

Level 4 English Semester 2

Teacher: **Emily Platzer**

EPI : N4 English Emily Platzer (S2) **Key: N4Thekey**

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ASSIDUITÉ :

L'assiduité est obligatoire.

Au-delà de 3 absences (même justifiées), l'étudiant·e est noté·e ABI (= défaillant·e) et ne peut valider son semestre.

ABSENCE(S) UN JOUR DE DEVOIR :

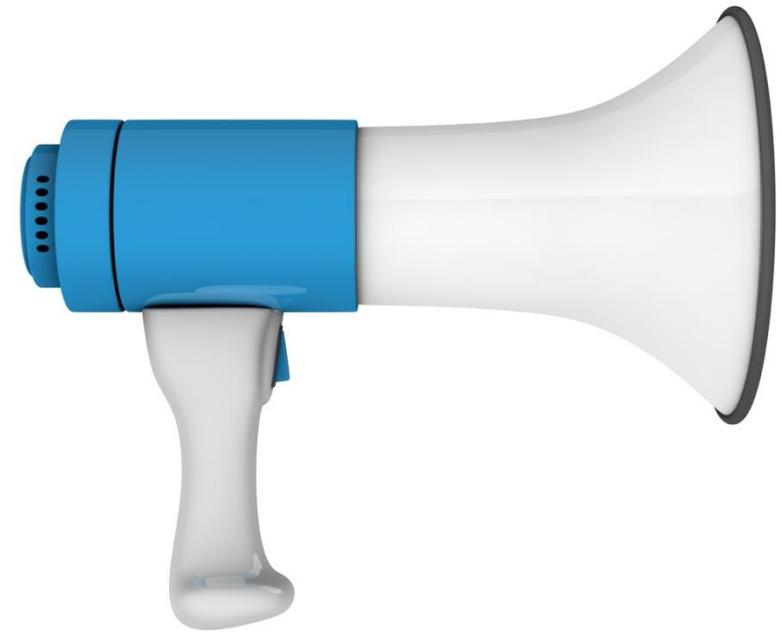
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

Une absence lors du devoir final n'est pas rattrapable.

PONCTUALITÉ :

Il est impératif d'arriver à l'heure afin de ne pas perturber le déroulement du cours.

Si vous avez trop de retard, votre enseignant·e est autorisé·e à ne pas vous accepter en cours.



If you have a handicap status which influences your assesment requirments or in class learning please notify me (in person at the end of the lesson or by mail).

M. Fabrice Doriac, Délégué Handicap: handicap.ddl@univ-paris1.fr.

Exam schedule

In class assessments (50%)		
	Percentage of final grade	Date
Mid term (written exam)	25%	Week 5 Wednesday: 25/02/2026 Friday: 27/02/2026
Oral (in groups)	25%	Week 11 Wednesday: 15/04/2026 Friday: 17/04/2026
Final exam (50%)		
Written exam 1h20 1. Comprehension and vocabulary 2. Grammar 3. Written expression		Week 12 Wednesday: 22/04/2026 Friday: 24/04/2026

Nouns, adjectives, adverbs and prepositions- Use of Articles

- Adjective order and adverb placement in the sentence
- Countable and uncountable nouns and irregular plural nouns
- Prepositions of place, time, movement. Adverbs of frequency
- Use of "such" and "so"
- Use of quantifiers (all, every, each, both)
- Expression of possession and specific uses of the genitive
- Degrees of complex comparison

[Epigram Grammar Link](#)



Adjectifs / Adverbes	Articles	Comparatifs et superlatifs	Compter et quantifier
Confusions fréquentes	Constructions syntaxiques - généralités et particularités	Discours indirect	Futur et conditionnel - will, be going to, would et autres formes
Modaux	Noms	Particules et prépositions	Passif

The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
1: Bedlam <i>The artist and the asylum</i>	Art pop quiz, Still life: describe and analyse visual artwork, artist focus: Richard Dadd. Exploring different biographical sources, Tate online resources.	Articles: The, a, an and zero article
2: Mystery object <i>Pre–Raphaelite Brotherhood</i>	Write a short text describing an object from an artwork without telling us its name. Artist focus: Elizabeth Siddal.	Order of adjectives and adverb placement in a phrase
3 Show and tell <i>William Blake Songs of Innocent and Experience</i>	Oral presentation practice; describe a personal object. William Blake poetry analysis.	Countable and uncountable nouns
4 The Other Side <i>Exploring magic and the occult in visual art</i>	A journey Into Women Art and the Spirit World. Extracts from Jennifer Higgle’s book. Reading tarot cards.	Prepositions of place, time and movement, adverbs of frequency
5 Midterm exam		

The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
6: Accents <i>Regional accents and dialects St. Ives Cornwall, modernism in wartime. Barbra Hepworth, Ben Nicholson and Alfred Wallis.</i>	Cockney rhyming slang: Pathé short film. Pearly kings and Queens. Accent bias Britian, audio resources; identifying regional accents. “The outsider artist”	Irregular plural nouns
7: Performance <i>The Abramovic method and Yoko Ono.</i>	Exploring artists manifesto and performance works. Documentary and film extracts. Note taking, writing an artist biography.	Use of such and so
8: Author <i>Problematic artists and artworks and the contemporary lens</i>	Post secret and a room from a bridge. Oral debates: Group practice. Oral debates: Group practice.	Use of quantifiers: all, every, each, both
9: Identity <i>Artist focus: Faith Ringgold and Chris Ofili.</i>	Quilt making, activism and identity. Considering the social, political and racial identity of the artist. American and British vocabulary differences.	Use of possessive and genitive

The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
10: The death of an Artist <i>Ana Mendieta</i>	Feminism and ecology. Podcast: The death of an artist. Prepare for oral: Formation of 8 groups.	Complex degrees of comparison
11: Oral: What makes an artwork controversial?	Oral exam: Each group presents artwork and participates in a debate. Comedian , <i>Maurizio Cattelan</i> . My bed , <i>Tracy Emin</i> . Ophelia , <i>John William Waterhouse</i> , Candy Cigarette , <i>Sally Mann</i> .	Grammar recap and revision sheet
12: Final exam		

1. Poetry analysis and comparison: presentations
2. Countable and uncountable nouns
3. A journey Into Women Art and the Spirit World. Extracts from Jennifer Higgle's book.
4. Prepositions of place, tarot cards
5. Homework – Revise for exam, Epigram grammar

Songs of innocence and songs of experience: Oral presentation practice in groups of 3 or 4

- Present your poem to the other group
- Address the following prompts and questions

What or who is the subject?

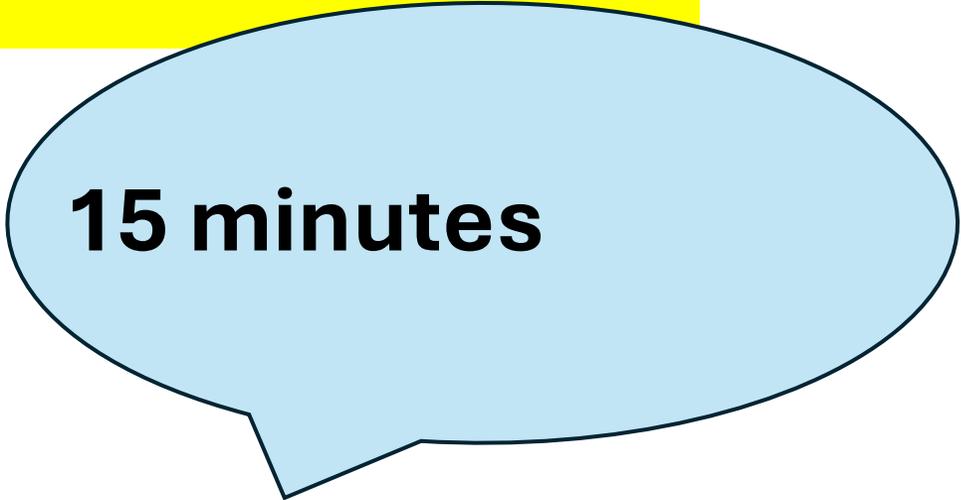
What is the wider context both social and political?

What is the authors message?

How does this poem relate to the contemporary world?

Do you consider William Blake to have been a visionary artist / author?

- Compare the two poems collectively



15 minutes

Poetry comparison: Songs of innocent and experience

SONGS OF INNOCENCE: THE CHIMNEY SWEEPER

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry 'weep! 'weep! 'weep! 'weep!
So your chimneys I sweep & in soot I sleep.

There's little Tom Dacre, who cried when his head
That curled like a lamb's back, was shaved, so I said,
'Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair.'

And so he was quiet, & that very night,
As Tom was a-sleeping he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them locked up in coffins of black;

And by came an Angel who had a bright key,
And he opened the coffins & set them all free;
Then down a green plain, leaping, laughing they run,
And wash in a river and shine in the Sun.

Then naked & white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark
And got with our bags & our brushes to work.
Though the morning was cold, Tom was happy & warm;
So if all do their duty, they need not fear harm.

SONGS OF EXPERIENCE: THE CHIMNEY SWEEPER

A little black thing among the snow,
Crying 'weep! 'weep!' in notes of woe!
'Where are thy father and mother? say?'
'They are both gone up to the church to pray.

Because I was happy upon the heath,
And smil'd among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy and dance and sing,
They think they have done me no injury,
And are gone to praise God and his Priest and King,
Who make up a heaven of our misery.'

SONGS OF INNOCENCE: THE CHIMNEY SWEEPER

Summary

The child tells how his father sold him to a master chimney sweeper when he was so young that he could not even pronounce the words 'sweep, sweep' (the traditional street cry which chimney sweeps called out to advertise their presence). The boy comforts Tom Dacre, another sweep whose blond hair has just been shaved off. Tom goes to sleep and dreams that an angel sets free all the sweeps so they can run, play and swim freely in the innocence of youth. The angel tells Tom that if he is a 'good boy' God will love him and he will never 'want joy' (lack happiness). Tom awakes, warm and cheerful, and the poem ends with the moral: 'So if all do their duty, they need not fear harm'.

Analysis

In Blake's time, poor parents often sold their children as 'climbing boys' to a master sweep at around the age of five. The boys were forced up narrow, winding chimneys to clean them of soot. Some suffocated inside the chimneys they were trying to clean. Others grew up stunted and deformed, dying at a young age from cancer or lung diseases. Tom Dacre's dream shows just how horrible this life was for the boys by contrasting it with what they should have been doing at this tender stage in their lives: 'leaping' and 'laughing' in the sunshine. The moral at the end of the poem is the statement of the young sweep who narrates the poem. Obviously it is nonsense: the climbing boys all 'do their duty' but still come to great harm. Yet the sweep is just innocently repeating the moral code which he has been taught by society. The poem thus holds a mirror up to its readers: it is you who deceive children with this false morality, just as it is 'your chimneys' (verse 1, line 4) that are responsible for having boy sweeps in the first place.

SONGS OF EXPERIENCE: THE CHIMNEY SWEEPER

Summary

The narrator introduces the boy chimney sweep as no more than a 'little black thing'. The child is so young that he cannot even pronounce the traditional cry of 'sweep, sweep' which the chimney sweeps of Blake's time called out to advertise their presence as they walked through the streets. When the narrator asks him where his parents are, he simply replies that they have 'both gone up to the church to pray'. He then tells how they sold him to be a chimney sweep but still refuse to accept that they have done him any wrong. In the final two lines he attacks the church and the king for pretending that all is right with the world and for closing their eyes to 'our misery'.

Analysis

In both of the first two verses Blake employs basic colour imagery to contrast the 'little black thing' with the white of the snow, which represents the purity of the childhood that the sweep has had taken away from him. The sweep's clothes are 'clothes of death' not just because the soot has turned them black, the colour of mourning, but also because the soot will soon kill the child. The greatest shock of the poem comes in the second verse, where the boy says it was 'Because I was happy' that his parents condemned him to this early death. Blake has deliberately given us a sentence which doesn't make sense in order to show us how totally wrong it is to violate the purity of the child. The rhythm of the last verse becomes quicker and lighter as the sweep describes how his parents 'praise God' that everything is fine, but slows right down as the biting last line exposes the hypocrisy at the heart of state religion. The law passed by Parliament in 1788 to protect child sweeps had failed to make any difference by the time Blake published *Songs of Experience* in 1794. The poet's anger at society's indifference blazes out as never before.

Countable and uncountable nouns

Countable and uncountable nouns

Some nouns can be counted (**countable**) and some can't (**uncountable**)

Countable nouns

(A dozen apples, 10 cats, 28 students)

We typically use **a/an** with singular **countable** nouns

An apple / **A** cat.

We can also use **some**, *which (indicates any number more than one)*

some apples / **some** cats

Uncountable nouns

(These are nouns that don't have a plural form) Names of abstract ideas, qualities or objects that are impossible to quantify for example gases, liquids, powders, grains etc.

I've got some **garlic** and some **salt**, do you have **oil**?

Do you want some birthday **cake**?

Where is the **information** about today's lesson online?

Countable or uncountable? (Write C OR U)

1. A cup of coffee
2. Water
3. Cake
4. A slice of cake
5. Electricity
6. Advice
7. Rice
8. Oxygen
9. Rose
10. Grass
11. Apple
12. Sugar
13. Bed
14. Bread

Answers

Countable or uncountable?

1. A cup of coffee *C*

2. Water *U*

3. Cake *U / C*

4. A slice of cake *C*

5. Electricity *U*

6. Advice *U*

7. Rice *U*

8. Oxygen *U*

9. Rose *C*

10. Grass *U*

11. Apple *C*

12. Sugar *U*

13. Bed *C*

14. Bread *U*

Quantifiers for countable nouns

Many / not many

A number of

A third of

A quarter of

Few (a small amount)

A few

None of the

Both

Quantifiers for uncountable nouns

Not much

Any

No

Little

A little

A great deal of

Quantifiers for both uncountable and countable nouns

All of

Any

Most of the

Some

Plenty of / A lack of

Enough

There's **some** lemonade in the fridge. (positive)

There isn't **any** coffee. (negative)

There are **a few** apples in the fruit bowl. (positive)

There is **a third of** the students present in class today.

Are there **any** chairs in the classroom?

There is very **little** grass in the park in August.

There is **a great deal of** sugar in this cake.

"is" used with uncountable

"are" used with countable

Identify if the nouns are countable or uncountable

Sunlight (u), *Skull*, *Shell*, *Vase*, *Fabric*, *smoke*, *book*, *space*, *colour* *tone*, *painting*.

Complete the phrases using the correct *noun*, *article* and *quantifier*

Example:

Some sunlight enters the left side of *the painting*.

(Article) _____ skull is in front of (quantifier) _____ bright pink (noun) _____ .

(Article) _____ open book rests on (quantifier) _____ dark (noun) _____ .



There's (quantifier) _____ (noun) _____ rising from the candle.

There isn't (quantifier) _____ (noun) _____ in this (noun) _____ .

There are (quantifier) fruits in the silver (noun) _____ .

(Quantifier) _____ the (noun) _____ in the painting are warm.



Quantifiers for countable nouns

- Many / not many
- A number of
- A third of
- A quarter of
- Few (a small amount)
- A few
- None of the
- Both

Quantifiers for uncountable nouns

- Not much
- Any
- No
- Little
- A little
- A great deal of

Quantifiers for both uncountable and countable nouns

- All of
- Any
- Most of the
- Some
- Plenty of / A lack of
- Enough

Possible answers

(Article) *The* skull is in front of (quantifier) *some* bright pink (noun) *fabric*.

(Article) *An/The* open book rests on (quantifier) *some* dark
(noun) *fabric*.

There's (quantifier) *some/ a little/ a lot of* (noun) *smoke* rising from the candle.

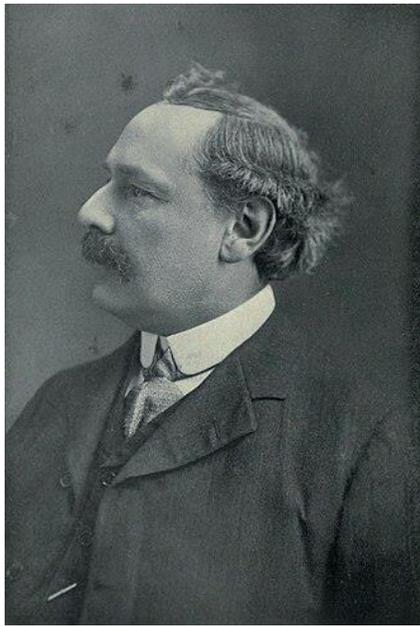
There isn't (quantifier) *any* (noun) *sunlight/ fabric* in this (noun) *painting*.

There are *a lot of/ some/ many etc* fruits in the silver (noun) *bowl*.

(Quantifier) *Many of* the (noun) *colour tones* in the painting are warm.

What is tarot?





A. E. Waite and Pamela Colman Smith

The Rider–Waite Tarot is a widely popular deck for tarot card reading, first published by William Rider & Son in 1909, based on the instructions of academic and mystic A. E. Waite and illustrated by Pamela Colman Smith, both members of the Hermetic Order of the Golden Dawn. Also known as the Waite–Smith, Rider–Waite–Smith, or Rider Tarot,[4] the deck has been published in numerous editions and inspired a wide array of variants and imitations. Estimates suggest over 100 million copies of the deck circulate across over 20 countries.

Rider–Waite Tarot



Tarot of Marseilles



The Tarot of Marseilles is a standard pattern of Italian-suited tarot pack with 78 cards that was very popular in France in the 17th and 18th centuries for playing tarot card games and is still produced today. It was probably created in Milan before spreading to much of France, Switzerland and Northern Italy. The name is sometimes spelled Tarot of Marseille, but the name recommended by the International Playing-Card Society is Tarot de Marseille, although it accepts the two English names as alternatives. It was the pack which led to the occult use of tarot cards, although today dedicated decks are produced for this purpose.

The Tarot pack was invented in northern Italy in the early 15th century and introduced into southern France when the French conquered Milan and the Piedmont in 1499. The antecedents of the Tarot de Marseille would then have been introduced into southern France at around that time.

What is tarot?

The tarot consists of 78 cards, 22 triumph or 'Major Arcana' cards and 56 pip or 'Minor Arcana' cards. The Major Arcana includes: archetypal figures – the Emperor, the Devil and the Fool; astrological elements – the Sun, Moon, and Star; and other eclectic symbols such as Strength, the Tower and Death.

Rather than using the French suits of spades, clubs, hearts and diamonds that are more commonly known in England, tarot cards use the Italian suits of swords, cups, coins, and batons or wands. In tarot today, the suits are understood to represent aspects of life or the four elements – swords (thoughts or air), cups (emotions or water), coins/pentacles (material aspects or earth), and batons/wands (actions or fire). It is possible that they once represented classes of society – aristocracy, clergy, merchants and peasants respectively.

History of tarot

The elusive origin of tarot has been variously traced back to India, Egypt, and to the invention of papermaking and playing cards in China and Korea in the early 12th century. It was not until the 15th century that tarot entered Europe, most likely through the ports of Venice at the height of maritime trade. Tarot, like other card games, was a product of cross-cultural exchange as they were used by merchants, traders, and seafarers seeking a form of entertainment on their long voyages.

Amongst the oldest surviving tarot cards are four rare 15th century hand-painted and gilded Italian tarot cards from the V&A's collection.

The beauty and symbolism of these cards would delight and entertain the card-playing nobles of the Italian Renaissance courts. Tarot was a trick or trump game in which higher cards beat lower cards. The imagery of these cards would have been recognisable to the players, including allusions to classical mythology and even aristocratic family insignia, for example, the Knave of Coins displays the Visconti heraldic emblem of the burning suns.

The specific order of the Major Arcana may have been based on Renaissance carnival processions – dramatic parades featuring costumed performers acting out stories from folklore and religion. These symbolic pageants would include figures like those seen on the tarot cards, such as the Devil and themes such as Justice. These spectacles would have provided entertainment for the mainly illiterate population, but also a moral lesson. This resonates with the later interpretation of the tarot sequence as a journey from foolishness to wisdom.

In the late 18th century, tarot cards began to be used for fortune-telling. In the 1770s, self-proclaimed master of cartomancy (fortune-telling using a standard 52-card deck) Etteilla (born Jean-Baptiste Alliette) created the first deck of cards to be used specifically for divination. He used his French suited deck to teach the art of reading cards. By the 1780s several writers introduced mysticism to the cards for the first time by declaring tarot's Egyptian origins, which remain unproven. When Etteilla read these revelations, he began to include tarot as part of his cartomancy work.

Interest in the occult bloomed in the 19th century, and the use of tarot as a divination tool gained in popularity. In 1861, French occultist Eliphas Levi (born Alphonse Louis Constant) published his book Dogma et Rituel de la haute magie, turning tarot from a fun fortune-telling parlour game to an esoteric tool for serious occultists. Around this time several elements of the tarot were changed to fit with a combination of beliefs from different religions and mythologies, such as numerology and Kabbalah. Levi also introduced the terms 'Major' and 'Minor Arcana' to refer to the trump cards and the pip cards respectively.

Tarot was introduced to Britain in 1886, with Arthur Edward Waite's English translation of Levi's book. Two years later, the Hermetic Order of the Golden Dawn was formed, a society which studied the occult and practised ceremonial magic. It was as members of the Golden Dawn that Arthur Edward Waite and Pamela Colman Smith crossed paths, a meeting that would lead to the creation of one of the most recognisable tarot decks still in print today. The Rider Waite Smith tarot deck, featuring iconic artwork by Colman Smith, was first published in 1909. It was the first deck to have fully illustrated pip cards which could be read intuitively. Though Waite gave precise instructions for the design of the Major Arcana cards, Colman Smith was given a blank slate to create the Minor Arcana. This had a lasting impact on the design of tarot cards, many of which still use the symbology created by Colman Smith to this day.

In recent years there has been a resurgence of interest in tarot, including new online communities. Although the traditional symbology remains, artists and designers have reimagined and reinterpreted the visual language of tarot.

Prepositions of place, time and movement

Prepositions of place

Examples of common prepositions of place include in, on, at, under, above, below, beside, next to, between, among, near, and far from

PREPOSITIONS OF PLACE

BEHIND IN FRONT OF NEXT TO

BETWEEN NEAR ABOVE

BELOW IN ON

www.grammar.cl www.woodwardenglish.com www.vocabulary.cl

Prepositions of time and movement

Place	Time	Movement
Above	At	Along
Among	After	Around
Behind	Before	Against
Beside	By	Across
Below	During	Down
By	From	From
Between	On	Away from

Examples:

At weekends, I love to go skiing.

In spring, the weather is warmer.

On Mondays, I work from home.

In the afternoon, I do activities.

On weekdays, I work until 12.

At 5 o'clock, I do two or three more hours of work.

At We usually use **at** with clock times and mealtimes. Also for specific phrases: At the weekend, at night, at Easter.

In We usually use **in** with parts of the day and longer periods of time such as months, seasons and years: In January

On We usually use **on** with days and dates: On Mondays, her birthday is on July 12th.



Prepositions of place: Employ prepositions of place to describe these cards.

Other artists interpretation of tarot

Ithell Colquhoun

1906-1988



Ithell Colquhoun 9 October 1906 – 11 April 1988 was a British painter, occultist, poet and author. Stylistically her artwork was affiliated with Surrealism. In the early 1930s she met André Breton in Paris, and later started working with Surrealist automatism techniques in her writing and painting. In the late 1930s, Colquhoun was part of the British Surrealist Group before being expelled because she refused to renounce her association with occult groups, including the Ordo Templi Orientis and the Fellowship of Isis.^[1] Despite her break with the movement, Colquhoun was a lifelong adherent to Surrealism and its automatic techniques.



Ithell Colquhoun said this image could be interpreted as both a seascape and as an image of her own body: 'It was suggested by what I could see of myself in a bath.' The rock formations become her knees, the seaweed her pubic hair. Colquhoun painted the work at a time that she was exploring the ideas of surrealist artist Salvador Dalí. The title refers to an ancient Greek monster who lived in a narrow channel of water and survived by eating passing sailors.

Scylla, 1938



ITHELL COLQUHOUN

TARO AS COLOUR

After I had completed the pack I saw some slides showing nebulas in outer space and the birth of stars. These recalled my designs and confirmed my conviction of their cosmographic function.

TEN OF CUPS
The Lord of Perfected Success

ACE OF CUPS
The Root of the Powers of Water

PRINCESS OF WANDS
The Princess of the Shining Flame: The Rose

QUEEN OF CUPS

PRINCE
Prince of the

Welcome to the brilliant mind of British surrealist Ithell Colquhoun through *Taro as Colour*, the culmination of a lifetime of passion for the occult.

One of the first Tarot decks to utilize abstract art, the 78 cards in *Taro as Colour* were originally produced and shown in 1977 at the Newlyn Gallery in Cornwall. Colquhoun created each image specifically in correspondence with each of the Tarot archetypes.

“After I had completed the pack, I saw some slides of nebulas in outer space and the birth of stars. These recalled my designs and confirmed my conviction of their cosmographic function.”

— Ithell Colquhoun

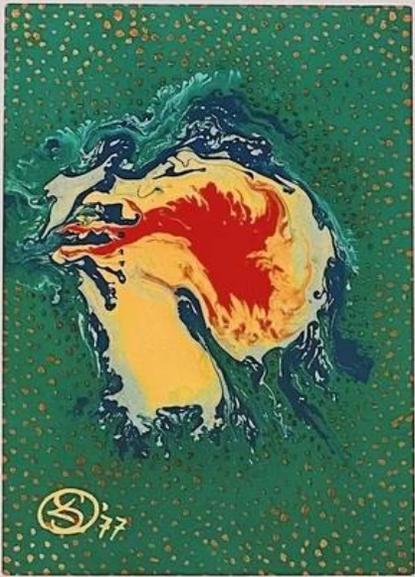
The cards themselves are quite large, almost palm-sized, measuring 15.4 by 10.6 centimeters. This makes them challenging to shuffle gracefully, and though several aspects of this deck make it less-than-ideal for a “formal” Tarot reading, the size of the cards is probably the most formidable deterrent.

But once you take a look at the first card, you’ll understand and forgive the size — *the images contain a depth and profundity you’ll want to pour yourself into.* So many of the images do indeed look like nebulas, or portals to another dimension. *How you’ll wish these were life-sized doorways, because the urge to step inside is all-consuming!*

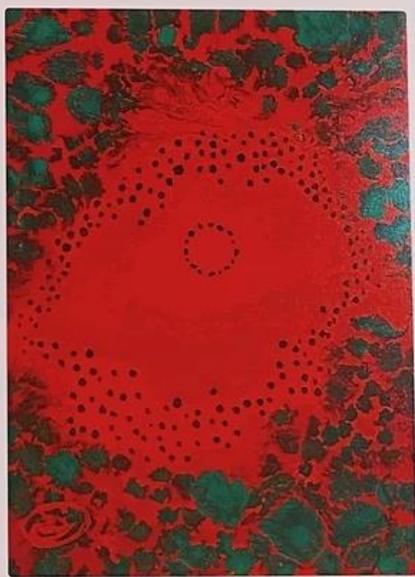
The first time I opened my deck, I was excited but extremely overwhelmed, so let me reassure you: this deck reminds me of some of my favorite types of poems — wild and untamable, but grounded with structure and pattern.

In the deck, you’ll see that the Swords (air) are primarily pale yellow, the Cups (water) are deep blue, the Wands (fire) are scarlet, and the Disks / Pentacles (earth) are indigo.

<https://www.typewritertarot.com/blog/tarot-deck-review-taro-as-colour-by-ithell-colquhoun>



KING OF SWORDS
The Lord of the Wind and the Breezes: The King of the Spirits of Air



KING OF WANDS
The Lord of the Flame and Lightning: The King of the Spirits of Fire



KING OF CUPS
The Lord of the Waves and the Waters: The King of the Hosts of the Sea



KING OF DISKS
The Lord of the Wide and Fertile Land: The King of the Spirits of Earth



Rivers of cobalt flow into a swirling indigo and purple lagoon. At the centre, 16 silver dots sketch a circle and, below, an inscription reads: 'The Princess of the Echoing Hills. The Rose of the Palace of Earth'. What is the meaning of this strange image imbued with powerful ritualistic significance? Welcome to Ithell Colquhoun's surreal and mystical universe, in which, as the late writer and artist once said, 'the laws of ordinary existence do not apply'.

The object is one of a set of 78 tarot cards which Colquhoun made in 1977, after years of magical practice and occult studies. Eschewing the famous Rider-Waite deck in favour of her own abstract designs, Colquhoun's tarot cards embody her intertwined interests of surrealism and esoteric thought.

Informed by automatist techniques popularized by the surrealist movement, Colquhoun made the tarot deck by pouring enamel paint onto paper and, occasionally, gently swirling the liquids with the handle of her paintbrush. The result was, in large part, left to chance, allowing, as Colquhoun thought, the natural rhythms of the universe to speak. 'After I had completed the pack, I saw some slides showing nebulae in outer space and the birth of stars. These recalled my designs and confirmed my conviction of their cosmographic function,' she wrote in her 1978 essay, 'Taro as Colour'.

Colquhoun's tarot deck is also influenced by the teachings of the Hermetic Order of the Golden Dawn, an occultist secret society formed in 1887. Following the group's colour symbolism, her deck ascribes colours to each of the four suits: swords are pale yellow, cups deep blue, wands scarlet and disks, or pentacles, are indigo. Colquhoun's 'Princess of the Echoing Hills' is one of the minor arcana cards and is known more commonly as the Page of Pentacles. Interpretations of the card vary; however, many readings associate it with youthful opportunity, dreams and desire. <https://www.frieze.com/article/mystical-symbolism-ithell-colquhouns-tarot-deck>



The Princess of the Echoing Hills. The Rose of the Palace of Earth

Niki de Saint Phalle

1930 - 2002 was a French sculptor, painter, filmmaker, and author of colorful hand-illustrated books. Widely noted as one of the few female monumental sculptors, Saint Phalle was also known for her social commitment and work.

She had a difficult and traumatic childhood and a much-disrupted education, which she wrote about many decades later. After an early marriage and two children, she began creating art in a naïve, experimental style. She first received worldwide attention for angry, violent assemblages which had been shot by firearms. These evolved into *Nanas*, light-hearted, whimsical, colorful, large-scale sculptures of animals, monsters, and female figures. Her most comprehensive work was the *Tarot Garden*, a large sculpture garden containing numerous works ranging up to house-sized creations.

Saint Phalle's idiosyncratic style has been called "*outsider art*"; she had no formal training in art,^[3] but associated freely with many other contemporary artists, writers, and composers. Her books and abundant correspondence were written and brightly-colored in a childish style, but throughout her lifetime she addressed many controversial and important global problems in the bold way children often use to question and call out unacceptable neglect.





The Tarot Garden (Italian: Il Giardino dei Tarocchi, French: Le Jardin des Tarots) is a sculpture garden based on the esoteric tarot, created by the French-American artist Niki de Saint Phalle (1930–2002) in Pescia Fiorentina, località Garavicchio, in the municipality of Capalbio, province of Grosseto, Tuscany, Italy. The park was opened to the public in 1998.

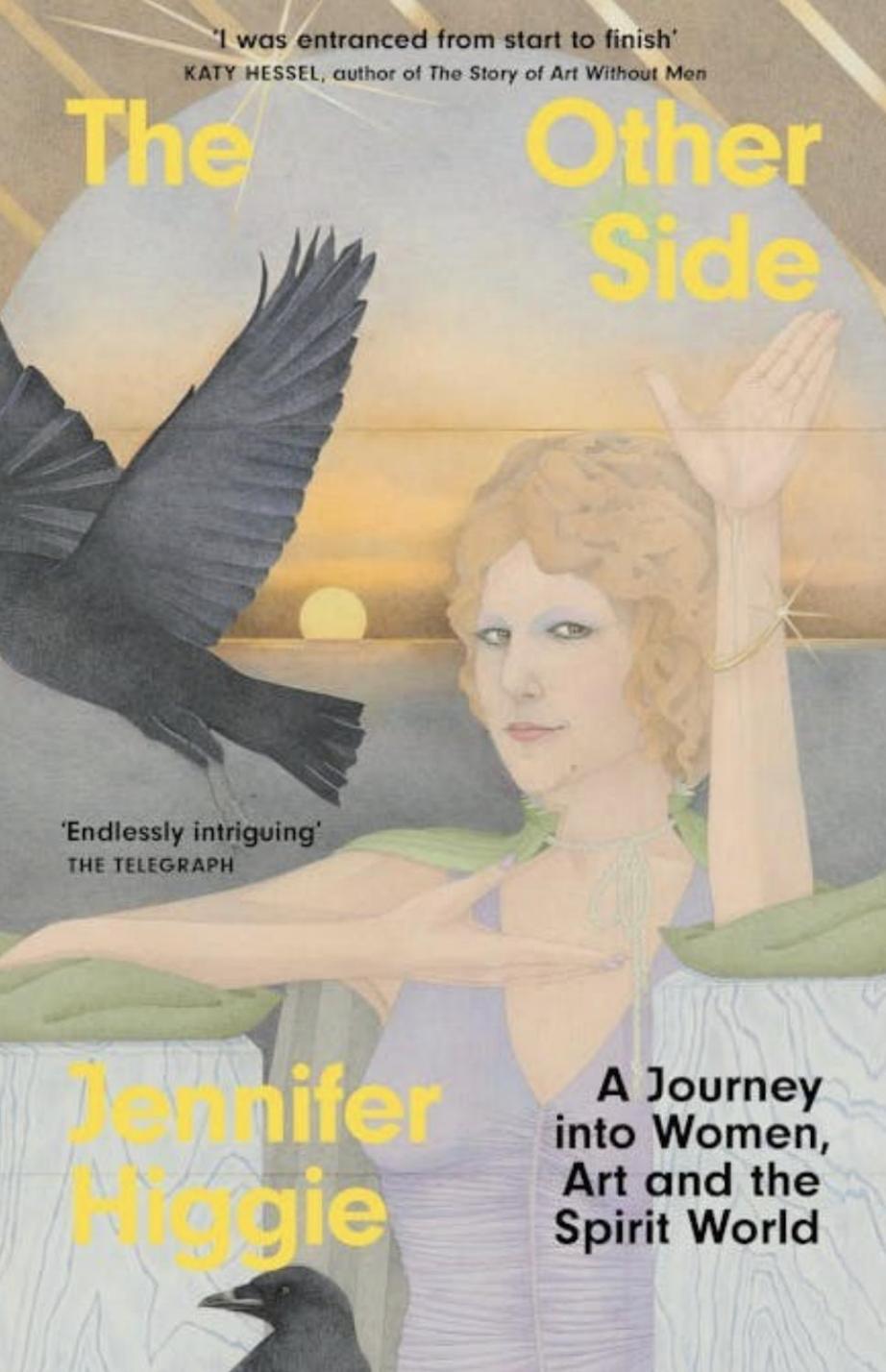
Niki de Saint Phalle, inspired by Antoni Gaudí's Parc Güell in Barcelona, and Parco dei Mostri in Bomarzo, as well as Palais Idéal by Ferdinand Cheval, and Watts Towers by Simon Rodia, decided to make something similar in design for her monumental sculpture park based on the Tarot. In 1979, she acquired some land on top of an Etruscan ruin in Garavicchio, Tuscany, about 100 kilometres (62 mi) north-west of Rome along the coast. There she built the Giardino dei Tarocchi, containing twenty-two monumental figures representing her idea of the greater Mysteries of the Tarot, constructed of reinforced concrete and covered with mirrors and ceramic mosaic. Some of the larger sculptural figures can be walked through; the artist herself lived inside the sphinx-like Empress for several years during the construction of the garden.

<https://ilgiardinodeitarocchi.it/en/>



<https://www.bing.com/videos/riverview/relatedvideo?&q=tarot+garden&&mid=BB2A735AB525FCCACFAEBB2A735AB525FCCACFAE&&FORM=VRDGAR>

Visual video tour



*In an illuminating blend of memoir and art history, **The Other Side** explores the lives and work of a group of extraordinary women artists. From the twelfth-century mystic Hildegard of Bingen and the nineteenth-century spiritualist Georgiana Houghton to the pioneering Hilma af Klint, these women all - in their own unique ways - shared the same to communicate with, and learn from, other dimensions.*

Weaving in and out of their myriad lives, Jennifer Higgie considers the solace of ritual, the gender exclusions of art history, the contemporary relevance of myth, the boom in alternative ways of understanding the world and the impact of spiritualism on feminism and contemporary art.

In the Cards

‘But tarot, as you’ll see if you have not already, provides a path toward reclaiming the imagination from the grips of doubt and rationalism. Toward reawakening the part in us with the audacity to know without material evidence.’

Jessica Dore, *Tarot for Change* (2021)

In 1977, Ithell Colquhoun staged an exhibition of seventy-eight enamel abstract works at the Newlyn Art Gallery in Cornwall. In high gloss, the vivid colours swirl, stain and drip: a bright orange ovoid shape with a red centre floats in a blue expanse; a cerulean smudge, edged in brown, is flanked with the suggestion of a bird wing; an explosion of yellow throbs amidst indigo. Colquhoun wrote a dense - and to the uninitiated, near-incomprehensible - page of explanation to accompany her exhibition; she spells tarot as ‘taro’ as she (most likely erroneously) felt it better reflected its Egyptian ancient origins. In her book *Taro as Colour*, which she published a year later, Colquhoun was more concise: ‘This design for a Taro pack is both personal and traditional. It renders the essence of each card by the non-figurative means of pure colour, applied automatically in the manner of the psycho-morphological movement in Surrealism.’

‘Psycho-morphological’ is a branch of psychology concerned with metamorphosis; it recognises that the mind is in constant flux. The Surrealists - especially Robert Matta and Salvador Dalí - embraced it. Colquhoun’s abstract tarot reflects her belief that

each person will discover the meanings they need in the swirling patterns of colour and line - as Amy Hale told me, the cards, for the artist were not about prediction but were ‘portals for contemplation’. It’s a radical departure from traditional tarot, which is divided into seventy-eight cards decorated with archetypes that are divided into twenty-two Major and fifty-six Minor Arcana: The Fool, The Prophetess, The Hangman and others. While its meaning is open to interpretation, certain narratives hold steady: we are born fools, need to embrace change and accommodate stillness, strive for human connection, kill off bad habits, honour the unknown, choose empathy over violence, live in hope and so on. Colquhoun, however, decided to dispense with familiar narratives in favour of something more transcendent: the idea that the unconscious will reveal truths and images if the conscious mind allows it to. She wanted the deck to be used for meditation, not prophecy; she eschewed logic for instinct. She believed that the profound potential of the tarot had for too long been corrupted by its popularity as a tool for fortune-telling, a state of affairs which she described as ‘decadent’. While her set of tarot cards might initially look abstract, their colours are highly coded - Air (Swords, pale yellow); Water (Cups, deep blue); Fire (Wands, scarlet); and Earth (Discs, indigo) - and she is clear that, although her use of automatism might seem unconventional, she combined her Surrealist techniques with instructions drawn from the Hermetic Order of the Golden Dawn, in particular, *The Tarot: Its Occult Signification, Use in Fortune-Telling and Method of Play*, which was written and published in 1888 by Samuel Mathers. Colquhoun’s rationale concludes with an acknowledgement: ‘After I had completed the pack, I saw some slides showing nebulae in outer space and the birth of stars. These recalled my designs and confirmed my conviction of their cosmographic function.’

It’s extraordinary to think that tarot cards could only be freely printed and sold in England after the Witchcraft Act was repealed

in 1951. In the last few decades, hundreds, even thousands of new decks have been produced. A search for 'tarot' on Amazon results in more than 50,000 products - there are now something in the region of 100 million copies in circulation in twenty countries - and it's enormously popular not just as a predictive tool but as a meditative and therapeutic aid. As Jung wrote in his 1933 text *On the Uses of the Tarot in Analysis*: 'These are psychological images, symbols with which one plays, as the unconscious seems to play with its contents. Tarot represents archetypal ideas, and therefore it is applicable for an intuitive method that has the purpose of understanding the flow of life.'

In this, Colquhoun's abstract Taro was prescient. She was just one in a centuries-long line of artists who have been fascinated by tarot's intertwining of image, self-exploration, archetypes and divination. Its origins are obscure: it possibly grew from Turkish or Middle Eastern card games or derived from the ancient Chinese divination text the *i-Ching* - also known as *The Book of Changes* - or from the visual language of the Egyptian *The Book of Thoth*, which some believed was written by the god himself and contained the secrets to all esoteric knowledge.

The tarot's meaning is communicated via images that have developed over time, reflecting the sensibility not only of the artist who designed them but aspects of the culture in which they were produced. As Jessica Hundley writes in a new book on tarot: 'Like all esoteric traditions, the Tarot is mutable and elastic, allowing each new generation to rediscover, and ultimately rework, its classic structure and iconography.' Early decks incorporated Christian and Hebrew symbols, such as the 'tree of life' from the Kabbalah, and many of their archetypes are influenced by sacred geometry and numerology. In the Renaissance, delicate gilded and detailed decks reflected the widespread interest in Ancient Greek and Roman mythology. One of the earliest and best-known decks is the Visconti-Sforza from early fifteenth-century Italy, which was most likely designed

by the artist Bonifacio Bembo. Exquisitely hand-painted and gilded with gold leaf, the cards depict worlds within worlds, skeletons who ride horses, women who float above cities and angels who dwarf humans. Their beauty inspired Italo Calvino's 1973 novel *The Castle of Crossed Destinies*, which recounts the story of a group of travellers who are inexplicably rendered mute and can only communicate via tarot.

In the 1600s, the Tarot de Marseille was created in the south of France, where the quality of the printing presses was renowned. In bright, primary colours and clear, black-outlined drawings, it's one of the most influential and recognisable decks; the moon shines above baying dogs; a naked girl gathers water beneath stars; monkeys spin on a wheel of fortune; an elegant woman prises open the jaws of a wolf. In 1770, the French Occultist and first professional tarot reader, Jean-Baptiste Alliette - who coined the term 'cartomancy' and whose pen name was the reverse of his regular name - published *Etteilla, or Way to Entertain Yourself with a Deck of Cards*, and it was a hit. By the nineteenth century, tarot was central to several secret societies and in the early 1900s the Rider-Waite-Smith - arguably the best-known deck - was released by the Rider publishing company. It was a collaboration between Arthur Edward Waite, a scholar, poet, mystic and editor of the magazine *The Unknown World*, and a young artist, illustrator and suffragette, Pamela Colman Smith. Various known as 'Pixie' and 'Gypsy', Waite described her as 'a most imaginative and abnormally psychic artist'.

Like Colquhoun, Smith was a member of the secret society the Hermetic Order of the Golden Dawn, and they both wove aspects of the group's ideas into their interpretations of the classic arcana. Unlike Colquhoun's deeply enigmatic deck, Colman Smith's designs are full of stories; although influenced by the Marseille Tarot, they're shot through with details that bring the whole alive. A couple, their children dancing beside them, gaze with joy into the

heavens where the ten of cups floats like a rainbow; a laughing baby straddles a white horse in front of a field of sunflowers and beneath a serene sun. The High Priestess sits on her throne against a backdrop of patterned wallpaper, a crescent moon at her feet. The Fool, an androgynous figure in a flowered robe, is on a journey: with a white rose in one hand, a staff in another, and accompanied by a faithful white dog, they walk towards a precipice, gazing at the golden sky. The journey, however precarious, is festive, not frightening.

Pamela Colman Smith was born in London in 1878, lived in Jamaica and New York - where she studied art at the Pratt Institute - and, when her mother died, then her father, she returned to England for good in 1899. She illustrated twenty books, including a collection of poems by W.B. Yeats, whose work is rich in occult imagery and who, in 1901, introduced her to the Isis-Urania Temple of the Hermetic Order of the Golden Dawn. She opened a shop in London to sell prints and paintings, started a magazine called *The Green Sheaf*, and travelled the country with a theatre troupe, designing costumes and stage sets.



Pamela Colman Smith, 1912

Comprehension questions:

Date of Ithell Colquhoun's exhibition featuring abstract enamel paint works:

How did Colquhoun spell tarot?

What surrealist technique did Colquhoun employ in her tarot card series?

Date of the repeal of the Magic and Witchcraft act in the UK?

5. Homework: Prepare for midterm exam

Grammar revision:

Articles: The, an, a, zero article

[Epigram link: Articles](#)

Order of adjectives in a phrase

[Epigram link: Adjectives](#)

Countable / uncountable nouns and quantifiers

[Epigram link: Nouns](#)

[Epigram link: Quantifiers](#)

Comprehension and writing theme: (Review lessons 3 and 4)

William Blake: Biography, context, visual artworks and poetry.

Midterm exam: 1h20 mins

25% of final grade

Grammar (9 points)

Comprehension/ vocabulary (4 points)

Writing (7 points)