The above card-pics are from the Fournier deck (n.d.) with motifs from around the late 19th century. These are the trump cards featuring the major arcana of yore. Order is arbitrary.

Pondering on the modes of analogical thinking that Jodorowsky (J) extracted from the Tarot card-deck (*same*, *similar*, *different* and *other*) I had a conversation with Prof. Martin Lundell (KHiO) during which we discussed the foursquare categories that structure the Marseille deck (1471), and contrasted it to the group of four from Felix Klein (K): a *term*, its *opposite* and its *inversions*. The J-group and K-group are structurally the same. Only the K-group is the J-group turned *upside down*. In this sense, extending to [Rosalind Krauss](), the K-group features a *modern* revolution.

Indeed, the Tarot card-deck with motifs that look as though they are retrieved from Jane Austen's world, the class dimension is pervasive: the symbolism in the major arcana is lost to a depiction the class-society. The motifs are split in two—one with a scene from the gentry, and the other with scenes from labourers. This oppositional aesthetics is not found in the older decks: the Grimaud edition from 1930 reproducing a deck from 1748, and the Camoin/Jodorowsky edition from 1997 reproducing a deck from 1471. So, the use opposition as a basic design came in at a later point.

In the newer deck from the 1800s, the four suits—in four suits identical to the ones we use in standard playing cards today—are topped by royalty and their court, but now longer tangled to the cosmic drama in the major arcana of 1471. Rather, they now appear as the grey eminences of *mundane* matters, featuring in the new major arcana as scenes from the worlds of the *leisurely* gentry and the working labourers. The court, topped by the king and queen, now simply preside over scenic representations of industrial class-society.
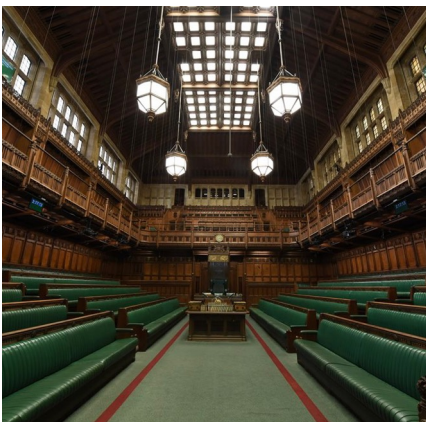
The facing rows of the British parliament: the House of Commons. The facing political parties's representatives appear to be caught in an adversarial architecture. It does not have to work that way, though. We use the same seating in the Learning Theatre, but define a contrastive direction by using the longitudinal direction in the photograph with the speaker with net board here, the projection area at the deep end of the picture. Defining a passage.

Perhaps one could say that the metaphysics of the older major arcana was replaced by the master-slave dialectics in Hegel's philosophy: in other words, metaphysics has been replaced by history. That is, the symbols of royalty and religion, which was previously also found in maps, became evacuated from the science of *change*, after Kant: which is history and geography. One concerned with causality/change in time; the other concerned with causality/change in space. I ask, what happened to the re/presentation of the *other* in the meantime: that is between time and space?

Because what is conspicuously absent in the novel major arcana is, in the French deck, the *colonial* other. Worlds in which Kant's di-vision between time and space had not been established. As an architectural problem the House of Commons' seating pattern follows the same oppositional logic as the novel tarot. Here metaphysics—as the science of causality and change—features as the locus of debate and vote: according to the democratic protocol. The evacuation of metaphysics in

favour of history and geography has had this effect: it is pointed out, for instance, in Alain Badiou's analysis of democratic materialism. That is materials without dialectics, synthesis nor mediation. It fronts transparency but is opaque.

In the symbolism of the tarot decks there is accordingly a shift from the wheels of fortune, and the kinds of social determinism that replaced metaphysics. At the game level, the tarot card-game is characterised by the possibility of sensationally large wins/losses. The symbolic world order in which it takes place, is therefore of some importance. That is, the change from a symbolic order in which anyone could win (older tarot) to a world in which the di-vision between the fortunate and unfortunate features in the order of the class society. Where the colonial other is not re/presented.

So, in different ways with different designs, the *ethos* of gambling is locked into a worldview that varies across decks and editions. However, the overall tendency is that the major arcana has been *gentrified* in the playing card decks, while the decks used for divination have been veering in an occult direction. Adjacently, the visual categorisation that pervades in the Marseille-deck (whether Grimaud or Camoin/Jodorowsky) simply has vanished from the tarot playing cards, and the major arcana has become mystified with esoteric symbolism and occult expression that was not there.

Question: how/why did the analogical categories of the *same*, *similar*, *different* and *other* appear in the first place? And how/why did they disappear? Having done several practical experiments in *applying* the categories as an investigative road map—counterpointing the critique of contents to the performance of rhetorics—I have come to discover them as active models. *Models* because applying them features non-repetitious series. *Active*, because their application does change the paths and consequences from developing understanding of the world, in a case-by-case way.

But also because the categories that completely pervade the minor arcana in the Marseille deck, are prompted by the four final cards in the major arcana: the moon (XVIII), the sun (XVIIII), the judgement (XX) and the world (XXI). The sum of which is LXVIII (78): the sum total of the cards in the *minor* and *major* arcana *together*. This relationship between parts and whole reflects a mereological ambition that may have grown/crystallised in time. But the decks we have from 1471 and 1748 (Camoin Jodorowsky and Grimaud) both contain it. In European historic terms it is old.

At this level, the category of the other (that concludes the series from same, similar and different) also applies to the relationship between decks that are not only different but basically incomparable. With the exception of the foursquare analogies that is prompted by the major arcana and applied (pervasively/exhaustively) in the lower arcana. Perhaps what warrants the predicates 'higher' and 'lower' that are other to one another: the major is meta- to the the minor. In the card-game instructions it doesn't come out that way (since the higher arcana is reduced to a deck of point earning trumps). But as a road-map they might. That is, applied to the major arcana.

That is, making them less distant and more terrestrial in the application or the visual grammar of the lower arcana to the higher (that invites such application since, as we have seen, it features the prompt). In sum, this way of understanding Tarot—tethered to the Marseille deck—is pervasively dedicated to the *other*/unknown (rather than to the mundane in the Fournier deck). That is, taking the dual nature of the deck into account along with the dedication of the major arcana, we are really talking about the same-*other*, the similar-*other*, the different-*other*, and the other-*other*. Stages of ana-morphosis: or partial transformation.

The two rows feature the same card numbers in the old version of the Marseille deck (which Camoin/Jodorowsky date back to 1471), and the kind of French deck which is common to use in Tarot as a card-game. In the ancient version the pattern of the same, similar, different and other features as a key to the lower arcane, in the newer version it disappeared.

That is, stages from starting with a muddle (*in medias res*), pattern *perception* (*in limine*) and a sense of cartographic clarity (*res publica*) that operates at the interstices *between* the same ⊕ similar ⊕ different ⊕ other: which means that it doesn't make it all the way to other-other, but to *res publica*: at its door-steps. That is, where we have passed through the *remote* other (*in medias res*), through the *intimate* other (*in limine*) to the *proximal* other (*res publica*): which is the other in its ethical concept.