

Philippe Camoin **The Restoration of the Tarot de Marseille**

Who is Philippe Camoin? & The Restoration of the Tarot de Marseille



Philippe Camoin

Philippe Camoin is the heir of the last Master Cardmakers of Marseilles... His father, Denis Camoin Tourrasse, son of Marie-Thérèse Camoin and André Tourrasse, was the last CEO of the Camoin factory, which printed the Tarot de Marseille as well as many other decks. Marie-Thérèse Camoin was the daughter of Antoine Camoin, who also ran the Camoin factory as his ancestors had done before him. The House of Camoin dates back to Nicolas Conver, who engraved in 1760 his *Tarot de Marseille*. Considered the most complete and the closest to perfection until the end of 1997, it has been the standard reference for the original Tarot to historians and connoisseurs of this Art.

In 1998, Philippe Camoin, in collaboration with Alexandre Jodorowsky, **completed a long and complex work of restoration, while respecting the Tradition. Together they have created the Restored Tarot de Marseille.** Through this achievement, he is spreading the wisdom and practice of his illustrious ancestors. This restored Tarot has begun the revival of a Tradition that exists beyond a simple deck of cards: a Tradition which has lain dormant for centuries.

Philippe Camoin's desire is to reveal the richness of the Tarot de Marseille and its relevance for all human beings, whatever their culture, nationality, age or social class: the Tarot speaks to the entire world!

To support this claim, he has studied symbolism and different religions since the age of 14. Adding to this the study of Alchemy, Western Mysticism, Tibetan Buddhism, Parapsychology, the Powers of the Soul, Shamanism, Hinduism, Shivaism, Raja Yoga, Meditation, etc., he gained an understanding that allowed him to include the Tarot de Marseille in a **cultural context much more vast** and encompassing than any other approach.

When he was twenty-six, at the death of his grandfather, he realized that it was his responsibility by way of his ancestry to preserve and reveal the Tradition of the Tarot de Marseille. The spiritual heritage of a long line of Master Cardmakers and many years of research led him to undertake with Alexandre Jodorowsky the task of reviving this ancient Tradition.

Philippe Camoin **The Restoration of the Tarot de Marseille**

Not only has Philippe Camoin pursued studies in Mathematics, Medicine, and Information Technology, but also he has studied a dozen foreign languages, enabling him to analyze and study human psychology on a global level across a wide range of cultures, ways and customs which he studies alongside the various tongues. He is also a musician (wind instruments) and actor; he attended intensive courses in method acting at the Actor's Studio for one year, including four months of classes with John Strasberg.

*"The Tarot makes it possible to connect with something that is buried within us, something we have forgotten. Actually, the Tarot will only confirm for us that which we already know. It is we who decide. The Tarot is a **tonic for the memory**.*

The Tarot helps us to understand our lives: its stages, its trials, its meaning. Very often, the Tarot speaks spontaneously to those who ask it questions, and the Tarot reader is only there to remind them that this is possible, becoming a transparent interpreter. This encounter with the Tarot makes it possible to enter a space where we listen in a more acute manner than usual, because we are grappling with unanswered questions.

*Suddenly we **let ourselves enter the Sacred** in our lives, and that is what is important. 'Knock, and the door will be opened for you.' The Tarot is a Door which opens us to another universe, a universe where we can focus on ourselves. We become 'saints' when we inquire of the Tarot because we remember the beings we truly are. We are something different from the narrow social identities we all too often reduce ourselves to. We are creators and creations, capable of great things through our free will.*

The Tarot reader has a sacred responsibility. He can be the initiator of a moment of truth. He must fade into the background before the Presence. He needs to be seemingly impersonal, to almost not be there at all. Then the answer floats up to the surface of consciousness! Then Reality appears anew before the eyes of the querent, and dispels the illusion which had hidden his Soul."

Philippe Camoin

<http://en.camoin.com/tarot/-Philippe-Camoin-en-.html>

The Origin and History of the Tarot de Marseille

In the different parts that comprise this large dossier of information, we will attempt to demonstrate that the Tarot de Marseille is at the origin of almost all the Tarots of Europe; that it has existed since well before 1700, and that it is, among others, the agent of preserving the culture of the Master Builders and the Golden Section in a manner unique in Europe.

It is important to keep in mind that the Master Cartiers of Marseilles had a glorious reputation, well before the beginning of the 18th century, for making since time immemorial the best cards in the world.

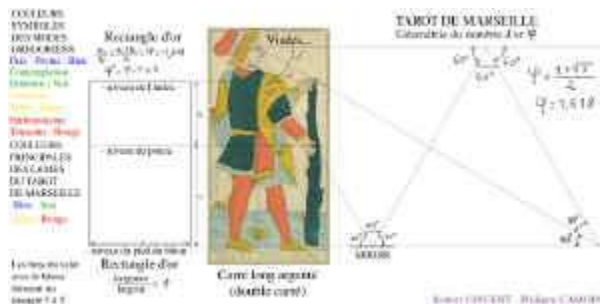
The origin of the Tarot de Marseille is vigorously contested by the historians, according to the different authors who have written on the subject. Some claim for example that it came from Italy, because Tarot cards dating from the 15th century have been found in an old well...

Others maintain that the origin of Tarot is undoubtedly Egyptian, still others that it was a legacy left by the Cathars... So, how can we truly know?

"Alejandro Jodorowsky and I have always affirmed that the Tarot de Marseille was clearly born in Marseilles, and that it was absolutely not copied from a deck originating in another part of Europe. This thesis contradicts the claims of a good number of historians, who by way of proof, show us Tarot decks that date around two centuries earlier compared to the oldest decks available of the Tarot de Marseille...

Thus they conclude that the oldest decks are the ones that gave rise to the others. The Tarot de Marseille would bear its name then only because it was manufactured in Marseilles. However, if tomorrow someone discovers an old case containing even older cards coming from another country, these same historians will change their opinions and so forth...

I myself prefer to refer to more scientific methods, which all converge upon a real source of knowledge, that geographically would be localized, for 2000 years, to Marseilles and its surroundings. " Philippe Camoin



So let us take an early Tarot de Marseille, whose most representative example is that of Nicolas Conver (1760). It is the only Tarot of Europe which contains, in the whole of its cards, the characteristic geometrical constructions that scrupulously respect techniques specific to the Roman Master-builders (the cathedral builders). This sacred geometry utilizes a particular

number, phi = 1,618, called the Golden Section, and which was found in the architectural study of the pyramid of Cheops.



Similarly, a recent archaeological discovery from April 9, 1999 in Orange, France, of an important mausoleum from the 1st century C.E., which proves in an undeniable way that the winged sphinx, which we find in The Wheel of Fortune (Card X of the Tarot de Marseille) formed an integral part of the worships practised in Marseilles and its vicinity.

There also exist other subtle encodings, which form a coherent whole in the old Tarots de Marseille. These extremely complex encodings interconnect the whole of the cards as well by colour as by symbol. They are not found in the other old Tarots.

In short, we can say that:

- the Tarot de Marseille at its origin is the only Tarot in the world which contains in the whole of its cards the geometrical structure of the Golden Section specific to the Roman Master-builders (the cathedral builders).
- this geometrical structure forms an integral part of the positions of the figures and objects to a degree that it is clear that that it was in the Tarot de Marseille right from the beginning, and that it could not have been added to a more simplistic deck that had come from another country, for example.
- there existed in Marseilles and its surroundings very old cults, in which one finds in the iconography of the Tarot de Marseille without having to go to seek them in Egypt. We have the example of the winged sphinx, which anyway does not exist in Egypt.
- thus there would have been in Marseilles and its surroundings an authentic initiatory tradition which would have drawn a part of its sources from Egypt, but which was fully adapted and integrated into the Western civilization previous to ours. It was reflected and naturally conveyed in the cultural practices of the time through the Tarot de Marseille: a perfect medium and vehicle for a uniform and single Initiatory Tradition in Europe.
- the Tarot de Marseille is the ancestor of all the Tarots of Europe.

<http://en.camoin.com/tarot/MarseillesTarot-Origin-History-1.html>

The Restoration of the Tarot de Marseille

An explanation by Philippe Camoin



Philippe Camoin

Philippe Camoin devant le tableau d'un de ses ancêtres de la Maison Camoin

When Alexandre Jodorowsky and I met in Paris, the fact that we were going to collaborate on the construction of a major work imposed itself on our minds like an obvious truth. It was very quickly that we made the decision to work together, in order to restore the Tarot de Marseille to how it was originally. We have in our respective careers, studied Symbolism across a multitude of streams of thought during our entire lives. What superb synchronicity to meet, precisely at the moment when it would become a necessity... To be more explicit and go further, we could say that our entire lives had prepared us to work together, and that this meeting was not the result of random chance.

The two first years were used for collecting, gathering, consulting and sharing countless documents, as well as authenticating diverse sources; this approach allowed us to eliminate data that could not be corroborated. A laborious task!

The next two years we were then able to reconstruct to perfection, with a computer, the original lines and strokes with constant and meticulous care. The computer work proceeded in three major phases: **the analysis** of all the documents from the different periods, where we examined each card literally under a magnifying glass, enlarged enormously thanks to a zoom technique; **the comparison** by transparency of all the cards of the different periods so as to find the authentic features in an

Philippe Camoin **The Restoration of the Tarot de Marseille**

appropriate manner; and **the drawing** of the new restored traits. This work on the computer took around 5000 hours.

I attempted to reconstruct the Tarot de Marseille to how it was originally, the original deck no longer being available to the world. This reconstruction implemented a complex process of comparison of the symbols present in numerous European decks. This procedure was carried out in accord with the tradition of the Tarot de Marseille which was transmitted to me from the heirs of this legacy. It required an extremely precise initiatory logic that would be rather difficult to summarize here, this is one of the treasures that are revealed to my students at the various trainings and seminars that I give all over the world.

The original symbols had faded away over the successive generations of Master Cardmakers who followed each other in the reproduction of the Tarot de Marseille. I admit that we did not expect, in the beginning, to find so many details and to end up with such a result. The discovery of the egg of the eagle in card VIII was a decisive event, and it confirmed to us that an incredible number of forgotten symbols were hidden therein, waiting simply to be revealed. The other discoveries allowed us to understand and to be able to teach the logic with which the Tarot was constructed originally. Among the other restored symbols, in the range of the easiest to understand in general, there were the two serpents at the feet of Temperance, and the four elements in the Ace of Cups. Do not let the clarity of the result and the simplicity of the drawing lead you to believe that it was easy work! Sacred Art is an extremely complex Art, which can rival any of the modern sciences. Because if these symbols, "hidden" for more than three centuries, appear quite obvious today once they have been uncovered, it demonstrates that this knowledge was marvelously sealed and in a mysterious way. Today, the Tarot itself has chosen to be reborn among us and to reveal itself anew. The Tarot is a mute book, a cosmic computer whose goal in our time is to give a Planetary Initiation...

Philippe CAMOIN

<http://en.camoin.com/tarot/Tarot-Explanation-Philippe-Camoin.html>

The Restoration of the Tarot

by Philippe Camoin and Alexandre Jodorowsky

Camoin and Jodorowsky rediscover original colours and symbols of Tarot de Marseille

In 1998, movie director Alexandre Jodorowsky and Master Cardmaker Philippe Camoin accomplished the task of restoring the Tarot de Marseille. Their research led to discoveries, secrets seemingly hidden for centuries. Legendary film director, master of Tarot, scriptwriter for comic strips and novelist Alexandre Jodorowsky has studied the Tarot for over 40 years. For over 20 years, the Tarot de Marseille has been the only Tarot which he refers to in his studies. Alexandre Jodorowsky decided to restore the Original Tarot with Philippe Camoin: **"Knowing secret facts regarding its history, manufacturing, tradition, symbolism and having the original templates meant we were the only ones who could properly restore the Original Tarot de Marseille."** Philippe Camoin has studied symbolism since the age of 14: *"I grew up with the Tarot. In my bedroom, as a child, the only pictures on the bedroom walls were the 78 arcana of Nicolas Conver's Tarot de Marseille, who founded what later became the Camoin House."*

In 1998, thanks to Philippe Camoin and Alexandre Jodorowsky, the Tarot de Marseille recovered a symbolic structure which had been lost over time. The Tarot de Marseille of Camoin and Jodorowsky contains all the symbolism already known and more than a dozen additional symbols which experts and amateurs will no longer be able to do without. What is radically different from other Tarot de Marseille decks is the colours: certain decks only contain red, yellow and blue - without sky blue or other colours. These non-initiatory primary colours—red, yellow and blue—were copied from an 1880 Camoin deck at the time of the industrial era and the appearance of machines for mass production. These machines were only able to print in four colours. From 1860 to 1880, Philippe Camoin's ancestor, the last and only Master Cardmaker in Marseille at the time, felt constrained to come up with these new colours for the transition to automation. Thus was born a particular edition created for mass production. It is these primary and non-initiatory colours from 1880 which were used, fifty years later, by other printers.

Since 1930, for over 70 years now, people have wrongly thought that these colours had an esoteric significance. Now since 1998, the new colours of the Tarot de Marseille of Camoin and Jodorowsky reflect the authentic alchemical tradition.

This restoration of the Tarot de Marseille is a major event in the history of the Tarot. Many generations of researchers have studied the last existing Tarots in the search of initiatory secrets. It seems that Philippe Camoin and Alexandre Jodorowsky have now discovered them.

Philippe Camoin and Alexandre Jodorowsky are two Masters of the Tarot and both teach on this subject. Alexandre Jodorowsky has given lessons on the Tarot of Marseille for many years. He is a legendary film director and has directed several initiatory full-length films; he is a scriptwriter for comic strips and has been passionate about the Tarot for over 40 years. As for Philippe Camoin, he teaches his own method following his major new discoveries concerning the structure of the Tarot.

Philippe Camoin **The Restoration of the Tarot de Marseille**

A few months ago, Philippe Camoin revealed to Tarot experts of the world the date of the oldest existing deck of Tarot de Marseille manufactured in Marseilles. It belongs to François Chosson going back to 1672, and no one had been aware of its existence. An American expert, Doctor Robert O'Neill, in contact with Philippe Camoin, was able to move back the date of TdMs printed in Marseilles to as far as 1608. This is far from the date of 1760 which the historians have claimed until now.

Philippe Camoin has also just revealed new historical data, which may upset the accepted theories of the appearance of the Tarot in the West. According to him, it was the monk John Cassian, founder of the abbey of St. Victor in Marseilles, in year 400 C.E. who came from Egypt and who contributed to introducing to Western Europe secret teachings that were strongly influenced by Origen. It is clear that during the early part of the second millennium the Order of St. Victor reigned over all the territory where later the oldest Tarots and the oldest references to the Tarot were found. This territory is now Northern Italy, Northern Spain, and the south of France, territory in which the Cathars and Templars flourished.

Philippe Camoin is the last heir to the Master Card Makers of Marseilles. The Camoin House goes back to Nicolas Conver, who in 1760 engraved his Tarot de Marseille, continuing the tradition of masters going way back to the much older masters of which François Chosson (1672) is an example. In the 19th century, the Camoin House inherited the tradition of all the Master Card Makers of Marseilles and became the last one remaining in Marseilles.

The reconstruction of the Tarot de Marseille by Camoin and Jodorowsky will launch the revival of a Tradition which goes beyond a simple deck of cards, and which has been dormant for several centuries.

This reconstruction was a complex process of comparing the symbols present on many European decks, all conducted according to the authentic tradition of the Tarot de Marseille. This work required an extremely precise initiatory approach. It is not just a question of copying or restoration from an older deck of cards. The term "Restoration of the Original Tarot" applies in the sense of restoration of a complex philosophical system. The Tarot is actually considered a type of initiatory learning, a metaphysical mechanism for which the cards are only a support. Together, Philippe Camoin and Alexandre Jodorowsky have restored the symbolism of the Tarot de Marseille to how it must have been at the beginning, the original deck having disappeared from the world. They have also added specific elements of their own which they keep secret, just as Master Card Makers have always done in the past.

The original symbols had been lost over generations of Master Card Makers. The rediscovery of the egg situated at the bottom of the eagle in the card *The Emperor* was a decisive moment, confirming that a number of forgotten symbols were hidden therein, waiting to be revealed. The other discoveries allow understanding of the system upon which the Tarot was originally built. Among the other easy-to-understand symbols that were restored are the two snakes intertwined at the foot of *Temperance* and the four elements in the *Ace of Cups*.

From all these new restored symbols in the Tarot de Marseille flow new teachings adapted to the 21st century and introduced by Philippe Camoin and Alexandre Jodorowsky.

<http://en.camoin.com/tarot/The-Restoration-of-the-Tarot.html>

What have we restored?

by Philippe Camoin

With Alexandre Jodorowsky, thanks to secret documents I possessed, and following a method that we shall keep secret, we were able to restore the Tarot de Marseille to its original form. It was a very complex process. It was necessary to go against the current of classical thinking.

Here are some examples:

We put back an egg which had been missing on the card *The Emperor* and which was located under the eagle.

We restored the two serpents situated at the feet of the angel in the card *Temperance*.

We also gave the Tarot the door to the tower in the card *The House of God*. These simple symbols are some of the many pages lacking for an understanding of the great book which is the Tarot. There are also a great number of symbols which we re-established, which were closely linked with each other, and which were all as important, though less spectacular to the novice.

The Restored Tarot de Marseille takes us on a voyage of initiation and discovery, of a Tradition which existed in Provence, France, and which had remained hidden during several centuries. More than a simple tool of divination, the Tarot de Marseille contains the Science of Sciences, and, if we are to believe the ancient Alchemists, there is no science on Earth that is superior to it.

Philippe Camoin

<http://en.camoin.com/tarot/What-have-we-restored.html>

Why did the Colours change?

The Restoration of the Tarot de Marseille

The so-called "Marseilles Tarots" in use in the 20th century have, unfortunately, nothing to do with the Tradition. It was high time that Philippe Camoin, heir of the Camoin House, in collaboration with Alexandre Jodorowsky brought the authentic Tradition in use throughout the centuries back into the light of day.

"The colours in the Tarot de Marseille decks in use in the 20th century were copied on the patterns of a Camoin deck printed in 1880, whose colours are a unique faux pas in the history of the Tarot Tradition. Indeed, in 1880, the advent of industrial machines forced the Camoin House to use four-colour printing machines instead of the traditional technique. Before then, colours were stencilled in. Using stencils, five, six or seven colours could easily be used. Further back in time, hand-painted decks had many more colours to them.

But in 1880, production imperatives of the new industrial age cut the number of colours down to four. A new Tarot de Marseille deck was then released by the Camoin House: all the colours now differed from those used over the centuries. Since that particular deck, all Tarot de Marseille decks have copied that colour pattern.

These 1880 colours have travelled around the world. Did the Tarot de Marseille have to lose its meaning between 1880 and 1998 ? Did it have to remain hidden to the layman for over a century? Was it necessary in the 20th century for it to become only a memory, left to fortune-tellers and a vanished legend for the rest of us?

The colours copied on my family's 1880 deck have no connection with the Tradition. It is pure fantasy. They were invented for compatibility with the machines. There is no interest in them, even if a large number of authors have tried to find occult meanings in what had none. **I therefore strongly advise you to work with the colours of the deck which I have restored with Alexandre Jodorowsky if you want to find the real Source of Tarot. "**

Philippe Camoin

<http://en.camoin.com/tarot/Why-did-the-Colours-change.html>

Philippe Camoin **The Restoration of the Tarot de Marseille**

There were historically at least two advances responsible for the loss of the original initiatory message contained in the Tarot de Marseille.

In 1631: The official authorisation from the King to manufacture playing cards in Marseilles

In 1860: The arrival of the industrial revolution and the four colour printing machines

IN 1631 Paradoxically, in the 17th and the 18th centuries, it was sloppiness regarding the manufacture of the cards in Marseilles which led to the decline of the tradition of Tarot. This lack of awareness is without doubt the consequence of the official authorisation by the King in 1631, which made it legal for Marseillans to manufacture playing cards. Before, when the Marseillans printed cards in spite of their being forbidden by the king, the cards were more carefully made; at that time there was a secret brotherhood which guarded the initiatory tradition, which the ban on manufacturing cards in Marseilles favored keeping secret. In 1760, Nicolas Conver restored an important part of the Tradition of Tarot by restoring the geometry of the Roman master-builders in a very precise manner, according to numerous secret codes. All the same, he also left out a major part.

AROUND 1860-1880 Until 1860, Decks of cards were painted by stencil, and this made it possible to use a greater number of colours. Around 1860, the four colour machines (which, as their name indicates, could only print in four colours) replaced brushwork and the only colours that remained were blue, red and yellow with very rare traces of green, most of the other colours having been changed along the way.

After the disappearance of the of symbols due to the lack of awareness over some generations, it was the original colours that disappeared with the appearance of the machines.

Philippe Camoin

<http://en.camoin.com/tarot/Loss-Original-Initiatory-Message.html>

An explanation by Alexandre Jodorowsky

The Restoration of the Tarot of Marseille

Having studied Tarot for over 40 years, I met in Paris Philippe Camoin, who is the direct heir of the Camoin family, the last of Tarot de Marseille printers in Marseilles. The origin of the factory goes back to 1760: it was created by Nicolas Conver, who at that time engraved the most celebrated Tarot of Marseilles, the Nicolas Conver Tarot de Marseille (reissued in 1965 by the Camoin House).

From the outset, we decided to work together to restore the Tarot de Marseille to its original form. Knowing secret facts regarding its history, manufacturing, tradition, and symbolism, and being in possession of the original plates, we were the only ones who could restore the original Tarot de Marseille. We studied and compared on computer innumerable versions of the Tarot de Marseille, among which were the Tarot of Nicolas Conver, the Dodal Tarot, the François Tourcaty Tarot, the Fautrier Tarot, the Jean-Pierre Payen Tarot, the Suzanne Bernardin Tarot, the Tarot of Besançon by Lequart, etc.

The difficulty inherent in such a work of restoration lies in the fact the Tarot de Marseille is made of symbols which are tightly intertwined and linked to each other; if one modifies one single feature, the whole structure collapses. One must therefore be fully aware of its creator's plan and real intentions in order to achieve such a work without danger.

Back in the 17th century, there existed many printers of the Tarot de Marseille. 18th century Tarot decks were copied on those. Consequently one cannot assess that an 18th century Tarot is the original Tarot. It is thus easy to accept that even the 1760 Nicolas Conver Tarot contains errors and omissions. What happened to all those 17th century decks? If there are none left, it is simply because people back then recycled used cards to make business cards.

Tarot designs were originally hand-painted, but they were later produced in greater quantities using different techniques according to the times. Each new technique brought its own limitations as far as the richness of features and the number of colours used.

Thus, the stencil colouration technique did not allow great precision, and above all, it imposed a relatively limited number of colours. A deck that was made for a king was far richer in colours than one made for the general public. The number of colours was also reduced when industrial printing machines appeared in the 19th century.

The fact that many copies of the Tarot de Marseille were printed by different printers at different times with such similarity proves that existence of a single common original pattern with different printers, features and colours were reproduced with more or less fidelity. Printers who were not initiated at all to

Philippe Camoin **The Restoration of the Tarot de Marseille**

symbolism oversimplified the original pattern. Those who copied them added errors to errors. When studying Tarots that are still existent, it becomes clear that some of them are but copies of a more ancient Tarot. One can thus find obvious errors copied from one Tarot to a more recent one, proving that the latter is only a weakened clone of the former. It is therefore important not to imbue it with an esoteric value which it does not have.

Conversely, some Tarots show features which are absolutely identical and superimposable, and yet each one has authentic esoteric symbols in their right place which do not appear in others. In this case, they cannot be clones of each other: one can infer on the contrary that these similar Tarots were copied from a now missing, more ancient Tarot. It is this original Tarot which we wished to rebuild and return to lovers of the Tarot.

Until now, the deck which came closest to this ideal was the Tarot of Paul Marteau. However, feature-wise, it is the exact copy of the Tarot of Besançon issued in the late 19th century, which in turn reproduced another Tarot of Besançon issued by Lequart and signed "Arnoult 1748", as computer superimposition shows.

While the colours used in successive editions of the Tarot of Nicolas Conver respect quite closely the colours of the Tradition, one 1880 edition of Nicolas Conver's 1760 Tarot used colours that had nothing to do with said Tradition. Now these are the colours of the edition used by Paul Marteau. Perhaps those colours were recommended to the Conver factory (now the Camoin factory) by someone who was more inclined toward psychology than toward symbolism. They are not the ones that were chosen by the Initiates who originally transmitted the Tarot de Marseille, and therefore interfere with the transmission of that knowledge. While the interpretation of those colours may present some interest for a beginner or a psychologist, it will cause conflicts in the disciple's mind and will finally be rejected by the Initiate.

For these reasons, I had to face the obvious and make the huge effort to give up my over forty years of memorizing the Tarot of Paul Marteau and accept, painfully, the Truth of Tradition. New computer graphics and printing techniques have enabled us to give the features and colours of the Tarot de Marseille a precision never attained before.

Alexandre Jodorowsky

<http://en.camoin.com/tarot/Explanation-Alejandro-Jodorowsky-en.html>

Bio of Alexandre Jodorowsky

Alexandre Jodorowsky is a legendary film director. He has directed:

- "El Topo"
- "The Holy Mountain"
- "Santa Sangre" with Axel, Adam and Brontis Jodorowsky. Nominated for seven Academy Awards.
- "The Rainbow Thief" with Peter O' Toole, Omar Sharif and Christopher Lee

Alexandre Jodorowsky is a scriptwriter of numerous comic books.

Alexandre Jodorowsky is an author.

Alexandre Jodorowsky is a Master in Tarot. Passionate about the Tarot for more than forty years, he had the opportunity through working with Philippe Camoin to breathe new life into an ancient Tradition.

<http://en.camoin.com/tarot/Biography-Alejandro-Jodorowsky-en.html>

The Restoration of the Spirit of the Tarot

For Alejandro Jodorowsky as for Philippe Camoin, that which is sometimes called the "restoration" of the Tarot is actually the renewal of a Spirit that the two authors call the Tarot, and not the restoration of an old deck. For Philippe Camoin and Alejandro Jodorowsky, the Tarot is a great Spirit and not a deck of cards.

This work that was accomplished is much more significant than a simple restoration of an old deck. Their work consisted of recovering symbols that had been scattered throughout Europe in order to rebuild a complex esoteric structure unknown by any of the initiates of the last centuries. It was a major work. The Camoin-Jodorowsky Tarot de Marseille is not a simple historical Tarot deck, as some who know nothing of the Tarot de Marseille have erroneously claimed.

The Rebuilding of the Tarot

The Rebuilding of the Tarot de Marseille was a scientific work which was undertaken over several years by Philippe Camoin and Alexandre Jodorowsky. "Almost all of the Tarots in the world are copied on the pattern of the Tarot de Marseille", observes Philippe Camoin, in the light of numerous irrefutable signs which he has gathered and uncovered in the course of his investigations of the Tarot de Marseille. The essential goal of this research was to rediscover the symbols, the purpose, and the primary meaning of this monument of Western culture, in a way that the language is equally intelligible to our friends in the East. It is helpful to quote here H.P. Blavatsky: "The Tarot is the key to all of Western esotericism."

<http://en.camoin.com/tarot/-Restoration-Tarot-Marseille-.html>

<http://en.camoin.com/tarot/Tarot-Marseille-Camoin-Jodorowsky-en.html> to view card links

http://en.camoin.com/diaporamas/restauration_tarot/en/Presentation_Files/index.html to view slide show

Copyright of the Camoin - Jodorowsky Tarot

The Tarot de Marseille, reconstructed by Philippe Camoin and Alexandre Jodorowsky, was completely redrawn by hand, stroke by stroke, by Philippe Camoin, on the computer with the aid of a light pen.

This was not just the restoration of an old deck which had existed, but the rebuilding or "restoration" of a symbolic system which we call Tarot.

For us, the "restoration", "reconstruction" or "reconstitution" of the Tarot is therefore the reconstitution of a structure which we believe must have existed before. Our method is a matter of professional secret.

The Tarot is a kind of metaphysical device composed of symbols, and it is this device that we attempted to reconstruct. In order to do this, we utilized symbols belonging to different early decks which were not all Marseilles Tarots. We also added some symbols which were not found in early decks, but which it seemed to us must have been there before. This is also a matter of professional secret.

In this sense, our reconstruction of the Tarot de Marseille is unique and constitutes an original and composite work which falls under copyright.

"Compared with its modern rivals – I do not include the pure reproductions - the 'Camoin Tarot de Marseille' presents a certain number of characteristic details and a choice of colors which gives it originality, even if these are only visible to the experienced eye. Completely in line with the demands of tradition, the 'Camoin Tarot de Marseille' adds a few small more or less interpreted details, borrowed here and there from several early tarots."

"Among other things, that which creates the originality and the uniqueness of the Camoin Tarot is that it has borrowed details from type I Tarots of Marseilles (e.g., the Noblet and the Payen, hence the face on the stomach of the *Devil*), from the type II Tarot de Marseille (as always, the Conver) and even from the 'Tarot de Besançon', which is quite heretical but original."

The faces of the figures are equally original works. The colours are equally unique. The distribution of shades of colours such as appear in the Camoin-Jodorowsky deck are not found in any early deck. This is also a professional secret.

"The regards of the figures are handled in an expressive - and very special - manner; this is the great difference from the other Tarots said to be of Marseilles, in which the eyes of the figures are generally inexpressive. Finally, and this is perhaps the first thing one sees: the palette of colours, without being unique, is very recognizable. These are the details which make the 'Camoin Tarot de Marseille' an original deck."

Camoin Code

Notice: You will find in this section a very small part of what Philippe Camoin teaches in his School of Tarot. These explanations were placed on the Internet in order to allow students attending the course of his school to have a general overview of his teachings before coming to his course. This is so that they will benefit fully from the great wealth of other parts of the course which are not available on the Internet. Only a few minutes during the course is devoted to the information available on this site.

In 1999, for the first time in the world, the existence of Secret Codes and Laws in the Tarot were revealed by Philippe Camoin. These Secret Codes and these Laws form a structure of hundreds of interrelated codes which carry an esoteric teaching that had been unknown until then.

Until the beginning of the 20th century, the Tarot de Marseille was the standard Tarot deck, despite attempts by Oswald Wirth, Etteila, and Madame Lenormand, and others.

Numerous English and French experts have maintained over the last few decades that no secret codes existed in the Tarot, and that there were no longer any laws of the Tarot—in any case certainly not in the Tarot de Marseille.

This is one of the reasons that Oswald Wirth, Arthur Waite, Aleister Crowley and numerous other authors redesigned Tarot decks, which they claimed contained a symbolic and esoteric system which was lacking in the Tarot de Marseille.

Nevertheless, this esoteric structure existed. And Philippe Camoin rediscovered and revealed it in 1999.

In 1999, Philippe Camoin revealed that there was a secret structure composed of laws and secret codes in the Tarot de Marseille.

He revealed also that in order for these codes and this structure to appear, it was necessary to begin by arranging the cards in a structure called the Triple Septenaire, with the numberless card Le Mat (the Fool) placed apart from the 21 other Major Arcana. In this way Philippe Camoin uncovered hundreds of codes which had been unknown, henceforth known as the Camoin Codes.

The group of laws which he discovered in the Tarot and which were previously unknown are known as the Camoin Laws.

No one had discovered the structure or the whole formed by the Triple Septenaire and the Secret Codes of the Tarot were henceforth called the [Camoin 3x7 Diagram](#).

<http://en.camoin.com/tarot/-Camoin-Tarot-Code-en-.html>

Introduction to the Camoin 3x7 Diagram



In 1999, I revealed that by placing the cards of the Tarot de Marseille according to a precise diagram, an extremely complex structure could be found, a structure composed of codes and laws and which was unknown before my discovery. This structure appears in its entirety in the new Tarot de Marseille reconstructed through the collaboration of myself, Philippe Camoin, and of Alexandre Jodorowsky. This esoteric structure uses hundreds of symbols which have been properly restored in our deck.

This structure is not an imaginary structure. It consists of real, concrete and observable codes.

I arrived at this realization partly due to the fact that in the Tarot de Marseille, the accent is on the number 21 and not on the number 22, even though the 22 is also an important number. Tarot readers as a whole tend to think of the number 22 as both the number of cards in the Major Arcana and the number of letters in the Hebrew alphabet. The habit thus began to explain the Tarot by associating a Hebrew letter with each card. But in the end it is not the Tarot which is taught that way, but the Hebrew Kabbala. The Tarot--is the Tarot. It is not a kind of by-product derived from the Kabbala. The Tarot is a science of its own, an incredibly complex science. And the discovery of the Camoin Diagram will finally make it possible to return to the Tarot its former splendour. Actually, the number 22 does not appear written in roman numerals in the Tarot de Marseille. It stops at the number 21 with Arcanum XXI.

Just as the Minor Arcana are divided into four suits, I understood that the secret codes of the Tarot, if they existed, would need to propose also a division within the Major Arcana. And since 21 is divisible by three, I realized that the Major Arcana needed to be divided into three rows of seven cards.

This left the problem of Le Mat, the Fool, which was left apart from the other cards. But, perhaps it is right that it is apart, because it has no number. So I revealed in 1999 that the Fool did not represent part of the path, but rather the spiritual pilgrim (Le Mat) on the one hand and the path (the Triple Septenaire) on the other.

Thus we find ourselves far from the usual meaning (and translation) of Le Mat, that of a fool. In fact, Le Mat is not a fool. He is a seeker on a pilgrimage, traveling on a path of initiation taking him toward resurrection (Arcanum XX) and cosmic consciousness (Arcanum XXI).

The [Camoin 3x7 Diagram](#) consists of two things:

- 1) The mandala consisting of the Triple Septenaire accompanied by Le Mat, the Fool, which is apart and placed in the lower left. The Triple Septenaire is formed from three rows of seven cards stacked vertically. The bottom row goes from the Magician to the Chariot, the middle row from Justice to Temperance, and the top from the Devil to the World.
- 2) The combination of codes which appear in the diagram and which are called the Camoin Codes.

The bottom row corresponds to the earthly plane, the middle row to the intermediary plane, and the top row to the heavenly plane.

The beauty of the [Camoin 3x7 Diagram](#) resides in the fact that it contains thousands of codes interconnecting with one another. And the observation of this structure makes possible a genuine shift in consciousness. The neuronal connections created through the observation of these codes allow a sort of organic computer program to develop which increases intelligence and connects us to the dimension of intuition....

Philippe Camoin

<http://en.camoin.com/tarot/Introduction-Camoin-3x7-Diagram-en.html>

View of the Camoin 3x7 Diagram

See insert

The unified whole created by the Triple Septenaire of the Major Arcana, in combination with the structure of the Secret Codes of the Tarot (or the Camoin Codes) discovered by Philippe Camoin, constitutes what is called the Camoin 3x7 Diagram.



The unified whole created by the Triple Septenaire of the Major Arcana, in combination with the structure of the Secret Codes of the Tarot (or the Camoin Codes) discovered by Philippe Camoin, constitutes what is called the Camoin 3x7 Diagram.

A Revelation of Philippe Camoin

Once the symbols have been restored, it becomes clear that a spatiotemporal frame of reference is needed for orienting this set of symbols, personages, and regards in space and in time. If you observe the 22 Major Arcana, you will see that Le Mat is the only card that is actually moving along a path. Moreover, it has no number and is set apart from the other 77 cards. It cannot be said that the Hermit is moving, because his legs are not showing. So Le Mat reveals the secret of how to orient in space and time, the sense of direction on the path depicted by the 21 cards of the Major Arcana. Seen in this way, whatever is to the left of Le Mat represents the past, things that have already happened. Whatever is to the right represents the future, the part of the path he has not yet reached. This spatiotemporal reference point applies to the cards in their entirety and to each single card.

Philippe Camoin

The CAMOIN LAWS OF TAROT

The Significance of the Camoin Laws

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The Camoin Laws will be used for very different objectives.

1) First, they will be used to observe in what noticeable way the symbols are placed in the Marseilles Tarot. They are the secret language of the Tarot. The observation of these laws and these codes make it possible to open one's consciousness and increase intelligence, and to connect to the Holy Spirit or the Spirit of the Tarot.

2) Second, they will be used in the Camoin Method of Tarot Reading in order to make possible extremely precise readings. Thanks to these laws, full sentences write themselves before the eyes of the querent and the tarot reader. It is vastly different from the Celtic spread and the Cross, which do not allow the construction of such sentences. Thanks to these laws, the Tarot can express itself in its own language, a language which has its own grammar: its own verbs, nouns, adjectives, etc.

3) Third, they will be used in order to decode ancient esoteric and religious texts. This is a much more complex application, related to a very important discovery of Philippe Camoin. You can find quite a few examples in the works and courses of Philippe Camoin

<http://en.camoin.com/tarot/Significance-Camoin-Tarot-Laws.html>

THE CAMOIN LAWS OF TAROT

The Law of Repetition

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I observed in the beginning that the symbols in the Tarot appear multiple times in the Major Arcana. Despite this, tarot readers tend to use the cards as archetypes isolated from one another, and that seemed to me to be a contradiction.

Having a mathematical and logical mind, I understood immediately that there was a coded structure in the Tarot.

For example, eagles, swords, towers, dogs, lions, wheels, etc. appear several times.

I called this the "Law of Repetition".

Philippe Camoin

<http://en.camoin.com/tarot/Law-of-Repetition.html>

THE CAMOIN LAWS OF TAROT

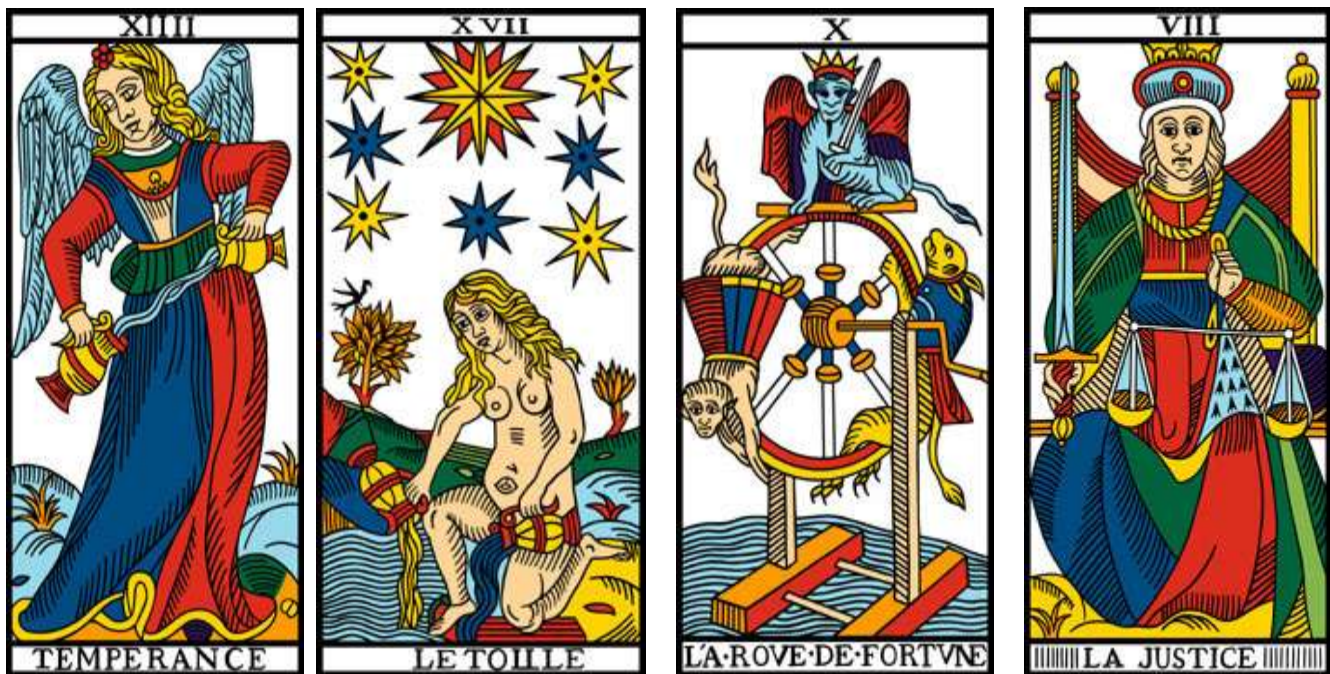
The Law of Two

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The Law of Two is fundamental. I revealed in 1999 that the Law of Two in the Secret Codes of the Tarot is directly related to the doctrine of Dualism. Dualism is based on the two aspects of all that exists in the universe, including human beings. The two aspects are the earthly and the heavenly, the terrestrial and the celestial.

The Law of Two is based on the fact that certain identical symbols appear two times. Only a slight difference is distinguishable.

For example, the jars that appear in the Star and in Temperance. Or the sword appearing in Justice and in the Wheel of Fortune.



But the Law of Two could also be applied to one symbol which appears in two different cards. For example, the symbol of the house or the tower appears three times, in the House of God and in the Moon. Thus it belongs to the law of Three. But in fact, it only appears in two different cards; this symbol is therefore also subject to the Law of Two. The same can be said of the wheel, which can be found three times in the Chariot and the Wheel of Fortune (Law of Three), but in only two different cards (Law of Two).

Philippe Camoin <http://en.camoin.com/tarot/Law-of-Two.html>

The Law of Three

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In the Law of Three, in a group of three elements, two are similar and the third is different.

The eagle is a good example of this law. In the Empress and the Emperor, the eagles do not have a halo, while in the World, the eagle has a halo.

Philippe Camoin



THE CAMOIN LAWS OF TAROT

[The Law of Four, or the "Law of 3 + 1"](#)

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In the Marseilles Tarot, certain symbols are coded according to the "Law of 3 + 1". This means that they appear four times. But in the group of four elements, three are similar and the fourth is different.

The most basic example, which is also the linchpin of the "Law of 3 + 1", is found in the card The World, in which there is a group of four "beings". They are a group of four, but three of them have halos while the fourth, the bull, does not.

But we can find other examples of this law. For example, in the group of four horses in the Knights of the Minor Arcana, three are blue and the fourth is white. In the group of four angels in the Major Arcana, three are in the sky (The Lover, Judgment, and The World) and the fourth is standing on the ground (Temperance).

It is noteworthy that the eagle does not follow the Law of Four because it only appears three times in the Major Arcana and five times in the entire deck.

Philippe Camoin



[The Law of the Extremities](#)

THE CAMOIN LAWS OF TAROT

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I have also revealed a law which I call the Law of the Extremities. I noticed that the elements at each end of the row or the path had a relationship with each other. And more particularly in the [Camoin 3x7 diagram](#) .

To begin, one can notice the existence of this law in the wand which appears in the left hand of the Magician at the beginning of the path of Tarot, and also in the left hand of the woman in The World. There is clearly a common symbol in the two extremities.

There are numerous examples of this Law of the Extremities in the Secret Codes of the Tarot. It is also a law which is very useful in the Camoin method of reading the Tarot.

Philippe Camoin



[The Law of Resemblance](#)

THE CAMOIN LAWS OF TAROT

The Law of Resemblance

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I noticed the existence of the Law of Resemblance while observing the [Camoin 3x7 Diagram](#) (three times seven).

A simple look will confirm that in the lower row, the row of the human realm, the people are all clothed, and the cards represent human beings.

Meanwhile, in the top row, the row of the heavenly realm, the people are almost all nude and the cards represent heavenly archetypes.

There are numerous other relationships which I expand upon in my works.

This law is very useful in my method of Tarot reading.

Philippe Camoin

insert



The unified whole created by the Triple Septenaire of the Major Arcana, in combination with the structure of the Secret Codes of the Tarot (or the Camoin Codes) discovered by Philippe Camoin, constitutes what is called the Camoin 3x7 Diagram.

[The Law of the Regard](#)

THE CAMOIN LAWS OF TAROT

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In the 20th century, Tarot readers used the cards as archetypes. This means that each card was interpreted on its own. Readers did not establish dynamic relationships between the cards. At most they contented themselves by commenting on associations between two cards, but without linking them to the codes.

Looking at the [Camoin 3x7 diagram](#), I can demonstrate that the personages in certain cards are looking at symbols in another card which is placed next to it. For example, the Pope is regarding the angel in the Lover. The angel of Temperance gazes in the direction of the human beings who suffer at the bottom of Arcanum 13. Etc.

I understood that there was a "Law of the Regard" and I revealed this in 1999. This was a considerable advance in the interpretation of the Tarot because there is a great quantity of information which the simple cross and Celtic spreads cannot convey... this is why I use the Law of the Regard in the Camoin Method of Tarot reading which I devised in 1999. (See [The Law of the Regard](#))

Philippe Camoin

[The Law of the Exception](#)

THE CAMOIN LAWS OF TAROT

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This is a law which directly follows the Law of Resemblance.

In the Law of Resemblance, in a group of cards which resemble each other, there is an exception. For example, if you look at the [Camoin 3x7 diagram](#), in the bottom row the figures are all clothed, except for the angel in the card the Lover. They are all large, except for in the card the Lover. Etc.

This Law of the Exception is also very interesting when used in my method of Tarot reading.

Philippe Camoin

[The Law of Inversion](#)

THE CAMOIN LAWS OF TAROT

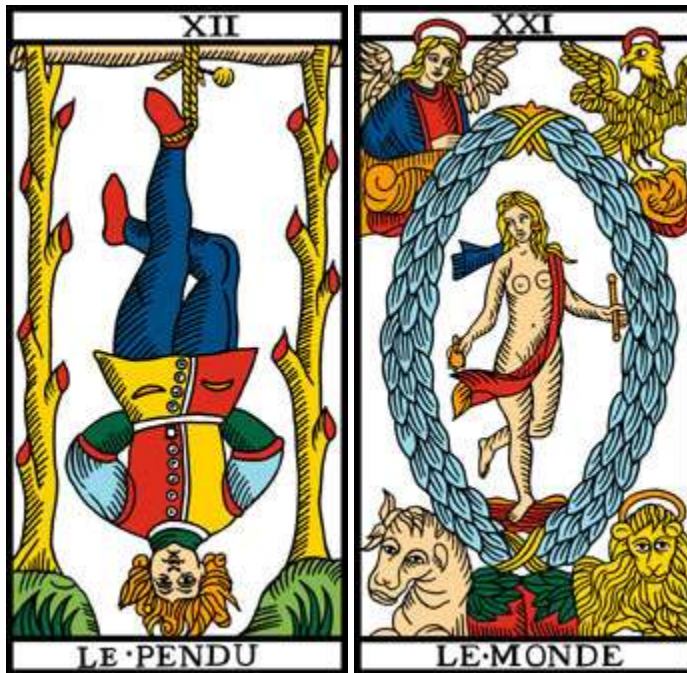
The Law of Inversion

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The Law of Inversion appears clearly when the cards the Hanged Man and the World are compared. Indeed, in these two cards everything is inverted.

If we compare them, we find: a man vs. a woman, reversed vs. upright, clothed vs. nude, bound vs. free, alone vs. surrounded by others, etc.

I revealed this law with the Hanged Man and the World in 1999 and explained that the observation of these cards shows unquestionably that there are truly Secret Codes in the Tarot.



Philippe Camoin

[The Law of the Columns](#)

The Law of the Columns

As I have explained elsewhere, the [Camoin 3x7 Diagram](#) allows us to rediscover the secret Codes which were unknown by the Tarot experts. I have notably discovered in the diagram what I named the "Law of the Columns" which are an integral part of the Camoin Laws of Tarot. This law is applicable to other Camoin Tarot diagrams and is used in the Camoin Method of Tarot Reading.

For example, in the Camoin 3x7 Diagram, there are seven columns. In each column, there are three cards, and in these three cards there is a common symbolism. This symbolism can be shown by a symbol which appears in the card, a code, a legend, or a concept.



You can find a marvelous example of this Law of the Columns in the article "[Jacob's Ladder in the Tarot de Marseille](#)".

Philippe Camoin

Example of the Secret Codes of the Tarot

The Code of Jacob's Ladder, discovered by Philippe Camoin. An excellent example of the Secret Codes of the Tarot, one that is simple and marvelous, yet remained hidden from the eyes of the world for several centuries.

Jacob's Ladder

Here is an example, easy to understand because it is very visual, which will open for you more new doors to the spirit with which the Tarot was encoded. I refer to one of my revelations about the Tarot involving Jacob's Ladder.

Jacob's Ladder in the Hanged Man

If you look at the card the Hanged Man, you will notice that there are 12 branches that have been cut, with the stumps coloured red. Of course, these 12 cut branches relate to the 12 constellations of the zodiac, but those who are interested in the Tarot tend to stop at this realization since it is always difficult to keep in mind that several teachings can be combined in one drawing. In fact, if you look at the horizontal post at the top of the card, you will notice that it is held up on each side in the intersection of two branches. So I thought to myself that it is possible to add six other horizontal bars, and trying this revealed in the Tarot the seven rungs of Jacob's Ladder. It appears obvious now that the key has been revealed, yet it had eluded generations of seekers.

The 7 stages of this ladder are the seven steps of initiation, corresponding also to the seven chakras. This ladder lets the disciple be uplifted towards heaven to become a living Sun.

The fifth column of the Camoin Diagram and the Living Sun

Look at the fifth column of the Camoin Diagram consisting of from bottom to top The Pope, The Hanged Man and The Sun. First notice that The Hanged Man is placed precisely under The Sun. Notice also that The Pope and The Sun are both composed of two small figures below and a large one above. Indeed, The Sun has a face and is thus a living Great Spirit. The Pope, by climbing Jacob's Ladder, is transformed into the living Sun. We have here a confirmation. One must place the 21 Major Arcana in the positions of the diagram to discover the symbolism.

Hierarchy and the Stages

Moreover, these 7 stages symbolize also the spiritual hierarchy of God, who has always been related to the Sun. In the Tarot, this hierarchy is precisely shown by The Pope and his disciples. The Pope is positioned under The Hanged Man.

The Ladder in The Pope



Even more powerfully, we can find a ladder with seven light blue rungs behind the head of The Pope between the two pillars. Just as in The Hanged Man, there are two pillars (the two columns) and seven rungs.

Right at the top of the crown of The Pope, there is a small orange ball which precisely symbolizes the Sun, confirming that the supreme goal of the Pope is the Sun, the Logos, the Christ. This ball is simultaneously at the top of the seven-rung ladder and at the top of the crown, which confirms what we have seen when studying the 5th column.

We have just seen that there is a total accord between the symbolism of Jacob's Ladder and the 5th column of the Camoin diagram. You will see in my teachings that there is also a connection between this 5th column and the two symbolic pillars of the Temple.

The Ladder in Le Mat



It should be noted that the symbolism of the ladder is already present in the sack held by Le Mat, but with 9 stages instead of 7.

The Ladder in The Wheel of Fortune



The bottom of the Wheel forms a ladder of two rungs. References to dualism are ubiquitous in the Tarot; here there is a connection with the two animals of the wheel.

The Camoin Method of Teaching the Tarot

The Philippe Camoin Method of Teaching is entirely new.

And at the same time, students will sense that there is a real awareness which seems to have arisen from the depths of time. After having attended one of the courses, they immediately and intuitively understand that these teachings are the true teachings of the Tarot de Marseille; that there is an authenticity which is not present in any other school.

The method is based on the Laws of Tarot and the Secret Codes of the Tarot, the existence of which Philippe Camoin revealed for the first time in public in 1999 and which are present in the deck of Tarot that he restored in collaboration with Alejandro Jodorowsky.

These laws and codes were named [Camoin Laws of Tarot](#) and [Camoin Codes of Tarot](#) because no one knew of their existence before they were revealed by Philippe Camoin. These laws and codes are utilised in his Method of Reading the Tarot. For him the laws and codes are the true language of the Tarot; and using the proper logic of Tarot, one can communicate with it and reading of the Tarot thus becomes phenomenal. All the advanced students who had already studied the Tarot witness the extraordinary power hidden behind this method.

The Camoin Codes and Laws of Tarot

No one knew of the existence of the Secret Codes in the structure of the Tarot de Marseille. Philippe Camoin revealed the existence of these Codes in 1999 and of this structure.

He teaches that these codes make many things possible, notably:

- To decode an esoteric teaching present in the Tarot de Marseille
- To perform Tarot readings Tarot utilising these codes, which permit an unequalled level of precision. They are utilised in the Camoin Method of Tarot Reading.

To learn more about the structure of the codes, read the section:

[Camoin Code](#)

and the subsections

[The Camoin 3x7 Diagram](#)

[The Camoin Laws of Tarot](#)

To learn more about the Philippe Camoin Method, read the section:

[Camoin Method of Tarot Reading](#)

Camoin Method of Tarot Reading

Notice: You will find in this section a very small part of what Philippe Camoin teaches in his School of Tarot. These explanations were placed on the Internet in order to allow students attending the course of his school to have a general overview of his teachings before coming to his course. This is so that they will benefit fully from the great wealth of other parts of the course which are not available on the Internet. Only a few minutes during the course is devoted to the information available on this site.



Exemple de Tirage selon la Méthode Philippe Camoin

La méthode Philippe Camoin intègre les deux lois du Tarot qu'il a inventées: la loi des regards et la loi de la carte solution

Philippe Camoin, having spent all his life on the Secret Codes of the Tarot, realized that the Tarot de Marseille, when fully understood, makes possible a revolutionary method of reading.

In 1999, he thus revealed a method of reading Tarot cards that was fundamentally different from the other methods that existed before. He called this method the Philippe Camoin Method of Reading the Tarot, or the Camoin Method. [1]

Its originality is that it uses two rules invented by Philippe Camoin, called the "[Law of the Solution Card](#)" and the "[Law of the Regard](#)". The combination of the two laws in the method is unique and original.

This method has the special feature of permitting one entity to write entire phrases which the querent and the tarot reader will be able to read. The cards are not interpreted simply in isolation, as is usually the case, but as taking part in an interactive whole, bringing to a reading a plethora of supplementary information which it would be absolutely impossible to get with other methods.

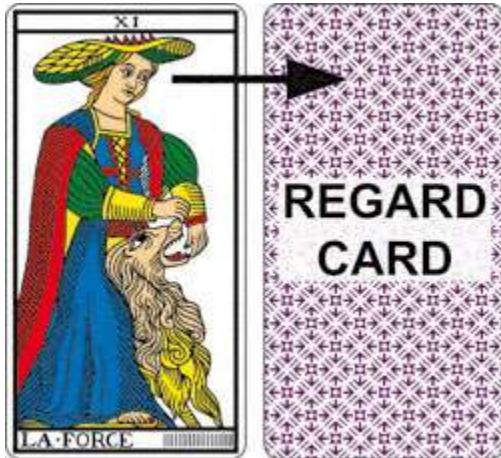
Basically up until now, the cards were simply interpreted in isolation, one card at a time as archetypes. And this clearly limited the possible interpretations. In order to give accurate information, the reader needed either to be an accomplished medium or to have a great imagination.

With the Philippe Camoin Method, it is all a world of codes and laws which opens up to the tarot reader as well as to the querent, who can follow how the tarot reader has been able to "divine" the problems

of his past and how to resolve them in order to transform his future. The tarot reader becomes a kind of "magician", who knows things, while the querent understands fully what is happening....

<http://en.camoin.com/tarot/-Camoin-Method-Tarot-Reading-.html>

The Law of the Regard



Several of the figures in the Tarot de Marseille are looking to the right or to the left. Such cards are said to have a Regard. When a figure in a card regards an empty space where there is no card, another card must be drawn and placed next to it in the direction of its Regard. This card can be upright or reversed. What is the first card thinking of, what is the card "regarding"? In this way the spread comes alive: a new card shows what the previous card is concerned with, what it is regarding. (In French, a "regard" suggests a connection, i.e. a literal glance or gaze, respect or esteem, or the object of concern.)

<http://en.camoin.com/tarot/Law-Regard-Card.html>



When a card in the spread is reversed, it means that the energies of the card are blocked: it is a problem which calls for a solution. Therefore another card is drawn and laid directly above the Problem Card by way of solution. This "Solution Card" is always placed in upright position (by definition, a solution is not a problem!). This card indicates the direction to take, what needs to be done to clear the blockage of the "problem card": it is the card that heals the reversed card. The Regard of the figure in the Solution Card also needs to be taken into account.

<http://en.camoin.com/tarot/Law-Solution-Card.html>

The Three Dice of The Juggler

by Philippe Camoin

The restoration of the Tarot de Marseille by Alexandre Jodorowsky and myself let us put back the three dice which had disappeared. Here are some explanations of this unexpected restoration.



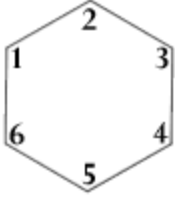
The card Le Mat has no number; the number of numbered Major Arcana is 21. Twenty-one happens to be divisible only by 3 and 7. Thus from the beginning the Ancients wanted us to pay attention to the numbers 3 and 7 as they were connected with the Sacred world, the world of the Major Arcana. Meanwhile, the world of the Minor Arcana is divided into 4 groups: this is the world of the Quaternary, the world of Four.

In the Tarot, 56 is the number of Minor Arcana and 21 the number of Major Arcana carrying a roman numeral. The number of combinations possible with three dice is 56 (exactly the number of Minor Arcana). The number of combinations possible with two dice is 21 (exactly the number of numbered Major Arcana). If we add the dots on a single die, we get $1+2+3+4+5+6=21$ once again.



On the table of the Juggler, each die shows us three sides: $1+2+4=7$. There is no other solution but 1, 2, and 4 to get 7 from three sides of a single die. There are three dice, which gives us $3 \times 7=21$.

Finally, if you add each side of a die with the opposite side, you get: $1+6=7$ $2+5=7$ $3+4=7$ Once again we have 3×7 .



Hexagone formé par les 6 chiffres

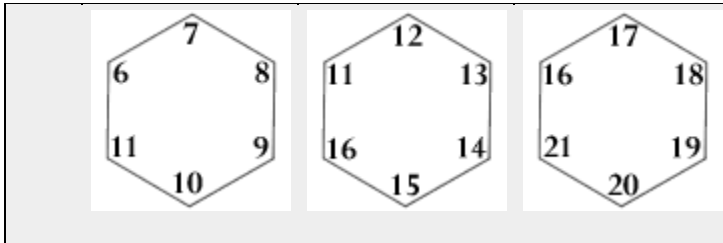
Moreover, this series of numbers forms, when placed on a hexagon, a serpent biting its own tail.

1 2 3
6 5 4



Ouroboros

1 is the head of the serpent and 6 is its tail. The head eats the tail, meaning that 1 becomes 6. Let us overlap the 1 and the 6 and begin again with the 6 for a new round. We arrive at 11. In doing the same starting with 11, we arrive at 16. In repeating once more, we arrive at 21. We have finished our voyage through the 21 Major Arcana.



We have obtained 1, 6, 11, 16 and 21 as knots in the movement of the serpent Ouroboros. Let us align the corresponding Arcana:





The Juggler and Strength each have a hat in the form of the infinity sign (the eight on its side). But then, what is the connection with the World, which is at the other end? In fact, 1, 11 et 21 are the two extremities and the center.

The Two Infinities



In The World, there are two infinities. In the card of The World, the two yellow ribbons which tie the light blue mandorla (oval) at the top and the bottom each form a sideways eight of which only part is visible, the other part being hidden by the mandorla. The World contains the two infinities of the Juggler and Strength. In fact, The Juggler begins the first cycle of ten, from 1 to 10, just as Strength begins the second cycle of ten, from 11 to 20. Each cycle of ten begins with an infinity. This makes 20 cards, leaving one, The World, which is the totality of the two cycles, as shown by the fact that it has the two infinities.

Cards 1, 11 and 21 thus suggest to us the symbol of infinity. Let us place the 21 numbers on this infinity symbol which passes through 1, 11 and 21. The two series of 10 are then juxtaposed like in a mirror.

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Le Christ et les Armes du Christ (Arma Christi) ou instruments de la Passion

On remarque les 3 dés au centre de la gravure de 1485

Tarot and Symbolism

Dice are among the Weapons of Christ or "Arma Christi": objects connected to the death of Christ on the cross. Roman Soldiers are said to have cast dice betting over the tunic of Christ. It is difficult to imagine that these dice in the Bible did not have a high symbolic and numerical value.

Tarot and Alchemy



GRAVURE ALCHIMIQUE

Tirée de "Atalanta Fugiens" de Michael Maier

It was Fulcanelli, in *The Dwellings of the Philosophers*, who best depicted the connection between the dice and Alchemy. The etymology of the word "die/dice" comes from a Greek word meaning a die for play, or a cube. Esoterically the die therefore can represent the cube or cut stone, the philosopher's stone, the cornerstone of the church.

A die had to be cast three times on the table, which corresponds to the three dice on the table. Symbolically, these three times will come to represent three different ways on the path—or three different worlds one could say—three initiations, three goals to attain. In alchemy, this is equivalent to dissolving the stone three times, "to obtain it with all its qualities". Nicolas Flamel tells us in this connection that this gives the solution to the hieroglyphic book of Abraham the Jew, composed of three times seven pages. A splendid illuminated manuscript, Fulcanelli tells us, executed at the beginning of the 18th century, contains 21 painted figures, each adapted to the twenty-one operations of the work.

To read the excerpt from Fulcanelli, click here: [LE DÉ À JOUER](#)

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Philippe Camoin

<http://en.camoin.com/tarot/Three-Dice-Juggler-Bateleur-en.html>

The Camoin Tarot: a fascinating cultural and religious voyage

published in the magazine "Vous et Votre Avenir" in May 2003

The Camoin House has been the only master cardmaker in Marseilles since the second half of the 19th century. Philippe Camoin, heir to the tradition of all the master cardmakers of Marseilles, directs the Philippe Camoin International School of Tarot, active in Europe, the United States, Japan and Central America where many teachers transmit his teachings. He also restored the Tarot de Marseille in 1997 with Alexandre Jodorowsky, and it is thanks to this extraordinary work that the Tarot de Marseille has recovered its essential and authentic language. In addition to restoring the original symbols and colours of the Tarot de Marseille, Philippe Camoin revealed the secret Science contained in the Tarot as well as many interesting connections with different cultures and religions. Going further than the already adventurous hypothesis of a possible Egyptian origin, Philippe Camoin goes for example as far as to establish clearly the connection between the Tarot and Chinese characters... Here is a preview of some of his revelations in the following article:

The teachings of different cultures and religions are contained in the 22 Major Arcana. As it happens, all these sources of knowledge have been overlapped with each other: you will see for yourself, it is absolutely phenomenal that so much information has been compiled in only 22 cards! No computer today would be capable of encoding so much information in so few cards. We will also see that the different concepts and their significance are born systematically from the association of two elements contained in the Tarot. We will either find two symbols in one card, or one symbol in two cards. Whichever it is, you should be aware that everything comes in twos in the Tarot, it is one of the Laws governing how it works!

Let's try now to examine in more detail what are the different cultures and religions present in the Tarot de Marseille. We invite you to travel across the ages, into different religions and cultures, thanks to the restored Tarot de Marseille...

Let's begin with ancient Egypt. Le Mat is without number, while the other Major Arcana are numbered from one to twenty-one. Therefore it seems there is a card which must be considered apart from the others. It represents sometimes a spiritual pilgrim, sometimes a guide, who travels and accompanies us on the path composed of the 21 other cards. Indeed, the Philippe Camoin method presents the 21 Major Arcana placed in three rows of seven, creating a path on which Le Mat is in forward movement. This precisely agrees with the myth of Anubis, Egyptian god accompanying the human soul in its voyage toward Judgment. And that is exactly the name of the penultimate stage (Card XX) on the path of Le Mat. Another series of points in common add themselves to this striking similarity. Anubis is generally represented as a man with the head of a dog, who holds a large baton in the right hand and a small hooked baton in the left hand. He generally holds himself in profile, giving an image of moving forward. As it happens, on the card The Fool also appears a man in profile, marching forward, arrayed with the same attributes and accompanied by.... a dog!

Ancient Greek myths are also present in the Tarot. For instance, that of Theseus who decides to kill the Minotaur, a monster with the body of a man and the head of a bull. It is thanks to the thread of Ariadne that he manages to escape from the labyrinth. This legend appears in the two last Arcana of the Tarot, where we see the red labyrinth in Judgment (XX), from which the hero emerges with blue skin; he can be associated with Theseus. Next, in the adjacent card The World (XXI) we see the head of a bull, below and on the left, as well as a young woman at the centre. It is astounding to notice that looking toward the person coming out of the labyrinth are the Minotaur and Ariadne, both observing the scene where Theseus emerges from his ordeal!

For Philippe Camoin, to read the Tarot for someone is foremost to give that person their own thread of Ariadne, to allow them to find the way out of their personal labyrinth...

Another symbol from Greek mythology appearing in the Tarot is the cyclops. This one-eyed being represented the beginning of spiritual vision. We find it in two cards: The Pope (V) and Judgment (XX). Indeed, if we look closely at the two smaller people at the foot of the Pope and the blue figure in Judgment, imagining that they are facing us... All three of these figures present a strange head with the aspect of an eye!

Let us cite one last example relating to Greece: in The Wheel of Fortune (X), we can see a winged sphinx, which belongs to the ancient heritage of Greece, Marseilles, and Assyria. Contrary to popular thought, it is not found in Egypt, where the sphinx has no wings. Let us remember that Marseilles was once Massalia, a Greek colony founded 2600 years ago. It is therefore interesting to find traces of the winged Sphinx in the Tarot...

Now let us speak of Shintoism, a religion of Japan which respects other religions. The Japanese believe in nature spirits and consider God to be a woman. Thus they have no difficulty understanding the essence of the card The World: that is, the Divinity represented here (XXI) by a woman! At the entrance to some shinto shrines, there are two columns, which one finds abundantly in cards I, II, V, VII, X, XII. Perched on each of the columns of these Japanese shrines is the statue of a lion-dog: the koma inu. The mouth of one is open, the other closed. They are the guardians of the sacred place. Let us observe that we find two lions in the Tarot (XI and XXI): the first has an open mouth and the second a closed mouth. We see also that the dog appears in two cards; once with its mouth closed (in Le Mat) and two times with mouths open (in the Moon).

Let us also note that the symbol of the Koma inu is found in the Tarot with the association of two elements: the dog and the lion. The two guardians, in Japanese culture, pronounce together the sound AUM. The one with mouth open begins with the A, and the one with mouth closed finishes with the M.

Try it yourself! Vocalising the sound "AUM" starts with the mouth open and ends with the mouth closed... AUM is the primordial sound at the base of all the mantras chanted by Asian monks. It is the symbol of the combination of superior energies.

The Hindu religion is based on a multitude of deities, which are at the same time different aspects of the Divine. The gods Krishna and Shiva are always depicted with light blue skin. One can obviously think immediately of the resuscitated being in Judgment (XX).

The Hindu Bhagavad-Gita tells the story of a dialogue between Krishna, the son of God and Arjuna, represented usually on his chariot, adorned with a canopy, both on the field of battle. The card The Chariot (VII) shows us exactly a warrior on his chariot. Take a closer look at the starry canopy above his head, which strangely resembles the hindu chariots...

Let's continue with the Shivaite monks, who traditionally had three horizontal strokes painted on their foreheads. It is the mark of the initiate and we find it both on the forehead of The Hermit (VIII), as well as on the torso of one of the small figures in the card the Devil (XV)! Also in the Hindu religion, the myth of the eye of Shiva speaks of an inner eye which opens in the initiate, until it allows him to embrace in his consciousness a vision of the cosmos. This is what we find in the card The World (XXI): looking at it sideways, the light blue oval evokes the form of an eye, surrounded by the constellations of Taurus, Leo, Aquarius (the angel) and Scorpio (the eagle). To the Egyptians, the myth is called The Eye of Horus, and it also exists for the Tibetans under the name The Eye of Dangma.

Let us finally come to the undebatable presence of Christianity in the Tarot. In addition to the obvious connection with the card The House of God (XVI) and that of The Pope (V), as well as the presence of several angels and cherubs, we can also find in The House of God a representation of the tower of Babel. Similarly, the card The Hermit (VIII) reminds us strongly of Moses, holding his stick, ready to transform it into a serpent. It is just as difficult not to compare the fields of The Star (XVII) with the Garden of Eden, with Eve kneeling. One of the most striking similarities is the theme of the Resurrection, portrayed in Judgment (XX) which shows us a red cemetery from which three figures emerge! And lastly, the card of the World is the exact representation of Christ in Glory or Christ in Majesty, seen on the frontispieces of the European cathedrals, with the difference that we find a woman in place of a bearded Christ....

You will probably have been struck by the multitude of meanings that a single card of the Tarot de Marseille can contain. The examples which were briefly presented to you here were chosen expressly among the easiest and most vivid, in order to share with you the wide range of knowledge that Philippe Camoin offers us through his revelations. We have seen for example that the card Judgment makes reference to ancient Egypt and Greece, as well as Hinduism and Christianity. A single card which mixes distinct cultures, with such precision in a drawing so apparently simple.... These are the mysterious treasures that the work of Philippe Camoin gives us: the majority of symbols cannot be found except on the deck of Philippe Camoin. The restored Tarot is brimming with connections, each more magnificent than the others and of which some are extremely complex to develop. Their explanations are the topic of conferences and seminars all over the world. The courses are aimed at any person wanting to learn about this newly restored Science, finally made accessible to all.

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The Basics of the Camoin Method

The Camoin Tarot Keywords

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THE 22 TRUMP CARDS OF THE TAROT DE MARSEILLE

Simplified meanings of the 22 Major Arcana of the Tarot according to Philippe Camoin

Note: many of the interpretations below differ fundamentally from the interpretations which have been taught before by readers and teachers of tarot. It is thanks to the Secret Codes of Tarot that Philippe Camoin was able to discover the first meanings of the Major Arcana of the Tarot de Marseille.

This is how he was able to demonstrate that the balls in The House of God are in fact coins falling from the sky, and that this card is not at all negative as was believed by tarotists as a whole. Quite the contrary: "La Maison Dieu" is a card full of rewarding opportunities for those who know to say "yes" to God.

Similarly, Le Mat is not at all a "fool", but a spiritual pilgrim...

LE MAT

Pilgrim on a spiritual quest, in movement. Represents the Tarot itself, as well as the human soul, the search for self. for something, change of residence, freedom, movement, quest, voyage.

REVERSED : Folly, regression, refusal to move forward, the person wants to turn back or is afraid to go toward the future, is going back on a decision.

THE JUGGLER

Represents work, hyperactivity. New project, start of a new cycle. Beginning of a never-ending task without knowing where it will lead. Magician, illusionist working with raw materials, wants to accomplish his mission. Manual labor. Employee.

REVERSED : a trick, clever manipulation, using one's power to mislead others.

THE POPESS

Receptivity and passivity, she symbolises accumulation of knowledge from other places : learning things that others have done. The book is wisdom, connection to the world of the soul. Her veil suggests secrets. The white face relates to the moon, to purity. Evokes the mother. Training, studies. Writing.

REVERSED : Refusal to learn or to receive.

THE EMPRESS

Represents the world of ideas before they are actualized. Activity in the abstract. She awakens the eagle, symbol of the mental which is put into activity with her own ideas. The font shows that she is one who purifies, from "l'impératrice" (limpid, pure). Creativity, artist who sees the fruits of her imagination.

REVERSED : At a loss for ideas, lack of creativity.

THE EMPEROR

Represents one who makes projects a reality. A builder who puts the ideas of the Empress into action. He is jovial (his legs crossed in the shape of a 4 are a Jupiterian symbol), courageous. He commands : He is the ideal enlightened leader, makes potential actual.

REVERSED : Tyrannical person, obstacles to realization or action, fear of taking action.

THE POPE

Represents one who transmits, who teaches. He is a visionary, looking toward the future. A benefactor who will help. The scepter he holds is an antenna for receiving signals from the "beyond". He must transmit in order to be able to receive. Possesses learning. Suggests the father. The theatre.

REVERSED : Blockage or refusal to transmit, thus also to receive.

THE LOVER

Inspiration, choice, communication between human beings. Sacred union between man and woman. Love is the fundamental experience for mastery of the earth plane. Suggests a love dilemma, also speaks of a good choice, guided by Heaven which whispers its thoughts. Magnetism.

REVERSED : Problem with adultery, with a choice or with communication.

THE CHARIOT

Victory in the material plane, success in the human world. At the end of a "battlefield", he is crowned and stripped of doubts and chance : He has finished his initiation as a human being. A winner who knows what will happen. Someone with power, who can help others. Symbol of a voyage. Suggests the son.

REVERSED : Refusal of or obstacle to success.

JUSTICE

Financial, emotional, mental, or physical equilibrium. Represents the tightrope walker who walks on the wire of his existence, weighing whether he does good or evil. Karmic balance, the person is learning to master their karma. Justice has a third eye. The rope of detachment around her neck, the sword of divine justice in hand.

REVERSED : Loss of balance, karmic problem.

THE HERMIT

A shift in consciousness, an initiation: inner conflict, solitude, emotional or economic crisis well handled. Represents someone who is a beacon for others and for himself: produces his own light. Holds the staff of power, a very patient magician. Symbol of immortality.

REVERSED : Inner conflict, badly handled crisis.

THE WHEEL OF FORTUNE

Master of one's destiny, one who listens to the inner voice to escape the wheel, like the crowned sphinx, who has integrated the 4 elements/planes of existence. Implies a transformation due to the immense energies released by this work on oneself. Destiny will act favorably. Creating one's own reality. Change.

REVERSED: Refusal to take charge of life, misfortune resulting.

STRENGTH

A miracle which will bring salvation, removing a problem that seemed unsolvable. The need to control one's energies, and an unexpected solution appears. The concept of infinity (hat in shape of an 8, like the Juggler). Can suggest the mother-in-law. Mastery of the personality by one's higher self. Health and vigor.

REVERSED : Not open to a miracle. The personality gets the upper hand. Weakness.

THE HANGED MAN

Immobility well handled, a waiting period, stop, internalisation, meditation to master the strength that has just appeared. Cut off from the energies of the zodiac (the 12 cut branches). Illusion of attachment, but can free himself. Sees the world upside down. Trapped in matter. Laziness. Masochism. Unemployment.

REVERSED : Blockage badly handled, powerlessness, depression.

THE ARCANUM WITHOUT A NAME

Transformation handled well. Symbol of fear, of oneself and of life, represents also negative energies, someone who is very nervous, a castrator. The lesser guardian of the heavenly world, d'où nécessité de se parfaire pour pouvoir l'affronter. Destructive power. The unconscious at work.

REVERSED : Illness, transformation handled poorly, obscurantism.

TEMPERANCE

The beyond, the world of angels, the unknown. Healing (2 serpents: caduceus), economy, avoiding waste, patience of an angel. It is the card of travel through space-time. Someone who wants to help those who suffer. Invisible support. Caractère modéré, calme. Concentration. Attention to detail. Doctor.

REVERSED : Problem of impatience, economy, refusing help.

THE DEVIL

Represents mental illusion, lies. Wants to sell us what we already possess. Concept of attachment, animal nature. The greater guardian of the heavenly world, just before entering the House of God. A tyrant. Sadist. Self-assertion.

REVERSED : Temptation, bad intentions, excessive manipulation.

THE HOUSE OF GOD

The word God appears. If one obeys God, then: Abundance (money falls from the sky). Unbelievable opportunities, joy, the house of the father. Illumination, using one's gifts. Through ordeals, life makes us accept its gifts. Monastery. House.

REVERSED : Pride (Tower of Babel), unwilling to accept abundance and God, problem with the father's household

THE STAR

Represents humility, the naked truth, from which fertility and prosperity result. The landscape suggests harmony, the Garden of Eden. It is necessary to become nothing and to kneel in order to receive the energies of the stars: The gift of water, the gift of life. Generosity. Pregnancy.

REVERSED : Refusal to be humble, to kneel. Problem with pride, with fertility

THE SUN

Symbol of brotherhood : Two people who represent the personality and the higher self reunited. Communication among human beings, friends, happiness, construction : Idea of joining in a ? dans un projet chaleureux. Mutual cooperation. The sun shines. A favorable card.

REVERSED : Problem of communication with others, refusal to build, of fraternity.

THE MOON

Refers to the world of the emotions, its mirages and animal nature. Here, it is necessary to control emotions and their attraction for material things, so that a superior state linked to intuition can appear. This card is linked to the imagination, the past. The mother. House of the mother. Clairvoyance.

REVERSED : Disputes. Problems with emotions, the mother, the past...

JUDGMENT

Revelation of something hidden. New life, good news, healing, resurrection, birth. Represents the family. Refers to prayer, to communication with the celestial world. A transcendental, omniscient state of consciousness. Very favorable card.

REVERSED : Refusal to heal, to hear what one is being told, of a new life

THE WORLD

Total fulfillment and success, on all levels. Quintessence. Others put themselves at our service to help. The entire universe conspires to help. A portal to an infinity of possibilities. Cosmic consciousness. Vision. The 4 directions. Travel. This symbolism is found in the cathedrals.

REVERSED : Refusal to be fulfilled, to travel

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Text of Keywords © Philippe Camoin

These meanings of the Major Arcana are an inherent part of the "Philippe Camoin Dynamic Spread Method" © and are thus the intellectual property of Philippe Camoin.

The Camoin House

The Camoin House: Master Cardmaker in Marseilles since 1760



Scene depicting the Camoin Factory in 1861

"The Camoin Factory in the Rue d'Aubagne" 1861 - painting by V. Cornis

[Click to see bigger picture](#)

Founded in 1760 by [Nicolas Conver](#) who in the same year engraved his famous Tarot de Marseille, the Conver Factory became by marriage the Camoin House. It prints decks which are distributed all over the world: at the beginning of the 20th century, more than a million decks a year. Other than their flagship deck, the [Nicolas Conver Tarot de Marseille](#), it produces many diverse tarots and exports Chinese, Italian, and Egyptian decks. The factory took over the African market and had a virtual monopoly in the Spanish card market.

Now, [Philippe Camoin](#), heir to this tradition, in collaboration with [Alexandre Jodorowsky](#), continues this tradition in [restoring the Tarot de Marseille](#) after a scientific labor of many years.

The Camoin House, last representative of the ancient brotherhood of [master Marseillan cardmakers](#), remains anxious to respect, to maintain and to transmit an Authentic Tradition.



Ancienne Manufacture
M^{re} Nicolas Convent,
Levenq, Camoin & Cie
Successeurs
Fabricants de Cartes à jouer,
par procédé mécanique.
Rue d'Aubagne, 8.

Document datant de la fin du XIXe siècle

The Camoin House

The Master Cardmakers of Marseilles for more than 240 years

Playing Card Factory in Marseilles since 1760



Meuble Camoin de l'exposition universelle de 1900

Ce meuble a été fabriqué en 1900 à l'occasion de l'Exposition universelle. Il renfermait des échantillons de jeux fabriqués à l'époque.

From 1760 to 1971, the history of the Camoin family paralleled the final saga of the Master Cartiers of Marseilles. In the 18th century Nicolas Conver appeared in the city's circle of card manufacturers.

The then-flourishing industry began to decline in the 19th century. Only two card-masters survived, one of whom was Jean Baptiste Camoin, successor to Conver in 1861. With the arrival of the industrial era, mechanical methods began to take the place of craftsmanship. By 1878 the factory of Jean Baptiste Camoin was the only one left. Fifty-five workers were employed in the Rue d'Aubagne workshop: state-of-the-art tools allowed them to produce more than a million games per year for French and foreign production. The factory gained 45% of the national market. Later his son Antoine took over, and the

workshop, which had become too small, was left for a factory in Marseilles' Capelette section in 1886. The factory took over the African market and had a virtual monopoly in the Spanish card market. Sales to countries all around the Mediterranean - Algeria (its most important client), Egypt, Turkey and Tunisia - caused the factory to triple its production.

At the beginning of the 20th century, the factory's market was worldwide. The Camoin signature was found among others on Lebanese, Syrian, Indochinese, Saigon and Singaporean cards. Bangkok became one of the best Oriental clients. A Silver medal at the Universal Exhibition in 1900 and a degree from the colonial show in 1906 confirm the work's quality and the economical growth of the business. Then World War II, the loss of Indochina, followed by Morocco and Algeria, foreign competition and the prohibition of games in the Far East brought the factory into decline. However, the Camoin House continued its activities. But following the death of Philippe Camoin's father, the factory closed in 1971. At this time the family bestowed to the city of Marseilles the priceless legacy of the last card-master: [the Camoin Donation](#).

In 1998, one year before Marseilles' 26th centennial, Philippe Camoin, co-author the Tarot of Marseilles' restoration, opened again the Master Cardmakers' history book with the creation of a publishing house of the same name.

Annie Viale

<http://en.camoin.com/tarot/Camoin-Master-Cardmakers.html>

Scene of the Camoin Factory in 1861

"The Camoin factory in the Rue d'Aubagne" 1861 - painting by V. Cornis

"The Camoin factory in the Rue d'Aubagne" 1861

Our deep appreciation to Suzanna Guéritaud, who has marvellously restored this painting by V. Cornis



<http://en.camoin.com/tarot/Scene-Camoin-Factory-1861.html>

Nicolas Conver

Founder of the Camoin House

Master Cartier in 1760

Nicolas Conver engraved in 1760 the most famous and the most respected of the early decks of the Tarot de Marseille, le [Tarot of Nicolas Conver](#). At this time, he founded the Conver factory which later became the Camoin House through the marriage of Jean-Baptiste Camoin with one of the heirs to the Conver House.

He was the engraver in the King's Court, which informs us that he was the best of his time. Not only was he a "Master Cartier", he was also known as having a status superior to other masters. His official title was in fact "Master Cartier in Marseilles, engraver in the King's Court".

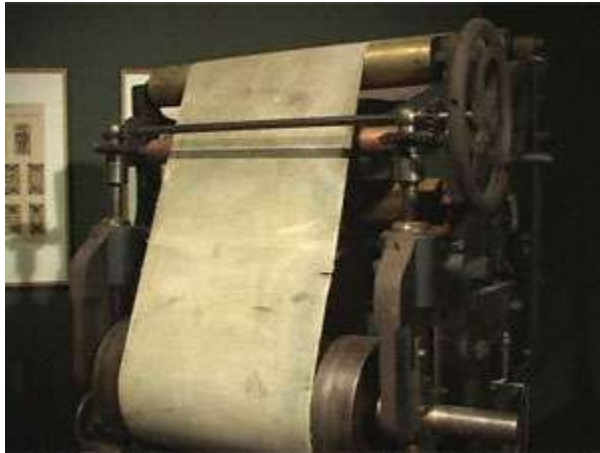
Experts recognise that the cards engraved by Nicolas Conver on the templates of pear wood, used back then to print the Tarot de Marseille, reflect a sort of perfection. Still, wood engraving leads to duress and errors which are now avoided by computers. The numerological encodings form an almost perfect whole and, even though numerous alchemical symbols disappeared with the Conver deck, enough remained to reestablish the link with the other Tarots and reconstruct the puzzle.

Philippe Camoin

<http://en.camoin.com/tarot/-Nicolas-Conver-en-.html>

The 1880 Edition of Nicolas Conver

The Nicolas Conver edition of the Tarot de Marseille at the moment of the Industrial Revolution



Tarot de Marseille: la machine à imprimer Camoin à 4 couleurs de la révolution industrielle

The 1880 Camoin edition of the Tarot de Marseille marks a turning point in the history of the tradition of the Tarot. It was the deck of Nicolas Conver (1760) with the colours altered. The arrival of industrial machines around 1880 no longer permitted printing with more than four colours, a limitation which forced the Camoin house to change the colours of the Conver deck to a special edition adapted for the new machines. We only find red, blue, yellow, black, and a scant amount of green in the 1880 Camoin edition, and practically all is reversed. This change would influence all the 20th century, when decks mechanically copied more or less the colours of my ancestor.

Unfortunately for the students of Tarot that believed that these colours had an initiatory value, they did not in fact have anything to do with the esoteric and alchemical Tradition of the Tarot de Marseille.

In 1930, Paul Marteau published a deck in which he copied the colours of this deck, adding it to a tarot de Besançon (see the [The Grimaud Tarot signed Arnoult](#)). He wrote a book which attempted to explain the initiatory value of the colours of my ancestor. By this monumental error of his, he led astray thousands of students of tarot in the 20th century, some of whom went on to write even more books explaining the Tarot de Marseille with these colours, or to teach them to students. This is the height of absurdity.

I repeat: These blue, yellow and red colours of my Camoin ancestor do not have any initiatory value.

Philippe Camoin

<http://en.camoin.com/tarot/-Tarot-Marseilles-Conver-1880-.html>

The 1880 Conver Major Arcana









