



Minchiate Florentine, Florence: ca. 1750 (lot 2)



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TAROT, PLAYING CARDS, AND BOARD GAMES

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L'oca francese ca. 1750 (lot 55)

BIBLIOPATHOS

Verona, via Enrico Toti, 1

tel +39 (0)45 592917

www.bibliopathos.it

bibliopathos@bibliopathos.it

BIBLIOPATHOS FINE ARTS

Torino, piazza Statuto, 5

tel +39 (0)11 6282458

mobile +39 335 6327764

enzoferro@bibliopathos.it

Playing Cards and Tarot



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1692

FIRST EDITION OF THE RENOWNED AND VERY RARE HERALDIC MANUAL
WITH ITS COMPLETE EDUCATIONAL ARMORIAL DECK OF CARDS

THE ONLY RECORDED COPY WITH ERRATA LEAF AND INCLUDING THE 53RD CARD

1. [PLAYING CARDS]. MENESTRIER, CLAUDE-FRANÇOIS. *Jeu de cartes du blason*. Chez Thomas Amaulry, rue Merciere, au Mercure galant, Lyon: MDCLXXXII (1692).

8vo (128 x 80 mm), contemporary full leather binding, gilt title on leather label and gilt decoration at 4 raised bands spine compartments (worn), marbled endpapers, red speckled edges, ff. [22], pp. 256, [14-including errata] pages. Engraved frontispiece and 53 heraldic illustrations throughout the text, 52 cards for the educational deck and one additional card, discussed on pages xxv-xxix.

€ 8.000

THE ONLY RECORDED COPY WITH THE FINAL ERRATA PAGE. The 52 plates inside the book were meant to be detached and constitute the complete deck of the *Jeu de Cartes du Blason*. This version include a 53rd armorial card, additional to the regular deck.

The *Jeu de Cartes du Blason* is a seminal work on heraldry, offering an in-depth exploration of coats of arms, heraldic symbols, and the rules governing their use and interpretation. Published in Lyon in 1692 by Thomas Amaulry, a notable printer of the time, the book served both as an instructional manual and a unique educational tool through its integration with the specially designed deck of playing cards.

The text meticulously details the language of heraldry, including the meanings of colours (tinctures), figures (charges), and the complex terminology (blazon) used to describe arms. It provides a comprehensive guide to understanding and composing coats of arms, which was an essential aspect of noble identity and genealogy during the period.

Printed during the reign of Louis XIV, the *Jeu de Cartes du Blason* reflects the heightened interest in nobility, lineage, and the codification of social status in late 17th-century France.

Heraldry was not only a means of identifying noble families but also a symbol of power and prestige. The innovative approach of combining a scholarly treatise with a practical application—through a deck of playing cards—demonstrates the era's inclination towards blending education with entertainment. This method facilitated a more engaging learning experience and allowed for the wider spread of heraldic literacy.



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Each card of the deck features detailed illustrations of heraldic elements:

- Suits represented by Tinctures: The traditional suits are replaced with heraldic colors such as Or (“gold”), Argent (“silver”), Gules (“red”), and Azure (“blue”).
- Court Cards depicting nobility: Kings, Queens, and Jacks are illustrated with figures representing various noble ranks and allegorical figures embodying chivalric virtues.
- Number cards showcasing charges: Each card displays different heraldic charges like lions, eagles, *fleurs-de-lis*, and other symbols, along with their heraldic descriptions.

The cards are exquisitely engraved, highlighting the craftsmanship of the period. The deck serves a dual purpose: it functions as a standard set of playing cards for leisure and as an educational tool to familiarize players with heraldic iconography and terminology.

CONDITIONS: Minor flaws to the binding, scratches on the boards, and a missing piece on the upper left of the spine, missing top corner of the last index leaf with a few letters lost; besides that, internally perfectly preserved. The plates that make up the deck of cards are perfectly preserved and printed on heavy paper.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 61; Y. BERESINER, *Catalogue of selected packs from the Ortiz-Patiño collection of early and transformation playing cards*, Tuthill-McElroy-Symes, 1995, no. 32; F. A. FOURNIER, *Los Naipes*, Museo Fournier, 1982, France, no. 22; H. R. D’ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906, pp. 222-223; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 64.

CENSUS: WorldCat records 8 copies of this first edition with 52 cards in libraries worldwide, but all without the final errata sheet. Only the Princeton University Library records the version with 53 cards, but without the errata.

NO COMPLETE COPY AT AUCTION IN THE LAST 50 YEARS.



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1750

EXTREMELY RARE HAND-PAINTED DECK OF «MINCHIATE FIORENTINE»
A GAME DERIVED FROM TAROT AND BORN IN FLORENCE IN THE 16TH CENTURY

2. [TAROT]. *Minchiate Fiorentine*. Bologna: Al Soldato–Alla Fama, ca.1750.

55/97 cards (105 x 60 mm), hand-coloured woodcuts on stiff laid paper, inscription *Carte Fine Al Soldato* at 4 of Coins, on the 3 of Cups is *Carte Fine in Bologna*, round corners, backs printed with a diagonal pattern of *fleurs-de-lis* in black, and *Alla Fama* on lower border. The deck is formed by 14 Money cards (complete), 14 Cups cards (complete), 13 Sword cards (missing Ace), 13 Clubs cards (missing Nine), the unnumbered *Fool* (all other trumps are missing).

€ 3.200

One of the oldest and most captivating of the original Italian tarot is the Florentine *Minchiate*, dating from the early 1500s. It employs a deck of cards similar to the usual tarot but expanded with additional allegorical and symbolic images; among all European tarot decks, the Florentine *Minchiate* has the highest number of cards – 97 in total.

Minchiate cards are smaller than the Piedmont cards. They use Italo/Spanish suits, characterized by straight, slim swords crossing each other to form a fine trellis design, rather than the large, curved swords found in purely Italian suits. The batons are depicted as clubs.

Another novelty of this popular tarot resides in the court and pip cards. The Knights of Cups and Money are shown as half-human, half-dragon figures, whereas those of Swords and Clubs are represented as centaurs. The Jacks of Swords and Clubs are portrayed as fierce young men, while those of Cups and Money depict young women.

CONDITIONS: Perfectly preserved.

REFERENCES: C. SCHREIBER, *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, Italian, no. 44; C. SCHREIBER, *Playing Cards of Various Ages and Countries selected from the collection of Lady Charlotte Schreiber*, III, pl. 90; K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 133–134; S. MANN, *All Cards are on the table – Alle Karten Auf Den Tisch*, Deutsches Spielkarten-Museum Leinfelden-Echterding, 1990, Vol II, pl. 214; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 227–231.

British Museum: https://www.britishmuseum.org/collection/object/P_1896-0501-40.



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1750

EXTREMELY RARE COMPLETE HAND-PAINTED DECK OF «MINCHIATE FIORENTINE»
A GAME DERIVED FROM TAROT AND ORIGINATING IN FLORENCE IN THE 16TH CENTURY

3. [TAROT]. *Minchiate Florentine*. Florence: ca. 1750.

97/97 cards (98 x 60 mm), hand-coloured woodcuts on stiff laid paper, rounded corners, backs with decoration of small pink flowers with two leaves, stamped with the motto *Carte da Gioco Toscana 13,4* and woodcut device *Fortuna with Cornucopia*. The deck is composed of 35 numbered and 6 unnumbered trumps, and 56 court and number cards.

€ 13.000

MOST PLAYING CARDS FROM 18TH CENTURY ARE SCARCE BUT A COMPLETE «MINCHIATE» DECK OF THE SAME PERIOD IS PRACTICALLY UNIQUE.

One of the oldest and most attractive of the original Italian tarot is the Florentine *Minchiate*, dating from the early 1500s. It uses a deck of cards similar to the tarot but extended with additional allegorical and symbolic images; of all the European tarot cards the Florentine *Minchiate* contains the greatest number of cards, a total of 97.

The *Minchiate* are smaller than the Piedmont cards, they bear Italo/Spanish suits, which are characterized by the swords on the correspondent suit, which are straight, long and slim, crossing each other to form a delicate trellis design rather than the curved and large-size swords on the purely Italian suits while the batons are shown as clubs.

Other novelties of this popular tarot lie with the court and number cards. The Knights of Cups and Money are shown as half-human, half-dragon-like creatures, and those of Swords and Clubs as centaurs. The Jacks of Swords and Clubs are aggressive young men, while those of Cups and Money show young females.

CONDITIONS: Perfectly preserved.

REFERENCES: C. SCHREIBER, *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, Italian, no. 53; C. SCHREIBER, *Playing Cards of Various Ages and Countries selected from the collection of Lady Charlotte Schreiber*, III, pl. 90; K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 133-134; S. MANN, *All Cards are on the table - Alle Karten Auf Den Tisch*, Deutsches Spielkarten-Museum Leinfelden-Echterding, 1990, vol II, pl. 214; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 227-231; S. KAPLAN, *The Encyclopaedia of Tarot Vol. II*, pp. 262-264.

British Museum: https://www.britishmuseum.org/collection/object/P_1896-0501-41.



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1760

PRE-REVOLUTIONARY HAND-COLOURED FRENCH DECK
«THE LYON PATTERN TYPE 3»

4. [PLAYING CARDS]. *The Lyon Pattern Type 3*. Lyon: Delaunay, ca. 1760.

24/24 cards (84 x 56 mm), reduced from a *Piquet* pack of 32 for a specific game, comprising 4 suits of 6 cards (3 courts, ace, 9 & 10), single-figured courts, Jack of Clubs with *Lyon* at foot, Jack of Spades with *Delaunay*, stencil-coloured woodcut, French suits.

€ 2.800

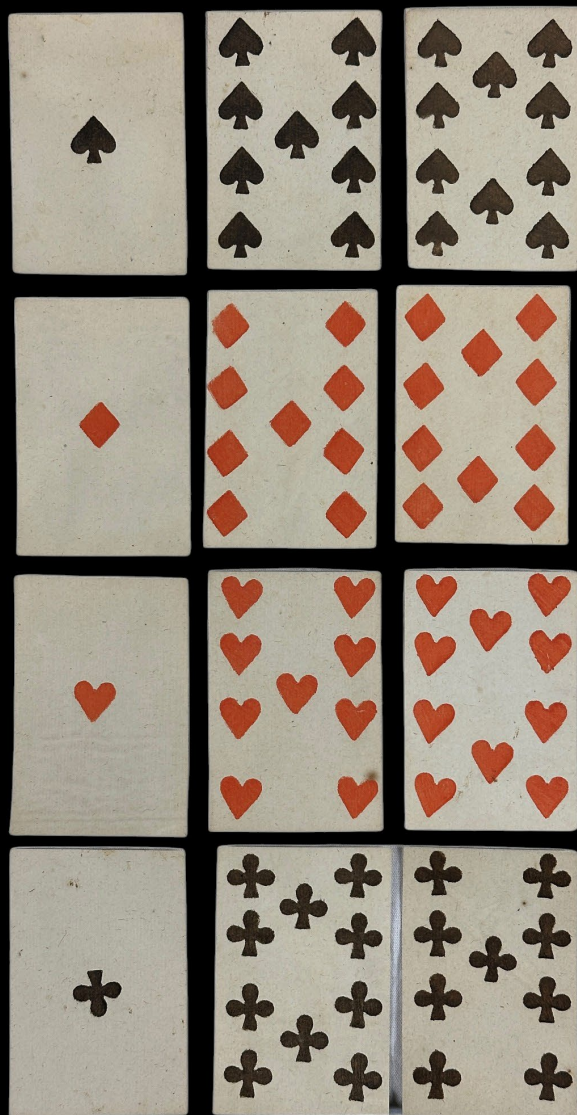
The deck was reduced from an original 32 cards deck for the game of *Piquet*, to assemble a 24-card deck, probably for the *Bouillotte*, a game widely played in France in the late eighteenth and through most of the nineteenth century. During the late nineteenth and early twentieth centuries, it was supplanted by the newly fashionable game of Poker.

Three types of the Lyon Pattern have been identified: The type I was used in the 16th century and made mainly for export. There are slight variations among the few decks of this type that survived, but the features that remain constant are the King of Hearts with his scroll, the Jack of Hearts with his banner, the Jack of Clubs with his snood and a heart-shaped top on his weapon, and the Queen of Clubs in profile with box-shaped ermine sleeves. The type II is mostly a 17th century pattern, and modifications from type I began in the second decade of that century. The Jack of Spades replaced the twig in his mouth with a pipe in 1711. In 1751 a few more details were changed: the sceptres of the Queens of Hearts and Spades became flowers, and in 1761 the King of Clubs was depicted holding an orb surmounted by a cross, the King of Hearts carried a hawk on his wrist, and the Jack of Clubs bore a shield. The Lyons pattern, type III, is similar in design to type II, except that by 1761 all the Queens carried fans as well as flowers. The pattern was used in various parts of eastern France but must have succumbed to the *portrait unifié* in 1780.

CONDITIONS: Perfectly preserved.

PROVENANCE: Dudley Ollis' collection. Dudley Ollis was member of the International Playing Card Society, and his collection is considered the most important English private collection of playing cards. Ollis formed his collection over more than 50 years, and it includes rarities such as a set of English cards printed with the musical notation and lyrics from *The Beggar's Opera*.

REFERENCES: S. MAN, *All Cards on the Table*, Verlag, 1990, pp. 121-122: no. 165; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 76-77; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 69; Cary, *Fra* 80-88; J. BERRY, *Playing-Cards of the World*, 1985: French, no. 555; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906. International Playing-Card Society website.



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1770

PRE-REVOLUTIONARY FRENCH PLAYING CARD DECK
«AU PORTRAIT DE PARIS PATTERN TYPE 3»

5. [PLAYING CARDS]. *Au Portrait de Paris*. Paris: Pierre Le Brun, ca. 1770.

52/52 cards (84 x 54 mm), French suites, stencil coloured, all named courts with maker's name *P. Lebrun* at foot, but to right edge on Jack of Clubs, that has *G.D. Paris* ("Généralité de Paris") and maker's insignia at foot, Queen of Spades with yellow round insignia with a tree and number 48, *Fleur de Lis* watermark to most cards. Later handmade box with lift-off lid, label on lid with manuscript *P. Le Brun ca. 1775 Frönsk* in red & purple ink, and a round label with ink manuscript *F.12*.

€ 3.500

HAND-COLOURED, IN PERFECT CONDITIONS. ON VERSOS WE FIND CAREFULLY WRITTEN WORDS OR PARTS OF WORDS IN RED AND SEPIA INK TO BE USED FOR A GRAMMAR OR SPELLING GAME.

According to John Berry, the design of this deck was produced between 1758-1790, and this pack conforms to his Paris pattern type 3.

This patter, used mainly in Paris and in its surroundings, was the most widespread, with characteristic names for the court cards: Charles (Charlemagne), Judic (Judith) & Lahire for the Hearts, Alexandre, Argine & P. Le Brun for the Clubs (the Jack is named after the master cartier in this series, P. Le Brun), Cezar (Caesar), Rachel & Hector for the Diamonds, David, Pallas & Hogier for the Spades.

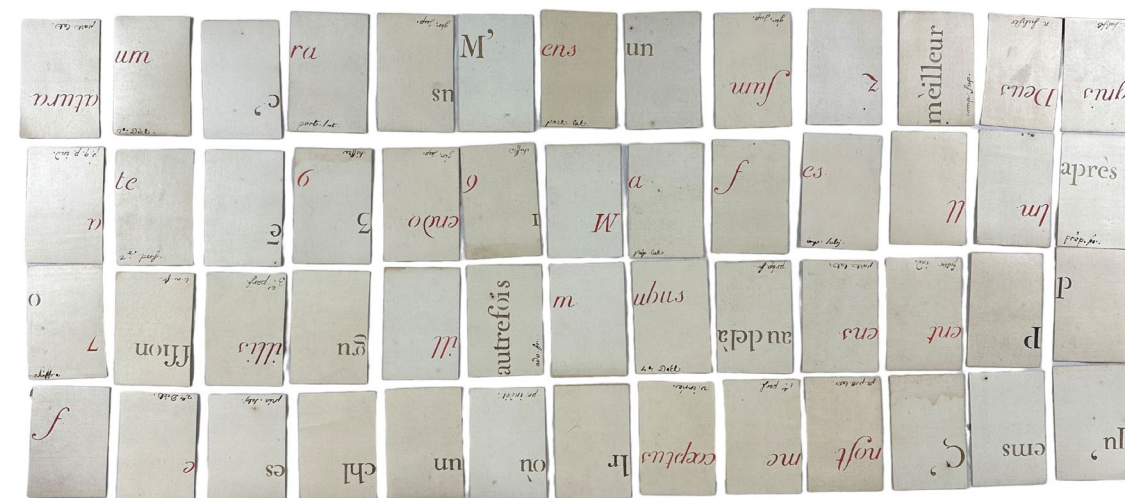
CONDITIONS: Perfectly preserved.

PROVENANCE: 1. Dudley Ollis' collection. 2. Previously from the collection of Gudbrandur Magnússon of Seydisfjörður, Iceland, purchased by Dudley Ollis in 1981 at the sale of his estate. The accompanying box was made by Magnússon, something he did for all his best decks.

REFERENCES: H. R. D'ALLEMAGNE, *Antique Playing Cards: A Pictorial Treasury*, 1:108-sq, 1996; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 74-76; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 62-67; S. MAN, *All Cards on the Table*, Verlag, 1990, no. 129; *Recto and verso: playing cards in France before 1789*, Voltaire Foundation, 2023; J. BERRY, *Playing-Cards of the World*, 1985. BNF, *Cabinet des Estampes*, Reserve boîte ecu-kh-205. The International Playing-Card Society, pattern sheet 112.



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1785

EXTREMELY RARE DECK «PROVINCIAL PARIS PATTERN»
PRINTED IN COPENHAGEN FOR THE DANISH MARKET

6. PLAYING CARDS. *Provincial Paris Pattern*. Copenhagen: C.E. Süss [?], ca. 1785 [?].

49/52 cards (80 x 55 mm), woodcut stencil-coloured on stiff watermark laid paper, without manufacturer name nor suit card name, contrary to what was typical in French decks, square corners, *versos* with blue pattern decoration.

€ 800

The deck, missing Seven of Heart, Jack of Clubs and Four of Diamonds is a rare example of the history of playing cards in Denmark. During the 18th century, playing card production in Denmark underwent a significant evolution, while still retaining the main features derived from the French style. If, initially, Danish manufacturers—particularly Jean Friedrich Mayer (1752–1783), who held a royal license from 1752 to 1783—produced “French-style” decks with the court cards (King, Queen, Jack) labelled with specific names, in the last decades of the century a gradual transformation took place. In 1783, Mayer’s license passed to Christoffer Ernst Süss, who, continuing the business, introduced some stylistic changes. While retaining the French suits (Hearts, Diamonds, Clubs, and Spades), Danish decks began to diverge from the French “official portrait” by removing the names of the court cards. As a result, Kings, Queens, and Jacks were depicted following the French iconography, but without the nominal labels that in France often referred to historical or mythological figures (such as Charlemagne, Judith, Rachel, Lancelot, etc.). This decision marked the shift toward a more “universal” style of deck, less tied to the tradition of typically French names, and further simplified production.

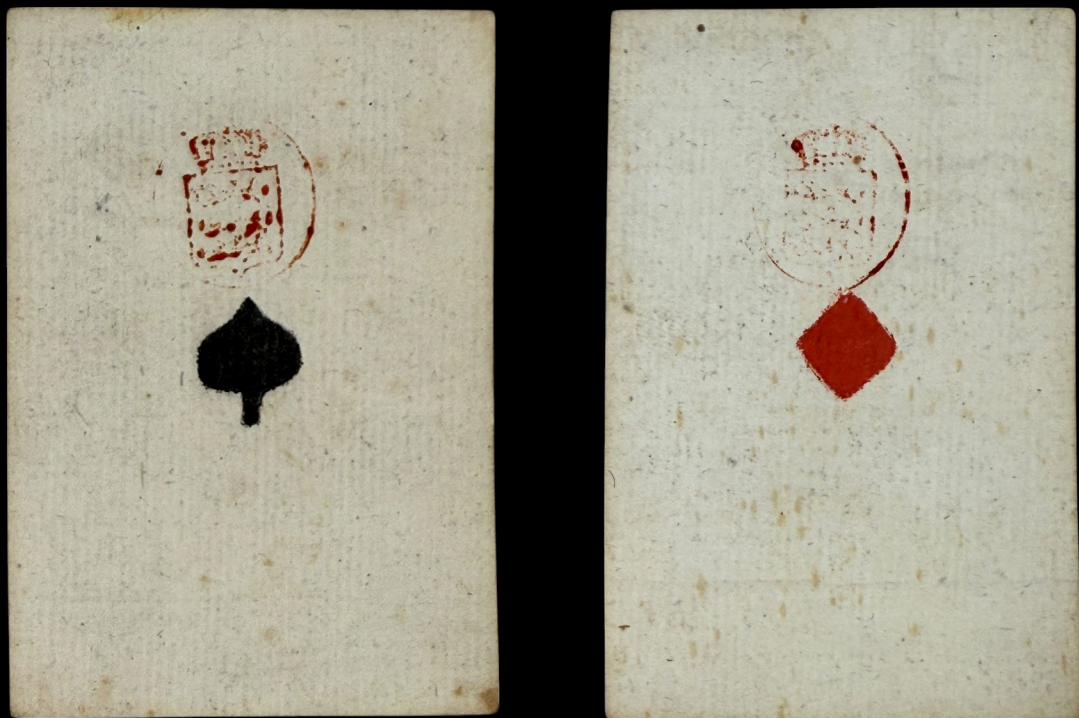
The 18th-century Danish Decks were characterized by:

Suits: Hearts, Diamonds, Clubs, Spades, taken directly from the French standard.

Court Cards: King (K), Queen (D), and Jack (B or Kn), often lacking specific names on the cards.

Style: Initially closely related to the French Paris pattern, with local elements (such as colouring and personalized details) layered on top.

Carried out under a royal license granted to various printers (including Süss and his partner Kunze starting in 1790). Some of them produced both 52-card decks for popular games such as whist and more imaginative “Animal Tarok” decks.



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The adoption of French-suited cards was promoted by the simplicity of their suit symbols and the growing popularity of gambling and courtly pastimes. At the same time, the decision to omit the court card names reflects a desire to differentiate from the French model and, possibly, the aim to produce more neutral decks, suitable for a wider market.

Thus, 18th-century Danish playing cards occupy a middle ground between the French tradition and an emerging local identity. While retaining the suits and, in part, the iconography of the figures, they stand out for the absence of names on their court cards. This detail—together with the historical royal charter and the contributions of printers such as Mayer and Süss—makes them an important example in the history of gaming and the art of engraving in Denmark.



CONDITIONS: Few marks of use; overall, a very good deck.

PROVENANCE: Tax stamp of the reign of Denmark on Aces of Spades and Diamonds. This stamp was in use in Denmark presumably from around 1750 to ca. 1800.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; pp. 167-170; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906.



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1790-1816

RARE COMPLETE HAND-PAINTED DECK OF «MINCHIATE FIORENTINE»
A GAME DERIVED FROM TAROT AND ORIGINATING IN FLORENCE IN THE 16TH CENTURY

7. [TAROT]. *Minchiate Fiorentine*. Florence: 1790-1816.

97/97 cards [97 x 59 mm], woodcuts partially hand colored. The cards feature dotted borders reminiscent of older decks, where the back design was printed on a dotted sheet that folded over the front margins, *verso* with floral orange decorations. The designs are traditional *Minchiate*. Tax stamp on card XXIII, *Libra*, with the caption *Carte Da Giuoco Di Toscana* and *Soldi 13.4*.

€ 11.000

A clear distinction between the Florentine *Minchiate* and the Bolognese *Minchiate* can be seen in some specific cards: on the 4 of Coins of the *Minchiate* produced in Bologna, instead of the characteristic figure of an elephant, typical of the *Minchiate* of Florence, there is a scroll with the inscription *Carte Fine* and the manufacturer's sign. On the 3 of Cups of the *Minchiate* of Florence, there is the figure of what appears to be a lion; on those of Bologna, there is instead the inscription *Carte Fine In Bologna* or just *Carte Fine*. On the 4 of Cups of the *Minchiate* in Florence, there is the figure of a small monkey looking at itself in the mirror; on those of Bologna, there is a drawing of the manufacturer's sign. Another indication of origin is the watermark representing a lily, symbol of Florence.

The design of the cards is typical of the late 18th century, while the tax stamp, applied to the deck at the time of sale, dates to the early 19th century.

CONDITIONS: Few marks of use; overall, a very good deck.

REFERENCES: C. SCHREIBER, *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, Italian, no. 53; C. SCHREIBER, *Playing Cards of Various Ages and Countries selected from the collection of Lady Charlotte Schreiber*, III, pl. 90; K. WOUK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 133-134; S. MANN, *All Cards are on the table - Alle Karten Auf Den Tisch*, Deutsches Spielkarten-Museum Leinfelden-Echterding, 1990, Vol II, no. 214; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 227-231; S. R. KAPLAN, *The Encyclopaedia of Tarot*, vol. II, pp. 257, 267.



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1795

RARE HAND-COLOURED ITALIAN DECK
WITH FRENCH SUITS IN «GENOESE-PIEDMONTESE PATTERN»

8. [PLAYING CARDS]. *Genoese-Piedmontese Pattern*. Italy: ca. 1795.

40/40 cards (85 x 55 mm), woodcut, stencil-coloured, square corners, *versos* decorated with a “crow’s foot” pattern in grey ink. French suits, cards unnumbered.

€ 1.000

While Italian card decks typically used the traditional suits of Cups, Swords, Coins, and Clubs—suits shared with Spanish patterns—certain localized patterns in specific areas of Italy continued for a long time to use the French suits: Diamonds, Spades, Clubs, and Hearts.

Among the most typical Italian patterns using French suits were the so-called Florentine pattern, the Lombard (or Milanese) pattern, and the Genoese and Piedmontese patterns, which shared many features.

This deck most likely belongs to the Genoese-Piedmontese pattern, a faithful adaptation of the French Parisian pattern, a type known throughout Europe. Certain features distinguish them—most notably, the Spanish-style shield carried by the Jack of Clubs, which is typical of Genoese decks. Unlike the Parisian pattern, these cards lack captions with the names of the characters. However, without any indication of a printing house or typographic mark on this type of deck, it is very difficult to identify the place of printing.

Another possible indication regarding the provenance derives from the placement of the tax stamp: In Italy, decks of cards that used the French suits often had the tax stamp on the Ace of Hearts. However, in some regions, such as Piedmont and Liguria, it was common to affix the tax stamp on the Four of Diamonds, typical of decks belonging to the Genoese-Piedmontese pattern.

CONDITIONS: Some marks of use; overall, a good deck.

PROVENANCE: Faded tax stamp on Four of Diamond.

REFERENCES: W. GURNEY BENHAM, *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; H. R. D’ALLEMAGNE, *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; H. R. D’ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906. The International Playing-Card Society website.

1800

HAND-COLOURLED « JEU GROTESQUE » UNCUT DECK

9. [TRANSFORMATION CARDS]. *Léger de Main*, France: ca. 1800.

Complete uncut deck on a single sheet (660 x 500 mm), representing 32 hand-coloured woodcut playing cards (105 x 70 mm), preserved in a wooden frame with glass.

€ 3.200

During the early 19th century, a variety of non-standard packs was introduced in France, including those dedicated to music, costume, botany, and natural history.

Following this trend, humorous composers gave free rein to their imagination in the publication of *Jeux grotesques* or *Cartes à Rire*.

One of the most important and renowned *Cartes à Rire* decks is the one called *Léger-de-Main*.

The deck is a collection of two-sided drawings. The court cards are all vertically reversible, so that one sees a different picture at each orientation. The pip cards are caricatures of pairs of people joined at the back.

There are six different faces on the aces and court cards, with only two figures combined on the pip cards, their heads meeting in the centre to create the appearance of multiple faces pointing in various directions. The value of each card is indicated by a suit symbol in the corner.

The deck comprises 32 cards, forming a set for Piquet, a card game that uses only the Ace and Six through King of each suit.

This deck appears in the collection of the Museo Fournier, Spain.

CONDITIONS: Perfectly preserved.

REFERENCES: K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 66; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 71; F. A. FOURNIER, *Los Naipes*, Museo Fournier, Vitoria: Heraclio Fournier S.A., 1982, p. 141, no. 322; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906.



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1800

EARLY EDUCATIONAL CARD GAME
DESIGNED TO TEACH CHILDREN ROMAN HISTORY

10. [EDUCATIONAL CARDS]. JOUY, VICTOR JOSEPH ETIENNE DE. *Jeu de Cartes Historiques contenant un abrégé de L'histoire Romaine*. Lille: Vanackere, Paris: Latour, 1800.

€ 900

48/48 cards (117 x 77 mm), woodcut on thick paper, preserved in the original hard paper box with title on paper label on the external side of the top lid, printers' names on paper label on the internal side of the lower half of the box.

An interesting and rare educational deck designed to teach Roman history to young children. History has inspired numerous games, and at the beginning of the 19th century, Étienne Jouy and engraver Pierre-François Godard published a remarkable series of instructive cards. Between 1804 and 1820, sixteen such games were produced by Vanacker in Lille and distributed under their name by various printers in several cities, including Vanacker in Lille, Latoure, and Renoire in Paris. Each card features a wood-engraved medallion with the portrait of an important Roman historical character, while their biography occupies the remainder of the card. The cards are numbered in the upper left corner with Roman numerals from I to XLVIII (48), and to the right of the medallion is a brief description of the character, with an extended biography engraved beneath the medallion. The cards were printed from woodblocks, with the medallions modelled after ancient medals or coins. No suit signs are present.

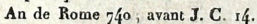
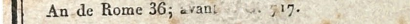
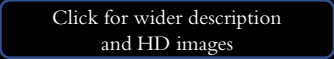
Although the primary objective of the game is educational, learning is achieved through gameplay with the deck.

The rules of the game are quite simple: it is a game of war, where the trick is won by the highest card. The cards are numbered, and playing requires the ability to read the numbers, which are in Roman numerals. For instance, card XLVII (Livia, a cunning woman who possessed none of the virtues of her sex...) triumphs over card XXXVII (Crassus, known only for his immense wealth, shamefully acquired...). However, to claim their winnings, the player must provide some information about the characters on the cards forming their trick, and if they fail, the right to the trick passes to the next player.

This deck is present in the collection of the Museo Fournier, Spain.

CONDITIONS: Perfectly preserved in the original box.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 66; F. A. FOURNIER, *Los Naipes*, Museo Fournier, Vitoria: Heraclio Fournier S.A., 1982, p. 139, no. 41.



1815

« LA GARDE MEURT ET NE SE REND PAS »

A COMPLETE PIQUET DECK TO MARK NAPOLEON'S RETURN FROM EXILE ON ELBA

11. [PLAYING CARDS]. *Jeu des Drapeaux*, Paris: ca. 1815.

32/32 playing cards (102 x 64 mm), French suite, white versos, home-made slipcase with title card pasted on front, rear with 39 x 62 mm printed paper label (from original wrapper/box), with the patent and *Nouvelle Marque pour les Jeux d'écarté, de Piquet. A Paris*, Masonic motto and symbols, and with the initials J.B.

€ 3.800

The famous *Jeu de Drapeaux* deck is a pack issued under the Restoration in honour of Napoleon's victories and return.

It is a piquet pack containing, as usual, 32 cards with a title card, bearing the title on a flag, carried by a member of the Old Guard. On a pillar beside him there are the names of all the great victories from Ulm to Moscow. The cards themselves picture Napoleon's soldiers, the suit signs being on the flags they carry.

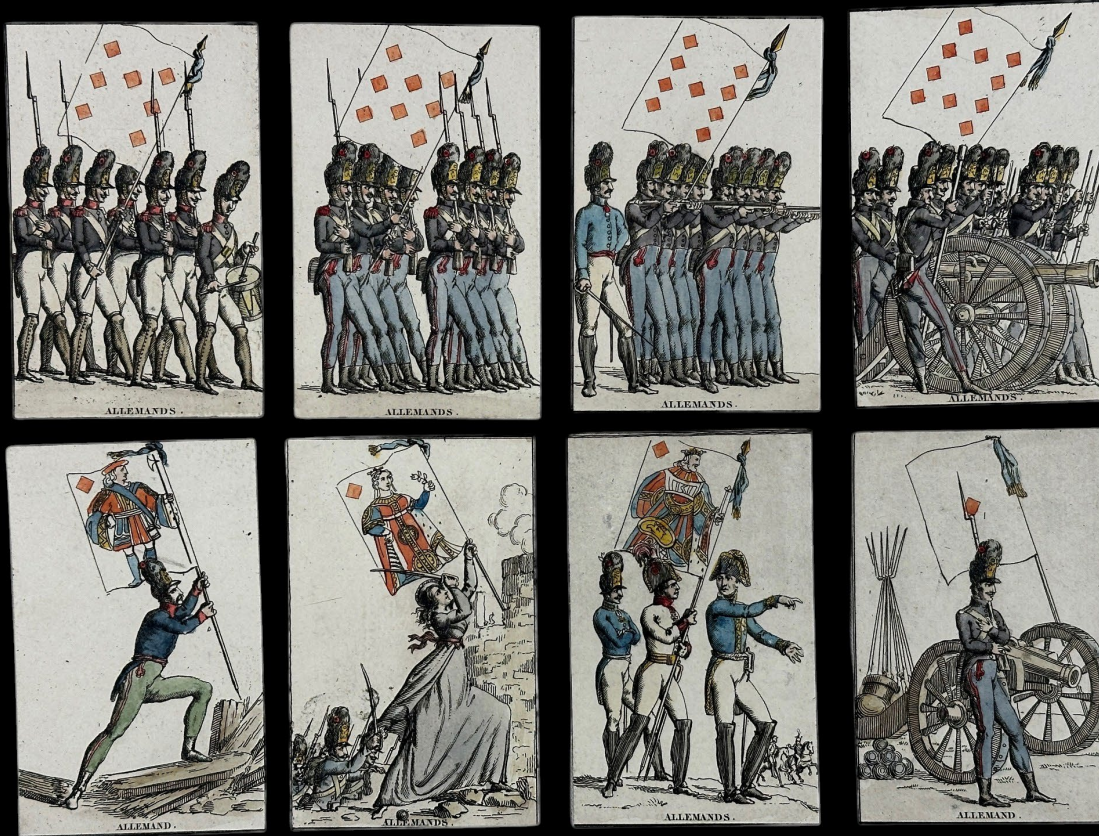
The Heart suit shows the French soldiers, and the king carries the famous motto, "La Garde meurt et ne se rend pas". The other suits show France enemies, Russia Clubs, Germany Diamonds, Britain Spades, each card with a flag as a miniature playing card, full-length courts depict generals and their aides, female warriors with troops, while the Jacks show the flag or mascot carrier; pip cards showing troops in action, soldier firing a cannon, marching, or, as on the Aces, doing sentry duty.

Piquet is a card game which uses only the Ace and Six through King of each suit.

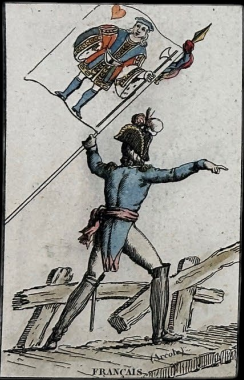
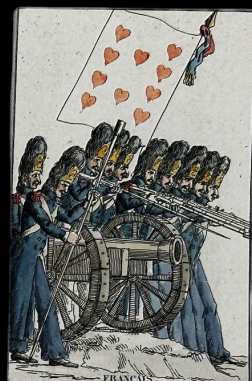
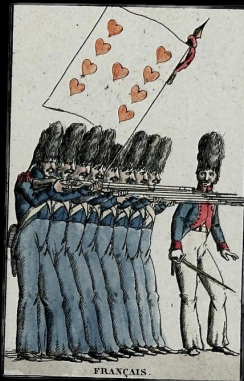
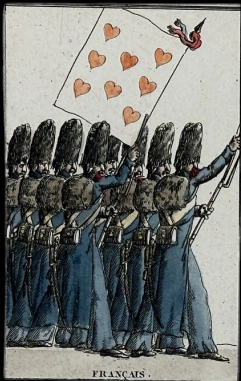
CONDITIONS: Light marks of use, but in general perfectly preserved.

PROVENANCE: Dudley Ollis' collection.

REFERENCES: H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906; H. R. D'ALLEMAGNE, *Antique Playing cards design*, Dover publications, 2005; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 75; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 74; S. MANN, *Collecting Playing cards*, Arco Publications, 1966; Victoria & Albert Museum, E.408-2005; Cary collection, Fra: nos. 322, 323.



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1817-1818

RARE FIRST EDITION, FIRST ISSUE, UNCUT OF ONE OF THE MOST ARTISTIC
AND IMAGINATIVE TRANSFORMATION DECKS FROM A TRADITIONAL VIENNESE TALE

12. [TRANSFORMATION CARDS]. *Beatrice, or the Fracas*, London: Rudolph Ackermann, 1817-1818.

Complete uncut pack of 52/52 playing cards (90 x 70 mm), on 13 stipple engraved plates on thin card as issued (200 x 140 mm), each depicting four playing cards with French suites. Full-length court cards with contemporary hand-colouring, red suits with stencilled suit signs, pip cards transformed. Plates contained together in original portfolio with stiff front and back covers (worn), front cover with one of the plates reproduced as a paper label (faded). Pictorial Cards title at head, and imprint at foot dated *Jany 1 1819*, printed price to lower right overwritten in early ink manuscript *10/6*, faint ink manuscript signature at centre of front cover.

€ 4.200

The original drawings for the cards of the *Beatrice, or the Fracas* deck were made by H. F. Müller, a Viennese artist, with an exotic design depicting classical Romans, Greeks, and Turks. “The cards appeared in a monthly magazine called *Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, four cards to a tipped-in plate with the number and date of issue at the bottom of the plate. In the upper right corner above the cards are the numbers of the plate and the volume. The watermark on the paper is dated 1818.” (Field).

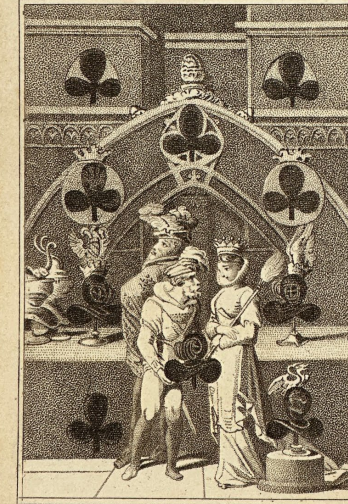
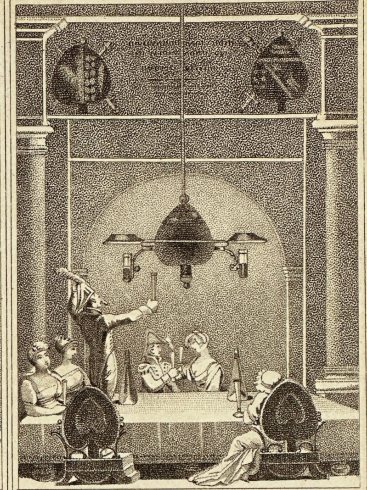
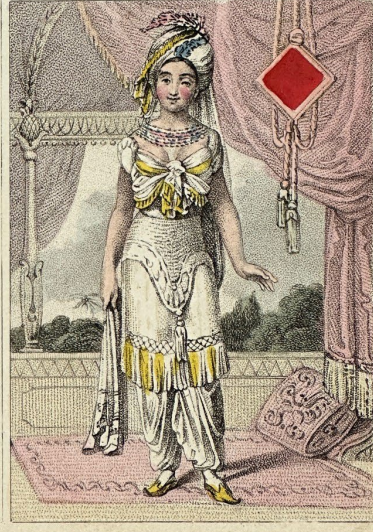
THE PRESENT DECK BELONGS TO THE RARE FIRST ISSUE, PUBLISHED BEFORE THE OFFICIAL MONTHLY PUBLICATION IN THE «REPOSITORY».

“The cards were also published on brown cardboard watermarked 1817 in a portfolio with stiff front and back covers and no binding. Since these plates do not have the numbers in the upper right corners, they must have been printed before the plates were used for the magazine, as numbers could not be removed from an engraved plate but could easily be added later. The date of the watermark is consistent with this deduction [...]” (Field).

CONDITIONS: Light marks of use on few cards; overall, amazing conditions.

PROVENANCE: Dudley Ollis' collection.

REFERENCES: A. FIELD, *Transformation Playing Cards*, U.S. Games Systems, 1987, no. 22: “One of the most artistic and imaginative transformation packs”; *Ortiz-Patino collection* p.72; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 146; K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, p. 38; WYNNE, MARJORIE, AND MAYOR, *The Art of the Playing Card*, The Yale University Library Gazette 47, 1973, no. 137–184; S. MANN, *Collecting Playing cards*, Arco Publications, 1966; S. MANN, *All Cards on the Table*, Verlag, 1990; Schreiber, *German*, nos. 249, 332 and 339.





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1820
RARE COMPLETE HAND-PAINTED DECK OF “MINCHIATE FIORENTINE”

13. [TAROT]. *Minchiate Florentine*. Florence, ca. 1820.

97/97 carts (94 x 50 mm), stencil-coloured metal engraving plates. The cards have dotted borders, in an imitation of the borders on earlier cards that were formed by the edges of the paper, on which the back design was printed, folding over the front margins of the cards. The designs are traditional minchiate, rendered with more detail and finesse than many of the other decks of the time. The tax stamp on card XXIII *Libra* was enacted on March 20, 1820.

€ 12.000

One of the oldest and most attractive of the original Italian tarot is the Florentine *Minchiate* tarot, dating from the early 1500s. It uses a deck of cards similar to the Tarot but extended with additional allegorical and symbolic images; of all the European tarot cards the Florentine *Minchiate* contains the greatest number, a total of 97.

The *Minchiate* tarot are smaller than the Piedmont cards. They bear Italo/Spanish suits, which are characterized by the swords on the correspondent suit, which are straight, long and slim, crossing each other to form a delicate trellis design rather than the curved and large-size swords on the purely Italian suits while the batons are shown as clubs. Other novelties of this popular tarot lie with the court and number cards. The Knights of cups and Money are shown as half-human, half-dragon-like creatures, and those of Swords and Clubs as centaurs. The Jacks of Swords and clubs are aggressive young men, while those of Cups and Money show young females.

CONDITIONS: Few marks of use; overall, a very good deck.

REFERENCES: C. SCHREIBER, *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, Italian, no. 53; C. SCHREIBER, *Playing Cards of Various Ages and Countries selected from the collection of Lady Charlotte Schreiber*, vol. III, pl. 90; K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 133-134; S. MANN, *All Cards are on the table - Alle Karten Auf Den Tisch*, Deutsches Spielkarten-Museum Leinfelden-Echterding, 1990, Vol II, p. 214; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 227-231; S. R. KAPLAN, *The Encyclopaedia of Tarot*, vol. II.



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1830

«TAROT DE BESANÇON», IPCS PATTERN SHEET 6:
A TESTAMENT TO THE EVOLUTION OF COMPLEX CULTURAL DYNAMICS IN EUROPE

14. [TAROT]. *Tarot de Besançon*. Paris: Louis-Charles Renault, ca. 1830.

78/78 cards (122 x 66 cm), stencil-coloured woodcuts, multilayer paper, back of the card enriched by small pink and white domino decorations, square corners, Two of Cups with printer's detail: *Renault / Fabricant de Cartes a Jouer / Besançon*.

€ 3.600

A COMPLETE DECK OF THE «TAROT DE BESANÇON» PRINTED BY LOUIS-CHARLES RENAULT USING THE WOODBLOCKS OF HIS MASTER JEAN JERGER, ONE OF THE MOST IMPORTANT FIGURES IN THE BESANÇON TAROT TRADITION.

The *Besançon Tarot* cards represent a historical variant of the traditional *Tarot de Marseille*, which emerged between the 18th and 19th centuries, especially in the French-Swiss region and certain adjoining areas of Central Europe.

Their name is linked to the city of Besançon in the Franche-Comté (eastern France), one of the principal centres for the production and distribution of these cards.



What most distinctly sets them apart from the better-known *Tarot de Marseille* is the replacement of the papal figures—the *Pope* and the *Popess*—with two classical deities: *Juno* and *Jupiter*. This “secularization” of the deck can be interpreted as a compromise: originally associated with predominantly Catholic Italian and French contexts, the tarot was adapted for transregional markets, where papal figures might have been perceived as overly confessional. By referencing ancient Roman divinities, symbolizing power and wisdom, the imagery became more neutral and universally comprehensible, enabling producers to reach a wider public.



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Among other characteristics of this pattern:

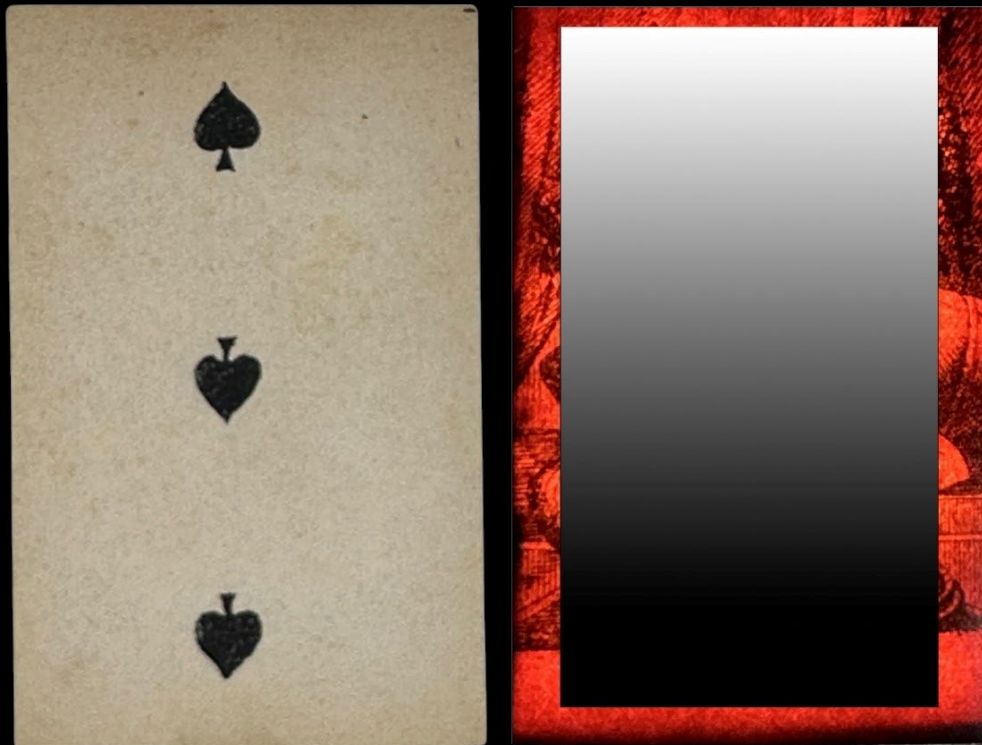
- The Jack of Batons has both hands placed below the top of the baton.
- Queens are depicted standing.
- The Ace of Cups shows a rounded cup with a lid instead of the Gothic chalice found in *TdM*.
- The Devil is shown wearing furry trousers.
- The Moon card features a fully rendered face.
- The Fool is labeled *Le Fou* instead of *Le Mat*.

The origins of the *Besançon Tarot* lie within a thriving card-making tradition that developed during the eighteenth century in France, Switzerland, and Germany. The art of producing playing cards had long since expanded beyond Italian and French boundaries, spreading throughout Europe. The *Besançon* variant emerged from a strongly multicultural and economically active area, influenced by French, German, and Swiss artistic traditions. Strategically located, Besançon became a commercial crossroads: from there, the cards could easily reach Switzerland (particularly its German-speaking regions) and southern Germany, thus spreading across vast areas of Central Europe.



CONDITIONS: Few cards with some marks of use; overall, perfectly preserved.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 37, 39, 81; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906; S. KAPLAN, *The Encyclopedia of Tarot*, Volume II, U.S. Games Systems, 1986, pp. 342, 358; K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, p. 13. The International Playing-Card Society website.



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[Click High-Res Erotic
Translucent Images](#)

1830

THE FORBIDDEN TRANSFORMATION DECK!
EXTREMELY RARE TRANSLUCENT FRENCH EROTIC CARDS

15. [TRANSFORMATION EROTIC CARDS]. *Erotic deck*. France: ca. 1830.

€ 4.200

52/52 cards (85 x 58 mm), handcoloured engravings, 4 suits of 13 cards, with a typical French Suit, square corners, each card with hidden erotic image visible when backlit.

The *Translucent Erotic Card* deck, is basically a Transformation Deck, a particular deck of cards, printed for the first time in Germany at the starting of 19th century, in which the suit signs are made to form part of the humorous design.

Originating in France in the same period, the *Translucent Erotic Card* deck is a rare and important piece of art and history.

Court cards, Kings, Queens and Jacks, are depicted in innocent poses while pips cards present just the numerical value, but these decks are notable for their erotic imagery, hidden within or revealed through the translucent quality of the cards, creating a subtle yet suggestive play of light and shadow. Crafted with fine materials and delicate illustrations, they reflect the period's fascination with sensuality, often presented in an artistic and tasteful manner.

CARDS BASIC CHARACTERISTIC IS THAT WHEN HELD UP TO THE LIGHT THE HIDDEN PICTURE IS REVEALED.

“This effect is achieved by making the card out of two pieces of paper, rather than the normal three. On the top piece of paper is printed the card's face design with an extra design printed on the back. This printed piece of paper is then glued on to a second plain piece of paper. The actual picture that is revealed can be completely innocent, mildly erotic or pornographic. Sometimes it is only the number cards which contain a hidden picture. When the court cards contain a hidden design, a common practice is for the figure in the hidden picture to be actively and sexually involved with the apparently ordinary, printed court figure.” (Wowk)

CONDITIONS: Mint conditions.

REFERENCES: K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 66-67; T. DENNING, *Translucent Playing Cards*, 1976.



(Disclaimer: Some of the following images depict erotic scenes, although with artistic intent, and may offend the sensibilities of some viewers; they should only be viewed by adults who are aware and consenting. By clicking you declare to accept to view images)

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1840
THE «ENGLISH TRADITIONAL PATTERN»

16. [PLAYING CARDS]. *English Deck*. London: Reynolds & Sons, ca. 1840.

€ 800

52/52 cards (95 x 65 mm), woodblock stencil coloured, comprising 4 suits of 13, *Duty One Shilling*, *Honi Soit Qui Mal Y Pense*, Reynolds & Sons displayed on the Ace of Spades, single-ended design, square corners, green back with geometrical decoration in darker green.

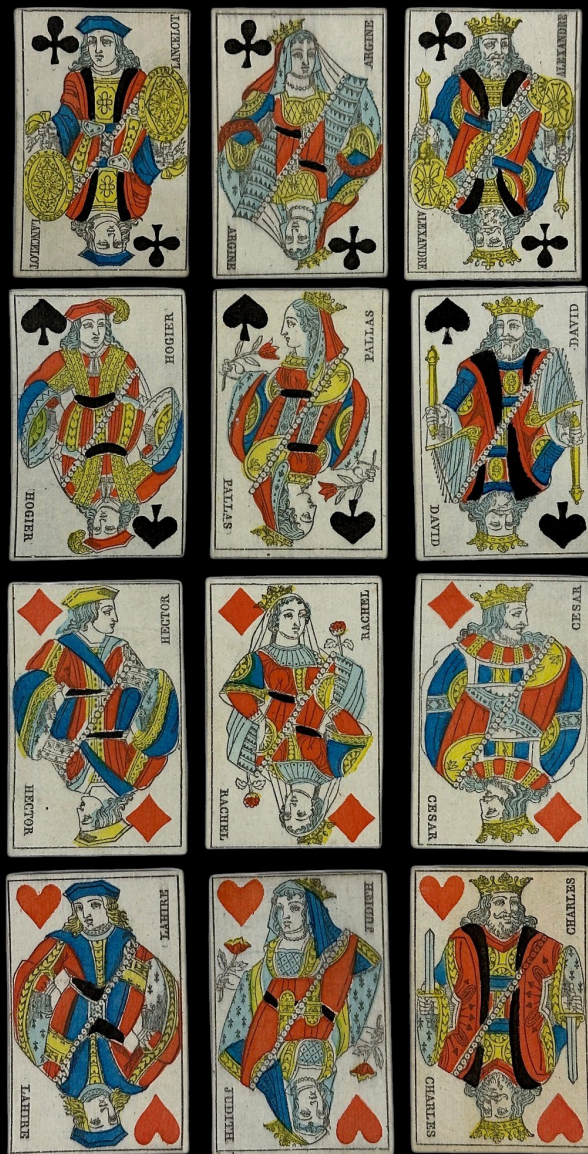
This deck is a perfectly preserved example of mid-19th-century British playing cards in the *English Traditional Pattern*, produced by the esteemed printing house Reynolds & Sons. This pattern faithfully reproduces the intricate designs of earlier cards made before the simplified versions of the twentieth century. Each card reflects the rich heritage and artistry of 16th to 18th-century playing card traditions, capturing historical nuances and emblematic figures.

Honi Soit Qui Mal Y Pense, translating to *Shame on him who thinks evil of it*, is an old French phrase, motto of the Order of the Garter, the most prestigious order of chivalry in the United Kingdom, established by King Edward III in 1348. The inclusion of this motto on the Ace of Spades was customary during this period, symbolizing authenticity and the deck's compliance with tax regulations.

Duty One Shilling: between 1711 and 1960, playing cards in Britain were subject to a government-imposed tax, a significant source of revenue for the Treasury. In 1840, the duty was increased to one shilling per deck, a rate that remained until 1862. This tax was evidenced by a duty stamp on the Ace of Spades, known as the *duty ace*. The presence of the *Duty One Shilling* stamp on this deck's Ace of Spades helps to date its production to between 1840 and 1862. However, in 1840 Reynolds introduced a modification to the traditional English pattern, modernizing the court card designs with an overlay of decorative engraved patterns. This trend was subsequently imitated by foreign manufacturers (e.g., Boisse). Reynolds also produced a double-ended version of their new designs as double-ended playing cards were becoming accepted during that time.

CONDITIONS: Few marks of use; overall, a fine copy.

REFERENCES: S. MANN, *All Cards on the Table*, Verlag, 1990, p. 128; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 90-92; S. MANN, *Collecting Playing Cards*, Arco Publications, 1966, pp. 65-66; C. PERRY HARGRAVE, *A History of playing Cards*, Dover publications, 2021, p. 186. BNF 12148/btv1b105326144. *The International Playing-Card Society* website.



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1850

NAPOLEON'S REVOLUTION IN THE WORLD OF PLAYING CARDS:
«GATTEAUX DOUBLE-FIGURE», THE FRENCH NEW STANDARD NATIONAL PATTERN

17. [PLAYING CARDS]. *French Deck*. Paris: ca. 1850.

52/52 cards (83 x 53 mm), French suit, stencil-coloured electrotyped, double-ended named courts, Jack of Clubs with medallion with *Administ. Des Contrib. Indir. 1853* at border and *Gatteaux* at center, King of Clubs with *Galv Hulot* (faded) on shields, eagle facing left Napoleon III watermark, square corners, versos purple/pink dotted and branched pattern. The Note *Galv Hulot* indicates that the cards are reproduced by Galvanoplasty or Electrotyping, a process implemented by Anatole Gustave Hulot at the beginning of the 19th century.

€ 700

The present deck is based on a double-imaged standard French pattern designed by the French sculptor and engraver Nicolas Marie Gatteaux whose name appears in the centre of the shield on the Jack Of Clubs.

“After the Revolution, once Napoleon had assumed power, he wanted to redesign the now outmoded Revolutionary cards with one single pattern to be used in all France. For this task he commissioned the artist Jacques Louis David, whom he had appointed as official painter of the Revolution in 1804.

Lacking imagination, David employed the traditional names for the kings, namely CHARLEMAGNE, CAESAR, ALEXANDRE and DAVID; with their wives as queens and generals as jacks. Although David gave Napoleon the honour of posing as CAESAR for the king of diamonds, Napoleon was not altogether happy with the designs.

He then commissioned Gatteaux to come up with a new standard pattern. Gatteaux's designs were finished in 1811, and his court cards are named: kings – Charles, David, Caesar and Alexandre; queens – Abigail, Hildegard, Calpurnie and Statira; jacks – Azael, Ogier, Curion and Parmenion. Unfortunately, these cards were not popular and in 1813 Gatteaux redrew the familiar Paris pattern, with the tried and tested court names of hearts: Charles, Judith and Lahire; clubs: Alexandre, Argine, and Lancelot; diamonds: Caesar, RACHEL, and Hector; spades: David, Pallas and Hogier. The first publication of the design in 1813 has the jack of clubs holding a shield with the inscription *Administ des droit réunis 1813* and the name *Gatteaux*.

Other dates to appear on this shield are 1816, 1827 (when the courts became double-ended) and finally 1853 [as in the present deck]. The 1853 date was used for a number of years, after which the date on the shield finally disappeared.

Although Napoleon's attempts at introducing a new card design failed, as a subject for the court cards he himself was not forgotten [...]” (Sylvia Man).

CONDITIONS: Perfectly preserved.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, p. 74; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, p. 58; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906; P. MARTEAU, *Propos d'un cartier*, Le Vieux Papier, June 1937, pp. 141–143; J. BERRY, *Playing Cards of the World*. nos. 65, 66, 62; Cary, Fra, no. 25; W. H. WILLSHIRE, *A Descriptive catalogue of playing and other cards in the British Museum*, 1876.



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1850 THE «GARCÍA PATTERN»

18. [PLAYING CARDS]. *Spanish Deck*, Torrecilla de Cameros: Señora Pinillos de Vallejo, ca. 1850.

40/40 cards (88 x 58 mm), hand-coloured woodcuts, 4 suits of 10 cards, with the typical Spanish Suit, Four of Cup with maker's details *Fab. de naypes/ de la/ Sra. Pinillos de Vallejo/ Torrecilla de Camos*. Back of card hand-painted in lilac.

€ 1.800

All the cards, as was typical for Spanish decks from the 19th century, show the numbering from 1 to 7 and 10 to 12 on the upper left corner.

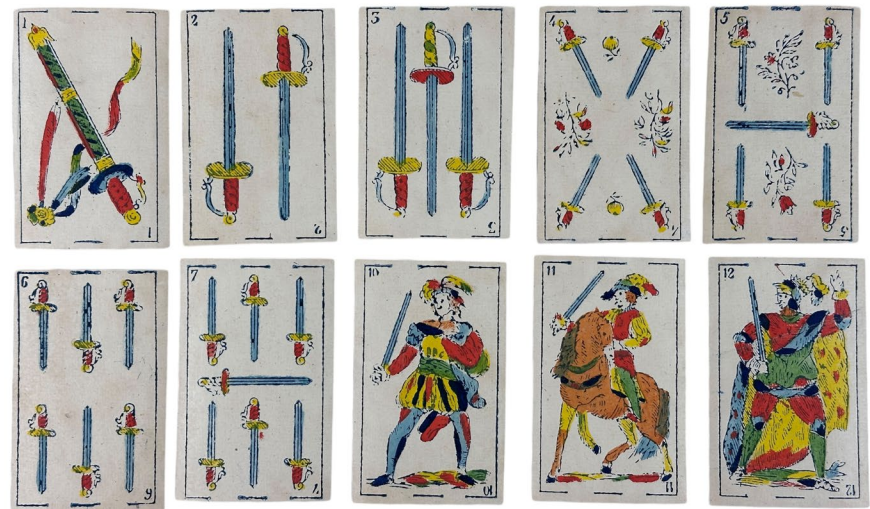
The present deck belongs to the Spanish pattern known as *García Pattern*. The distinctive features of this pattern are:

Kings have their ankles and feet showing. The King of Cups has no scepter but holds his suit mark. The Horse of the Cavalier of Coins faces right; that of the Cavalier of Batons has its head turned to face backwards. Two or more horses are not rearing but have only one hoof raised. The Jack of Batons sometimes wears trousers instead of knee-breeches. The Jacks of Cups and Coins wear waist-sash with hanging or flowing ends. Hemispherical Cups are something like those in the Catalan design. Ace of Coins: central wreath enclosing shield; simple ribbon above and below.

RAIMUNDO GARCÍA was a Madrid card maker or factor whose name is linked with a typical design which kept its identity throughout a substantial part of the 19th century. He adopted a policy of farming out production work to other workshops, hence cards of similar design were made by several manufacturers. These cards bore García's name and sometimes, as in this case, that of the manufacturer working on his behalf.

CONDITIONS: Perfectly preserved.

REFERENCES: W. GURNEY BENHAM, *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; H. R. D'ALLEMAGNE, *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906; T. DENNING, *Spanish Playing Cards*, p. 54; T. DENNING, *The Playing-Cards of Spain*, pp. 60-62; Fournier, *Spain*, no. 174; IPCS pattern sheet 25.



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1859

AN EXTREMELY RARE DECK
OF «EARLY ITALIAN TAROT» FROM THE «REGIE PROVINCE DELL' EMILIA»

19. [TAROT]. *Italian Deck*, Milano: Teodoro Dotti, Fabbrica di Milano, 1859.

78/78 cards (111 x 56 mm), hand-painted woodcuts, backs with heraldic blue and yellow decorations, rounded corners.

€ 5.000

A COMPLETE DECK OF EARLY TAROT, characterized by Italian suits: *Spade* (Swords), *Bastoni* (Batons), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of these decks. Single-ended court card images, featuring four picture cards—King, Queen, Knight, and Valet—and ten numeral cards in each suit, for a total of 56 cards. The deck includes 21 single-ended *atouts* (“trump cards”) numbered one to twenty-one, and an extra unnumbered card called *Il Matto* (“the Fool”).

On the Three of Cups, the name of the maker *Fabbrica di Milano*. As was typical of the later production of this pattern, the names of the trump and suit cards are in Italian.

The pattern of this deck, originally classified as IT-1.1, is now known as IPCS Pattern 3, and so far, no suitable overall title for this pattern exists.

This deck belonged to the production consortium of card producers based in Milan, known as *Fabbrica di Milano*.

Under this name, several Milanese producers came together, the most important being Ferdinando Gumppenberg, active in *Corsia del Giardino*, who created several significant editions: *Tarocco della Corona Ferrea* (1840), *Tarocchino Lombardo* (1810), *Giuoco del Cucco* (1820–1846), *Mestieri e Vedute di Milano* (1820). Among others were Edoardo Dotti (Teodoro’s son), another Milanese producer of the era, who affixed to his decks the signature *Edoardo Dotti, Milano* on the Ace of Coins and the indication *Fabbrica di Milano* on the Two of Cups, Lattanzio Lamperti or Teodoro Dotti, the maker of this deck.

The decks of the *Fabbrica di Milano* were distinguished by the presence of the names of the court cards and trumps in Italian, decorations on the back with geometric motifs in blue, and the affixing of tax stamps on the King of Batons.



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The quality and distribution of the cards produced by the *Fabbrica di Milano* made it one of the main centres of tarot production in Northern Italy in the 19th century.

THE PROVENANCE OF THIS DECK IS EXTREMELY RARE AS TESTIFIED BY THE TAX STAMP ON THE KING OF BATONS, *Regie Provincie dell'Emilia – Bollo di Controllo*. This deck, produced in Milan, was marketed in the areas of Italy known as the *Regie Provincie Dell'Emilia*, AN ADMINISTRATIVE ENTITY THAT EXISTED IN ITALY FOR LESS THAN FOUR MONTHS.

The *Regie Provincie dell'Emilia* were, in fact, a political-administrative entity established on 20 November 1859 by dictator Luigi Carlo Farini, physician, historian, politician, and Italian patriot, who served briefly as Prime Minister of the Kingdom of Italy between 1862 and 1863, and annexed to the Kingdom of Sardinia on 18 March 1860, following the plebiscite of 11 and 12 March of the same year.

These territories included: the former provinces of the Duchy of Parma and Piacenza, the former provinces of the Duchy of Modena and Reggio, and the former Papal Legations of Bologna, Ferrara, Forlì, and Ravenna.

This administrative entity was established during the process of Italian unification when these territories were freed from Austrian and Papal rule, passing under the control of the Kingdom of Sardinia and thus being administered through a centralized system of fiscal and bureaucratic control.

TEODORO DOTTI was an important manufacturer of tarot and playing cards in 19th-century Milan, and his business is particularly noted for having been a partner of the Gumpfenberg manufactory during the period from 1838 to 1842.

Dotti's production included both tarot decks and common playing cards with Italian and French suits and his collaboration with Gumpfenberg represented a significant moment in the history of Milanese card manufacturing of the era.

CONDITION: Few marks of used; overall, a very good example of a rare deck.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot Volume II*, U.S. Games Systems, 1986, pp. 387-390; K. WOKW. *Playing Cards of the World*, Lutterworth press, 1983, pp. 133-136; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52. The International Playing-Card Society website.



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1860
ORIGINAL FIRST ISSUE OF THE
«JEAN HACHETTE» TRANSFORMATION DECK

20. [TRANSFORMATION CARDS]. *Jean Hachette*. Darmstadt: Maximilian Frommann, ca. 1860.

52/52 cards (90 x 65 mm), chromolithography, printed on thick cardboard, back of the card embellished with brown geometrical decorations, square corners.

€ 1.600

Jeu à transformation ("Transformation Game") is the name given to a particular deck of cards, printed for the first time in Germany at the beginning of the 19th century, in which the suit signs are made to form part of the humorous or artistic design.

The pack has its name, Jeanne Hachette ("Jean the Hatchet"), from the illustration on the Queen of Spades, which shows a scene from 1472 when Charles the Bold, Duke of Burgundy, during the fight to expand his Duchies' borders at the expense of his rival (and brother-in-law) Louis XI, attacked the town of Beauvais and the sixteen years old Jean, swinging two axes, led the people to victory.

This original Frommann's deck is identified by the initials of the maker printed on the 8 of Diamonds, and its First Issue is characterized by the designs printed in brown ink.

There was a time when some people mistook Jean Hachette for Jeanne D'Arc, so that it is possible to find this name for the pack in earlier literature.

MAXIMILIAN FROMMANN was a German printer, publishing house and playing cards manufacturer in Marktplatz, Darmstadt (Germany) from 1835 to 1850 and in Schützenstraße after 1850 to 1866, when he was replaced by Frommann & Bunte.

CONDITION: Perfectly preservd.

REFERENCES: C. PERRY HARGRAVE. *A History of playing cards*, Dover publications, 2021; M. STUCKBERY. *She Came from Nowhere: The Tale of Jeanne Hachette*, 2019; A. FIELD, *Transformation Playing Cards, The creative art that transforms playing card suit signs into pictures*, U.S. Games Systems, no. 35; J. ORTIZ-PATIÑO, *The Jaime Ortiz-Patiño collection of early playing cards*, no. 65. P. RENDEBROCK, *Playing-card Pages Website*.



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1860

A «QUESTIONS & ANSWERS» DIVINATION PACK
TO TEACH GERMAN CHILDREN FRENCH AND ENGLISH WHILE PLAYING

21. [EDUCATIONAL CARDS]. *Das Spiel der Fragen und Antworten* ("The Game of Questions and Answers"). Germany: ca. 1860.

Complete deck (106 x 67 mm), 18 cards with hand-colored and glazed lithographs of children playing or studying, pink verso, cardboard box (150 x 115 mm) divided into two compartments, each containing half of the cards. Nine cards have a caption with the questions of divination in three languages, German at top, French and English at bottom; the remaining nine contain the answers, again in the same three languages.

€ 800

This deck was intended to be used to play a simple divination game with educational purposes, enriched by fine images.

By drawing a question card and then an answer card in turn, a delightful divination or prophecy game unfolds. For example, a player first turns over a question card, let's say: "Do you always tell the truth?" (read in the three languages). To see the answer, the player then draws an answer card, and the prophecy appears: "Not always, to my shame, be it said!" (again, to be read in the three languages).

To make the game even more enjoyable, the cards are embellished with lovely images of children.

Examples of this type of game include *Bilder-Lese-Fabeln* ("Illustrated Reading Fables"), a deck of cards that combines images of fables with texts in multiple languages to enhance children's language skills through moral stories, and *Das ABC-Spiel* ("The ABC Game"), a game that uses illustrated cards to teach the alphabet and basic vocabulary in German, French, and English, often accompanied by images of children in educational settings.

These games reflect the 19th century pedagogical approach that combined entertainment with education, utilizing visual and textual materials to facilitate foreign language learning among young people.

CONDITION: Perfectly preserved.

REFERENCES: H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906.

1870

THE «BOHEMIAN-PRAGER PATTERN»

22. [PLAYING CARDS]. *Austrian Deck*, Vienna: Josef Glanz, ca. 1870.

32/32 cards (94 x 55 mm), wood engraved and stencil-coloured, *Daus* (two) of Hearts with *Wein* in a *cartiglio*, *Daus* of Acorns with maker's name *Josef Glanz*, Eight of Bells with maker's ink stamp and Austrian tax stamp. Square corners, versos red, black and white zig zags.

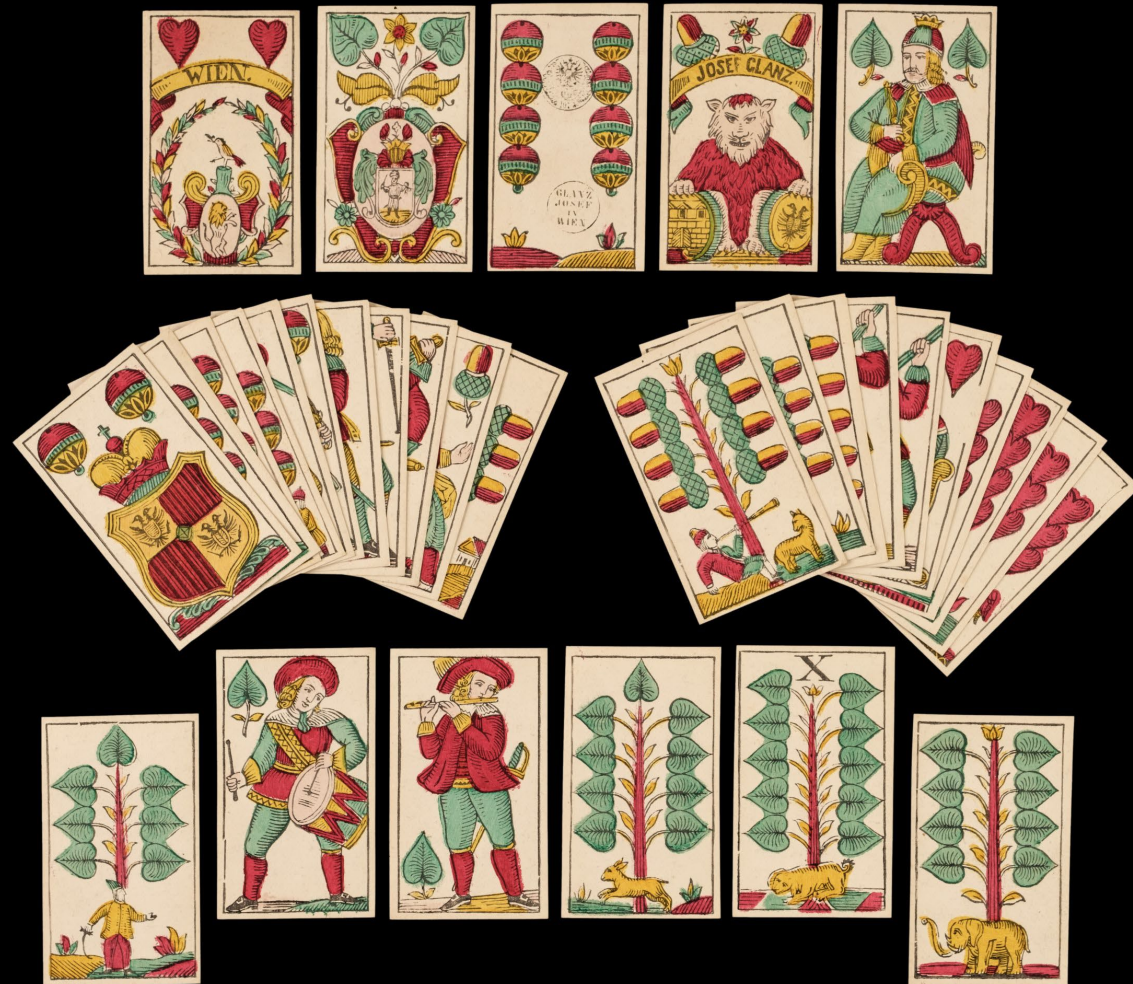
€ 1.300

This deck features the traditional German Suits—Acorns, Leaves, Hearts, and Bells—instead of the more familiar French (Spades, Clubs, Hearts, Diamonds) or Italian (Swords, Clubs, Cups, Coins) suits.

The *Bohemian* or *Prager* pattern is a type of German-suited playing card design that originated in the 16th century and is descended from some of the oldest German-suited packs. It retains influences from early German card makers, such as Heinrich Hauk, and shares many common features with the *Bavarian* and *Franconian* patterns. In neighboring regions, notably Austria, it takes the form of the *Salzburger* pattern. Over time, these designs were repeatedly copied from one workshop to another, preserving various archaic stylistic elements that led to the emergence of standardized patterns.

Typically comprising 32 or 36 cards, the version described here consists of 32 single-ended cards (King, Ober/Cavalier, Unter/Knave, Deuce, 10–7). Card No. 10 in each suit bears a Roman numeral, while the rest of the cards are without indices. Among the most distinctive aspects of this pattern are the seated Kings, each bearing two suit signs—one on each side of the head—unlike the *Franconian* pattern whose kings display just one. Although there are many common characteristics between the *Bohemian* and *Franconian* patterns, the court figures of the *Bohemian* pattern are simply dressed, appear very stoical (as though carved from stone), and are highly reminiscent of Gothic art.

Although primarily associated with Czechoslovakia and areas that were historically part of the Austro-Hungarian Empire, the Bohemian or Prager pattern's significance extends well beyond national borders. It reflects the artistic sensibilities of the Renaissance and early modern periods, evident in both the rich detailing of the royal figures and the military-themed Knaves, who may carry long spears or halberds, swords, and occasionally musical instruments. The numeral cards frequently incorporate small vignettes at the lower section of the card, depicting rural scenes or animals.



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All four kings are seated on chairs shown from a side view. The kings of hearts and leaves sit facing the left-hand side of the card's face and hold sceptres in their right hand. The kings of acorns and bells sit facing the right-hand side of the card's face; while the king of acorns also holds his sceptre in his right hand, the king of bells holds it in his left. Each king bears two suit symbols, one on either side of the head, a characteristic detail of this pattern.

The Obers (Cavaliers) of hearts, bells, and leaves follow those of the Franconian pattern very closely, but the Ober of acorns carries two swords instead of one.

The Unters (Knaves) of leaves and bells are also similar to their Franconian counterparts, except the pipe-playing Unter of leaves now looks to his left, and the Unter of bells holds his sword with both hands at the hilt. The Unters of hearts and acorns mirror the Franconian versions with their respective designs reversed. These military-themed Knaves further underscore the pattern's Renaissance and early modern artistic roots.

All four Deuces bear coats of arms, with the deuce of acorns also showing a bear alongside the maker's name.

Most of the number cards carry illustrations or vignettes:

10 of hearts: Cupid shooting an arrow into a heart atop a pyramid

10 of bells: Two musicians and a performing bear

9 of bells: A prancing horse tethered to a stake

8 of bells: A dog and the maker's name

9 of acorns: A transfixed bird

9 of leaves: A goat

In these cards, one can observe a blend of rural scenes and animals that echoes the pattern's long artistic heritage.

CONDITIONS: Couple of very faint finger-marks, X of acorns with a small restored tear to bottom edge; overall perfectly preserved.

PROVENANCE: Dudley Ollis' collection.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 124, 130, 146; K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, p. 50; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 100-102.

1870

REDISCOVERING INDIAN «GANJIFA», THE ART OF MUGHAL PLAYING DECKS

THE «SAWANTWADI MOGHUL PATTERN»

AN EXQUISITE BLEND OF PERSIAN, ISLAMIC, AND INDIAN TRADITIONS

23. [PLAYING CARDS]. *Mogul Ganjifa*. Andhra Pradesh (India): ca. 1870.

96/96 cards (diameter 55 mm), in eight suites of twelve cards each, hand-painted lacquered circular handmade paper, most suits with gold in addition to colours, pip cards (except *ghulam*) have a central flower surrounded by suit signs, versos red with a central yellow dot within concentric circles, 32 cards mounted with nylon wire onto a display board (400 x 545 mm), encapsulated in clear plastic, the remainder contained in original hand-painted and lacquered wooden box with sliding lid, the sides illustrated with horse and elephant riders and a noble borne in a palanquin, the lid with a young Indian woman under a tree (75 x 76 x 153 mm), versos red with central yellow dot within concentric circles.

€ 3.900

This *Mogul Ganjifa* is a rare deck of traditional Indian cards, made in the region of Andhra Pradesh, a state in southeastern India along the coast of the Bay of Bengal, known for its rich history, vibrant culture, and diverse landscapes, during the second half of the 19th century.

During the Mughal period, art and culture flourished under the patronage of a sophisticated court that promoted not only territorial expansion but also cultural and artistic expression. The *Ganjifa* became a symbol of prestige and refinement, highly appreciated among the aristocracy and nobility, who used these cards both for leisure and educational purposes.

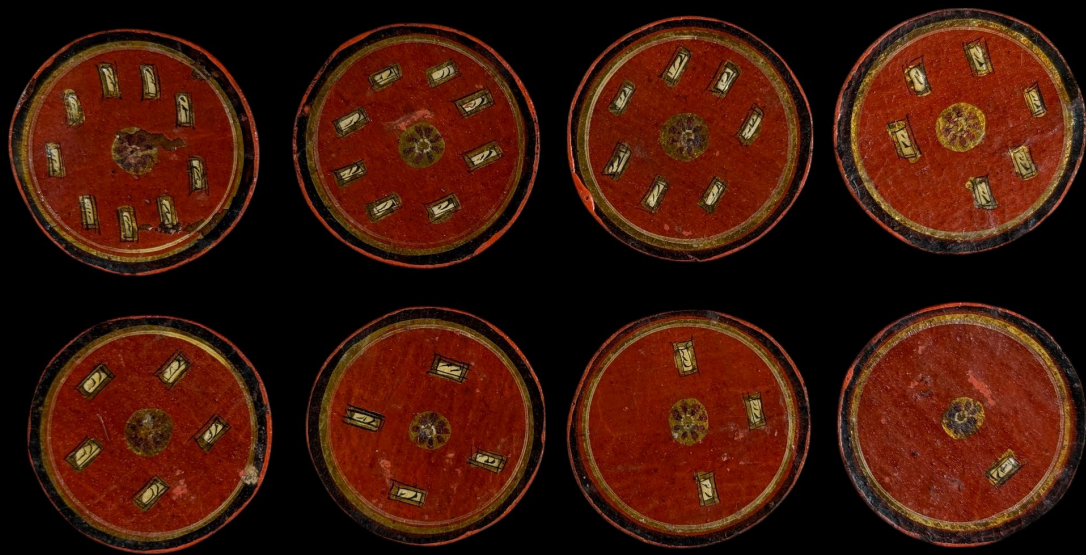
This deck represents an excellent example of the art and culture of Mughal India, combining Persian, Islamic, and local decorative elements. The cards, demonstrate exceptional mastery in both artistic composition and technical precision. To paint them, thin brushes were used, often made from animal hairs, and natural pigments obtained from minerals and plants. The cards were then lacquered to preserve the colors and ensure their durability, a technique that required great skill to ensure a uniform application without imperfections.

CONDITIONS: Perfectly preserved.

PROVENANCE: Dudley Ollis' collection



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REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 20-30; S. MANN, *All Cards on the Table*, Jonas Verlag, 1990, nos. 233-236; R. VON LEYDEN, *Ganjifa, the playing cards of India*, Victoria & Albert Museum, 1982; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 113-118; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 183-184; Schreiber p. 183, no. 1; Cary collection, nos. 1069-1077; Fournier, pp. 327-329.

A similar deck of *Mughal Ganjifa* is present, incomplete (92 cards out of 96), in the collection of the Victoria and Albert Museum, London, 01316&A/(IS):

<https://collections.vam.ac.uk/item/O67538/playing-cards-card-game-unknown/>





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1875

THE DRAGON ACES AND THE «LATER PORTUGUESE» PATTERN
PRINTED IN BELGIUM FOR THE BRAZILIAN MARKET:

24. [PLAYING CARDS]. *Portuguese Deck*. Turnhout: Mesmaekers Frères, 1875.

48/48 cards (85 x 65 mm), stencil hand-painted woodcuts with Dragon Aces, backs of the cards with geometric blue decorations, straight corners.

€ 800

The defining characteristics of the *Portuguese* pattern include, distinguishing it from the Spanish and Italian styles, several notable features:

Aces illustrated with dragons or serpents, Court figures depicted in theatrical attire, reflecting Portuguese artistic influences, Kings portrayed in a standing posture, in contrast to early Iberian decks, *Sotas* presented as female characters, thereby reinforcing the distinctiveness of Portuguese card design, the suits of Swords and Clubs rendered as trophies accompanied by shields, while Coins frequently appear as intricate rosettes. A standard deck comprises 48 cards, notably omitting the tens.

During the late 19th and early 20th centuries, Belgian manufacturers—especially those based in Turnhout—played a pivotal role in producing Portuguese playing cards. This was particularly true for exports to Brazil, where historical ties, Portuguese cultural influence, and the enduring popularity of traditional Iberian card games drove significant demand.

The most significant differences between Portuguese-manufactured and Belgian-manufactured Portuguese decks, as exemplified by the deck presented here, include:

- The depiction of the *sota*. In traditional Portuguese decks, the *sota* does not wear a crown and holds a subordinate rank to the knight; in contrast, Belgian-produced versions for export frequently portray the *sota* as a crowned queen.
- The absence of the small dog traditionally shown at the feet of the Queen of Clubs in Belgian versions.
- The inclusion of a monogram on the Six of Cups, emulating the emblem of the *Real Fábrica de Lisboa*, despite these decks being manufactured outside Portugal.
- The use of lithographic contouring and stencil-based coloration by Belgian producers, particularly Mesmaekers Frères, which refined the visual aesthetic of Portuguese-style cards.

CONDITIONS: Perfectly preserved.

REFERENCES: K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 31-32; F. A. FOURNIER, *Los Naipes*, Museo Fournier, Vitoria: 1882, pp. 105, no. 9; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, p. 56; S. MANN, *All cards on the table*, Verlag, 1980, no. 69 (describing the deck here presented).



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1880

HAND COLOURED DECK FOR «JEU DE L'ALUETTE»
THE ONLY FRENCH GAME PLAYED WITH SPANISH CARD SUITE

25. [PLAYING CARDS]. *French Deck*. Paris: H. Pussey, 1880.

48/48 cards (83 x 53 mm), xylographic impressions featuring the typical Italian/Spanish four suits, hand-coloured with the support of stencils, printed on thick cardboard, back of the card embellished with brown tartan patterns, round corners. Two of Swords with *M^{on} Testu, H. Pussey Succr Paris*, Four of Coins with monogram *H.P.*

€ 700

The *Aluette*, also known as *Jeu de la Vache* ("Game of the Cow"), *la Vache* or *Cartes des Pêcheurs* ("Fishermen cards") is an ancient card game played in the western France.

It is a trick-taking game, practiced by four players –two against two– using 48 cards with Italian/Spanish suits. It is played with codified signs that allow partners to communicate information about their cards during the game.

The oldest form of the word "Aluette" is "Lurette," and the game is mentioned three times by Rabelais in his works: once in *Pantagruel* (1532), then in *Gargantua* (1534), and finally in the *Cinquième livre*. The *Aluette* is traditionally practiced in rural and coastal areas between the Gironde and the Loire estuary, in the departments of Vendée and Loire-Atlantique, Bretagne, and Saint-Pierre et Miquelon.

The game came from Spain and was brought to France by Spanish sailors in western French ports (though, curiously, it seems to have disappeared from Spain without leaving any trace), or more likely, the game was born in the West of France, employing the only deck that existed in the 16th century, the Spanish/Italian, which persisted despite the widespread conversion to French suits completed in the 18th century.

CONDITIONS: Two pip cards with a couple of minor brown spots or marks, six of coins with slight surface damage to one long edge; overall good conditions.

PROVENANCE: Dudley Ollis' collection.

REFERENCES: W. GURNEY BENHAM, *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; H. R. D'ALLEMAGNE, *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906.

1888

ITALIAN «INTERMEDIATE PIEDMONTES TAROT» I.C.P.S. PATTERN 31

26. [TAROT]. *Tarocchi Piemontesi*, Varallo (Italy): Francesco Strambo, 1888.

78/78 cards (112 x 62 mm), stencil hand-painted woodcuts, backs of the cards with geometric blue decorations, round corners.

€ 3.000

This pattern appears to have originated in eastern Piedmont and emerged in the first half of the 19th century, probably not surviving into the 20th century, since by that time the makers of most of the smaller cardmaking centres of eastern Piedmont had disappeared, leaving Turin and Genoa to devote their sophisticated machinery to the manufacture of *Tarocco Piemontese* and *Della Rocca* tarot. It retained the wide format of the *Early Piedmontese Tarot* and also had no turnover edges. All inscriptions were in Italian. All trumps and court cards were single-figure. An outstanding mark of difference between this pattern and late examples of the *Early Piedmontese Tarot* lies in the numbering of the trumps: in this pattern, Roman numerals are retained but are repeated in diagonally opposite corners of each card.

CONDITIONS: Perfectly preserved.

PROVENANCE: 1. Tax Stamp *Regno d'Italia – Centesimi 50* on Ace of Coins. This stamp was in use in Italy from 1883 to 1914. 2. Stamp *Ufficio del Registro Varallo 19 luglio 88* on Ace of Coins: such a stamp, applied to a deck of tarot cards from this period, represents the official registration of the product with the local administrative office. This practice was in line with the regulations of the time, which required the control and registration of commercial and manufacturing activities. The Registry Offices were responsible for administrative and fiscal matters related to the production and trade of goods.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot Volume II*, U.S. Games Systems, 1986, pp. 387-390; K. WOVK. *Playing Cards of the World*, Lutterworth press, 1983, pp. 133-136; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52. The International Playing-Card Society website.



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1890

HAND COLOURED DECK FOR «JEU DE L'ALUETTE»
THE ONLY FRENCH GAME PLAYED WITH SPANISH CARD SUITE

27. [PLAYING CARDS]. *French Deck*. Paris: B.P. Grimaud, ca. 1890.

48/48 cards (87 x 56 mm), xylographic impression with typical Italian/Spanish four suites, handcoloured with support of stencils, printed on thick cardboard, back of the card embellished with blue patterns, square corners. On Ace of coins *B.P. Grimaud, Paris*, on Court Cards *B-P-Grimaud France*.

€ 600

The *Aluette*, also known as *Jeu de la Vache* (“Game of the Cow”), *la Vache* or *Cartes des Pêcheurs* (“Fishermen cards”) is an ancient card game played in the western France.

It is a trick-taking game, practiced by four players – two against two – using forty-eight cards with Italian/Spanish suits. It is played with codified signs that allow partners to communicate information about their cards during the game.

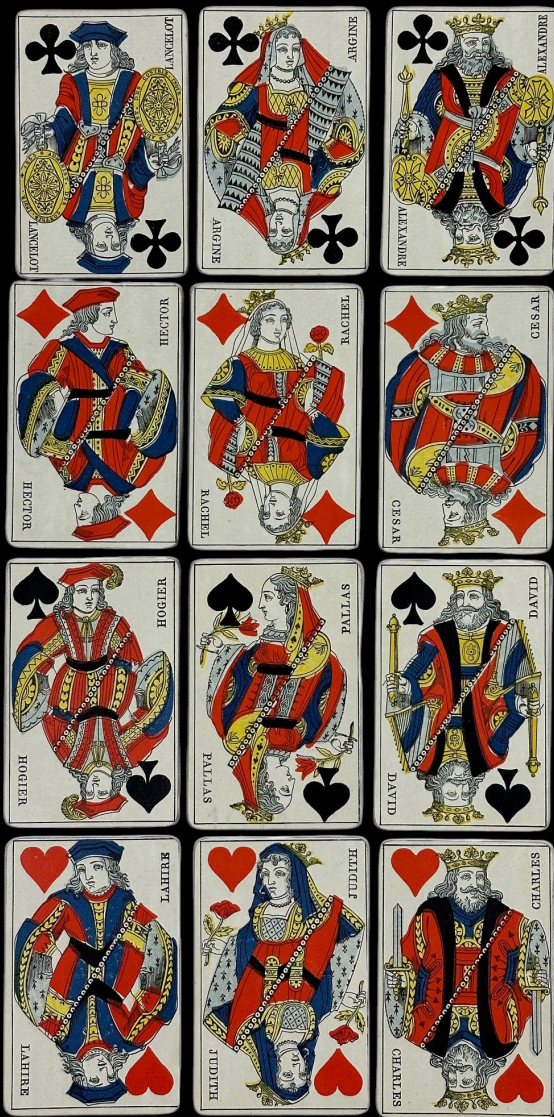
The oldest form of the word “Aluette” is “Luette,” and the game is mentioned three times by Rabelais in his works: once in *Pantagruel* (1532), then in *Gargantua* (1534), and finally in the *Cinquième livre*. The *Aluette* is traditionally practiced in rural and coastal areas between the Gironde and the Loire estuary, in the departments of Vendée and Loire-Atlantique, Bretagne, and Saint-Pierre et Miquelon.

The game came from Spain and was brought to France by Spanish sailors in western French ports (though, curiously, it seems to have disappeared from Spain without leaving any trace), or more likely, the game was born in the West of France, employing the only deck that existed in the 16th century, the Spanish/Italian, which persisted despite the widespread conversion to French suits completed in the 18th century.

PROVENANCE: Tax stamp *Avril 12 1890 République Français*, used in France from 1890 to 1917 on Two of Swords.

CONDITIONS: Perfectly preserved.

REFERENCES: W. GURNEY BENHAM, *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019; H. R. D'ALLEMAGNE, *Antique Playing Cards: A Pictorial Treasury*, I:108-sq, 1996; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906.



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1890
UNUSED PIQUET DECK
THE «GATEAUX DOUBLE-FIGURE» PATTERN

28. [PLAYING CARDS]. *French Deck*. Paris: B.P. Grimaud, ca. 1890.

Piquet deck of 32/32 stencil-coloured electrotyped cards (83 x 53 mm), French suit, double-ended named courts, Jack of Clubs with medallion with *Administ. Des Contrib. Indir. 1853*, at border and *Gatteaux* at center, King of Clubs with *Galv Hulot* on shields, Ace of Clubs with 1890 tax stamp, watermark *CI* in oakleaf wreath, rounded gilt corners, versos with dark blue & red plaid, original box labelled *Piquet No. 90*.

€ 550

The present deck is based on a double-imaged standard French pattern derived from the design by the French sculptor and engraver Nicholas Marie Gatteaux, whose name appears in the centre of the shield on the Jack of Clubs.

The note *Galv Hulot* indicates that the cards are reproduced by Galvanoplasty or Electrotyping, a process implemented by Anatole Gustav Hulot at the beginning of the 19th century. The deck is composed of 32 cards, forming a set for Piquet, a card game which uses only the ace and six through king of each suit.

“For piquet there were only thirty-six cards used, and the old emblematic *atouts* of the tarot series were dispensed with, together with the two, three, four, and five of each suit, and the fourth court card, the cavalier. At the beginning of the eighteenth century the sixes were also left out, so that to-day a piquet pack has only thirty-two cards.” (Hargrave).

CONDITIONS: Apparently unused.

PROVENANCE: 1. Tax stamp *Avril 12 1890 République Française*, used in France from 1890 to 1917; playing card stamps showed the tax was paid on playing cards, where placed when the deck was marketed, not printed, and in the country of use, not in the country of printing. 2. Watermark *CI* in oakleaf wreath.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, p. 74; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, p. 58; H. R. D'ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906; P. MARTEAU, *Propos d'un cartier*, Le Vieux Papier, no. 723, June 1937, pp. 141-143. The International Playing-Card Society Website.



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1890

COSTUMES CARDS «HOLLANDAISES ILLUSTRÉES»

29. [PLAYING CARDS]. *Dutch pattern*. Paris: B. P. Grimaud, ca. 1890.

52 playing cards (90 x 70 mm), chromolithography with French suites, versos with blue ornate patterns, rounded gilt corners, maker's details *B.P. Grimaud - Paris* on all medieval costumed double-ended court cards, no indices.

€ 350

UNUSED DECK PRINTED IN FRANCE BY GRIMAUD USING DUTCH PATTERN.

PROVENANCE: Dudley Ollis' collection: Dudley Ollis was member of the International Playing Card Society, and his collection is considered the most important English private collection of playing cards. Ollis formed his collection over more than 50 years, and it includes rarities such as a set of English cards printed with the musical notation and lyrics from *The Beggar's Opera*.

CONDITIONS: Apparently unused.

REFERENCES: Yale University Library, *The Art of the Playing Card*, the Cary Collection, Yale: 1973, FRA, no. 370; F. A. FOURNIER, *Los Naipes*, Museo Fournier, Vitoria: Fournier 1982, FRA, no. 325.

1890

THE MOST USED DIVINATION DECK BESIDE TAROT

30. [TAROT]. *Grand Jeu de Mlle Le Normand*. Paris: B.P. Grimaud, ca. 1890.

54/54 (128 x 90 mm) chromolithographic cards, printed on thick cardboard, with French suit marks. Each card, except for the Querent cards, includes a variety of zodiacal, classical, and modern images. In addition, there is a miniature playing card illustration in the top left corner and a letter of the alphabet in the top right. The two Querent cards, representing a man and a woman, depict figures dressed in 17th-century clothing. The backs of the cards are adorned with violet geometric designs, with rounded corners.

€ 900

The *Grand Jeu de Mlle Lenormand* takes its name from the famous French bookseller, necromancer, fortune-teller, and cartomancer, Marie Anne Le Normand.

The game is known for its intricate and intellectual iconography, featuring complex scenes based on Greek mythology. Each card includes multiple layers of symbolism, including references to astrology, alchemy, and divination.

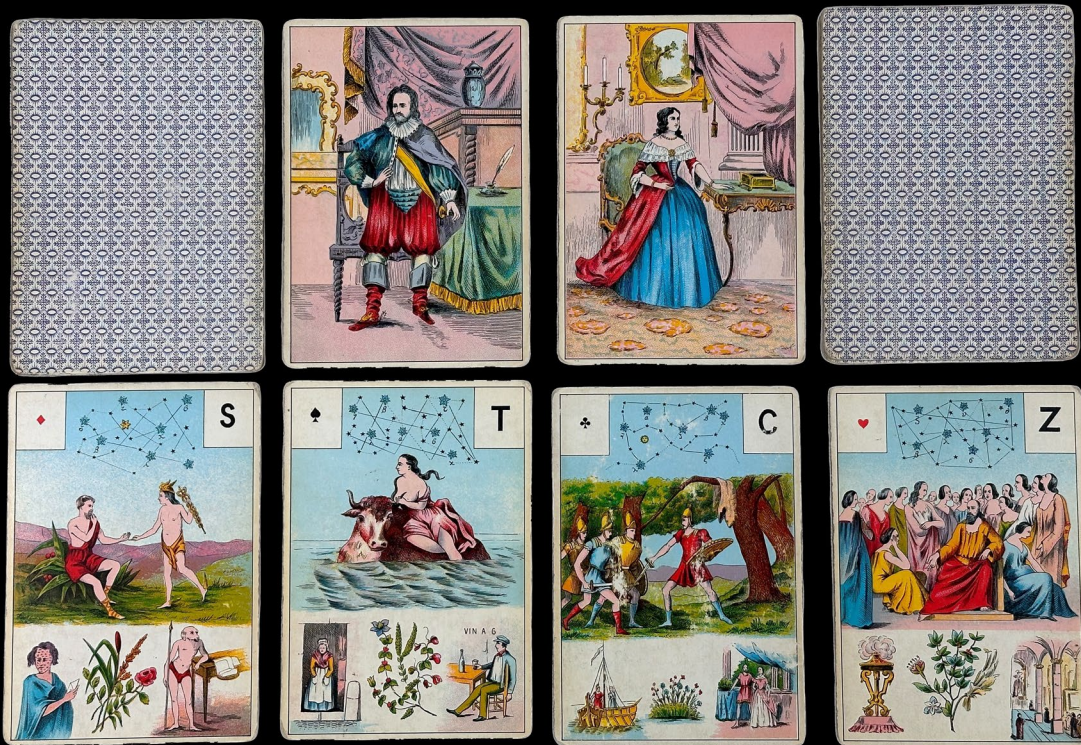
Each card features:

- A playing card reference
- An astrological reference/constellation
- A letter of the alphabet
- A central image, which is a particular scene from Greek mythology
- Two further, smaller scenes depicted on the bottom left and bottom right
- A particular flower, bottom centre.

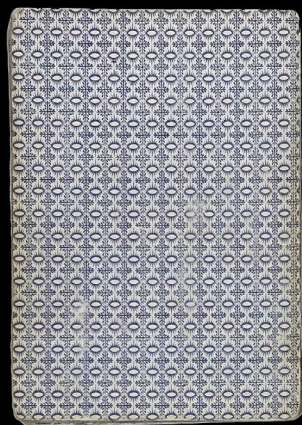
The primary elements for divination are the central image and the two smaller scenes at the bottom, with the other symbols providing additional context and meaning.

CONDITIONS: Light marks of use; overall, in excellent condition.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; H. République Français. Librairie Hachette, 1906; W. GURNEY BENHAM, *History of the Pack and Explanations of Its Many Secrets*, Read Books, 2019. P. ENDEBROCK Website.



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1890

THE «MODERN CATALAN PATTERN»

31. [PLAYING CARDS]. *Spanish Deck*, Spain [Barcellona]: [Camps e Hijos], ca. 1890.

48/48 cards (90 x 54 mm), stencil hand-coloured woodcuts, in four suits of 12 cards each, featuring a typical Spanish suit: Four of Cups with a Spanish-style decoration depicting a deer and inscribed *De una Hoja*; Four of Coins, adorned with a Spanish-style decoration incorporating bow and arrows. The verso of the cards is hand-painted in lilac.

€ 700

The present deck is attributed to the *Modern Spanish Catalan Pattern* (corresponding to classification S-1.12). This design signifies a substantial evolution in Spanish playing cards from 1850 onward. Typically composed of either 40 or 48 cards (the deck here illustrated comprises 48 cards), it adheres to the customary Spanish layout (classification S-1.1).

While it remains largely traditional, its principal distinguishing feature is the unique design of the cups, rendered as chalices with a flat base—evocative of an “egg cup”—which unequivocally characterizes the Catalan variant. Notably, 19th designs by Manuel Bertschinger (1833) and J. Sabates (1853) already exhibit elements that would later become characteristic of this pattern, such as the depiction of the Jack of Cups in the act of wrapping his cloak around himself. The court figures, typically clean-shaven and youthful, portray kings whose calves are visible beneath their robes; the clubs are uniformly executed, while the Ace of Coins traditionally features a crowned coin adorned with mercantile insignia. The Barcelona region, a flourishing production centre for playing cards from the late nineteenth century to the first half of the twentieth century, played a pivotal role in disseminating the *Modern Spanish Catalan Pattern* both within Spain and internationally. Renowned producers include Sebastian Comas y Ricart, Alejo Gabarró, Wenceslao Guarro, Ramirez, Juan Roura, José Samsó, and Torras y Lleó, occasionally grouped under the designation *Fabricantes de Naipes de España*, as well as notable printing establishments such as *La Balear* of Palma de Mallorca, and Heraclio Fournier of Vitoria.

CONDITIONS: Apparently unused.

REFERENCES: K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 27-28; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 247-256; S. MANN, *All cards on the table*, Verlag, 1980, nos. 31-34; Fournier, Spain, no. 490; H. R. *République Française*: Librairie Hachette, 1906. IPCS pattern sheet 21.



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1890

THE «TRIESTINE PATTERN» (IPCS 36)

32. [TAROT]. ARIODANTE MENGOTTI, *Italian Deck*. Trieste: Mengotti, 1890.

52/52 cards (111 x 56 mm), chromolithography on thick cardstock, cards numbered with Arabic numerals and with Italian-style turnover edges, double-headed. Suit cards bear the name on a horizontal label; the aces each have ironic mottoes.

€ 700

A COMPLETE DECK OF ITALIAN CARDS IN THE «TRIESTINE PATTERN», whose roots lie directly in the Venetian pattern, which retained its Italian characteristics despite the Austrian occupation of Venice from 1797 to 1866. At first, cards from other regions were copied, such as the *Lombard Tarot* and the *Wienerbild*, as well as the Venetian pattern itself. However, by 1850, the *Triestine pattern* had emerged, possibly at first the product of the company of G.B. Marcovich of Trieste. The general form remained that of Venice, but there were many differences in detail. The most obvious was the introduction of descriptive titles on central labels on all the court cards, such as *Caval. Di Spade*, *Fante Di Coppe*, *Re Di Danari*, etc. The court figures themselves became more stylized in design, and the head held by the Jack of Swords disappeared.

CONDITIONS: Perfectly preserved.

PROVENANCE: Tax stamp known as *Kartenstempel*, named after the inscription on the upper part of the stamp, which is commonly found on antique decks of playing cards, particularly in Austria and the territories of the Austrian Empire. The stamp guaranteed that the deck had been legally produced and that taxes had been paid. The type of stamp present on this deck was in use between 1900 and 1920, and the value of 60 Heller indicated “a deck of more than 36 cards, not lacquered, not washable”. (Endebrock).

REFERENCES: K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, pp. 19-20; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52; S. MANN, *All Cards On The Table*, Leinfelden-Echterdingen and Marburg, 1990, no. 70.
The International Playing-Card Society website. P. ENDEBROCK, *Playing-card Pages* website.



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1890

THE «VIENNA PATTERN E - LARGE CROWN»

33. [PLAYING CARDS]. *Austrian Deck*. Ganz: Ferdinand Pittner, 1890.

52/52 cards (90 x 64 mm), stencilled hand-coloured, engraved playing cards arranged in four suits of 13 cards each. The court cards are double-ended without a central dividing line, featuring the characteristic truncated crowns and distinctive Viennese design elements. The Ace of Hearts bears the tax stamp and the mark indicating the place of printing, *Ganz*, and the printer, *Graz. Ferd. Pittner*. The Jack of Hearts bears a flag with *In* and *Ganz*. The King of Spades has a sash inscribed *Ferd. Pittner*. The reverse of the cards features a pink patterned decoration.

€ 500

This deck constitutes a representative example of the *Vienna Pattern Type E*, in the variety known as the *Large Crown* pattern. Its principal iconographic traits include:

- Kings crowned with large headgear truncated at the card's upper edge; three of the Kings hold sceptres, while the King of Hearts bears a scroll (often mistaken for a fan at first glance).
- Queens predominantly shown full-faced, apart from the Jack-and-Queen of Clubs and the Queen of Diamonds, which are depicted in profile. They hold flowers or, in the case of the Queen of Clubs, a leaf or fan.
- Jacks wearing caps (Spades and Diamonds sport a flap), each armed with various weapons such as halberds, lances with pennants naming the place of manufacture, or batons.
- The manufacturer's name typically appears on a sash held by the King of Spades.

The style is geometric and symmetrical, fully double-ended, in keeping with the Viennese tradition that emerged in the mid-19th century. The coloration is vibrant yet precise, reflecting the refined steel-engraving and lithographic methods established in Austrian playing-card production at the time.

CONDITIONS: Perfectly preserved.

PROVENANCE: Tax stamp on the Ace of Hearts in use in Austria from 1882 to 1899. The stamp number is on a shield inside the eagle. The value of 30 Kreuzer indicated that the deck contained more than 36 cards, was not lacquered nor washable.

REFERENCES: K. REISINGER, *Von Lyon nach Wien, Die Entstehung des Wiener Bildes*, Wien 2000; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 58-59; S. MANN, *Collecting Playing Cards*, Arco, pp. 96-108; S. MANN, *All cards on the table*, Verlag, 1980, nos. 161-163.



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1892

THE AUSTRIAN «TAROCK PATTERN TYPE C»
THE MOST BEAUTIFUL OF THE «WORK AND PLAY» TAROT

34. [TAROT]. *Austrian Tarock Deck*, Vienna: Ferdinand Piatnik & Söhne, 1892.

42/42 tarot cards (114 x 62 mm), chromolithography, the backs of the cards are decorated with a geometrical pattern in blue, round corners, French suits. Tax stamp and printer's device with *Ferd. Piatnik & Söhne ag – Wien* on the Ace of Hearts, *Ferd. Piatnik* on the Jacks of Diamonds.

€ 1.400

The deck belongs to the pattern called *Austrian Tarock Pattern Type C*. Four suits of 5 cards each (King, Queen, Knight, Jack, and Hearts and Diamonds Ace, and Spades and Clubs Seven) plus twenty-two trump cards. This deck belongs to the tarot version known in 42-card form, in which the composition is the usual but with red 2-4s and black 7-9s suppressed. The trump cards depict scenes of outdoor life in various countries. The trumps and court cards are double-ended, and the trumps display a different scene at each end. They are numbered with Roman numerals. Trump number II invariably has, at one end, the picture of a crowned eagle, sword in claw, perched on a rock inscribed with *Industrie Und Glück*. Trump No. I, the *Fool*, is always portrayed as a stage musician.

Three patterns of these Tarock cards are extant, distinguishable by the illustration on Trump No. III. In Style A, Trump No. III depicts a well scene; in Style B, a gondolier scene; and in Style C, as in this deck, a soldier with a sheaf of corn. The remaining trumps portray figures in regional and national costumes engaged in various occupational and leisure activities. Exhibiting a truly international flair, the cards show sultans smoking pipes, peasants labouring in fields, and Scotsmen mingling with Danes. The sequence and details of the trumps vary among the three styles, except for card No. I, which in all versions depicts at one end a young boy dancing with either a zither or a harp, and at the other end a young girl dancing with a tambourine.

The Austrian *Tarocks* are widely regarded as the most exquisite among the *work and play* tarot decks produced in Europe.

CONDITIONS: Some marks of use; overall, a good deck.

REFERENCES: K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 137-140; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 105-108. P. ENDEBROCK, *Playing-card Pages* website.



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1895

A NEAR MINT EXAMPLE OF A FRENCH «COSTUME CARDS» DECK

35. [PLAYING CARDS]. *Jeu Louis XV*, No. 1502. Paris: B-P-Grimaud, 1895.

55/55 cards (63 x 51 mm), a complete deck of 52 plus jokers and a blank chromolithographed playing cards with French suits, indices, double ended courts, gilt edges, rounded corners, a rich and colourful floral design on *verso*, original slip case, blue, yellow, gold: *Jeu Louis XV*. / No. 1502 / B-p. Grimaud / Paris / 53 Cartes Whist, Court Cards identified *R-Roi* (king); *D-Dame* (queen); *V-Valet* (jack); figures are inspired by the aristocracy under Louis XV while the joker is a falconer.

€ 450

ATTRACTIVE DESIGN, SET IN THE COURT OF LOUIS XV, COMPLETE WITH ITS ORIGINAL BOX.

This deck is present in the Collection of the Museum Fournier, Spain, and in the *Cary Collection*, At Yale University Library.

CONDITIONS: Perfectly preserved, unused.

PROVENANCE: 1. Dudley Ollis' collection: Dudley Ollis was member of the International Playing Card Society, and his collection is considered the most important English private collection of playing cards. Ollis formed his collection over more than 50 years, and it includes rarities such as a set of English cards printed with the musical notation and lyrics from *The Beggar's Opera*. 2. Tax stamp on ace of clubs, *Avril 12 1890 République Française*, used in France from 1890 to 1917; Playing Card Stamps showed the tax was paid on playing cards, where placed when the deck was marketed, not printed, and in the country of use, not in the country of printing.

REFERENCES: F. A. FOURNIER, *Los Naipes*, Museo Fournier, Vitoria: Heraclio Fournier S.A., 1982, FRA, no. 325; YALE UNIVERSITY LIBRARY, *The Art of the Playing Card*, the Cary Collection, Yale University Library, 1973, FRA, no. 371; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 73.



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1895

THE «NORDIC-FINNIH PATTERN»

36. [PLAYING CARDS]. *Danish Deck*, Copenhagen: Adolph Wulff, 1895.

40/40 cards (90 x 60 mm), chromolithography, backs enriched by a white and blue pattern, printer's initials in a gold circle, round corners; original box with *Luxus-kort No. 75* on sides and *Adolph Wulff, Kjobenhavn, L'hombre à 40 Blade N. 75* on the front. *Eneret* and *Adolph Wulff, Kjobenhavn*, on the court cards.

€ 500

This deck belongs to the so-called *Nordic Pattern*, sometimes designated the *Finnish Pattern* in later literature. It was first produced in 1895 by the renowned German firm B. Dondorf (Frankfurt) on behalf of the Danish publisher Adolph Wulff of Copenhagen (active 1894–1948). Distinguished by the inscription *Eneret* on its court cards—signifying Wulff's exclusive rights over the design—these playing cards belong to Dondorf's *Luxus-kort No. 75* series and were marketed in Denmark for more than three decades.

The *Nordic Pattern* reflects a highly detailed costume style: The Jack of Clubs is in full armor and holds a sword. The Jacks of Spades and Hearts hold a halberd. The Jack of Diamonds blows a clarion. None of the Queens is crowned. All Queens except the Queen of Clubs wear a cape with an ermine collar. The Queen of Clubs looks into a hand mirror while touching her hair. The Queen of Spades is fiddling with a necklace. The Queen of Hearts looks at a bird perched on her hand. The Queen of Diamonds holds a closed fan in her left hand. All Kings wear a cape with an ermine collar. Three of them hold a scepter in the right hand, while the King of Diamonds holds an orb. The early version designed in Sweden showed some alterations. The Queens were then crowned. The Queens of Clubs and Hearts were left looking somewhat plain without the mirror and the bird. The Queen of Diamonds holds her fan open. Jacks of Clubs and Diamonds hold a halberd as the others did before. Later, the coloration was changed. The Kings of Spades and Diamonds exchanged their suit signs. Eventually, the Jack of Clubs and the Queen of Spades were replaced with figures from another pattern.

CONDITIONS: Light marks of use; overall a good deck.

REFERENCES: A. JERREMALM, *Nagot om den nordiskaspelkorts-bilden*, *Kartofilen* 2/99, p. 8; J. BERRY, *From Start to Finnish*, *Playing Card World* No. 76, May 1994, p. 27.

1899

THE FIRST INTEGRATION OF CARTOMANCY AND CHIROMANCY
INTO A NEW DIVINATION TOOL



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37. [TAROT]. *Nouveau Jeu de la main*. Paris: Grimaud, ca. 1899.

59/59 cards (117 x 62 mm), chromolithography, 56 regular cards plus 3 colored Querents cards, preserved in the original box with printed label and internal sleeve (no upper lid) printed on thick cardboard, backs with repeated pattern of green spirals (the original patter), straight corners. *Chiromancie nouvelle par Adèle Moreau (élève de Melle Lenormand) et de A. de Para d'Hermès* on card 55.

[TOGETHER WITH:]

[BOOK]. A. MOREAU. *L'Avenir dévoilé dans le nouveau grand jeu chiromancique des formes, lignes et signes de mains par Adèle Moreau, élève de Mlle Le Normand, et A. de Para*. Paris, B-P. Grimaud, 54, Rue de Lancry, 54, ca. 1899.

8vo (118 x 75 mm), original paper wrappers with printed title page on front board, pp. 62.

€ 1.000

The *Jeu de la Main* is an exceptional divination deck created by the renowned 19th-century French cartomancer Adèle Moreau, uniquely integrating three powerful disciplines: chiromancy (palmistry), planetary astrology, and cartomancy. Comprising 56 intricately designed cards, the deck offers insights into the lines and shapes found on the human hand, elucidates the characteristics and energies associated with celestial bodies, and reflects familiar motifs used in traditional cartomancy. Adorned with *Art Deco* illustrations, the deck captures the artistic sensibilities of its time while conveying a rich symbolic depth.

The provided booklet contains an explanation of the cards, and a detailed description of the divination technique performed using this deck.

PROVENANCE: Tax stamp on the 48 *Roue de la Fortune-Triomphe de chance* card. This stamp was in use in France from 1890 to 1917, and from 1922 to 1940. The text is *République Française - Décret Du 12 Avril 1890*. (Endebrock).

CONDITIONS: Perfectly preserved in their original box and with original instruction booklet.

REFERENCES:; F. A. FOURNIER, *Los Naipes-Museo Fournier*, Spain, no. 174.

BNF, Frbnf43589290. Gallica: <https://gallica.bnf.fr/ark:/12148/btv1b10543190d>

P. ENDEBROCK, *Playing-card Pages* website.



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1900

THE «GATTEAUX DOUBLE-FIGURE» DESIGN IN A PARLOR BOARD GAME

38. [PLAYING CARDS]. *Gatteaux Pattern*. Paris: B.P. Grimaud, ca. 1900.

[TOGETHER WITH:]

Les jeux de Nain Jaune, Paris: Jeux Jouets Français, ca. 1900.

52/52 cards (83 x 53 mm), stencil-coloured electrotyped, French suits, double-ended named courts, 4 small indices, court cards with corner of suit signs cut away for indices, Jack of Clubs with complete medallion bearing *Administ. Des Contrib. Indir. 1853* at the border and *Gatteaux* at the centre, King of Clubs with *Galv Hulot* on shields, Ace of Clubs with 1890 tax stamp, watermark *CI* in oakleaf wreath, rounded gilt corners, versos blue & black plaidid.

Cardboard box with images of playing cards inside, divided into compartments. A joker represented on the lid and a sheet of paper with instructions glued inside.

€ 500

The present deck is based on a double-imaged standard French pattern by the French sculptor and engraver Nicholas Marie Gatteaux, whose name appears in the centre of the shield on the Jack of Clubs.

The note *Galv Hulot* indicates that the cards were reproduced by Galvanoplasty or Electrotyping, a process implemented by Anatole Gustav Hulot at the beginning of the 20th century.

“After the Revolution, once Napoleon had assumed power, he wanted to redesign the now outmoded Revolutionary cards with one single pattern to be used in all France. For this task he commissioned the artist Jacques Louis David, whom he had appointed as official painter of the Revolution in 1804 [...]. Unfortunately, these cards were not popular and in 1813 Gatteaux redrew the familiar Paris pattern, with the tried and tested court names of hearts: *Charles*, *Judith* and *Lahire*; clubs: *Alexandre*, *Argine*, and *Lancelot*; diamonds: *Caesar*, *Rachel*, and *Hector*; spades: *David*, *Pallas* and *Hogier*.

The first publication of the design in 1813 has the jack of clubs holding a shield with the inscription *Administ des droit réunis 1813* and the name *Gatteaux*. Other dates to appear on this shield are 1816, 1827 (when the courts became double-ended) and finally 1853 [as in the present deck]. The 1853 date was used for a number of years, after which the date on the shield finally disappeared. Although Napoleon’s attempts at introducing a new card design failed, as a subject for the court cards he himself was not forgotten.” (Mann)



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The *Jeu du Nain Jaune* is a card game that uses a board made up of five squares and a deck of cards and takes its name from the hideous, envious, and malevolent hero of a story by the Baroness of Aulnoy, published in 1698.

The game appeared around 1760 in Lorraine under the name *Jeu du Nain*, spread throughout Europe, and remained popular until the French Revolution during which, in 1792, it was also called the *Game of Lindor*, a character who appears in several theatrical works, including *The Barber of Seville*.

After the Second Empire, the game fell into obscurity once more and returned to fashion in the interwar period. It has since become a classic board game.

A game generally takes place over multiple rounds. At the start of the game, players each have an equivalent value in bet tokens, and the 52 cards of the deck (excluding jokers) are distributed among the players.

The objective is to win as many tokens as possible. This can be achieved in two ways: by collecting the bet tokens on the board upon placing the corresponding card, or by receiving tokens from other players when one is the first to get rid of all one's cards.

CONDITIONS: Deck perfectly preserved; light marks of use on the board; overall in good conditions.

PROVENANCE: 1. Tax stamp *Avril 12 1890 République Française*, used in France from 1890 to 1917; these stamps showed the tax was paid on playing cards, were placed when the deck was marketed, not printed, and in the country of use, not in the country of printing. 2. Watermark *CI* in oakleaf wreath.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021; K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, p. 74; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, p. 58; *République Française*: Librairie Hachette, 1906; P. MARTEAU, *Propos d'un cartier*, Le Vieux Papier, no. 723, June 1937, pp. 141-143. The International Playing-Card Society Website.



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1900

THE «AUSTRIAN TAROCK PATTERN TYPE A»
THE MOST BEAUTIFUL OF THE «WORK AND PLAY» TAROT

39. [TAROT]. *Austrian Tarock Deck*. Wien: Ferdinand Piatnik & Söhne, 1900.

54/54 tarot cards (114 x 62 mm), chromolithography, back of the cards enriched by a double-ended neoclassical decoration, round corners, French suits. Tax stamp and printer's device with *Ferd. Piatnik & Söhne Ag – Wien – Registrierte Schutzmarke* on the Ace of Hearts, *Ferd. Piatnik & Söhne Ag* on the Jacks of Diamonds. Original Box *The finest Ladie-Tarok*.

€ 1.100

The deck belongs to the pattern called *Austrian Tarock Pattern Type A*. Four suits of 8 cards each (King, Queen, Knight, Jack, and Hearts and Diamonds Ace–4, and Spades and Clubs 7–10) plus twenty-two trump cards. The trump cards depict scenes of outdoor life in various countries. The trumps and court cards are double-ended, and the trumps display a different scene at each end. They are numbered with Roman numerals. Trump number II invariably has at one end the picture of a crowned eagle, sword in claw, perched on a rock inscribed with *Industrie Und Glück*, the *Fool*, unnumbered trump, is always portrayed as a stage musician.

Three patterns of these *Tarock* cards are extant, distinguishable by the illustration on Trump No. III. In Style A, as in this deck, Trump No. III depicts a well scene; in Style B, a gondolier scene; and in Style C, a soldier with a sheaf of corn. The remaining trumps portray figures in regional and national costumes engaged in various occupational and leisure activities. Exhibiting a truly international flavor, the cards feature sultans smoking pipes, peasants laboring in fields, and Scotsmen mingling with Danes. The sequence and details of the trumps vary among the three styles, except for card No. I, which in all versions shows at one end a young boy dancing with either a zither or harp, and at the other end a young girl dancing with a tambourine.

The *Austrian Tarocks* are widely regarded as the most exquisite among the *work and play* tarot decks produced in Europe.

CONDITIONS: Perfectly preserved.

REFERENCES: K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 137-140; P. ENDEBROCK, *Playing-card Pages* website; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 105-108.



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1900

THE «AUSTRIAN TAROCK PATTERN TYPE B»
THE MOST BEAUTIFUL OF THE «WORK AND PLAY» TAROT

40. [TAROT]. *Austrian Tarock Deck*, Wien: Josef Glanz, 1900.

54/54 tarot cards (110 x 62 mm), chromolithography, backs of the cards enriched by a decorative orange geometrical pattern, round corners, French suits. Tax stamp and printer's device with *Josef Glanz* on the Ace of Hearts, *Jos. Glanz In Wien* on the Jacks of Diamonds, printer details and address on the Jack of Clubs.

€ 1.100

The deck belongs to the pattern called *Austrian Tarock Pattern Type B*. Four suits of 8 cards each (King, Queen, Knight, Jack, and Hearts and Diamonds Ace–4, and Spades and Clubs 7–10) plus twenty-two trump cards. The trump cards depict scenes of outdoor life in various countries. The trumps and court cards are double-ended, and the trumps display a different scene at each end. They are numbered with Roman numerals. Trump number II invariably has at one end the picture of a crowned eagle, sword in claw, perched on a rock inscribed with *Industrie Und Glück*, the *Fool*, unnumbered trump, is always portrayed as a stage musician.

Three patterns of these *Tarock* cards are extant, distinguishable by the illustration on Trump No. III. In Style A, Trump No. III depicts a well scene; in Style B, as in this deck, a gondolier scene; and in Style C, a soldier with a sheaf of corn. The remaining trumps portray figures in regional and national costumes engaged in various occupational and leisure activities. Exhibiting a truly international flavor, the cards feature sultans smoking pipes, peasants laboring in fields, and Scotsmen mingling with Danes. The sequence and details of the trumps vary among the three styles, except for card No. I, which in all versions shows at one end a young boy dancing with either a zither or harp, and at the other end a young girl dancing with a tambourine.

The Austrian *Tarocks* are widely regarded as the most exquisite among the *work and play* tarot decks produced in Europe.

CONDITIONS: Light marls of use; overall a good deck.

REFERENCES: K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 137-140; P. ENDEBROCK, *Playing-card Pages* website; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 105-108.



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1900

THE «AUSTRIAN TAROCK PATTERN TYPE C»
THE MOST BEAUTIFUL OF THE «WORK AND PLAY» TAROT

41. [TAROT]. *Austrian Tarock Deck*, Wien: Ferdinand Piatnik & Söhne, 1900.

54/54 tarot cards (114 x 62 mm), chromolithography, backs of the cards enriched by a double-ended neoclassical decoration, round corners, French suits. Tax stamp and printer's device with *Ferd. Piatnik & Söhne Ag – Wien – Registrierte Schutzmarke* on the Ace of Hearts, *Ferd. Piatnik & Söhne Ag* on the Jacks of Diamonds.

€ 1.100

The deck belongs to the pattern called *Austrian Tarock pattern Type C*. Four suits of 8 cards each (King, Queen, Knight, Jack, and Hearts and Diamonds Ace–4, and Spades and Clubs 7–10) plus twenty-two trump cards. The trump cards depict scenes of outdoor life in various countries. The trumps and court cards are double-ended, and the trumps display a different scene at each end. They are numbered with Roman numerals. Trump number II invariably has at one end the picture of a crowned eagle, sword in claw, perched on a rock inscribed with *Industrie Und Glück*, the *Fool*, unnumbered trump, is always portrayed as a stage musician.

Three patterns of these *Tarock* cards are extant, distinguishable by the illustration on Trump No. III. In Style A, Trump No. III depicts a well scene; in Style B, a gondolier scene; and in Style C, as in this deck, a soldier with a sheaf of corn. The remaining trumps portray figures in regional and national costumes engaged in various occupational and leisure activities. Exhibiting a truly international flavor, the cards feature sultans smoking pipes, peasants laboring in fields, and Scotsmen mingling with Danes. The sequence and details of the trumps vary among the three styles, except for card No. I, which in all versions shows at one end a young boy dancing with either a zither or harp, and at the other end a young girl dancing with a tambourine.

The *Austrian Tarocks* are widely regarded as the most exquisite among the *work and play* tarot decks produced in Europe.

CONDITIONS: Perfectly preserved.

REFERENCES: K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 137-140; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 105-108. P. ENDEBROCK, *Playing-card Pages* website.

1917
THE «TAROCCHI PIEMONTESE»

42. [TAROT]. *Tarocchi Deck*, Torino (Italy): Viassone, 1917.

78/78 cards (105 x 55 mm), chromolithographic images, back of the cards enriched with geometrical decoration in different shades of green, rounded corners.

€ 900



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A COMPLETE DECK OF THE «TAROCCHI PIEMONTESE», characterized by Italian suits: *Spade* (Swords), *Bastoni* (Bats), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of these decks. Double-ended court card images, featuring four picture cards—King, Queen, Knight, and “Valet”—and ten numeral cards in each suit for a total of 56 cards. Includes 21 double-ended *atouts* (“trump cards”) (*atutti* in Italian) numbered one to twenty-one, and an extra card called *Il Matto* (“The Fool”) numbered 0. The trumps and court cards are captioned in Italian, with Arabic numerals on the trumps and the suits of Cups and Coins, while the suits of Swords and Bats use Roman numerals. The Ace of Cups is depicted as a chalice containing flowers, and the Fool card shows a figure with a butterfly in front of him, differing from earlier designs where the Fool was chased by a wild animal. On the Ace of Coins is the name of the maker: *Alessandro Viassone Torino - Fabbrica Corso Stupinigi 12 - Deposito Via Arsenale 1*.

Although Italy is recognized as the birthplace of tarot cards and similar games (e.g., *Minchiate Fiorentina*), the *Tarocco Piemontese* originated from a reintroduction into Italy of the French *Tarot de Marseille*, from which it takes its appearance. Another tarot similar to the previous two is the *Tarocco Lombardo*. This differs because it always has single-ended courts, while the *Piemontese* became double-ended from the mid-19th century; unlike the French version, the double-headed courts of modern *Piemontese* packs are divided in two by a horizontal line instead of a diagonal one. This characteristic also distinguishes *Piemontese* from *Genovese* cards.

CONDITIONS: A used deck; overall in good condition.

PROVENANCE: Tax stamp on Ace of Gold. This is a stamp in use from 1917 to 1922. The text is *Ministero Finanze* and *R. Privative*.

REFERENCE: S. KAPLAN, *The Encyclopedia of Tarot* Volume II, U.S. Games Systems, 1986, pp. 387-390; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 133-136; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52.



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1922

THE «LEMBERG PATTERN TYPE II» (IPCS 96), OR «MOHREN-DEUTSCHE»

43. [PLAYING CARDS]. *Austrian Deck*, Vienna: Ferd. Piatnik & Sohne, ca. 1922.

32/32 cards (100 x 65 mm), chromolithography, *Daus* of Acorns and Hearts with maker's details (in German and Polish), eight of Bells with jockey logo and Austrian tax stamp, original wrapper (some tears and small losses) bearing 1920 tax band and USA tax sticker, and titled *Polnische National 111*.

€ 700

THIS ANTIQUE DECK EXEMPLIFIES THE «LEMBERG PATTERN TYPE II», ALSO KNOWN AS «MOHREN-DEUTSCHE» (MOORS CARDS WITH GERMAN SUIT SIGNS), a German-suited card design that gained prominence in the mid-19th century. The *Lemberg Pattern* originated around 1815, likely introduced by Johann Norbert Hofmann in Vienna. Its creation coincided with a European fascination for exotic cultures, depicting African, Oriental European (under Turkish rule), and Chinese figures. From Vienna, the pattern spread to eastern regions of the Austro-Hungarian Empire, notably produced by Johann Wagner in Pest and Daniel Reich in Kronstadt (now Braşov, Romania) from around 1825. By the mid-19th century, the design evolved into what is classified as Type II, featuring notable alterations in the illustrations. This version became especially prevalent in Galicia, centered in Lemberg (now Lviv, Ukraine), where it was standardized and widely used. The deck typically comprises 32 or 36 cards, including *Daus* (Deuce), King, Ober, Unter, and numerals from Ten to Six; post-1850 editions often included the “Weli” card (Six of Bells with the inscription “Weli”). German suits (Hearts, Bells, Leaves, and Acorns) are employed, and among the key distinctions of Type II is the depiction of the King of Leaves riding a furious horse, as well as redesigned motifs on most numeral cards. Exotic figures—Moors, Chinese individuals, and selected Europeans—reflect the 19th-century European fascination with diverse cultures.

PROVENANCE: 1. Dudley Ollis' collection. 2. Tax stamp in use in Austria from 1920 to 1925. The text is *Österr. Kartenstempel*, the eagle has a sickle and a hammer in the claws and the value is given in Kronen, 2 K.

CONDITIONS: Apparently unused.

REFERENCES: S. MANN, *Alle Karten auf den Tisch – All Cards on the Table*, Leinfelden and Marburg: 1990, vol. I, pp. 102, 265; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 58. IPCS Website.



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1925

COSTUMES CARDS «HOLLANDAISES ILLUSTRÉES»

44. [PLAYING CARDS]. *Dutch pattern*. Paris: B. P. Grimaud, ca. 1925.

52/52 cards (90 x 60 mm), chromolithography, French suites, versos blue ornate pattern with maker's details *B.P.Grimaud - Paris* at borders, rounded gilt corners, medieval costumed double ended courts, indices with X for 10.

€ 250

UNUSED DECK PRINTED IN FRANCE BY GRIMAUD USING DUTCH PATTERN.

PROVENANCE: Dudley Ollis' collection: Dudley Ollis was member of the International Playing Card Society, and his collection is considered the most important English private collection of playing cards. Ollis formed his collection over more than 50 years, and it includes rarities such as a set of English cards printed with the musical notation and lyrics from *The Beggar's Opera*.

CONDITIONS: Apparently unused.

REFERENCES: YALE UNIVERSITY LIBRARY, *The Art of the Playing Card*, the Cary Collection, Yale: 1973, FRA, no. 370; F. A. FOURNIER, *Los Naipes*, Museo Fournier, Vitoria: Heraclio Fournier, 1982, FRA, no. 325.

1927

THE FIRST INTEGRATION OF CARTOMANCY AND ASTROLOGY

45. [TAROT]. GEORGES MUCHERY *Tarot Astrologique*. Paris: B-P. Grimaud, 54, Rue de Lancry, 54, 1927.

48/48 cards (126 x 72 mm), chromolithography, preserved in the original box with printed label and internal sleeve (no lids) printed on thick cardboard, backs with repeated pattern of green blue spirals (original patter), straight corners.

[TOGETHER WITH:]

[BOOK]. GEORGES MUCHERY. *Le Tarot Astrologique - Methode*. Paris, B-P. Grimaud, 54, Rue de Lancry, 54, 1927.

8vo (115 x 68 mm), original printer's wrappers with printed title page on front board and catalogue of the author at rear board, pp. 16.

€ 900

REPRESENTING THE INTEGRATION BETWEEN CLASSICAL TAROT AND ASTROLOGY, the *Tarot Astrologique* is a beautifully crafted tarot published in 1927 in Paris by B. P. Grimaud. The cards were created by George Muchery, an important French occultist (1892-1981), and designed by Henri Armengol, a renowned French artist (1880-1939).

This unique deck merges the mystical symbolism of traditional tarot with the celestial influence of astrology, making it a fascinating tool for both divination and astrological insights.

The deck consists of 48 cards: 36 zodiacal sign cards, 9 star and planet cards, and one of each of the ascendants, the ascending node/descending node, and part of fortune. The zodiac is split into three cards for each sign, 0, 10, and 20. Most cards have double ended card titles, astrological names, descriptions, and symbols of planets.

CONDITIONS: Perfectly preserved in their original box with the original instruction booklet.

PROVENANCE: Tax stamp of the French Republic on the *Partie de la Fortune* card. This stamp was in use in France from 1890 to 1917, and from 1922 to 1940. The text is *République Française* and *Décret Du 12 Avril 1890*.

REFERENCES: Kaplan, vol. I, p. 266; BNF frbnf43588020; Museo des Tarot (for the 1962 Du Chariot Edition); T. DEPAULIS, *Tarot, jeu et magie*, Bibliothèque Nationale de France, 1984.



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1927

THE PERFECT TOOL FOR THE AMATEUR MENTALIST MAGICIAN

46. [DIVINATION DECK]. *Il mago Sabino*. Italy: Cibalgina, [1927].

8 playing cards (95 x 58 mm), printed on blue paper, 7 cards for the game, 1 for the instructions.

€ 200

“TELEPATHIC” MATHEMATICAL GAME GIVEN AWAY AS A GIFT BY AN ITALIAN PHARMACEUTICAL COMPANY WITH A MEDICINE KNOWN AS “CIBALGINA”.

From the instruction card:

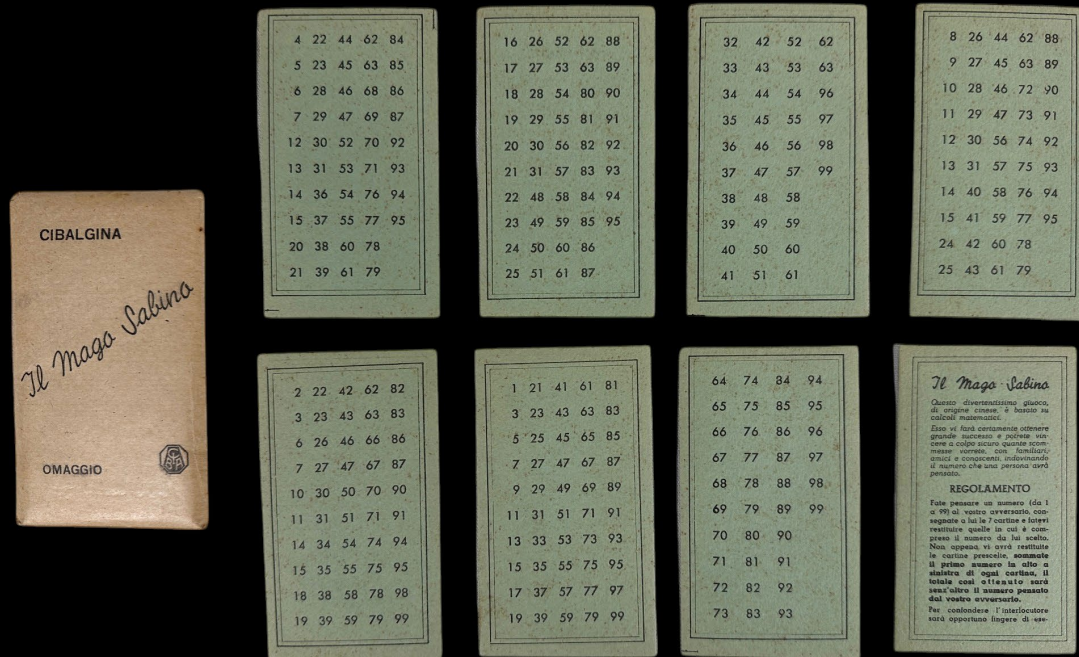
“Have your opponent think of a number (from 1 to 99), give him the 7 cards and ask him to return to you the ones that include the number he chose.

As soon as he has returned the chosen cards to you, add the first number at the top left of each table: the total thus obtained will certainly be the number thought from your opponent.

To confuse the interlocutor, it will be advisable to pretend to perform kabbalistic calculations, in order to give more effectiveness to the game and greater emphasis on your qualities... as a fortune teller.

If you want, instead of suggesting any number, you can guess the age, the house number (as long as it is between 1 and 99), etc. ... the result will always be the same.”

CONDITIONS: Apparently unused.



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1930

THE «LATER VIENNA PATTERN E»

47. [PLAYING CARDS]. *Austrian Deck*. Vienna: Union, 1930.

32/32 cards (100 x 64 mm), chromolithography, arranged in four suits of 8 cards each, consisting of Ace, Queen, and King, plus the pip cards from 7 to 10 for the game of Piquet; the court cards are double-ended without a central dividing line, featuring the characteristic truncated crowns and distinctive Viennese design elements. The Ace of Hearts bears the tax stamp and the printer's mark *Union*; the King of Spades displays a sash inscribed *Wien* and *Union*; the Jack of Hearts holds a flag bearing the word *Union*. The reverse of the cards features a black and red pattern decoration.

€ 350

This deck constitutes a representative example of the *Later Vienna pattern E* with the enhanced design of the early 20th century. Its principal iconographic traits include:

- Kings crowned with large headgear truncated at the card's upper edge; three of the Kings hold sceptres while the King of Hearts bears a scroll (often mistaken for a fan at first glance).
- Queens predominantly presented full-faced, except for the Jack-and-Queen of Clubs and Queen of Diamonds shown in profile. They hold flowers or, in the case of the Queen of Clubs, a leaf or fan.
- Jacks wearing caps (Spades and Diamonds sport a flap), each armed with various weapons such as halberds, lances with pennants naming the place of manufacture, or batons.

Manufacturer's name typically appears on a sash held by the King of Spades.

The style is geometric and symmetrical, fully double-ended, in keeping with the Viennese tradition that emerged in the mid-19th century. The coloration is vibrant yet precise, reflecting the refined steel-engraving and lithographic methods established in Austrian playing-card production at the time.

CONDITIONS: Apparently unused.

REFERENCES: K. REISINGER, *Von Lyon nach Wien, Die Entstehung des Wiener Bildes*, Wien 2000; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 58-59; S. MANN, *Collecting Playing Cards*, Arco, pp. 96-108; S. MANN, *All cards on the table*, Verlag, 1980, nos. 161-163.



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1940
THE «DVOUHLAVÉ HRÁCI KARTY PATTERN»

48. [PLAYING CARDS]. *Czechoslovak deck*. Prague: Miracle, ca. 1940.

32/32 cards (110 x 64 mm), chromolithography, deck arranged in four suits of 8 cards each, consisting of Acorns, Leaves, Hearts, and Bells court cards, plus pip cards from 7 to 10 for the game of Piquet; the court cards are double-ended, with a central dividing line. The seven of Bells bears printer's device, back of the cards features a white and green rich decoration with printer data in a white oval. The deck is preserved in its original pack with inscription *Miraklin no. 99 Doppeldeutsc. Dvouhlavé c. 99* and printer details.

€ 250

THIS DECK EXEMPLIFIES THE «DVOUHLAVÉ HRÁCI KARTY, TELL PATTERN TYPE 4, WILHELM TELL», part of a lineage of German-suited playing cards popular throughout the former Austro-Hungarian Empire and its successor states. Although the fundamental iconography springs from Friedrich Schiller's drama *Wilhelm Tell* (1804), the Type 4 deck is specifically linked to key modifications introduced by Austrian card makers around 1859. In contrast to older versions—such as the original Hungarian double-figure deck Type 1, IPCS no. 90, and the subsequent Type 2, IPCS no. 91, these new designs replaced two principal figures on the Ober of Bells and the Unter of Hearts with more historically or narratively “important” characters from Schiller's play.

All cards are double-figured with distinctive colour lithography or chromolithography typical of the late 19th and early 20th centuries. The VII of Bells customarily bears the maker's imprint and, where applicable, a tax stamp or revenue seal.

CONDITIONS: Apparently unused.

REFERENCES: S. MANN, *All cards on the table*, Verlag, 1980, nos. 117–119; Fournier, no. 161.



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1940

THE «TELL PATTERN TYPE 3, WILHELM TELL»

49. PLAYING CARDS. *Austrian deck*. Vienna: Piatnik & Sön, 1940.

32/32 cards (110 x 64 mm), chromolithography, deck arranged in four suits of 8 cards each, consisting of Acorns, Leaves, Hearts, and Bells court cards, plus the pip cards from 7 to 10 for the game of Piquet; the court cards are double-ended without a central dividing line. The seven of Bells bears the renowned Piatnik printer's marks, back of the cards features a pink and blue rich decoration with printer data in a white circle. The deck is preserved in its original pack with inscription *Sehr Feine Doppel-Deutsche 58* and printer's details.

€ 350

THIS DECK EXEMPLIFIES THE «TELL PATTERN TYPE 3, WILHELM TELL» produced extensively in Vienna and other locales of the former Austro-Hungarian Empire. Commonly referred to in Hungary as *Magyar kártya*, in Austria as *Doppeldeutsche* ("Double German"), and in parts of the Czech lands and Slovakia simply as *Dvouhlavé Hráči Karty*, this pattern is associated with the iconic figure of Wilhelm Tell from Friedrich Schiller's celebrated drama. A typical *Tell Pattern Type 3* deck consists of 32 or 36 cards, though certain regional variations present only 24 cards by omitting some ranks. Each suit generally includes an Ace (or Deuce) functioning as the highest card, followed by King, Ober, Unter, 10, 9, 8, and 7. In a 32-card set, the 8s and 7s might be omitted for certain games, leaving only the upper ranks. The Ober and Unter cards illustrate characters from Schiller's *Wilhelm Tell*. *Wilhelm Tell* himself is invariably the Ober of Acorns, brandishing a crossbow—an instantly recognizable image. Other Obers and Unters reference figures such as Kuoni the shepherd (Unter of Hearts) and Stüszi the hunter (Ober of Bells), though the specific attributions may differ by edition or language. Represented as mounted royals, the Kings are anonymous in contrast to the more personalized Obers and Unters. Each King appears on horseback, following the German-suited style prevalent in Central Europe since at least the 18th century. A salient feature of this pattern is the depiction of the Four Seasons on the Aces (often referred to as Deuces, since they bear the suit symbol "II"). Because these seasonal depictions are so prominent and easily recognizable, the deck was historically referred to as the *Seasons Pattern* in some catalogues.

CONDITIONS: Apparently unused.

REFERENCES: S. MANN, *All cards on the table*, Verlag, 1980, nos. 117–119; Fournier, no. 161.



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1942

EXTREMELY RARE ESCAPE AND EVASION PLAYING CARD OF WWII
WITH A HIDDEN MAP INSIDE: A PRECIOUS TOOL FOR ESCAPING THE POW CAMP

50. [PLAYING CARDS]. *Prisoner of War's playing card*, Germany: ca. 1942.

Single card (90 x 60 mm), *recto* representing the King of Hearts, in the typical *British Modern Pattern*, known as the *Suicide King* due to the sword held behind his head; back of the card depicting a young woman in elegant attire and a jewelled tiara, seated—probably the girlfriend of the prisoner who owned the card. Between the two layers, hidden from prying eyes, a portion of a map of the surroundings of the prisoner-of-war camp.

€ 900

THIS RARE PLAYING CARD WAS INGENUOUSLY CRAFTED DURING THE SECOND WORLD WAR TO AID A PRISONER, PROBABLY A BRITISH ENLISTED MAN OR OFFICER, IN HIS ESCAPE FROM A GERMAN PRISONER-OF-WAR CAMP. HIDDEN WITHIN ITS LAYERS LIES A SECRET MAP, PROVIDING ESSENTIAL GUIDANCE FOR EVASION AND FLIGHT TO FREEDOM.



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On the map hidden in the card certain names can be identified that refer to specific areas of Germany: in particular, Fischbeker Heide, Neuwiedenthal, and Alvesen. The area in question extends southwest of Hamburg, touching the border with Lower Saxony and it is characterized by a combination of natural landscapes, such as the Fischbek Heide, and residential areas like Neuwiedenthal. Alvesen, although administratively in Lower Saxony, is very close to Hamburg and is part of the metropolitan area. During the Second World War, Hamburg was an important industrial and port center, and there are, indeed, reports of British prisoners of war in the Hamburg area during the Second World War.

CONDITIONS: Perfectly preserved.

REFERENCES: B. TILLMAN. *D-Day Encyclopedia*, Regnery Publishing, 2014.



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1944-1945

ITALIAN TAROT «MODERN PIEMONTESE PATTERN» PRINTED IN GENOA
AND USED DURING THE SECOND WORLD WAR IN THE «ITALIAN SOCIAL REPUBLIC»

51. [TAROT]. *Tarocchi Piemontesi*. Genoa (Italy): Faustino Solesio, 1944-1945.

78/78 cards (105 x 55 mm), featuring chromolithographic images; backs of the cards adorned with a green diagonal pattern; rounded corners.

€ 1.000

A COMPLETE DECK OF «MODERN PIEMONTESE PATTERN» cards characterized by Italian suits: *Spade* (Swords), *Bastoni* (Bats), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of these decks. The deck features double-headed court cards, comprising four face cards—King, Queen, Knight, and “Valet”—and ten numeral cards in each suit, totalling 56 cards. It includes 21 double-ended *atouts* (“trump cards”) (*atutti* in Italian) numbered one to twenty-one, and an extra card called *Il Matto* (“The Fool”) numbered 0. The trumps are captioned in Italian; the trumps and the suits are numbered with Arabic numerals, inside or above a small image representing the suit. On the Ace of Coins is the name of the maker: *Faustino Solesio Genova – Casa Fondata nel 1774* (“House Founded in 1774”) and the tax stamp.

CONDITIONS: Unused, perfectly preserved.



PROVENANCE: On the Ace of Coins, there is a tax stamp with the inscription *IX – Lire tre*. This rare stamp was used during the period 1944-1945, when northern Italy was under the control of the Italian Social Republic (RSI), which used specific fiscal stamps. The Roman numeral did not represent the year according to the Fascist calendar, as is often erroneously believed, but indicated the city to which the deck belonged. The number XII represented the city of Milan, XIII was Trento, and IX, present on this deck, represented Genoa.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot*. Vol. II, U.S. Games Systems, 1986. P. ENDEBROCK, *Playing-card Pages* website.



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1944-45
ITALIAN «TAROCCHI PIEMONTESE» ICPS PATTERN SHEET 4
PRINTED IN ITALY DURING WORLD WAR II, IN THE ORIGINAL BOX

52. [TAROT]. *Tarocchi Piemontesi*. Bergamo (Italy): Masenghini, 1944-45 (sold in 1949).

78/78 cards (105 x 63 mm), chromolithographic images, back of the card enriched by geometrical decoration in different tones of green, round corners.

€ 700

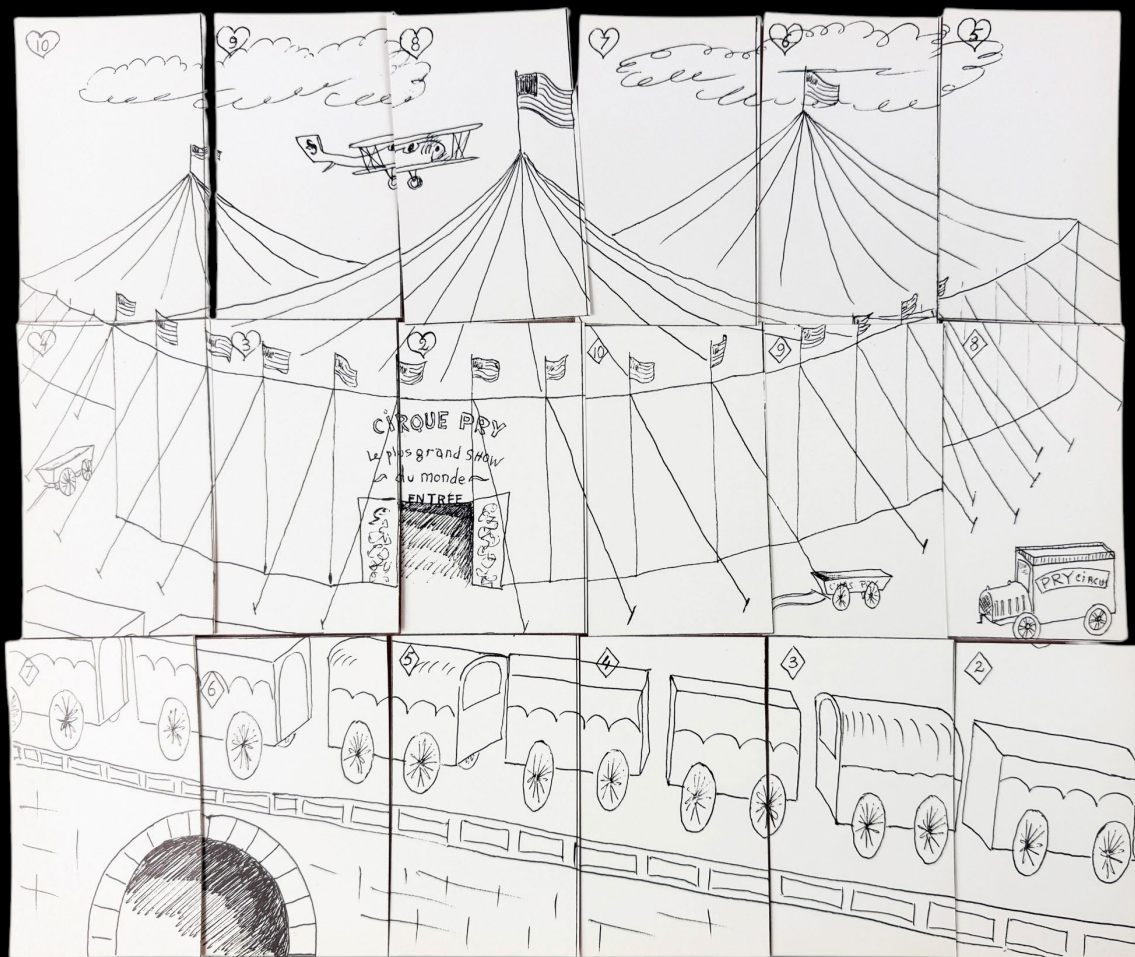
A COMPLETE DECK OF THE «TAROCCHI PIEMONTESE», characterized by Italian suits, Spade (Swords), Bastoni (Bats), Coppe (Cups) and Denari (Coins), with Spade and Bastoni interlaced in a manner typical of these decks, double-ended court card images, with four picture cards—King, Queen, Knight, and “Valet”—and ten numeral cards in each suit for a total of 56 cards, and 21 double-ended *atouts* (“trump-cards”) (*atutti* in Italian) numbered one to twenty-one, and an extra card called “Il matto” numbered 0. On the ace of coins is the name of the maker: *Masenghini di R. Lombardini * Bergamo * Ott. 1949*. Original packaging in good condition, *Tarocco Piemontese da 78 carte Maseghini di R. Lombardini*, label from the Genoese stationery shop where the deck was sold with the label *telate* (“linen-textured”) on one side, and the image of Triumph number 16, *la Torre*, on the other side, all printed in red.

These tarot cards belong to the pattern identified as *Tarocco Piemontese, Pattern Sheet 4*, Originally Classified as It-1.211.

CONDITIONS: Cards slightly warped from use, but in very good state of preservation.

PROVENANCE: 1. Tax Stamp *Regno d'Italia Lire 100*; these are stamps used from 1949 to 1954. 2. Date stamp *Ott 1949* to indicate that the deck was sold four years after the production, when the printing house Masenghini was already closed.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot*, vol. I, U.S. Games Systems, 1978, p. 263; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 133-136; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52. IPCS Pattern sheet page.



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1975

AN EMBLEMATIC EXAMPLE OF THE MEETING BETWEEN TRADITION AND EXPERIMENTATION:
PRY'S «CIRQUE» DECK AND ITS CONTRIBUTION TO THE RENEWAL OF DESIGN IN CARDS

53. [TRANSFORMATION CARDS]. CHARLES PRY. *Le Cirque*. Brussels: 1975.

54/54 cards (100 x 60 mm), deck composed by 52 playing cards, 1 joker, and 1 title card, lithographed on cardstock from the original design on linoleum, laminated, with a solid pink back. Limited edition of 300 copies.

€ 250

This rare deck, designed by Belgian artist Charles Pry in 1975, offers a unique artistic representation of circus life. Court cards represent typical characters of the circus, while the non-face (pip) cards are ingeniously crafted to form two distinct panoramic scenes when laid out sequentially: Spades and Clubs depict an interior view of the circus tent, capturing the dynamic energy and performances under the big top while Hearts and Diamonds illustrate the exterior ambiance of the circus, showcasing scenes outside the tents.

The card backs are plain pink, and the deck is presented without a box, as originally issued. Each card was originally meticulously hand-printed on linoleum, reflecting the artisanal dedication of the artist.

In 1975, Belgium was experiencing a vibrant cultural scene, with a renewed interest in traditional forms of entertainment, including the circus. The circus held a significant place in European culture, symbolizing a blend of artistry, performance, and communal festivity. Charles Pry's *Le Cirque* deck encapsulates this cultural essence, offering a nostalgic yet artistic portrayal of circus life during this period.

CONDITIONS: Unused.

REFERENCES: D. PARLETT, *The Oxford Guide to Card Games*, Oxford University Press, 1990.



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1980

«LES AVENTURES DE TIN TIN»: TWO UNCUT PLAYING CARD DECKS

54. [PLAYING CARDS]. HERGÉ (GEORGES PROSPER REMI), *Tin Tin cards*. Bruxelles: Rombaldi et Casterman, ca. 1980.

Two complete uncut 54 cards deck (108 total) plus two information cards, on single thick paper sheet (100 x 70 cm), original cardboard tube. Two cards contain the legend of the deck: «Rombaldi et Casterman ont le plaisir de vous offrir ce jeu de collection spécialement édité à votre intention.»

€ 400

Tintin is a fictional character protagonist of the renowned Belgian comic series *Les Aventures de Tintin* ("The Adventures of Tintin") created and drawn by Hergé commonly considered a forerunner and reference model of the light line style of the Franco-Belgian school.

Tintin is a young Belgian reporter, protagonist of adventures all over the world together with his inseparable dog *Milù*. Starting from the ninth issue of the series *The Golden Crab* he is joined by the choleric *Captain Haddock*, and, starting from the twelfth issue *The Treasure of Rackam the Red*, by the scientist *Trifone Sunflower*.

Nothing is known about *Tintin*, neither his family nor his age; we know that he is a reporter, even if we never see him at work. To justify his commitments around the world without an obvious source of income, the author Hergé makes him participate in a successful treasure hunt, which (evidently) allows him and his friends, *Captain Haddock* and the bizarre Professor *Trifone Sunflower* to live on income.

CONDITIONS: Perfectly preserved.

REFERENCES: B. PEETERS, *Le Monde d'Hergé*, Tournai, Casterman, 1983; P. GODDIN, *Hergé. Chronologie d'une œuvre*, Bruxelles, Moulinsart, 2007.

Board Games

1750

A VERY RARE HAND-DRAWN AND WATER-COLOURED «DICE GAME WITH RULES»

55. [BOARD GAME]. *L'oca francese* ("The French Goose"), [Italy]: ca.1750.

Paper sheet applied on canvas with green border (550 x 765 mm), playing field drawn in sepia ink and water-coloured in green and blue, with red borders, forming various numbered boxes with etched images applied. Box 1 features the image of a flying goose supporting the handwritten scroll at the centre of the board with the rules of the game.

€ 4.200

The present game belongs to the genre called *Giochi di Dadi con Regole* ("Dice Games with Rules"), which were very popular in Italy between the late 17th century and the mid-18th century, played with two (or more) dice and a printed or, as in our case, drawn and water-coloured board. Within the specific variants, they all derive from *Biribisse*, which can be considered an ancestor of roulette.

The game is akin to a lottery and consists of betting money on a box on the board, represented by a number (as in our case) or by an image. The dealer rolls the dice or draws a small image from a box; if the box on which you have bet is selected, you win.

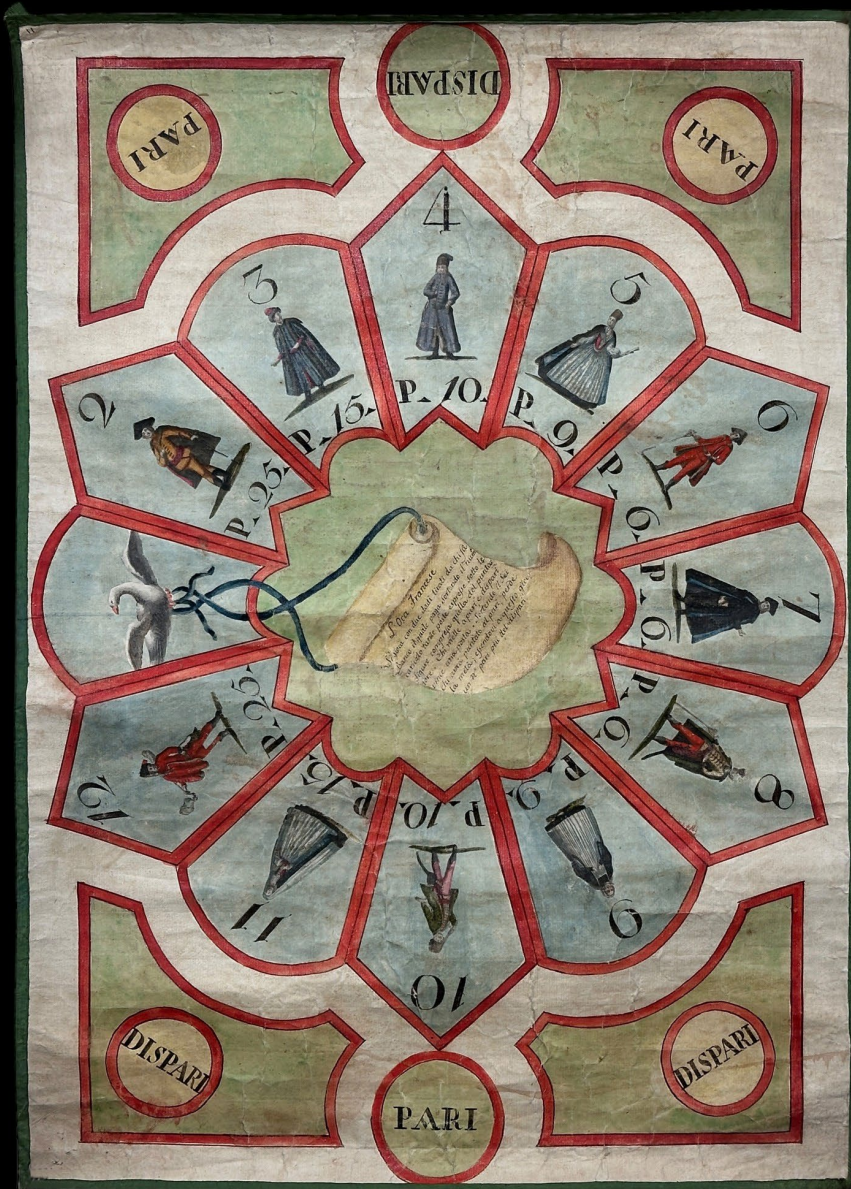
The small etched images applied on the numbered boxes of the board are an interesting example of a decorative style that developed in the late 18th century in Veneto, largely thanks to the Remondini family. It is known as *Lacca Povera*, and it is a type of decoration of an object—particularly a piece of furniture—made by covering it entirely with small prints, then finishing it with shellac.

This technique was not only used to embellish furniture but also to adorn curious and commonly used objects, such as snuff boxes and fans, and, in our case, a game board. The favorite subjects of these prints were minute figures, flowers, landscapes featuring groves and rivers, and gallant scenes.

The use of similar or identical images is also recorded for the illustration of lotto and tombola cards (Ericani).

CONDITIONS: Light marks of use; overall, very good conditions.

REFERENCES: D. DOMINI, *Giochi a Stampa in Europa*, Ravenna: Longo Editore, 1985, pp. 25-27; G. ERICANI, *Stampe per la lacca povera*, in: *Remondini. Un editore del settecento*, 1990, p. 226.



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1760

A DAILY LIFE IN THE CITY OF AUGSBURG

56. [PEEPSHOW]. *Scène de ville Augsbourg*. Augsburg: Martin Engelbrecht [?], ca. 1760.

8vo diorama (110 x 60 mm), complete set of 6 hand-colored engraved plates, *verso* with handwritten scene number and *No. 665*. The diorama is preserved and displayed in a tailor-made wood, paper, and glass box, that allows it to be displayed in the proper way, as it was originally intended.

€ 1.700

The diorama depicts scenes of daily life in the city of Augsburg, where Engelbrecht lived, showing figures surrounded by three-dimensional city architecture, engaged in walking and social life, carriages, gentlemen on horseback, etc. The works consist of six finely hand-colored copper engravings, to be assembled in sequence to create three-dimensional effects of depth and perspective, anticipating the modern concept of miniature theater and stereoscopic vision.

Between 1719 and 1770, the Engelbrecht family's print workshop in Augsburg, Germany, was the only one to produce this type of art object designed to astonish the eye. Martin Engelbrecht, an innovator and master printmaker in the field of illustrated and decorative arts, established his own publishing house together with his brother Christian. They were assisted by artists Jeremias Wachsmuth and Johan David Messenthaler in the production of the designs. Their print shop, granted an imperial privilege, was the only one with the technical and iconographic resources to carry out this imaginative project of exclusively producing lacquered and cut-out images.

The diorama print sheets were created using etched copper plates on thin paper suitable for cutting. The engraver typically started with a two-dimensional optical view and built the same scene on multiple layers to create three dimensions. Three different diorama formats were produced—small, medium, and large—ranging from four to eight scenic elements with interchangeable backgrounds. Each sheet was cut and glued onto various overlapping sheets of paper, often repurposed materials such as letter paper, inventory sheets, sheet music, or pages from used books, and more rarely on cardboard to provide rigidity to the panels. Each element was meticulously cut out, especially the inner parts, and the buyer could purchase them either already cut and painted, or loose and uncut but colored, to be cut out later.



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Engelbrecht's dioramas captured a variety of scenes, from everyday life in bustling cities to elaborate biblical stories and fantastical landscapes. Each diorama consisted of several cut-out panels that, when viewed through a peephole, created a sense of depth and realism, making the scenes come alive. These works were highly prized for their artistic beauty and the skill required to produce them. Engelbrecht's ability to transform flat engravings into layered, immersive experiences marked a significant innovation in the art of printmaking and set a standard for future artists in this medium.

Throughout his career, Martin Engelbrecht produced a vast number of these 3D dioramas, each showcasing his meticulous attention to detail and creative vision.

CONDITIONS: The lower margin, which originally had the inscriptions *Cum Priv. S.C. Maj. - Mart. Engelbrecht excud. A. V.*, has been trimmed; a good copy.

REFERENCES: P. GRANDI, *I Diorami teatrali di Martin Engelbrecht*, 2021.



1815

RARE FRENCH JIGSAW-PUZZLE

A GAME TO TEACH YOUTH PATIENCE AND GUIDE THEM TOWARDS THE PASSION FOR ART

57. [JIGSAW-PUZZLE]. *Les Tableaux. Historique et abrégé du nouveau Testament dédié à la Jeunesse. Jeu de patience. Avec la patience, on vient à bout de tout.* France: ca. 1815.

Sturdy cardboard case covered in marbled paper (265 x 350 mm). Double title label affixed to the top surface. The set contains a cardboard-based tray with wooden borders, oblong format (348 x 262 mm), holding a colored engraving representing *The Last Supper*, after the painting by Leonardo da Vinci, engraved by Joséphine Ducollet, mounted on wood and cut into 48 puzzle pieces.

€ 250

These games were popular educational tools of the time, used to teach biblical stories and moral values to young people.

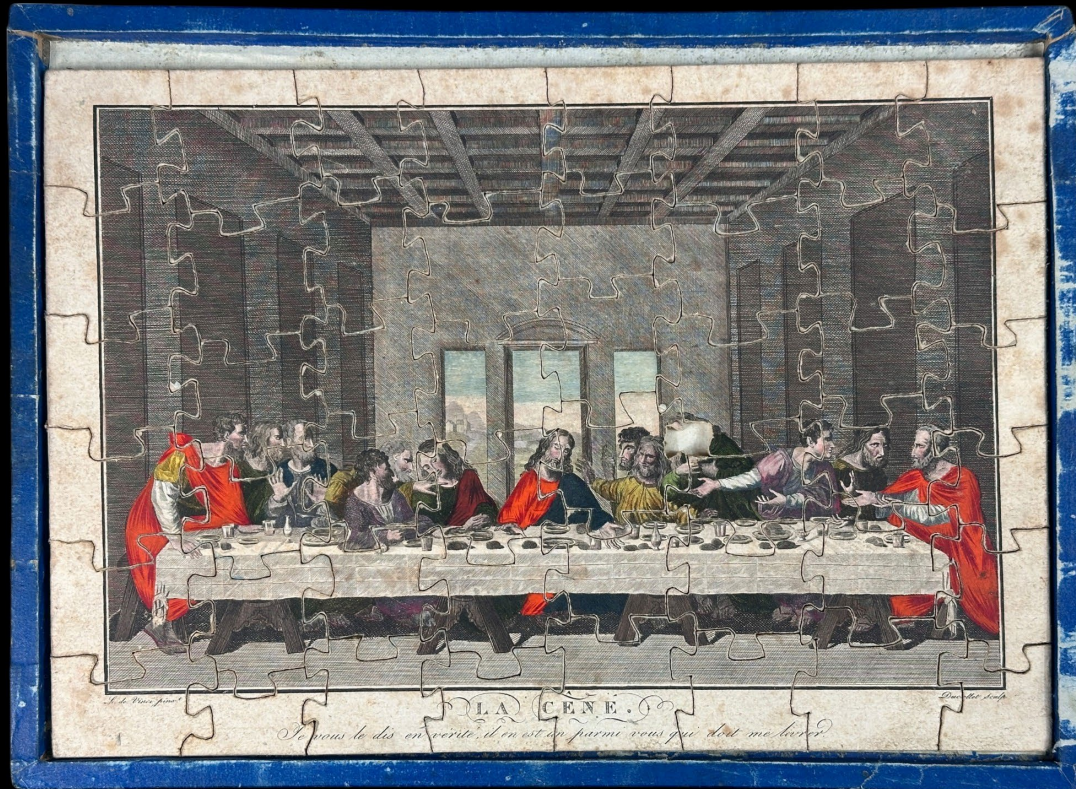
These puzzles, often referred to as *Jeux de Patience*, were meticulously crafted from wood or sturdy cardboard and featured a diverse array of themes, including geographical maps, historical events, religious scenes, and illustrations of the alphabet or animals. Geographical puzzles were designed to teach geography, often featuring maps that could be assembled to learn about different regions. Historical puzzles depicted significant events or figures, serving as educational tools for children. Religious puzzles featured illustrations from religious texts, aiming to impart moral lessons. Alphabet and animal puzzles were intended to help children learn the alphabet and recognize animals.

The main puzzle producers of the time were publishers and manufacturers such as Delagrave, Huet, Riboni, Codoni, and Brisse. In our case, the absence of a publisher's mark suggests that it may have been handcrafted or produced by a small publisher of the era.

Nineteenth-century French puzzles had distinctive characteristics, including highly interlocking cuts with pieces intricately designed to fit together snugly. They also featured a nearly uniform cutting style, likely due to subcontracting in the production, a backing sheet glued to the back of the board for reinforcement, and puzzles packaged in boxed sets containing three or four boards, large enough to hold the assembled puzzles flat.

CONDITIONS: Well-preserved in its thick case, with minor flaws: some foxing, one small missing piece, scuffs on the case.

REFERENCES: D. CHARVÉRIAT. *Le Puzzle Français en Bois*. Charvériat, 2012.



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1843

HAND-COLOURLED LITHOGRAPH PANORAMA “PEEP SHOW” OF THE TWO ENTRANCES FROM THE ROTHERHITHE SIDE OF THE PEDESTRIANS UNDERWATER THAMES TUNNEL

58. [PEEPSHOW]. *Thames Tunnel, 1200 feet long, 76 feet below high water mark, was 8 years building & cost £446,000, opened the 25th day of March 1843.* [London: Azulay, 1843].

8vo peepshow (125 x 90 mm extending to about 340 mm) with 4 hand-coloured etched panels bound with embossed black cloth, including front and back, the front panel featuring 2 smaller circular holes at the sides for side arcades, folding concertina-style.

€ 1.200

On the first panel, we see a depiction of the two entrances of the tunnel from the Rotherhithe side, with side staircases leading up to a panoramic balcony above the tunnel entrances. Through the two openings in the main panel, one can observe the perspective of the two pedestrian tunnels, with central columns and elegantly dressed figures in period costumes strolling beneath the Thames. A *Raree Show*, *Peep Show* or *Peep Box* is an exhibition of pictures or objects (or a combination of both), viewed through a small hole or magnifying glass, offering a miniature scene or stage setting painted or constructed in perspective. In 17th and 18th century Europe, it was a popular form of entertainment among wandering showmen.

“Paper peepshows are like miniature worlds unfolding before your eyes. In an instant, you are brought to a festival, a historical event, a faraway land, a play in a busy theatre, a battlefield, the inauguration of a great engineering feat, a biblical scene or an international exhibition. The scenes are colorful and action-packed, and as they recede into the distance, they create an illusion of depth. Consisting of a front and back panel with cut-out prints in-between, linked by bellows on the sides or at the top and bottom, the peepshow looks like a stretched-out concertina when open but when closed, you would never guess the wonders it contains. It neatly collapses into a box, as does The Thames Tunnel, or into an unassuming bundle, which is often slid into a slipcase”. (Hyde & Gestetner).

CONDITIONS: Perfectly preserved.

REFERENCES: *Paper peepshows*, London: Victoria and Albert Museum, 2024; HYDE & GESTETNER, *Paper peepshows: the Jaqueline & Jonathan Gestetner collection*, Antique Collectors' Club, 2015. London Transport Museum, *Peep show to commemorate the opening of the Thames Tunnel, 1843*.



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and HD images](#)

1850
RARE GERMAN «GAME OF GOOSE»

59. [GAME OF GOOSE]. *Neuestes Gänsepiel*. Berlin: Winckelmann und Söhne, 1850.

Paper broadsheet (355 x 427 mm), hand-coloured lithograph.

€ 700

BOARD GAME BASED ON 56 NUMBERED SQUARES, BOXES WITH NO CAPTIONS AND RULES UNDER THE PATH, IN THE TYPICAL STRUCTURE OF THE GERMAN GAME OF GOOSE.

The publishing company Winckelmann und Söhne was founded by Johann Christian Winckelmann in 1830 and closed in 1930. It published many children books as well as some games.

“Game Rules: Each player places 12 tokens. The game starts at No. 1, and players roll two dice. They move their token forward as many spaces as the sum of the dice. Landing on a goose that moves forward allows the player to advance the same number of spaces again; landing on a goose that moves backward sends the player back to their previous position. No. 9 wins 6 tokens. No. 8 pays 4 tokens. No. 14 pays 3 tokens. No. 18: Here, the player must either be replaced by another player or pay 4 tokens and start over. No. 26 wins 4 tokens. No. 31 pays 4 tokens. No. 52 wins 8 tokens. No. 56 wins the entire pot. However, the exact number must be rolled to land on it.”



Spiel-Regeln.
Jeder Mitspieler setzt 12 Marken. Von 1-12 kündigt man an und wirft zwei Würfel. Man rückt sein Zeichen jedesmal um so viel Felder weiter, als man Augen geworfen hat. Auf einer Gans, die vorwärts geht, zählt man noch einmal so viel weiter, eine Gans, die rückwärts geht, bringt einen nach dem Platze zurück, wo man gestanden hat. 1-12 gewinnt 6 Marken. 1-13 zählt 4 Marken. 1-14 zählt 3 Marken. 1-18 hier muß man Marken, bis man durch einen Andern abgelöst wird, oder man zählt 4 Marken, und kündigt von vorne an. 1-26 gewinnt 4 Marken. 1-31 zählt 4 Marken. 1-32 gewinnt 8 Marken. 1-52 gewinnt 10 Marken. 1-56 gewinnt 4 Marken. 1-56 hierher kommt, kündigt man 12 wieder an. 1-56 gewinnt 8 Marken. 1-56 gewinnt den ganzen Pot. Man muß aber gerade hundert zählen. Was zu viel geworfen ist, wird rückwärts gezählt.
1850
Der Verleger ist in Berlin.

[Click for wider description
and HD images](#)

CONDITIONS: Very good conditions.

REFERENCES: T. KOHLMANN, *Wer spielt mit? Gesellschaftsspiele auf Bilderbogen*, Berlin: Museum für Deutsche Volkskunde, 1978.

1850
COMPLETE SET OF MAH JONG

60. [BOARD GAME]. *Mah Jong*. (France): ca. 1850.

Traditional Chinese board game (195 x 280 x 50 mm), preserved in its original box, with gold metal clasps and floral motifs, decorated with a dragon and a crane, with wooden pawns. Instructions in English.

€ 700

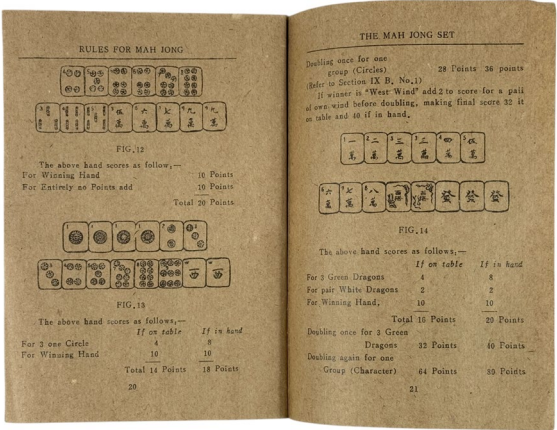
Mah Jong (from the Chinese 麻将 or 麻雀), is a board game for four players, probably born in China in the 19th century, and today also very common in rest of the world, especially in the United States and Japan. The name means “hemp bird” or “hemp hawk”.

It is a game of combinations (pairs, tic-tac-toe and straights), which has some similarities with Western card games, such as *Rummy* or *Straight Forty*. The aim of the game is for each player to create combinations with all their tiles: the first to accomplish so wins. The points are then counted and, after a certain number of games, the person who has scored the most points wins. The composition of the set of tiles used, and the rules for awarding points, vary slightly depending on the region. The fundamental concepts of the game remain essentially the same in all variants; the most notable differences are found between Asian *Mah Jong* and the so-called *American Mah Jong*, generally written *Mahjongg*.

CONDITIONS: Very good conditions.



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1852

POINTS MARKER FOR CARDS AND PARLOR GAMES

61. [BOARD GAME]. *Points marker*. France: Emmanuel Gourguechon, 1852.

Point markers (diameter 60 mm), used to track points in card or other games. It bears the initials E.G. of its inventor, Emmanuel Gourguechon. Two independent metal points markers for ones and tens.

€ 200

Refined example of 19th century craftsmanship, designed to keep track of scores during matches. The scoreboard is crafted in fine wood, with metal details for the counting mechanisms.

It has a circular shape with numbers engraved along the outer edge, indicating the scoring units. In the center, there are two movable metal pointers that can be shifted to record the points accumulated by the players. On the front, the initials *E.G.* are engraved, attributable to Emmanuel Gourguechon, together with the year of production, *1852*.

Emmanuel Gourguechon filed the patent for this device on 16 February 1852. This type of scoreboard was common in French salons of the 19th century, used for popular card games of the era. The scoreboard indeed belongs to a period of widespread interest in card games throughout Europe, particularly Whist and its offshoots, as well as various Parlor games.

Produced in four colors, Gourguechon's scoreboard remained in production from 1852 until 1910, becoming a sought-after accessory in French salons of that time. Gourguechon's manufactory is esteemed for the quality and elegance of its gaming accessories.





Click to view
a video of the game

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1870

THE FIRST MAGNETIC GAME

A FORTUNE-TELLING SPIDER FORECASTS THE FUTURE!

62. [MAGNETIC GAME]. *L'araignee Devineresse*. Paris: Victor Sies, 1870.

Wooden box (190 x 190 mm), the interior adorned with a chromolithographed board displaying floral motifs. Four cartouches at the corners bear the name of the game: “L’Araignée” (top left), “Devineresse” (top right), “Nouveau Jeu” (bottom left), and “Magnétique” (bottom right). The set includes three magnetized octagonal cards, each inscribed with eight questions; these questions direct a fortune-telling spider to rotate and reveal answers displayed in vignettes arrayed around the border. At the center, beneath a transparent circular plane, is an octagonal chromolithographed area bearing the publisher’s signature, *Vtor Sies Inv. Edit. Déposé*, which accommodates the cards. Under the glass disk, a magnetized araignée (“spider”) is free to rotate, indicating the correct answer through magnetic repulsion with the needle hidden in the question card.

€ 2.800

Belonging to the category of magnetic games popular in the second half of the 19th century, *L’Araignée Devineresse* was conceived by the Parisian publisher Victor Sies, who appears to have been the first to leverage magnetism for a fortune-telling parlor diversion. In 1870, Léon Saussine, another notable publisher of educational and entertaining pastimes, patented a similar device under the name *L’Araignée Mystérieuse*. Both versions, though differing in design and materials, embody the era’s fascination with scientific phenomena and the practical application of magnetism.

The game’s mechanism is based on a question-and-answer system: the player selects a question from one of the three available cards and places it at the center of the board, orienting it so that the question is at the top. Under a glass disk, a magnetic *araignée* rotates until it stops at the appropriate answer, indicated on the perimeter of the board. This effect is achieved thanks to the interaction between the magnetic needle hidden in the question card and the one connected to the spider, which repel each other, causing the spider to move towards the correct answer. The game combines entertainment with a touch of mystery.

CONDITIONS: Ancient restoration on lid of wooden box; internally perfectly preserved and working.

REFERENCES: <http://www.jeuxanciensdecollection.com/>



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1875

A TESTAMENT TO 19TH CENTURY FRENCH OPTICAL MASTERY

BLENDING ELEGANT DESIGN WITH DUAL VIEWING FUNCTIONS IN A SINGLE TABLETOP DEVICE

63. [OPTICAL GAME]. *French Tabletop Stereoscope with Additional Magnifying Lens*, Paris: Anciennement Mon Martinet – A. Hauteœur, 172 Rue de Rivoli, ca. 1875.

Primary structure is crafted from turned and polished wood, featuring a solid rectangular base (270 x 180 x 15 mm when closed). The upper section houses a large-diameter lens encased in a finely shaped wooden frame, supported by two adjustable brass rods. This lens is designed for the magnification of single images, making the device usable as a viewer for photographic or artistic details.

Two stereoscopic lenses are set in a tilting frame mechanism, allowing for the insertion and adjustment of pairs of stereoscopic images mounted on cardboard. The lenses are precisely aligned to provide a high-quality three-dimensional viewing experience.

A metal plaque affixed to the base reads: *Anciennement Mon Martinet – A. Hauteœur, 172 Rue de Rivoli*.

€ 500

The device includes a compartment for inserting stereoscopic photographs, with a movable frame at the rear to secure images at the correct distance for viewing. The base is reinforced and designed for optimal stability during use.

The stereoscope is an optical device designed to render three-dimensional images from pairs of slightly offset photographs. This model is especially innovative for its additional upper lens, which allows for the magnification of single images, expanding its usability.

By inserting stereoscopic images into the rear support and viewing them through the lower lenses, the observer perceives a three-dimensional scene created by the parallax effect of binocular vision. The upper lens, on the other hand, offers a simpler but equally clear viewing experience for individual details. This instrument was invented by Sir Charles Wheatstone in 1832 and later refined by Sir David Brewster in 1849. The mid-19th century witnessed the growing popularity of these instruments, which became a central feature in bourgeois salons as symbols of modernity and scientific curiosity.

CONDITIONS: Perfectly preserved.

REFERENCES: R. ZONE, *Stereoscopic Cinema & the Origins of 3-D Film, 1838–1952*, University Press of Kentucky, 2007; B. MAY & E. VIDAL, *A Village Lost and Found*, 2009.



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1880

A RARE PARLOR MARIONETTE THEATER
A MINIATURE «OPÉRA», COMPLETE WITH ITS ORIGINAL PUPPETS AND SETS:
ELEGANCE AND REFINEMENT IN THE ART OF PUPPETRY

64. [PUPPETS THEATRE]. *Opéra*. France: ca. 1880.

An extensive carved and painted wooden stage setting, consisting of a framed façade complete with a stage curtain (500 x 510 mm). Behind the main façade, the actual theater is divided into two sections: one fixed, and the other composed of foldable panels. A backdrop is mounted on two sturdy wooden rods, allowing for the addition of further scenic elements. The set includes a removable, double-sided decorative panel and twelve intermediate ornamental components. Six small string-operated marionettes are present, each dressed and featuring carved wooden heads and limbs. The six marionettes depict the king and queen, Harlequin, the court jester, the lady-in-waiting, the priest, and the gendarme.

€ 2.600

This theater, already rare to find in such exceptional condition, is rendered truly extraordinary by the presence of an unusually large number of accessories. Considering that these theaters were often intended for children, such extras were frequently lost or damaged over time. Among the accessories are six complete, original carved wooden marionettes dressed in traditional attire; several sets of furniture, some already cut out and mounted on cardstock, others still on their original sheets waiting to be trimmed; an additional frame for holding backdrops; two loose backdrops, and twelve additional complete scene sets, carefully preserved in a plastic sleeve, each with all the components needed to create different environments. These sets include backdrops, side wings, movable accessories, and depict the following settings: the village, the public square, the prison, the mill, a country house, a Venetian scene, the seaport, the open sea, the fortress, the bedroom, a stately palace and a mountainous landscape. The different scenarios allowed the theater to be arranged in various ways, enabling the staging of plays and comedies in a wide range of diverse settings.

CONDITIONS: Light marks of use and minor losses; overall, very good conditions.

REFERENCES: Museo del Precinema-Collezione Minici Zotti: *Shadow Theatre in Paris, 1886 - 1914*; C. CARIATI, *The Play's the Thing: A History of Toy Theater in Three Acts*, 2009; <http://www.jeuxanciensdecollection.com/>
Portail des Arts de la Marionnette: www.artsdelamarionnette.eu



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1890

THE ANCESTOR OF THE MODERN «HOT WHEELS» RACETRACK GAME

65. [BOARD GAME]. *De vlucht naar 't molendal* ["The flight to the mill"]. [Amsterdam]: A. Sala, ca. 1890.

Chromolithographic table game (540 x 265 x 55 mm), consisting of 4 board parts, 4 wooden rail sections, 6 small wooden ducks, 2 small brass wagons and a wooden die, housed in its original wooden box.

€ 1.200

RARE DUTCH EDITION OF THE ORIGINAL GERMAN TABLE GAME «FAHRT INS MÜHLTAL».

This game comprises a board with round markers, each representing a certain point value. A three-dimensional slide structure is erected at the back of the board. On each player's turn, a wagon is dropped from the top of the slide, representing a journey from the mountain to the mill in the valley.

The wagon bounces through three separate slides before emerging at the bottom and hitting one of the ducks positioned on a point marker, awarding the player the number of points indicated under the duck. Point values range from 1 to 10. The player with the highest score at the end of the game wins.

CONDITIONS: Apparently complete. The board parts and box are slightly rubbed at the extremities; small stained at box front cover, with damage to the image.

REFERENCES: Sala, no. 4294.



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and HD images





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Click to view
a video of the game

1896

JEU MAGNÉTIQUE: A PERFECTLY WORKING FORTUNE TELLING ORACLE
THE WISE LITTLE DONKEY PREDICTS YOUR FUTURE!

66. [MAGNETIC GAME]. *Le Petit âne savant sait prédire l'avenir*. Paris: Léon Saussine - Antoine Desolle, 1896.

Wood and cardboard box (280 x 220 x 70 mm), with a chromolithograph on the lid illustrated by A. Desolle. Inside, a decorated glass plate with eight boxes containing small cards bearing answers to the questions. Beneath the plate is a magnetic needle shaped like a donkey's head, responsible for the movement that indicates the responses; 2 twelve-sided discs (8.3 cm in diameter) with color-printed "arabesque" style designs to activate the mechanism.

€ 2.700

Magnetic games are generally question-and-answer based, often with educational purposes, while this particular specimen belongs to the Divination Series, intended for esoteric and fortune-telling practices.

In the particular case of this game, the two supplied discs serve different functions. The first presents fortune-telling questions about the player's future; the second poses amusing questions, to which the wise little donkey responds with sagacity and impertinence.



CONDITIONS: Perfectly preserved and in working order.

REFERENCES: MNE, *Musée national de l'Éducation*, Rouen, ref. 2012.03750; MUCEM, *Musée des Civilisations de l'Europe et de la Méditerranée*, Marseille, ref. 1990.39.23 et 2001.74. Collection Alain Rabussier (Jeux Anciens De Collection).

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

1900

MELDING CHANCE, STRATEGY, AND CULTURAL IDENTITY
A RARE GERMAN DICE GAME FOR «HANUKKAH FESTIVITY»

67. [BOARD GAME]. *Glocke und Hammer*. Germany: ca. 1900.

Wooden box (140 x 110 mm) with a sliding lid featuring a lithograph depicting a white knight and the title of the game in three languages (French, English, and German). Inside the box the game components: 5 lithographs and 8 dice.

€ 150

THE GAME «GLOCKE UND HAMMER», ALSO KNOWN AS «CLOCHE ET MARTEAU» IN FRENCH AND «BELL AND HAMMER» IN ENGLISH, IS AN ANCIENT DICE GAME THAT ENJOYED GREAT POPULARITY IN EUROPE DURING THE 19TH AND EARLY 20TH CENTURIES.

Although the invention of the game is often attributed to the Viennese art dealer Heinrich Friedrich Müller (1779–1848), there is no concrete evidence to support this claim. The game, also called *Schimmel* (meaning “white horse” in German), was particularly popular among Jewish communities during the festival of *Hanukkah*, alongside the *Dreidel* game. After the Second World War, the game's popularity declined significantly, to the point of near disappearance.

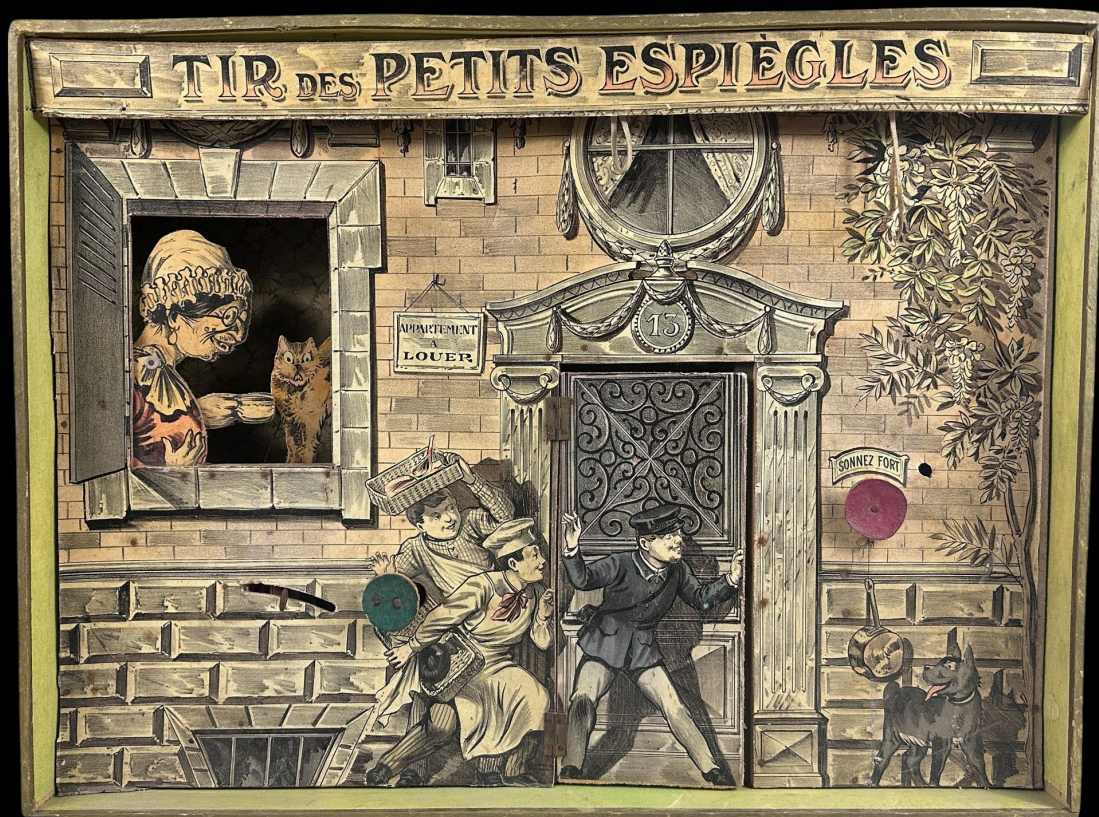
The game enjoyed broad distribution in Europe, with editions produced in various languages and countries. Its popularity among Jewish communities during *Hanukkah*, (“Festival of Lights”), one of the most important Jewish holidays, commemorating the rededication of the Temple in Jerusalem and the liberation from Seleucid rule in 165 BC, highlights its role as a traditional pastime in certain cultural contexts. Despite its near disappearance after the mid-20th century, *Glocke und Hammer* remains a fascinating example of historical European board games.

CONDITIONS: Excellent conditions.

REFERENCES: J. LHÔTE, *Histoire des Jeux de Société*, Paris: Flammarion, 1994; E. GRUNFELD, *I giochi del mondo*, 1979; T. MOULIDARS, *Grand Encyclopédie des Jeux*, 1888; J. BOTERMANS, *Il libro dei giochi*, 1987.



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and HD images



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Click to view
a video of the game

1900

A RARE MECHANICAL SHOOTING GAME:

ENTERTAINMENT FOR CHILDREN AND AN EDUCATIONAL LESSON IN SOCIAL BEHAVIOUR

68. [SKILL SHOOTING GAME]. *Tir des petits espiègles*. Paris: Saussine, ca. 1900.

Wood and cardboard box (520 x 385 x 100 mm), covered in decorative paper, open at the front with a chromolithographed scene featuring raised elements: three rascals about to ring the doorbell of a building, with an open window on the façade showing an old lady and her cat. A spring gun and wooden arrow are included.

€ 1.300



This game is representative of Saussine's production, known for creating educational and entertaining games in the late 19th and early 20th centuries. The combination of interactive mechanisms and detailed illustrations made these games particularly appealing to children of the era. The game is a mechanical shooting game with two targets: a red button to the right of the door and a green one below the windows. The player shoots the wooden arrow with the spring-loaded gun. When the arrow hits the first red target, the door, animated by a spring mechanism, opens with the sound of a bell, and a curious doorman appears; when he hits the green target, it causes the cat to jump into the window frame near its owner (there is a small lever that allows the cat to be hidden).

The *Tir des Petits Espiègles* portrays a scene reflecting the concept of childhood pranks and mischief. The game introduces children to the idea of social rules, showing the consequences of the playful actions of the young protagonists. The intervention of the doorman and the behaviour of the old lady evoke the order and authority typical of the adult world, conveying an educational message on the observance of appropriate behaviour.

CONDITIONS: Few marks of use, a small hole at door right side; overall, perfectly preserved and fully functional.

REFERENCES: G. BEUCHET. *L'aventure des jeux Saussine de l'Uzège à Paris*. Uzès, Musée Georges Borias, 2018, p. 50. <http://www.jeuxanciensdecollection.com>



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1900
THE FIRST 3D IMAGES!
WOODEN STEREOSCOPE AND 21 STEREOSCOPIC IMAGES ON GLASS PLATES

69. [OPTICAL GAME]. *Wooden Stereoscope*. France: ca. 1900.

Wooden visor with unfolding lens board (130 x 70 x 70 mm), a dial on the side for adjusting the image focus, and a side slot for inserting glass-mounted images, accompanied by 21 stereoscopic images on glass plates. The three-dimensional images depict convivial and familial moments during mountain excursions, in wooded and glacial settings, probably in the French Alps, dating to the early 1900s.

€ 900



THE INSTRUMENT ALLOWED THE TWO FIGURES PLATE INSERTED INTO THE VISOR AND EXPOSED TO LIGHT TO BE VIEWED AS A SINGLE THREE-DIMENSIONAL IMAGE.

The stereoscope, also known as a stereoscopic viewer or stereo visor, is an optical device, in the form of a mask or binocular equipped with lenses, for viewing stereoscopic images. Developed for the first time in 1832 by Sir Charles Wheatstone using pairs of similar designs and nascent photography, the mirror stereoscope then evolved into the simpler, lighter, and more practical lens stereoscope by Sir David Brewster, subsequently perfected over time by other scientists, opticians, and inventors. Throughout the 19th century, the stereoscope was used for viewing stereograms on paper or glass.

CONDITIONS: Perfectly preserved.



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1900

A PIVOTAL STEP IN CINEMATIC EVOLUTION

70. [OPTICAL GAME]. *Magic Lantern/Cinématographe*. France: ca. 1900.

Magic Lantern (400 x 200 x 350 mm) iron and brass body on a wooden base, main body with chimney, reels, reel-holder, 6 original films.

€ 550

Elegant and rare example of a magic lantern combined with a cinematograph, made in France around 1900. The main structure consists of a large black metal box, mounted on a sturdy lacquered wooden base.

The lantern is fitted with a vertical chimney for expelling heat generated by the light source, a typical feature of professional and semi-professional models of the era. The front section contains a brass lens, adjustable for focusing, with a well-preserved precision mechanism. This model is equipped with a metal reel-holder and two integrated reels for the projection of moving pictures, making it a hybrid device between a magic lantern and a primitive cinematographic projector. Included are 6 original compatible films, which attest to the historical use of the apparatus.

The metal box displays engraved details and decorative perforations that permitted ventilation of the light source. The mechanism is well-preserved, showing signs of use appropriate for its age, and the wooden base is solid and stable, retaining traces of the original lacquer.

The magic lantern is an optical device used to project images onto a surface by means of a light source and a series of lenses. Invented in the 17th century, the magic lantern evolved over time, from projecting simple painted drawings on glass slides to photographic images, and by the late 19th century, to moving pictures.

CONDITIONS: Marks of use; overall, in good condition.

REFERENCES: L. MANNONI, *The Great Art of Light and Shadow: Archaeology of the Cinema*. University of Exeter Press, 2000. M. CRUPI, *La lanterna magica dal 1646 al 1940, Storia della Fotografia*, 2012.

1905

VERY RARE «JEU DE L'OIE» (GAME OF GOOSE) OF ANTI-MASONIC INSPIRATION
BASED ON THE EARLY 20TH CENTURY FRENCH POLITICAL SCANDAL
«AFFAIRE DES FICHES», OR «AFFAIRE DES CASSEROLES»

71. [BOARD GAME]. *Jeu de la Casserole, Dessins de Bruno*. Paris: A. Denys, Imp. A. Munier, 132 Boulevard Malesherbes, 1905.

Chromolithography on paper, (680 x 535 mm), with illustrations by Bruno.

€ 2.900

The 33 squares have the form of a record cards, to recall the “files” of the scandal and, in many boxes, we find a caricature of some of the main political figures involved, all freemasons, e.g.:

Box 1): Camille Pelletan, navy minister.

Box 2): Bienvenu-Martin, politician.

Box 9): Delcassé, minister of Foreign Affairs.

Box 15): Vadécarr, secretary general of the Grand Orient.

Box 18): Delpauch, president of the Grand Orient and senator of Ariège.

Box 23): Réveillaud, mason.

Box 32): Lafferre, president of the Grand Orient after Delpauch.

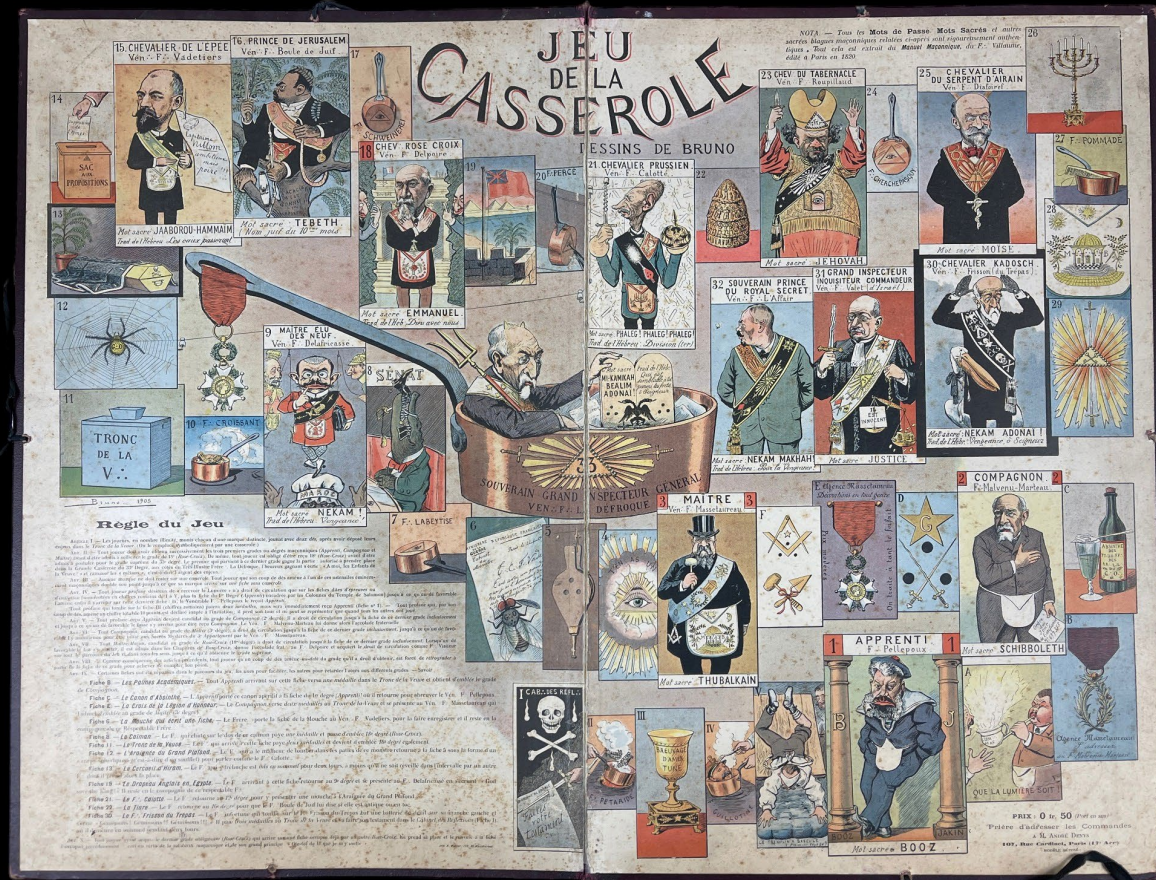
Box 33): Emile Combes, president of the council.

The author particularly took into account the accuracy of the Masonic quotations, so much so that, in the note at the top right of the board, he states: «Tous les Mots de Passe, Mots Sacrés et autres sacrées blagues maçonnique relatées ci-apres sont rigoureusement authentiques. Tous cela est extrait du Manuel Maçonnique du F. Villaume édité a Paris en 1820» (“All Passwords, Sacred Words and other sacred Masonic jokes mentioned below are strictly authentic. All this is taken from the Masonic Manual of F. Villaume published in Paris in 1820”).

This game, by its originality, is one of the most interesting ever published. It evokes the affair of the “political filing” or *Affaire des Fiches*, or *Affaire of The Casseroles*, in France, 1904, that involved the Prime Minister, the Ministry of War, the Masonic lodges of the Grand Orient de France, and certain intelligence networks. The course of the game is indeed that of Masonic initiation. It begins in the *Cabinet de réflexion* (“Chamber of Reflection”), the place where the initiation process starts, and concludes at the highest level of the hierarchy, the 33°.

CONDITIONS: Light marks of use; overall, a very good copy.

REFERENCES: R. POIRIER, *Iconographie des jeux de l'oie*, Paris: Grund, 1950, p. 216.



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1913

JEU MAGNÉTIQUE: A PERFECTLY WORKING FORTUNE TELLING ORACLE
THE WHITE ELEPHANT PREDICTS YOUR FUTURE!

72. [MAGNETIC GAME]. *L'Elephant blanc predit l'avenir*. Paris: Léon Saussine, 1913.

Original cardboard box (263 x 24 x 5 mm), hand colored lithographed game plan on a glass plate with a magnetic spinning mechanism in the centre and two 8-sided discs (83 mm in diameter) with coloured printed *arabesque* style designs to spin the mechanism, 8 boxes with chromolithographic illustrated lids containing 6 small pieces of paper each, with the answers to the divination questions. Lithographic illustration on the lid depicting the square of a city in the Far East, where a fortune-teller elephant performs in front of adoring onlookers.

€ 2.400

The game belongs to the category of magnetic games, patented by Saussine in 1870.

These games exploit the magnetic properties, which had been known for a long time and were well described in the *Encyclopédie* by Diderot and D'Alembert. In the chapter on *Amusemens de physique*, it is explained how the attractive power of magnets could be used to create a game.

Magnetic games are generally *Question and Answer*, often with educational purposes, while this particular one belongs to the *Divination Series*.

The player who wishes to question the Fortune-Telling Elephant chooses a question from the various ones printed on the discs, e.g. *Ferai-je un voyage?* ("Will I take a trip?"). The player then places the disc on the playing surface so that the question is aligned with the words *Place de la demande*.

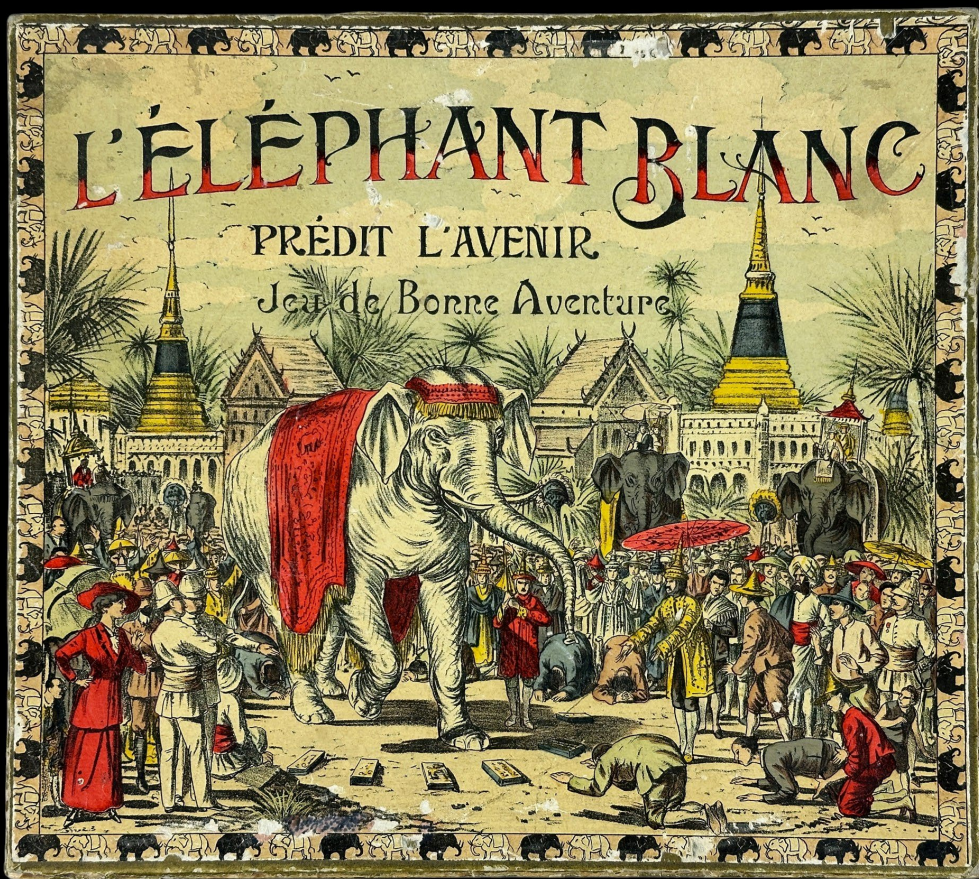
The elephant's trunk, represented inside the box under the glass plate, acts as a magnetic needle. As soon as the question disc is positioned, the mechanism rotates, and the trunk points to one of the 8 boxes. Upon opening the box and taking out the first of the small paper notes, the player can read the answer to the question.

The note is then placed at the bottom of the pile, and the box is closed, ready for another question.



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a video of the game](#)

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and HD images](#)



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a video of the game

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«Rules: To consult the White Elephant, simply place the palette in the center of the box with the question chosen on the words “PLACE DE LA DEMANDE”. Immediately the White Elephant indicates with its trunk where the answer is located.

The second palette responds between the boxes....

-0-

Note. When you have read an answer, you will be careful to place it under the others before closing the small box. Saussine Publisher -Paris.»

"Saussine a édité de nombreux jeux de loto (histoire, géographie, lotos instructifs, lotos animé sou comiques...)" (Alain Koli, Collection de jeux anciens).

With instructions in French pasted on the inside cover.



CONDITIONS: Perfectly preserved and working.

REFERENCES: MUCEM: Musée des Civilisations de l'Europe et de la Méditerranée, Marseille, ref. 1992.20.52.



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a video of the game

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and HD images

1921

RARE FRENCH BOARD GAME OF «JEU DES OMBRES»: A PORTABLE CINEMATOGRAPH TO ENTERTAIN WITH MUSIC AND MOVING ACTIONS

73. [OPTICAL GAME]. LÉON SAUSSINE. *Ombro-Cinema*. Paris: Saussine, 1921.

Wood and paper box with metal insert (450 x 320 x 110 mm) and a central opening resembling a stage, containing all the components to perform an innovative moving shadow theatre, better seen when lighted from the background. Inside the box are 4 rolls to perform the spectacle of moving shadows.

€ 2.900

THE MECHANISM BEHIND THE OMBRO-CINEMA, DESIGNED TO GIVE THE ILLUSION OF CONTINUOUS MOTION, WAS PATENTED BY SAUSSINE IN 1921.

The animated theatre, operated by two cranks, is powered by a hand-wound spring mechanism with a music box for sound effects. The mechanism is designed to hold two vertical rollers that wind a strip of paper featuring anthropomorphic and zoomorphic figures. The words of the story are printed at the very bottom of the back of the scroll so that it can be read by the person cranking the box. Over time, Saussine produced 10 different rollers to be used in the Ombro-Cinema. Looking from the front of the theatre, as the paper strip moves, the screen's grid successively masks each figure, showing one position after another and creating the illusion of movement, which is characteristic of this type of optical toy, in this case enhanced by the music from the music box.

There are 4 scrolls that came with the box:

- No 1 - *Scènes de rues*
- No 2 - *Aventures de Marius*
- No 6 - *Nice Carnival*
- No 7 - *Au cirque*

THE IMAGE ROLLS ARE VERY DELICATE AND PRONE TO BREAKING AND WEAR; THEREFORE, IT IS VERY RARE TO FIND A THEATRE WITH SO MANY SCROLLS STILL INTACT.

CONDITIONS: Perfectly preserved, with 4 original scrolls.

REFERENCES: MJP, Musée du Jouet, Poissy, ref. 78.45.5.1; MUCEM, Musée des Civilisation de l'Europe et de la Méditerranée, Marseille, ref. 2000.4.2; G. BEUCHET. *L'aventure des jeux Saussine de l'Uzège à Paris*. Uzès, Musée Georges Borias, 2018, p. 47.



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a video of the game

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and HD images

1922

«JEU MAGNÉTIQUE»

TO TEACH CHILDREN THE GEOGRAPHY OF FRANCE

74. [MAGNETIC GAME]. *Voyage en France en automobile*. France: S. C. Publisher [Saussine & Cie], ca.1922.

Cardboard case covered in red paper (330 x 290 x 60 mm), title impressed on the front board. The box, fashioned in the shape of a book and secured by two metal clasps, opens to reveal a board adorned with a colored lithograph, featuring six concentric circles bearing the answers to geographical questions, and a transparent panel beneath which a magnetic needle rotates. Within the upper lid are housed six circular discs containing the corresponding questions.

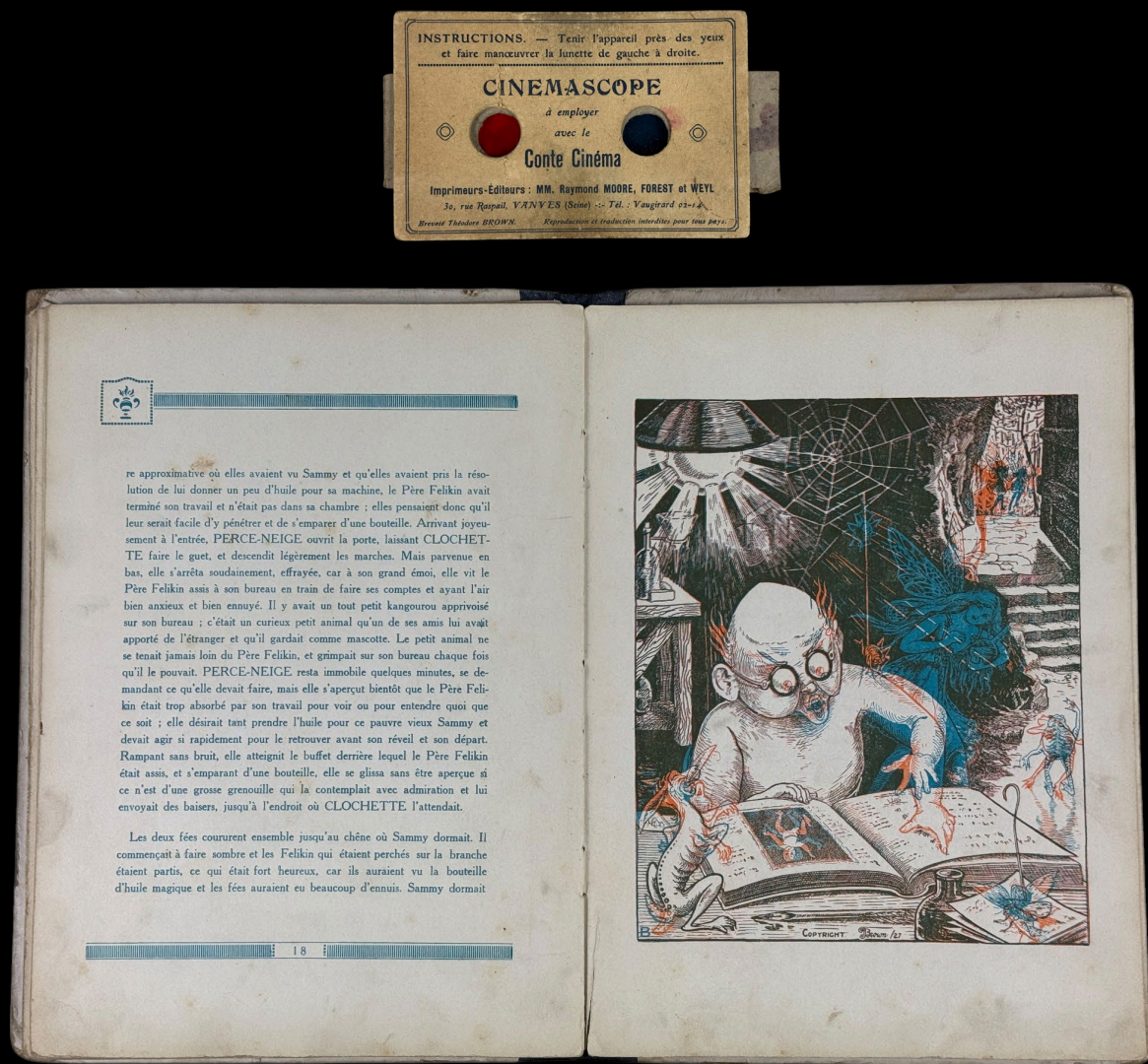
€ 400

The game belongs to the category of magnetic games, patented by Saussine in 1870. These games utilize magnetic properties, which had long been known and were well described in the *Encyclopédie* by Diderot and D'Alembert. In the chapter on *Amusemens de physique*, it is explained how the attractive power of magnets could be employed to create a game.

The game was designed to teach children the capitals of the French departments. The presence of 90 departments included in the game allows us to date it between 1922 and 1946, the period during which France had exactly that number of departments. According to the instructions, printed on a paper label affixed to the inside of the upper lid, the child would take one of the circular question discs—each asking: “What is the capital of the Department of ____?”—select a department, and place the disc at the center of the game board with the chosen department facing upwards. A magnetized pointer, shaped like a small car, would spin beneath the transparent panel and come to rest on a particular segment of the disc. The correct answer would then be found in the quadrant corresponding to the color of that particular disc.

CONDITIONS: Light marks of use, properly working.

REFERENCES: <http://www.jeuxanciensdecollection.com/>



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1927

BRINGING PAPER PAGES TO LIFE!

AN EARLY FORAY INTO INTERACTIVE OPTICAL ENTERTAINMENT

75. [CINEMA-BOOK]. BROWN, THEODORE. *Le Joyeux Remouleur et la Famille Felikin, Conte-Cinéma. Images à Mouvement Réel*. Paris: Éditions et Publications Contemporaines, [1927].

8vo (260 x 190 mm), pp. 28, printer's original colour-illustrated boards by Goichon, blue cloth spine (restored), publisher's imprint and *Breveté dans les pays les plus importants du monde* notice at title page, red and bleu illustration along the text. A pocket (restored) is affixed to the front pastedown, containing the original *Cinemascope* with blue and red lenses intended to view the printed images in relief and motion. Printed on thick paper.

€ 550

Le Joyeux Remouleur et la Famille Felikin is presented as a *Conte-Cinéma*, a blend of illustrated narration and an early form of interactive optical entertainment. Theodore Brown's text follows the light-hearted adventures of a cheerful *remouleur* ("knife-grinder"), interwoven with the story of the Felikin family, all accompanied by sequential illustrations. Designed to be viewed through the supplied red-and-blue *Cinemascope* device, the text contains more than 200 subjects that "come to life" through a unique display system. These illustrations create a rudimentary three-dimensional or motion-like effect that was considered innovative in the 1920s. The narrative combines elements of children's literature, popular folklore, and experimental visual storytelling, capturing the era's fascination with new cinematic possibilities.

To view the moving images, one had to observe the illustrations through the viewer, or cinemascope, attached to the book with red and blue filters and inserted in a pocket affixed to the front pastedown. By quickly sliding the internal glasses of the cinemascope from right to left, the alternating red and blue lenses over the same eye produced the illusion of motion in the images, in a primitive "cinema effect." The device was internationally patented and was regarded at the time as a significant innovation in the field of animated children's books.

CONDITION: Tear restored on the pocket containing the viewer, light marks of use; overall a good copy of a rare optical book.

PROVENANCE: Extensive ownership handwritten note in French on the front endpaper.

REFERENCES: G. SADOUL, *Histoire du cinéma*, Seghers: 1987; R. ABEL, *Encyclopedia of Early Cinema*, Routledge, 2005; G. NOWELL-SMITH, *The Oxford History of World Cinema*, Oxford University Press, 1996.

CENSUS: Only two copies recorded in WorldCat, at BNF and Princeton University Library.



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1932

FIRST EDITION IN ITS ORIGINAL DUST COVER

AN ATTRACTIVE EXAMPLE OF AMERICAN POP-UP BOOK PRODUCTION

76. [POP-UP BOOK]. COLLODI & LENTZ, HAROLD, (Illustrator). *The "Pop-Up" Pinocchio, Being the Life and Adventures of a Wooden Puppet Who Finally Became a Real Boy*. New York: Blue Ribbon, 1932.

Small 4to (240 x 180 mm), pp. [48] with numerous in-text black-and-white illustrations. In the original dust jacket. FOUR DOUBLE-PAGE COLOUR POP-UP PLATES.

€ 650

COMBINING CLASSIC CHILDREN'S LITERATURE WITH INVENTIVE PAPER ENGINEERING this volume presents a retelling of *Pinocchio*, the classic story of a wooden puppet's journey toward becoming a real boy. Adapted from Carlo Collodi's original late 19th-century narrative, this edition underscores the moral and didactic elements that made the tale a cornerstone of children's literature, particularly focusing on themes of honesty, responsibility, and redemption. Harold Lentz's innovative use of pop-up illustrations vividly animates key scenes—such as Pinocchio's encounters with tricksters, his transformation under the Fairy's guidance, and the climactic moments that lead to his ultimate metamorphosis. The four double-page color pop-ups, a hallmark of Lentz's technique, offer an immersive visual dimension for young readers and collectors alike. Additional black-and-white illustrations scattered throughout the text complement the pop-up scenes, reflecting early 20th-century American graphic style.

Printed in 1932 by Blue Ribbon Books in New York, this work emerged during a period of economic hardship in the United States, coinciding with the Great Depression (1929–1939). Despite strained financial conditions, children's literature and novelty publications (particularly those with mechanical or pop-up elements) retained commercial appeal. Publishers such as Blue Ribbon recognized the continued demand for engaging children's books, leading to the production of elaborate, high-quality editions that capitalized on entertainment value as well as instructional merit. Lentz's pop-up format—sometimes referred to as “animated” or “living” books—was part of a broader movement in publishing to produce innovative, interactive volumes that would capture the imaginations of younger audiences despite an era of limited resources.

CONDITIONS: Very good conditions.

REFERENCES: S. VAN DYK, *To Tell the Truth*, Copper-Hewitt, 2013; S. AURINKO, *Magnificent Movables: Pop-up Books at The Newberry Library*, Newcity Communications, 2023.

THE MET: <https://www.metmuseum.org/art/collection/search/768123>



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1933

FIRST EDITION OF AN EARLY AND IMPORTANT PIECE OF « DISNEYANA »,

77. [POP-UP BOOK]. WALT DISNEY. *The "Pop-up" Minnie Mouse, story and illustrations by the Staff of the Walt Disney Studios*. New York: Blue Ribbon Books, 1933.

Small 4to (240 x 180 mm), pp. [48] with numerous in-text black-and-white illustrations; in the original dust jacket. THREE DOUBLE-PAGE COLOUR POP-UP ILLUSTRATIONS.

€ 380

COMBINING A CULTURALLY SIGNIFICANT CHARACTER, INNOVATIVE PAPER ENGINEERING, AND ORIGINAL PERIOD CHARM this volume, produced under Walt Disney's aegis, showcases Minnie Mouse—one of the earliest and most enduring characters of the Disney canon—presented here in a lively pop-up format. Three double-page pop-up spreads depict Minnie's comedic adventures, highlighting Disney Studios' distinctive cartoon style of the early 1930s. The in-text black-and-white illustrations reinforce the whimsical narrative and visual motifs characteristic of the fledgling Disney empire at that time. Minor juvenile coloring in the preliminary illustrations reveals the book's original appeal to young readers, while present-day collectors prize it for its significance within the history of Disney publications and the development of moveable books.

Printed in 1933, this work reflects the burgeoning popularity of Walt Disney's animated creations during the interwar period. Although the United States was in the midst of the Great Depression, Disney's animated features—especially following the success of Mickey Mouse starting in 1928—continued to captivate audiences globally. The publisher, Blue Ribbon Books, capitalized on the public's fascination with these characters, adding interactive elements (pop-ups) that enhanced the book's appeal. The vibrant designs also mirror broader trends in early 20th-century children's publishing, wherein novelty formats and mechanical elements were introduced to both entertain and distinguish titles in a competitive market. Minnie Mouse, often overshadowed by her counterpart Mickey, nonetheless emerged as a cultural icon in her own right, emblematic of Disney's rapidly expanding storytelling and merchandising empire.

CONDITIONS: Second pop-up small, closed, tear to back of Minnie's dress, in final pop-up two of Minnie's fingers with crease, some juvenile hand-colouring to first few black and white illustrations; overall, a very good copy.

REFERENCES: S. VAN DYK, *To Tell the Truth*, Copper-Hewitt, February 2013. S. AURINKO, *Magnificent Movables: Pop-up Books at The Newberry Library*, Newcity Communications, 2023.



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1934

FIRST FRENCH EDITION

THE FIRST BLUE RIBBON POP-UP BOOK PRINTED IN EUROPE

78. [POP-UP BOOK]. WALT DISNEY. *Mickey Hop-Là!*, Paris: Hachette, Printed by Brodard et Taupin, 1934.

4to (230 x 185 mm), pp. 64, 44 black and white drawings, including six full-page illustrations; in the original dust jacket.

€ 380

ENRICHED BY FOUR MAGNIFICENT DOUBLE-PAGE COLOUR POP-UP PLATES this volume represents one of the earliest European Disney pop-up books, from the series *Les Albums Hop-là!*, published by Hachette. This 1934 volume merges content from two separate American pop-up titles from the printing house *Blue Ribbon*, —one featuring Mickey Mouse and the other Minnie Mouse—into a single, expanded 64-page French edition.

The story revolves around Mickey Mouse in various whimsical scenarios, with Minnie Mouse also prominently featured. The pop-up plates depict lively scenes with Disney's signature characters in action. Of particular note is the plate labeled “Tom” in place of Pluto's name; an alteration unique to the French edition. The artwork is adapted from Walt Disney Studio's original drawings. Three of the pop-up spreads derive from the American Minnie Mouse pop-up edition, contributing to the overall visual richness.

Mickey Hop-là! is the inaugural volume in Hachette's first series of six Disney pop-ups, *Les Albums Hop-là!*, published from 1934 to 1938. These six pre-war albums showcased Walt Disney's most famous characters—Mickey, Minnie, Donald, Goofy, and others—in a format popular with European collectors. The French adaptations are often praised for their enhanced visual appeal and cohesive narrative flow.

CONDITIONS: Few defects at the spine, light marks of use; internally a very good copy.

REFERENCES: A. MONTANARO, *Pop-Up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993.



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1935

FIRST FRENCH EDITION IN THE ORIGINAL DUST JACKET
MICKEY'S MEDIEVAL QUEST IN 1930S PARIS

79. [POP-UP BOOK]. DISNEY, WALT. *Mickey et le Prince Malalapatte*, Paris: Hachette, Printed by Brodard et Taupin, 1935.

4to (230 x 180 mm), pp. 64, 44 black and white drawings, including eight full page illustrations.

€ 480

ENRICHED BY FOUR MAGNIFICENT DOUBLE-PAGE COLOUR POP-UP PLATES, *Mickey et le Prince Malalapatte* is a French children's book published by Hachette in Paris in 1935 as part of their Silly Symphonies collection and it is the French adaptation of *Mickey Mouse in King Arthur's Court* (New York, Blue Ribbon Books, 1933).

The text was written by Magdeleine du Genestoux, a prolific French children's author who wrote several Walt Disney books for Hachette between 1932 and 1936 and the plot follows Mickey Mouse who embarks on a quest to rescue his fiancée Minnie, who has been kidnapped by the King and promised to his nephew *Prince Malalapatte* (Goofy). The narrative combines slapstick humour and fairy-tale motifs, highlighting courage, camaraderie, and clever problem-solving. The vivid black-and-white illustrations interspersed with colour pop-ups underscore the book's innovative approach to children's publishing at the time, capturing readers' attention through interactive elements and dynamic artwork. The lavish double-page pop-ups exemplify the era's fascination with novelty in book design.

Despite being an adaptation from the American edition this French edition contains illustrations that differ significantly from the American version. The book is particularly notable for its pop-up illustrations, which were innovative for their time.

CONDITIONS: Original dust cover present but with several defects, losses, and partial separation of the rear flap. Internally very good conditions.

REFERENCES: A. MONTANARO, *Pop-Up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993.



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1943

WORLD WAR TWO PORTABLE BOARD GAME
FOR THE AMUSEMENT AND RELAXATION OF US SOLDIERS

80. [BOARD GAMES]. *The Jeep Board, 15 Games and 10 Puzzles*. Chicago: George S. Carrington Company, 1943.

Wooden double-sided board game (85 x 5 mm), on each side is pasted a specific board for games, with holes to accommodate the pins for the two players. A small white pouch and two fabric tape ties are attached to the boards, with a sleeve containing: 13 pink wooden pegs, 11 blue wooden pegs, 5 yellow wooden pegs, 5 green wooden pegs, 1 small, printed, staple-bound rules booklet.

€ 280

The first page reads: "This pocket-sized game board has been designed exclusively for men in the service. It is complete with pegs and this instruction book. The novel tying tape, to be fastened around the player's leg, enables the games to be played in cramped quarters where table space is not available or in the open field".

The instruction book provides detailed instructions to play 15 different games and 10 different puzzles.

The games are *Peg Checkers, Rear-guard, Fort, Eight Abreast, Turk Check, Cribbage Board, Egypt, Baker's Dozen, Criss-cross, Five Peg-tat-toe, Go-ped, Peg-tat-toe, Twenty Waves and Two Marines, Fox-hole, Double Cross*.

Puzzles are *Rookie, Eight Gobs, Square Circle, Border Patrol, Seven-men Charge, Four-men Charge, Eight Waacs and A Sergeant, Count Off, Starboard Cross, 32-peg Puzzle*.

CONDITIONS: Perfectly preserved.



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interactive video

1947

A WORLD OF 3D ENCHANTMENT!
IONICUS'S «ALI BABA PEEPSHOW»

81. [PEEPSHOW BOOK]. IONICUS [JOSHUA CHARLES ARMITAGE - ILLUSTRATOR]. *Ali Baba & the Forty Thieves. A peepshow book*. London: Folding Books Ltd., ca. 1947.

Small 4to (170 x 140 mm), original pictorial boards; six double-sided panels, each with three layers of vividly colored illustrations forming a peepshow or “carousel” construction when opened in the round. The panels can be tied at the fore-edges to create a six-sided circular display. Each scene is accompanied by printed text beneath, narrating the unfolding episodes of the famous tale.

€ 170

A RARE HEXAGONAL PEEPSHOW TREASURE, this engaging book presents the story of *Ali Baba and the Forty Thieves*, one of the most renowned tales from the *One Thousand and One Nights* (commonly known as the *Arabian Nights*). Each of the six panels, when fully extended, creates a diorama-like stage composed of three-layered cut-outs. When the panels are tied to form a carousel, readers can observe a continuous circular “theatre” depicting key moments in Ali Baba’s adventures:

Discovery of the Cave: Ali Baba witnesses the thieves hiding their treasure, introducing the legendary “Open Sesame” password.

Ali Baba’s Unexpected Wealth: Scenes of Ali Baba retrieving gold, a crucial juncture hinting at the moral tensions of fortune and secrecy.

Cunning of Morgiana: Emphasizes the pivotal role of Ali Baba’s servant in protecting the household, a noteworthy element of the tale’s moral compass.

The Thieves’ Retributive Plans: Illustrates the thieves plotting vengeance, adding suspense and highlighting the theme of justice in the narrative.

Morgiana’s Intervention: Conveys the clever and daring acts that thwart the criminals, further underscoring her heroism.

Restoration of Order: Concludes the adventure with the defeat of the thieves and the preservation of Ali Baba’s secret, a classic resolution that extols wit and loyalty.

The text, printed beneath each scene, succinctly narrates these events, allowing young readers to follow the plot while engaging visually with the three-dimensional, movable artwork.

CONDITIONS: Perfectly preserved.

REFERENCES: A. MONTANARO, *Pop-up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993. Providence Public Library, Special Collection, 898 P994 c.1 SpecColC. National Trust Collections, NT 3236180.



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1947

A WORLD OF 3D ENCHANTMENT!
ROLAND PYM'S «CINDERELLA PEEPSHOW»

82. [PEEPSHOW BOOK]. ROLAND PYM [ILLUSTRATOR]. *Cinderella. Illustrated by Roland Pym. A Peepshow Book*, London: Folding Books Ltd., ca. 1947.

Small quarto (175 × 145 mm), an accordion-style volume opening into a free-standing hexagon, comprising six hinged sections; each section incorporates a three-dimensional pop-up scene with accompanying letterpress text on the versos, creating a “peepshow” effect when fully extended. Printed in full color on sturdy cardstock. The cover bears a pictorial design reflecting the Cinderella theme, with Roland Pym’s distinctive style evident in the vibrant illustrations.

€ 170

A RARE HEXAGONAL PEEPSHOW TREASURE, this charming work presents the classic fairy tale of *Cinderella*, retold in a succinct manner suitable for a children’s audience of the period. The six panels, forming a unique peepshow, each depict a key episode: from Cinderella’s humble life, through the intervention of her Fairy Godmother, to the Prince’s ball and eventual happy conclusion. Roland Pym’s artwork amplifies the magical atmosphere, employing bright colours and a lively line that reflect both mid-century design trends and a reverence for traditional fairy-tale iconography. The three-dimensional elements allow readers to immerse themselves physically in each scene, embodying a popular novelty format in post-war British children’s publishing.

The book represents an innovative approach to children's literature from the mid-20th century, combining traditional storytelling with interactive three-dimensional illustration. It was published as part of a series by Folding Books Ltd, with other titles including *Ali Baba and the Forty Thieves* (see lot 81) and *Goldilocks and the Three Bears* (see lot 83).

CONDITIONS: Perfectly preserved.

REFERENCES: A. MONTANARO, *Pop-up and Movable Books: A Bibliography*, Metuchen: N.J.: The Scarecrow Press, 1993. Providence Public Library, Special Collection, 898 P994 c.1 SpecColC. National Trust Collections, NT 3236180.



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1947

A WORLD OF 3D ENCHANTMENT!
PATRICIA TURNER'S «OLDILOCK PEEPSHOW»

83. [PEEPSHOW BOOK]. TURNER, PATRICIA [ILLUSTRATOR]. *Goldilocks and the Three Bears*, London: Folding Books Ltd., ca. 1947.

Small 4to, original color pictorial hardcover binding with cloth or paper-covered spine featuring three-dimensional folding card pages that create layered depth when extended. Retains the original ribbon tie designed to secure the pop-up structure. Vivid color illustrations by Patricia Turner throughout, printed on sturdy card stock to accommodate the collapsible peepshow design.

€ 140

A RARE PEEPSHOW TREASURE IN FOUR PANELS, this innovative book retells the classic English fairy tale of *Goldilocks and the Three Bears*, traditionally attributed in its earliest print form to Robert Southey in the early nineteenth century. Over subsequent decades, the intruder figure evolved from an old woman into a mischievous young girl, eventually becoming the modern character known as “Goldilocks.” The narrative follows her uninvited entry into the home of three bears—a father, mother, and small cub—culminating in her startled escape after sampling their porridge, chairs, and beds. Each panel in this folding book presents a pop-up tableau illustrating key moments:

The Bears’ Departure: Showing the family leaving their cozy cottage, setting the stage for Goldilocks’s discovery.

Goldilocks Enters: Depicting her curiosity-driven foray into the bears’ home, highlighting the different portions of porridge.

Trying the Chairs: Showcasing her attempts to find a chair that is “just right,” a pivotal point of comedic tension.

Finding the Beds: Portraying Goldilocks testing the bears’ beds, culminating in her dozing off in the smallest one.

The Bears Return: A suspenseful scene in which the bears discover the intruder’s tampering.

Goldilocks Awakens: Depicting her startled flight from the household, reinforcing the story’s cautionary moral about trespassing and curiosity.

CONDITIONS: Perfectly preserved.

REFERENCES: A. MONTANARO, *Pop-up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993. Providence Public Library, Special Collection, 898 P994 c.1 SpecColC. National Trust Collections, NT 3236180.

1980
THE ITALIAN «ANNI DI PIOMBO»
A POLITICAL PROPAGANDA GAME: REVOLUTION AND COUNTER-REVOLUTION

84. [BOARD GAME]. *Rivoluzione Controrivoluzione - Gioco delle Brigate Rosse*. Bologna: La Litostampa, 1980.

Chromolithography on paper, (500 x 350 mm).

€ 500

This *Gioco dell'Oca delle Brigate Rosse* emerged during a pivotal period in Italian history, commonly referred to as the *Anni di Piombo* (late 1960s–early 1980s). Characterized by marked political radicalization, intense social conflict, and widespread violence, this epoch saw Italy contending with acts of terrorism perpetrated by both far-right and far-left factions. The so-called “strategy of tension” sought to destabilize public order, ultimately providing a pretext for repressive or authoritarian political measures.

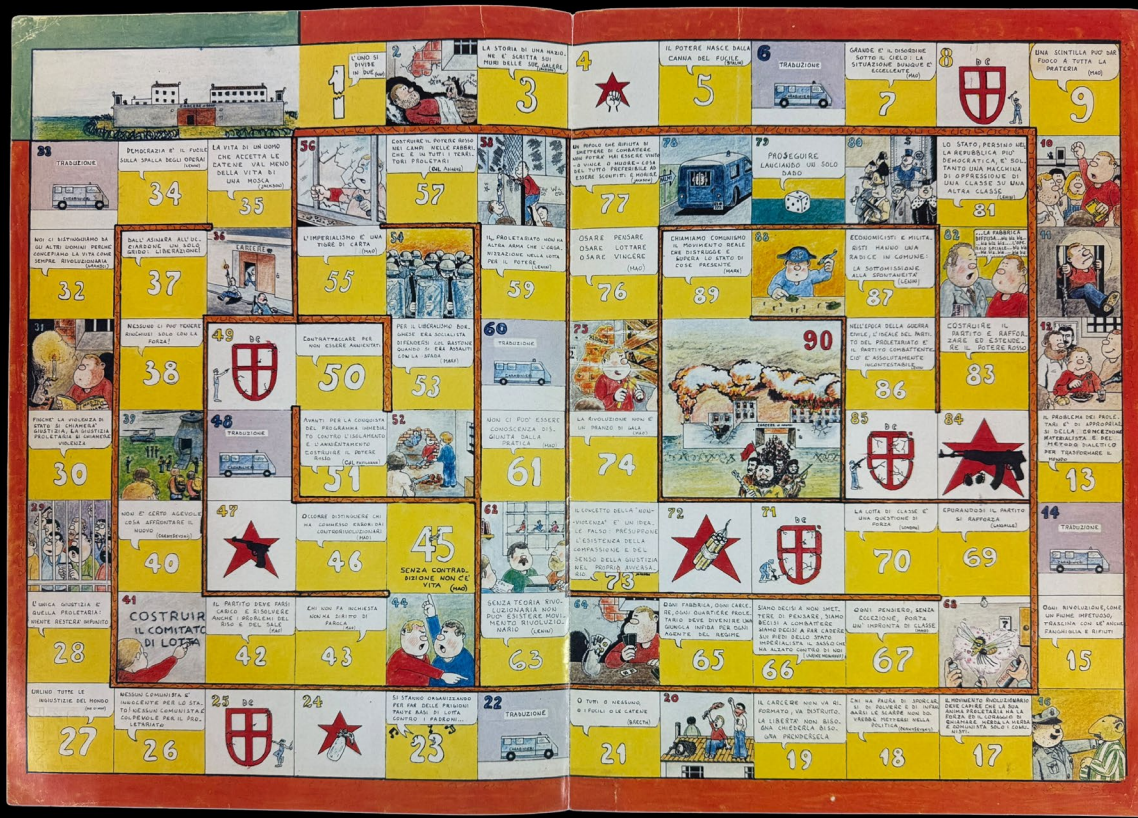
Within this atmosphere of tension and conflict, the *Gioco dell'Oca delle Brigate Rosse* exemplifies how popular culture could be harnesses for ideological objectives. By co-opting a time-honored children’s board game, the creators transmitted messages aligned with the Brigate Rosse’s revolutionary ambitions, revealing the extent to which political themes permeated everyday life.

The game’s spaces—referring to Mao, Lenin, Gramsci, and Marx—and the substitution of geese with symbols such as the Carabinieri (Italian Police), reinforce the didactic and indoctrinating intention behind this piece. As a result, this artifact serves as a tangible historical document, attesting to the complex network of propaganda strategies that sought to penetrate all aspects of society during the *Anni di Piombo*, including the realm of leisure.

To sum up, the *Gioco dell'Oca delle Brigate Rosse* transcends mere pastime. It stands as a vital testament to the tensions, ideologies, and communicative techniques employed during a defining moment in Italy’s modern history.

CONDITIONS: Perfectly preserved.

REFERENCES: I. PATTI, *Serious Game Design: Storia e teorie sull'esperienza ludica applicata*, Milano: Franco Angeli, 2018.



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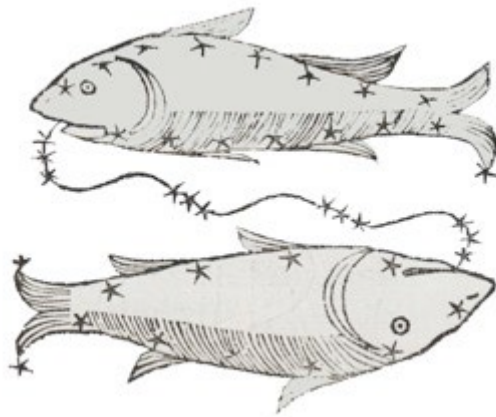
<https://ilab.org/page/codes-customs>

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