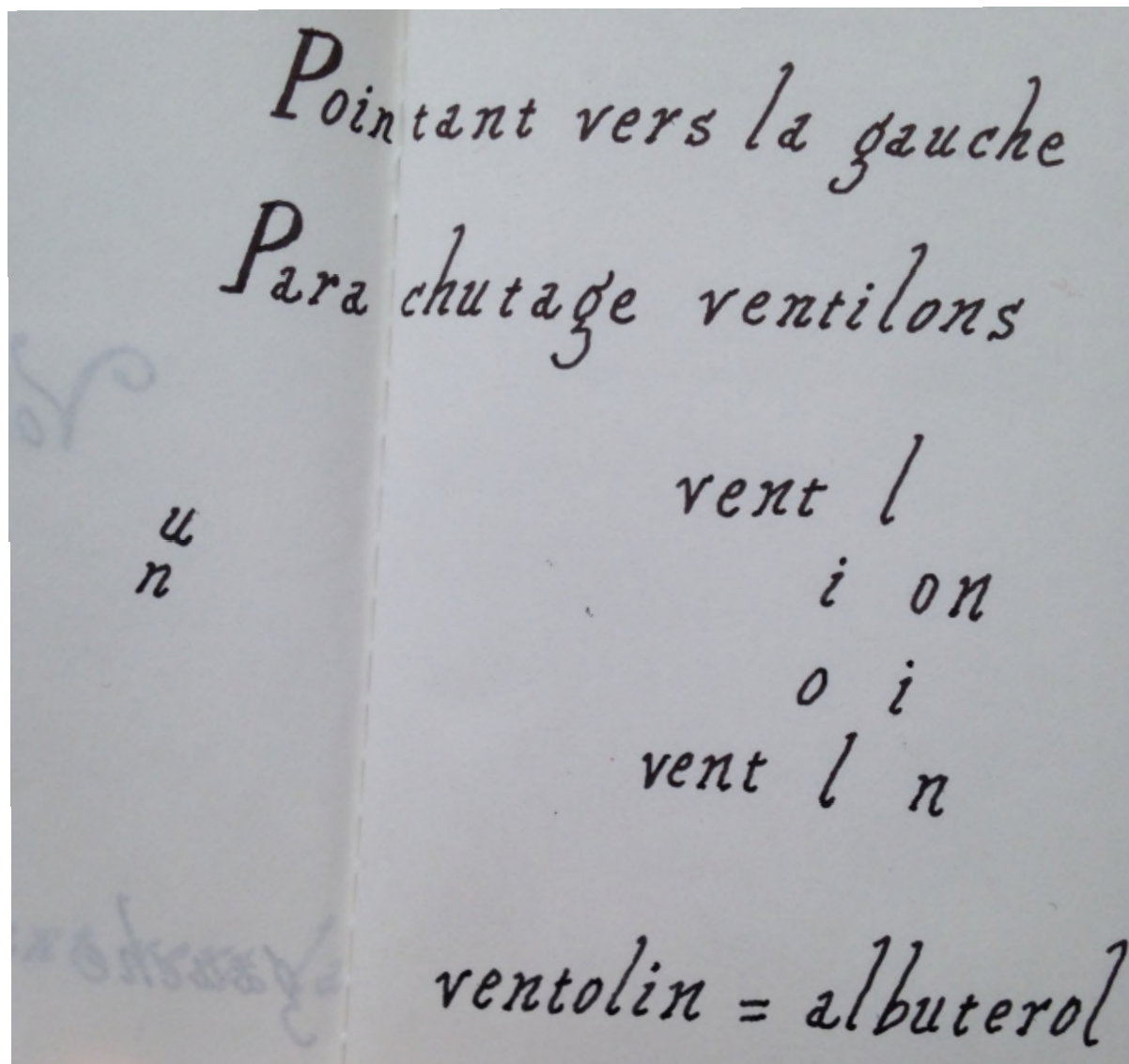
'Gauche' is 'left' in French but awkward/clumsy in English. "Look at the left" = "watch your manners".





pointant vers la gauche

Enrique Enriquez Here is why the King stands on two letters R (r = air):



Pointant vers la gauche
Para chute vent ilons
u
n
vent l
i on
o i
vent l n
ventolin = albuterol

Enrique Enriquez The King of Cups has asthma.

Luca Shivendra Om "Watch your manners" is perfect for a King of Cups. "Thinking old school", of course. He is the perfect householder, isn't he

Luca Shivendra Om And as a Water Sign, he has not a good relationship with air ... But now I know I'm too old school Enrique

Bonnie Cehovet IMHO, one can never be too old school!

Khadijah Carolyn Enrique Enriquez check your email. This is awesome. The (h)ear and the lung both have lobes! There is Fire in Water too Luca Shivendra Om- firming and shaping the Metal of the lungs.

Luca Shivendra Om In me absolutely -Sun Cancer Moon Aries... Khadijah

Khadijah Carolyn Sun: Gemini, Moon: Aquarius (Sag Ascend). Just fanning the flames, constantly.

Enrique Enriquez The old school is the new skull.

***Fatum and Fortuna:* André Masson, Surrealism and the Divinatory Arts**

Simone Perks

Abstract

This paper situates André Masson's pre-surrealist imagery of game playing within the context of divinatory practices; an interest that appears to have extended to surrealism in the following decades. It identifies iconographical similarities between three 'portraits' by Masson and the most powerful card in the tarot pack, the Juggler, thus illuminating a sensibility for lyrical analogy shared by initiates of the occult. The paper goes on to explore a fascination for tarot cards within the surrealist coterie, positing that the lyrical potential of the tarot's symbology and the concomitant auto-hypnotic techniques rendered tarot reading a praxis that promised to enhance the faculties of the mind and enable adepts to become the 'recording instruments' of visions.



Fig. 1, André Masson, *L'homme à l'orange*, 1923, 31 7/8 x 21 1/4 inches (81 x 54 cm).
© ADAGP, Paris and DACS, London, 2005.



Fig. 2. Nicolas Conver, *Le Bateleur* (*The Juggler*), Le Tarot de Marseille, 1760.

One might say that, in terms of iconography, the game of chance pervades the visual lexicon of surrealism. Yet, when considered individually, these familiar images of dice and playing cards are generally thought of as no more than arbitrary motifs. It is perhaps for this reason that this corpus of images is so often marginalised in the accepted canon of surrealist visual material. I would argue however, that the fact that these motifs are consistently repeated suggests that they are unlikely to be without meaning for the surrealists. This becomes all the more significant when we learn that the game of chance shares symbiotic origins with the divinatory arts, marking the transition from chance to necessity. If the surrealist motif of the game of chance might be traced back to the pre-surrealist years of André Masson, this paper seeks to situate Masson's paintings of 1923-1924 against a backdrop of divinatory practices in order to posit new insights germane to arcane systems of thought; an interest which appears to have extended to surrealism in the following decades.

The mystery behind the archaic origins of the humble playing card, inextricably linked as it is with the history of tarot, bestows upon the playing card an esoteric aura, endowing it with an ambivalent quality and allowing for a deeper interpretation of it as a pictorial motif: are cards to be seen simply as material for play or might they instead be considered as instruments for penetrating the deepest secrets of life? Gérard van Rijnberk points out that this esoteric quality does not lie with the playing card's mysterious origins alone, but also arises from an innate consequence of the play element of all games of chance, including dice:

All games in which chance plays a part, be it a game of cards or dice, have an inherent esoteric, divinatory element. The game is played out to know which of the players will be the most favoured by fate or providence. All games imply therefore, a sort of interrogation of an oracle that will demonstrate divine intention or the dictates of fate. This is in full evidence when the cards are employed to read the future, but is also the case when it is a matter of a pure and simple game.¹

Likewise, in *Les Jeux et les hommes* (1958) Roger Caillois posits that superstitious practices have grown out of games of chance leading to the corruption of chance and the coercion of destiny, so that chance is no longer understood as a blind indifferent force. Following this definition, cards and dice cease simply to symbolise 'blind' chance and instead take on the role of the diviner's instruments, thus becoming icons of predestination:

Numerous indications of the association between games of chance and divination are easily found. One of the most conspicuous and immediate is that the very same cards used by players in trying their luck may also be used by prophets to predict the future. ... At every point there is a quite natural transition from chance to superstition.²

It is Grillot de Givry however, who perhaps best sums up the ambiguous role of the playing card in society; simultaneously an instrument of ruin where gambling is concerned *and* a source of enlightenment with regard to occult practices:

For others the tarot is a mysterious door opening on a gaping and unfathomable future of illusions and hopes; when they handle the same cards which have brought gamblers to the verge of hell and damnation their eyes light up, their mind brightens, their soul rises into the eternal spheres, and they see into the future and are possessed of that prophetic spirit which we foolishly laugh at, but which the wiser Orientals valued so much that they considered it the highest recompense that man might expect from God here below.³

Givry's explanation of the ambiguous power inherent in playing cards, is, I feel, important in another respect, as I believe it holds the key to understanding the latent ambiguity embedded within several of André Masson's paintings of the early 1920s, which I shall now discuss.

In his early, heavily symbolic oeuvre Masson takes up the theme of card and dice games. An initial exegesis of these paintings is one informed by the psychology of gambling, understanding the playing cards to be instruments of self-ruin. This certainly seems to be a prominent theme in Masson's *The Gamblers* (1923). The painting depicts the frenetic activity in a gambling den where the indomitable, masochistic compulsion once defined by Freud gathers the players around the green clothed table.⁴ The gambler is locked in a futile game, fuelled by an unconscious desire of loss and self-punishment to the point that he dare not look at the dice knowing that the inevitable outcome will be that of personal and financial ruin; a head buried in hands in fear of the outcome of fate. Cards tumble and fall swiftly, automatically even, from a sea of hypertrophied hands as in the coup that Walter Benjamin once described: '... for there can be no game without the quick movement of the hand by which the stake is put down or a card is picked up.'⁵ There are inevitably associations with café life where such games of chance were played out, and the gaming imagery might be

seen in this respect as the legacy of a cubist symbology of cards and dice, forming an iconography of the café. In his notes, Masson himself was to describe these paintings in terms of a modern genre painting, displaying 'gatherings of men: gamblers, drinkers, sleepers: memories, in part, of peasant or military life.'⁶ The bread, wine and fish suppers that accompany these pictorial soirées add to this rustic ambiance.

Masson used his own friends as models as they gathered in his atelier on the rue Blomet. However, as Dawn Ades has observed, Masson once compared these same friends to figures associated with necromancy: Georges Limbour as Lucifer, Roland Tual as the Enchanter, Michel Leiris as the Aeropagist. A possible interest in the occult, therefore, is intimated leading to an ambiguity as to whether these are simply gamblers and card players or whether, at a deeper level, they might also be seen as cartomancers (fortune tellers, especially with cards) or magicians?⁷ Certainly, both Leiris and Limbour's readings of these paintings lean towards an esoteric inflected interpretation, and it may be argued that as Masson's fascination with images of card and dice players evolves the dichotomy between gambling and divination dissolves. On a closer inspection of *The Gamblers* then, an esoteric, metaphysical quality to the painting slowly reveals itself in the rendering of the fractured, collapsed and encroaching space that begins to devour the players. Indeed, the figure on the left hand side of the painting, pipe in hand, appears to be engulfed by an ineffable nebulous phenomenon, as if everything is being sucked into the abyss; Limbour writes: '... how the objects placed on the cloth would slide toward the abyss which no man had dared to bar.'⁸

Drawing on a quotation by Leiris from his text on Masson, *Eléments pour une biographie*, Rubin and Lanchner have carried out an esoterically-inspired reading of another of Masson's gaming scenarios, *The Card Trick* (1923). Here, they posit that the subject matter no longer appears to be that of a mere game, but instead points to the cosmic 'game' of divination that taps into the 'obscure forces of the future':

The Card Trick is a painting about chance in which the card players (interchangeably the painter himself and his poet and artist-friends) are magicians and the instruments of the game 'signs and talismans wherein are condensed all the obscure forces of the future.' The outcome of the game does not depend on the free will of its participants but on the range of possibilities allowed within the immutable structure of cosmic laws.⁹

There is an emphasis on isolated, disembodied hands in this painting, ambiguously evoking the passivity (or relinquished conscious control) of the player in the face of chance *and* the sleight of hand necessary for the 'magician's card tricks. The composition is of particular interest here however, as Masson has skilfully created the illusion that the hands, dice, cards, scrolls and other objects are being governed by unknown forces. In particular, a triangular central point of energy appears to maintain objects in an orbital path, alluding to 'cosmic laws' that are being tapped into.¹⁰ The background of the painting is once again treated in a metaphysical, fragmented style that has the effect of creating a figure-ground confusion, as angular shards of space and swirling energy forms begin to encroach and cut into the central subject matter. The treatment of the surrounding space creates the kind of ineffable energy force that one finds in the tumultuous skies of an El Greco or in Pablo Picasso's *Les Femmes d'Alger*. The player himself becomes engulfed in this ordered chaos.

In a seemingly related series of three paintings – *The Man with the Orange*, (1923, fig. 1), *Man Holding a Rope*, (1924), *Man in an Interior*, (1924) – the theme of the game of chance is once again taken up. Yet, what is immediately striking about these paintings is that they no longer depict scenes of group gatherings but solitary experiments with cards and dice, alluding to the possibility of divinatory practices. There is also a sense that the central figure in each (modelled again on Masson and his friends) exists in correspondence with the cosmic forces that radiate around him. Indeed, in *Man in an Interior* the central figure sits firmly in place as objects whirl around him centripetally, as if by telekinesis or by some special inner contact with the exterior world. One might say that the surrealist dream of a resolution of the objective and subjective realms appears to have been resolved pictorially in these three paintings, where mind appears to be attuned to matter.

The objects that surround the three figures are charged with symbolic and poetic content, albeit one that is iconographically hermetic and vague. Leiris writes:

From the start, Masson's art was always full of symbolism. For, what else are the loaves of bread and the pomegranates, the glasses of wine, rolls of paper, clouds and other objects, which cluster together in his earliest pictures, but an array of emblems brought together as it were by an alchemist?¹¹

As Dawn Ades has pointed out, this plethora of disparate objects often comprised repeated motifs of a knife, a wooden triangle, a ball or playing cards, objects which, according to Leiris '... are attached to some ancestral symbolism.'¹² As we have seen, the playing cards and dice can be associated with divinatory practices, and the scrolls that sometimes irrupt into the paintings (*The Card Trick*, *The Man with the Orange*) might be compared to the sibylline scrolls of ancient Rome.¹³ The juxtaposition of disparate emblems can be said to be contemporaneous with the surrealist embrace of the fortuitous meeting of disparate objects, as inspired by the Comte de Lautréamont's poem *Le Chant de Maldoror*. This clash of disparate objects, creating iconographical tensions, might also be seen to be the product of a specific aesthetic doctrine on the part of Masson which appeared to favour conflicting forms. In Masson's oeuvre one finds the deliberate opposition of curves, angles and sinuous twisting forms. Limbour understood this formal discord as symbolic of the antagonistic 'life of the universe':

Discord, which has since become one of his [Masson's] favourite themes, already existed between these elements, though in a purely formal manner. For example, against the supple curves of some fish would be aimed the aggressively straight lines of the triangular blade of a knife, the same kitchen knife indeed which figures in so many of the later massacres and sacrifices. Thus a conflict was set up between curves and angles, and the opposition of some rigid saw with fiercely pointed teeth to the feminine litheness of a loosely draped, thick piece of rope became a lyrical event. And this conflict kept on reappearing, until at last one understood that the life of the universe, of art and of the emotions consisted exactly of this antagonism.¹⁴

If Masson understood the universe in terms of conflicting, antagonistic forces, he also appears to have believed that this underlining conflict was nonetheless counteracted by hidden relationships, made manifest through the resemblance of things. Georges Limbour writes: 'He is gifted with that universal intelligence called poetic genius, that is to say an intuition of the forces and secret correspondences of the world.'¹⁵ Thus, if Masson was to depict universal antagonism by portraying the clash of disparate forms, he was equally to conjure up the notion of universal order and analogy via aesthetic devices that saw the rhyming of pictorial forms. In this respect, the sphere is of particular import and significance to

Masson's vocabulary of forms, as for him it represented, interchangeably, the earth (the globe) and the bounties of nature (embodied in the spherical nature of many fruits).¹⁶

The 'terrestrial' sphere that Masson was so fond of is represented by an orange in *The Man with the Orange*; a rhyming of spherical forms may then be found in the cloud-like formations receding from Masson's ear. In *Man in an Interior* the ubiquitous spherical object is the pomegranate, whose form is then echoed elsewhere in the painting. In *Man Holding a Rope* a pierced sphere can be found hovering on the left hand side and reappears at the back of the man's skull and then again at the level of his eye. Here, the sphere is analogous to an eyeball in its socket; which is significant, as in all three 'portraits' the eye sockets appear hollow, suggesting inner power and introspection. Indeed, in *Man Holding a Rope* the sense of vision appears to come from within, suggesting that the man is a seer, a revelation which in turn sheds new light on the three dice (lined up in a perfect diagonal line and in numerical order) on his table which suggests that the outcome is other than the product of chance and possibly related instead to an act of divination.

At its most universal then, the sphere embodies nature and points to Masson's eagerness to lift the veil of Isis where nature's inner turmoil finds itself counteracted by its hidden correspondences. We might say then that what we find in these paintings are men (never women) who occupy a site where discord (symbolically represented by the juxtaposition of conflicting, disparate objects and forms) opposes order (evoked pictorially by the repetition of forms, such as the sphere). Referring to another of Masson's early paintings, *Les Quatre Eléments* (1923-24), it has been suggested that in his attempt to capture the elements within his paintings, it was as if Masson had hoped to 'hold the Earth in his hand, or have it at his disposal on a tabletop,' an ambition which seems to have been played out pictorially in these three paintings.¹⁷ A superior knowledge of nature and the cosmos such as the one Masson sought through his painting would inevitably place somebody in a position to master nature and this leads me on to the character of the *Bateleur* (fig. 2).

Given Masson's assumed interest in divination, an interest shared by other members of the Parisian artistic milieu (Guillaume Apollinaire, André Derain and Max Jacob were all adepts of divinatory practices) it is highly likely that he was familiar with tarot cards and the three aforementioned 'portraits' bear similarities with one of the most powerful figures in the

Major Arcana tarot pack, the *Bateleur*, otherwise known as the Juggler.¹⁸ Reading Masson's portraits in relation to this figure makes for an interesting interpretation of the three paintings. Compositionally speaking the Juggler has much in common with the iconography of Masson's paintings, as he too is positioned behind a tabletop upon which are displayed an array of disparate, emblematic objects. According to different authorities on the tarot, the table can be interpreted as symbolising the universe or the material world. The legendary character of the Juggler then, is literally able to realise Masson's ambition to hold the world in his hand or have it at his disposal on a table. In terms of iconography there are similarities too. The Juggler's attributes include a sword that sometimes takes the form of a knife (a knife can be discerned in all three of Masson's paintings), and a cup (a cubist-style glass in *The Man with the Orange*). In one version of the tarot the Juggler holds a spherical object (a coin) in his left hand which is also the case with Masson's *The Man with the Orange* (the coin has been replaced by an orange). The conflicting interpretations that have been made of these seemingly polyvalent and arcane emblems by historians of the tarot are too numerous to carry out any specific exegesis, however, the Juggler's attributes might be interpreted as relating to the elements: the coin (earth): the sword (air); the cup (water). The fourth attribute of the Juggler, the rod or sceptre that the Juggler carries in his hand, might be seen to represent fire; although there is no rod in Masson's paintings, the lighted match in *Man Holding a Rope* might allude to the element of fire. In some versions of the tarot the Juggler also displays dice (as in *Man Holding a Rope*, while dice are replaced by playing cards in the other two paintings). However, there is an ambiguity here as to whether dice represent the element of instability and uncertainty in the world or, as Paul Marteau believes, indicate alternatively that there is no such thing as chance given that divine intelligence always intervenes.¹⁹

The sophisticated compositional skills of Masson are such that the objects radiating around the figures in Masson's three paintings give the impression of prestidigitation (in Masson's case a kind of psychic juggling); a certain dexterity which is again in keeping with the characterisation of the Juggler who is believed to have evolved from the kind of magician that would carry out illusions and tricks at fairs. Like Masson's characters, the Juggler is capable of coordinating contradictory elements. At an elementary level then, the Juggler

represents mastery or command. At a deeper level, this mastery might extend to encompass a command of the self and the universe. The divinatory readings of the Juggler's character, though many and often conflicting, are interesting when considered alongside Masson's interest in cosmology and the dynamics of nature. For Paul Marteau, at its most basic interpretation the Juggler represents man in the presence of nature, who, in the face of adversity, learns to master nature's hostile and tumultuous forces.²⁰ For Rijnberk the Juggler is 'the true Magus in the highest sense of the word,' particularly due to his mastery of his faculties and his knowledge of the law of analogy: as Above, so Below.²¹ Oswald Wirth proposes that the Juggler has the kind of generative omnipotence of a god, the master-spirit of the universe, while the former surrealist Kurt Seligmann sums up the qualities of the Juggler as follows:

He is the aleph, the master-spirit of the universe, which stretches before him like the Juggler's table. All things of creation are tossed about by him as if they were the Juggler's objects. He is pointing at the above and the below, confirming the teaching of Hermes Trismegistus that here below all is like that which is in heaven, that the little world, man, contains all the elements of the universe, and that the study of man will make us understand the wonders of the whole creation.²²

As with each character in Masson's three aforementioned paintings, the Juggler can at a superficial level be interpreted as a simple prestidigitator, at a deeper level however, he can be seen as the supreme Magus with knowledge of the self and the universal laws of analogy, a position that has given him divine powers equivalent to that of a master-spirit.

Here I would like to introduce a second potential model for Masson's 'magus,' Apollonius of Tyana. Masson was to acknowledge his interest in this character in an early correspondence: 'The long, leisurely evenings allowed me to read Diodore de Sicile and enjoy the company of the legendary Apollonius of Tyana.'²³ Apollonius was a pagan seer, exorcist and healer from the first century. However, according to one of the most authoritative chroniclers of the prophet's life, Philostratus, he was also considered by his detractors as nothing more than a magician or a charlatan, comparable one might say to the fairground magician out of whom the Juggler emerged. According to Philostratus's account however, Apollonius was a divinely-inspired sage, and was even said to be an incarnation of Proteus,

an Egyptian god with the gift of knowledge of both past and future. Philostratus explained that wizards wish to change the course of destiny whereas ‘... Apollonius submitted himself to the decrees of the Fates and only foretold that things must come to pass; and his foreknowledge was gained not by wizardry, but from what the gods revealed to him.’²⁴

The art of divination is a recurring topic of conversation in the chronicles of Apollonius’ life. ‘As to the subject of foreknowledge,’ writes Philostratus ‘they presently had a talk about it, for Apollonius was devoted to this kind of lore, and turned most of their conversations on to it.’²⁵ Oblique references to Apollonius’ interest in divination might well be discerned in the symbolism of games of chance that pervade Masson’s ‘portraits.’ However, it must be noted that cartomancy and divination with other props such as dice are nowhere discussed in Philostratus’ chronicles and he was said to be particularly cynical with regard to practices that involved the barbaric slaughter of animals in order to interpret the entrails.²⁶ Instead, he seems to have been practiced in divination via astrological methods or through more direct, unaided means, such as prophetic dreams. It is understood that he devoted four books to astral divination and believed that ‘... many things are revealed in the disc of the sun at the moment of its rising.’²⁷

Apollonius is also known to have been a follower of Pythagoras who developed quasi-mystical beliefs that aimed to reveal nature’s secrets through mathematical study.²⁸ Although Philostratus’ account concentrates on the ascetic side of Apollonius’ Pythagorean beliefs, covert pictorial allusions to the Pythagorean laws of mathematics might provide one explanation for the many triangles that constitute the emblems of Masson’s paintings, although they equally point more generally to ideas of measurement and geometry.

The characters of the Juggler and Apollonius of Tyana might, I posit, be conflated; the fusion of the magus with the seer, resulting in supreme knowledge and mastery. I do not wish to suggest here that Masson directly illustrated Apollonius, or slavishly copied the *Bateleur* (although I would not rule out the possibility that Masson was familiar with tarot cards, given the interest in ancient and arcane belief systems of his milieu). I do believe, however, that these two important characters and their attributes can, at the very least, provide an intimation of the kind of character that Masson was endeavouring to depict, and offers the spectator a *modus operandi* in terms of accessing the loaded and arcane symbolism found in Masson’s

paintings, often encoded in seemingly banal everyday objects. Michel Leiris expands on this thought process:

All objects are a mystery unto themselves. A doorknob contains the same potential lyricism as a starry sky. However, we are drawn to objects that are linked to some ancestral symbolism that has been passed on to us through education or atavism: a cross, for example, a knife, a torch, a wooden triangle, a ball or playing cards.²⁹

By reading such interpretations of the *Bateleur* tarot card in relation to Masson's early oeuvre, we encounter the kind of lyrical associations the spectator might make with regard to the iconographical content of Masson's paintings, bringing us one step closer to understanding these equally esoteric paintings which reveal their secrets over time. Hence, one may interpret the shifting signifieds in Masson's three paintings so that each figure might be read interchangeably as a) a gambler/cardsharp b) a diviner/seer and c) a supreme Magus/Master-spirit intimately connected to the underlying laws of nature. In other words, as with the *Bateleur* tarot card, which can be interpreted simultaneously as a simple prestidigitator *and* a master-spirit, the various layers and meanings of Masson's 'portraits' can be built up from the ordinary to the occult.

Masson's interest in divinatory practices might be said to prefigure an interest in tarot and divination that is evinced in later years by the surrealists. In his ambitious book *L'Art magique* originally published in 1957, Breton was to articulate the important aesthetic value of the tarot: 'A single divinatory and apodictic system had the fortune to inspire multiple representations, which are well preserved and of considerable aesthetic value: the Tarot.'³⁰ By way of example he referred to the magnificently opulent tarot deck of Charles VI, one of the oldest extant set of tarot cards. For Grilhot de Givry, however, the real beauty of the tarot resides in the fact that its origin remains shrouded in mystery:

The tarot has no origin whatever. It remains a mystery, an enigma, a problem. At most it harmonizes with the symbolism of alchemy, another intangible doctrine which has beaten a subterranean path through the centuries, avoiding both religion and science and yet establishing itself in their domains.³¹

The tarot then seems to be a language and a set of beliefs unto itself, at a remove from the strictures of religion and science. The mystery of its origins and the independence of its

doctrines is perhaps reason enough to explain the tarot's appeal as an alternative system of thought for the surrealists and a potential avenue to explore. However, a further explanation might also be discerned in the lyricism of its pictorial vocabulary (based on a system of analogy), and the potential of divination as praxis to stimulate the imagination and bypass the constraints of conscious control in ways that recall surrealist automatist practices.

As tarot cards are iconographically polyvalent and multilayered in meaning, the cards become sites of suggestibility alluding to potential meanings rather than givens. Oswald Wirth talks about the unique evocative magic of their symbols and explains that interpretations of them (which are, according to him, windows on to the infinite) can only be indications, as they are never exhausted.³² It is for this reason that tarot reading might be seen as an exercise that heightens mental illumination, and in particular contributes to an expansion of the capacities of poetic imagination. Divination therefore is envisioned by Oswald Wirth as an 'exercice d'assouplissement de l'esprit', a hypothetical flexing of the mind so that the mind's faculties may become more supple, allowing the diviner to make use of his/her liberated and heightened mental faculties to probe the opaque and discern the concealed, as opposed to relying on the strictures of the rational faculties of our mind.³³

Further, the act of divination ideally requires a state of passive receptivity in order for the mind to pick up the confluence of endogenous visions (generated by enhanced psychic faculties) and exogenous images (emanating from the consultant via electro-magnetic vibrations). According to Wirth, the diviner should be intellectually passive, and in a state of receptive neutrality so that his or her imagination becomes a sort of 'appareil enregistreur' (recording instrument). Comparisons might then be made here with surrealist automatist practices and experiments in trance states that require the same state of passivity and receptivity so that the mind might become, as Breton put it, 'silent receptacles' or 'modest recording instruments.' 'Let your state of mind be as passive and receptive as possible,' Breton was to declare.³⁴ It is perhaps the automatic and semi-automatic practices of Masson and Max Ernst that show the closest affinities with divinatory practices. José Pierre posits that Masson's ritualistic and revelatory mode of working led naturally to automatism that was 'in its turn conceived as a divinatory practice.'³⁵

To recapitulate on the tarot's many virtues as a source of artistic inspiration, it represented many things at once: a system of invaluable beauty; an 'intangible doctrine' divorced from the strictures of religion and science; a lexicon of symbols that exudes an 'evocative magic'; and an 'exercise in suppleness of mind' that enabled the surrealist to become a 'recording instrument.' These are just a few potential reasons that might explain the surrealists' fascination with the tarot. However, more prosaically, this interest appears to have also been fostered by the publication of Grillot de Givry's seminal book *Le Musée des Sorciers, Mages et Alchimistes* in 1929. This book was familiar to the surrealists and provided chapters on a range of hermetic topics, devoting a chapter to the divinatory arts. Michel Leiris reviewed it in *Documents* that same year and claimed that the sections devoted to tarot were of particular interest for him in terms of the insights it gave into the doctrines and origins of certain traditions.³⁶ Leiris chose to illustrate his article with two cards from the Tarot of Charles VI depicting *La Maison de Dieu* ('The House of God') and *Le Soleil* ('The Sun'). The same year Breton called for the profound, true occultation of surrealism in the *Second Manifesto of Surrealism*. In a footnote he acknowledged the potential avenues of exploration of those sciences that had been marginalised, particularly those of astrology and cryptesthesia (a hidden supra-sensibility which explained the phenomenon of clairvoyancy.)³⁷

This occultist ferment immanent within the surrealist milieu manifested itself pictorially in 1933 in the form of the front cover of *Minotaure* that had been designed by André Derain and depicted four tarot cards. This was accompanied by a highly recondite reading of four ancient playing cards by Derain entitled 'Critérium des As,' which reads as a delirious, poetic extemporization: a perfect example, one might say, of the evocative magic of their ancient symbology. The cards chosen were in fact the four aces, which depict the attributes of the Juggler: the cup, the sword, the coin and the rod (or in this case the club). Derain was an adept of tarot reading and a source of transmission of arcane beliefs to Breton. Breton spoke fondly of the hours spent in Derain's studio at the rue Bonaparte whilst Derain read tarot cards.³⁸

Indeed, Breton himself recounts in detail the strange rituals of his own experiments with cartomancy in *L'Amour fou*.³⁹ It also seems to have been a popular pastime with the female contingent of the surrealist milieu. Valentine Penrose was also adept in the art of tarot reading

and according to Anthony Penrose took card reading very seriously. He describes her as having '... a natural air of mysticism, which was compounded by her fascination with Eastern philosophy, her closeness to nature, and her understanding of the arcane, which included using Tarot cards to foretell the future with disturbing accuracy.'⁴⁰ Gala too frequently read cards as a means to predict the future, prompting Salvador Dalí to indulge in his own series of tarot cards.⁴¹ M.E. Warlick has pointed out the similarities between Leonora Carrington's portrait of Max Ernst (1940) and the arcane figure known as the 'Hermit,' suggesting a possible familiarity with the tarot.⁴² Finally, interest in tarot extended in particular to two male members of the surrealist group, albeit relative latecomers, Kurt Seligmann and Victor Brauner.

Seligmann's admirable attempt at a study of the history of occultism and its practices, *The History of Magic and the Occult* (1948), would rival that of Grillet de Givry in its scope and ambition. Seligmann, like Givry, devoted a section to tarot cards in which he writes:

No calculation or scientific observation is necessary for the Tarot game. Its entire magic theory rests upon the belief that in nature there is no accident – that every happening in the universe is caused by a pre-established law. The most insignificant event is subject to this fundamental rule: cards mixed at random do not yield haphazard results but a suit of figures bound magically to the diviner and the inquirer.⁴³

It is the clairvoyant aspect of divinatory practice that Seligmann seems to have decided to concentrate on in his account of tarot reading. He understands the practice of tarot as 'a prophetic gift' which manifests itself through a 'special condition' recognized as clairvoyancy by the occultist and identified as hyperaesthesia by the scientist.⁴⁴ The important element of tarot reading to Seligmann is the stimulation of the imagination in such a way as to promote an auto-hypnotic state:

There are people specially gifted with such prescience or premonition, the born diviners. They stimulate their abnormal sensibility in many ways. Gazing at the crystal produces an autohypnotic condition; in fact, any glistening or colourful object, when stared at for a time, may become equally stimulating to the imagination. ... The primary function of the Tarot cards seems to be this sort of stimulation. In scrutinizing the vividly coloured images, the diviner will provoke a kind of autohypnosis, or if he is less gifted,

a concentration of the mind resulting in a profound mental absorption. The Tarot's virtue is thus to induce that psychic or mental state favourable to divination. The striking Tarot figures, specially the trumps or major arcane, appeal mysteriously and waken in us the images of our subconscious.⁴⁵

By associating the visions received by the diviner with images of the subconscious, Seligmann gives a surrealist inflection to divination, thus rendering it conducive to surrealist practices. Indeed, on reading Seligmann's description of the act of divination we are struck by similarities with the kind of passive-receptive state that Max Ernst would incite via the exploration of aleatory techniques such as collage, frottage and decalcomania in order to induce a heightening of his hallucinatory faculties (a subconscious interpretative faculty)⁴⁶ that sparked 'visions' fed by the mind's eye; he even began several of his titles with the words 'Vision induced by...'.⁴⁷

Seligmann was to choose one tarot card from which to carry out a sustained analysis, and it was the *Bateleur* (or Juggler) that proved to be of most interest to him. The same character would provide the inspiration behind two major pieces by Victor Brauner in 1947. Brauner seems to have conflated the figure of the Juggler with that of the poet in *The Surrealist*.⁴⁸ The same character was then transposed onto a symbolic portrait of Breton by Brauner in *Les amoureux, messagers du nombre*. For Brauner the Juggler represented the archetype of the poet, a master creator of intellectual authority.⁴⁹ The enigmatic figure of the Juggler seems to have made an impression on the surrealists, either intentionally or subconsciously, perhaps because he appears to embody the notion of mastery, especially through recourse to primal powers, and I wish to conclude by suggesting that for the surrealists the tarot and the divinatory arts might well have represented another potential means through which to achieve a more direct relationship with nature and the self.

¹ '... toute sorte de jeu où le hasard entre pour une part, qu'il soit jeu de cartes ou de dés, contient un élément divinatoire ésotérique. Le jeu se joue pour savoir lequel des joueurs sera le plus favorisé du sort ou de la providence. Tout jeu implique donc l'interrogation d'une sorte d'oracle qui manifesterà la volonté divine ou les décrets de la fatalité. Cela est de toute évidence quand les cartes sont employées pour lire l'avenir, mais ce l'est aussi quand il s'agit purement et simplement d'un " jeu," Gérard Van Rijnberk, *Le Tarot: histoire, iconographie, ésotérisme*, Lyon 1947, 13.

² Roger Caillois, trans. Meyer Barash, *Man, Play and Games*, New York 1961, 48. Originally published as *Les Jeux et les hommes* in 1958.

³ Grillot de Givry, trans. J. Courtenay Locke, *Witchcraft, Magic and Alchemy*, New York 1971, 280.

⁴ Sigmund Freud, 'Dostoevsky and Parricide', *Art and Literature*, London 1990, 435.

⁵ Walter Benjamin, 'On Some Motifs in Baudelaire,' *Illuminations* (trans. Harry Zohn), London 1992, 173.

⁶ Masson cited in Dawn Ades, *André Masson*, New York 1994, 9.

⁷ Ades, *André Masson*, 11.

⁸ '... et comment les objets placés sur le tapis glisseraient vers l'abîme qu'aucun homme n'avait osé barrer,' Georges Limbour, 'L'Homme-plume' in Michel Leiris and Georges Limbour, *André Masson and His Universe*, Geneva and Paris 1947, 25. English translation by Douglas Cooper cited in William Rubin and Carolyn Lanchner, *André Masson and Twentieth Century Painting*, The Museum of Modern Art, New York 1976, 93

⁹ Rubin and Lanchner, *André Masson and Twentieth Century*, 99.

¹⁰ For an in-depth analysis of this painting see William Rubin and Carolyn Lanchner, *André Masson and Twentieth Century Painting*, 99.

¹¹ Michel Leiris, 'Mythologies' in Leiris and Limbour, *André Masson and His Universe*, viii.

¹² Michel Leiris, *Journal 1922-1989*, Paris, 1992, 45, cited in Dawn Ades, *André Masson*, 11.

¹³ Louis Chochod, *Histoire de la magie et de ses dogmes*, Paris 1971, 214.

¹⁴ Georges Limbour, 'Scenes of Everyday Life,' in Leiris and Limbour, *André Masson and His Universe*, v-vi.

¹⁵ Georges Limbour, 'About an Exhibition,' in Leiris and Limbour, *André Masson and His Universe*, ii.

¹⁶ Michel Leiris, 'La Terre,' in Leiris and Limbour, *André Masson and His Universe*, 101.

¹⁷ 'Tenir la terre dans sa main ou l'avoir à sa discrétion sur le plat d'une table,' Leiris, 'La Terre,' in Leiris and Limbour, *André Masson and His Universe*, 102.

¹⁸ The Major Arcana is one half of a deck of ancient cards. It is now more familiar as the modern tarot. The Minor Arcana, the other half of the deck, evolved into the modern playing cards we know today.

¹⁹ Paul Marteau, *Le Tarot de Marseille*, Paris 1949, 10.

²⁰ Marteau, *Le Tarot de Marseille*, 9.

²¹ '...vraiment le Mage dans le sens plus élevé du mot,' Rijnberk, *Le Tarot*, 227.

²² Oswald Wirth, *Le Tarot des imagiers du moyen âge*, Paris 1927, 101, and Kurt Seligmann, *The History of Magic and the Occult*, New York 1975, 281 (first published in 1948).

²³ 'Les loisirs des longues soirées m'ont permis la lecture de Diodore de Sicile et la compagnie fort légendaire de Apollonius de Tyane,' letter to Leiris dated 6 March 1923 in Françoise Levailant, ed., *André Masson, Les années surréalistes: correspondance 1916-1942*, Lyon 1990, 34.

²⁴ Philostratus, trans. F.C Conybeare, *The Life of Apollonius of Tyana: The Epistles of Apollonius and the Treatise of Eusebius*, London 1969, 489.

²⁵ Philostratus, *The Life of Apollonius of Tyana*, 323.

²⁶ Philostratus, *The Life of Apollonius of Tyana*, 321.

²⁷ Philostratus, *The Life of Apollonius of Tyana*, 519.

²⁸ Peter Whitfield, *Landmarks in Western Science: From Prehistory to the Atomic Age*, London 1999, 30.

²⁹ 'N'importe quel objet est mystérieux en soi: un bouton de porte recèle le même lyrisme virtuel qu'un ciel étoilé. Cependant nous sommes touchés de préférence par les objets qui se

rattachent à quelque symbolisme ancestral, à nous transmis par l'éducation ou l'atavisme: une croix par exemple, un couteau, un flambeau, un triangle de bois, une boule ou des cartes à jouer,' Leiris, *Journal*, 45.

³⁰ 'Un seul système divinatoire et apodictique a eu la fortune d'inspirer des représentations multiples, bien conservées, et d'une haute valeur esthétique: c'est le Tarot,' André Breton, *L'Art magique*, Paris 1991, 163.

³¹ Givry, *Witchcraft, Magic and Alchemy*, 281. Interestingly, Leiris also made use of the same quotation in his review of Givry's book.

³² '...l'unique magie évocatoire des symboles,' Wirth, *Le Tarot des imagiers du moyen âge*, 20.

³³ Wirth, *Le tarot des imagiers du moyen âge*, 100.

³⁴ André Breton, 'What is Surrealism,' in Breton, ed. Franklin Rosemont, *What is Surrealism: Selected Writings*, New York 1978, 123.

³⁵ José Pierre, *Surrealism*, Geneva 1970, 42.

³⁶ Michel Leiris, 'A propos du 'Musée des sorciers',' *Documents* 2: 1, 1929, 109-116.

³⁷ André Breton, 'Second manifeste du surréalisme,' *Manifestes du surréalisme*, Paris 2002, 128. For more information on Breton's interest in cryptesthesia and parapsychology see Jean Bruno, 'André Breton et la magie quotidienne', *Revue Métapsychique*, February 1954, 97-121; Christine Pouget, 'L'Attrait de la parapsychologie ou la tentation expérimentale', *Mélusine* 2 (ed. Henri Béhar), Lausanne 1981, 70-97 and Yvonne Duplessis, *Surréalisme et paranormal: L'aspect expérimental du surréalisme*, Agnières 2002.

³⁸ André Breton, *Perspective Cavalière*, Paris 1970, 18.

³⁹ André Breton, *L'Amour fou*, Paris 1937, 23.

⁴⁰ Anthony Penrose, *The Home of the Surrealists*, London 2001, 16. According to Breton, Valentine Penrose was also the first to introduce to him the rudiments of astrology.

⁴¹ M.E. Warlick, *Max Ernst and Alchemy: A Magician in Search of Myth*, Austin, Texas 2001, 146.

⁴² Warlick, *Max Ernst and Alchemy*, 162.

⁴³ Seligmann, *The History of Magic and the Occult*, 271.

⁴⁴ It is possible that he in fact meant cryptesthesia here.

⁴⁵ Seligmann, *The History of Magic and the Occult*, 272.

⁴⁶ I am grateful for a discussion on this subject with Jeremy Stubbs.

⁴⁷ *Vision provoquée par les mots: le père immobile; Vision provoquée par une feuille de buvard; Vision provoquée par l'aspect nocturne de la porte Saint-Denis.*

⁴⁸ For a more detailed analysis of *The Surrealist* see Nicolas Calas and Elena Calas, *The Peggy Guggenheim Collection of Modern Art*, New York 1968, 123.

⁴⁹ Brauner cited in Jean-Paul Clébert, *Dictionnaire du Surréalisme*, Paris 1996, 321.

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