

Ed Alvarez



Sometimes you can't overthink your spread and you just go with the flow inspired by others. So this post goes to Luca Shivendra Om, who has inspired us through google.

A well guarded feast

The Feast of St. Barbara- Dec. 6th

the patron saint of armourers, artillerymen, military engineers, miners and others who work with explosives because of her old legend's association with lightning, and also of mathematicians.

Saint Barbara was a mythological martyr whose legend cannot be confirmed. As the legend goes, she was carefully guarded by her pagan father who kept her locked in a tower in order to protect her from the world. When she secretly became a Christian, he drew his sword to slay her but her prayers opened the tower wall, miraculously transporting Barabara to a mountain gorge. One shepherd protected her from her father, but another who betrayed her was turned to stone, his sheep into locusts. After being dragged away and tortured, every morning her wounds were miraculously healed and fire wouldn't burn her.



Finally she was condemned to beheading by her father who was then struck by lightning.

Barbara's tomb became the site of miracles.

On her feast day, unmarried members of the family are to go out into the orchard and cut twigs from the cherry trees. The one who picked the cherry twig that blossoms on Christmas Day can expect to get married next, and is considered to be "Mary's favorite." St. Barbara is one of the most popular saints of the Catholic Church.

Luca Shivendra Om I adore "old school" holy pictures

Paul Nagy sounds like



to me.

Ed Alvarez It is the story OF the tower. An epilogue of sorts. How a sword becomes a lightning bolt, and then as we remember it gets venerated as a Christmas feast with cherry branches. The marriage of gunslingers and the like?

Bhima Beausoleil Reading this, and seeing Paul Nagy's tower card just reminded me of the story of a Bell'Alda, that I heard when visiting the Sacra di San Michelle in Northern Italy, last year.

Legend has it that young girl, trying to avoid capture by a band of soldiers, threw herself from what was the Bell'Alda tower. Before hurling herself off the tower, she prayed. The little girl's prayers were

answered by Saint Michael, who was passing by or something like that, so instead of splattering herself on the rocks below, she landed unhurt.

If the incident was not in itself enough to start a legend, the story continues that the same girl, who wanted to show to others how she had been miraculously saved, made another dive from the same tower. Only this time Michael must have been busy elsewhere, or maybe she forgot to pray before her second leap of faith, because as a result of this second jump, the lass came to a messy end on the rocks below.



Paul Nagy Yes, Bhima, that sounds like one of those tourist-guide invented fables. I used to make up all sorts of nonsense I would tell the rubes who went with me on walking tours of San Francisco years ago...

Markus Pfeil Four a line to surface has no point. Its body is hidden. 4231

Bhima Beausoleil Well... It does sound like an invented story, doesn't it? When I heard it, I actually didn't care if it did or not happen. Then again, I normally take these things as stories, regardless of the factual events. I think that in the end, it's the story that counts, that lives on in the imagination.

Khadijah Carolyn Ouch. Is this saint barbar(i)an a scapegoat or opposite of Mar(r)y ? She lost her head or did Heaven intervene and kill her father? That's going to give me more of a clue about this spread. That was intense, Ed. What word(s) did you google?

Ed Alvarez A well guarded feast. I chose the jedi cupcake for humor, and was drawn to the saint, for she had a cup and a wand (the cherry branch). The swords were in the story.

Ed Alvarez I like St. Barbarians opposed to Marry!

Luca Shivendra Om Looking at the cards, the jedi cupcake that Google returned seems relevant to the reading: I can see the Page of Wands in the little Lego Jedi. As for St Barbara, it looks like a case of serendipity, to me. Very interesting indeed, but not connected to the cards in a "direct" way.

Enrique Enriquez

Santa Bárbara is Changó:



Khadijah Carolyn Yep: The lightening(explosives) - a loud drum party, the color red (stop) - her real (god) father struck the impopster down. La Maison diev=change, Oh

Mark Sherman

The Left Knee of Justice

I remember reading the LWB when I first got my Flornoy/Noblet deck and found that Jean-Claude's comment regarding the Justice image stuck out in my mind: "See how she cheats!". (Presumably he is referring to her left elbow tilting the scale).

Prior to that I hadn't picked up on that vibe from other decks. That quote still pops into my head at times, especially when the relationship between the cards/question either suggests it, or there is a moment of silence where nothing immediately jumps forth.

Was curious to hear other views on this idea of Justice "cheating" or "tilting the scales of justice"



Mark Sherman ... The left knee or elbow?

If we study the movement of the scales, we can see that Justice is influencing it with her right elbow and her left knee. This “trickery” can be interpreted on several levels. Of course, it can be given the negative sense of injustice, of false perfection, and of ruse that will be justified in certain readings. It is also conceivable that by this gesture, Justice is inviting us to avoid perfectionism: the requirement for perfection is inhuman inasmuch as what is perfect is set and unsurpassable, therefore dead. She would be inviting us then to substitute for it the sacred ruse, the notion of excellence that permits action to be dynamic and perfectible.

..

Rigidity may not be the Way of Justice

Enrique Enriquez pair of scales = a fiscal poser

Markus Pfeil scales are inherently fishy. El Bow was a cousin of Zorro famous for his bringing justice to those who cheated by weighing gold on the rio grande...and hurting his knee in a fight he called for just ice to cool it, and the scaled the bank again. Give me one fast point and I'll move the earth it has been said. The fulcrum of the scales provides just his opportunity.

Andrew Kyle McGregor What is the difference between using a knee or an elbow to tip the scales? One out of (k)need the other out of bowing to a higher purpose? (El)bow to bow before God.

Markus Pfeil both are a knee to the bow el s if you're on the wrong side of the tipping.

Enrique Enriquez an e can either blow or be keen.

Mark Sherman Thanks folks.

Andrew, no difference in effect. I'm just wondering which action the figure in the cards is employing, if at all, i.e. why JCF and Jodo (and apparently others) read from the image that she is doing this. It's quite subtle - the action itself ostensibly being no more overt than the common quirks of "crude" woodcut images. Is there a story contemporary with the cards that suggest this?

Jean-Stéphane Faubert Also Justice is usually represented with her eyes folded so that she won't judge by appearances, whereas in the Tarot it is not the case..

Andrew Kyle McGregor Maybe Mark. We elbow a friend to let them in in the joke. We knee people as defense or offense?

Mark Sherman Jean-Stephane, interesting point. I was reading somewhere that the iconography in the card and elsewhere appears to blend different elements from related/overlapping traditions and figures such as Themis, Astaea..

Also that the blindfold only appeared in the 15th century. Don't know if that's true or not.

Jean-Stéphane Faubert I'll take a look later I think I have something on this...

the statue representing justice at the Bamberg Cathedral is blindfolded and is dated from before 1237

Serge Pirotte The sword does not seem straight either, esp on the facsimile.

Markus Pfeil A straight sword is a tribute to St. Raigh, patron of correctness. Curved Swords are Cursed W(v)ords and stutter.

Luca Shivendra Om "(Un)equal Justice under Law" -in Medieval Age that could be significantly true

Yoav Ben-dov the same is true in the Conver - CBD version. i think it is significant. strictly "straight" justice is unsupportable.

my text on this from the open reading book:

Justice tips the scales

Both the sword and the crossbar of the scales are not exactly aligned with the card frame, but tilt slightly to the right side which symbolizes the future. This inclination does not happen by itself: one can clearly see that the figure's elbow touches the balance, pushing it down on the right side. Going back to the ancient symbolism of the scales, perhaps we can take the weighing pan closer to the sword as the scale of fault, which is full of transgressions. The figure of Justice intervenes and tips the scales to the side of merit, which represents the good deeds.

In this aspect, the card can signify the need to add a human touch beyond the strict application of the law so as to tip the scales to the positive side. More generally, the card can signify a touch of grace intervening favorably in a set of rational considerations. In a similar spirit, the Mishna says: "Be judging every human to the scale pan of merit." On the other hand, if the card is inverted, we can see it as signifying unfair and crooked judgment.

also note that the sword and scales tilt towards the right, i.e. the future.

Markus Pfeil right as in future, not as in correct:-) justice is a politician.

Mark Sherman Damn Yoav! Truth.

Dan Pelletier I believe that given the time period, and the carving techniques used in the creation of the blocks, the third dimension was not possible.

That said, justice is always in the hands of politicians, which are as honest and trustworthy now, as they ever were.

Luca Shivendra Om

"Water sharing"



Bhima Beausoleil Take root and water, and you will grow and fortify

Ryan Edward Mitosis, the two jars separate in order to multiply.

Luca Shivendra Om "Nightly peritoneal dialysis"

(Source: <http://www.m.webmd.com>)...See More

"Peritoneal Dialysis"

Peritoneal dialysis uses a membrane inside your body (peritoneal membrane) as a filter to clear wastes and extra fluid from your body and to return electrolyte levels to normal. Unlike in-center hemodialysis, you do not need to travel to a dialysis center for your treatment. Instead, after being trained at a dialysis center, you will do your treatment at home on your own schedule. Peritoneal dialysis can often be done at night, while you are sleeping.

You will need to have a catheter placed in your belly (dialysis access) before you begin dialysis. Placement is usually done 10 to 14 days before dialysis starts. Some peritoneal dialysis catheters may be used immediately (acute-use catheters). But because of a high risk of complications, these catheters are not commonly used.

The process of doing peritoneal dialysis is called an exchange. You will usually complete 4 to 6 exchanges each day (...)"

WebMD - Better information. Better health.

Luca Shivendra Om "Emptying the chamber-pots"

Enrique Enriquez In the three stars on our left we see mapped a yellow cup, it's red neck, and the blue inside of a leaf.

A big star, a flesh star, a woman. They map a spine of vines....See More

Luca Shivendra Om ...So two of the four cups have ascended to heaven in the Star. R.I.P.

Mark Sherman After looking at this and noticing that the ground she is on is the same colour as the liquid in the cups, i went through them and found that there are only 4 cup cards where the liquid inside is green (comprised of a total of 10 cups with this grassy tea).

There are 10 stars in this card - 8 clearly visible ones and 2 slightly disguised - the blue one behind the big one and her navel.

Rhyme-y man.

Markus Pfeil Two poured, four to go...the star is running low on fuel.

Piptrump Club 8 February 10, 2015 March 31, 2010

Jean-Stéphane Faubert

Interesting find today for fifty cents. A deck of Paul Marteau TdM from Grimaud (22 majors), medium size (poker size), with a numbered Fou!



Mark Sherman Where did you find it?

Jean-Stéphane Faubert some sort of church basement "bazar" sale.. it is copyright 1973

Yves Reynaud Nicely colored and original. Good job indeed !

Jean-Stéphane Faubert



Bonnie Cehovet What a great find!

Jean-Stéphane Faubert

Does anyone know if/where we can find Paolo Fabbri's entire conference "La narrativa de la cartomancia y el lenguaje de los emblemas" online?

Enrique Enriquez If you find it let me know. I have tried a few times, without success.

Jean-Stéphane Faubert I tried emailing Tzvetan Todorov since he was involved. We'll see how it goes..

Calvino to Fabbri:

http://www.paolofabbri.it/traduzioni/lettere_calvino_fabbri.html

Three letters of Italo Calvino Paolo Fabbri (2014)

Edited by Paul Zublena, Il Verri , n. 35, 2014.

We publish here three letters handwritten by Italo Calvino to Paolo Fabbri, from the early seventies 1 , when the two had known each other a few years.

A theme of obvious salience, which is clear from its first letter, concerns the role already known - but that here is enriched with further details - that Fabbri had covered compared to the design by Calvino's narrative machine of Castle of Crossed Destinies . In the note to the volume Einaudi 1973 (which added to the Castle already published for Franco Maria Ricci in 1969 an unprecedented Tavern of Crossed Destinies), Calvin wrote: "The idea of using the tarot as a narrative machine combinatorial I came from Paolo Fabbri that, in an "International Seminar on the structure of the story" in July 1968 in Urbino, gave a report on the story of the Tarot and the language of the emblems. The analysis of the narrative functions of divination cards had a first approach in the writings of MI Lekomceva and BA Uspensky, Cartomancy as semiotic system and BF Egorov, I semiotic systems simpler and types of plots (in Italian translation systems of signs and structuralism Soviet , directed by Remo Faccani and Umberto Eco, Bompiani, Milan 1969). But I can not say that my work is worth the contribution methodology of this research. I thought of them especially the idea that the meaning of each card depends on the place it has in the sequence of cards that precede and follow it; Starting from this idea, I have moved on their own, according to the internal needs of my text " 2 . In fact, as you can see from the letter and the notes, it is plausible that the reflection on the importance of the position of the paper in the sequence space, which binds so strongly the paradigmatic axis in the syntagmatic, comes from the report Fabbri 1968 and subsequent exchanges, oral or correspondence, between Calvin and his younger friend. The interest of Calvin for combinatorial horizon privileged narrative in practice and in his analysis dated for some time, and is conspicuously demonstrated by the 1967 Conference read and published on several occasions and then merged in a stone over the title and Cybernetics ghosts (Notes on the narrative as a combinatorial process) , which is a vital scheme Propp and its revision Greimas. Similarly dated 1967 also the story "combinatorial" The Count of Monte Cristo that closes you with zero , the interpretation of which provides the closed even for the conference. The ear of Calvin came short to listen to the report of Urbino Fabbri already well prepared to rake in and do its a subject that fit beautifully to his search for a contrainte that would provide the rules, variants and the full play of the combination. And tarot cards were revealed a particularly versatile, since the intersection expressing between high and low culture, and often even ambiguous significance of their emblematic function.

It would be worthwhile to make a few comments also on the fundamental theme of the third letter, or the discussion on the essay Fabbri about semiotics and sociology of mass communications in Italy. You could see how Calvin simplify pro domo sua dictation extremely articulate and complex article, only to propose a "" socialism "communication" that perhaps weakens criticism semiotics and political sociology "dominant" consistently conducted with a close reasoning and polemical Fabbri. We merely note that Calvin, right in front of a very radical critique to the communication of the social sciences, proposes to Fabbri to disclose - to turn the bibliographic references in quotations and examples - according to an obsession with the informativeness, the clarity and simplicity that was quite typical of Calvin operator editorial. But the extent to which a plea in favor of the theory and critique of ideology could be diluted in a dissemination tool without losing its theoretical rigor - his polemic, among other things, against dell'ideologica reduction language simple expression - and its energy Opposition? This is not the place to discuss the relationship between the aesthetic ideology (and practice of writing, as well as that of editorial work) and the political position of Calvin, but the interpretation of the rate of Fabbri and the next mention of a conflict between the vanguard which merely deconstruct the language and literature (more moderate?) looking for a communication with the public through a language evidently more affable seems por king from a point of view apparently a side issue - decisive - which runs the production, even non-fiction, the last Calvin, founded on the tension even contradictory and unresolved between anxiety and anguish order for entropy.

Italo Calvino to Paolo Fabbri

Paris, April 20, 71

Dear Paul,

I fight my chest, we are the ones who do not write, for more than two months, your beautiful letter, with batons ripped the enemy and naipes disputed envy of the gods 3 waits for a response. I'll tell you that we were in the meantime about to visit you, in March, during a few weeks in which the family m'aveva followed in Italy, but between bad weather and my occupation is not got to cross the Gothic Line. Now I just hope that in July semiotic Urbino. I said yes to his time Zumthor inviting me to the literary week 4 , 18-24, but perhaps on those dates will have a commitment Einaudi and would like to know the dates of the week etnofolklorica 5 to exercise an option interdisciplinary. Direct contacts with the world semic I no longer had, and because I really miss your mediation, and because I spent all February to forced labor to finish my Fourier 6 (but already two other Italian editions I won in speed 7) you receive before long, and almost everything in March I spent in Italy, while grateful I was to find myself in Paris during the Easter holidays here this year have been long and important with mass exodus of Parisians from the metropolis remained depopulated and welcoming.

disproportion card nefarious card faste of divination.

fasta progression of events in the story.

You have to keep in mind that the cards are the functions of the story, which are in majority (check on Propp) disastrous (the obstacle, the lack, transgression etc.) that only the cunning rhetoric of popular story (and what distinguishes p. eg. the tragedy, dall'histoire larmoyante etc.) is that the cards faste are arranged at the end, as in a divination rigged (propitiatory) whereas in the tragedy, in the novel larmoyant etc. is the opposite (to beg?) 8 .

I hope my negligence correspondent is not punished equally or more making me wait another letter. Even more hope that the offices of the semiotic world you recall in Paris this spring and will have the pleasure to see you both here in the flesh and hair. Season of shorts inaugurated by Anna is at its peak, I hope durable. I leave the rest of the paper available to Chichita 9 which means a lot to write but can not leave the helm at the moment and if you can not already I embrace you in his name, not to be late to entrust the uncertain posed this envelope,

Your

Italo

Paris 12.12.71

Dear Paul, I have decoded what I could of the letter layered references learned and witty. I recorded the elapsed indication biblioemblemografica - I witness your entrance into the fascinating world Warburgian 10 - but I would like more direct and ual [sic] about your existence and your thumb. The fact that revenue is not only that you will be in Paris for this very hour and me and we're sorry. A volume laroussiano bristling with formulas that comes to me with a dedication of Greimas 11 reminds me that I was cut off from the world of seeds, Lacking - you absent - the element of mediation. In the meantime, however, I have produced a study semisemiotico while disguised as polite elzeviristica our local, that is, the preface (commissionatami by an editor Sicilian) to re-release of a book of the Twenties: the Mimi Francesco Lanza, which is a collection of jokes Sicilian village , largely obscene 12 . I wrote that I should send the volume, let me know if you do not come and tell me what you think if you get: I think it can be an excellent material for your seminar provided the modesty of female students Apennine not suffer.

Also from Palermo I get a circular Antonio Pasqualino which rallies to found an Italian semiotic sciences. Secession or emulation? Ganelon or Rinaldo of Montalbano? 13

To you and Anna wishes of all of us and we hope to see you soon.

Italo

A friend of ours psychoanalyst (Klein) Anglo-Argentine, Salomon Resnik 14 , a man of rare sensitivity and interest, is here to Censier 15 a seminar Semiologie du corps which often speaks to me and asked references and literary 16 . Do you have any indication bibliography that can approach it properly semiological horizon? (His is a horizon between Husserlian phenomenological and psychoanalytic existentialist, Minkowski etc.)

Paris 12.08.73

Dear Paul,

the call Californian me happy because the ray of your preaching widens to the shores of the Pacific, but I'm sorry because you away from these districts.

I read your essay mass media 17 with great interest, making off in the density of your dense style of allusions and implications of the things that everyone should know. I think your argument to the various ways of looking at these things, and your position that considers the part of true communication that exists in the forms of communication alienated, and its need, and the way the receiver has a part that can not just be passive, but active in a certain way, is very right. Indeed it is the path that can lead us to understand how it could be a "socialism" of communication, essential point without which all the rest may prove illusory. I think yours is an important issue that deserves a book, and in your fifty pages is no matter to write at least one hundred and fifty, would be enough thou riscrivessi a bit 'more relaxed and vulgato, bearing in mind an audience not by Congress but specialist all those who would need to really understand these things, that we should transform between examples and citations in the bibliographic references. I know you will not do it but it is really a shame you do not. You should find a collaborator or negro or ghost-writer who had the genius of the disclosure and was working under your guidance maybe magnetofonica. A book like you would do it immediately published by Einaudi. If you want to propose to publish these 50 pages as they are, but I really have a density that we would miss the shot and it would be a shame.

I personally very interested in your references to the letter ture popular comics, the two levels of literature, and by the time the ideas that grind, even for a magazine that I will never, should focus on that node, and now leggendoti clear that the idea that the theoretical problem that I would like to work is "literature and communication" on two fronts literature that criticizes and deconstructs the forms of communication that work [?] say broadly garde literature and who believes in communication with a new audience, and if the two operations tend to converge or must remain institutionally distinct, yet this i dont no. And if I did a magazine 18 I would like the magazine-box where we'd do with love of the spoken dialogue, followed by illustrative texts, dialogues fake that I write everything I say pretending to talk about how I came to believe in the good book of Camon The job of the writer, and the other maybe speak really registered, your written words came into my projects these 19 .

Or you should make a reader on linguistics and sociology of mass communication, that's what we would really need and in the margins texts you do all your speech. Indeed, the reader that I thought you were preparing was precisely this. Now your proposal of a reader about art verbal 20 fills me with happiness on the matter that is close to my heart and the other reader would care about me because of my personal ignorance.

So the idea very well; I should immediately send a rough draft of this reader verbal art: a ladder with the title of the chapters and even a brief indication of authors and texts. In short, something that can pass to Charles that Viano by Einaudi oversees the industry readers.

If I had this project on the 19th where I will be in Turin and there will be the editorial board, it could be launched immediately. So I'm writing to express but who knows if the Italian post stochastic, randomizzanti allow you to make it in time. Write in Turin in the publishing house. To the request of the rights to the various authors will be Guido Davico Bonino who will conduct the operations.

To you and Anna my most festive wishes for a Merry Christmas and Happy New Year from all of us
Italo

1A big thank you goes to Paolo Fabbri, who provided the manuscripts of the letters, and Esther Judith Singer who - along with the recipient - has allowed the publication. I want to thank Mario Barengi. Many of the information contained in the following notes are then due to the explanations of the same Paolo Fabbri.back to back in this note

2Note to The Castle of Crossed Destinies , Einaudi, Torino 1973, then in Italo Calvino, novels and short stories , directed by Claudio Milanini edition, edited by Mario Bruno Barengi and Sickle, II, pp. 1275-1281, at p. 1276.back to back in this note

3According to the testimony of Fabbri, Calvino alludes to events described in the letter: that is, in physical confrontations with students of the right (the "batons") and ideological controversies with leftist students who considered anti-historicist study program of the Center for Semiotics and linguistic Urbino (the "naipes" playing cards - in Spanish: taken as a model of combinatorial narrative by Fabbri seminar in 1968). back to back in this note

4This is the symposium of literary semiotics directed by Gerard Genette (Urbino, 18 to 24 July 1971), again as part of the summer activities of the Center for Semiotics and linguistics, founded in 1970 by Carlo Bo, Pino Paioni Fabbri and the same, and of which he was scientific director Greimas. back to back in this note

5Alludes to the symposium Mythology and folklore directed by Mihai Pop (Urbino, 12-17 July 1971). back to back in this note

6Calvin refers to his Introduction (memo dated April 1971) to Charles Fourier, Theory of the Four Movements - The new world of love and other writings on labor, education, architecture in society of Harmony , selection and introduction by Italo Calvino , translated by Enrica Basevi, Turin, Einaudi, 1971, then - with the title for Fourier. 2. The authorizing wish , in IC, A stone above. Speeches of literature and society , Turin, Einaudi, 1980, now in Essays 1945-1985 , edited by Mario Barengi, I, Mondadori, Milan 1995, pp. 279-306.back to back in this note

7The other editions outputs in 1971 are: Charles Fourier, against civilization , edited by Maria Moneti, Guaraldi, Bologna 1971; Charles Fourier, the universal harmony , introduction of Mirella Larizza, Editori Riuniti, Rome 1971. Also in 1971 released the first volume of Charles Fourier, The New World Amorooso , text by Paul Caruso, Presentation of John Mariotti, Franco Maria Ricci, Parma 1971-1972. The presentation of this book Calvino wrote in a letter to the author (John Mariotti, Paris, May 29, 1971) not much next to this (Italo Calvino, Letters 1940-1985 , edited by Luca Baranelli, Introduction by Claudio Milanini, Milan, Mondadori, 2000, pp. 1104-1105).back to back in this note

8It is likely that Calvin is commenting on the proposed interpretation of the "beautiful letter" Fabbri. In a letter to Guido Almansi a few days later, we read: "Paolo Fabbri had amused to find opposition of continuity-discontinuity and similar within each topos [...]" (Italo Calvino Guido Almansi , Paris, April 28, 1971, in Italo Calvino, Letters 1940-1985 , cit., pp. 1097 to 1099, at p. 1098). I Fabbri writes in this regard: "In my letter was the question of the Castle : the fact that the tarot cards could have a meaning of its own, or if it came straight opposite if overturned. But that some "crazy", etc. as the devil. could function both as a reason "semantic" or as transformer "syntax" of the meaning of the card the previous and / or next. Was the theme of my contribution to Urbino where Italo says he got the inspiration for the castle . "back to back in this note

9A brief note of greeting (omitted here) Hand Esther Judith Singer, wife of Calvin. back to back in this note

10Tarot is dedicated panel of 50-51 ' Atlas of Warburg, and what you will be reported Fabbri in the letter to which Calvin responds.back to back in this note

11It will Algirdas Julien Greimas, Essais de sémiotique poétique , Larousse, Paris 1971.back to back in this note

12Italo Calvino, Introduction , in Francesco Lanza, Mimi Sicilians , Esse, Palermo 1971, pp. VII-XX, then Essays 1945-1985 , cit., pp. 1601-1610.back to back in this note

13Calvin asks if Antonio Pasqualino and other scholars Palermo who had decided to found a semiological Sicilian club were in a relationship of continuity (as friends Rinaldo of Montalbano) or controversy (as traitors Ganelon) with the Centre of Urbino. Quite normal that humor Calvino is a servant of the beloved characters Furious.back to back in this note

14A letter to John Jervis on 1 June 1971 calls for an opinion on the manuscript Resnik Personne et psychose (soon to come out in volume: Personne et Psychose: études sur le langage du corps , Payot, Paris, 1973), which - precisely thanks mediation of Calvin and conceivably to the approval of the same Jervis - will then be published by Einaudi in 1976 with the title Person and psychosis . See Letters 1940-1985 , cit., pp. 1105-1106.back to back in this note

15That is the headquarters campus of the Université Sorbonne Nouvelle-Paris III, founded in 1970. back to back in this note

16At that seminar Resnik alludes in an article, Corps et existence. Reflexions sur l'clinics autisme et la psychose in Corps, psychose et institution , Eres, sous la direction de Pierre Delion, Paris 2007, pp. 133-142, at p. 133.back to back in this note

17Refers to Paolo Fabbri, Mass communication in Italy: look semiotic and evil eye of sociology , "Versus. Papers semiotic studies, "IV, 5, 1973, pp. 57-109.back to back in this note

18Idea and tests (with Gianni Celati, Guido Blacks and Carlo Ginzburg) for a magazine that never did, which Calvino alludes in many other letters, we will just put off a project journal (manuscript dated to 1970) , in Calvin, Essays 1945-1985 , cit., pp. 1710-1717 and the monographic issue of "Riga" (14, 1998) dedicated to "Ali Baba." Project of a magazine 1968-72 , edited by Mario and Marco Barengi Belpoliti.back to back in this note

19 This paragraph is preceded and followed by a horizontal line: it seems likely that Calvin had left a space in the letter to be completed reading the essay accomplished Fabbri, as appears to have happened then. back to back in this note

20 Fabbri had proposed a reader about art verbal non-literary (nursery rhymes, proverbs, puns) seen in the light of disciplines then very young as ethnolinguistics and sociolinguistics.

Tre lettere di Italo Calvino a Paolo Fabbri (2014)

Si pubblicano qui tre lettere manoscritte di Italo Calvino a Paolo Fabbri, risalenti ai primi anni settanta¹, quando i due si conoscevano da qualche anno.

Un tema di ovvia salienza, che emerge subito nella prima lettera, riguarda il ruolo già noto - ma che qui si arricchisce di ulteriori particolari - che Fabbri aveva ricoperto rispetto all'ideazione da parte di Calvino della macchina narrativa del Castello dei destini incrociati. Nella Nota al volume einaudiano del 1973 (che aggiungeva al Castello già pubblicato per Franco Maria Ricci nel 1969 una inedita Taverna dei destini incrociati), Calvino scriveva: «L'idea di adoperare i tarocchi come una macchina narrativa combinatoria mi è venuta da Paolo Fabbri che, in un "Seminario internazionale sulle strutture del racconto" del luglio 1968 a Urbino, tenne una relazione su Il racconto della cartomanzia e il linguaggio degli emblemi. L'analisi delle funzioni narrative delle carte da divinazione aveva avuto una prima impostazione negli scritti di M.I. Lekomceva e B.A. Uspenskij, La cartomanzia come sistema semiotico e B. F. Egorov, I sistemi semiotici più semplici e la tipologia degli intrecci (traduzione italiana in I sistemi di segni e lo strutturalismo sovietico, a cura di Remo Faccani e Umberto Eco, Bompiani, Milano 1969). Ma non posso dire che il mio lavoro si valga dell'apporto metodologico di queste ricerche. Di esse ho ritenuto soprattutto l'idea che il significato d'ogni singola carta dipende dal posto che essa ha nella successione di carte che la precedono e la seguono; partendo da questa idea, mi sono mosso in maniera autonoma, secondo le esigenze interne al mio testo»². In effetti, come si potrà vedere dalla lettera e dalle note, è plausibile che anche la riflessione sulla rilevanza della posizione della carta nella successione spaziale, che lega quindi fortemente l'asse paradigmatico a quello sintagmatico, provenga dalla relazione di Fabbri del 1968 e dai successivi scambi, orali o epistolari, tra Calvino e il suo più giovane amico. L'interesse di Calvino per la combinatoria come orizzonte privilegiato nella prassi narrativa e nella sua analisi datava già da qualche tempo, ed è cospicuamente testimoniato dalla conferenza del 1967 letta e pubblicata a più riprese e poi confluita in Una pietra sopra con il titolo Cibernetica e fantasmi (Appunti sulla narrativa come processo combinatorio), in cui rivestono una notevole importanza lo schema di Propp e la sua revisione greimasiana. Allo stesso 1967 risale anche il racconto "combinatorio" Il conte di Montecristo che chiude Ti con zero, l'interpretazione del quale fornisce la chiusa anche per la conferenza. L'orecchio di Calvino arrivò insomma ad ascoltare la relazione urbinata di Fabbri già ben disposto a incamerare e fare propria una materia che si adattava magnificamente alla sua ricerca di una contrainte che fornisse le regole, le varianti e i limiti al gioco della combinazione. E i tarocchi si rivelavano uno strumento di particolare versatilità, dato l'incrocio che esprimono tra cultura alta e bassa, e la pregnanza spesso persino ambigua della loro funzione emblematica.

Varrebbe la pena di fare qualche osservazione anche sul tema fondamentale della terza lettera, ovvero la discussione sul saggio di Fabbri a proposito di semiotica e sociologia delle comunicazioni di massa in Italia. Si potrebbe osservare come Calvino semplifichi pro domo sua il dettato estremamente articolato e complesso dell'articolo, finendo per proporre un «"socialismo" della comunicazione» che forse depotenzia la critica semiotica e politica alla sociologia "dominante" coerentemente condotta con un ragionamento serrato e polemico da Fabbri. Ci si limita a notare che Calvino, proprio di fronte a una critica molto radicale alla comunicazione istituzionale delle scienze sociali, propone a Fabbri di divulgare - di trasformare i rimandi bibliografici in citazioni ed esemplificazioni -, secondo un'ossessione per l'informatività, la chiarezza e la semplicità che era del tutto tipica del Calvino operatore editoriale. Ma fino a che punto una perorazione in favore della teoria e della critica dell'ideologia avrebbe potuto essere diluita in uno strumento divulgativo senza perdere il suo rigore teorico - la sua polemica, tra l'altro, nei confronti dell'ideologica riduzione del linguaggio a semplice espressione - e la sua energia di opposizione? Non è questo il luogo per discutere i rapporti tra l'ideologia estetica (e la prassi di scrittura, nonché quella di lavoro editoriale) e la posizione politica di Calvino, ma l'interpretazione del saggio di Fabbri e il successivo accenno a una contrapposizione tra l'avanguardia che si limiterebbe a destrutturare il linguaggio e una letteratura (più moderata?) che cerca una comunicazione con il pubblico attraverso una lingua evidentemente più affabile pare porre da un punto di vista apparentemente laterale un problema - decisivo - che attraversa tutta la produzione, anche saggistica, dell'ultimo Calvino, fondata sulla tensione anche contraddittoria e irrisolta tra ansia di ordine e angoscia per l'entropia.

Italo Calvino a Paolo Fabbri

Parigi 20 aprile 71

Caro Paolo,

mi batto il petto, siamo noi quelli che non scrivono, da più di due mesi una tua bellissima lettera, con manganelli strappati al nemico e naipes contesi all'invidia degli dei³ attende una risposta. Ti dirò che siamo stati nel frattempo sul punto di venirci a trovare, a marzo, durante alcune settimane in cui la famiglia m'aveva seguito in Italia, ma tra maltempo e occupazioni mie non arrivammo a valicare la linea gotica. Ora non mi resta che sperare nel Luglio semiotico urbinato. Risposi di sì a suo tempo a Zumthor che mi invitava alla settimana letteraria⁴, 18-24, ma forse in quelle date avrò un impegno einaudiano e vorrei sapere le date della settimana etnofolklorica⁵ per poter esercitare un'opzione interdisciplinare. Contatti diretti con il mondo semico non ne ho più avuti, sia perché la tua mediazione mi manca molto, sia perché ho passato tutto febbraio ai lavori forzati per finire il mio Fourier⁶ (ma già altre due edizioni italiane mi hanno battuto in velocità⁷) che riceverai tra non molto, e quasi tutto marzo l'ho passato in Italia, mentre invece grato mi fu il ritrovarmi a Parigi durante le vacanze di Pasqua che qui quest'anno

sono state lunghe e importanti con esodo in massa dei parigini dalla metropoli rimasta spopolata e accogliente.

Sproporzione delle carte nefaste sulle carte faste della divinazione.

Progressione faste degli eventi nel racconto.

Bisogna tenere presente che alle carte corrispondono le funzioni del racconto, le quali sono in maggioranza (controllare su Propp) nefaste (l'ostacolo, la mancanza, la trasgressione ecc.) solo che l'astuzia retorica del racconto popolare (e ciò che la contraddistingue p. es. dalla tragedia, dall'histoire larmoyante ecc.) è che le carte faste sono disposte alla fine, come in una divinazione truccata (propiziatoria) mentre invece nella tragedia, nel romanzo larmoyant ecc. è il contrario (per scongiuro?)⁸.

Spero che la mia negligenza di corrispondente non sia punita facendomi aspettare altrettanto o più un'altra lettera. Ancor più spero che gli uffici della semiotica mondiale ti richi amino a Parigi in questa primavera e si abbia il piacere di rivedervi qui tutti e due in carne e ossa e capelli. La stagione degli shorts inaugurata da Anna è al suo culmine, spero duraturo. Lascio il resto del foglio a disposizione di

A te e ad Anna gli auguri di tutti noi e speriamo di rivederci presto.

Italo

Un nostro amico psicoanalista (kleiniano) anglo-argentino, Salomon Resnik¹⁴, uomo di rara sensibilità e interessi, fa qui a Censier¹⁵ un seminario *Semiologie du corps* di cui spesso mi parla chiedendomi riferimenti bibliografici e letterari¹⁶. Hai qualche indicazione bibliografica che possa avvicinarlo all'orizzonte propriamente semiologico? (Il suo è un orizzonte tra fenomenologico husserliano e psicoanalitico esistenzialista, Minkowski etc.)

Parigi 8.12.73

Caro Paolo,

la chiamata californiana mi rallegra perché il raggio della tua predicazione s'allarga fino alle rive del Pacifico, ma mi dispiace perché ti allontana da questi arrondissements.

Ho letto il tuo saggio massmediatico¹⁷ con grande interesse, facendomi largo nella densità del tuo stile fitto d'allusioni e d'implicazioni di cose che tutti dovrebbero sapere. Mi pare che la tua polemica verso i vari modi di considerare queste cose, e la tua posizione che considera la parte di vera comunicazione che esiste anche nelle forme di comunicazione alienata, e la sua necessità, e il modo come il ricevente ha una parte che non può essere solo passiva, ma attiva in un certo modo, sia molto giusta. Anzi sia la via che può condurci a capire come potrebbe essere un "socialismo" della comunicazione, punto essenziale senza il quale tutto il resto può rivelarsi illusorio. Mi pare che il tuo sia un discorso importante, che meriterebbe un libro, e nelle tue cinquanta pagine c'è materia per scriverne almeno centocinquanta, basterebbe tu lo riscrivessi un po' più disteso e vulgato, tenendo presente un pubblico non da congresso specialistico ma tutti quelli che avrebbero bisogno di capire veramente queste cose, cioè bisognerebbe tra sfornare in esemplificazioni e citazioni i rimandi bibliografici. So che non lo farai ma davvero è un peccato che tu non lo faccia. Dovresti trovare un collaboratore o negro o ghost-writer che avesse il genio della divulgazione e lavorasse sotto la tua guida magari magnetofonica. Un libro così te lo farei subito pubblicare da Einaudi. Se vuoi propongo di pubblicare anche queste 50 pagine così come stanno, ma davvero sono di una densità che ci farebbe mancare il colpo e sarebbe un peccato.

A me personalmente interessano molto i tuoi richiami alla lettera tura popolare, ai fumetti, ai due livelli della letteratura, e da tempo le idee che macino, anche per una rivista che non farò mai, dovrebbero vertere su quel nodo, e ora leggendoti preciso che l'idea che il problema teorico su cui vorrei lavorare è "letteratura e comunicazione" sui due fronti di letteratura che critica e destruttura le forme di comunicazione cioè il lavoro [?] diciamo in senso lato dell'avanguardia e letteratura che crede nella comunicazione con un pubblico nuovo, e se le due operazioni tendono a convergere o devono restare istituzionalmente distinte, questo ancora non lo so. E se facessi una rivista¹⁸ la farei come rivista-

dialogo in cui con ami ci farei dei dialoghi parlati, seguiti da testi esemplificativi, dialoghi finti cioè io scrivo tutto quello che dico facendo finta di parlare come mi è venuto credo bene nel libro di Camon Il mestiere dello scrittore, e gli altri magari parlano davvero registrati, insomma il tuo scritto è entrato in questi miei progetti¹⁹.

Oppure dovresti fare un reader sulla sociologia e linguistica della comunicazione di massa, che di quello ci sarebbe proprio bisogno e in margine ai testi potresti fare tutto il tuo discorso. Anzi, il reader che credevo tu stessi preparando era appunto questo. Ora la tua proposta d'un reader sull'arte verbale²⁰ mi riempie di felicità data la materia che mi sta a cuore mentre l'altro reader mi starebbe a cuore data la mia personale ignoranza in materia.

Dunque benissimo l'idea; mi dovresti mandare subito un progetto di massima di questo reader sull'arte verbale: una scaletta col titolo dei capitoli e una sia pur sommaria indicazione di autori e testi. Qualcosa insomma che possa passare a Carlo Viano che da Einaudi sovrintende al settore readers.

Se avessi questo progetto il giorno 19 in cui sarò a Torino e ci sarà consiglio editoriale, la cosa potrebbe essere varata immediatamente. Perciò ti scrivo per espresso ma chissà se le poste italiane stocastiche, randomizzanti permetteranno di fare in tempo. Scrivimi a Torino in casa editrice. Per la richiesta dei diritti ai vari autori sarà Guido Davico Bonino che condurrà le operazioni.

A te e a Anna il mio più festoso augurio di buone feste e buon anno da tutti noi

Italo

Bo, Pino Paioni e dallo stesso Fabbri, e di cui era direttore scientifico Greimas. torna al rimando a questa nota

5.Allude al simposio di Mitologia e folklore diretto da Mihai Pop (Urbino, 12-17 luglio 1971). torna al rimando a questa nota

6.Calvino si riferisce alla sua Introduzione (appuntamento datata aprile 1971) a Charles Fourier, Teoria dei Quattro Movimenti - Il nuovo mondo amoroso e altri scritti sul lavoro, l'educazione, l'architettura nella società d'Armonia, scelta e introduzione di Italo Calvino, traduzione di Enrica Basevi, Torino, Einaudi, 1971, poi - con il titolo Per Fourier. 2. L'ordinatore dei desideri, in I.C., Una pietra sopra. Discorsi di letteratura e società, Torino, Einaudi, 1980, ora in Saggi 1945-1985, a cura di Mario Barenghi, I, Mondadori, Milano 1995, pp. 279-306. torna al rimando a questa nota

7.Le altre edizioni uscite nel 1971 sono: Charles Fourier, Contro la civiltà, a cura di Maria Moneti, Guaraldi, Bologna 1971; Charles Fourier, L'armonia universale, introduzione di Mirella Larizza, Editori Riuniti, Roma 1971. Sempre nel 1971 esce il primo volume di Charles Fourier, Il Nuovo Mondo Amoroso, testo integrale a cura di Paolo Caruso, Presentazione di Giovanni Mariotti, Franco Maria Ricci, Parma 1971-1972. Della presentazione di questo volume Calvino scriverà all'autore in una lettera (a Giovanni Mariotti, Parigi, 29 maggio 1971) di non molto successiva alla presente (Italo Calvino, Lettere 1940-1985, a cura di Luca Baranelli, Introduzione di Claudio Milanini, Milano, Mondadori, 2000, pp. 1104-1105). torna al rimando a questa nota

8.È probabile che Calvino stia commentando le proposte interpretative della «bellissima lettera» di Fabbri. In una lettera a Guido Almansi di qualche giorno dopo si legge infatti: «Paolo Fabbri s'era divertito a trovare opposizioni di continuità-discontinuità e simili all'interno di ogni singolo topos [...]» (Italo Calvino a Guido Almansi, Parigi, 28 aprile 1971, in Italo Calvino, Lettere 1940-1985, cit., pp. 1097-1099, alla p. 1098). Mi scrive Fabbri a proposito: «Nella mia lettera era questione del Castello: il fatto che le carte dei tarocchi potevano avere un significato proprio se uscivano diritte oppure contrario se rovesciate. Ma che alcune “matte”, come il diavolo ecc. potevano funzionare sia come motivo “semantico” sia come trasformatore “sintattico” del significato della carta precedente e/o seguente. Era il tema del mio contributo a Urbino da cui Italo dice di aver preso lo spunto per il Castello». torna al rimando a questa nota

9.Segue una breve nota di saluto (qui omessa) di mano di Esther Judith Singer, moglie di Calvino. torna al rimando a questa nota

10.Ai tarocchi è dedicato il pannello 50-51 dell'Atlante di Warburg, e a quello si sarà riferito Fabbri nella lettera a cui Calvino risponde. torna al rimando a questa nota

11.Si tratterà di Algirdas Julien Greimas, Essais de sémiotique poétique, Larousse, Paris 1971. torna al rimando a questa nota

12.Italo Calvino, Introduzione, in Francesco Lanza, Mimi siciliani, Esse, Palermo 1971, pp. VII-XX, poi in Saggi 1945-1985, cit., pp. 1601-1610. torna al rimando a questa nota

13.Calvino chiede se Antonio Pasqualino e gli altri studiosi palermitani che avevano deciso di fondare un Circolo semiologico siciliano si trovasse in una relazione di continuità (amici come Rinaldo di

Montalbano) o in polemica (traditori come Gano di Maganza) con il Centro urbinato. Del tutto normale che lo humour calviniano si serva dei personaggi dell'amato Furioso. torna al rimando a questa nota

14. Una lettera a Giovanni Jervis del 1° giugno 1971 chiede un parere sul manoscritto di Resnik *Personne et psychose* (di lì a poco uscito in volume: *Personne et Psychose: études sur le langage du corps*, Payot, Paris 1973), che - appunto grazie alla mediazione di Calvino e plausibilmente al parere positivo dello stesso Jervis - verrà poi pubblicato per Einaudi nel 1976 con il titolo *Persona e psicosi*. Si veda *Lettere 1940-1985*, cit., pp. 1105-1106. torna al rimando a questa nota

15. Cioè nella sede del campus della Université Sorbonne Nouvelle-Paris III, fondata nel 1970. torna al rimando a questa nota

16. A quel seminario Resnik allude in un articolo, *Corps et existence. Réflexions cliniques sur l'autisme et la psychose*, in *Corps, psychose et institution, érés*, sous la direction de Pierre Delion, Paris 2007, pp. 133-142, alla p. 133. torna al rimando a questa nota

17. Si riferisce a Paolo Fabbri, *Le comunicazioni di massa in Italia: sguardo semiotico e malocchio della sociologia*, «Versus. Quaderni di studi semiotici», IV, 5, 1973, pp. 57-109. torna al rimando a questa nota

18. Sull'idea e le prove (con Gianni Celati, Guido Neri e Carlo Ginzburg) per una rivista che poi non si fece, cui Calvino allude in molte altre lettere, ci si limita a rimandare a *Un progetto di rivista* (dattiloscritto databile al 1970), in *Calvino, Saggi 1945-1985*, cit., pp. 1710-1717 e al fascicolo monografico di «Riga» (14, 1998) dedicato a «Alì Babà». Progetto di una rivista 1968-72, a cura di Mario Barenghi e Marco Belpoliti. torna al rimando a questa nota

19. Questo capoverso è pr h(20.1(M)-)-6.1(v)5.8g,2(e)83sycr inuvhio di11(rn)3.6gudi11(lit)-1.rnCar(u)2.7(n)2.8(ic(sa)-228.

1.

This amazing union of radiant transparency, simplicity and multifaceted scholarly allows nesting among Klee, the painter as poet, deploy a harmonious combination of processes, surprising for their variety (Jakobson 1970; tr en 1973, p... 399).

That is the judgment of Jakobson concluded from the analysis of a poem included in the Journal of Paul Klee (1957.. en tr 1959), a octastique 1903. Semiotics approach reflects, at Klee,

the dialectic of the artistic determination, with acumen dynamic correlations and static, glossy and deep, the intensive and extensive, concepts grammatical and geometric and, finally, of the rule and its exceeded (p. 340).

This is the semantic and grammatical analysis, applied to art verbal other poets-painters like Blake and Rousseau, which reveals the "depth" and "monumentality" of the "verbal miniature" (ibid) of poem Klee.

Painting and poetry are not the only languages in which Klee spoke, for he was also a musician, naturalist and philosopher. These qualities have attracted less attention. With a few exceptions - like Benjamin or Goodman (1968), for whom a picture of Klee was the best demonstration of the theoretical problems of perspective, or Gehlen (1965), in which Klee and accomplishes his way phenomenological trends Gestaltpsychologie 2 - philosophers do not recognize painting the ability to express speculative proposals. As for science, it respects even too much art. Edgar Wind, who regretted the intangible isolation in which artists are given - "we can not disturb or distract their genius suddenly they are forced to learn everything and alone" - observed that the scientists who showed Klee preparations sections of plants and dead and living tissue, did not exploit the curiosity that drove the artist to the mysterious well microscopes and boards of fossil collections. The sensitive hand Klee could have exercised scientific disciplines, instead of leaving traces of his scientific taste only in fantastic designs!

But the fundamental vocation of Klee was the mythical construction, exposed in the diversity of expressive languages. And this not to "play with the images in the field of fantasy" (Wind 1963) as the iconologist believes, nor rationalism primitivist 3 , but to build, through the language and the natural world, semantically coherent conceptual universe. Spaces, shapes and colors, verbal or musical writings are, with their references and contrasts, the level of expression of a deep and complex meaning. Here we learn - says Klee - to "organize the movement into logical relations," here we recognize "underground stream" constituent "prehistory of the visible." Intelligibility is not only given by the nameable elements of the array and its refined titration. As semioticians have observed, the visual language is already directly meaning before the figurative recognition and beyond kinship "natural" between objects in the world; the play of formal components (topological, eidetic, chromatic) already has a deeper, more abstract meaning (Greimas 1984 Fabbri, Corrain-Fabbri 1999). We still have to meet

the challenge of the analytical description, the more difficult the visual substance is harder to segment the linguistic substance.

Who knows the expressive and conceptual engineering precision with which Klee built his own language, not can not be limited to immediate and cursive apprehension, but is required to perform a one-time reading of the elements and their syntax. Of course, it is possible to rely on the imagination, the dictionary of pictures from Klee himself, who, unlike other artists, was not stingy indications 4 . There remains the question of the syntax, that is to say, the problem of correlation of items within each work or group of works, and the multiplicity of meaning that simultaneous perception of planar surface provides and operates.

This is why the best readings are those explained, to the extent possible, the subtlety and grace of devices constituting the "manner" of Paul Klee, and were able to detect rather than uniqueness, multiplicity of meaning, rather than vague or ambiguous reversibility, rigorous and explicit stratification meanings 5 .

I am thinking to exegesis of infinite Egal (Unendlich Gleich , 1932), where Damisch (1984) gradually shows as "lying eight" - violin hearing and infinity sign - plotted on a divisive background, represents the project, musical and mathematical, in a structured genesis of form. Or analysis of physiognomic Eclair (Physiognomischer Bliz , 1927), Boulez considers "the symbol of thought and imagination Klee" (1989, p. 134), comparable to its processes, the Wozzeck Berg. In this work, the direction is given by the representation of forces at work and mutual deformation, These are meetings, antagonisms and abstract conjunctions between primary geometric elements such as straight lines and circles; it is also the broken line through a circle and is due to the name, the figurative value of "flash across the face."

The analysis of Manacorda develops in an explicitly semiotic direction. It seeks to penetrate the "reports or intersemiotic equivalence between two systems of signs [...] iconic and verbal" (1978, p. 205) to demonstrate in a Jakobson's view, as in Klee "verbal texts are not structurally different pictorial and graphic texts "(p. 208). Given the nature of poetic language iconisant produced by the negation of temporality and linearity, the analysis focuses not only on language processes but also those specific to the "poetic language that can be repeated in the Order of the pictorial language "(p. 222). A little poem, Motto , would present to the critical code isomorphisms infer, not translation rules Intersemiotic verbal-visual, but a real HyperCode (Ur-Codex), "a code-invariant identity" (p. 220) responsible For example, the stylistic effect of "mystery" of the painting of Klee. The same morphology, a "checkerboard" or spatial matrix subject to the rules of syntax - move, rotate and specularity - would be at work in pictures and poems Klee 6 .

But the exemplary semiotic reading is in our opinion one of Thürlemann (1982) Flower Myth (Blumen-Mythos , 1918), where the mytho-poetic aspects of the work of Klee are exactly identified and developed. Once completed the inventory of surface elements on the basis of formal categories (curve vs law; sharp vs rounding, etc.), the semiotician correlated them to abstract categories of content (animated vs. inanimate, celestial vs Earth , etc.). He discovers a mythical-symbolic structure where sexual union and the forces of nature go hand in hand, and "rhyme" in a manner comparable to poetry. If the myth is, as we shall see, an imaginary way to solve real contradictions, then for Thürlemann,

Painting [Klee], by means of a few square decimeters, is able to give the illusion of a new world, a world in which all contradictions appear as resolved. (1982, p. 40) 7

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We propose, pursuing this text reading a watercolor on gauze and paper, 20 cm by 19.5: Sphinxartig (shaped Sphinx, 1919). A semiotic reading, so slow and meditated, done in two ways: (i) the level of plastic, shapes, colors and strengths and (ii) the level iconic denominations and figurations. We will consider theoretical categories developed by Klee, its lexicon and iconologic own textual device that work.

Sphinxartig ('shaped Sphinx', 1919)

We will insist on the difference between morphology and syntax. Klee for the "[static] form [...] is a malignant ghost and dangerous" (1970... 1977 en tr p 269). Good shape represents for him in training forces genesis and become "the structure [...] [is] a pace of small elements" (1970; tr en 1977 p 69...). Similarly, for the Bauhaus, the color system is a composition of energy running through the universe and man; the table was the capture diagram and registration. As for Klee's paintings, they are themselves the vital trial punctuated by intensive rhythms. No one better than he deserves the name Plato gave to those who, through drawing and color, created life: zoographos. The plastic one. Topology We know that Klee contour function was to "collect" and "capture" "Teetering Impressionism" (Klee 1957... 1959 en tr p 247). It was a form and strength. It is in such a direction that we must interpret the "niche" dark surrounding the configuration, producing a depth effect accentuated by the "volute snail" on the right. The central figure therefore appears framed and focused. - Except for the segment on the bottom right, which, precisely in opposition to the opposite and adjacent boundaries, produces an effect of opening and flattening the central geometric composition is placed on the basis of the right triangle, the one with the upper left side prolongs the diagonal which splits the surface of the painting, at the intersection of the lower side and briefly green rectangle. By knowing about Klee - "standard: irradiation centered" (pp. 29). (Klee 1970, p 106) and "logos" spread - this is the place against which all elements are defined and significantly shifted. For amenities of the presentation, we now share the vertical dimensions in painting and horizontally. On the dimension vertical we distinguish three parallel zones composed of (i) two symmetrical triangles; (ii) a bounding rectangle of geometric configurations, along which we find two equal chromatic spirals; (iii) a band with two rounded elements and in contact (in form of "eight") each having a central point and radiating segments. The upper part of the composition gives a wide opening effect. On the dimension horizontal, watercolor lets divided into two almost symmetrical parts, the terraced line through the center of the forming figure eight. Each party is characterized by spatial features, eidetic and chromatic introducing an asymmetry in favor of the right, which appears more open and spacious, it is enlarged in its volume by moving up the volute and absence, here the boundary edge. It should also be noted that, still on the horizontal dimension, oppositions take a dynamic value, from left to right, in the normal direction of the typographical reading. We are led in this direction by

two double triangles, topologically close to the center of the composition, because of the larger size and orientation of the sharp right triangle. One can say the same of the rectangular configuration below, divided into two bands and having a broken joint. For Klee, these alternating structural formations were not only static interference ("intermediate member" obtained "by encroachments on key members isolated"), but the true rhythm, that is to say, clocked trial (Klee 1970 p. 195 and sv.). Greenberg (1960) observed that in Klee drawing is temporal and should describe by verbs and more precisely, we would say, the verbs appearance. Anyway, the denser nature of subdivisions left to chant reading towards the greatest scarcity of right. The scrolls themselves, marked by the color parallelism, lead us to dark edge against which the "snail" folds, interrupting and introducing a sense of depth to the paint. We know that a slight asymmetry - which also prevails in the organic world - was the tactic "plastic" Klee to give life to the images. Further down we find the device in the form of eight. In terms of Klee, "a double circular motion or circle crossed into two parts", the motor center "can control both circulatory movements" (1970; tr en 1977, p. 107..). This is a figurative form having in his works, different semantic values: loop, hearing or handle the violin, ear, mouth, neck, handle vases, plant, fish, snake and so on. As observed Damisch (1984), it is the mathematical sign of infinity. But it is a level plastic ring tensive value because it consists of "alternating contraction and relaxation, elongation and shortening" (p. 111). It can therefore refer to semantic values such as degeneration, regeneration, degeneration, and so on (p. 108). The eight-shaped form is cut by the same line that runs through the middle of the two triangles above. Within the "cycles", two points centered and aligned with the same straight line are crossed by three lines that modulate the circulatory effect rotation and movement. What Klee called "continuous sequence." If we decompose the composition in parts, we note, moreover, that the right and the left show an opposite plastic disposal: on the left, the direction of the brush strokes on the bottom The black outline of the scroll and the line extending the lower edge of the eye to the margin, have a mostly horizontal orientation. On the right, against by the line that connects one of the circular formants of "eight" in the faceted band above and lines intersecting the volute and the volute itself - oriented, relative to the another upwards - are all marked by the verticality. The set is for an uninterrupted mobile platform. 2. Chromaticism This is the plastic dimension less traveled by visual semiotics: it plays against by the Klee general theory articulated a role in the signifier and the level of passion 8. In Sphynxartig the color is distributed in a complex and subtle way. It is uniformly spread or horizontal brush stroke at the top, with a background effect; she alternates the contrary continuity and fragmentation in the central part, where it is usually bounded by lines. 2.1 We know that for Klee, the relationship between the light and dark color precedes the actual joint, which is as in Goethe, the effect of an active crossover light and shadow through pigmentation ("tones! This entry in the color heaven"). Black and white, reversible and correlated, thus occupy the central column of his famous pattern: the color field is designed with a holistic dynamic as rotary motion in which the three primary colors - yellow, red and blue - are juxtaposed. In the center, mixing colors as gray. At the same, all the possible moves on the "solid" representation - top vs bottom, left vs. right; front vs rear - are well defined.

Chromatic Field

The contrast between the black of the "stain" on the bottom right and the gray one centered at the top is of, by explicit choice of Klee, of particular interest. We know that the theoretical designer should "represent [...] light as chromatic movement [...] as energy deployment" (Klee 1957; tr en 1959, p 244...). Here the "chiaroscuro progression" (Klee 1970;... Tr en 1977, p 339) energizes the opposition and directs the gaze from black to gray, that is to say from the bottom up through geometric mediation cusp triangles and orientation of lines.

For cons, the "eight" horizontally driven from light left to the dark right ("It falls within the area of weight, are movements from light to dark" Klee 1970, tr en 1977, p 111).... We know that the movement / Dark / vs / gray / corresponds to Klee, semantically, to a displacement of certainty (dark) uncertainty (gray) (p. 306). Oppositions and tonal shifts therefore correspond to categories and path under a cognitively. They focus in particular on what semioticians call epistemic modality: the certain and uncertain.

In short, on the horizontal plane, the movement from left to right from identifying the indeterminacy of closing the opening , "unity of chance and necessity in an endless calculation" 9 . The vertical voltage level, following a bottom-up orientation, will certainty to the improbability.

2.2 Regarding the color palette Sphinxartig , the four basic colors present are articulated in hues to "read" as travel to other colors as well as to the clear (white) and dark (black).

The red brick is a red tone shifted to yellow and darkened; the green is moved to the yellow and darkened. The azure, in its shade glycine is obtained by blue red shift, and then to white. The yellow, the most differentiated tone corresponds to the fundamental yellow, sometimes obscured (ocher zone) cleared sometimes, as in the bottom band. The overall effect of illumination - with red and green moved to the yellow and dark, while the blue shifted to the red and light - has the effect of golden and warm sense of a landscape "oriental", effect on which then come back.

On the topological level, therefore, the distribution of chromatic extensions shows an asymmetry (ie a vector) between the right and the left side is redundant with the eidetic device. As for the opposition figure / ground (i) we have greater chromatic joint bottom on the left side, while on the right the color bands are based in a homogeneous neutral tone; (ii) on the other hand in the figure the effect of greater uniformity to the left - the first oval of the "eight" is painted in the same color and the first triangle in three colors - while on the right areas the oval face are different colors and the triangle is painted in four colors.

A special role is entrusted to the "spots" black, gray and yellow, which are not defined by edges of which it is not easy to *sémantiser* formats, except - as we shall see - for gray leaf spot. If it is difficult to define from the opposition form / background, the chromatic level it is possible to correlate the black right spot with the yellow left as they are categorically opposed to the axis of the brightness. In the design of Klee, in fact, yellow is the brightest color after white, while the blue-violet light is the least after dark. One can assume that the "zone" yellow - to the left of the black spot - in the same tone as the left spot, produces an effect of "rhyme", that is to say, a tensive junction the spaces left and right oriented in our usual route reading. Then pivoting on black, we are led - as we have seen - up through the vertical lines of the cusps of the triangles. The dynamic orientation is thus suggested, on the horizontal dimension, stains, that is to say by "colors without contour", and the vertical dimension by lines, definable as "colorless contours". We know that Klee never abandoned the topological structure for color "free" as he then arrived several abstract painters. The enunciative movement seems to be suggested, however, by the open line, rarefied, real deictic elements with which the informant within the text guides the eye of the observer. Of these, it is important to note, besides contrastive and categorical role of hues, their gradual and tensive role associated with correlative movement intensification and evanescence. Just think, for example, the transition from black to gray, which, according to the explicit intention of the painter, the intermediate point between the appearance and dissolution, especially significant that Klee has always pursued the idea a correlation between the visual movements and mood and pathemic movements with a characterization would be called "semi-symbolic". Although *qu'objectivées* and "dividual" emotions in Klee remain "dual and tense in the antithesis" as Gehlen observed. Like the "broken more" down is correlated with a sense of oppression and powerlessness, the movement upward (from black to gray correctly) is correlated with the ease of a "increased happiness." But the feeling of an accession leads the observer to a chromatic uncertainty point isolated gray spot, and amplification of light mingles with the pathos of a fading of intensity.

"You can define a path such as a lived experience [*Erlebnis*] "(Klee 1970, p. 308). 3.1. The iconic

The Sphinx:

"The language of the spirits of our lips exhale

And you, you give it a body "

(Goethe) 10

Entering nameable as a figure of the world, the silhouette of our overall design could recall a violin seen in profile with the handle on the right, in the part scroll called "loop" or "snail" - an important reason lexicon Klee 11 -, or a rickety vehicle, a truck with irregular wheels. The language does not seem to live up to the rich look.

But the title, Sphinxartig , directs us otherwise.

We know that name is not just categorize; is to establish relationships between objects or people and oneself. Also known speculative and poetic role of Klee securities. In his words have "the task to complete and clarify impressions (...) raised by my works." And there are often allusive circumlocutions that capture accurately the first printing character. Hence the importance and the difficulty of translating them correctly. In this case, as a sphinx is acceptable, but the significance of artig (compliance with) is more subtle: " sphinx-like "would be more appropriate and would respect the" mischievous humor Klee "(Wind 1963), subtlety argumentative, "precious flower of romantic irony."

What most interests us is the determination of the Sphinx as a figure of the issue and knowledge. The introduction of the verbal level, the denomination modalized, transposes the abstract meanings conveyed by the visual lines on the figurative level, and therefore allows the passage of the iconic dimension to a plastic dimension. We are led to recognize the portrait, accentuated by the effects of depth, a composite figure. The "different beast", the Sphinx, and takes shape. Then we will see the reasons or the passions of that denomination. Let us, for the moment, Klee often used anthropomorphic indications, real or fantastic. Among these we find, besides the famous series of angels, devils, harlequins, geniuses, gnomes and ecstatic priestesses, different types of witches and the series of Urchs a magical and fantastic animal 12 . The Sphinx rarely appears, for example in der Katastrophe Sphinx (1937), accompanied by the broken line indicates, in Klee, the "great power", "the wide margin [where] the drama dims" (Klee 1970: .. 391)

Fact or joke, figuration sphinxforme lets divided into two parts: on one side, the one facing us and forehead, eyes focused on the other hairdressing composed of a tiara 13 to funny edges surmounted by two triangular caps themselves separated by a plume.

We will call Puppet figure adorned with the headgear, excluding the triangular cap, which deserves separate consideration. The Puppet

"The figurative paintings take us into account"

(Klee) 14

First indication emphasizes the anthropomorphic point of view: frontality. Looking towards the viewer to recognize a head "sphinxforme" watching us 15 . With plastic characteristics we have just seen, the googly eyes radiate from the center, contrast reversible circulation "eight" line and sketch horizontally oriented left-right rotation. They seek our eyes and lead it to the "spot" dark, hence, by vertical movement we should move towards the top, to the "spot" gray and rounded. "In the work of art, roads

are constructed in [the] eye of the beholder" (1924;... Tr en 1973. p 78), Klee said in his famous speech of Jena.

But why is the Sphinx? And why this fabulous monster he has this playful and childlike? Is it a sphinx artig , lovable? Account must be taken of the satirical modulation Klee, which makes the deepest reversible remarks. "I'm entirely satire me that would happen to me by chance dissolve completely Provisionally it forms my only article of faith.?" (Klee 1957;... Tr en 1959, p 69). His Sphinx advance masked by the antiphrasis ironic, but "Klee's paintings always contain an index, an allusion to the humane life and destiny" (Grohmann 1954). They have a very precise way of seeming waves.

It thus resembles a sphinx puppet, one of those Klee liked to make to embody fantastic stories. Severe royal headdress of the Egyptian Sphinx - a cap with two appendices that go down to the chest, and a diadem, the uraeus on the forehead - is a funny puppet hair. Or a hat fool , the fool who stands with the power to parody the truth.

In addition, the rectangle between the two scrolls - which opposes formally, it is the same shape and by physiognomic report, including the diadem is decorated for example Black Prince , a famous watercolor 1927. The presence of figurative formants at head height is common in Klee. These represent, overlay or inclusion, a thought, a dream, a fantasy (and the love of 1923, or a touch of madness , 1921). However, the head of our image we find a double triangle a recurring motif in Klee (Mr. Perlen-Schwein , 1925 Portrait of a scholar , 1930). What sense does it give these two triangles among which fits the geometric center of the composition? Here we find the secret of the name: the Sphinx Pyramids

The Sphinx:

"An enigma already would explain"

(Goethe) 16

Three figurative formants come to our aid: the "clump" vertically between the two triangles; six lines, three by triangle pointing upwards, and the rounded gray "spot" which is included in the ideal extension of the two internal lines, the longest among those that have their origin in the vertices of each triangle 17 .

Therefore, we hypothesize that these plastic formants can argue for following symbols: Pyramids, Palme and Moon. An oriental landscape, this, that evokes the experience of the North African travel Klee 1914, but especially an isotopy as the semioticians would say, that is to say, a consistent read entitled. Sphinx

With concerns the signifiers, switching can easily be made between lunar landscapes gardens Klee and cosmic composition of the same year (1919); with regard to the meaning, the course seems however much more complex.

We know from his journal , the year before the catastrophic end of the war, the painter was near Munich, under the flags of Army of the German Air. Although military service seemed a " nice hell "and the war a" woven abstract memories , "he was greatly troubled by the tragic end of the conflict and the death of his friends August Macke, with whom he had traveled to Tunisia and Franz Marc, character Faustian that "the transition this time [...] oppressed" and "questioned [it] forever: is it true Usa [it] the

term:. Not the heresy quiet confidence of faith. " (Klee 1957;... Tr en 1959, p 310). In the fragment 1121, May 28, 1918, he wrote "In the evening I was lying on the aerodrome with Goethe." A valuable clue 18 . In the second act of the second part of Faust we meet the Sphinx. In classical Walpurgis Night, attracted by the bloodshed, they converge with other characters of the Greek saga on the battlefield of Pharsalus, including "the world knows what was the winner" (Goethe 1808 1832 en tr p.307).. 19 . Lit by a moon "imperfect perhaps, but light [that] rises around spreading a soft light" (ibid), a sphere containing Aeronaut, Homunculus, descends from the top. It was then come the Sphinx, ancient regulators of lunar and solar days. Here is their song:

Sitting in front of the pyramids

to the high court Volker

flood, war and peace

And a face warp. 20

If we accept the goethienne source, with its exact matches - war, Aeronaut, the Sphinx and the Pyramids - here's a consistent direction (artig ?) landscape which occupies the top half of the table: Pyramid, Palm and Moon. The motionless face of the Sphinx in front of the pyramids: a mytheme the fantastic iconology developed by Klee. Figurative thought, grotesque in its vast mental mural.

But the triangular formants, and the lines that extend into the intersection lines and "tuft" Central we have interpreted as Palme, can load other meanings. If for Klee elements have a dynamic function and if the equivalent forms of power, lines characterize, according to some proposals Writings on Art 21 , an upward and a downward direction tuft. For cons, the outer sides of the triangles converge to a point "void" between the two inner lines, empty sky that accentuates the height of the Moon. As we have seen, this movement is correlated with a trait of thymic / Wellness /, opposed the / oppression / the opposite direction, but also pathos of evanescence undecidable. 3.2. Digression poetic L figurative and semantic homology octastique analyzed by Jakobson, proves so surprising:

Two mountains there,

where it is bright and clear, the mountain of the animals and the mountain of the gods. But in between lies the dim valley of the people. If one even looks up, grasped him suspecting an insatiable desire him, who knows that he does not know, for them who do not know that they do not know, and after them, who know that they know. 22



Jakobson, meanwhile, grabbed the ternary structure of signifiers and signified that we find in our image: Mountain, Valley, and the "purely metaphorical space design [...] [which] underlies the entire poem" (1970; tr fr.1973, p 396), it translates in the following graph...:

Both mountains and the dark valley

In the Valley of Men is thus located the subject who knows not know, faces two mountains characterized by a semantic asymmetry: the Mountain of the Gods and the Beasts 23 . This is a typical mythical structure, involving grammatically, visual and semantic oppositions of contrary and contradictory that characterize Klee language. We must articulate contrastive elements small, but higher torque - eg. oppose the Order and Chaos - so that the two related groups, one next to the other, or stacked, maintain a reciprocal relationship, a relationship between opposites by which nature take relief (Klee 1957).

These paradigmatic oppositions can then be solved by neutralization or composition, the expressive and thematically. It follows a movement of the eye upward and cognitive journey from dark to light and pathemic exhilarating transformation.

Jakobson observed as in the poem the "reader is invited to move here spatial visions [signifying] to rigorous spiritual abstractions [served]" (1970; tr en 1973, p 398-99...) .A new coherent figuratively is emerging: that of knowledge. To resume and expand the terms of Jakobson, Valley, Central location of the table poem, here is the only place in the insoluble contradiction between the two opposites: the same consciousness from unconsciousness which probably refers to his double and otherwise tragic even unconsciousness of consciousness (p. 396).

The figurative homology of two triangular formants our watercolor and their spatial and chromatic asymmetry is as striking as the relationship between the inverted triangle open, the Valley and the summit marked by the central position of the Palme. There is no need to emphasize the "perfume" oedipal of the proposal: the tragic unconsciousness of his own conscience.

But he lacked Jakobson, besides humans, complementary unity of opposites, another complex term between God and the Beast: The Sphinx precisely in his face to face with the man. 4. In the form of a question

Proteus:

"You have not forgotten the use of trickery."

Thales:

"Changing Form, you, keep what amuses you."

(Goethe) 24

So back to the image of the Sphinx (both terms may have the same etymology).

The observer of the table, that is to say, be sphinxforme, looking at us with eyes wide open, expressing astonishment disarming ("And I looked with wondering eyes," Und ich schaue, Augen zu mit erstaunten , 1903) We know that the frontal image is for the viewer from the represented space. It is a way to engage with us.

But googly eyes is not a threatening and crippling apostrophe like that of Medusa. The direction of effect is a haggard question, a riddle without challenges.

Does the issue of the Sphinx of Thebes, on the animal walking four, two and three legs 25 ? If it were so, it must be said that Oedipus was favored by fate, as it was the answer in his name. Oidi pb means "swollen foot" and he, who was a child in chains, pageantry locomotion knew. The Sphinx may want Oedipus wins: tired of repeating the same question, tired of silence and incorrect answers.

But would we be trying to over-interpret as Benjamin in his vertiginous reading of the Angelus Novus Klee? For the philosopher, the frontal view of the Angel, "attracted by a donor is left with empty hands" (Benjamin, 1955), was a capture gesture that drew the viewer into the depth of the image. A Hebrew Angel: swirls around the Luciferian head (and Baudelaire) would not loops, but phylacteries 26 .

A text is not, however, instead of all the projective ambiguity. Instead, it operates through its forms choose among the possible readings. We saw the Pyramids and Palm, Eastern enlightenment and intertextuality goethienne we orient toward the Egyptian Sphinx has fascinated Klee well before the trip to Egypt in 1929. There is a 1923 drawing, which is our watercolor is exactly reversed with minor changes in line (a familiar process Klee). Its title is symptomatic: Frame for the head of a monumental sculpture (as Gerüst Kopf einer Monumentalplastik).

Framework for the head of a monumental sculpture in 1923

However, this colossal monument has in common with the mythological animal Sophocles - which Klee was an avid reader - the fall of the kingdom:

Oedipus: "And what trouble could prevent you so well, when a throne had crumble, to clarify such a mystery?".

Creon "The Sphinx treacherous to songs, Sphinx, which forced us to leave that which escaped us to confront the danger under our eyes. " 27

If the myth is, as we have said, an imaginary solution to real contradictions, the Klee thoughtful Sphinx is a response, semantic and mythical, the need to live the present unacceptable: the death of friends, defeat military and dynastic crisis of Germany. "War, Peace, floods / Do not let us wrinkles," as Goethe said. But Sphinxartig is not completely immobile because its contemplative attitude is active; free from the chains of this, the Sphinx questions with us about the future. Not by the crippling song, but by the

rotation of the eyes, which are also a sign of infinity. Unlike the Angel of Benjamin, who moves back to the future, the Egyptian Sphinx (shespankh "living statue") ensures the limit of eternity, on all that has been and will be 28 . And unlike the Greek Sphinx, whose instinctual issue involves life and death, the Egyptian Sphinx is always oriented towards knowledge 29 . Knowledge of non-knowledge: the future is not knowable through this and what happens is not given but continually transformed. It is even possible that the answers are known, but we do not know how to ask questions ... In this Sphinx Klee there is a "continuous series" made a movement (horizontal) opening and tension (vertical) uncertainty. These are the same Hegel movements in the Aesthetic , attributed to the Sphinx, making it the symbol of symbolism:

This aspiration to conscious spirituality that apprehends not the only reality that suits him, but something that comes close to it only, or even entirely foreign, is the essence of symbolism [...] (1836-38; tr en 1944, p. 72..).

Maybe! Sphinxartig : title and small watercolor bill admit the meaning "clean". Would they referring to the Sphinx to Klee " Heilige Steine gestern, / heute rätsellos, / Sinn heute! "? 30 . It would be reckoning without the cunning of the artig . But quibble joke and have a common root: a bright and sparkling force. They invite the speculative game and illuminated by irony and curse. It is then possible sense? The doctus Pictor seems to believe, " Von immer zu hin / Gewinn es Sinn / Bi ging ein Schein / In wahrlich ein " 31 .

1Baudelaire, 1857, pp. 38-39.back to back in this note

2According to Goodman, the Klee drawing taken from Pädagogische Skizzenbuch (Munich 1925) show very well that "una artista che intende PRODURRE rappresentazione spaziale attualmente accettabile come fedele da un occhio Western, deve trasgredire the 'leggi della geometria' (1968, p. 20), and must perform a necessary task translation. According to Gehlen, Klee " scoperto the leggi particolari, attive intraotticamente della Percezione visiva "(1965, p. ...), laws which he submitted, in addition," a piccole Trasformazioni escogitate fantasticamente "(ib.) . Indeed, thanks to the "immaginazione psichica" Klee, a miracle would happen, the result of optical and conceptual rationality, namely that "the standard esterno del mondo con percepito coincidono what dell'immaginazione" (p. ...).back to back in this note

3As seems to believe Varnedoe (1990), which has yet noticed the homology between the process of Klee and the structural method of Levi-Strauss to reconstruct a logic of the sensible. back to back in this note

4It is a common mistake, which Ejsenstajn himself did not escape, to believe that Klee proposed a new iconology made signs to the fixed emotional significance: a "alphabet feelings" symbolic character (in the sense Hjelmslev). As we have seen, his pathemic representation is semi-symbolic contrary, being based on categorical correlation between the level of expression and in content. The reading of the "spiral" Klee is nevertheless an unexplored source for theoretical and figurative inspiration of the great Russian director.back to back in this note

5En voici un exemple plutôt probant: "In a drawing depicting an idyll in Bern should be content: / 1. The 'Zytgloggegüggel' singing: 'You call my homeland' / 2. A quartet of drunks making a serenade to this bird / 3. two polyps with rubber shoes who wonder if they can defeat those four or not confer succumb / 4. leafy branches of Bern that curve over this scene. / "A lightning in the night, the bright light lever in a shout sleep. Mr. Eckzhan Shneller that at Madame Gfeller is invited to a big meal. "/ Things like that now I can express them with discreet intensity and that is only with the line, with the line as absolute spirituality, without accessories analytical, simply cast" (Klee 1957, p. ...).back to back in this note

In comparing a painting by Klee (*Scheidung abends*) and a poem by Georg Trakl (*Die Stufen Wahnsinns* of a schwarzen Zimmern), see Jürgen Walter, quoted by Manacorda 1978 pp. 203-204.back to back in this note

See also the analysis, differently oriented, Verdi (1974) and Bauschatz (1991) which examined in a semiotic perspective and structural linguistic, numerical and typographical elements of four compositions Klee. On the hieroglyphic character typographical signs of Klee, on the banks of figures and the significant impact of plastic carrier see the work of Marin (1972). On the use of materials and their specific and complex effects see also rich observations Gehlen (1965) on the translucent collages and results of "transparent polyphony" (p. 179), and in particular its description of the composition *Street and side streets* (*Haupt und Nebenwege* , 1929). Regarding the format, we share his indication that the ingenuity of ironic about is particularly suited to small format. In the large format, against the irony turns easily into a farce.back to back in this note

On the use of color in comparison poetry eminently achromatic and painting, see remarks Manacorda (1978), in particular the correlation introduced by Jakobson between the vocal and visual chromatic chromaticism, which deserves to be taken up and developed semiotically (Jakobson 1970 Waught 1979). back to back in this note

Derrida, 1968, p. 45, quoted by Damisch 1984, p. 228.back to back in this note

Goethe 1808-1832 ; tr. fr. 1984, p. 312. back to back in this note

However, it lacks a wider comparative evaluation of different values figurative line double volute (violin hearing) may take up to function, the figurative level, ear (Old calculating on his fingers) or mouth into *Strega con pettine* ; basic hairdressing in *The innamorato* or neck in comic opera singer ; bight of the Pandora's Box or plant and so on. This from, anyway, orientation in space and integration with other figures.back to back in this note

For a partial list of the themes of Paul Klee see Klee 1970, tr. fr. 1977.back to back in this note

To see similar solutions calligraphic *Mural* (1924), where the form can be a lace frame, or *dal libro delle città* *Pagina* (1928), where it turns into musical notation.back to back in this note

Klee ... back to back in this note

So we can rule out whether the *Archrontia atropos* , a butterfly with bright colors of the Sphinx genre. Butterflies are certainly not absent from the bestiary Klee.back to back in this note

Goethe 1808-1832 ; tr. fr. 1984, p. 313. back to back in this note

We suspend reading lines that cross the volute to the right: it is anyway to three lines, confirming the ternary rhythm quite understand Jakobson (1970).back to back in this note

At the same time Klee notes that while he thought about the mystery of music and painting, his companions "stanno intorno con occhi incantati, maschere diaboliche guardano attraverso dentro la finestra". back to back in this note

The persistence of this pattern in goethien Klee see the poem "Mi rinfresca solamente la Notte / di Valpurga, there volo e / e subito come una lucciola / so dov'è accesa una piccola lanterna" (Klee ...). back to back in this note

"Sitting in front of the Pyramids, / In the Court of Nations / War, Peace, floods, / Do not let us wrinkles" (Goethe 1808-1832, tr. Fr. 1984, p. 318). back to back in this note

See Klee 1970, tr. fr. 1977, p. 52-68.back to back in this note

There are two mountains / where it is bright and clear // The mountain beasts / and the mountain of the gods. // But these lies / the dark valley of men. // When once one of them / look up, // The seizes omen / unquenchable nostalgia // He who knows / he does not know // Of those who do not know that / they do not know // And those / who know they know.back to back in this note

On the triangular pattern of the Mountain and the Pyramid, with the Tree and Moon see Mountains in winter , a 1925 watercolor (Klee 1970, tr. fr. 1977, p. 390). But see also forming "horse ears" in Addomesticamento dello stallone , (1926), or the roofs in Vista una piazza (1912) and so on.back to back in this note

Goethe 1808-1832 ; tr. fr. 1984, p. 353. back to back in this note

"It is a being on earth to one vote with two and three and four feet; he alone among those who will change on the ground, in the air and in the sea." Scolia the Phoenician Euripides.back to back in this note

On the most romantic and Baudelaire Hebrew character and less of the Angelus Novus , see comments in Scholem Agesilaus Santander . Contemporary angelology found in the work of Klee particularly fertile ground, but it would be fruitful to introduce a differential ratio and a voltage between the Angel and the Sphinx.back to back in this note

Sophocles, Oedipus the King , tr. fr. 1958.back to back in this note

"I am armed, I'm not here / I'm in the abyss, I am far ... / I burn to the dead." (Klee 1957; tr en 1959, p 297...). And so The Book of the Dead "[La Sfinge] vede scorrere in lontananza i fiumi celesti del Nilo e navigare the barche del Sole".back to back in this note

Post-Freudian psychoanalysts are now moving the gaze always fixed on Oedipus impulses, to the question of the Sphinx. WR Bion, for example, proposes that the figure of the Sphinx as an implicit founding myth of psychoanalysis. For information on the Sphinx, and many others, I am debtor Preta (1993).back to back in this note

31"Stones sacred yesterday / today without puzzles, / now have a way!" (Klee ...).back to back in this note

"But hey presto / sense here he / entered appearance / inside the truth / and became a possibility" (Klee ...).

Je trône dans l'azur comme un sphinx incompris

Charles Baudelaire¹

1.

Cette étonnante union de transparence radieuse, de savante simplicité et d'imbrication multiforme permet, chez Klee, au peintre comme au poète, de déployer une harmonieuse combinaison de procédés, surprenants par leur variété (Jakobson 1970; tr. fr. 1973, p. 399).

Tel est le jugement de Jakobson en conclusion de l'analyse d'un poème inclus dans le Journal de Paul Klee (1957; tr. fr. 1959), un octastique de 1903. La méthode sémiotique met en évidence, chez Klee,

la dialectique de la détermination artistique, avec son sens aigu des corrélations de dynamique et statique, du brillant et du profond, de l'intensif et de l'extensif, des concepts grammaticaux et géométriques et, pour finir, de la règle et de son dépassement (p. 340).

C'est l'analyse sémantique et grammaticale, appliquée à l'art verbal d'autres poètes-peintres comme Blake et le Douanier Rousseau, qui révèle la "profondeur" et la "monumentalité" de la "miniature verbale" (ibidem) du poème de Klee.

Peinture et poésie ne sont pas les seuls langages par lesquels Klee s'est exprimé, car il fut aussi musicien, naturaliste et philosophe. Ces dernières qualités ont suscité une moindre attention. Avec quelques exceptions – comme Benjamin ou Goodman (1968), pour qui une image de Klee était la meilleure démonstration des problèmes théoriques de la perspective, ou Gehlen (1965), selon lequel Klee réalise et accomplit à sa façon les tendances phénoménologiques de la Gestaltpsychologie² – les philosophes ne reconnaissent pas à la peinture la capacité d'exprimer des propositions spéculatives. Quant à la science, elle respecte même trop l'art. Edgard Wind, qui regrettait l'intangible isolement dans lequel les artistes sont laissés – "on ne saurait troubler ni distraire leur génie; du coup ils se trouvent contraints de tout apprendre et tout seuls" – observait que les savants qui montraient à Klee des préparations de sections de végétaux et de tissus morts et vivants, n'exploitaient pas la curiosité qui poussait l'artiste

vers les puits mystérieux des microscopes et les planches des collections des fossiles. La main sensible de Klee aurait pu s'exercer aux disciplines scientifiques, au lieu de laisser des traces de son goût scientifique uniquement dans des desseins fantastiques!

Mais la vocation fondamentale de Klee était la construction mythique, exposée dans la diversité des langages expressifs. Et cela non pas pour "s'amuser avec les images dans le domaine du fantastique" (Wind 1963) comme le croit l'iconologue, ni pour un rationalisme primitiviste³, mais pour construire, au moyen de la langue et du monde naturel, un univers sémantique et conceptuel cohérent. Espaces, formes et couleurs, écritures verbales ou musicales constituent, avec leurs renvois et contrastes, le plan de l'expression d'un sens profond et complexe. Ici on apprend – nous dit Klee – à "organiser le mouvement en relations logiques", ici on reconnaît "le flot souterrain" constituant "la préhistoire du visible". L'intelligibilité n'est pas donnée seulement par les éléments nommables du tableau et par son titrage raffiné. Comme les sémiologues l'ont observé, le langage plastique est déjà directement signifiant, avant la reconnaissance figurative et au-delà des parentèles "naturelles" entre les objets du monde; le jeu des composantes formelles (topologiques, eidétiques, chromatiques) comporte déjà une signification plus profonde et plus abstraite (Greimas 1984, Fabbri, Corrain-Fabbri 1999). Il nous reste à relever le défi de la description analytique, d'autant plus ardue que la substance visuelle est plus difficile à segmenter que la substance linguistique.

Qui connaît le génie expressif et la précision conceptuelle avec laquelle Klee a construit son propre langage, ne peut pas se borner à une appréhension immédiate et cursive, mais il est tenu à effectuer une lecture ponctuelle des éléments et de leur syntaxe. Naturellement, il est possible de s'en remettre à l'imaginaire, au dictionnaire d'images proposé par Klee lui-même, qui, à la différence d'autres artistes, n'a pas été avare d'indications⁴. Il reste toutefois la question de la syntaxe, c'est-à-dire le problème de la mise en corrélation des éléments à l'intérieur de chaque œuvre ou groupe d'œuvres, et de la multiplicité des sens que la perception simultanée de la surface planaire permet et exploite.

C'est pourquoi les lectures les meilleures sont celles qui ont explicité, dans la mesure du possible, la subtilité et la grâce des dispositifs constituant la "manière" de Paul Klee, et qui ont pu déceler plutôt que l'unicité, la multiplicité du sens, plutôt qu'une vague ambiguïté ou réversibilité, la stratification rigoureuse et explicite des significations⁵.

Je pense par exemple à l'exégèse d'Egal infini (Gleich Unendlich, 1932), où Damisch (1984) montre progressivement comme le "huit couché" – ouïe de violon et signe de l'infini – tracé sur un fond divisionniste, représente le projet, musical et mathématique, d'une genèse structurée de la forme. Ou à l'analyse d'Eclair physiognomique (Phisiognomischer Bliz, 1927), que Boulez considère comme "le symbole même de la pensée et de l'imagination de Klee" (1989, p. 134), comparable, pour ses procédés, au Wozzeck de Berg. Dans cette œuvre, le sens est donné par la représentation de forces en action et la déformation réciproque: Ce sont les rencontres, les antagonismes et les conjonctions abstraites entre des éléments géométriques primaires, comme les lignes droites et les cercles; c'est aussi la ligne brisée qui passe par un cercle et prend, grâce à la dénomination, la valeur figurative d'"éclair traversant un visage".

L'analyse de Manacorda se développe dans une direction explicitement sémiotique. Elle cherche à pénétrer les "rapports ou équivalences intersémiotiques entre deux systèmes de signes [...] iconiques et verbaux" (1978, p. 205) pour démontrer, dans une optique jakobsonienne, que chez Klee "les textes verbaux ne sont pas structurellement différents des textes picturaux et graphiques" (p. 208). Etant

donné le caractère iconisant du langage poétique, produit par la négation de la temporalité et de la linéarité, l'analyse porte non seulement sur les procédés linguistiques mais aussi sur ceux qui sont propres au "langage poétique, qui peuvent être répétés dans l'ordre du langage pictural" (p. 222). Un petit poème, Motto, présenterait des isomorphismes de code permettant au critique d'inférer, non des règles de traduction intersémiotique verbo-visuelle, mais un véritable hypercode (Ur-Codex), "une identité codique invariante" (p. 220) responsable, par exemple, de l'effet stylistique de "mystère" de la peinture de Klee. La même morphologie, un "échiquier" ou matrice spatiale soumise aux règles de syntaxe – déplacement, rotation et spécularité – serait à l'œuvre dans les images et les poèmes de Klee⁶.

Mais la lecture sémiotique exemplaire est à notre avis celle de Thürlemann (1982), *Mythe de la fleur* (Blumen-Mythos, 1918), où les aspects mytho-poétiques de l'activité de Klee sont exactement relevés et développés. Une fois rédigé l'inventaire des éléments de surface sur la base de catégories formelles (courbe vs droit; pointu vs arrondi, etc.), le sémiologue a corrélé ceux-ci à des catégories abstraites du contenu (animé vs inanimé; céleste vs terrestre, etc.). Il découvre ainsi une structure mythico-symbolique où la conjonction sexuelle et celle des forces naturelles vont de pair, et "riment" d'une manière comparable à la poésie. Si le mythe représente, comme on va le voir, une manière imaginaire de résoudre des contradictions réelles, alors pour Thürlemann,

La peinture [de Klee], au moyen de quelques décimètres carrés, est ainsi capable de donner l'illusion d'un monde nouveau, d'un monde où toutes les contradictions apparaissent comme résolues. (1982, p. 40)⁷

2.

Nous nous proposons, en poursuivant ce texte, la lecture d'une aquarelle sur gaze et papier, de 20 cm sur 19,5: *Sphinxartig* (En forme de Sphinx, 1919). Une lecture sémiotique, donc lente et méditée, effectuée sur deux plans: (i) le niveau plastique, des formes, des couleurs et des forces et (ii) le niveau iconique des dénominations et des figurations. Nous tiendrons compte des catégories théoriques élaborées par Klee, de son lexique iconologique et du dispositif textuel propre à cette œuvre.

Sphinxartig ('En forme de Sphinx', 1919)

Nous insisterons sur la différence entre morphologie et syntaxe. Pour Klee "la forme [statique] [...] est un fantôme malin et dangereux" (1970 ; tr. fr. 1977 p. 269). Toute bonne forme représente pour lui des forces en formation, genèse et devenir : "la structure [...] [est] un rythme des petites éléments" (1970 ; tr. fr. 1977 p. 69). De même, pour le Bauhaus, le système des couleurs était une composition d'énergie qui traversait l'univers et l'homme; le tableau en était le diagramme de capture et d'inscription. Quant aux tableaux de Klee, ils sont eux-mêmes des procès vitaux scandés par des rythmes intensifs. Personne

mieux que lui ne mérite le nom que Platon donnait à ceux qui, par le dessin et la couleur, créaient la vie: zoographos.

Le Plastique

1. Topologie

Nous savons que pour Klee le contour avait pour fonction de "rassembler" et "capter" "les vacillants impressionnismes" (Klee 1957; tr. fr. 1959 p. 247). Il constituait une forme et une force. C'est dans un telle direction qu'il faut interpréter la "niche" sombre qui entoure la configuration, produisant un effet de profondeur accentué par la "volute à escargot" sur la droite. La figure centrale apparaît dès lors encadrée et focalisée – exception faite pour le segment à droite en bas, qui, justement en opposition aux délimitations opposées et contiguës, produit un effet d'ouverture et d'aplatissement.

Le centre géométrique de la composition est placé sur la base du triangle de droite, celui dont le côté supérieur gauche prolonge la diagonale qui partage en deux la surface de la peinture, au croisement du côté inférieur et plus brièvement du rectangle vert. En connaissant le propos de Klee – "norme : irradiation centrée" (Klee 1970, p. 106) et "logos" de dissémination (p. 29) – voici le lieu par rapport auquel tous les éléments sont définis et sensiblement décalés.

Pour les commodités de l'exposé, nous partagerons maintenant la peinture en dimensions verticale et en horizontale.

Sur la dimension verticale nous distinguons trois zones parallèles composées de (i) deux triangles symétriques; (ii) un rectangle englobant des configurations géométriques, aux côtés duquel nous trouvons deux volutes d'égal chromatisme; (iii) une bande avec deux éléments arrondis et en contact (en forme de "huit"), chacun possédant un point central et des segments radiants. La partie haute de la composition donne un vaste effet d'ouverture.

Sur la dimension horizontale, l'aquarelle se laisse diviser en deux parties presque symétriques, la ligne mitoyenne traversant le centre du formant en forme de huit. Chacune des parties est caractérisée par des traits spatiaux, eidétiques et chromatiques introduisant une dissymétrie en faveur de la partie droite, qui apparaît plus ouverte et spacieuse, agrandie qu'elle est dans ses volumes grâce au déplacement vers le haut de la volute et l'absence, ici, du bord de délimitation.

Il faut remarquer aussi que, toujours sur la dimension horizontale, les oppositions prennent une valeur dynamique, de gauche à droite, selon la direction habituelle de la lecture typographique.

Nous sommes amenés dans cette direction par les deux doubles triangles, topologiquement proches du centre de la composition, à cause des plus grandes dimensions et de l'orientation pointue du triangle de droite.

On peut dire la même chose de la configuration rectangulaire au-dessous, subdivisée en deux bandes et présentant une articulation brisée. Pour Klee, ces formations structurelles alternées ne représentaient pas seulement des interférences statiques ("membres intermédiaires" obtenus "par empiétements sur les membres principaux isolés"), mais des rythmes véritables, c'est-à-dire des procès cadencés (Klee

1970, p. 195 et sv.). Greenberg (1960) a observé que chez Klee le dessin est temporel et qu'il faudrait le décrire par des verbes et plus précisément, dirions-nous, par l'aspect des verbes. De toute façon, le caractère plus dense des subdivisions à gauche scande la lecture vers la plus grande raréfaction de la partie droite. Les volutes elles-mêmes, marquées par le parallélisme chromatique, nous conduisent jusqu'au bord foncé contre lequel l'"escargot" se replie, en l'interrompant et en introduisant un effet de profondeur de la peinture. Nous savons qu'une légère asymétrie - qui prédomine aussi dans le monde organique - était la tactique "plastique" de Klee pour donner de la vie aux images.

Plus en bas, nous trouvons le dispositif en forme de huit. Dans les termes de Klee, "un double mouvement circulaire ou un cercle croisé en deux parties", dont le centre moteur "peut contrôler les deux mouvements circulatoires" (1970 ; tr. fr. 1977, p. 107). Il s'agit d'un formant figuratif possédant, dans ses œuvres, des valeurs sémantiques différentes : boucle, ouïe ou poignée du violon, oreille, bouche, col, anse de vases, plante, poisson, serpent et ainsi de suite. Comme l'a observé Damisch (1984), il est le signe mathématique de l'infini. Mais au niveau plastique il constitue un cycle à la valeur tensive, car il consiste en "une alternance de contraction et de relâchement, d'allongement et de raccourcissement" (p. 111). Il peut donc renvoyer à des valeurs sémantiques telles que dégénération, régénération, dégénération et ainsi de suite (p. 108). Le formant en forme de huit est entrecoupé par la même ligne qui passe au milieu des deux triangles au-dessus. A l'intérieur des "cycles", deux points centrés et alignés par une même ligne droite sont traversés par trois lignes qui modulent l'effet circulatoire: rotation et mouvement. Ce que Klee appelle la "suite continue".

Si nous décomposons la composition en parties, nous remarquons, en outre, que la partie droite et la partie gauche manifestent une disposition plastique opposée : à gauche, la direction des coups de pinceau sur le fond, les contours noirs de la volute, ainsi que la ligne qui prolonge le bord inférieur de l'œil jusqu'à la marge, présentent une orientation le plus souvent horizontale. A droite, par contre, la ligne qui relie l'un des formants circulaires du "huit" à la bande à facettes au-dessus et les lignes entrecoupant la volute, ainsi que la volute elle-même – orientée, par rapport à l'autre, vers le haut –, sont toutes marquées par la verticalité. L'ensemble vise à obtenir une forme mobile ininterrompue.

2. Chromatisme

Il s'agit de la dimension plastique la moins fréquentée par la sémiotique visuelle: elle joue par contre dans la théorie générale de Klee un rôle très articulé au niveau du signifiant ainsi qu'au niveau passionnel⁸. Dans *Sphynxartig* la couleur est distribuée d'une manière complexe et subtile. Elle est étalée uniformément ou par coup de pinceaux horizontaux dans la partie supérieure, avec un effet de fond; elle alterne au contraire continuité et fragmentation dans la partie centrale, où elle se trouve le plus souvent délimitée par des lignes.

2.1 Nous savons que, pour Klee, l'articulation entre le clair et le sombre précède l'articulation proprement chromatique, qui est, comme chez Goethe, l'effet d'un croisement actif de la lumière et de l'ombre grâce à la pigmentation ("Les tonalités! Cette entrée dans le paradis des couleurs"). Blanc et noir, réversibles et corrélés, occupent donc la colonne centrale de son célèbre schéma: le champ chromatique est conçu selon une dynamique holistique, comme un mouvement rotatif où les trois couleurs fondamentales – jaune, rouge et bleu – se juxtaposent. Au centre, le mélange des couleurs

forme le gris. Par la même, tous les déplacements possibles sur ce "solide" de la représentation – haut vs bas, gauche vs droite; devant vs derrière – se trouvent ainsi définis.

Champ chromatique

L'opposition entre le noir de la "tache" en bas à droite et le gris de celle centrée en haut revêt, par un choix explicite de Klee, un intérêt particulier. Nous savons que le dessinateur théorique devrait "représenter [...] la lumière comme mouvement chromatique [...], comme déploiement d'énergie" (Klee 1957; tr. fr. 1959, p. 244). Ici la "progression clair-obscur" (Klee 1970 ; tr. fr. 1977, p. 339) dynamise l'opposition et oriente le regard du noir au gris, c'est-à-dire du bas vers le haut, grâce à la médiation géométrique des cuspidés des triangles et l'orientation des lignes.

Par contre, le "huit" conduit horizontalement du clair à gauche vers le sombre à droite ("Cela relève du domaine du poids, ce sont des mouvements du clair au sombre" : Klee 1970, tr. fr. 1977, p. 111). Nous savons que le mouvement /sombre/ vs /gris/ correspond, pour Klee, sur le plan sémantique, à un déplacement de la certitude (le sombre) à l'incertitude (le gris) (p. 306). Les oppositions et les déplacements tonaux correspondent donc à des catégories et à des parcours relevant d'un plan cognitif. Elles portent en particulier sur ce que les sémiologues appellent la modalité épistémique: le certain et l'incertain.

Bref, sur le plan horizontal, le mouvement de gauche à droite va de la détermination à l'indétermination, de la clôture à l'ouverture, de "l'unité du hasard et de la nécessité dans un calcul sans fin"⁹. Sur le plan vertical la tension, suivant une orientation du bas vers le haut, va de la certitude à l'improbabilité.

2.2 Pour ce qui concerne la palette chromatique de Sphinxartig, les quatre couleurs fondamentales présentes sont articulées en tonalités chromatiques à "lire" comme déplacements vers les autres couleurs ainsi que vers le clair (blanc) et le sombre (noir).

Le rouge brique est une tonalité de rouge déplacée vers le jaune et assombrie; le vert est déplacé vers le jaune et assombri. L'azur, dans sa nuance glycine, est obtenu par déplacement du bleu vers le rouge, puis vers le blanc. Le jaune, la tonalité la plus différenciée, correspond au jaune fondamental, tantôt obscurci (zone ocre) tantôt éclairci, comme dans la bande de fond. L'effet général d'illumination - avec le rouge et le vert déplacés vers le jaune et le sombre, tandis que l'azur est déplacé vers le rouge et le clair - produit l'effet de sens doré et chaud d'un paysage "oriental", effet sur lequel nous reviendrons ensuite.

Sur le plan topologique, donc, la distribution des extensions chromatiques montre une dissymétrie (donc un vecteur) entre la partie droite et la partie gauche qui est redondante par rapport au dispositif eidétique. Pour ce qui concerne l'opposition figure/fond: (i) nous avons une plus grande articulation chromatique du fond dans la partie gauche, tandis qu'à droite les bandes de couleur se fondent dans une tonalité neutre homogène; (ii) en revanche dans la figure l'effet de plus grande uniformité se trouve à gauche - le premier ovale du "huit" est tout peint dans la même tonalité et le premier triangle est en trois couleurs – tandis qu'à droite les secteurs de la figure ovale sont de couleurs différentes et le triangle est peint en quatre couleurs.

Un rôle particulier est confié aux "taches" noire, grise et jaune, qui ne sont pas délimitées par des bords et dont il n'est pas facile de sémantiser les formats, sauf - comme on le verra – pour la tache grise. S'il est difficile de les définir à partir de l'opposition forme/fond, au niveau chromatique il est possible de corrélérer la tache noire de droite avec celle jaune de gauche, car elles sont opposées catégoriellement sur l'axe de la luminosité. Dans la conception de Klee, en effet, le jaune est la couleur la plus lumineuse après le blanc, tandis que le bleu-violet est la moins lumineuse après le noir. On peut faire l'hypothèse que la "zone" jaune – à gauche de la tache noire –, de la même tonalité que la tache de gauche, produise un effet de "rime", c'est-à-dire une jonction tensive entre les espaces de gauche et de droite, orientée selon notre parcours habituel de lecture. En pivotant ensuite sur le noir, nous sommes conduits – comme nous l'avons vu – vers le haut par l'intermédiaire des lignes verticales et des cuspidés des triangles. L'orientation dynamique est donc suggérée, sur la dimension horizontale, par les taches, c'est-à-dire par des "couleurs sans contour", et sur la dimension verticale par des lignes, définissables comme "contours sans couleur". Nous savons que Klee n'a jamais abandonné la structure topologique pour la couleur "libre", comme il est arrivé ensuite à plusieurs peintres abstraits. Le mouvement énonciatif semble être cependant suggéré par les traits ouverts, raréfiés, de véritables éléments déictiques avec lesquels l'informateur inscrit dans le texte guide le regard de l'observateur. Parmi ceux-ci, il est important de souligner, outre le rôle contrastif et catégoriel des teintes, leur rôle graduel et tensif, associé à un mouvement corrélatif d'intensification et d'évanescence. Il suffit de penser, par exemple, au passage du noir au gris, qui est, selon l'intention explicite du peintre, le point intermédiaire entre l'apparition et la dissolution, d'autant plus significatif que Klee a toujours poursuivi l'idée d'une corrélation entre les mouvements plastiques et les mouvements thymiques et pathémiques, avec une caractérisation qu'on appellerait "semi-symbolique". Bien qu'objectivées et "dividuelles", les émotions chez Klee restent toujours "duelles et tendues dans l'antithèse", comme l'observe Gehlen. Tout comme la "suite brisée" vers le bas est corrélatif à un sens d'oppression et d'impuissance, le mouvement vers le haut (du noir au gris justement) est corrélatif à l'aisance d'un "bonheur augmenté". Mais le sentiment d'une accession conduit l'observateur vers un point d'incertitude chromatique, la tache isolée grise, et l'amplification du regard se mêle au pathos d'un fading de l'intensité.

"On peut bien définir un cheminement de ce type comme une expérience vécue [Erlebnis]" (Klee 1970, p. 308).

3.1. L'iconique

Les Sphinx:

"La langue des esprits de nos lèvres s'exhale

Et vous, vous lui donnez un corps"

(Goethe)¹⁰

Saisie comme figure nommable du monde, la silhouette de notre dessin pourrait globalement rappeler un violon vu de profil avec la poignée à droite, dans la partie à volute dite "à boucle" ou "à escargot" – un motif important du lexique de Klee¹¹ –, ou bien un véhicule bancal, un chariot aux roues irrégulières. La langue ne semble pas à l' hauteur de la richesse du regard.

Mais le titre, Sphinxartig, nous oriente autrement.

Nous savons que, nommer n'est pas seulement catégoriser; c'est établir des relations entre des objets ou des personnes et soi-même. On connaît par ailleurs le rôle spéculatif et poétique des titres de Klee. Pour lui les mots ont "la tâche de compléter et préciser les impressions (...) suscitées par mes tableaux". Et il s'agit souvent de périphrases allusives qui saisissent avec exactitude le caractère de première impression. D'où l'importance et la difficulté de les traduire correctement. Dans ce cas, Comme un sphinx est acceptable, mais la signification de artig (conformité, grâce) est plus subtile : "en forme de sphinx" serait plus approprié et respecterait l' "humour malicieux de Klee" (Wind 1963), sa subtilité argumentative, "fleur précieuse de l'ironie romantique".

Ce qui plus nous intéresse est la détermination du Sphinx comme figure de la question et de la connaissance. L'introduction du plan verbal, la dénomination modalisée, transpose les significations abstraites véhiculées par les traits plastiques sur le plan figuratif, et permet donc le passage de la dimension iconique à une dimension plastique. Nous sommes amenés à reconnaître le portrait, accentué par les effets de profondeur, d'une figure composite. Le "fauve différent", le Sphinx, prend ainsi forme. Nous verrons ensuite les raisons ou les passions de cette dénomination. Rappelons-nous, pour l'instant, que Klee utilise souvent des indications anthropomorphes, réelles ou fantastiques. Parmi ces dernières nous trouvons, outre les célèbres séries des anges, des diables, des arlequins, des génies, des gnomes et des prêtresses extatiques, différentes types de sorcières et la série d'Urchs, un animal magico-fantastique¹². Le Sphinx apparaît rarement, par exemple dans Katastrophe der Sphinx (1937), accompagné par la ligne brisée qui signale, chez Klee, la "grande tension", "la marge large [où] le caractère dramatique se gradue" (Klee 1970, p. 391).

Fait ou facétie, la figuration sphinxforme se laisse diviser en deux parties: d'un côté, celle qui nous fait face et front, centrée sur les yeux, de l'autre la coiffure composée d'un diadème¹³ à drôles de bords surmonté par deux calottes triangulaires, elles-mêmes séparées par un panache.

Nous appellerons Marionnette la figure ornée du couvre-chef, en excluant la calotte triangulaire, qui mérite un examen à part.

La Marionnette

"Les tableaux figuratifs nous tiennent en considération"

(Klee)¹⁴

En premier lieu l'indication anthropomorphe souligne un point de vue : la frontalité. Les yeux tournés vers le spectateur permettent de reconnaître une tête "sphinxforme" qui nous observe¹⁵. Grâce aux caractéristiques plastiques que nous venons d'apercevoir, ces yeux écarquillés irradient depuis leur centre, contrastent la circulation réversible "en huit" de la ligne et ébauchent sur le plan horizontal une rotation orientée de gauche à droite. Ils sollicitent notre regard et le conduisent vers la "tache" sombre, d'où, par un mouvement vertical nous devrions nous orienter vers le haut, vers la "tache" grise et arrondie. "Dans l'œuvre d'art, des chemins sont aménagés à [l']œil du spectateur" (1924; tr. fr. 1973. p. 78), disait Klee dans son célèbre discours de Jena.

Mais pourquoi le Sphinx? Et pourquoi ce monstre fabuleux a-t-il cet aspect ludique et enfantin? Est-il un sphinx artig, aimable? Il faut tenir compte de la modulation satirique de Klee, qui rend réversible le plus profond des propos. "Je ne suis tout entier que satire. M'arriverait-il par hasard de m'y dissoudre totalement ? Provisoirement elle forme mon seul article de foi" (Klee 1957 ; tr. fr. 1959, p. 69). Son Sphinx avance masqué par l'antiphrase ironique, mais "les tableaux de Klee contiennent toujours un indice, une allusion à la vie humaine ou au destin" (Grohmann 1954). Ils possèdent une façon très précise de paraître vagues.

Ce sphinx ressemble donc à une Marionnette, l'une de celles que Klee aimait fabriquer pour incarner des histoires fantastiques. Le sévère couvre-chef royal du Sphinx égyptien, - un capuchon avec deux appendices qui descendent jusqu'à la poitrine, et un diadème, l'uraeus, sur le front - devient une drôle de coiffure de marionnette. Ou un chapeau de fool, le bouffon qui se tient auprès du pouvoir pour parodier la vérité.

En outre, le rectangle compris entre les deux volutes – et qui s'y oppose formellement- est identique, par forme et rapport physiognomonique, au diadème dont est décoré par exemple Le prince noir, une célèbre aquarelle de 1927. La présence de formants figuratifs à hauteur de tête est fréquente chez Klee. Ceux-ci représentent, par superposition ou par inclusion, une pensée, un rêve, une fantaisie (ainsi l'Amoureux de 1923, ou Un brin de folie, de 1921). Or, sur la tête de notre image nous trouvons un double triangle, un motif récurrent chez Klee (Monsieur Perlen-Schwein, 1925, Portrait d'un érudit, 1930). Quel sens faut-il attribuer à ces deux triangles au milieu desquels s'inscrit le centre géométrique de la composition? Trouverons-nous ici le secret de la dénomination: le Sphinx?

Les Pyramides

Le Sphinx:

"Une énigme déjà serait de t'expliquer"

(Goethe)¹⁶

Trois formants figuratifs nous viennent en aide: la "touffe" verticale entre les deux triangles; les six lignes, trois par triangle, qui pointent vers le haut, et la "tache" grise arrondie qui se trouve incluse dans le prolongement idéal des deux lignes internes, les plus longues parmi celles qui ont leur origine dans les sommets de chaque triangle¹⁷.

Nous faisons donc l'hypothèse qu'il s'agit de formants plastiques pouvant valoir pour les pictogrammes suivant: Pyramides, Palme et Lune. Un paysage oriental, ceci, qui évoque l'expérience du voyage nord-africain de Klee de 1914, mais surtout une isotopie, comme le diraient les sémiologues, c'est-à-dire une lecture cohérente intitulée: le Sphinx.

En ce qui concerne les signifiants, une commutation peut aisément être faite entre les paysages ou jardins lunaires de Klee et Composition cosmique de la même année (1919); pour ce qui concerne la signification, le parcours semble en revanche beaucoup plus complexe.

Nous savons, d'après son Journal, que l'année précédant la fin catastrophique de la guerre, le peintre se trouvait près de Munich, sous les drapeaux de l'armée de l'air allemande. Bien que le service militaire lui

semblait un "enfer gentil" et la guerre un "abstraction tissée de souvenirs", il fut très troublé par la fin tragique du conflit et par la mort de ses amis August Macke, avec qui il avait voyagé en Tunisie, et Franz Marc, caractère faustien que "la transition de cette époque [...] oppressait", et qui "s'interrogea[it] perpétuellement: est-ce vrai? Usa[it] du terme: hérésie. Non pas la silencieuse confiance de la foi." (Klee 1957; tr. fr. 1959, p. 310).

Dans le fragment 1121, le 28 mai 1918, il écrit "Le soir j'étais allongé sur l'aérodrome avec Goethe". Un indice précieux¹⁸.

Dans le deuxième acte de la deuxième partie du Faust nous rencontrons les Sphinx. Dans la Nuit classique de Walpurgis, attirés par le sang versé, ceux-ci convergent avec d'autres personnages de la saga hellénique sur le champ de bataille de Pharsale, dont "le monde sait bien quel en fut le vainqueur" (Goethe 1808-1832 ; tr. fr. p.307)¹⁹. Eclairée par une lune "imparfaite sans doute, mais lumineuse, [qui] s'élève, répandant alentour une douce clarté" (ibidem), une sphère contenant un Aéroneute, l'Homunculus, descend du haut. C'est alors qu'arrivent les Sphinx, régulateurs millénaires des jours lunaires et solaires. Voici leur chant:

Sitzen vor den Pyramiden

Zu der Volker Hochgericht

Überschwemmung, Krieg und Frieden

Und verziehen kein Gesicht.²⁰

Si nous acceptons la source goethienne, avec ses exactes correspondances - la guerre, l'Aéroneute, le Sphinx et les Pyramides - voici un sens conforme (artig?) au paysage qui occupe la moitié supérieure du tableau: Pyramide, Palme et Lune. Le visage immobile du Sphinx devant les Pyramides: un mythe de l'iconologie fantastique élaborée par Klee. Une pensée figurative, une grotesque dans sa vaste fresque mentale.

Mais les formants triangulaires, ainsi que les droites qui en prolongent les lignes d'intersection et la "touffe" centrale que nous avons interprétée comme Palme, peuvent se charger d'autres significations. Si pour Klee les éléments ont une fonction dynamique et si les formes équivalent à des forces, les droites caractérisent, selon certaines propositions des *Ecrits sur l'art*²¹, un mouvement ascendant et la touffe une orientation descendante. Par contre, les côtés externes des triangles convergent vers un point "vide" compris entre les deux droites internes, un ciel vide qui accentue la hauteur de la Lune. Comme nous l'avons vu, ce mouvement est corrélé à un trait thymique de /bien-être/, opposé à l'/oppression/ de l'orientation contraire, mais aussi au pathos d'une indécidable évanescence.

3.2. Digression poétique

L'homologie figurative et sémantique avec l'octastique analysé par Jakobson, s'avère alors surprenante:

Zwei Berge gibt es,
auf denen es hell ist und klar,

den Berg der Tiere und
den Berg der Götter.

Dazwischen aber liegt das
dämmerige Tal der Menschen.

Wenn einer einmal nach oben sieht,
erfaßt ihn ahnend
eine unstillbare Sehnsucht,
ihn, der weiß, daß er nicht weiß,
nach ihnen, die nicht wissen, daß sie nicht wissen,
und nach ihnen, die wissen, daß sie wissen.²²

Jakobson, de son côté, a saisi la structure ternaire des signifiants et des signifiés que nous retrouvons dans notre image: Montagne, Vallée, et le "dessin spatial purement métaphorique [...] [qui] sous-tend le poème entier" (1970; tr. fr.1973, p. 396), qu'il traduit dans la forme graphique suivante :

Les deux montagnes et la vallée sombre

Dans la Vallée des Hommes se situe donc le sujet qui sait ne pas savoir, confronté à deux Montagnes marquées par une dissymétrie sémantique: la Montagne des Bêtes et celle des Dieux²³. Il s'agit d'une structure mythique typique, mettant en jeu sur le plan grammatical, visuel et sémantique, les oppositions de contraires et de contradictoires qui caractérisent le langage de Klee. Il faut articuler des éléments contrastifs de petite taille, mais aussi des couples plus importants - par ex. opposer l'Ordre et le Chaos - de manière que les deux groupes reliés, l'un à côté de l'autre ou superposés, entretiennent une relation de réciprocité, une relation entre contraires par laquelle les caractères prennent du relief (Klee 1957).

Ces oppositions paradigmatiques peuvent ensuite se résoudre par neutralisation ou par composition, sur le plan expressif et thématique. Il s'ensuivrait un mouvement du regard vers le haut, puis un parcours cognitif du sombre au clair et une transformation pathémique euphorisante.

Jakobson observe comme dans le petit poème le "lecteur est ici convié à progresser de visions spatiales [signifiants] vers des rigoureuses abstractions spirituelles [signifiés]" (1970; tr. fr. 1973, p. 398-99). Un nouveau plan figuratif cohérent se dessine : celui de la connaissance. Pour reprendre et développer les termes de Jakobson, la Vallée, lieu central du poème-tableau, représente ici le seul lieu de l'insoluble antinomie entre les deux contraires : la conscience même de l'inconscience qui sans doute renvoie à son double contraire et tragique : l'inconscience même de la conscience (p. 396).

L'homologie figurative des deux formants triangulaires de notre aquarelle et leur dissymétrie spatiale et chromatique, est aussi frappante que la relation entre le triangle renversé ouvert, la Vallée, et le sommet marqué par la position centrale de la Palme. Il est inutile de souligner le "parfum" œdipien de la proposition: la tragique inconscience de sa propre conscience.

Mais il manquait à Jakobson, outre l'Homme, unité complémentaire des contraires, un autre terme complexe entre la Bête et Dieu: le Sphinx justement, dans son face à face avec l'homme.

4. En forme de question

Protée:

"Tu n'as point oublié l'usage de la ruse".

Thalès:

"Changer de forme, toi, reste ce qui t'amuse".

(Goethe)²⁴

Revenons donc à l'effigie du Sphinx (ces deux termes ont peut-être la même étymologie).

L'observateur du tableau, c'est-à-dire l'être sphinxforme, nous regarde les yeux grand ouverts, en manifestant un étonnement désarmant ("Et je regarde avec des yeux émerveillés", Und ich schaue, zu mit erstaunten Augen, 1903) Nous savons que la frontalité de l'image s'adresse au spectateur à partir de l'espace représenté. C'est une manière de dialoguer avec nous.

Mais ce regard écarquillé n'est pas une apostrophe menaçante et paralysante comme celle de Méduse. L'effet de sens est une question hagarde, une énigme sans défis.

Est-ce la question du Sphinx de Thèbes, portant sur l'animal marchant à quatre, deux et trois pattes²⁵? S'il en était ainsi, il faut dire qu'Œdipe était favorisé par le destin, car il portait la réponse dans son nom. Oïdi-pous veut dire "pied enflé" et lui, qui avait été un enfant en chaînes, en appareils de locomotion se connaissait. Le Sphinx voulait peut-être qu'Œdipe gagne : las de répéter la même question, las de silences et de réponses erronées.

Mais serions-nous en train de surinterpréter, comme Benjamin dans sa vertigineuse lecture de l'Angelus Novus de Klee? Pour le philosophe, le regard frontal de l'Ange, "attiré par un donateur qui reste les

mains vides " (Benjamin, 1955), était un geste de capture qui entraînait le spectateur vers la profondeur de l'image. Un Ange hébraïque : les volutes autour de la tête luciférienne (et baudelairienne) ne seraient pas des boucles, mais des phylactères²⁶.

Un texte n'est pas toutefois le lieu projectif de toutes les ambiguïtés. Au contraire, par ses formes il opère un choix parmi les lectures possibles. Nous avons vu que les Pyramides et la Palme, l'illumination orientale et l'intertextualité goethienne nous orientent vers le Sphinx Egyptien qui a passionné Klee bien avant le voyage en Egypte de 1929. Il y a un dessin de 1923, où notre aquarelle se trouve exactement renversée avec des menues variations de trait (un procédé familier à Klee). Son titre est symptomatique: Armature pour la tête d'une sculpture monumentale (Gerüst für Kopf einer Monumentalplastik).

Gerüst für dem Kopf einer Monumentalplastik, 1923

Ce monument pharaonique a toutefois un trait commun avec l'animal mythologique de Sophocle – dont Klee était un lecteur passionné – : la chute du royaume :

Œdipe: "Et quelle détresse pouvait donc bien vous empêcher, quand un trône venait de crouler, d'éclaircir un pareil mystère ? ".

Créon: "La Sphinx aux chants perfides, la Sphinx, qui nous forçait à laisser là ce qui nous échappait, afin de regarder en face le péril placé sous nos yeux".²⁷

Si le mythe est, comme nous l'avons dit, une solution imaginaire à des contradictions réelles, le Sphinx pensif de Klee constitue une réponse, mantique et mythique, à la nécessité de vivre l'inacceptable présent: la mort des amis, la défaite militaire et la crise dynastique de l'Allemagne. "Guerres, paix, inondations/ Ne nous ont pas laissé de rides", comme le dit Goethe. Mais Sphinxartig n'est pas complètement immobile, car son attitude contemplative est active ; affranchi des chaînes du présent, le Sphinx s'interroge, avec nous, sur l'avenir. Non pas par le chant paralysant, mais par la rotation des yeux, qui sont aussi un signe de l'infini. A la différence de l'Ange de Benjamin, qui recule vers le futur, le Sphinx Egyptien (shespankh, "statue vivante") veille à la limite de l'éternité, sur tout ce qui a été et qui sera²⁸. Et à la différence du Sphinx Grec, dont la question pulsionnelle met en jeu la vie et la mort, le Sphinx Egyptien est toujours orienté vers la connaissance²⁹. Connaissance de la non-connaissance: le futur n'est pas connaissable à travers le présent et ce qui advient n'est pas donné, mais sans cesse transformé. Il est même possible que les réponses soient connues, mais que nous ne sachions pas comment poser les questions... Dans ce Sphinx de Klee il y a une "suite continue" faite d'un mouvement (horizontal) d'ouverture et une tension (verticale) d'incertitude. Ce sont les mêmes mouvements qu'Hegel, dans l'Esthétique, attribuait au Sphinx, en en faisant le symbole même du symbolisme:

Cette aspiration à la consciente spiritualité qui s'appréhende, non dans la seule réalité qui lui convienne, mais dans quelque chose qui s'en approche seulement ou lui est même tout à fait étranger, constitue l'essence même du symbolisme [...] (1836-38; tr. fr. 1944, p. 72).

Peut-être!

Sphinxartig: titre et facture de la petite aquarelle admettent le sens "propre". Feraient-ils allusion au Sphinx les vers de Klee "Heilige Steine gestern,/ heute rätsellos,/ heute Sinn!"³⁰. Ce serait compter sans la ruse de l'artig. Mais argutie et facétie ont une racine commune: une force brillante et étincelante. Elles invitent au jeu spéculatif et l'illuminent par l'ironie et le sortilège. Un sens est-il alors possible? Le pictor doctus semble le croire: "Von immer zu hin/gewann es Sinn/Bis ging ein Schein/In wahrlich ein"³¹.

Baudelaire 1857, pp. 38-39. torna al rimando a questa nota

D'après Goodman, le dessin de Klee tiré de *Pädagogische Skizzenbuch* (Munich 1925) montrerait très bien que "l'artista che intende produrre una rappresentazione spaziale attualmente accettabile come fedele da un occhio occidentale, deve trasgredire le 'leggi della geometria'" (1968, p. 20), et doit effectuer un travail nécessaire de traduction. Selon Gehlen, Klee a "scoperto le leggi particolari, attive intraotticamente, della percezione visiva" (1965, p. ...), des lois qu'il a soumis, en outre, "a piccole trasformazioni escogitate fantasticamente" (ib.). En effet, grâce à "l'immaginazione psichica" de Klee, un prodige se produirait, fruit d'une rationalité optique et conceptuelle, à savoir que "le norme del mondo esterno percepito coincidono con quelle dell'immaginazione" (p. ...). torna al rimando a questa nota

Comme semble le croire Varnedoe (1990), qui a pourtant remarqué l'homologie entre le procédé de Klee et la méthode structurale de Lévi-Strauss visant à reconstruire une logique du sensible. torna al rimando a questa nota

C'est une erreur assez commune, à laquelle Ejsenstejn lui-même n'a pas échappé, que de croire que Klee proposait une nouvelle iconologie faite de signes à la signification émotionnelle fixe: un "alphabet des sentiments" au caractère symbolique (au sens de Hjelmslev). Comme nous l'avons vu, sa représentation pathémique est au contraire semi-symbolique, étant fondée sur des corrélations catégorielles entre le plan de l'expression et le plan du contenu. La lecture de la "spirale" de Klee est néanmoins une source inexplorée pour l'inspiration théorique et figurative du grand metteur en scène russe. torna al rimando a questa nota

En voici un exemple plutôt probant: "In un disegno raffigurante un idillio a Berna dovrebbero essere contenuti: /1. lo 'Zytgloggegüggel' che canta: 'Chiami la mia patria' /2. un quartetto di ubriachi che fa una serenata a questo uccello /3. due polipi con scarpe di gomma che si domandano se potranno sconfiggere quei quattro o finir col soccombere /4. i rami frondosi di Berna che si curvano sopra questa scena./ "Un fulmine nella notte, la vivida luce leva un grido nel sonno. Il signor Eckzhan Shneller che in casa della signora Gfeller è invitato a un lauto pasto."/ Cose del genere ora posso esprimerle con

discreta intensità e cioè soltanto con la linea, con la linea come spiritualità assoluta, senza accessori analitici, semplicemente di getto" (Klee 1957, p. ...). torna al rimando a questa nota

Pour la comparaison entre une peinture de Klee (Scheidung abends) et un poème de Georg Trakl (Die Stufen des Wahnsinns in schwarzen Zimmern), voir Jürgen Walter, cité par Manacorda 1978, pp. 203-204. torna al rimando a questa nota

Voir aussi les analyses, différemment orientées, de Verdi (1974) et de Bauschatz (1991) qui a examiné dans une perspective sémiotique et structurale les composantes linguistiques, numériques et typographiques de quatre compositions de Klee. Sur le caractère hiéroglyphique des signes typographiques de Klee, sur les figures de bord et sur l'effet plastique non négligeable du support voir les travaux de Marin (1972). Sur l'usage des matières et leurs effets particuliers et complexes voir aussi les riches observations de Gehlen (1965) sur les collages translucides et les résultats de "polyphonie transparente" (p. 179), et en particulier sa description de la composition Rue principale et rues secondaires (Haupt und Nebenwege, 1929). Pour ce qui concerne le format, nous partageons son indication que l'ingéniosité ironique du propos est particulièrement adaptée au petit format. Dans le grand format, par contre, l'ironie tourne facilement en farce. torna al rimando a questa nota

Sur l'usage comparatif de la couleur dans sa poésie, éminemment achromatique, et dans la peinture, voir les remarques de Manacorda (1978), et en particulier la corrélation introduite par Jakobson entre le chromatisme vocalique et le chromatisme visuel, qui mériterait d'être reprise et développée sémiotiquement (Jakobson 1970 et Waught 1979). torna al rimando a questa nota

Derrida 1968, p. 45, cité par Damisch 1984, p. 228. torna al rimando a questa nota

Goethe 1808-1832 ; tr. fr. 1984, p. 312. torna al rimando a questa nota

Il manque toutefois une appréciation comparative plus étendue des différentes valeurs figuratives que la ligne à double volute (ouïe de violon) peut prendre, pouvant faire fonction, au niveau figuratif, d'oreille (Vieux calculant sur ses doigts) ou de bouche dans Strega con pettine; de base de la coiffure dans L'innamorato, ou de col dans Chanteuse de l'opéra comique; d'anse de la Boîte de Pandore ou de plante et ainsi de suite. Cela à partir, de toute façon, de l'orientation dans l'espace et de l'intégration à d'autres figures. torna al rimando a questa nota

Pour une liste non exhaustive des thèmes de Paul Klee voir Klee 1970, tr. fr. 1977. torna al rimando a questa nota

Pour des solutions calligraphiques semblables voir Peinture murale (1924), où le formant peut représenter une trame de dentelle, ou Pagina dal libro delle città (1928), où il se transforme en notation musicale. torna al rimando a questa nota

Klee ... torna al rimando a questa nota

Nous pouvons donc exclure qu'il s'agisse de la Archrontia atropos, un papillon aux couleurs très vives du genre des Sphinx. Les papillons ne sont certainement pas absents du bestiaire de Klee. torna al rimando a questa nota

Goethe 1808-1832 ; tr. fr. 1984, p. 313. torna al rimando a questa nota

Nous suspendons la lecture des lignes qui croisent la volute à notre droite: il s'agit de toute façon de trois lignes, ce qui confirme le rythme ternaire très bien saisi par Jakobson (1970). torna al rimando a questa nota

Toujours à la même occasion Klee note que, pendant qu'il réfléchissait sur le mystère de la musique et de la peinture, les compagnons lui "stanno intorno con occhi incantati, maschere diaboliche guardano dentro attraverso la finestra". torna al rimando a questa nota

Sur la persistance de ce motif goethien chez Klee voir le poème: "Mi rinfresca solamente la Notte / di Valpurga, e là volo / come una lucciola e subito/ so dov'è accesa una piccola lanterna" (Klee ...). torna al rimando a questa nota

"Assis devant les Pyramides,/ Au Tribunal des Nations,/ Guerres, paix, inondations,/ Ne nous ont pas laissé de rides" (Goethe 1808-1832, tr. fr. 1984, p. 318). torna al rimando a questa nota

Voir Klee 1970, tr. fr. 1977, p. 52-68. torna al rimando a questa nota

Il y a deux montagnes / où il fait lumineux et clair // La montagne des bêtes / et la montagne des dieux. // Mais entre elles s'étend / la sombre vallée des hommes. // Lorsqu'une fois l'un d'eux / regarde vers le haut, // Le saisit en présage/ une nostalgie inextinguible, // Lui qui sait/ qu'il ne sait pas // De ceux qui ne savent pas qu/ qu'ils ne savent pas // Et de ceux / qui savent qu'ils savent. torna al rimando a questa nota

Sur le motif triangulaire de la Montagne et de la Pyramide, avec celui de l'Arbre et de la Lune voir Montagnes en hiver, un aquarelle de 1925 (Klee 1970, tr. fr. 1977, p. 390). Mais voir aussi le formant "oreilles de cheval" dans Addomesticamento dello stallone, (1926), ou encore les toits, dans Vista a una piazza (1912) et ainsi de suite. torna al rimando a questa nota

Goethe 1808-1832 ; tr. fr. 1984, p. 353. torna al rimando a questa nota

"Il est sur terre un être à une voix ayant deux et quatre et trois pieds; il est seul à changer parmi ceux qui vont sur le sol, dans l'air et dans la mer". Scolie aux Phéniciennes d'Euripide. torna al rimando a questa nota

Sur le caractère plus romantique et baudelairien et moins hébraïque de l'Angelus Novus, voir les observations de Scholem dans Agesilaus Santander. L'angéologie contemporaine a trouvé dans l'œuvre de Klee un terrain particulièrement fertile, mais il serait fructueux d'introduire un rapport différentiel et une tension entre l'Ange et le Sphinx. torna al rimando a questa nota

Sophocles, Œdipe roi, tr. fr. 1958. torna al rimando a questa nota

"Je suis armé, je ne suis pas ici/ Je suis dans l'abyme, je suis loin.../ Je brûle chez les morts." (Klee 1957; tr. fr. 1959, p. 297). Et ainsi Le Livre des Morts: "[La Sfinge] vede scorrere in lontananza i fiumi celesti del Nilo e navigare le barche del Sole". torna al rimando a questa nota

Les psychanalystes post-freudiens sont en train de déplacer le regard, fixé depuis toujours sur les pulsions de Œdipe, vers l'interrogation du Sphinx. W. R. Bion, par exemple, propose de considérer la figure du Sphinx comme un mythe fondateur implicite de la psychanalyse. Pour ces renseignements sur le Sphinx, et beaucoup d'autres, je suis débiteur de Preta (1993). torna al rimando a questa nota

"Pietre sacre ieri,/ oggi senza enigmi,/ oggi hanno un senso!" (Klee...). torna al rimando a questa nota

"Comunque oplà/ il senso eccolo qua /entrò l'apparenza/ dentro la verità/e divenne possibilità" (Klee...).

Paolo Fabbri - Semiotica online - Traduzioni e Commenti

Enrique Enriquez This seems to be the key section in Calvino's first letter:

"Sproporzione delle carte nefaste sulle carte faste della divinazione.

Progressione faste degli eventi nel racconto.

Bisogna tenere presente che alle carte corrispondono le funzioni del racconto, le quali sono in maggioranza (controllare su Propp) nefaste (l'ostacolo, la mancanza, la trasgressione ecc.) solo che l'astuzia retorica del racconto popolare (e ciò che la contraddistingue p. es. dalla tragedia, dall'histoire larmoyante ecc.) è che le carte faste sono disposte alla fine, come in una divinazione truccata (propiziatoria) mentre invece nella tragedia, nel romanzo larmoyant ecc. è il contrario (per scongiuro?)."

I wonder if somebody (Shelley) could provide a good translation.

Google

"Disproportionate card nefarious card faste of divination.

Faste progression of events in the story.

Keep in mind that the cards are the functions of the story, which are in majority (check on Propp) disastrous (the obstacle, the lack, transgression etc.) That only the cunning rhetoric of popular story (and what the distinguishes p. eg. the tragedy, dall'histoire larmoyante etc.) is that the cards faste are arranged at the end, as in a divinazione rigged (propitiatory) whereas in the tragedy, in the novel larmoyant etc. is the opposite (to beg?). "

Enrique Enriquez I was looking at this last night. If I understood correctly, Calvino makes a key distinction between the literary narratives of tragedies or romantic novels and the popular narratives of cartomancy. Put plainly, he basically states that tarot readings must always end well, while literature can (and often does) end badly.

The text seems to suggest that a card-teller would achieve this by making sure some good cards always follow the nefarious ones (he calls this a 'rigged' reading). At the same time, he suggests that this can be achieved by means of a 'rhetoric astuteness'.

While I find this distinction very relevant, I wonder how other club members feel about it.

Paul Nagy

So tarot reading is for comics and not tragedians according to Calvino?

So does this mean Cal-Vino milks the breast of life in order to distill the w[h]ine of story only if it ends with principals alive?

One can see consulting tarot cards as a form of propitiatory sacrifice of the significance of the question in the mind of the Inquirer. There is a form of surrender here, not of outcome but of significance, that the question may have other significances than what the Inquirer thinks is within their purview. This is where the tarot cards offer their unique perspective as interpreted by the reader.

Now Calvino seems to suggest that cards should be drawn until there is an obvious appeasement in the cards that the story is created at the intersection between the cards significant elements stated by the tarot reader in conjunction with the linking significance within the mind of the Inquirer of the issue in question. The cards then are read to reconcile issues that may be previously unrecognized until the cards symbolic significance suggests them. For me, the suggestions are primarily within the mind of the Inquirer and not within the mind of the tarot reader and obviously not within the cards themselves as pieces of paper!

If one does not have an issue at hand in one's life and is only reading the cards to read the cards does the significance of the cards become eclipsed or broadened? The eclipse means that there is no story recognized to be changed. Broadened means that any story could obtain to the cards selected.

Enrique Enriquez I have been listening to Luca's podcast with Andrew. Luca also states that readings are "all about storytelling". This is something we also get from Camelia's book, or from the many conversation I have had with her. So I wonder, what is the nature of this storytelling and how does it compares with literature? Art can make a void in you and be praised by doing so but, could a fortuneteller afford to buy milk by following such antics?

Andrew Kyle McGregor In working with people in an ongoing way I think many antics can be employed. IN a one off session I am not sure it would be valued.

Enrique Enriquez many antics = any mantics. I agree that gloom has to be part of a larger conversation. Readings being a gamble, the client of an honest reader can't quit after one bad hand.

Enrique Enriquez That said, an 'honest reader' may often be an oxymoron (this is what Calvino assumes), something as rare as an 'honest client'.

Andrew Kyle McGregor I don't care for honesty in my readings only truth.

Enrique Enriquez HO(rnet)NEST.

Andrew Kyle McGregor H{ONE}STY only makes one person happy. Which one is the question.

Mark Sherman HO(rnet)NEST! Wow.

Mark Sherman This really seems to be what Calvino is talking about in the end. Life is short. Honesty can get your head cut off. Literature was not always spared from this btw. That's why so many authors died young, broke and hammered or were even killed. Why "literature" has more responsibility towards meaning, truth and honesty than entertainment is a good question. But people often take their

entertainment more seriously than they realize. It's just that in entertainment, we need closure, because we likely won't revisit that exact event/story again - even if it's sometimes negative or sad. Camelia's first example in her book highlights this. The cards showed the querent's relationship in rough or ambiguous shape but she was able to bring her client to seeing how this may change, but might be for the best in the end.

Leaving meaning or fate open (or negative) is not, for some reason, what the average person is going to a "seer" for.

Paul Nagy I doubt if candor in either the reader or the querent needs to be a serious factor when it comes to connecting significance in tarot readings.

There is too much these days being made of the babbling brook of stories as the way the brain weaves experiences into recallable units. And I think that one needs to pay greater attention to the void in the metaphor rather than in jumping between tellable units or images. This space between, void or emptiness is where the creative jump takes place. It is how stories change and it's how people can entertain different stories. Instead of retelling variants of the same story in repetitive patterns, normal day dream consciousness, opening to the silence or emptiness between the images and holding it can make for greater leaps of significance.

Put simply, I do not believe that pictures tell a story unless you have a story you put upon the picture. Pictures can, and by extension images can offer a wider syntax than what usually is being entertained here. Personally, my interest in reading the pips is to read the energy flows of the cards' images rather than having them tell a story.

Enrique Enriquez well, Paul, an energy flow is also a narrative, a fortunate, non-anthropomorphic one.

Andrew Kyle McGregor HONESTY

Eh stony

Eons, thy

Hens toy

The nosy

shy note.

Ye Nth so.

Mark Sherman Indeed Paul. Perhaps what you say functions within the context of what Enrique called a larger conversation? Energy flows and the dynamics of the void or emptiness can be like a bright light at times but more often work their magic in day to day life within a framework of ongoing attention or reflection. A good client may be game for this and it is certainly dynamite when done as a personal practice with the cards. On the other hand, the a person who seeks to have their "fortune told" already knows things are grim and is hoping either for a glimpse of a happy ending or a clue about how to make the best of a situation. Who hires a Tarot reader to confirm that they are happy or things are going well?

I think it might be an error to read a(n attempted) grand theory of Tarot from Calvino's comment. It seems kind of stream of consciousness. But then he also largely told stories for a living. Everything looks like nails to a hammer kind of thing.

Drapi Arora This is an incredible discussion, lots of ideas....I totally agree with a reading that leads to a happy ending, in spite of some "nefarious cards" as Enrique put....I just did a reading for someone, the person in question was quite in stress over a job promotion issue, I pulled out the cards and saw cups, coins, wands turning into swords, I kept pulling cards and by the end of it, came the Chevalier Debaston. I told him, at the end of this situation you will have the baton in your hand....I saw peace prevailing on his face, he instantly got the gist of what he should do to correct things, I just showed him the cards and he put the jigsaw puzzle himself....I completely love these readings....He just messaged, "I feel less stressed and after a peaceful sleep will figure out the next step"

Jean-Stéphane Faubert Ok, I got a reply from M. Todorov who was involved with M. Fabri at the time. He told me how to reach M. Fabri. More to come (I hope)..

Camelia Elias Rachel Pollack once told me that all clients without exception come into a session entertaining this premise: they hope for the best but expect the worst. Now, this is all fine, until the moment when it works against them, for indeed sometimes the cards give the best news, but because the mindset has already been framed, the clients, naturally, will not take the good news seriously. After all, they have been expecting the worst, so anything else would be too good to be true. Hence, the situation that is being created is one of utmost artificiality. The reader's place in this situation is to either follow suit - boring - or to go to the guillotine - halleluja. A tarot reading is like standing on the échafaud, sometimes as the executioner, and other as the executed.

Mark Sherman Ha. That's almost Trungpa-esque. Not for the faint of heart.

Jean-Stéphane Faubert

New TdM History documentary (in french):

https://www.youtube.com/watch?v=v-bAORevj_s

Les Mystères du Tarot de Marseille [ARTE Documentaire]

Pour celles et ceux qui auraient raté l'émission de la chaîne ARTE consacrée aux racines du Tarot de Marseille, la voici en replay.

Et n'oubliez pas de vous brancher sur la chaîne ARTE pour y visionner leurs nombreux documentaires de qualité.

Yves Reynaud Une bonne recherche sur les mythes symboles et archétypes à la base du Tarot dit de Marseille.

Mark Sherman Woah. I've only seen 17 mins so far and have 17 questions.

(Not 17 but at least 7)

The two main ones if anyone cares to answer are

1) is the suggestion that the cards and the art examples share a common template or that the examples are believed to be the actual source images for the cards?

2) did they say where the deck they are using comes from? Looks like original plates with new hand colouring..

Yoav Ben-dov 1. if i understand correctly they suggest that the original tarot was conceived as a philosophical didactic tool by Ficino, and perhaps painted by Botticelli in Florence. doubtful. but the platonic references are interesting.

2. Conver 1760 restored.

Mark Sherman Thank you Yoav.

I agree that's doubtful. The platonic references do, to my mind, seem to inform a proto-tarot, such as with the Mantegna set, and fits with the context of the platonic revival and schools in Italy at the time. Ficini was a prominent figure in that regard, but I'm not sure how they make a direct connection from him to the cards. As for Botticelli, who knows, but most of the artists worked from certain canons of poses, proportions, composition etc.

Do you know if that was the special edition Camoin put out a number of years ago?

Camelia Elias They didn't suggest that the Tarot originates with Ficino. They just credited his work with translating Plato's Phaedrus where there are many references to a world view that comes close to what we have now been associating with the tarot for a while. I've made a passing reference to the Neoplatonists in my book, where I have also suggested that what we call 'spreads' originates with the Greek idea of thesis and antithesis, and so on. And then, of course, there's the idea that the Neoplatonists way of playing with talismanic magic may have inspired a number of aspiring cartomancers at the time. I would have liked to develop this some more, but the book had another

focus. Another time. Meanwhile, all fascinating stuff, and a well put together documentary. Thanks for sharing, Jean-Stéphane. I've passed it on myself already.

Mark Sherman That makes sense.

Personally I look forward to the day when someone far more qualified than I does a detailed study of this subject. I can imagine the fiscal incentive and time required are somewhat of a deterrent. The historian's understandable need for explicit rather than implicit evidence probably means that even the best study would be dismissed as speculative. But whether or not cartomancy was ever part of the early equation the fact remains that (Neo)Platonic philosophy was influential in many endeavours for which no explicit reference is made. Knowing how this is discerned is the required expertise rather than the strict discipline of historical fact-finding.

In the meantime, I would be content if I could read like the devil.



Yoav Ben-dov actually they do suggest that the Tarot originates with Ficino, or at least that "he played a part" in their creation. But they say so using the French language's way of saying things without fully committing oneself. For example 28:14: "Ficino does not say what these arms (means of instruction) were. And what if these were our cards?"

Jean-Stéphane Faubert the whole argument of the video is designed to lead to that conclusion but the jump made at the end is a stretch, it does not sit on solid ground.. What if the temperance picture in the movie shares a common source of inspiration with the tarot depiction..

Andrew Kyle McGregor One of my teachers was fond of saying we are just later day Greeks. This was in the context of western mystery traditions.

Mark Sherman I agree about common sources Jean-Stephane. Its almost guaranteed imo. Often these were Roman and Greek sculpture. Also, there were a number of proportional, anatomical and compositional "canons" (a famous one by Durer can be found on the web somewhere as I'm sure others can as well). The master of a workshop would sometimes put these together so his apprentices could learn, work and fulfil commissions in his style. Some were published and circulated.

The argument of the video is not impossible imo (at least in terms of Botticelli's fresco influencing or serving as a prototype for the Conver card) but it's strength would be based on the degree of nuance rather than just pointing out how similar Conver's card is to the fresco. The careers of Bembo, Mantegna, Botticelli and others overlapped, and the question who influenced whom is hard to say. Opinions change fairly regularly.

Mantegna



Botticelli?



Conver



The issue of style however does not negate the possibility of Ficino having instigated a set of cards though. I have no way of assessing the argument. I wish there was subtitles man...

Enrique Enriquez The first assumption would be: these cards were created with a purpose other than being amusing. This may be the case, then it may not be the case. If we start any inquiry by assuming they were created for something more than laughing and getting drunk around them, we will always find ways of getting lost into our own arguments, yet we will never know.

Mark Sherman I was thinking the same thing Enrique. Only that I was thinking "If there was a valid prototype for any purpose other than gaming/amusement, it would likely be found in a deck that is sufficiently similar to see a relationship but has no pips. This wouldn't prove an "esoteric" origin of the cards, just that gaming wasn't the ONLY gene-pool to explore. Other than for gaming/amusement, what purpose would the pips serve, really? To my mind, although I could be wrong, the primary precedent would be the use of "memory cards" - a reasonably common pedagogical tool, often for kids. That a deck like the Mantegna features pretty much all the personifications of Greek/Roman ethical philosophy (and no pips) could suggest a variety of purposes. The question is who would benefit and use such a collection and why? Even if such a set is purely pedagogical, and "purely" philosophic/Platonic in an "exoteric" sense it would still be able to account for an even unintended "uncanniness" such as we find in the Tarot. "Straight" philosophy and the soul/psyche are not and never have been estranged in any real sense. If the philosophical categories are deep, strong and comprehensive enough, the element of randomness would be enough to make them "weirdly accurate".

Laughter and amusement, and our true nature are almost the same.

Markus Pfeil Enrique, as usual your choice of words is like a (v)oice of chords. If such arguments are being conducted academically they tend to get out of hand with speculation on a single piece of evidence. If they are conducted from within that means we project a meaning and look for confirmation (which we will find, others not) If they were created for amusement, that is at least also inspiration, but that may lie to us, same as being drunk does....a muse ment. am use me(a)nt does not seem as likely and amuse me ant is getting off the track. So all the while we are being amused whether intentionally or not.

Paul Nagy The muse amuses meant use is loose.

Ed Alvarez

"You never know yourself until the chips are down.

True strength is measured not when you are strongest but when you are at your weakest."

Rashad Evans



Piptrump Club 8 February 10, 2015 March 31, 2010

Ed Alvarez Search line "Measured Blonde ambition"

Luca Shivendra Om Tarologically speaking and thinking of the Air = Sword equivalence, I see a Page of Swords here And a page is ambitious and maybe "blonde" in the denigratory sense

Ed Alvarez I saw the dove as the swords, the watch as the coin, and the woman balancing it all together



Ed Alvarez I'm starting to like this google inquiry method.

Enrique Enriquez

In his podcast at The Hermit Lamp, Luca said: "not knowing a language can lead you to creative outcomes". I wonder to what extent would this explain the whole endeavor of tarot readings.

Mark Sherman I don't know about the whole endeavour but it's certainly a huge part. The operative word being creative. The thing is, even if we don't know the exact background behind each image (ie know it's language) imagery in itself is not a truly foreign language. Its more like a dialect. Imo. If the "answers" are produced from the questions the tarot is like a travellers dictionary.

In the pip and trump club though, we often aren't working from questions so I see this as a pure example of what you are talking about.

I haven't looked at it but there is a tarot deck out there based on "universal" signage - like the signs we see for men's and women's bathrooms, or "don't chase your ball across the street", "pick up after your dog", "escalator that way" and so on. I wonder if the Tarot just happens to be an exceptionally adaptable catalogue of such signs for actions and gestures in this kind of way. Or at least works in that way now. With the various objects, like jugs and sticks serving as variables/metaphors.

Joy Vernon Absolutely! I describe my tarot classes as learning a language by cultural immersion.

Bhima Beausoleil Mark Sherman! It's at John Couthart's site. Here's the link:

<http://www.johncoulthart.com/pantechnicon/tarot.html>



Mark Sherman Thanks Bhima! It's kind of brilliant actually (although secretly I wish he didn't swap out the traditional cards for the Crowlian versions - Lust, Art etc.)

Piptrump Club 8 February 10, 2015 March 31, 2010

Jean-Stéphane Faubert

Interesting find today for fifty cents. A deck of Paul Marteau TdM from Grimaud (22 majors), medium size (poker size), with a numbered Fou!



Mark Sherman Where did you find it?

Jean-Stéphane Faubert some sort of church basement "bazar" sale.. it is copyright 1973

Yves Reynaud Nicely colored and original. Good job indeed !

Jean-Stéphane Faubert

Yves Reynaud Nicely colored and original. Good job indeed !



Ed Alvarez

"You never know yourself until the chips are down.

True strength is measured not when you are strongest but when you are at your weakest."

Rashad Evans



Shivendra Om likes this.

Ed Alvarez Search line "Measured Blonde ambition"

Luca Shivendra Om Tarologically speaking and thinking of the Air = Sword equivalence, I see a Page of Swords here And a page is ambitious and maybe "blonde" in the denigratory sense

Ed Alvarez I saw the dove as the swords, the watch as the coin, and the woman balancing it all together



Piptrump Club 8 February 10, 2015 March 31, 2010

Jean-Stéphane Faubert

Looking for that paper, anyone has it or has access to it?

Maria Corti: "Le Jeu comme generation du texte: Des tarots au recit".

(Semiotica, 7 , 1973, 33-48)

Paul Nagy If you get access to the article pdf send me a copy so i can archive it.

Enrique Enriquez it is here, for a price:

<http://www.degruyter.com/.../semi.../semi.1973.7.1.33.xml>

Le jeu comme génération du texte: Des tarots au récit : Semiotica

Citation Information: Semiotica. Volume 7, Issue 1,...

degruyter.com

Jean-Stéphane Faubert thanks Enrique, I wonder if anybody on this group has access to a university network where these kinds of papers are made available who could provide us with an appreciation of the paper..

Markus Pfeil It can be read with some fiddling at www.deepdyve.com. You need to register (without signing up for a trial or such thing, just register), then you can find the paper and either pay for a rental (lots cheaper than buying) or read it free for 5 minutes per day as a preview...mhh..but no copy pasting, that is disabled....

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Paul Nagy Unfortunately it wants a promise of payment to register and without access to text copying I am unable translate the text.

Markus Pfeil I managed to register without a trial membership (and no payment) then you can have the free five minutes per day. Of course they do not allow copying, they live of the profits...

Markus Pfeil Actually I signed up a while ago...it appears that now you have to do the free trial and cancel in time...my error.

See appendix for French text.

Mark Sherman

I may be the last person in Tarotdom to have read this but I wanted to quickly praise and recommend "Explaining the Tarot" from Caldwell, Depaulis and Ponzi.

I was slow to pick it up, but suffice it to say that I try to read up on sources recommended by the good people here (in this case Enrique). I've only read the first of the two discourses translated but it was worth the price of admission.

<http://www.amazon.com/Explaining-Tarot-Italian-Renaissance-Meaning/dp/0956237010/>

Explaining the Tarot: Two Italian Renaissance Essays on the Meaning of the Tarot Pack by Ross Sinclair Caldwell, Thierry Depaulis, Marco Ponzi (Maproom Publications) 72 pp.

Christopher Marlowe on June 18, 2010

Format: Paperback

Two small but important Italian Renaissance essays on the meaning of the the Tarot deck are here translated into English with commentary for the first time.

These are the earliest texts of this kind so far discovered, and they offer a unique glimpse into the meanings people read into the pictures depicted on the cards during the sixteenth century. They define the symbolism of the cards, their order, offer moral lessons to be derived from them, and relate them to a cosmic scheme characteristic of the age.

Caldwell, Depaulis and Ponzi are to be thanked and congratulated for producing this volume, which deserves a place in the libraries of scholars of Renaissance iconology and Tarot aficionados alike. And at the price quoted, let me assure you it's no-brainer.

Bonnie Cehovet VINE VOICE on January 4, 2011

Format: Paperback

In this small volume we see translated, for the first time, two essays on the meaning of the Tarot trumps and the suits. Presented by three highly respected members of the Tarot community, with help from select individuals and the team of the Tarot History Forum, we have a wonderful addition to any Tarot library. The book is written in such a manner as to be understood by all levels of Tarot students, and includes commentary, as well as a bibliography and an index.

Both essays interpret the Tarot images through the lens of philosophy, religion, poetry, contemporary science and the rules of the game itself. The first essay (Piscina's Discorso) takes a more lighthearted approach to the subject, being initiated after the author saw a gentle Lady playing the game. The second essay (Anonymous Discorso) takes on a more serious demeanor. The author is, as the title implies, anonymous, and the essay was never actually published. Both essays are presented with the original text on the left hand page, with the interpretation on the right hand side of the page.

This is a truly engaging work, well worth reading.

Piptrump Club 8 February 10, 2015 March 31, 2010

Andrew Kyle McGregor shared The Hermit's Lamp's photo.



Mark Sherman



Drap Arora Hold on to the pants (heaving ones), s(tick) and w (rap)

Hold three

Old tree...See More

Elizabeth Cherry Owen Setting personal boundaries in a public place

Devon

I'm interested in doing daily draws but I find the question the hardest. For those of you who do daily draws what sort of questions do you ask the cards in the morning?

Luca Shivendra Om No questions. Only (if possible) an empty mind -oh, ok, impossible

Jean-Stéphane Faubert make a short story of the cards

Luca Shivendra Om Yes! The cards trigger a story telling 'performance'. Let your imagination flow

Aurora Díaz Fernández I just said to tarot: what you want me to notice?

I only choose 1 card, maybe 2.

Sometimes I said: tell me something about today.

Devon As Camelia Elias has mentioned reading with no question can go all over the place which is what I want to avoid.

Jean-Stéphane Faubert i guess it depends what objective you want to achieve with this exercise, if it's to set a context to map analogies as-if you were answering questions, then maybe you can exercise with a list of questions?

Camelia Elias The whole point with formulating a question is that it forces us to take action. To think. To participate in the effort that creates focus. I'm not fond of 'no question' simply because I see it as lazy. If it works for others, fine with me, it's not for me to judge. But personally I want action, I want a challenge, not just to sit around and watch what the universe throws into my lap. Such waiting has its time, but I don't see it conducive to anything good if I keep waiting for stuff, including waiting for the universe to tell me what the hell I need to ask for, because I can't be bothered myself to make an effort and formulate a bloody question. So, you keep making that effort. See for yourself where it gets you.

Luca Shivendra Om draw two or three cards in the morning (many prefer a one card draw). then keep the cards in mind. at the end of the day the cards will resonate with something relevant you came across during the day. write your notes in a journal. best way to connect with the cards.

Devon I suppose I want to get in the habit of reading daily to better my practice but I want to avoid what I did when I started with the RWS. I went all over the place with that. Thanks for your suggestions I'll try them out and see how it goes.

Luca Shivendra Om Jodorowsky in The Way of Tarot suggest an alternative technique when you do not have a specific question in mind: shuffle as usual then choose randomly a card from the pack -that will be your question, even if a very generic, not specific one -i.e.: ace of cups? ok, you need a response about feeling and emotions -do your three cards reading about that... but obviously, this is a technique that implies a superimposed traditional not 'contextualized' meaning to the card you draw as your 'question'...

Aurora Díaz Fernández When I was learning the tarot I use the drawing Luca suggest. I like to approach the tarot for daily drawings in the mornings with a "yin" approach, like letting tarot surprise me, see what it brings. Other times, especially when reading to my clients I approach the tarot in a "yang" active way, asking questions, some open and some precise.

Bhima Beausoleil You could ask something along the lines of "how should I behave to get the most out of the day"

Luca Shivendra Om anyway, a daily draw has no specific aim but exploring the cards... you do not have to search for answers. you have to exercise and practice. It's a workout for your 'visual' skills and your imagination.

Jean-Stéphane Faubert Luca what you mention from Jodo is akin to using a generic question when there is no question. Sometimes someone comes to a reader asking just "tell me what's going to happen in my life". So sometimes it's what we have to work with. I remember Enrique's exercise by asking 2 related questions: what's happening? and, how does it feel?

I have been reading essays by Italo Calvino lately. In one of them he tells how when young he used to look at cartoons and try to tell different stories using the same pictures but making abstraction of the texts. Also he tells of looking at paintings (of saints and other kinds) and making coherent stories out of different paintings, such as look at a painting of St-George and of St-Jerome and reading these as 2 cards as-if they were talking about the same person, looking at the pictures from a suggestive point of view... I thought that was interesting!

Mark Sherman All the responses have been great.

A couple of good reads for an open ended approach to drawing cards are Enrique's Looking at the Marseille Tarot and his contribution to the LWB for JC Flornoy's Dodal (I believe it was).

It would be better for him to comment or summarize of course, but his advice to look inward at how card images both on their own and in combination make you **feel** and to locate things like what he calls "visual rhymes" among the cards will help, as Luca said, to flex your visual/perceptual muscles as well as tune you in to your internal messaging system.

<http://www.mindseyeview.com/marseilles-tarot.html>

In general though, we all walk through life with burning questions or fears or impulses or ideas. Even if they are the same from one day to the next, they are always the questions we have for the cards, whether we try to ask something else or not. Having a different "draw of the day" for a recurring question adds additional nuance, perspective and dimension to our inner dialogue. Which in itself is a mindful approach.

Perfect for Both Beginner and Expert

If you've avoided learning a Tarot system because "there's too much to memorize", you'll find yourself pleasantly surprised when you discover that you can start almost immediately, using the simple approach Enrique lays out for you in this easy-to-read and entertaining e-book. Even if you've never picked up a Tarot deck in your life, you'll find that the first time you put Enrique's system into practice, you will be able to see insight and meaning in the cards spread before you.

In this informative e-book you will find:

1. A solid explanation of why Tarot cards work
2. How to use safe and practical psychological principles
3. Why Enrique prefers the Jean Noblet Marseilles Tarot over any other
4. The two fundamental processes in any meaningful reading
5. Why memorizing card meanings can be counter-productive
6. Two essential keys to a successful Tarot experience
7. Real-life examples of Enrique's system at work
8. Many color illustrations of Enrique's favorite Tarot
9. Seven easy but powerful hands-on exercises
10. Why the Minor Arcana are just as important as the Major Arcana
11. The secret language hidden in every Tarot card

Even if you've been reading Tarot cards for years, you'll find that the application of Enrique's simple yet effective system can truly take your interpretations to the next level.

Practical Yet Powerful

If you've always thought Tarot cards were either too "occult" or "New Age-y", you'll appreciate Enrique's dynamic approach that is based on sound psychological principles and straight-forward thinking. Regardless of whether you gravitate toward ceremonial robes or laboratory coats, you'll find much of practical value within these pages. The principles revealed are quite simply fundamental and universal, and require no special belief system to put into action.

And, if you already have a tried-and-tested way of reading, it's a snap to add Enrique's system to the mix for a more thorough interpretation.

Can Be Used With Any Tarot Deck

While Enrique makes no secret of the fact that he prefers the 350 year-old version of the Marseilles deck (available as a limited edition only at <http://tarot-history.com>, by the way), the system he teaches in this e-book can be applied to any Tarot deck you may happen to use. Rider-Waite . . . Aquarian . . . Thoth . . . Hermetic . . . Osho Zen . . . Angel . . . Faery Wicca . . . Celtic Dragon . . . whatever deck you're used to, Enrique's system will make your readings even more revealing and insightful than before.

Mark Sherman I also want to big up Paul's Tarot Hermeneutics approach/site. Definitely wont try to summarize but there is some great stuff there.

Devon Good stuff! I'll take a look at all this.

Mike Van De Carr I highly suggest taking private lessons from Enrique. He is wonderful! His patience and wisdom are incredible and what you get is greater than anything you can get from any books or self-learning. Plus, once you start lessons with him, he will always make himself available to assist you.

Enrique Enriquez Devon, what would you ask a lake if you were looking at it? Use that question.

Markus Pfeil When I do daily draws I skip the question. A quest ion is charged to pull You somewhere and that is too much in the morning. I just look at the card and keep in mind what comes up.

Paul Nagy: A question is a lesson in biased listening: List in silence between the fall of the cards.

Mark Sherman That's true Paul. Very. In fact, the cards are completely unnecessary from that vantage point. Listen between the fall of thoughts or footsteps, or chews on a sandwich.

Imo, the main value of a question for the cards stems from the creative activity which can be generated by constraints. This is the life force of all design, as well as the OULIPO movement. Constraints are quite like emptiness or koans in the sense that they seem to be (and in some cases are) a barrier but they are also the "answer".

Markus Pfeil with Camelia Elias

Special Delivery in the Mail today! Tiny Zoya cards from Camelia!. I love the Zoya cards, and I love tiny things to have with me. A perfect fit.

So here came the first question: What can I do with you little ones?

And it turns out that I see funny things. The first images coming to mind are:

On L'Empereur, the Eagle looks as though there are two hands (from the outer rim of the shield in, as though gripping from behind...the tail is actually the shadows between the fingers), ripping the eagle out. This leaves the ref hole in La Lune, which then is filled by the people listening to Le Pape. Tells me that the wee ones take the royal approval out of the cards, empty the subconscious sea from lobsters and make room for people to speak to. So they tell me that they can provide perfect reading interaction without esoteric baggage aboard. Oh me likes. Thank you Camelia



Camelia Elias Perfect.

Khadijah Carolyn beautiful reading

Enrique Enriquez 'tiny zoya' sounds like one of Michael Jackson's sisters.

Piptrump Club 8 February 10, 2015 March 31, 2010

Mark Sherman M'kay. I'm a little jealous of your deck there Markus.

Markus Pfeil Mark, yes it was a generous gift. I adore tiny things. Looks especially tiny in my hand (being 6'4")

Aurora Díaz Fernández Lovely gift! Enjoy.

Mark Sherman

So apparently this was super viral over the last few days but I hadn't seen it until an hour ago. I'm curious how the Tarot people see this image.

Who here see it as white/gold and how here sees it as blue/black?



Mark Sherman White n gold for me.

Drapi Arora Ditto

Andrew Kyle McGregor Me too.

Luca Shivendra Om From La Papesse's point of view: blue/black -But L'Emperatrise may see it as white/gold. She does not read between the lines. She prefers the surface of things. I agree with L'Emperatrise.

Audrey Layden Hmmm....guess it's my VirgoLibra balance....I see blue and brown (gold?).

Aurora Díaz Fernández I see white(almost silver) and gold laces.

Enrique Enriquez she is naked.

Audrey Layden So there is no color?

She may be black and blue from the abuses of life or white with a golden tan
or brown and blue from the cold....

Luca Shivendra Om Yes, Enrique. The void inhabits her dress. Naked truth.

Audrey Layden The void is truth? The truth is void.

Mark Sherman Apparently the effect is because of where they pointed the camera and took the white balance. But its dark blue and the gold trim is black. Some people see it as dark blue.

It apparently looks like this:



Aurora Díaz Fernández This is crazy...

Audrey Layden Ah, so where you come from influences what you see. No surprise there.

Mark Sherman So La Papesse is the only one here who sees it this way it seems. Makes me wonder how many things we see in opposite colors from other people without knowing it..

Audrey Layden We see through prisms of our own making.

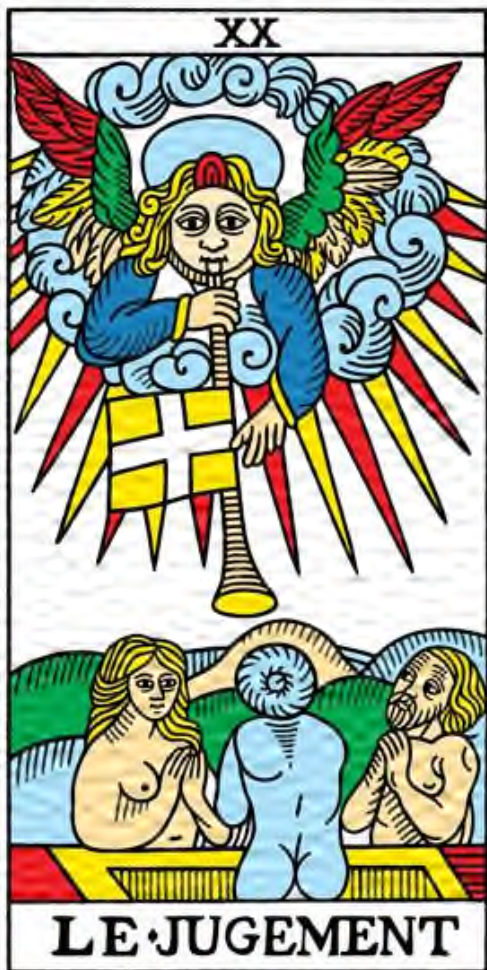
Mark Sherman That we do Audrey. Add quirky rods and cones and its amazing we're not constantly bumping into each other. This dress would cause havoc in Tokyo.

Khadijah Carolyn White and gold every time and in different lighting situations. I knew Enrique was going to say she is naked as soon as I saw this.

Enrique Enriquez I just saw him go from white to blue. Why this doesn't happen with all the over pictures on Facebook?

Aurora Díaz Fernández I think the dress is made with a fiber specially designed with this purpose.

Andrew Kyle McGregor I see both.



Bhima Beausoleil Gold and blue, really...

Mark Sherman Well, mystery solved. In Toronto we have a rather *unique* AM radio show on Saturday nights called "A View from Space". Driving home last night I got the scoop as the host broke it all down.

It turns out the mystery of the "dress that divided the internet" did not go viral until the Illuminati Controlled Mass Media planted the story. All the major outlets covered the story *saying* it was viral. Naturally people checked it out and it became viral.

Why? To further erode our reference points and grip on consensus reality so we can become more pliable and easily controlled.

In short, we have been zapped by the Illuminati. And I played right into their hand. Grr.

Paul Nagy Some memes are worth less comment.

Ed Alvarez

The search for the elusive "God particle"



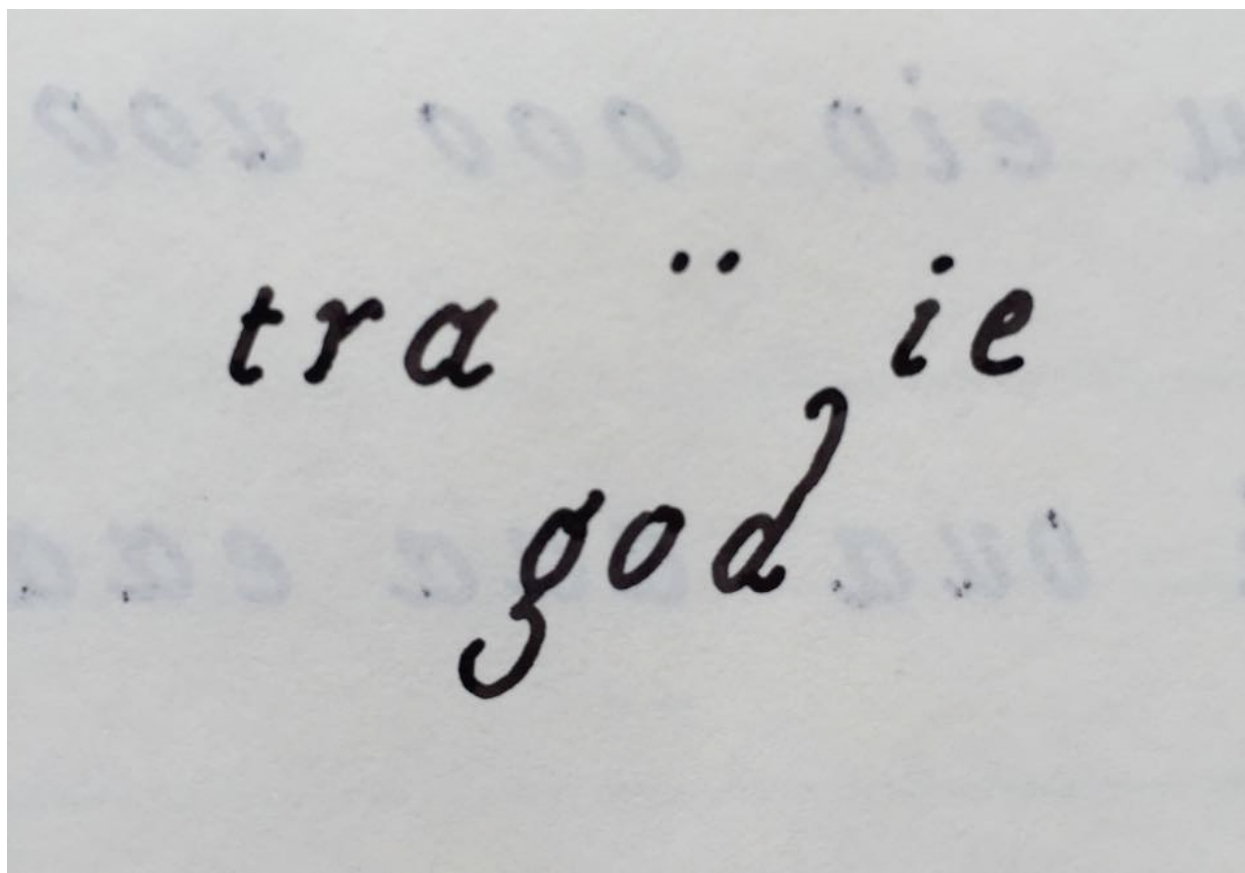
Audrey Layden Matter in motion equals energy and blows the roof off - Big Bang!

Ed Alvarez Both sides of the same coin torn asunder, reveals the window of the tower. Everything fall apart.

Markus Pfeil Tu Tu and a blast. The peace nobel prize shakes the castle tops.

But given the Cern reference, rather...two particles move towards each other. They cross paths. Upon the hit a shower of new particles is created and a lot of force escapes....this actually reads like the real thing (having been involved with the LHC for a while...)

Enrique Enriquez



Paul Nagy doggie trails: sniff up, wag down.

Mark Sherman (P.S. No relationship between Egypt and Tarot implied).

Bonnie Cehovet This is a great resource!

Mark Sherman I thought it was cool. I was actually on the Met site looking at Corot drawings and somehow stumbled into it. Many of their out of print publications are available as free downloads.

Mark Sherman In case anyone was wondering, I thought this might be of interest because of the Egyptian hieroglyph's relationship to the rebus and as a cool example of visual simplification and sign making. Maybe someone has a use for drawing a tiny basket or a bird with the minimum amount of line and maximum amount of ancient goodness.

Marcos Parsons III Thanks!!!!

Paul Nagy see this now free book with a passing glance at tarot:

http://www.metmuseum.org/research/metpublications/The_Secular_Spirit_Life_and_Art_at_the_End_of_the_Middle_Ages

The Secular Spirit: Life and Art at the End of the Middle Ages | MetPublications | ...

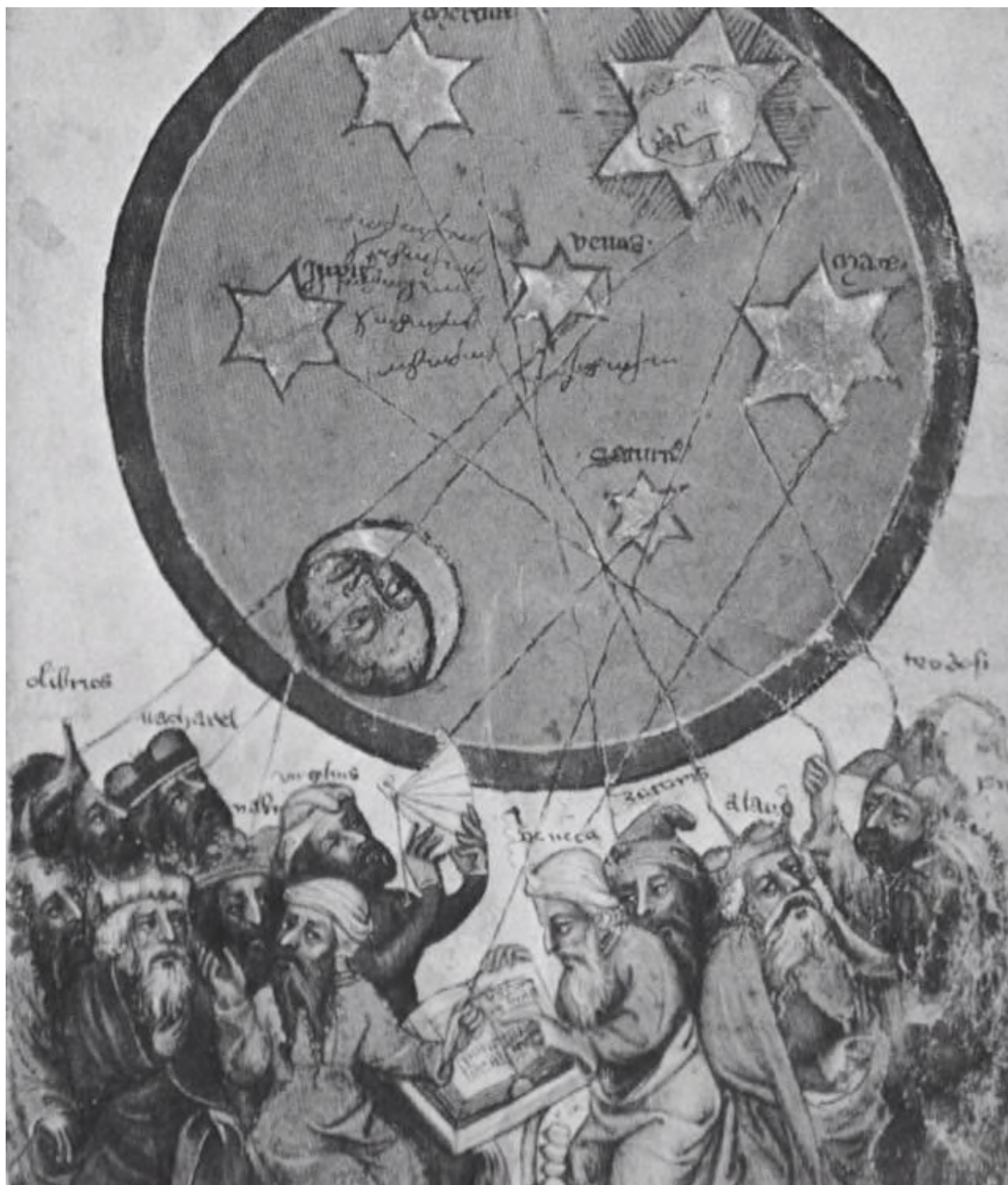
See appendix

Mark Sherman Yes, that's a good one. For both it's direct and indirect insight and relevance. It's surprising how completely devoid of Tarot their collection is overall though. Equally surprising is how little the Morgan makes available online of it's Visconti set. Would be nice if they had hi res scans.

From the above book, as seen in the Vieville L'estoile card:



And I like this unruly mob of astrologers:



Bonnie Cehovet Thank you for sharing that link, Paul! Downloading as we speak.

An epithet of the hoopoe, or hudhud as it is called in Iran, is *Tajidar*, “crown wearer,” because of its crest. The crown and a “mystic mark” on its breast were supposed to indicate its special relationship with divinity. Most of the tales about the hoopoe relate its role as King Solomon’s messenger and confidant. In *The Language of the Birds*, it leads the other birds in the search for spiritual redemption that is the subject of the poem.





Annie Kaye Thanks for this wonderful resource. I was surprised it was called "The Language of the Birds" though. I've had a few copies of this work over the years and it was titled "The Conference of the Birds" which does make logical sense since indeed it is a conference of the various birds and the hoopoe. Any insight into the difference in titles?

Mark Sherman From the wiki:

The Conference of the Birds or Speech of the Birds (Persian: *رى الط منطق*, *Manṭiq-uṭ-Ṭayr*, also known as *ورى الط مقامات* *Maqāmāt-uṭ-Ṭuyūr*; 1177), is a long poem of approximately 4500 lines written in Persian by the poet Farid ud-Din Attar...

I don't speak Persian but from the above it appears that either the work is known by two titles, and/or that the word can be read both ways.

That is one pretty bird though...

Luca Shivendra Om

"Noble(t)sse oblige: force yourself to be twice as noble(t)"



Jean-Stéphane Faubert forced to take an overview

Shelley Ruelle I'll force you to drink, you'll cover the cups

Audrey Layden Looking to seduce a rich lover.

Markus Pfeil If you look in the cups like force into the lion's mouth, you can see the coins at their bottom.

Ed Alvarez

I am wild in her.

Crossed staffed. Crossed chained. Crossed legged.

When does it open? The coin is still in the pocket.



Ed Alvarez Right hand up and empty. Right hand down ready to bet.

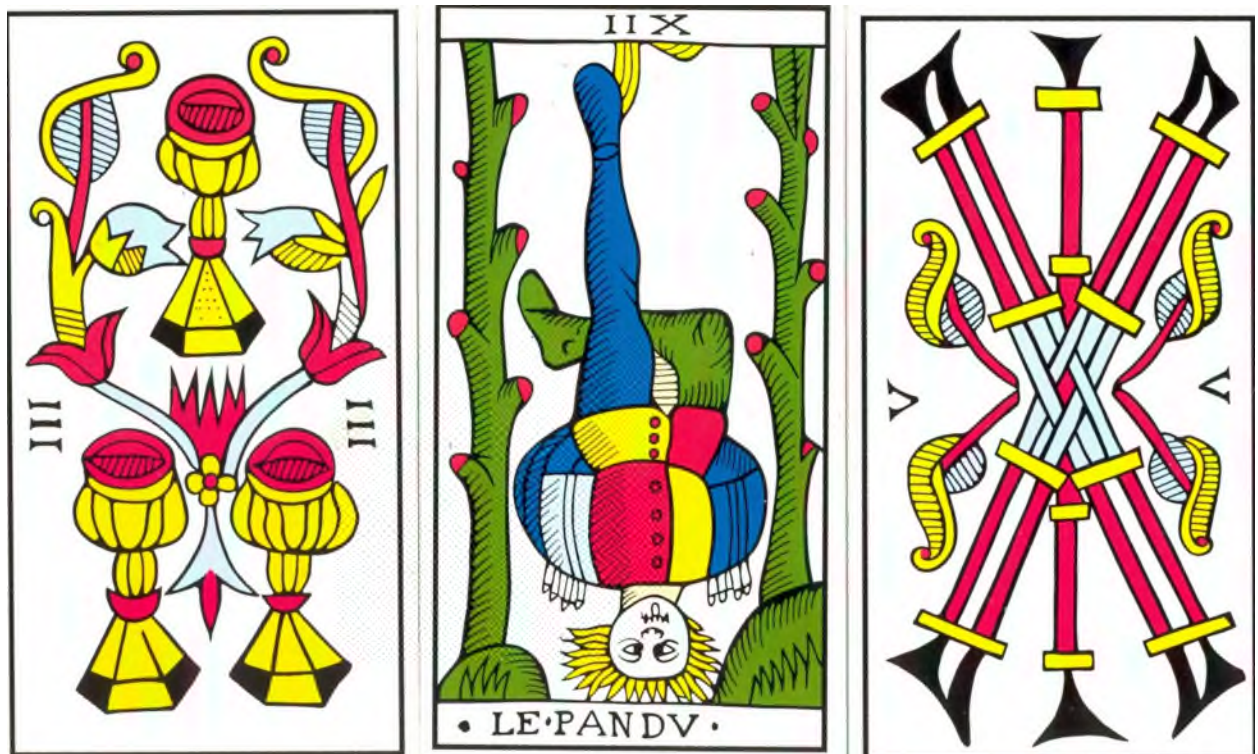
Luca Shivendra Om "Make your choice, then relax and keep yourself free. Lesson learned. You are the master of yourself. Your future is in your hands" OR: "Do not be hasty in the laying on of hands, and do not share in the sins of others. Keep yourself pure" (Timothy 5:22 NIV -googled while searching for: "keep yourself free")

Markus Pfeil (e)X-Diable is King. They all come with money and a past...

Ed Alvarez Markus Pfeil I like that!



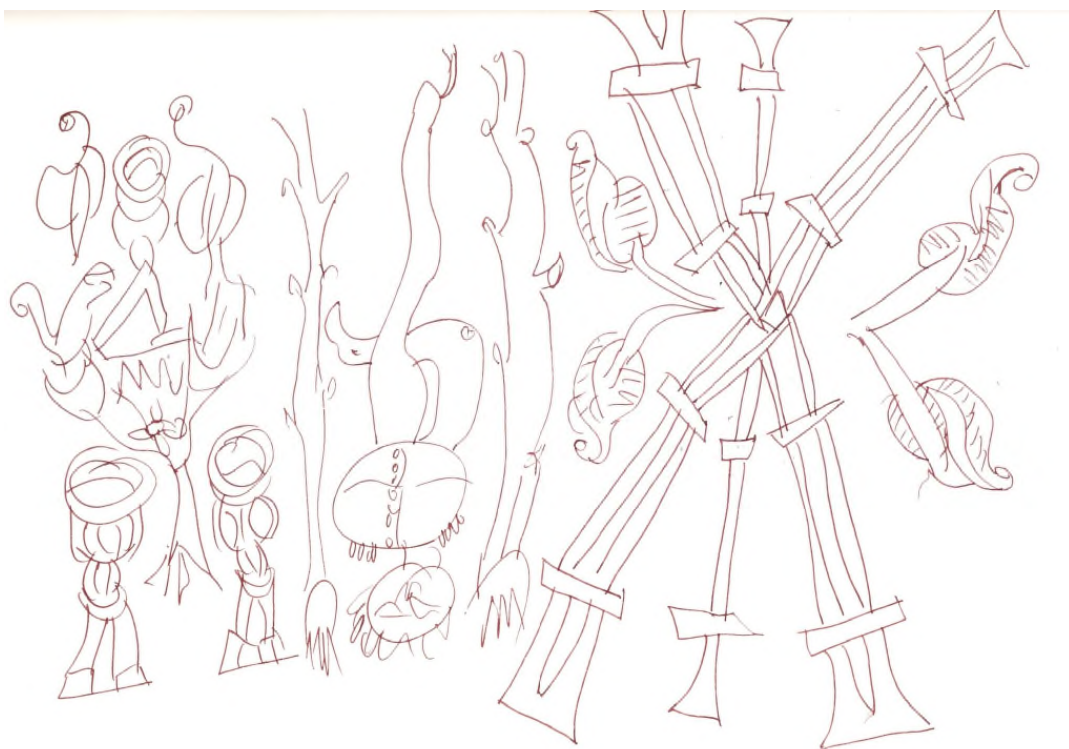
Paul Nagy Segmented proto-alphabets: A study in alphabet generation via tarot



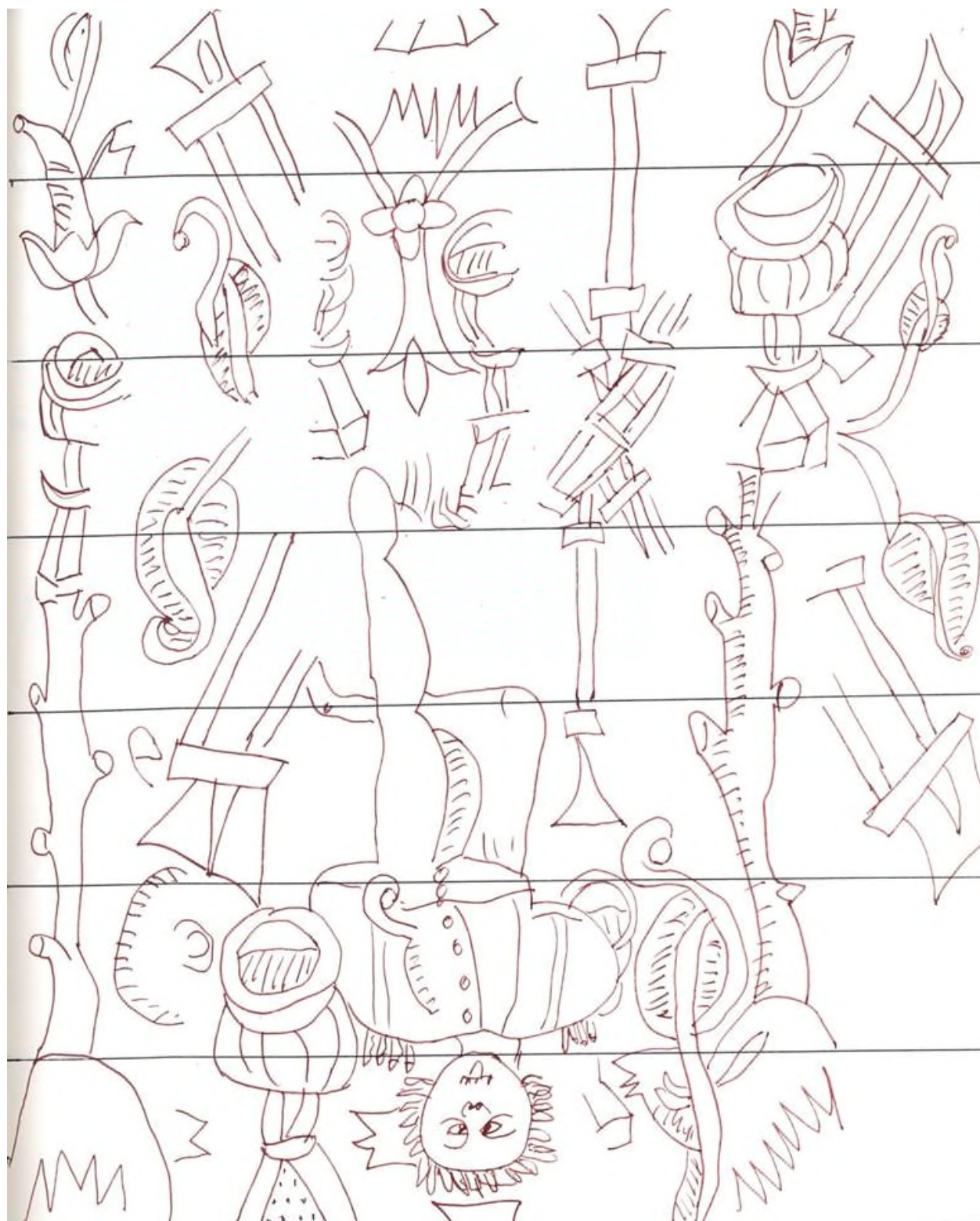
Paul Nagy Stymied I take up my pen and dip it into an ink pot to create a protolanguage alphabet. My model, Dodal.



Paul Nagy I copy the cards.



Paul Nagy I stylize and simplify the images.



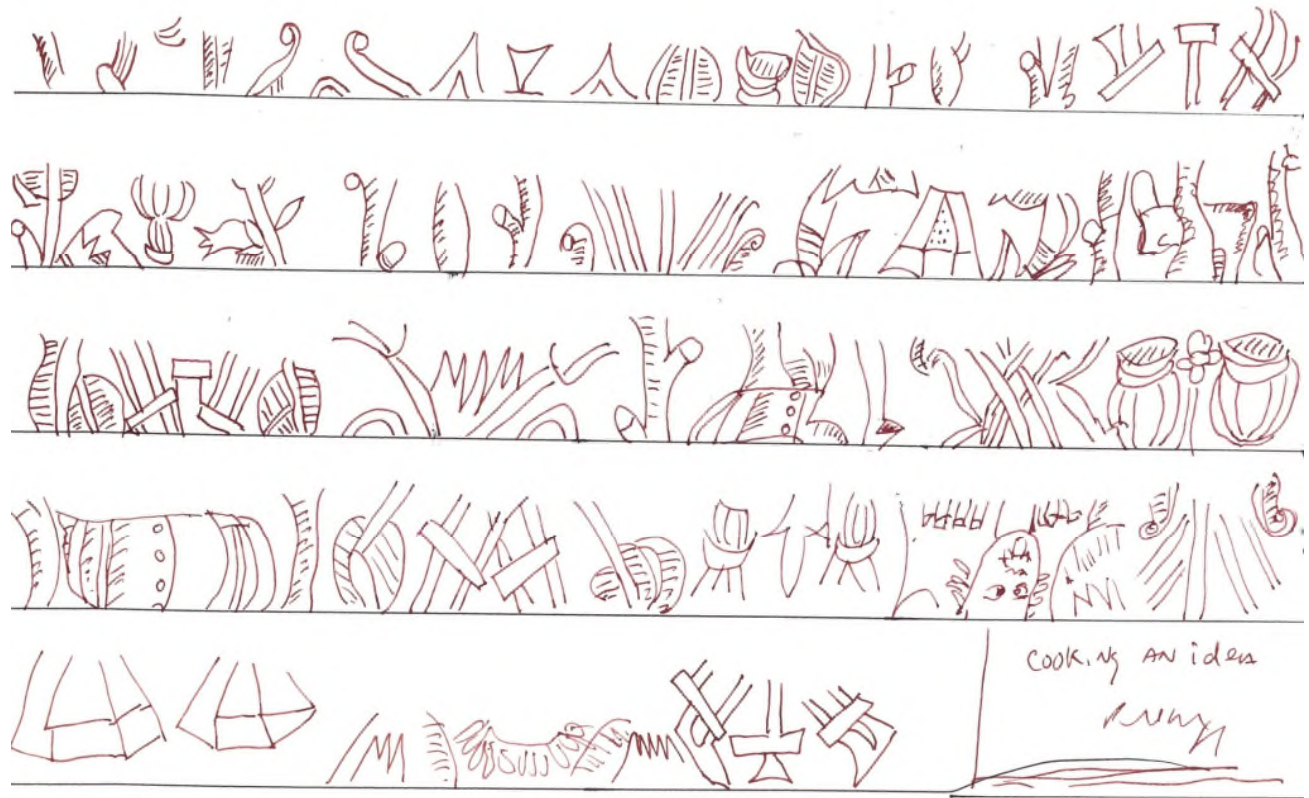
Paul Nagy pieces and parts



Paul Nagy pieces and parts



Paul Nagy parts into pieces.



Paul Nagy

Cooking an idea

Mark Sherman Very cool Paul. I will admit though, that even while I would be at a loss to read this without a considerable amount of analysis and reflection, that this one looks to my eye as the most alphabet-ish and type-set-ish from the series (probably because of the spacing above each row).

Seeing the various stages of development without knowing what your own thinking process was has generated mainly a sense of aesthetic appreciation on my part than a sense of how each "letter" or "character" works.

In the one where you asked how we would read it, i struggled because each segment is given equal emphasis without grouping (into "words" or "phrases") and I haven't had a chance to gaze at it long enough to notice repeating letters in order to sense something like specific "values" or "sounds".

I'm sure I'm being clueless so I wouldn't mind hearing more if you're into it.

Paul Nagy Mark these images and their transformation is an experiment in using tarot card images to create asemic writing. I have a variety of other transformations in mind before I am satisfied with what I'm playing with here. Asemic writing is not so much to represent signs or symbols, but rather as you approach the pieces for their aesthetic sense. So with such writing one is not telling the story as creating a maze, a puzzle, emotional quandaries, as well as questions and curiosities.

Mark Sherman Well then I'm glad I commented on the aesthetic impact. That was instantaneous.

I've heard of Asemic writing, but haven't seen a lot of examples.

It also generated numerous curiosities.

Gunnar Andrésson



Enrique Enriquez

A good opportunity to use google translator:

<https://legrimoiredemnosyne.wordpress.com/2015/03/23/patrick-coq-et-le-tarot-de-jacques-vieville/>



Why was it necessary and important to re-edit the Tarot of Jacques Viéville?

Patrick Coq:

Originally, I just wanted to post my Viéville tarot decryption test and if the Heron edition Boéchat Viéville tarot was still available at that time, it would have suited me; especially since I did not know how this issue was flawed ... But she was exhausted and a book on tarot tarot without Viéville Viéville was nonsense.

Moreover, the absence of this wonderful tarot would have been a real loss in the small world of tarot.

Some have understood, I am a huge fan of tarot Viéville. I consider it the pearl on the crown. Why? It is in my eyes the most consistent - that is to say, all the details are correlative and make a common sense. I'll try to sum up this opinion by a single example: the opposition of red and black (the black representing the inertia, passivity but also reflection and red activity, the movement but also precipitation, lack reflection). This coding is very simple and is fabulously informative. With this unique key to understanding it already comes to encouraging decryption results. Of course the key is not the

one and all cumulative keys allow you to enter the game, to objectively understand the meaning of the arcane. The proof of this consistency should be a priority in the minor arcana. An exceptional tarot should allow a coherent decryption minor arcana.

The tarot Viéville is not the only tarot exceptional. There are a few others who also deserve a nice reissue, true to the original, but also waiting to be decrypted by a passionate researcher, motivated and young ... because research takes time.

The study and observation of this unique and special Tarot she would better understand the other Tarots Traditions?

More or less. For example, the opposition of red and black - the black schematically showing passivity and red activity - only found in Viéville. As against the division of the map into two squares, the top square representing Heaven and the lower square, the Earth, is also included in the Tarot of Marseilles; the love, the Chariot and Judgment for example. Now, is that the master card makers of the tradition of the Tarot de Marseille were aware of what encryption code? More or less, to an extent difficult to determine.

My feeling is that a majority of master card makers do not or no longer know the profound meaning of what they recopied; especially in the Marseille tarot tradition is primarily a recopying tradition to me it seems.

Mixing two Traditions (Milanese and Bolognese?) Within the same game he had a purpose, in its design?

I have no strong opinion on this assumption of two traditions (Milanese and Bolognese) within the Viéville, you are referring to. Actually, more than the historical aspect of the tarot is its encryption aspect that excites me at the highest point, and generally encryption in the image.

However this issue is captivating traditions.

So I think for the tarot there are traditions from a common trunk.

Tarot de Paris and Viéville tarot, tarot two 17th century undeniably have in common with the Tarot de Marseille but I think they are two distinct traditions, with the tarot of Marseille but also among themselves. In the same vein the Sola Busca Tarot, which dates from the late 15th century, a common core with our most modern tarot cards but it's definitely another tradition, other codes, another cultural source, Roman likely even if the chemistry is everywhere. Also, the game Ambraser Hofämterspiel 1455 where the similarities with our riders Tarot of Marseilles, and especially Viéville tarot, are troubling; but it is undoubtedly a tarot from another tradition, obsolete today.

Another significant example: Mantegna Tarot, created around 1465, has in common with our more contemporary tarot but the overall shape is completely different.

We can assume that from a common trunk of the tarot in a tarot deck some cards have varied because the master-cartier found a new source of inspiration in old or new texts, prints, codes master engraver, illuminators, sculptors, etc., and of course in games of other masters-cartier. The purpose of these additions of these variations on a common theme was to renew the inspiration to change the

representation of the tarot. Because, like all things, the tarot is not fixed for eternity. Theoretically, it should keep pace where humanity evolves.

You claim that "the Tarot divination before, is basically the name of esoteric and esoteric Tarot aptly describes the first and true nature of the Tarot."

What do you mean by that?

In my book "The Mysteries of the Tarot Vieville" I take the example of the kinds of divination practice which was to open the Bible to a random page and receive what we read as an omen. This practice (still used by the mullahs of Iran with the Koran) was condemned by the ecclesiastical authorities of the time, with more or less success because it was first the clergy who indulged in this practice. However, everyone knows that the Bible is not a divining carrier but a collection of mystical texts tinged with esotericism.

In a similar vein, he would think of anyone today to play tarot under the rules of the 17th century. However, at this time, it is likely that the majority of people considered tarot as a simple card game.

In fact, if we replace in the context of the 17th century Viéville, tarot proves to be a camouflage. The tarot has two aspects, two faces, which is found in its name. His name is Tarot exoteric and esoteric anagram gives its name: rota. The term rota, wheel, should be understood as rota mundi, "the wheel of the Worlds", a concept particularly occult.

Take the tarot Mantegna (late 15th century), which is exceptional in every way. This is one of the few tarot the order is undeniable since the arcana are labeled with 1 to 50, the I Misero the arcane L (50) Prima Causa; synthetically Misero as representing the lowest on the social ladder to the arcane L representing the highest cosmic ideation. There is undoubtedly a representation of a social hierarchy in the top ten mysteries, a spiritual hierarchy in the following mysteries and cosmic hierarchy in the last ten mysteries, as in the cosmogony of Veterans planets were primarily considered as spiritual entities. When you think about it, it's a dizzying vision of cosmic order as we offer the tarot.

Instead, the divination aspect of this game is really not obvious.

In my opinion, this is clearly an esoteric tarot.

So I assumed that the Tarot is primarily esoteric - at least the finest, purest, that is to say, the more consistent. The tarot holds a mystical knowledge and esoteric doctrine hidden under the guise of a harmless game of cards to play. And here is his strength: the image is magic and goes to the root of the soul, and reveals the hidden one who can feel and observe. Just as nature elsewhere.

In addition to the image speaks even illiterate, who can not read, if he or observer. Can one imagine a better propaganda tool, dissemination of occult knowledge?

However, the tarot is multiple in nature. The plasticity of representation is such that it can be considered as a card game, a divining support or esoteric condensed. It really is universal and everyone can find what suits him. It is a mirror of the soul.

What can you tell us of "tarologique music," what exactly?

It was a joke ... I used this term on a forum and without ulterior motives because I discovered a composer (Richard Dubugnon) wrote a symphony of exquisite on the tarot, "symphonic opus Arcane 30".

A thread on the colors in the Tarot opened there are few on the forum Tradition Tarot ...

In the end, what importance should we give them?

They have not always had the same meaning over time and they are not understood in the same way in different places, eras and cultures.

So you think the Cartiers had they really intent behind the color version of their games?

The art of the map is the art of accommodating the maximum information in minimum space. The Map, the map of the world, is the physical representation of our planet on an easily transportable and easily intelligible support. The analogy with our tarot is obvious.

On a map, color conventionally represents information. On the map, green represents the land. Undeniably, in the Tarot is a symbolic color coding, but it is much more complicated than a chart ...

We should be able to guide with great works like "Symbolic colors" Portal. But, to my knowledge, there is a study of this scope. The works of Pastoureau on color are exciting but give us a partial aid because they send us to this variable that is the color acceptance in the course of time. In addition the colors are always ambivalent.

Now the main difficulty in understanding the colors in the tarot is to know if there really is consistency in representation and inevitably rests and the same nagging question: what master card makers knew and understood the deeper meaning color? Having spent considerable time studying the tarot Viéville, I have no doubt that Jacques Viéville knew in great detail the implications of the colors he affixed his tarot. Probably Jean Dodal he had the same mastery of colors for her tarot but honestly I would be unable to state the principles. This is not to say that one can not decipher what color code but I leave it to others.

Today, in many modern tarot cards, it seems to me that the color is more symbolic - that is to say significant - but simply aesthetics. In other words, in these tarot color no longer meaningful.

What, according to you, the operability Tarot?

An attractive idea attributed to the arrangement of shapes and colors to one another in the cards ...

If so the existence of this operativity, is it sufficient and effective to study and watch a game whatsoever, ancient or modern, returned or facsimile?

I understand that the term "operativity tarot" meant a kind of catharsis [catharsis is the purification of the passions by means of the dramatic representation]. It is quite plausible because the tarot, the little world contains and summarizes the essence of the world. For its symbolism it stores a representation where each - mostly unconsciously - will receive respect to the depths of his being. So sometimes the view of some arcane will be a revelation to the reader and may result in an even stronger response. The tarot operates as a mirror is a mirror of the soul.

If this operativity generally works with all tarot it's probably because there is a common core to all own tarot cards (which I further evoked in this interview). Nevertheless, I am convinced that this operability -

and the catharsis that comes with it - is even deeper than the tarot is perfected, that is to say with a powerfully coherent and perfectly controlled symbolic representation. This is exactly the case with the tarot Vieville which, for example, contains within it many subliminal images. These well hidden images visible to a long and careful study or rarely spontaneously are unconscious factors may trigger this catharsis. It is the mastery of all the factors that makes a tarot is more operative than another.

The Tarot as a magic tool as mentioned by Didier Verner, referring to Papus and Eliphas Levi am very interested!

What can you tell us about that?

Furthermore, can manifest their magic from vending prints that abound on the web?

Some are well designed and even seem relevant trust ... what are they?

I do not think that tarot cards are really magic for themselves. I believe they are reducible and explained rationally. They are only a staggering complexity and in my opinion the result of a centuries-know. However they can be considered magical in that they form, by their assembly cards, a globe of the seen and unseen, as the microcosm reflects the macrocosm, the small world as a reflection of the great world.

This can be really considered magical - understood as that which can not be explained rationally in a scientific way - it's the draw of the cards. I am still amazed at how a person who, for example, is a violent divorce draw the cards that fit this situation. What the hell? By what mechanism the person - or should we say the mind? - Can choose the most relevant charts as they are mixed and returned? This is a great mystery, it really is magical.

For automatic runs, it is an illusion. One well-programmed robot will never have the feeling of a human. And draw cards for divination is first a perception, an alchemy which operates the visible and the invisible, where the unspeakable speakable becomes. If knowledge of the tarot is optimal then the energy sensation becomes paramount and for this it is essential that there is a physical link, ideally that the consultant be physically present to intuition operates.

You finish a book interpretation of Jacques Viéville tarot cards for those interested in divination aspect of the game.

What these interpretations will they be original, and how does one make sense of divination cards, on what is it based specifically?

To my mind the great problem of the interpretation of the Tarot is the minor arcana. Just as it is - relatively - easy to provide an interpretation of the Major Arcana, as it is difficult to provide a rational interpretation of the minor arcana, an interpretation that is not arbitrary. The visible symptom of this problem is precisely that today the trend is to edit tarot games with only 22 major arcana. This is in my opinion a shame to deprive the 56 miners.

I would not go around the bush: I think that in modern tarots - especially in the Tarot de Marseille / Grimaud Paul Hammer - the minor arcana have been so sanitized by erasing significant details that they are become meaningless, incomprehensible. One example can enlighten you: Paul Hammer introduced strict symmetry in many minor arcana. This is a contradiction because it completely disorients the card.

As in all things there is a top and a bottom in a map - a heaven and earth - and the menu changes direction depending on whether the land is in heaven, in other words "ass over head" as the character the arcane XII of Viéville is levitating or perhaps hanged.

Also, there is a left / right polarization. A minor arcana must keep a sense of symmetry despite appearance: in one place the card there must be an index that orients the map, so the reader. Can we imagine a chart without indicating the north? By analogy, the magnetic north in the Tarot is symbolically heaven, the highest spiritual aspect, and the needle of the compass is the soul invariably indicates the direction of Heaven.

Literally and symbolically, it is the search for meaning.

In the same vein, we must remember that the spirit of the tarot is formalized on a map; basically it is a coding where maximum information is encrypted in a minimum of space. In the tarot Vieville no two pence, two cups or two sticks that are identical. Notice the variable number of divisions on the body of the cuts, these are indications: five divisions is the norm, six and seven progression exceptional. Also, the number of "teeth" in the funds which varies between 12 and 17 can be interpreted. It's the same part of the map: overthicknesses indicate excessive closure and deletion of the frame draws a window on a beyond visionary in one of four preferred directions: on the left the past, the right future, above the upper sky and down the lower ground.

In a coherent tarot every detail is significant, everything makes sense.

My interpretations of this original as precisely they are based on encryption keys that I have highlighted in the tarot Viéville (orientation with the west and the east, the double square with the sky and the earth, the meaning of the colors, the information provided by the framework, asymmetry left / right and up / down, etc.) and all these tiny details that are all indications if one happens to correlate.

Practically, I rely on the two volumes of my decryption test Vieville "The Mysteries of the Tarot Vieville". In this book I attached myself to explain the deeper meaning of arcane and so I provided the keys and elements of understanding to the reader, and I left him the freedom to reach its own conclusions, to his own interpretation.

However, from my modest experience of tarot editor, I could see that those who are interested in the appearance of the tarot divination are much more numerous than those who are interested in the esoteric side. A number of my book readers have felt frustration that I did not give a full synthetic interpretation of Arcana. So this little book of interpretation of tarot Vieville will be there to correct this. However, if the interpretation is practical, I strive to maintain and provide the philosophical aspect and / or esoteric card.

Later I plan a series of videos that will explain card by card and point by point why and how synthetic interpretations that I give in this little book. The video seems very appropriate to clarify the picture and there are some of them visible on my site.

To learn more about the work of Patrick Coq, feel free to browse the site of his publishing house, the Sivilixi Editions.

You can also buy his works are "The Mysteries of the Tarot Vieville" and the Tarot of Jacques Viéville and Tarot de Paris.

Not to mention his Youtube channel regularly updated videos.

Original:

Pourquoi était-il nécessaire et important d'éditer à nouveau le Tarot de Jacques Viéville?

Patrick Coq:

A l'origine, je désirais simplement publier mon essai de décryptage du tarot de Viéville et si l'édition Héron Bœchat du tarot de Viéville avait été encore disponible à cette époque, cela m'aurait convenu ; d'autant plus que j'ignorais à quel point cette édition était imparfaite... Mais elle était épuisée et un livre sur le tarot de Viéville sans le tarot de Viéville était un non sens.

Qui plus est, l'absence de ce magnifique tarot eût été une vraie perte dans le petit monde du tarot.

Certains l'ont compris, je suis un incondtionnel du tarot de Viéville. Je le considère comme la perle sur la couronne. Pourquoi ? Il est à mes yeux le plus cohérent – c'est-à-dire que tous les détails sont corrélables et font un sens commun. Je vais essayer de résumer cette opinion par un seul exemple : l'opposition du rouge et du noir (le noir représentant l'inertie, la passivité mais aussi la réflexion et le rouge l'activité, le mouvement mais aussi la précipitation, le manque de réflexion). Ce codage est très simple et s'avère fabuleusement instructif. Avec cette unique clé de compréhension on arrive déjà à des résultats de décryptage encourageants. Bien sûr cette clé n'est pas la seule et toutes les clés cumulées permettent d'entrer dans le jeu, d'appréhender objectivement le sens des arcanes. La preuve de cette cohérence doit se trouver prioritairement dans les arcanes mineurs. Un tarot exceptionnel doit permettre un décryptage cohérent des arcanes mineurs.

Le tarot de Viéville n'est pas le seul tarot à être exceptionnel. Il y en a quelques autres, qui d'ailleurs mériteraient une belle réédition, fidèle à l'original, mais aussi qui attendent d'être décryptés par un chercheur passionné, motivé et...jeune, car la recherche prends du temps.

L'étude et l'observation de ce Tarot unique et particulier permettrait-elle de mieux comprendre les Tarots d'autres Traditions?

Plus ou moins. Par exemple, l'opposition du rouge et du noir - schématiquement le noir indiquant la passivité et le rouge l'activité – ne se trouve que dans le Viéville. Par contre la division de la carte en deux carrés, le carré supérieur représentant le Ciel et le carré inférieur, la Terre, est aussi inscrite dans le tarot de Marseille ; à l'Amoureux, au Chariot et au Jugement par exemple. Maintenant, est-ce que les maître-cartiers de la tradition du tarot de Marseille étaient conscient de ce code de cryptage ? Plus ou moins et dans une mesure difficile à déterminer.

Mon ressenti est qu'une majorité de maître-cartiers ne savaient pas ou plus la signification profonde de ce qu'ils recopiaient ; spécialement dans la tradition du tarot de Marseille qui est avant tout une tradition de recopiage, me semble-t-il.

Le mélange de deux Traditions (Milanaise et Bolonaise?) au sein d'un même jeu avait-il un but précis, lors de sa conception?

Je n'ai pas d'opinion arrêtée sur cette hypothèse de deux traditions (Milanaise et Bolonaise) au sein du Viéville, auxquelles vous faites référence. A vrai dire, plus que l'aspect historique du tarot c'est son aspect cryptage qui me passionne au plus haut point, et d'une manière générale le cryptage dans l'image.

Toutefois cette question des traditions est captivante.

Ainsi je pense que pour le tarot il y a des traditions à partir d'un tronc commun.

Le tarot de Paris et le tarot de Viéville, deux tarots du 17ème siècle, ont indéniablement des points communs avec le tarot de Marseille mais je crois qu'ils représentent deux traditions distinctes, avec le tarot de Marseille mais aussi entre eux. Dans le même ordre d'idée le tarot de Sola Busca, qui date de la fin du 15ème siècle, a un tronc commun avec nos tarots plus modernes mais c'est incontestablement une autre tradition, d'autres codes, une autre source culturelle, romaine vraisemblablement, même si l'alchimie y est omniprésente. Aussi, le jeu Ambraser Hofamterspiel de 1455 où les similitudes avec nos cavaliers du tarot de Marseille, et surtout du tarot de Viéville, sont troublantes ; mais c'est incontestablement un tarot issu d'une autre tradition, aujourd'hui obsolète.

Un autre exemple significatif : le tarot de Mantegna, créé vers 1465, a des points communs avec nos tarots plus contemporains mais sur la forme générale il est complètement différent.

On peut supposer qu'à partir d'un tronc commun du tarot, dans un jeu de tarot certaines cartes ont variées parce que le maître-cartier a trouvé une nouvelle source d'inspiration dans des textes anciens ou nouveaux, des gravures, des codes de maître graveur, d'enlumineurs, de sculpteurs, etc., et bien sûr dans les jeux des autres maîtres-cartier. Le but de ces ajouts, de ces variations sur un thème commun, était de renouveler l'inspiration, de faire évoluer la représentation du tarot. Car, comme toutes choses, le tarot n'est pas figé pour l'éternité. Théoriquement, il devrait évoluer au rythme même où l'humanité évolue.

Vous prétendez que "le Tarot, avant d'être divinatoire, est fondamentalement ésotérique et l'appellation de Tarot ésotérique décrit bien la première et véritable nature du Tarot."

Qu'entendez-vous par là?

Dans mon ouvrage « Les Mystères du tarot de Viéville » je prends l'exemple des sortes, pratique divinatoire qui consistait à ouvrir la Bible à une page au hasard et recevoir ce que l'on lit comme un présage. Cette pratique (encore utilisée par les mollahs d'Iran avec le Coran) a été condamnée par les autorités ecclésiastiques de l'époque avec plus ou moins de succès parce que c'était d'abord le clergé qui s'adonnait à cette pratique. Pour autant, tout le monde sait que la Bible n'est pas un support divinatoire mais bien un recueil de textes mystiques teinté d'ésotérisme.

Dans un même ordre d'idée, il ne viendrait à l'idée de personne aujourd'hui de jouer au tarot selon les règles du 17ème siècle. Pourtant, à cette époque, il est probable que la majorité des gens considéraient le tarot comme un simple jeu de carte.

En réalité, si l'on se replace dans le contexte du 17ème siècle du Viéville, le tarot se révèle être un camouflage. Le tarot a deux aspects, deux visages, que l'on retrouve dans son nom. Son nom exotérique est tarot et son anagramme donne son nom ésotérique : rota. Le terme rota, la roue, doit être compris comme rota mundi, « la roue des mondes », une notion particulièrement occulte.

Prenez le tarot de Mantegna (fin du 15ème siècle) qui est exceptionnel à tous points de vue. C'est un des rares tarots où l'ordre est incontestable puisque les arcanes sont marqués de 1 à 50, du I Misero à l'arcane L (50) Prima Causa ; synthétiquement, le Misero comme représentant le plus bas de l'échelle sociale jusqu'à l'arcane L représentant l'idéation cosmique la plus élevée. Il y a indubitablement la représentation d'une hiérarchie sociale dans les dix premiers arcanes, d'une hiérarchie spirituelle dans les arcanes suivants et d'une hiérarchie cosmique dans les dix derniers arcanes, car dans la cosmogonie des Anciens les planètes étaient avant tout considérées comme des entités spirituelles. Quand on y réfléchit bien, c'est une vision vertigineuse de l'ordre cosmique que nous propose ce tarot.

Au contraire, l'aspect divinatoire de ce jeu n'est vraiment pas évident.

D'après moi, c'est clairement un tarot ésotérique.

Ainsi je postule que le tarot est avant tout ésotérique – du moins les plus beaux, les plus purs, c'est-à-dire les plus cohérents. Le tarot recèle un savoir mystique et ésotérique, une doctrine cachée sous l'apparence d'un anodin jeu de cartes à jouer. Et là est sa force : l'image est magie et touche au fondement de l'âme, et révèle le caché à celui qui sait ressentir et observer. Tout comme la Nature d'ailleurs.

En plus l'image parle même à l'analphabète, celui qui ne sait pas lire, pour peu qu'il soit observateur. Peut-on rêver meilleur outil de propagande, de diffusion d'un savoir occulte ?

Cependant le tarot est multiple par nature. La plasticité de sa représentation est telle qu'il peut être considéré comme un jeu de carte, un support divinatoire ou un condensé ésotérique. Il est vraiment universel et chacun y trouvera ce qui lui convient. C'est un miroir de l'âme.

Que pouvez-vous nous dire de "la musique tarologique", qu'est-ce exactement?

C'était une boutade...j'ai utilisé ce terme sur un forum et sans arrière pensées parce que j'ai découvert qu'un compositeur (Richard Dubugnon) avait écrit une symphonie de très belle facture sur le tarot, « Arcanes symphoniques opus 30 ».

Un fil de discussion sur les couleurs dans les Tarots s'est ouvert il y a peu sur le forum Tradition des Tarots...

Au final, quelle importance doit-on leur donner?

Elles n'ont pas toujours eu la même signification au cours du temps et elles ne sont pas comprises de la même manière, selon les lieux, les époques et les cultures.

Alors, selon vous, les Cartiers avaient-ils réellement une intention derrière la mise en couleurs de leurs jeux?

L'art de la carte est l'art de loger le maximum d'informations en un minimum de place. La Mappemonde, la carte du monde, est la représentation physique de notre planète sur un support facilement transportable et facilement intelligible. L'analogie avec notre tarot est évidente.

Sur une carte, la couleur représente conventionnellement une information. Sur la carte géographique, le vert représente la terre. Indéniablement, dans le tarot la couleur est un codage symbolique, mais c'est nettement plus compliqué que pour une carte marine...

Il faudrait pouvoir se guider avec de très bons ouvrages comme « Des couleurs symboliques » de Portal. Mais, à ma connaissance, il n'existe qu'une étude d'une telle portée. Les ouvrages de Pastoureau sur la couleur sont passionnants mais ne nous apportent qu'une aide partielle car ils nous renvoient à cette variable qu'est l'acceptation des couleurs dans le cours du temps. Qui plus est les couleurs sont systématiquement ambivalentes.

Maintenant la principale difficulté pour la compréhension des couleurs dans le tarot c'est de savoir s'il y a vraiment une cohérence dans la représentation et, inévitablement, se repose la même et lancinante interrogation : quels maître-cartiers connaissaient et comprenaient la signification profonde des couleurs ? Pour avoir passé un temps considérable à l'étude du tarot de Viéville, je n'ai aucun doute que Jacques Viéville connaissait dans ses moindres détails les implications des couleurs qu'il apposait dans son tarot. Probablement Jean Dodal avait-il la même maîtrise des couleurs pour son tarot mais sincèrement je serais bien incapable d'en énoncer les principes. Ce n'est pas pour autant que l'on ne puisse déchiffrer ce code des couleurs mais j'en laisse le soin à d'autres.

Aujourd'hui, dans nombre de tarots modernes, il me semble que la couleur n'est plus symbolique – c'est-à-dire signifiante – mais simplement esthétique. Autrement dit, dans ces tarots la couleur ne fait plus sens.

Qu'en est-il, toujours selon vous, de l'opérativité des Tarots?

Une idée séduisante attribuée à la disposition des formes et des couleurs entre-elles dans les cartes...

Dans l'affirmative de l'existence de cette opérativité, est-il suffisant et efficace d'étudier et d'observer un jeu quel qu'il soit, ancien ou moderne, restitué ou en fac-similé?

J'ai cru comprendre que l'expression "opérativité des tarots" désignait une sorte de catharsis [la catharsis est l'épuration des passions par le moyen de la représentation dramaturgique]. C'est tout à fait plausible parce que le tarot, le petit monde, contient et résume l'essence du monde. Par son symbolisme il emmagasine une représentation où chacun – essentiellement inconsciemment – percevra ce qui le concerne au plus profond de son être. Donc, parfois, la vue de certains arcanes sera une révélation pour le lecteur et pourra occasionner une réponse d'autant plus forte. Le tarot opère comme un miroir, c'est un miroir de l'âme.

Si cette opérativité fonctionne généralement avec tous les tarots c'est probablement parce qu'il y a un tronc commun propre à tous les tarots (que j'évoquais plus avant dans cette interview). Pour autant je suis convaincu que cette opérativité – et la catharsis qui l'accompagne - est d'autant plus profonde que le tarot est perfectionné, c'est-à-dire avec une représentation symbolique puissamment cohérente et parfaitement maîtrisée. C'est tout à fait le cas avec le tarot de Viéville qui, par exemple, recèle en son sein de nombreuses images subliminales. Ces images bien cachées, visible par une longue et attentive étude ou plus rarement spontanément, sont un des facteurs inconscient éventuellement déclencheur de cette catharsis. C'est la maîtrise de tous les facteurs qui fait qu'un tarot est plus opératif qu'un autre.

Le Tarot en tant qu'outil de magie tel qu'évoqué par Didier Verner, en référence à Papus et Eliphas Levi m'intéresse grandement!

Que pourriez-vous nous dire à ce propos?

Par ailleurs, leur magie peut-elle se manifester dans les tirages automatiques qui foisonnent sur le web?

Certains sont bien conçus et semblent même pertinents... quelle confiance leur accorder?

Je ne pense pas que les tarots soient réellement magiques par eux-mêmes. J'ai la conviction qu'ils sont réductibles et explicables rationnellement. Ils sont seulement d'une stupéfiante complexité et à mon avis le fruit d'un savoir multiséculaire. Cependant ils peuvent être considérés comme magiques dans la mesure où ils forment, par leur assemblage de cartes, une mappemonde de l'univers visible et invisible, le microcosme comme reflet du macrocosme, le petit monde comme reflet du grand monde.

Ce qui peut être vraiment considéré comme magique – entendu comme ce qui ne peut pas être expliqué rationnellement d'une manière scientifique – c'est le tirage des cartes. Je reste stupéfait de voir comment une personne qui, par exemple, est dans une procédure de divorce violente tirera les cartes qui correspondent à cette situation. Que se passe-t-il ? Par quel mécanisme la personne – ou faut-il dire l'esprit ? – peut-elle choisir les cartes les plus pertinentes alors qu'elles sont mélangées et retournées ? C'est là un grand mystère, c'est vraiment magique.

Concernant les tirages automatiques, c'est une illusion. Un automate même bien programmé n'aura jamais le ressenti d'un humain. Et le tirage des cartes, pour le devin c'est d'abord une perception, une alchimie où opère le visible et l'invisible, où l'indicible devient dicible. Si la connaissance du tarot est optimale alors la sensation énergétique devient primordiale et pour cela il est indispensable qu'il y ait un lien physique, idéalement que le consultant soit physiquement présent pour que l'intuition opère.

Vous finissez un livre d'interprétation des cartes du Tarot de Jacques Viéville pour ceux qui s'intéressent à l'aspect divinatoire du jeu.

En quoi ces interprétations seront-elles originales et comment fait-on pour donner un sens divinatoire aux cartes, sur quoi s'appuie-t-on précisément?

A mon sens le grand problème de l'interprétation du tarot, c'est les arcanes mineurs. Autant il est – relativement – aisé de fournir une interprétation des arcanes majeurs, autant il est difficile de fournir une interprétation rationnelle des arcanes mineurs, une interprétation qui ne soit pas arbitraire. Le symptôme visible de cette problématique est justement qu'aujourd'hui la tendance est à éditer des jeux de tarot ne comportant que les 22 arcanes majeurs. C'est à mon avis bien dommage de se priver des 56 mineurs.

Je n'irais pas par quatre chemins : j'estime que dans les tarots modernes – et spécialement dans le tarot de Marseille/Grimaud de Paul Marteau – les arcanes mineurs ont tellement été aseptisées par l'effacement des détails signifiants qu'ils en sont devenus vides de sens, incompréhensibles. Un seul exemple peut vous éclairer : Paul Marteau a introduit une stricte symétrie dans beaucoup d'arcanes mineurs. C'est un contresens car cela désoriente complètement la carte. Comme en toutes choses il y a un haut et un bas dans une carte - un ciel et une terre - et la carte change de sens selon que la terre est au ciel, autrement dit « cul par-dessus tête », comme le personnage de l'arcane XII du Viéville qui est en lévitation ou peut-être pendu.

Egalement, il ya une polarisation gauche/droite. Un arcane mineur doit pouvoir garder un sens malgré une apparence de symétrie : à un endroit précis de la carte il doit exister un indice qui oriente la carte, et donc le lecteur. Pouvons-nous imaginer une carte marine sans l'indication du nord ? Par analogie, le nord magnétique dans le tarot c'est symboliquement le Ciel, l'aspect spirituel le plus élevé, et l'aiguille de la boussole c'est l'âme qui nous indique invariablement la direction du Ciel.

Littéralement et symboliquement, il s'agit de la quête du sens.

Dans le même ordre d'idée, il faut se souvenir que l'esprit du tarot est formalisé sur une carte ; fondamentalement c'est un codage où un maximum d'informations sont cryptées en un minimum de place. Dans le tarot de Viéville il n'y a pas deux deniers, deux coupes ou deux bâtons qui sont identiques. Remarquez le nombre variable de divisions sur le corps des coupes, ce sont des indications : cinq divisions est la norme, six une progression et sept l'exceptionnel. Aussi, le nombre de "dents" sur les deniers qui varie de 12 à 17 peut être interprété. Il en va de même pour le cadre de la carte : les surépaisseurs signalent une fermeture excessive et l'effacement du cadre dessine une fenêtre ouverte sur un au-delà visionnaire, dans une des quatre directions privilégiées : à gauche le passé, à droite le futur, en haut le ciel supérieur et en bas la terre inférieure.

Dans un tarot cohérent chaque détail est signifiant, tout fait sens.

Mes interprétations ont cela d'original que justement elles s'appuient sur les clés de cryptage que j'ai mis en évidence dans le tarot de Viéville (l'orientation avec l'ouest et l'est, le double carré avec le ciel et la terre, la signification des couleurs, les informations données par le cadre, l'asymétrie gauche/droite et haut/bas, etc.) et sur tous ces infimes détails qui sont autant d'indications si l'on arrive à les corrélés.

Pratiquement, je m'appuie sur les deux tomes de mon essai de décryptage du Viéville : « Les Mystères du tarot de Viéville ». Dans ce livre je m'attachais à expliciter le sens profond des arcanes et ainsi je fournissais des clés et des éléments de compréhension au lecteur et je lui laissais la liberté d'en arriver à ses propres conclusions, à sa propre interprétation.

Toutefois, d'après ma modeste expérience d'éditeur de tarot, j'ai pu constater que ceux qui s'intéressent à l'aspect divinatoire du tarot sont bien plus nombreux que ceux qui s'intéressent à son aspect ésotérique. Un certain nombre de lecteurs de mon livre ont ressenti une frustration au fait que je ne donnais pas une interprétation synthétique ciblée des arcanes. Ainsi, ce petit livre d'interprétation du tarot de Viéville sera là pour corriger cet aspect. Toutefois, si l'interprétation est de caractère pratique, je m'attache à conserver et donner l'aspect philosophique et/ou ésotérique de la carte.

Plus tard je prévois une série de vidéos qui expliquera carte par carte et point par point le pourquoi du comment des interprétations synthétiques que je donne dans ce petit livre. La vidéo me paraît très appropriée pour expliciter l'image et il y en a quelques unes de visibles sur mon site.

Pour en apprendre davantage sur le travail de Patrick Coq, libre à vous de parcourir le site de sa maison d'éditions, les Editions Sivilixi.

Vous pourrez également vous y procurer ses ouvrages "Les Mystères du Tarot de Viéville" ainsi que le Tarot de Jacques Viéville et le Tarot de Paris.

Sans oublier sa chaîne Youtube régulièrement enrichie de nouvelles vidéos.

Annie Kaye It sure was and I sure did! Thanks, Enrique!

Enrique Enriquez "l'image est magie et touche au fondement de l'âme, et révèle le caché à celui qui sait ressentir et observer."

What interests me the most out this interview is the notion of how asymmetrical the Vieville pips are. One of the things Paul Nagy's drawings (as seen in other posts here in the club) bring forward is precisely the distance between the draftsman's gesture in all these old decks, and the typographical gesture of industrial press. Asymmetrical images become more expressive when confronted with the above/below + before/after coordinates suggested in the text.

Annie Kaye If I read correctly he alluded to, in each card, a kind of map compass (N-S-E-W) to orient the pips. I'd like to know more about that. Of course with perfect symmetry any orientation will do...

Just curious why the picture is of the Tarot de Paris rather than the Tarot de Jacques Vieville...Yes, I know I bought both from Sivilixi myself, but still. Just sayin'.

Enrique Enriquez Annie, once the coordinates up/down/left/right are established, any model can be used: heaven/earth/past/future, n/s/e/w, etc.

I think Facebook picks the image in the blog, which may be the one with the tarot de Paris.

Annie Kaye Thanks, Enrique. I'm reading excerpts from the sivilixi site with the help of google translate. I get excited when I see the golden ratio mentioned!

Piptrump Club 8 February 10, 2015 March 31, 2010

Andrew Kyle McGregor shared The Hermit's Lamp's photo.

<http://www.thehermitslamp.com/>

When my eye tests on the moon my thoughts manifest as gold



Paul Nagy slivers glitter: the wink of the moon [over 27.5 days] catches the gaze of the Sun

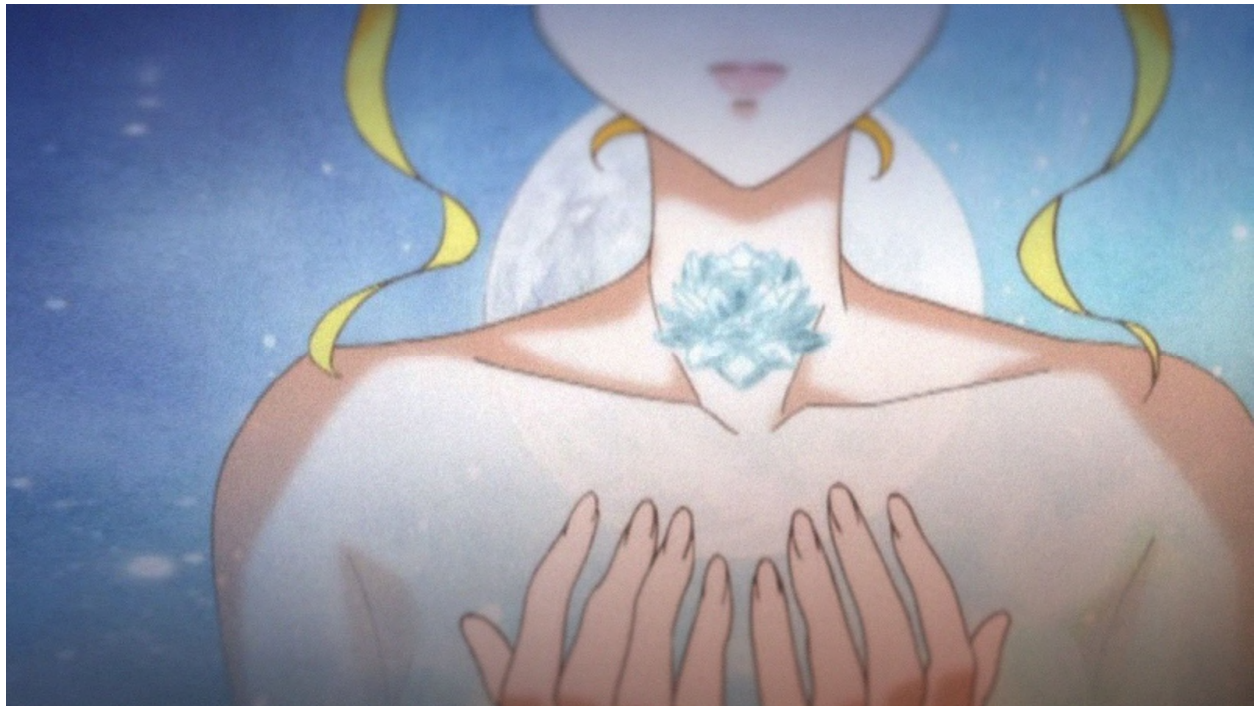
Bertrand Saint-Guillain

half crap half interesting paper at boingboing - tarot inside.

<http://boingboing.net/2015/03/24/the-divine-witches-of-cyberspa.html>

The divine witches of cyberspace

Fortune-telling games help us fumble toward deeper truths, at the junction of technology and mysticism



My fortune for the day says I'll never understand selfies with the boys. I press a button and the machine produces another one: "you will make a new instagram mayb."

Zach Gage's latest app, #Fortune, is doing the prognostication for me. It culls strangers' Tweets from the ether and regurgitates them as tiny fortunes. Sometimes they foretell heartbreak (this one says "You will PROBABLY MOST LIKELY cry for him"; this one says "you will make him a sandwich lol jk"). Other times, disaster ("You will make your life hell. Just a friendly reminder"). Here, the bot promises a querent that cuteness lies ahead.

Like a lot of Twitter-related bots, #Fortune creates eminently shareable content instantaneously—the randomness of machines is often endearing, and it's inexplicably hooky to push the button that prompts the virtual machine to spit a little print-out onto your phone screen.

But you're not just waiting to see what a bot will come up with. You're waiting and hoping, perhaps against hope, that it will have something uncanny and affirming to say about your circumstances, your wishes. #Fortune is just one of the nuanced, fascinating swath of games that tell our future. We may imagine machines as cold, impartial things—but at the intersection of technology with the divine, we unearth fascinating things about being human.

#Fortune began life as a physical installation piece in 2013, part of a show themed around black magic—somewhere in the world, in Gage’s home, it still lives, a real little box plugged in and ready for him to consult it every day (see what it looks like in this quick clip). The app officially launched last month, a way of sharing something of that touchable experience with the rest of the world.

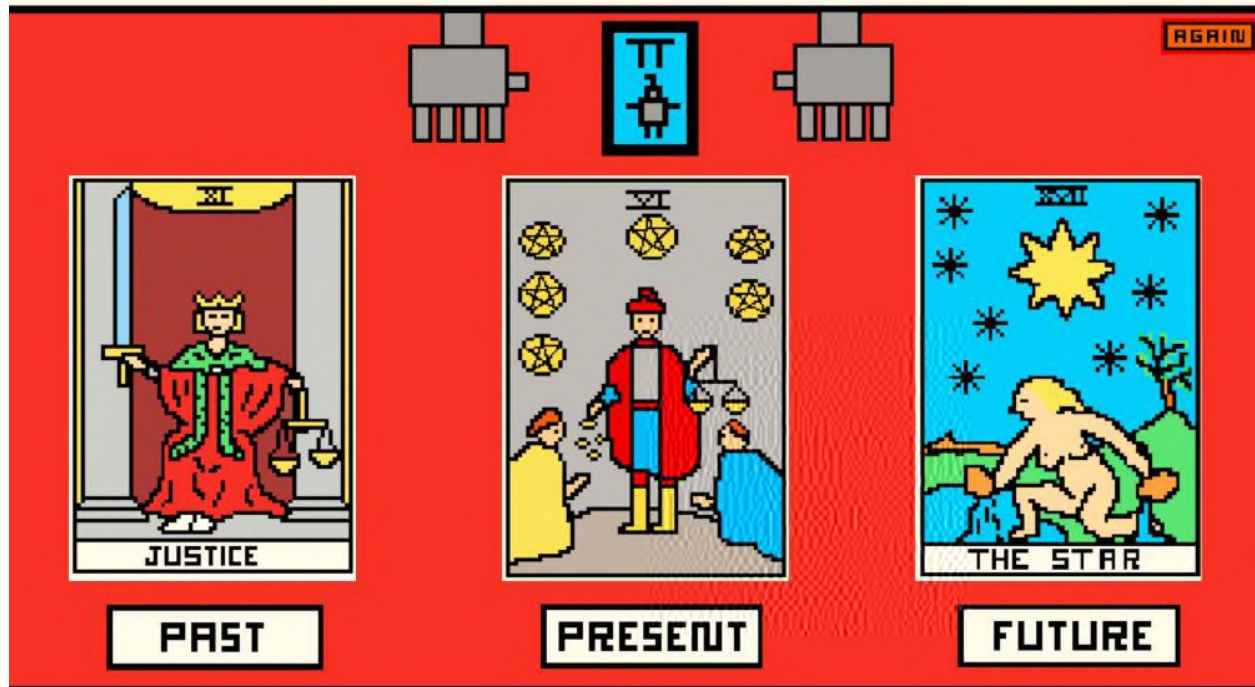
“#Fortune takes the things people are seeing and doing and saying, and making them into things that you are going to see and do and say,” Gage says. “It’s about the overwhelming power of our desire to relate.”

Gage is a prolific game designer, but historically he’s had no special interest in divination. To some extent, there’s a natural intersection of games with superstition—both are systems enthusiasts use to experience a feeling of logic and harmony in their worlds.

“I definitely think the superstition has a ridiculously rich history in games, though, especially dice games,” Gage says. “I know some Dungeons and Dragons players have ‘low dice’ and ‘high dice,’ and that players sometimes give their dice ‘timeouts’ when they don’t behave. Craps players often have pre-throw rituals, or specific grips. Even outside overt faith-based dice practices, superstition is basically why randomness works so well in games.”

Artist Kara Stone’s work frequently explores the places where community and technology meet. Her recent spiritual Twine work, *Feminist Confessional*, allows you to receive various prescriptions for penance based on the “sins” you’ve done against feminism—I whispered to it I’d called another woman ugly, and it told me to prostrate myself and sing Nicki Minaj’s verse from *Truffle Butter*. Into it. I felt better immediately.

Stone’s *Techno Tarot* offers you pixelly cards with a charming, handmade feel—at the start it asks you to meditate on your topic as you “attune” with your device, which will then dispense wisdom on your past, present and future. It’s funny and self-aware, the idea of “attuning with a device,” but not all that woo-woo—smartphones have very quickly become icons we touch on sleeping and rising. Ian Bogost once did an installation about the smartphone and its associated microtransactions that wreathed our rosary-like thumbing in church symbolism. Even if we’re not exactly religious about devices, we definitely have superstitions about them (if I keep the phone face down, the next buzz will be a text from a special ‘her’. If I don’t touch it between here and my front door, he’ll call when I get in).



Techno Tarot

Techno Tarot tells me that while I've achieved my professional goals, I've lost my connection to my body and stopped treating others around me well. I nearly decide this is something any full-time internet writer would nod her head at, and leave it at that, but I can't shake the feeling that it knew me. Why do we believe in digital fortunetelling when we know machines only understand logic and randomness?

Stone thinks we don't necessarily know that, citing "collective consciousness" trends online just a few years ago: "There was a belief that computers link humans together in some mystical way, where if one gathered the right information, one could predict the future, trends, business booms, and political movements," she says.

"Spiritualization of computers might be as simple as 'I don't understand it and therefore it is mystical', or 'It knows so much more than I do, therefore it is mystical,' moving the unknown into the unknowable," Stone tells me. And our lavish worship of technology is its own kind of future prediction. We judge our trajectory and guess at our future societies based on the tech we're so certain will define us there.

"People think computers are the whole future and thus they know the future... some people go so hard into loving technology and science that it becomes a dogma paralleling religion and spirituality, this whole worldview that is so often focused on the future, the future, the future," she says.



net tarot, by @kevinthr

Stone originally conceived Techno Tarot as an intentional criticism of our unquestioning faith in computers, but the response to it surprised even the artist: Users were thrilled by the accuracy of their readings, and found as much meaning in the randomly-assigned digital cards as they might in a real face-to-face reading with a practitioner.

“Also, people love hearing about themselves, seeing how people perceive them, what result they get on quizzes,” Stone says. “A lot of future-fortune-tech stuff plays into that, including my work... and it's easier to get a computer to pay attention to you than another human being.”

There is also a uniquely feminist layer to the digital fortunetelling space—it can offer a safe haven in the technology world, where smooth futures are far less certain for some as for others. Stone suggests that astrology and witchcraft have always, throughout history, offered ways for marginalized people to understand the world, even while white patriarchy, capitalism and their associated religious movements rutted up alongside and over them.

It may function as a similar expressive outlet for women and marginalized people online even today. My friend Merritt, a game designer who's written at Offworld before, once made me a small digital incantation of power to use whenever I end up in the crosshairs of internet noise, which is a regular thing for me as it is for many visible women online.

“My draw to the mystical and the witchy is a desire to understand the world through a lens different than what is advertised,” Stone says. “We give logic and the rational so much authority because it gives a certain kind of person—a well-educated, science-focused white man—authority, and we pretend that those are separate from feelings and the body. We’re taught to dismiss other kinds of knowledge.”



Monkey Fortunetell

I think she’s right on: Logic, the known and the proven are highly valued by people in power—in any conversation about sexism, there’s always the guy who shows up to ask for statistical proof; there’s also the presumed social dominance of the guy who insists feelings and identity don’t matter to games.

“To me, mysticism or witchiness or whatever has a rich history among oppressed people, and offers a way of living in this world that is healing and reparative, without pretending that marginalization of people doesn’t exist,” says Stone.

It makes sense to view digital mysticism as an outlet for people marginalized by the world of technology, especially when you note the most common aesthetics among artists in the space tend to appear intentionally low-tech, borrowing the kitsch and accidental beauty of the early web, with all its weird portals and chunky mailing lists. This list of awards won by a "love calculator" that's been online since 1996 is charming in its way ("Fun Site of the Day").

Artist Rachel Weil often works with retro imagery, repurposing and reimagining the nostalgic language of the male-dominated consumer game fan as if it were girly stuff (I did an interview with her about this

in the Guardian last year). She's now done two divination games: Electronic Sweet-n-Fun Fortune Teller and Monkey Fortunetell, with Nathalie Lawhead.

Both projects are incredibly evocative of a younger era. "I found inspiration in old love testers, horoscope-dispensing amusement machines, Mattel's Horoscope Computer, the browser-based Love Calculator, and of course the ubiquitous electronic diary and its horoscope function," Weil says.

Monkey Fortunetell is wonderfully-weird, hyperstimulating, like an oddity ripped from the mid-1990s internet. You use the mouse to shake a barrel beside a human-shaped dancing ape, and then spill different-colored monkey charms all over a pulsating pastel zodiac chart. Today it said my passion and vitality was being constrained by circumstance—several monkeys fell into that sector of the chart, and all of it was a bit uncanny to a let's-call-it-discussion I had with my boyfriend earlier today. We've been in different countries, and it's been hard.

Weil and Lawhead came up with the idea of Monkey Fortunetell while playing together with a plastic barrel of the classic toys. Weil had also been reading a book on divination through casting stones and understanding crystals and planets—it reminded her of Sailor Moon, another element of vintage girlhood that's seen a resurgence among a new generation of women and girls in the internet age.



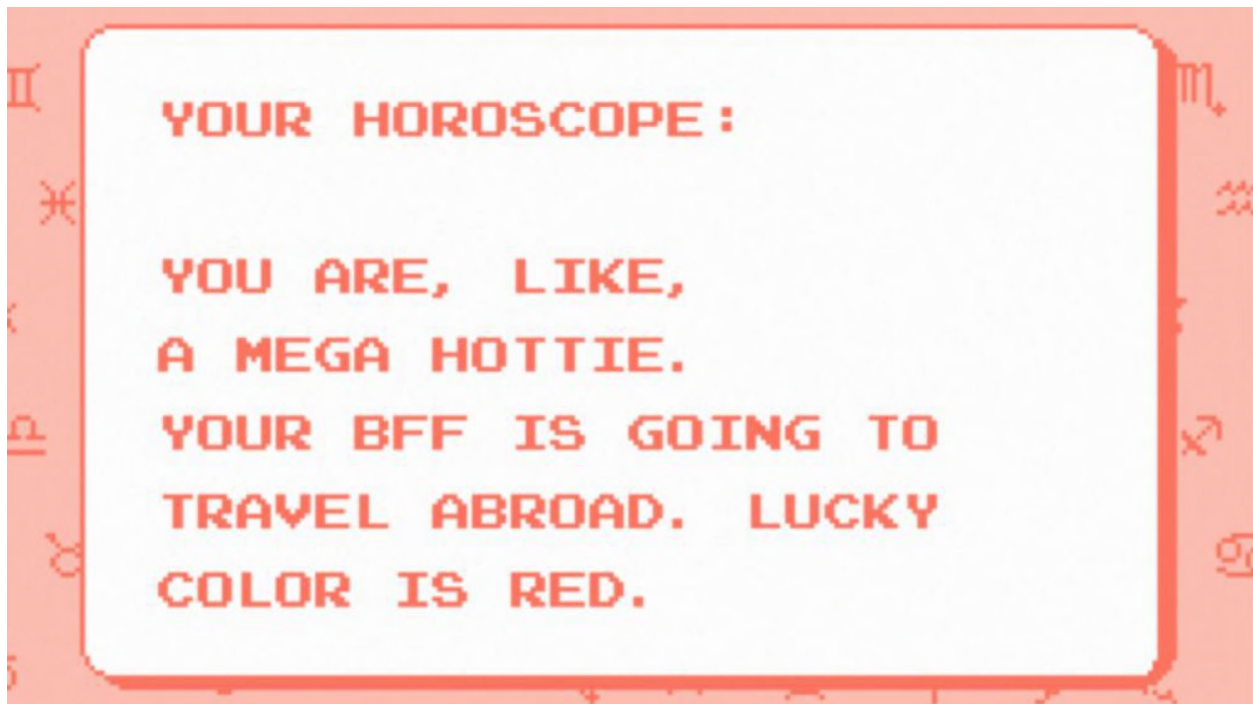
Monkey Fortunetell

A lot of us weird kids watched Sailor Moon back in high school, mailing VHS tapes around with message board friends. We lit black candles and drew a rune or two, too. When I was 13, my friends and I decided that if I drank a cup of black coffee, I could make accurate predictions about who would go out with who. I was often right.

It was similar for Weil: “As a young girl, I played with an old deck of Gypsy Witch cards and Napoleon’s Book of Fate, both gifts from my dad,” says Weil. “And in my teenage years, I earned a reputation among my friends for being psychic after making a few lucky prognostications about who would be going to the school dance with whom.”

“Looking back on all of this as an adult, I realize that I was very much concerned with the matter of love,” Weil continues. “I deeply wanted to find love and romance, to love and be loved, and I wanted that for others as well. Fortune telling was an attempt to help soothe the anxiety I felt about not knowing quite what love and romance might be while nonetheless being so intensely drawn to them.”

My 16 year-old cousin tells me she still remembers the 94% compatibility rating a website gave her regarding a crush she had at age nine. “It would be, like, two hearts, and you would put your name and your crush’s name and press ‘calculate’,” she tells me. “I still remember—his name was Jack, and I invited him over my house and we were playing Truth or Dare outside. I ‘truthed’ him who his crush was, and he didn’t say me.”



Electronic Sweet-n-Fun Fortune Teller

Weil wants her work on Electronic Sweet-n-Fun Fortune Teller and Monkey Fortunetell to be oriented toward recapturing the nostalgia of youthful romance. “What happens when we enlist a computer to help us find love? We believe the computer to be both smart and impartial, though in reality it is neither,” she says.

Fortune-telling games can also be a subversive way to poke fun at the traditional formal values of the video game space, where audiences and creators alike often expect systems where you can “win”, or at least improve—where marching toward mastery is the holiest order. As Weil says, the algorithms that drive fortunetelling game experiences are completely opaque to the player: “The player surrenders agency, surrenders to the machine,” says Weil. “Yet, somehow, the game is still fun! How can this be?”

In the end, it doesn’t matter whether we “truly” believe in the fortunes given to us by a machine. Nathalie Lawhead, Weil’s Monkey Fortunetell collaborator, believes faith bestows certain psychological advantages, and as humans our tendency to read meaning into nearly anything means that tools of fortune, even digital art games, can help us psychoanalyze ourselves and give ourselves appropriate care.

“We don’t properly think about ourselves enough, and this is why I think any fortune-telling tool, toy or app is important,” says Lawhead. “Scientifically arguing if it’s ‘real’ or not is kind of like going to a LARP and telling all the LARPer that what they are doing isn’t accurate medieval warfare. It’s a bit of a killjoy.”

Artist Katelan Foisy reads tarot professionally, so I asked her if machines can do readings just as well as a person. She says what matters isn’t the cards themselves, but the interpretation: “You are going to get a more in-depth and accurate reading from any reader or astrologer if they are doing it by hand, and know what they’re doing,” she says. “They’re going to make the connections between the cards that an app can’t.”

That human element can help create a broader and more accurate picture of one’s fortune, she says, although there’s no reason not to rely on—or simply enjoy—apps that offer a single card reading or a general theme for the day. True in both real-world readings and digital spaces alike, querents are often simply looking to process the things they already know, somewhere inside themselves.

I press the button on my #Fortune app once more for the night. Because I’ve already exhausted it for the evening, I voluntarily watch a video ad in order to earn two more fortunes.

"You will make your point," it tells me simply. Ooh.

I can't help myself. I press the button again. "You will forever call him eminem from 8mile but he's such an amazing person, always keep on doing him," it says.

About the Author

Leigh Alexander is editor in chief of Offworld. She's also author of Breathing Machine and Clipping Through, ebooks on games, tech and identity, and recently published MONA, an illustrated moral horror short.

Shelley Ruelle A quote in here reminded me of EE's interview with James Wells. This idea of "fringe" or "marginalized" people being associated with divination or tarot: "Stone suggests that astrology and witchcraft have always, throughout history, offered ways for marginalized people to understand the world, even while white patriarchy, capitalism and their associated religious movements rutted up alongside and over them." And in the EE/Wells interview (EX INTENT ER p. 238) "Wells (referring to Caitlin Matthews): "She told us that those of us on the edge or fringe of society -- tarot practitioners, shamans, undertakers, garbage collectors, agents of social change -- are where we are so that when those who are in the middle of mainstream culture experience something that sends them running, they'll have someone on the edge waiting for them." I LOVE THIS QUOTE and have kept it with me for some time.

Paul Nagy There is something to the observation that the use of arts and intuitive means of divination in our culture may well be the tools for empowering the marginalized and the disenfranchised in our society. But it is false to not recognize the central and dominating importance of divination as a means of power in our world culture. Essentially, the recognized rules have shifted towards science and to statistical models of causation are vastly complex well beyond our 78 cards of significance in a tarot random array. All you need to do is listen to the news about climate change or the causes of war or the constraints of social and economic change to show you how deeply invested we are in forecasting.

That some psychologists will use tarot cards as a means of helping their clients in a clinical setting is a mere recognition that illusions of foresight and control are a necessary aspect of a healthy functioning ego to negotiate the imponderability of everyday life. Of course, one sign of sanity is to recognize the limits of our foresight, no matter how derived from stock market tables or a selection of tarot cards.

Divination becomes an aspect of the medium of exchange by which we enter into various social and economic and ecological transactions in order to enhance our ability to thrive and survive in our environment.

On the face of it giving, depletes and receiving enriches. However, that does not include social relations and other non-tangibles.

Reciprocity represents a style of exchange, where giving and receiving are calculated so that the giver does not end up completely empty and the receiver completely glutted. So giving and receiving are functional relatives based on an exchange of goods and services.

We currently have a system that rewards some and ignores many in terms of a fairness or balance of exchange. The classic reason that many people do not like to receive gifts is in our culture gifts are not given freely, but are a form of hidden obligation or fealty to the giver.

To receive gifts means that you are in the need of something that you cannot provide for yourself. To give gifts is a form of display of one's power over others who have less access to goods and services.

Again, in our system where so few have so much as to be unbelievable, and so many of us have so little that even life and shelter become a daily struggle, shows that our give and take requires much more lubrication.

The greatest lubrication between the cranking gears of receiving and giving is love. Love cancels out a one to one calculation of gift from giver to receiver. No possible one to one calculation works without recognition of loss in all such transactions.

Love cancels the loss. The more love and generosity we demonstrate in our society, the more liberal and progressive we are likely to be. The more we restrict our love and tolerance of loss, the more we will value the medium of exchange rather than the necessity of exchange.

Katrina Wynne Reading this article, I summarize its approach as a Femininst (which includes men of this persuasion) evaluation of cyber Witchcraft. Intuitive and psychic arts have always fallen within the area of "women's ways of knowing" which is diametrically opposed to logic, or men's ways of processing thought.

Mark Sherman Paul, excellent point re the Illusion of Control. Langer's research (among others of course, but I'm most familiar with hers) has shown remarkable evidence that the perception of autonomy and control, even if "illusory" can literally change our physical bodies, our resilience to illness, our life expectancy, our ability to face disaster and so on.

For the most part the flux and chaos of life is a built-in form of "checks and balances" that stops the average person from being oblivious to the limits of forecasting yet, reading signs and momentum is often better than nothing, quite often bears out and so it's still a big part of our lives. When it becomes a form of social control is when it functions at its worst.

Enrique Enriquez

In another of Calvino's books, 'The Cloven Viscount', we find a series of messages left by some characters that are good examples of the language of the birds:

"The following day, when Pamela arrived at the stone where we used to sit while watching over her goats, she let out a scream. Horrid remains defiled the stone: half of a bat, and half of a jellyfish, the former leaking back blood, the later squirting a sticky matter. The shepherdess understood the message: "Meet me tonight by the seashore"."

"Up the tree, on a high branch, a rooster had been tied up, and it was been devoured by caterpillars. This was another clear message: "We will meet in the woods tomorrow at dawn"."

"In Bacciccia's orchard all fruits had been bounded around with handkerchiefs. We understood that Bacciccia had a toothache."

"Next morning we found three hens tied to the prior's garden fence. They were shitting over the sunflowers. We understood: "the prior has diarrhea"."

"Up the stairs to old Giromina's house we saw a queue of snails, the big ones we used to eat. They were a present my uncle brought to Giromina, but also a message to her doctor: the old lady's heart condition had worsened. The message was warning him to walk up the stairs slowly so she wouldn't be scared by a sudden noise."

I would love to know more about Calvino's inspiration for these images.

(I apologized for the rushed translations).

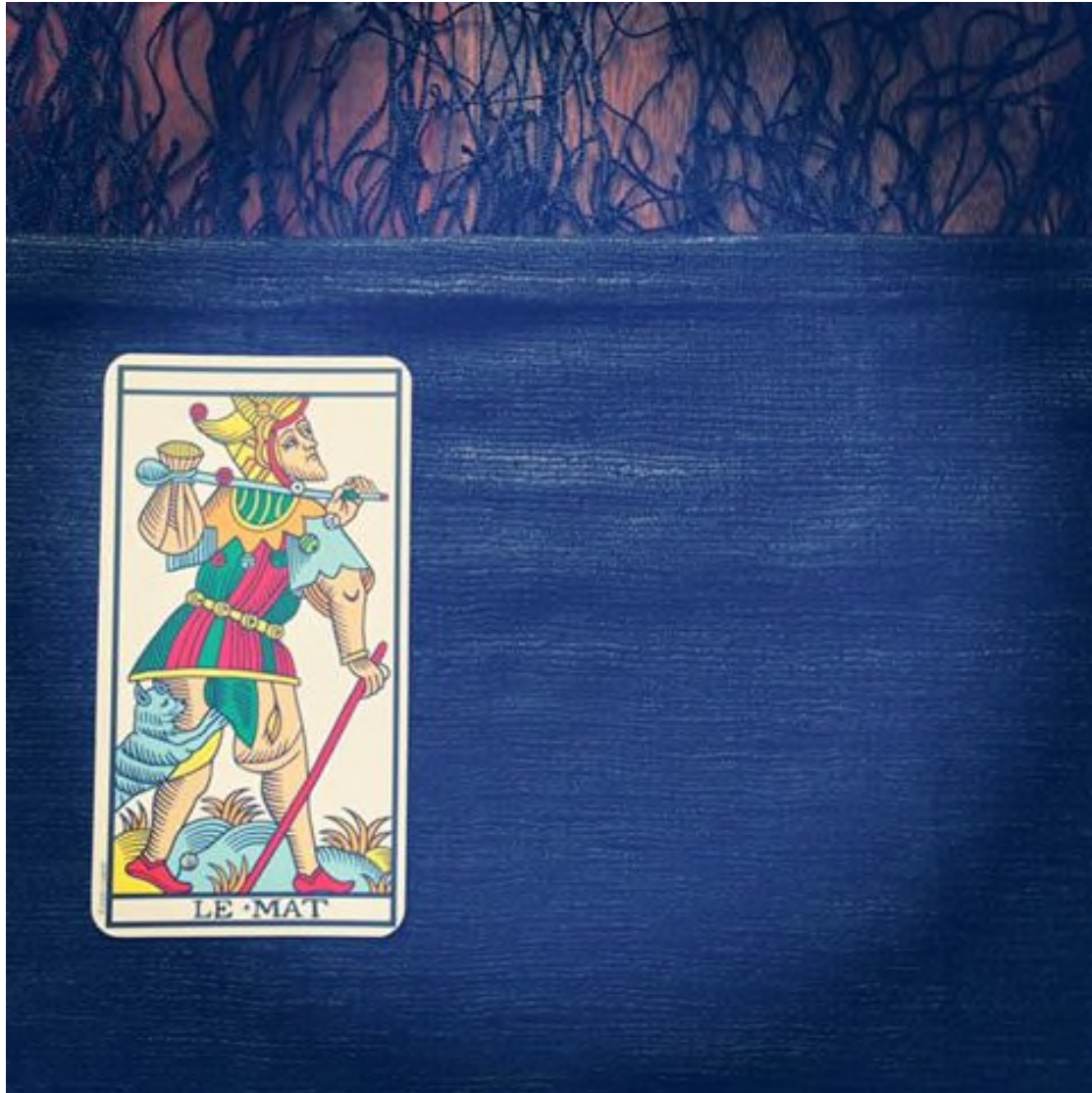
Mark Sherman Nice translations actually brother. I imagine they are woven into a larger narrative but I actually like them assembled like this.

As for his inspiration, I would propose that it comes from the same places yours (or ours) does, but filtered through his peculiar genius, methods and idiosyncrasies.

Luca Shivendra Om

"There is no place I cannot go / (...) / I lose the track that loses me / so here I go"

~James Blunt { song } Same Mistake



Audrey Layden "Freedom's just another word for nothing left to lose" Bobby McGee

Enrique Enriquez in on the blue.

Andrew Kyle McGregor All the kings horses and all the kings men could not put the poor fools pants back together again.

Timothy N. Evers Escape after a fart.

Paul Nagy Black strings attack as our trusty astronomer heads off into the dark unknown.

Gunnar Andr sson heading for the woods behind blue wall

Audrey Layden

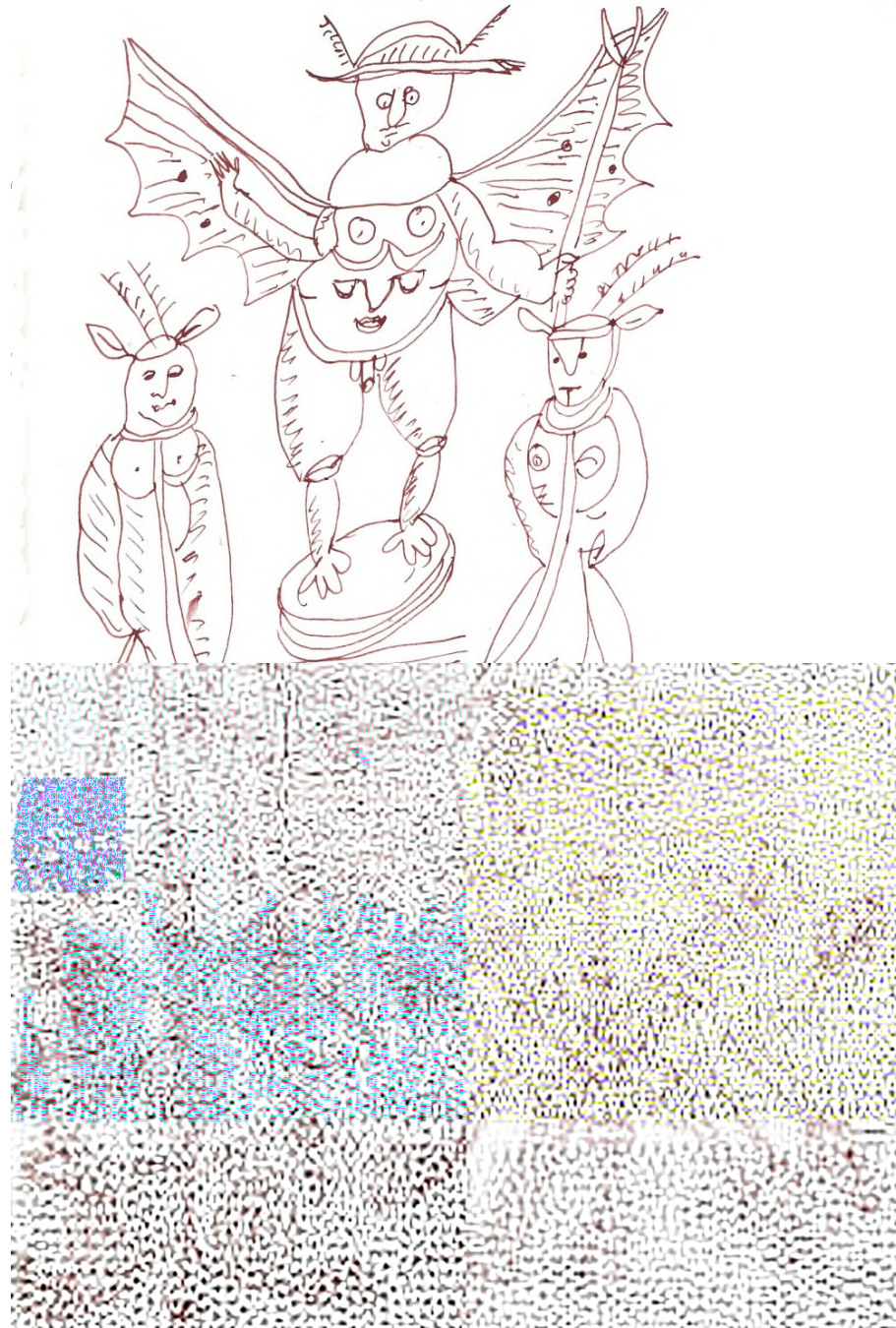
Habits, become addictions, cause disruption/challenge/maybe imprisonment/require change.



Andrew Kyle McGregor Come for the pills stay for the addiction?

Audrey Layden Down with Big Pharma!

Paul Nagy my view



Audrey Layden "(Events) signify nothing, they signify only in us. We create the meaning of (events). The meaning is and always was artificial. We make it." -Carl Jung, The Red Book p239

Substituting 'the cards' for events.

Timothy N. Evers Every party needs a disco ball, got to pay to get in, use a step ladder.

Timothy N. Evers

Though he was known on the Orpheum Circuit as 'The Man with the Funny Feet', Whipple Brittle decided to leave the lights of Vaudeville and Broadway for the greener pastures of Squirrel Valley.

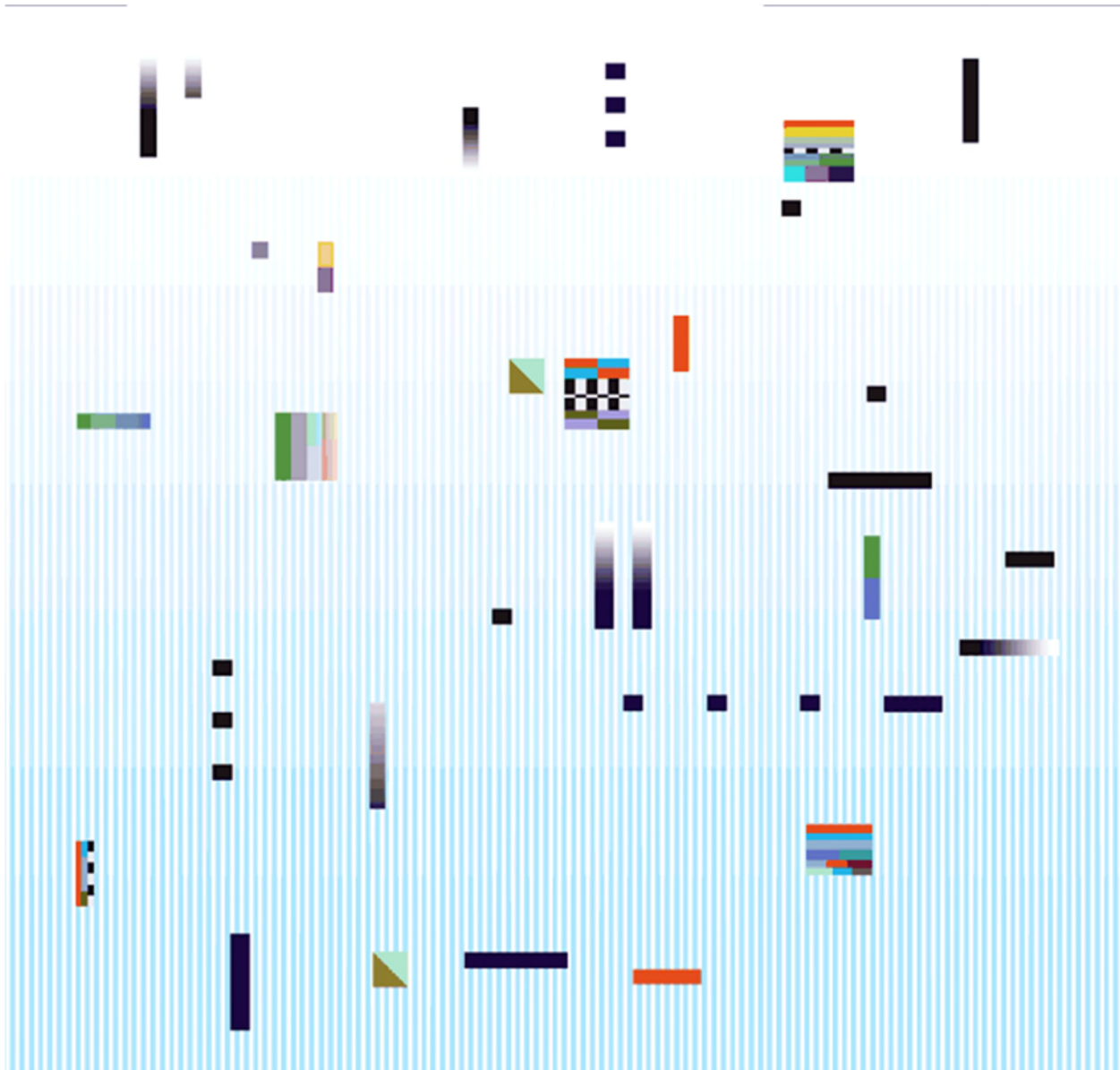


Shelley Ruelle

"How to Read Tarot" by the New York Times

("It's about frameworks of recognition; how you choose to look, rather than what you're trying to see."
- Daniel Kohn)

Learning to See Data



FOR the past year or so genetic scientists at the Albert Einstein College of Medicine in New York have been collaborating with a specialist from another universe: Daniel Kohn, a Brooklyn-based painter and conceptual artist.

Mr. Kohn has no training in computers or genetics, and he's not there to conduct art therapy classes. His role is to help the scientists with a signature 21st-century problem: Big Data overload.

Advanced computing produces waves of abstract digital data that in many cases defy interpretation; there's no way to discern a meaningful pattern in any intuitive way. To extract some order from this chaos, analysts need to continually reimagine the ways in which they represent their data — which is where Mr. Kohn comes in. He spent 10 years working with scientists and knows how to pose useful questions. He might ask, for instance, What if the data were turned sideways? Or upside down? Or what if you could click on a point on the plotted data and see another dimension?

"A lot of the value of his input is jolting us out of our comfort zone, and making us aware that we can and should be thinking about the representation of data in new ways," said John Greally, director of Einstein's Center for Epigenomics, who brought on Mr. Kohn.

"The problem today is that biological data are often abstracted into the digital domain," Dr. Greally added, "and we need some way to capture the gestalt, to develop an instinct for what's important."

And so it is in many fields, whether predicting climate, flagging potential terrorists or making economic forecasts. The information is all there, great expanding mountain ranges of it. What's lacking is the tracker's instinct for picking up a trail, the human gut feeling for where to start looking to find patterns and meaning. But can such creative instincts really be trained systematically? And even if they could, wouldn't it take years to do so?

The answers are yes and no, at least when it comes to some advanced skills. And that should give analysts drowning in data some cause for optimism.

Scientists working in a little-known branch of psychology called perceptual learning have shown that it is possible to fast-forward a person's gut instincts both in physical fields, like flying an airplane, and more academic ones, like deciphering advanced chemical notation. The idea is to train specific visual skills, usually with computer-game-like modules that require split-second decisions. Over time, a person develops a "good eye" for the material, and with it an ability to extract meaningful patterns instantaneously.

Perceptual learning is such an elementary skill that people forget they have it. It's what we use as children to make distinctions between similar-looking letters, like U and V, long before we can read. It's the skill needed to distinguish an A sharp from a B flat (both the notation and the note), or between friendly insurgents and hostiles in a fast-paced video game. By the time we move on to sentences and melodies and more cerebral gaming — "chunking" the information into larger blocks — we've forgotten how hard it was to learn all those subtle distinctions in the first place.

The perceptual skills themselves are still there, however, and still trainable. We use them anytime we try to learn new material: say, different software for work, or differences in native trees and plants after moving across the country. Once our eyes — or other senses — have mastered these subtle perceptual differences, we can focus on putting the knowledge to work.

THE beauty of such learning is that it is automatic; there's no thinking involved. "We don't just see, we look; we don't just hear, we listen," wrote the field's founder, Eleanor J. Gibson, in 1969. "Perceptual

learning is self-regulated, in the sense that modification occurs without the necessity of external reinforcement. It is stimulus-oriented, with the goal of extracting and reducing” the information needed.

That comment is so packed with meaning that it helps to slow down the tape. Perceptual learning is active. Our eyes (or other senses) are searching for the right clues. Automatically, no extra effort is required. We have to pay attention, of course, but there’s no need to turn the system on or tune it. It’s self-correcting — it tunes itself. The brain works to find the most meaningful sights or sounds and filter out the rest.

How does this look in the real world?

Take learning to fly, a disorienting and sometimes terrifying experience that requires hundreds of hours in the air and in the classroom — many of them devoted to learning how to read an instrument panel. In the 1980s a cognitive scientist named Philip Kellman, who had studied Dr. Gibson’s work, wondered if there was a better — and quicker — way. The dials on the instrument panel are easy enough to read on their own, one at a time; but reading all of them at once, at a glance, is another skill altogether. It’s more about reflexes, and gut feeling, than reasoning.

Dr. Kellman designed a video-game-like lesson: The student sees a panel and decides quickly what the dials are saying, collectively (there are five or six of them, depending on the plane). Below the panel on the computer screen are seven choices, including “straight climb,” “descending turn” and “level turn.” A chime sounds if the answer is correct; if wrong, a burp, and the correct answer is highlighted. Then up comes the next screen, with another instrument panel, and then another: all fast-paced, with instant feedback.

In 1994, Dr. Kellman, now a professor at the University of California, Los Angeles, tested this perceptual learning module, as he calls it, on amateur pilots. After one hour of training, novices could read the panel as accurately and quickly as pilots with an average of 1,000 flying hours, he found. They’d built the same reading skill, at least on the ground, in a fraction of the time. “You still have to fly the plane, of course,” Dr. Kellman said. “But it’s a lot less stressful when you can read that panel without stopping to think about it.”

Dr. Kellman and others have used variations on this method to quickly ramp up instincts in other complex fields, including dermatology, chemistry, cardiology and even surgery.

In a recent experiment at the University of Virginia, researchers used a perceptual-learning module to train medical students about gallbladder removal. In the past, doctors removed gallbladders by making a long cut in the abdomen and performing open surgery. But since the 1980s many doctors have been doing the surgery by making tiny incisions and threading a slender tube called a laparoscope into the abdominal cavity. The scope is equipped with a tiny camera, and the surgeon must navigate through the cavity based on the images the scope transmits. All sorts of injuries can occur if the doctor misreads those images, and it usually takes hundreds of observed surgeries to master the skill.

Half the students practiced on a computer module that showed short videos from real surgeries and had to decide quickly which stage of the surgery was pictured. The other half — the control group — studied the same videos as they pleased, rewinding if they wanted. The practice session lasted about 30 minutes. On a final exam testing their knowledge of the procedure, the perceptual-learning group trounced their equally experienced peers, scoring four times higher. Their instincts were much sharper.

No one knows yet the limits and drawbacks of leaning heavily on perceptual training. And of course the training is a complement to building expertise in a field, not a substitute for it. You can play video games all you want, but you still have to land the airplane or operate on a living human being.

But this is no gimmick. The medical school at U.C.L.A. has adopted perceptual modules as part of its standard curriculum, to train skills like reading electrocardiograms, identifying rashes (there are many varieties, which all look the same to the untrained eye) and interpreting tissue samples from biopsies. The idea is that you can learn to quickly identify abnormalities. Such modules are equally applicable in any field of study or expertise that involves making subtle distinctions. Is that a rhombus or a trapezoid? An oak tree or a maple? The Chinese symbol for “family” or “house”? A positive-sloping line or a negative-sloping one?

The modules sharpen the ability to make snap judgments so people “know” what they’re looking at without having to explain why (at least not right away).

The most important question when dealing with reams of digital data is not whether perceptual skills will be centrally important. The question is when, and in what domain, analysts will be able to build a reliable catalog of digital patterns that provide meaningful “clues” to the underlying reality, whether it’s the effect of a genetic glitch, a low-pressure zone or a drop in the yen.

When that happens — and it will, in some field — scientists will gain a foothold on the digital El Capitan and a means to build a prototype for applying perceptual-learning techniques. Given the importance of defusing terrorist plots and mining health and economic data, digital instinct-building is likely to become crucial, a discipline where people with computational and science chops will have to grow their visual sixth sense, like sea captains who can read the sky or guides who can find trails in the Mojave.

For now, it’s a lot easier to invite a visually creative expert over to the lab, to see what he or she can add.

“One thing I try to argue is that it’s not just about bigger machines to crunch more data, and it’s not even about pattern recognition,” Mr. Kohn, the painter, said in a phone interview. “It’s about frameworks of recognition; how you choose to look, rather than what you’re trying to see. Scientists often think of visual images like graphs as the end result of their analysis. I try to get them to think visually from the beginning.”

Benedict Carey is a science reporter for The New York Times and the author of “How We Learn: The Surprising Truth About When, Where, and Why It Happens.”

A version of this news analysis appears in print on March 29, 2015.

Piptrump Club 8 February 10, 2015 March 31, 2010

Shelley Ruelle

Rome, Italy

At 1:20 Kohn reads tarot.



<https://vimeo.com/111366965>

Intro to the conversation between Nora Almeida from Staging Ground Magazine and artist Daniel Kohn

Katrina Wynne What he calls "forms" I would call patterns. Forms seem 2-dimensional to me, while patterns can be multidimensional, including time and space.

Piptrump Club 8 February 10, 2015 March 31, 2010

Timothy N. Evers

10 of Cups, perhaps?

