

The Shakespearian Tarot

Compiled by Lelandra Lasselanta

Intro



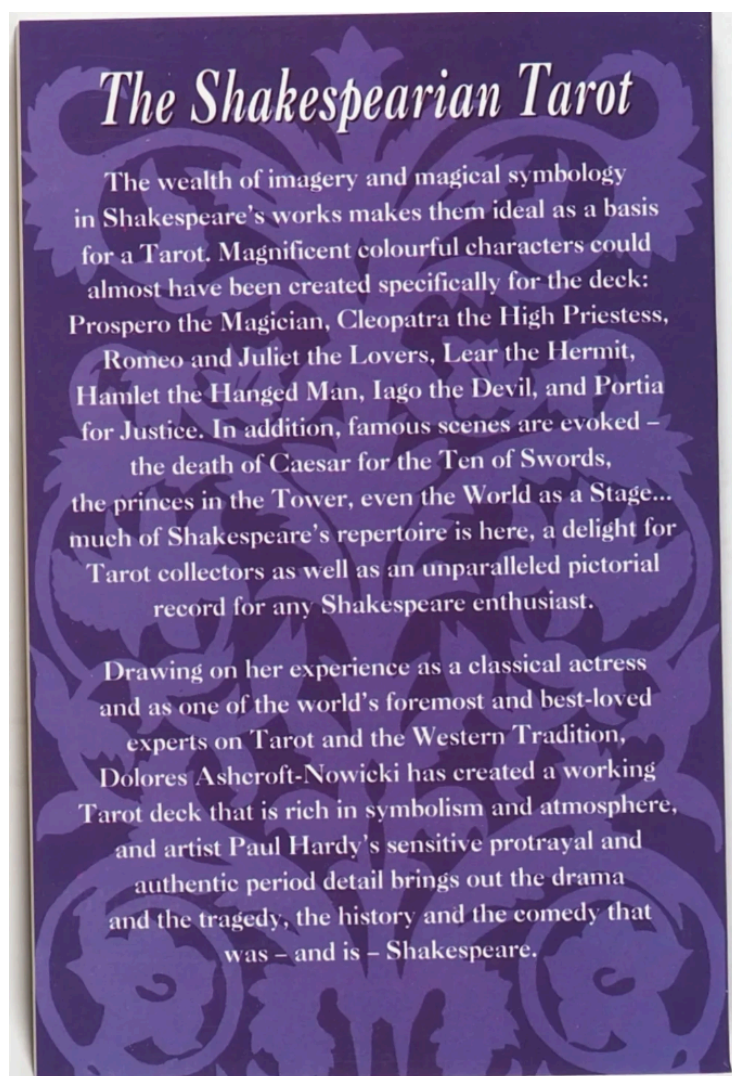
Deck Name	: Shakespearian Tarot	
Deck Creator(s)	: Dolores Ashcroft-Nowicki, illustrations by Paul Hardy	
Publisher	: Aquarian Press	
Publication Date	: 1993	
ISBN:	: Aquarian Press, 1993	ISBN 10: 1855380544 ISBN 13: 9781855380547
	: Diamond Books, 1997	ISBN 10: 0261669737 ISBN 13: 9780261669734

It was first published in 1993 by Aquarian Press, then in 1997 for Caxton Editions by Diamond Books, Hammersmith London. I have seen the 1993 edition in used bookstores online labeled as US Games, but my copy is definitely Aquarian Press.

Cataloged on my site: <https://www.lelandra.com/joan/tarotpostmods.htm>
 Republished in 2019 by Datura Press

Measurements:

	<i>Width</i>	<i>Length</i>	<i>Height</i>	<i>Count</i>
<i>Box</i>	6"	8 1/2"	1 5/8"	
<i>Cards</i>	2 3/8"	4 3/8"	7/8"	78
<i>Book</i>	4 5/8"	7"	3/8"	144 pages



About the Creators

Biographical Notes for Deck Creator(s):

- A renowned British occult author of over 30 books and two tarot decks, she travelled the world tirelessly from the 1970s on, delivering seminars, lectures and practice workshops. In a [2016 interview](#), she stated:
"My workshops cover most traditions: basic magical training, angelic work, Pathworkings, subjects like The Hebrew Letters, The Elemental world, Qabalah, tarot, fairy tales, magical psychology, Quantum Physics. You name it and I have probably done a workshop on it. I have, after all, been doing this since 1964. The SOL website always has my workshops and dates on it as well as those given by SOL supervisors. Between us, we probably give around 40 workshops a year."
- Her book *The Shining Paths* was the first to open up the long held secret of the power of Pathworking.
- Dolores trained with Walter Ernest Butler, himself a member of Dion Fortune's Fraternity of the Inner Light (est.1928), making Dolores part of a living magical lineage within the Western Mystery tradition. Dolores joined the Society of the Inner Light (as it had been renamed) in 1964 and took initiation in 1968. As Gareth Knight passed in 2022, she is the last living member left from those golden years, when the occult was making its way back into the public eye.
- Dolores succeeded Ernest Butler as Director of Studies of the Servants of the Light (SOL) in 1976 and served for forty-two years. She retired as director in 2018 but has not stopped working. Her novel *Johnny Nova* will be published by Llewellyn in February 2026.
- Dolores Ashcroft-Nowicki was born on 11th June 1929 (96 years old in 2025, still with us), on Jersey, the largest of the Channel Islands off the coast of France, where she spent her early childhood. She spent the war years as a refugee in the UK, but her family were able to return to Jersey after the war.
- Her paternal grandmother was in the Craft and had Romany blood, well mixed with some Spanish and German Jew and a spot of Scottish. Both her parents, Leslie and Jessica Ashcroft, were initiates. On the maternal side, her lineage is mainly North Welsh Druidic with craft in the mix. Her maternal grandfather was a member of the Golden Dawn magical order. So Dolores was brought up to work with magic on both sides of the family.

[Dolores Ashcroft-Nowicki - The Witches' Almanac](#)

[Dolores Ashcroft-Nowicki](#) (Immanion Press)

[Dolores Ashcroft-Nowicki — Magical Women Conference](#)

Interview with her: [Dolores Ashcroft-Nowicki Interview by Grayson Towler and Candi Cooper-Towler](#)



[Conversations with Dolores Ashcroft-Nowicki \(part 1\) - Living, Paganism](#)
[Conversations with Dolores Ashcroft-Nowicki \(Part 2\) - Living, Paganism](#)

Her archives were edited and published by Debbie Chapnick at Datura Press. The deck was also republished by Datura Press.

<https://www.daturapress.com/>

Paul Hardy

Paul Hardy studied architecture at Bristol University and Columbia Pacific University. After graduating, he became Assistant to the Architect/Surveyor at Exeter Cathedral. He went on to become a Methodist Minister in South Africa, the USA and the UK. Although retired, Paul has not lost touch with his architectural roots and is author of several 'City Profiles' and *The Care and Preservation of English Medieval Cathedrals and Churches*. He spends his time painting, writing and holding regular demonstrations at Arts Societies and schools. Paul also demonstrates for a major art material supplier and has produced two videos on pastel and watercolour techniques. A member of various Art Societies, he has exhibited his work widely throughout the UK and some of his paintings are held in international private collections.

<https://www.alibris.com/search/books/author/Paul-Hardy>

Art Style of Deck:

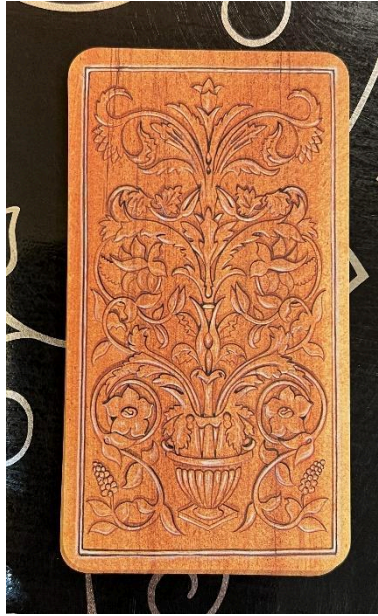
Dolores introduces her deck: "Why no one has thought before of interpreting the Tarot through the medium of Shakespeare I cannot imagine. Not only does it lend itself visually to the meaning of the cards, but the entire collection is filled with occult and mystical references that make it a natural choice."

"I have always loved the theatre and trained for both drama and opera. But there came a time when I had to make a choice and a sacrifice. Shakespeare has always been a love on mine – the wording, the tone, the many shapes the words can be made to induce. I train students to use the voice as a magical tool.

The first card was the Lovers, a natural for *Romeo and Juliet*. It just grew from there. But it took a long time to match the quotations with the images. "

Source: [Conversations with Dolores Ashcroft-Nowicki \(Part 2\) - Living, Paganism](#)

Notes on Card Back Design:



Wood colored with an image of an urn with flora emerging, as though carved. Not reversible.



Number of Cards in Major Arcana:	22
Extra Cards (Title, Advertising, Reference):	0
Assuming FWAE=WCSP	
Fire Suit	Sceptres
Water Suit	Crowns
Air Suit	Swords
Earth Suit	Orbs
Air/King Court	King
Water/Queen Court	Queen
Fire/Knight Court	Lord
Earth/Page Court	Lady



The Four Suits ([Crown Jewels](#) - The Royal Collection Trust © His Majesty King Charles III 2024)
Sceptre, Crown, Sword, Sovereign's Orb

Republished by Datura Press



Datura Press · [Join](#)

Debbie Chapnick · [Admin](#) · September 16, 2019 · 🌐



ANOTHER MESSAGE FROM DOLORES:

Debbie Chapnick and I are reissuing the Shakespearean Tarot. We are using the original illustrations by Paul Hardy, but Debbie has redesigned the look of the cards. This is a very special deck to me. As most of you know I spend some time on the stage in my youth and have a deep love of Shakespeare. I am thrilled that this deck will be back in print again.

We will have launched an Indiegogo campaign to pay for the printing of the deck

Blessings Dolores



Datura Press is an occult publisher, started by Debbie Chapnick in 1999.

It was originally created to publish her Tarot Tip Sheet, until 2009 when Dolores

Ashcroft-Nowicki entrusted her with the organization and publishing of her archives.

Since that time they have published eleven volumes of the Archives and three volumes of rituals. There are also numerous CDs of pathworkings and lectures that have been recorded over the years. Pathworkings and lecture CDs are now available on the site as audio downloads only.

<https://www.daturapress.com/product/shakespearean-tarot-deck-and-companion-book/>
(\$45)

Sources of commentary below:

DAN: The accompanying book to the deck, Dolores Ashcroft-Nowicki. The Shakespearian Tarot. 1993: The Aquarian Press.

Book T: MacGregor Mathers and Harriet Felkin. The Tarot: Comprising Manuscripts N, O, P, Q, R, and an Unlettered Theoricus Adeptus Minor Instruction. 1888.

([Book T - The Tarot | Benebell Wen](#))

Book T is quoted for each card as Dion Fortune (founder of the Fraternity of the Inner Light) was a member of the Hermetic Order of the Golden Dawn, joining in 1919, until she left that order. The magical principles on which her Fraternity was based were adopted from HOGD with other influences from Theosophy and Christian Science.

Lisa Papez. [Unlocking the Tarot: Create Your Own Keys](#)

Elena Olympia Collins. [TAROT WELL DONE](#)

Shakespeare Sources:

- Wikipedia articles for the various plays and historical persons.
- [Folger Shakespeare Library](#)
- Royal Shakespeare Company: <https://www.rsc.org.uk/shakespeares-plays>
- [Modern English Shakespeare Translations | Shakescleare, by LitCharts](#)
- [No Fear Shakespeare | SparkNotes](#)
- [William Shakespeare's Life & Times | SparkNotes](#)
- [Shakespeare Quotes: 55 Famous Quotes From The Bard](#) ✓
- [Every Shakespeare Play Summed Up in a Single Sentence | The SparkNotes Blog](#)

I used Google AI mode to generate a one sentence summary of each play and added additional text if needed in the card summaries that follow. Short quotations from other sources are linked right after the quote.

Video Time Stamps:

[Intro](#)

[About the Creators](#)

[About the Theme](#)

[See the Cards](#)

[Comedies](#)

[Tragedies](#)

[Histories](#)

About the Theme



John Faed's 1851 painting "Shakespeare and His Friends at the Mermaid Tavern"

<https://blogs.loc.gov/folklife/files/2020/04/Shakespeare-and-Friends.jpg>

Shakespeare's plays are a canon of approximately 39 dramatic works written by the English playwright and poet [William Shakespeare](#).

▶ The importance of reading Shakespeare out loud | Simon Callow | 5x15 (3:18-3:32)

"The most important thing that William Shakespeare did was to give the most complete account of what it is to be human known to me by any writer in the whole range of world literature"

For instance, Abraham Lincoln took insight from the plays as he reckoned with the "tortured political dilemmas" and private griefs of his life.

Lincoln... had an intense love of Shakespeare and filled many of the elusive free moments he had as Commander-in-Chief with those famous verses. So great was this love that those who knew him well (and even those who didn't) had grown accustomed to the melancholy, contemplative president breaking into long Shakespearean recitations anytime he got the chance.

...

One of the greatest speech writers in American history taught himself to read and write without ever going to school for more than a year. Evidence suggests that Shakespeare was present in Lincoln's quest for self-knowledge from the beginning.

(Ethan Anderson. [Lincoln: Shakespeare's Greatest Character](#))

In the past people used to memorize poems. As Clive Thompson writes in [The Curious Power of Memorizing Poems](#), "All those poems become enmeshed in the way you think — and even the way you notice the world around you." Shakespeare's plays are written in poetry.

▶ Why Shakespeare loved iambic pentameter - David T. Freeman and Gregory Taylor

Iambic pentameter shows up in the famous closing line in the intro to Star Trek, "To boldly go where no [one's] gone before". The power of iambic pentameter lies in its ability to create a natural yet formal rhythm that makes a line of poetry or speech musical, memorable, and emotionally resonant. It mimics the rhythm of a heartbeat and natural speech, making it sound both familiar and profound.

And so Dolores Ashcroft-Nowicki mapped quotes to the tarot archetypes, choosing "just the right scene, just the right words to match the meaning of the cards." It wasn't always easy, and in a few cases she had to make compromises, there simply wasn't a perfect match. Discussing the difficulty designing the Empress and Sun, she wrote, "The most obvious quote for the latter, 'This shining sun of York' by no means gave the right impression when looked at in the larger sense of the play."

The backbone of meanings comes through the Servants of Light lineage and Dion Fortune's exposure to Book T when she was a member of the Hermetic Order of the Golden Dawn. In the book accompanying the deck, Dolores Ashcroft-Nowicki frequently gives the Book T titles for the pip cards.

Because the Golden Dawn and its Book T was also an influence on A.E. Waite and Pamela Colman Smith, Book T meanings work with the Rider Waite Smith, and thus if your personal meanings work with that deck, they'll generally work with the Shakespearean Tarot. But that does not mean that the scenes depicted have any visual relationship to those on the RWS. DAN: "None of the usual symbols and signs have been used for this deck, nothing but what the play it represents would have shown. Of themselves, the vignettes give the message clearly and precisely."

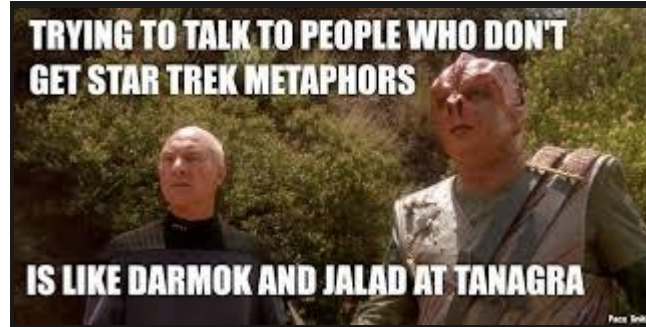
To get to that message, you really do need some familiarity with the plays. And this is probably why the deck is not as well-known and well-used as others with less to say.

To a person educated to the standard of a past era (or a theater aficionado), a Shakespearean quote encapsulates the memory of an entire scene complete with historical associations, similar to "Darmok and Jalad at Tanagra" (Star Trek TNG).

The premise of [that episode](#) is that communication with the aliens is impossible. The universal translator can translate some of the things they say ("when the walls fell," for example), but

these sporadic phrases make little to no sense in the context. Eventually, the crew discovers that the Tamarians use a language that is almost entirely metaphoric

[Bardfilm: Shakespeare and Star Trek Complete](#) [Show video on that page]



Unfortunately, not all of us today have that literacy.

The context is as important as the immediate quote. Without ever having seen the scene in which the quote occurs, some of the choices can be puzzling. Sometimes, you really need to know the entire play, without which the quote is meaningless. I feel that this deck is underappreciated because of that.

It was by me. I thought I was going to be recording a quick flip through and list the deck for sale, and moving on to the next one in my mission to distill my deck collection to a smaller footprint. I had purchased this deck secondhand in the early 2000s, and it has simply sat in a storage tote for the ensuing decades. Because of the lack of visual echo from the RWS and my own lack of Shakespeare familiarity, I could not tell at glance which card I was looking at. The choice of suit names, while internally consistent with the theme, makes it impossible to just pick up and know whether you are looking at a 4 of Cups or a 4 of Coins. But as I was recording the flipthrough, I realized I had nothing useful to say about the cards. In the spirit of honoring an item before passing it out of my hands, I wanted to finally understand the deck.

Falling down this rabbit hole of researching Shakespeare and the books written by Dolores Ashcroft-Nowicki the past few weeks in preparation for this video has been quite valuable for me. Because I suspect there are others out there who, like me, have this deck but didn't have the Shakespeare background to fully appreciate it, I decided to make a much longer video than I was first anticipating, and recap my journey.

So let's set the stage...

Card Summaries

Comedies (24 cards from 10 of the 16 plays)

Wikipedia article: [Shakespearean comedy](#)

We will begin at the end.

"The journey is about to begin again. The World is where the soul appears, as if for the first time, in acknowledgement of the completion of a journey, and in readiness anew."

Elena Olympia Collins. [Tarot Well Done](#). 2025.

[As You Like It](#) – World, 9W

As You Like It follows its heroine Rosalind as she flees persecution in her uncle's court, accompanied by her cousin Celia to find safety and, eventually, love, in the Forest of Arden. She meets various characters, including the man she loves, and eventually orchestrates multiple happy endings and a group wedding ceremony.

[1936 Paul Czinner, Joseph M. Schenck starring Sir Laurence Olivier and Elisabeth Bergner](#)

▶ As You Like It' at Shakespeare's Globe Theatre | English Full Movie | Comedy

While this is the source of the quote, the image is not depicting the scene in the play, but where ALL of Shakespeare's plays were written to be played.

Key 21 – The World	<p><i>"All the world's a stage..."</i> – As You Like It</p> <p>Spoken by the character Jaques in (Act II, Scene 7). The metaphor compares life to a play, with people as actors who have "exits and entrances" and play many roles throughout their lives, each representing a different stage of life (the seven ages of man: infant, schoolboy, lover, soldier, justice, pantaloon (or foolish old man), and a second childhood, where man becomes helpless again). The melancholy traveller Jaques (<i>worldly</i>) provides a sharp contrast to the other characters in the play, always observing and disputing the hardships of life in the country.</p> <p>▶ Benedict Cumberbatch - All The World's A Stage - The Seven A...</p> <p>▶ Shakespeare, "As You Like It ", Act 2 Scene 7, Jaques: "All the ...</p> <p>Depicts a dancing figure within the circle of the 'wooden O' of Shakespeare's Globe Theatre. Shields bearing the symbols of the Four Holy Creatures.</p> <p><u>DAN</u>: The Major Arcana is now complete, the Fool has come full circle, the actor closes the play.</p> <p><u>Book T</u>: The matter itself. Synthesis, world, kingdom. Usually denotes actual subject of question, and therefore depends entirely on accompanying cards.</p>
--------------------	---

Depicting the scene in the play. If you don't know of the Robin Hood plot parallel, and the journey it took to get to the wedding, the image on the Shakespearian card probably won't make sense. Just before this quote, all the loose threads that created the exile situation got tied up, and now the romantic couples will complete their tying up. It took Tenacity to get to this resolution, not giving up.

<p>Nine of Sceptres</p>	<p><i>"Proceed, we will begin these rites" – As You Like It</i> DUKE SENIOR Proceed, proceed: we will begin these rites, As we do trust they'll end, in true delights. (Act 5, scene 4) Theater in the Rough: As You Like It: in motion 2024 (Act 5, scene 4) This is the last speech in the play before Rosalind's epilogue speech. Depicts a scene of rejoicing and preparation for a wedding. A group of people are dancing around the statue of Hymen, god of marriage. <u>Book T</u>: The Lord of Great Strength Tremendous and steady force that cannot be shaken. Herculean strength, yet sometimes scientifically applied. Great success, but with strife and energy. Victory, preceded by apprehension and fear. Health good, and recovery not in doubt. Generous, questioning and curious; fond of external appearances: intractable, obstinate.</p>
-------------------------	--

Or perhaps to quote the name of a play that does not have any cards in this deck: "All's Well That Ends Well".

The next play has similar cross-dressing romance and group wedding aspects to it. And the card has a similar perplexity in tying the image to meanings learned from RWS.

In the RWS imagery, with the figure overlooking the ships in the bay, the man is about to set off on an adventure, and there is a sense of breaking new ground and going into the unknown. Looking ahead to the future with excitement and anticipation. Or perhaps it's a rags to riches story, and now he owns the ships.

In the Twelfth Night, it's not so explicit. But it does all begin with a shipwreck.

Twelfth Night – 3W

A shipwrecked young woman disguises herself as a man, becomes a servant to a Duke she falls in love with, and navigates a complex web of romantic confusion and mishaps that are eventually resolved with a group wedding.

▶ Twelfth Night

▶ Malvolio (Peter Dinklage) Attempts to Woo Olivia (Sandra Oh) | Twelfth Night

▶ Twelfth Night or What You Will (2025) | Feature Trailer | Summer 2025 | Shakespeare's Globe

Three of Sceptres	<p><i>"Present mirth hath present laughter"</i> – Twelfth Night</p> <p>This is a line from the song <i>O Mistress Mine</i>. The scene in which this song is sung is one in which a plan is hatched and plotted out by drunken revelers to prank and embarrass the puritanical household steward. Feste, the clown employed by the Duke's romantic target Olivia, is singing the song in the scene, and so this card shows just Feste with three jester's sceptres, as well as other accoutrements of a fool's trade (tragi-comedy staff, fool's stick and bladder, and clown's stick).</p> <ul style="list-style-type: none"> ▶ William Byrd - O Mistress Mine ▶ Twelfth Night (1996) - O Mistress Mine ▶ O Mistress Mine, song from Shakespeare's Twelfth Night (musi... <p>O Mistress mine where are you roaming? O stay and hear, your true love's coming, That can sing both high and low. Trip no further pretty sweetening. Journeys end in lovers' meeting, Every wise man's son doth know.</p> <p>What is love? 'tis not hereafter; Present mirth hath present laughter; What's to come is still unsure: In delay there lies no plenty; Then come kiss me, sweet-and-twenty, Youth's a stuff will not endure. (Act 2 Scene 3)</p> <p>"Beyond its entertainment value, the song offers a rich, lyrical meditation on seizing the moment [<i>in delay there lies no plenty</i>] and cherishing life's transient pleasures." (Muhammah Hanzalah)</p> <p><u>Book T</u>: The Lord of Established Strength</p> <p>Established force, strength, realization of hope. Completion of labour. Success after struggle. Pride, nobility, wealth, power, conceit. Rude self-assumption and insolence. Generosity, obstinacy, etc.</p> <p><i>Established strength represents the successful continuation of a plan and the fruits of labor from past efforts.</i></p>
-------------------	--

[Much Ado About Nothing](#) – Star, Temperance

A malicious plot nearly ruins the wedding of Claudio and Hero, while two cynical, witty individuals, Beatrice and Benedick, are tricked into admitting their love for each other, leading to a group celebration once the villain is exposed.

▶ Much Ado About Nothing Plot in 60 seconds (ish) | Summer 2024 | Shakespeare's Globe

▶ Much Ado About Nothing 2011 - Shakespeare's Globe Theatre, Globe on Screen

This play is the source for two cards, both Major Arcana. The Major Arcana cards, unlike the Minor Arcana, tend to be staged to visually reference traditional Tarot imagery, rather than holding so strictly to the scene in which the quote occurs.

Both cards associated with this play feature the character Beatrice having witty exchanges.

<p>Key 17 – The Star</p>	<p><i>"A star danced, and under that I was born"</i> – Much Ado About Nothing</p> <p>DON PEDRO: ... to be merry best becomes you, for out o' question, you were born in a merry hour.</p> <p>BEATRICE No, sure, my lord, my mother cried, but then there was a star danced, and under that was I born.</p> <p>(Act 2 Scene 1)</p> <p>Reflects an old belief that a person's birth under a "dancing star" was a sign of a fortunate life. Today we might say "born under a lucky star"</p> <p>"... old legend has it that the sun was meant to dance when it rose on Easter Sunday in joy that Christ was risen. So the implication is that the stars delight in her birth, and that it's not just her that's being influenced by the happy star, but the star that is made happy by Beatrice's existence."</p> <p>(noshitshakespeare tumblr post).</p> <p>The image of the card shows Beatrice sitting in a night time garden, musing on the events of the day.</p> <p><u>Book T</u>: Hope, faith, unexpected help. Or dreaminess, deceived hope, etc.</p>
--------------------------	---

Beatrice and Benedick have that Pride and Prejudice Darcy and Elizabeth energy. Jane Austen was likely inspired by Shakespeare's play. In John Wiltshire's words, "Darcy and Elizabeth are playing together in the presence of Shakespeare." ([Recreating Jane Austen. 2001: Cambridge University Press](#))

"In Much Ado, we have two intelligent, articulate people, smarter than anyone else around them, who fight with each other wittily and nearly endlessly. It is a form of courtship, and it is brilliant entertainment."

([Ace G. Pilkington. Much Ado and Pride and Prejudice: Twin Characters and Parallel Plots. 2011: Quidditas](#))

And here we quote another song...

"What's so interesting about "Sigh no more" is that it takes the whole idea of female deception and turns it on its head and talks about male deception. ... The inconstancy of men is skewered here."

(Podcast: (Sub)text: Deep Dives into Literature and Film by Wes and Erin. [Love and Wit in Shakespeare's "Much Ado About Nothing"](#))

Of course, the visual allusion in the song is likely the reason for its selection for this card. Temperance is not about inconstancy, being unable or unwilling to choose sides between sea and shore, but on an alternative to choosing sides at all.

Lisa Papez writes about the RWS image,

"The figure representing Temperance on the card isn't the point. The point is that Temperance exists outside of any one extreme. Temperance doesn't choose sides; Temperance blends the sides. Visually, the angel in Temperance has one foot in the water and the other on land, effectively avoiding picking sides!"

(Lisa Papez. [Unlocking the Tarot](#). 2024: Llewellyn)

Key 14 – Temperance	<p><i>"One foot in sea, and one on shore"</i> – Much Ado about Nothing</p> <p>Men were deceivers ever, One foot in sea, and one on shore, To one thing constant never.</p> <p>Song: "Sigh no more, ladies, sigh no more" (Act 2 Scene 3)</p> <p>▶ Much Ado About Nothing (2012) - Sigh No More Scene (3/10) ...</p> <p>▶ Much Ado About Nothing - Sigh No More</p> <p>▶ "Sigh No More, Ladies" recited by Emma Thompson</p> <p>The image on the card depicts the battle of wits between Benedick and Beatrice in the garden belonging to Hero's father Leonato.</p> <p><u>Book T</u>: Combination of forces, realization, action (material effect, good or evil).</p>
---------------------	--

[The Two Gentlemen of Verona](#) – The Fool, 7W

Best friends Valentine and Proteus both fall in love with the same woman, Silvia, leading to betrayal, banishment, a cross-dressed pursuit, and eventual reconciliation and double marriage in a forest full of outlaws. The two gentlemen are Proteus and Valentine, who visit Milan where they both fall in love with the same woman, Sylvia. Sylvia is already betrothed to a third man, Thurio.

▶ The Two Gentlemen of Verona - The Complete Shakespeare - SN Audiobooks Multiple Subs - High-R...

▶ The Two Gentlemen of Verona - Judi Dench - Michael Harbour - Denys Hawthorne - 1968 HD Remas...

The highlight of the play is considered by some to be Launce, the clownish servant of Proteus, and his dog Crab, to whom "the most scene-stealing non-speaking role in the canon" has been attributed.

▶ Launce and Crab - The Two Gentlemen of Verona

▶ Act 2 Scene 3 - The Two Gentlemen of Verona - Brownsea Open Air Theatre - 2016 - Laun...

Key 0 – The Fool	<p><i>"I am but a fool, look you"</i> – Two Gentlemen of Verona</p> <p>Scene synopsis: Proteus betrays Valentine's elopement plans to Sylvia's father, who banishes Valentine. Proteus pretends to grieve with Valentine and, telling him that Sylvia has been imprisoned by her father, conveys Valentine on his way into exile.</p> <p>LANCE "I am but a fool, look you", and yet I have the wit to think my master is a kind of a knave, but that's all one if he be but one knave." (Act 3, Scene 1)</p> <p>When Proteus is sent to Milan, Lance is forced to go along. He's reluctant to leave his beloved dog, Crab, behind and somehow manages to take the little guy along with him.</p> <p><u>Book T</u>: IF the question refers to spiritual matters, the Fool means idea, thought, spirituality, that which endeavours to transcend Earth. But if question is material, it means folly, stupidity, eccentricity, or even mania.</p>
------------------	---

A group of outlaws challenge Valentine and Speed and recruit Valentine to be their leader.

▶ Act 4, scene 1: The Two Gentlemen of Verona

Seven of Sceptres	<p><i>"We'll do thee homage..."</i> – Two Gentlemen of Verona</p> <p>SECOND OUTLAW</p> <p>Indeed, because you are a banish'd man, Therefore, above the rest, we parley to you: Are you content to be our general? To make a virtue of necessity And live, as we do, in this wilderness?</p> <p>THIRD OUTLAW</p> <p>What say'st thou? Wilt thou be of our consort? Say ay, and be the captain of us all: We'll do thee homage and be ruled by thee, Love thee as our commander and our king.</p> <p>FIRST OUTLAW</p> <p>But if thou scorn our courtesy, thou diest. (Act 4, Scene 1)</p>
-------------------	---

	<p><u>Book T</u>: The Lord of Valour</p> <p>Possible victory, depending on the energy and courage exercised; valour; opposition, obstacles and difficulties, yet courage to meet them; quarrelling, ignorance, pretence, and wrangling, and threatening; also victory in small and unimportant things: and influence upon subordinates.</p>
--	---

[The Merchant of Venice](#) – 4P, 5C, 4C, Justice, 10P (5 cards)

A Venetian merchant named Antonio defaults on a loan taken out on behalf of his friend Bassanio from the Jewish moneylender Shylock, who demands a pound of his flesh as payment, leading to a dramatic courtroom confrontation where the heiress Portia, disguised as a lawyer, saves Antonio's life.

The play contains two famous speeches, that of Shylock, "Hath not a Jew eyes?" on the subject of humanity, and that of Portia on "the quality of mercy".

[The quality of mercy speech is depicted on the Justice card.]

Debate exists on whether the play is antisemitic [perhaps that is why the Shylock speech is not depicted]


▶ The Merchant of Venice - Laurence Olivier - Jeremy Brett - Joan Plowright - 1973 - Subtitles - 4K

▶ The Merchant Of Venice (2004) Full MoVie


Orbs and Crowns


In the book, Dolores Ashcroft-Nowicki does not explicitly state which suit is cups and which is coins. She does, however, give the title used by the Golden Dawn in Book T, and by cross-referencing that, we can see that the 4 of Orbs, the Lord of Earthly Power, is the 4 of Pentacles. Crowns are thus cups, although crowns are the name of a coin at the time of Shakespeare, worth 5 shillings. The regalia type of Crowns might be considered a vessel for the sacred head containing the sacred blood of a king.

Four of Orbs	<p>(Coins) – <i>"Believe me no, I thank my fortune for it"</i> – The Merchant of Venice</p> <p>Antonio's friend Bassanio needs money to court the heiress Portia and is asking for Antonio's help. Antonio's wealth is all tied up in trading expeditions, but Antonio will give Bassanio permission to borrow the money on his credit, which will ultimately indebt him to Shylock.)</p> <p>In this scene Antonio and his friends Salarino and Salanio are discussing the frailty of a merchant's fortunes, bound up in ships upon the high seas. Antonio is confident that all will be well.</p> <p>SALARINO But tell not me: I know Antonio Is sad to think upon his merchandise.</p> <p>ANTONIO Believe me, no. I thank my fortune for it, My ventures are not in one bottom trusted,</p>
--------------	--

	<p>Nor to one place; nor is my whole estate Upon the fortune of this present year: Therefore my merchandise makes me not sad. (Act 1 Scene 1)</p> <p> The Merchant of Venice Act 1 Scene 1 With Modern ...</p> <p><u>Book T</u>: The Lord of Earthly Power Assured material gain: success, rank, dominion, earthy power, completed but leading to nothing beyond. Prejudicial, covetous, suspicious, careful and orderly, but discontented. Little enterprise or originality. According to dignity as usual.</p> <p><i>Note: with the stained glass windows, you might mistakenly assume this card to be the 5 of pentacles, or with the arrangement of three people, the 3 of pentacles. Or if you attend to the text leading up to it, you might be reminded of the image on the RWS 3 of Wands.</i></p>
Five of Crowns	<p>(Cups) – “What gold and jewels she is furnished with” – The Merchant of Venice LORENZO. I must needs tell thee all. She hath directed How I shall take her from her father's house; What gold and jewels she is furnish'd with; What page's suit she hath in readiness. (Act 2 Scene 4)</p> <p>The line itself refers to the amount of money and valuables Jessica, the Jewish merchant Shylock's daughter, has stolen to take with her when she elopes with Lorenzo. This is part of a plan where Lorenzo asks Jessica to "gild [herself] with some more ducats" before they run away together.</p> <p>The card depicts the moment of elopement with Jessica dressed as a boy carrying a sack. Something startles her as she is closing the door and she drops the sack of gold and treasure.</p> <p>The actual elopement scene occurs in Act 2 Scene 6: JESSICA. Here, catch this casket; it is worth the pains. I am glad 'tis night, you do not look on me, For I am much asham'd of my exchange;</p> <p>In Tarot Well Done, Elena Olympia Collins says "There is the possibility of shame here, of loss and disappointment because something to damage the heart of another has been done."</p>

	<p><u>Book T</u>: The Lord of Loss in Pleasure Death, or end of pleasure: disappointment, sorrow and loss in those things from which pleasure is expected. Sadness, treachery, deceit; ill-will, detraction; charity and kindness ill requited; all kinds of anxieties and troubles from unsuspected and unexpected sources.</p>
Four of Crowns	<p>(Cups) – <i>“I did dream of money bags tonight...”</i> – The Merchant of Venice Shylock sits in a chair, a heavy chest of treasure at his feet, having just awakened from a dream concerning gold and money. He interprets his dream as a premonition of disaster. SHYLOCK Jessica, my girl, Look to my house. I am right loath to go. There is some ill a-brewing towards my rest, For I did dream of money bags tonight. (Act 2 Scene 5) <i>This imagery confused me into thinking of the 4 of Pentacles when I first saw it, with the chest of treasure at his feet.</i> <u>Book T</u>: The Lord of Blended Pleasure Success or pleasure approaching their end. A stationary period in happiness, which may, or may not, continue. It does not mean love and marriage so much as the previous symbol. It is too passive a symbol to represent perfectly complete happiness. Swiftness, hunting and pursuing. Acquisition by contention: injustice sometimes; some drawbacks to pleasure implied.</p>
Key 11 – Justice	<p><i>“The quality of mercy is not strained”</i> - The Merchant of Venice (Act 4, Scene 1) Depicts Portia dressed as a lawyer, holding scales to weigh the pound of flesh, and a knife to cut it. Shylock kneels to one side, and Antonio, with shirt undone on the other. Strained means “constrained,” or “forced”; Portia is telling Shylock that mercy must be freely given, and is inviting him to show mercy to the title character. PORTIA The quality of mercy is not strained; It droppeth as the gentle rain from heaven Upon the place beneath. It is twice blest; It blesseth him that gives and him that takes</p>

	<p>  Act 4 Scene 1 The Merchant of Venice 2015 Royal Shakes... </p> <p> Full speech: The Merchant of Venice, Act IV, Scene I [The quality of mercy is not strained] by William Shakespeare - Poems Academy of American Poets </p> <p> <u>Book T</u>: Eternal justice. Strength and force, but arrested as in act of judgment. May mean law, trial, etc. </p>
--	---

Ten of Orbs	<p> (Coins) – <i>“The smallest orb which thou beholdest”</i> – The Merchant of Venice </p> <p> Lorenzo and Jessica (Shylock’s daughter) standing on a balcony, having eloped and hidden themselves away. Their worries are for the moment behind them. </p> <p> LORENZO How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music Creep in our ears: soft stillness and the night Become the touches of sweet harmony. Sit, Jessica. Look how the floor of heaven Is thick inlaid with patines of bright gold: There’s not the smallest orb which thou behold’st But in his motion like an angel sings, Still quiring to the young-eyed cherubins; Such harmony is in immortal souls; But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it. (Act 5 Scene 1) </p> <p>  Merchant of Venice -- How Sweet The Moonlight (Act ... </p> <p> In this famous speech, the character Lorenzo refers to the stars in the night sky, saying that even the smallest one is part of a cosmic harmony, as if singing like an angel. He contrasts this heavenly "music of the spheres" with the "muddy vesture of decay" that is the human body, which prevents people from hearing this celestial sound. </p> <p> <i>Note: while no old man is depicted, the “muddy vesture of decay” in that speech may stand in for that.</i> </p> <p> <u>Book T</u>: The Lord of Wealth Completion of material gain and fortune; but nothing beyond: as it were, at the very pinnacle of success. Old age, slothfulness; great wealth, yet sometimes loss in part; heaviness; dullness of mind, yet clever and prosperous in money transactions. </p>
-------------	---

[A Midsummer Night's Dream](#) – 6P, Moon, King P, Queen P (4 cards)

Four lovers, a group of amateur actors, and mischievous fairies all collide in a magical forest, leading to confusion, comedy, and reconciliation.

▶ A Midsummer Night's Dream - Judi Dench - Helen Mirren - Diana Rigg - Ian Holm - 1968 - Restored 4K

▶ 2020 A Midsummer Nights Dream

[In the Shakespearian Tarot, all four of the cards are fairy references]

Six of Orbs



(Coins) – “...to dew her orbs upon the green” – A Midsummer Night’s Dream

From a song sung by one of Titania’s fairies:

I do wander everywhere
swifter than the moon’s sphere
And I serve the fairy Queen
to dew her orbs upon the green
(Act 2 Scene 1)

▶ Shakespeare's Monologues || A Midsummer Night's D...


The fairy Queen's orbs refer to a strange naturally occurring phenomenon in grassy meadows and lawns called fairy rings. A fairy ring appears as a ring of lush green grass or mushrooms which slowly expands outward. The grassy version is caused by a fungus which attaches itself to the roots of the grass; as the fungus spreads outward and dies, it provides nutrients which nourish the grass above. As for the mushroom variant, about 60 mushroom species can grow in the fairy ring pattern. According to the folklore of Shakespeare’s day, these rings were caused by fairies, and it’s the job of the servant fairy to water these rings for the Fairy Queen.

([myShakespeare](#), [Fairy ring - Wikipedia](#))

So, then, this is saying it is this fairy's duty to place dewdrops on the green grass, with "orbs" referring to the circular fairy rings or the spherical dewdrops themselves. The fairy is performing a service for the Fairy Queen (Titania), beautifying her domain and nourishing the land.



Book T: The Lord of Material Success

Success and gain in material undertakings. Power, influence, rank, nobility, rule over the people. Fortunate, successful, liberal and just. If ill dignified, may be purse-proud, insolent from excess, or prodigal.

Key 18 – The Moon	<p><i>"Ill met by moonlight proud Titania"</i> – A Midsummer Night's Dream (Act 2, Scene 1)</p> <p>A famous line spoken by Oberon, the king of the fairies, to Titania, the queen of the fairies, as they meet in a forest.</p> <p>OBERON Ill met by moonlight, proud Titania.</p> <p>TITANIA What, jealous Oberon? Fairies, skip hence. I have forsworn his bed and company.</p> <p> Titania vs Oberon</p> <p>The line sets the tone for their conflict, which is fueled by Oberon's jealousy over Titania's refusal to give him a changeling boy. (Explained earlier in the scene by Robin Goodfellow:</p> <p>ROBIN The King doth keep his revels here tonight. Take heed the Queen come not within his sight, For Oberon is passing fell and wrath Because that she, as her attendant, hath A lovely boy stolen from an Indian king; She never had so sweet a changeling. And jealous Oberon would have the child Knight of his train, to trace the forests wild. But she perforce withholds the lovèd boy, Crowns him with flowers and makes him all her joy.</p> <p>After she departs the scene, Oberon orders Robin Goodfellow, a hobgoblin or "puck," to obtain a special flower that makes people fall in love with the next creature they see. Oberon wants to make Titania fall in love with a beast and use her infatuation to get the Indian boy from her.)</p> <p><u>Book T</u>: Dissatisfaction, voluntary change. Error, lying, falsity, deception. This card is very sensitive to dignity.</p>
-------------------	--

Court Cards in the Deck

In the book, Dolores Ashcroft-Nowicki does not explicitly state any elemental correspondence system for suits or court cards that she intends for this specific deck. She does not state for these cards the Golden Dawn title, so for the Book T quote I give, I am taking King to be the Book T Prince and Emperor, and Lord to be the Book T King. In the book for this deck, I feel that DAW has given a clue to this Book T point. Of the King of Orbs, she says "He will have his way no matter what may happen" which I believe is a better fit for the RWS King of Pentacles than Knight. Meanwhile she says of the "Lord of Orbs" that "The Lord of this suit is above all patient and tolerant", the patience, especially, being a hallmark of the RWS Knight of Pentacles. ([I explain here my reasoning here for Book T and RWS correspondence in court cards.](#))

<p>King of Orbs</p> <p>Oberon, King of the Fairies</p>	<p>(Coins) – “<i>Certain stars shot madly from their spheres</i>” – A Midsummer Night’s Dream</p> <p>Showing Oberon and Puck talking together</p> <p>OBERON</p> <p>My gentle Puck, come hither. Thou rememberest Since once I sat upon a promontory, And heard a mermaid on a dolphin's back Uttering such dulcet and harmonious breath That the rude sea grew civil at her song And certain stars shot madly from their spheres, To hear the sea-maid's music. (Act 2 Scene 1)</p> <p> myShakespeare Midsummer Night's Dream 2.1 Performance...</p> <p>The Ptolemaic astronomy of Shakespeare's time taught that all stars were fixed in crystalline spheres; the spheres moved around the earth, and the stars moved only as their spheres moved. See: Celestial spheres - Wikipedia</p> <p><u>Book T</u>: Prince and Emperor of the Gnomes. Increase of matter. Increases good or evil, solidifies; practically applies things. Steady; reliable. If ill dignified he is selfish, animal and material: stupid. In either case slow to anger, but furious if roused.</p>
<p>Queen of Orbs</p> <p>Titania, the Queen of the Fairies</p>	<p>(Coins) – “<i>I am a spirit of no common rate</i>” – A Midsummer Night’s Dream</p> <p>(Act 3 Scene 1)</p> <p> Shakespeare, "A Midsummer Night's Dream", Act 3 Scene 1, Ti...</p> <p>spoken by Titania, the Queen of the Fairies. She says this to Bottom after he has been transformed into a donkey by Puck, and she falls in love with him due to the effects of a magical flower's juice.</p> <p><u>Book T</u>: The Queen of the Thrones of Earth She is impetuous, kind; timid, rather charming; great-hearted; intelligent, melancholy; truthful, yet of many moods. If ill dignified she is undecided, capricious, changeable, foolish.</p>

[The Tempest](#) Magician, Knight P, 2C, 8W (4 cards)

A castaway sorcerer uses his magical powers on a remote island to manipulate the shipwreck of his usurping brother and King Alonso, ultimately forgiving them, orchestrating his daughter's marriage, and reclaiming his dukedom of Milan. Prospero, a magician and formerly Duke of Milan, lives with his daughter Miranda, and his two servants: Caliban, a savage monster figure (who is both compared to a fish and explicitly addressed as "thou earth" at one point), and Ariel, an airy spirit (a spirit of air and fire).

▶ Why should you read Shakespeare's "The Tempest"? - Iseult Gillespie

▶ The Tempest highlights - Shakespeare - Brownsea Open Air Theatre 2015

All four of the cards for this play are from Act 5, Scene 1

▶ The Tempest-Shakespeare. Act 5, Scene 1

<p>Key 1 – The Magician</p>	<p><i>"Now does my project gather to a head"</i> – The Tempest PROSPERO Now does my project gather to a head. My charms crack not, my spirits obey, and time Goes upright with his carriage.—How's the day? ARIEL On the sixth hour, at which time, my lord, You said our work should cease. (Act 5, Scene 1)</p> <p>It means that his elaborate plan is reaching its final, critical stage, as his magic is working perfectly and his spirits are obedient. He is speaking to his spirit, Ariel, to get an update on the status of his enemies, who are trapped on the island.</p> <p>The card depicts Prospero with Caliban and Ariel on either side. <u>Book T</u>: Skill, wisdom, adaptation, craft, cunning, or occult wisdom or power.</p>
<p>Lord of Orbs Prospero</p>	<p>(Knight of Coins) – <i>"This rough magic I'll here abjure"</i> – The Tempest PROSPERO But this rough magic I here abjure, and when I have required Some heavenly music, which even now I do, Prospero gestures with his staff. To work mine end upon their senses that This airy charm is for, I'll break my staff, Bury it certain fathoms in the earth, And deeper than did ever plummet sound I'll drown my book. (Act 5, Scene 1)</p>

	<p> ▶ Act 5 Scene 1 - The Tempest - Shakespeare - Brownsea ... ▶ The Tempest - Act 5 Scene 1 & Act 3 Scene 2 - Shakesp... </p> <p>Prospero renounces his magical arts and declares that he will return to Naples as Duke once again. With Miranda and Ferdinand married, and all more or less happily reconciled, Prospero swears to “abjure” his “rough magic” and travel back to Milan – a promise of retirement</p> <p><u>Book I</u>: The Lord of the Wide and Fertile Land; The King of the Spirits of Earth</p> <p>Unless very well dignified he is heavy, dull, and material. Laborious, clever, and patient in material matters.</p> <p>If ill dignified, he is avaricious, grasping, dull, jealous; not very courageous, unless assisted by other symbols.</p>
Two of Crowns	<p>(Cups) – “... <i>on this couple drops a blessed crown</i>” – The Tempest</p> <p>GONZALO</p> <p>I have inly wept, Or should have spoke ere this. Look down, you gods, And on this couple drop a blessed crown, For it is you that have chalked forth the way Which brought us hither. (Act 5, Scene 1)</p> <p>Gonzalo utters these heartfelt lines near the play’s end, after Alonso and Ferdinand have been reunited and following Prospero’s declaration that the “heaviness” of the past “is gone.” Gonzalo expresses his feeling that the happy resolution—and especially Miranda and Ferdinand’s betrothal—has been orchestrated by the gods.</p> <p>The card depicts Ferdinand and Miranda playing chess</p> <p><u>Book I</u>: The Lord of Love</p> <p>Harmony of masculine and feminine united. Harmony, pleasure, mirth, subtlety: but if ill dignified --- folly, dissipation, waste, silly actions.</p>

Eight of Sceptres	<p><i>"I'll promise you calm seas" – The Tempest</i> I'll deliver all, And promise you calm seas, auspicious gales, And sail so expeditious that shall catch Your royal fleet far off. (Act 5, Scene 1)</p> <p>At the end of the story Prospero gathered all the people who betrayed him and said " I'll promise you calm seas, auspicious gales and sail so expeditions that shall catch your royal fleet far off."</p> <p><u>Book T</u>: The Lord of Swiftmess Too much force applied too suddenly. Very rapid rush, but quickly passed and expended. Violent, but not lasting. Swiftmess, rapidity, courage, boldness, confidence, freedom, warfare, violence; love of open air, field-sports, gardens and meadows. Generous, subtle, eloquent, yet somewhat untrustworthy; rapacious, insolent, oppressive. Theft and robbery. According to dignity.</p>
-------------------	---

[Pericles, Prince of Tyre](#) – 6S, Judgement

The wandering Prince Pericles flees an incestuous tyrant, survives numerous shipwrecks and losses across the Mediterranean, and is ultimately reunited with his long-lost wife and virtuous daughter through the intervention of the gods.

▶ RSC's PERICLES Montage

▶ Pericles, Prince of Tyre - 2022

Six of Swords	<p><i>"The wind will not lie... until the ship be cleared of the dead" –</i> Pericles, Prince of Tyre FIRST SAILOR Sir, your queen must overboard: the sea works high, the wind is loud, and will not lie till the ship be cleared of the dead. (Act 3 Scene 1)</p> <p>The quote is from Shakespeare's play Pericles, spoken by sailors during a violent storm. They believe a superstition that the tempest will not cease until the ship is cleared of its dead, which in this case refers to the recently deceased queen, Thaisa, who must be thrown overboard. This line highlights the sailors' fear and their desperate attempts to appease the sea to survive.</p> <p><u>DAN</u>: A storm at sea causes Thaisa to give birth prematurely to a daughter, then she falls into a death-like trance. The superstitious sailors object to a dead body aboard and insist it is thrown overboard. The coffin drifts to the shores of Ephesus and there</p>
---------------	---

	<p>Thaisa is revived and becomes a priestess in the great temple of Diana.</p> <p><u>Book T</u>: The Lord of Earned Success</p> <p>Success after anxiety and trouble; self-esteem, beauty, conceit, but sometimes modesty therewith; dominance, patience, labour, etc.</p>
Key 20 – Judgement	<p><i>“...and crowned with joy at last...”</i> – Pericles, Prince of Tyre In Antiochus and his daughter you have heard Of monstrous lust the due and just reward. In Pericles, his queen, and daughter seen, Although assailed with fortune fierce and keen, Virtue preserved from fell destruction’s blast, Led on by heaven, and crowned with joy at last. (Act V, Epilogue)</p> <p>▶ Pericles Synopsis</p> <p><u>DAN</u>: The play has at least the right ingredients for the card. Right down to the coffin on the water, plus the man, woman and child. Here in the card is the white marble temple of Diana. Rebirth, rejoicing and rejuvenation are the words for this card. It holds the meaning of someone who has come through a testing time and who has now put it all behind them and is determined to go on.</p> <p><u>Book T</u>: Final decision, judgment, sentence, determination of a matter without appeal, "on its plane."</p>

The Taming of the Shrew – 6C

A wealthy suitor attempts to "tame" the headstrong Katherine to win her hand in marriage. The main plot depicts the courtship of Petruchio and Katherine, the headstrong, obdurate shrew. Initially, Katherine is an unwilling participant in the relationship; however, Petruchio "tames" her with various psychological and physical torments, such as keeping her from eating and drinking, until she becomes a desirable, compliant, and obedient bride. The subplot features a competition among the suitors of Katherine's younger sister, Bianca, who is seen as the "ideal" woman. The question of whether the play is misogynistic has become the subject of considerable controversy.

▶ The Taming of the Shrew Plot Summary | Summer 2024 | Shakespeare's Globe

▶ The Taming of the Shrew - Meryl Streep - Raul Julia - Kiss Me Petruchio - 1978 Subs - Remastered 4K

Six of Crowns	<p>(Cups) – <i>“Crowns in my purse have I”</i>- The Taming of the Shrew</p> <p>Petruchio arrives in Padua from Verona. He explains to Hortensio, an old friend of his, that since his father's death, he has set out to enjoy life and wed. Hearing this, Hortensio recruits Petruchio as a suitor for Katherine, as she must be wed before Hortensio's preferred younger sister Bianca.</p>
---------------	--

	<p>PETRUCHIO And I have thrust myself into this maze, Happily to wive and thrive, as best I may. Crown in my purse I have and goods at home, And so am come abroad to see the world. (Act 1, Scene 2)</p> <p><u>Book T</u>: The Lord of Pleasure Commencement of steady increase, gain and pleasure; but commencement only. Also affront, detection, knowledge, and in some instances contention and strife arising from unwarranted self-assertion and vanity. Sometimes thankless and presumptuous; sometimes amiable and patient. According to dignity as usual.</p>
--	--

The Winter's Tale – Empress

A paranoid King Leontes falsely accuses his wife, Hermione, of adultery and causes the death of his son and abandonment of his infant daughter, who is miraculously rediscovered years later, leading to a magical and redemptive reunion after sixteen years.

Despite this happy ending typical of Shakespeare's comedies and romances, the impression of the unjust death of young prince Mamillius lingers to the end, which, combined with the years wasted in separation, brings an element of unredeemed tragedy to the play.

Occurring in this play is one of Shakespeare's most famous stage directions: "Exit, pursued by a bear."

▶ Michael Witmore on his favorite Shakespeare play, "The Winter's Tale"

▶ Shakespeare's The Winter's Tale with Antony Sher, directed by Greg Doran.

Key 3 – The Empress	<p><i>"What wisdom stirs amongst you?"</i> – A Winter's Tale The quote is from Queen Hermione. She is asking her son, Mamillius, to tell a story to entertain her, setting the stage for him to begin his tale of "sprites and goblins". The phrase "winter's tale" itself refers to a story told for amusement on a winter's evening.</p> <p>HERMIONE What wisdom stirs amongst you?—Come, sir, now I am for you again. Pray you sit by us, And tell 's a tale. (Act 2, Scene 1)</p> <p><u>DAN</u>: Surprisingly it was very hard to find a suitable figure for the Empress. ... motherly figures are in short supply... She at least is pregnant when the play begins and in fact is already the mother of a small son.</p> <p>Book T: Beauty, happiness, pleasure, success. But with very bad dignity it means luxury, dissipation.</p>
---------------------	--

Comedies with no cards

The Merry Wives of Windsor

Measure for Measure

The Comedy of Errors

Love's Labour's Lost

All's Well That Ends Well

The Two Noble Kinsmen

Tragedies (27 cards from 8 of the 12 plays)

Main article: [Shakespearean tragedy](#)

[Romeo and Juliet](#) -2W, PageW, 4W, 2P, 1P, 2S, Lovers (7 cards) (all the 2s but the cups)

Two young lovers from feuding families fall in love, but their forbidden romance ultimately leads to their tragic deaths.

▶ [Romeo & Juliet | Orlando Bloom and Condola Rashad's INCREDIBLE Broadway Performan...](#)

▶ [Josh O'Connor and Jessie Buckley | Romeo & Juliet - Official Trailer | National Theatre at ...](#)

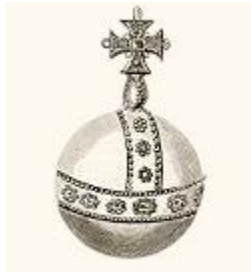
Two of Sceptres	<p><i>"I strike quickly, being moved"</i> – Romeo and Juliet</p> <p>SAMPSON I strike quickly, being moved.</p> <p>GREGORY But thou art not quickly moved to strike.</p> <p>SAMPSON A dog of the house of Montague moves me.</p> <p>GREGORY To move is to stir, and to be valiant is to stand. Therefore if thou art moved thou runn'st away.</p> <p>SAMPSON A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.</p> <p>(Act 1, Scene 1)</p> <p>▶ Romeo & Juliet • Act 1 Scene 1 • Shakespeare at Play</p> <p>It is spoken by the character Sampson, a servant from the Capulet house, to his fellow servant Gregory. The two are discussing their readiness to fight the Montague servants, with Sampson boasting about his own quick temper and willingness to strike.</p> <p><u>Book T</u>: The Lord of Dominion</p> <p>Strength, domination, harmony of rule and of justice. Boldness, courage, fierceness, shamelessness, revenge, resolution, generous, proud, sensitive, ambitious, refined, restless, turbulent, sagacious withal, yet unforgiving and obstinate.</p>
<p>Lady of Sceptres</p> <p>Juliet's Nurse</p>	<p>(Page of Wands) – <i>"... were not I thine only nurse?"</i> – Romeo and Juliet</p> <p>LADY CAPULET</p> <p>Marry, that "marry" is the very theme I came to talk of. Tell me, daughter Juliet, How stands your disposition to be married?</p> <p>JULIET</p> <p>It is an honor that I dream not of.</p>


	<p>NURSE An honor! Were not I thine only nurse, I would say thou hadst sucked wisdom from thy teat. (Act 1, Scene 3)</p> <p>▶ Romeo and Juliet - Act 1 Scene 3 - "Nurse, where's my ...</p> <p><u>Book T</u>: The Princess of the Shining Flame; The Rose of the Palace of Fire Brilliance, courage, beauty, force, sudden in anger or love, desire of power, enthusiasm, revenge. If ill dignified, she is superficial, theatrical, cruel, unstable, domineering.</p>
Four of Sceptres	<p><i>"I speak of dreams..."</i> – Romeo and Juliet The "I speak of dreams" line introduces Mercutio's long Queen Mab speech in Romeo and Juliet, where he mocks Romeo's belief that dreams are prophetic. Mercutio argues that dreams are just the nonsensical creations of an "idle brain," sent by the fairy Queen Mab to suit an individual's desires</p> <p>MERCUTIO True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but vain fantasy, Which is as thin of substance as the air And more inconstant than the wind (Act 1, Scene 4)</p> <p>▶ Queen Mab Speech Romeo & Juliet Act 1 Scene 4 wit...</p> <p><u>Book T</u>: The Lord of Perfected Work Perfection or completion of a thing built up with trouble and labour. Rest after labour, subtlety, cleverness, beauty, mirth, success in completion. Reasoning faculty, conclusions drawn from previous knowledge. Unreadiness, unreliable and unsteady through over-anxiety and hurriedness of action. Graceful in manner, at times insincere, etc.</p>

<p>Two of Orbs</p>	<p>(Coins) – “Swear not by the moon, the inconstant moon” – Romeo and Juliet</p> <p>Juliet: “O, swear not by the moon, the inconstant moon, That monthly changes in her circled orb, Lest that thy love prove likewise variable” (Act 2, Scene 2)</p> <p>Act 2 Scene 2 Romeo and Juliet 2018 Royal Shake...</p> <p><u>Book T</u>: The Lord of Harmonious Change The harmony of change, alternation of gain and loss; weakness and strength; everchanging occupation; wandering, discontented with any fixed condition of things; now elated, then melancholy; industrious, yet unreliable; fortunate through prudence of management, yet sometimes unaccountably foolish; alternatively talkative and suspicious. Kind, yet wavering and inconsistent. Fortunate in journeying. Argumentative.</p>
--------------------	---

The First Ace

DAN: Each Ace card is depicted as a ‘showpiece’, that is to say it is placed alone within a stage setting that throws its qualities forward and imprints them on the senses.

<p>Ace of Orbs</p> 	<p>(Coins) – “...this circl’d orb” – Romeo and Juliet</p> <p>According to the astronomy of Shakespeare's time, each heavenly body was fixed in a sphere ("circled orb"), which revolved around the earth, and those spheres were supposed to be perfect, but the sphere of the moon appeared to be highly erratic.</p> <p>Juliet: “O, swear not by the moon, the inconstant moon, That monthly changes in her circled orb, Lest that thy love prove likewise variable” (Act 2, Scene 2)</p> <p>In the suit in general, the Sovereign's Orb is implied</p> <p><u>DAN</u>: In the coronation ritual the orb symbolizes the world and mastery of the earth.</p> <p><u>Book T</u>: The Root of the Powers of Earth It represents materiality in all senses, good and evil: and is, therefore, in a sense, illusionary: it shows material gain, labour, power, wealth, etc.</p>
--	---

Two of Swords	<p><i>"A plague on both your houses, I am spent"</i> – Romeo and Juliet</p> <p>Tybalt, a kinsman of the Capulets and cousin to Juliet, is dueling with Mercutio, a friend of Romeo from the Montague family. Romeo and Benvolio attempt to break up the fight. Mercutio, distracted, does not see his opponent and is fatally wounded by Tybalt under Romeo's arm.</p> <p>Feeling his death approaching, Mercutio declares:</p> <p>MERCUTIO: I am hurt. A plague o' both your houses! I am sped. Is he gone, and hath nothing? <i>[sped = done for, nothing = no injury]</i> (Act 3, Scene 1)</p> <p> Romeo & Juliet • Act 3 Scene 1 • Shakespeare at Play</p> <p>Mercutio, dying, repeats the phrase "A plague o' both your houses!" three times. This triple curse, directed at the Montague and Capulet houses, almost literally comes true when due to the imposition of a plague quarantine Friar John is unable to deliver a letter informing the exiled Romeo that Juliet is not dead but asleep.</p> <p><u>DAN</u>: From this one incident the tragedy unfolds, for soon Romeo will follow Tybalt and slay him, thereby earning banishment. The lovers will be parted, never to come together in life again.</p> <p>What we are looking at is a 'choice'.</p> <p><u>Book T</u>: The Lord of Peace Restored</p> <p>Contradictory characters in the same nature, strength through suffering; pleasure after pain. Sacrifice and trouble, yet strength arising therefrom, as though the pain itself had brought forth beauty. Arrangement, peace restored; truce; truth and untruth; sorrow and sympathy. Aid to the weak; arrangement; justice, unselfishness; also a tendency to repetition of affronts on being pardoned; injury when meaning well; given to petitions; also a want of tact, and asking question of little moment; talkative.</p>
---------------	---



Key 6 – The Lovers	<p><i>“Go, get thee to thy love as was decreed” – Romeo and Juliet</i></p> <p>FRIAR LAWRENCE:</p> <p>Go, get thee to thy love, as was decreed.</p> <p>Ascend her chamber, hence, and comfort her.</p> <p>(Act 3, Scene 3)</p> <p>▶ myShakespeare Romeo and Juliet 3.3 Performance: F...</p> <p>▶ The Friar & the Nurse help Romeo (Zeffirelli)</p> <p>Book T: Inspiration (passive, mediumistic), motive power, action.</p>
--------------------	--

[King Lear](#) – 3S, Hermit, 5P, Wheel of Fortune, (4 cards)

An aging king divides his kingdom among his daughters based on their flattery, only to be betrayed by those who have the most, leading to madness and ruin.

▶ Cinema Trailer | King Lear | Royal Shakespeare Company

Three of Swords	<p><i>“Here I disclaim all my paternal care” – King Lear</i></p> <p>LEAR</p> <p>Let it be so. Thy truth, then, be thy dower, For by the sacred radiance of the sun, The mysteries of Hecate and the night, By all the operation of the orbs From whom we do exist and cease to be, Here I disclaim all my paternal care, Propinquity, and property of blood, And as a stranger to my heart and me Hold thee from this forever.</p> <p>(Act 1, Scene 1)</p> <p>▶ Simon Russel Beale King Lear Act 1, Scene 1 National ...</p> <p>Lear flies into a rage at Cordelia’s stubborn refusal to flatter him and play ball with his love test charade. Her truth will be her only inheritance, he tells her.</p> <p>When he says "Here I disclaim all my paternal care" the tragedy of the play starts to unfold, as Lear gives up his fatherly care and love for her. The first major betrayal in the play is Lear’s betrayal of his daughter Cordelia. This is a decision which will have far-reaching and serious consequences for Lear. And it is one he will later learn to regret when his two other daughters treat him exactly this way. They treat him with unkindness and show him no compassion, just as he does with Cordelia.</p> <p><u>Book T</u>: The Lord of Sorrow</p> <p>Disruption, interruption, separation, quarrelling; sowing of discord and strife, mischief-making, sorrow and tears; yet mirth in Platonic</p>
-----------------	---

	<p>pleasures; singing, faithfulness in promises, honesty in money transactions, selfish and dissipated, yet sometimes generous: deceitful in words and repetitions; the whole according to dignity.</p>
Key 9 – The Hermit	<p><i>“Blow winds, and crack thy cheeks”</i> – King Lear</p> <p>LEAR</p> <p>Blow winds, and crack your cheeks! Rage, blow! You cataracts and hurricanes, spout Till you have drenched our steeples, drowned the cocks. You sulph’rous and thought-executing fires, Vaunt-couriers of oak-cleaving thunderbolts, Singe my white head. And thou, all-shaking thunder, Strike flat the thick rotundity o’ th’ world. (Act 3, Scene 2)</p> <p> Roger Allam as King Lear: ‘Blow, winds, and crack your ...</p> <p>Lear rages against the elements while the Fool begs him to return to his daughters for shelter; when Kent finds them, he leads them toward a hovel.</p> <p><u>DAN</u>: The card shows Lear and his fool crossing the desolate moorland in the driving rain and sleet.</p> <p><u>Book T</u>: Wisdom from on high. Active divine inspiration. Sometimes "unexpected current."</p>
Five of Orbs	<p>(Coins) – <i>“Through tattered clothes small vices do appear”</i> – King Lear</p> <p>Lear now understands that no amount of flattery and praise can make a king different from anyone else</p> <p>LEAR</p> <p>Through tattered clothes small vices do appear; Robes and furred gowns hide all (Act 4, Scene 6)</p> <p> King Lear: Act 4, Scene 6 National Theatre .</p> <p><u>DAN</u>: Lear stands at the beginning of his madness, one can see its approach in his eyes and in the baleful, stormy sky that outlines his ragged figure.</p> <p><u>Book T</u>: The Lord of Material Trouble Loss of money or position. Trouble about material things. Labour, toil, land cultivation; building, knowledge and acuteness of earthly</p>

	<p>things, poverty, carefulness, kindness; sometimes money regained after severe toil and labour.</p> <p>Unimaginative, harsh, stern, determined, obstinate.</p>
--	--


Key 10 – Wheel of Fortune	<p><i>“The wheel hath come full circle”</i> – King Lear</p> <p>Two half brothers, Edmund and Edgar duel and Edmund has been wounded by his brother and is dying. He has plotted and schemed against Edgar but it has caught up with him and he is now the subject of Edgar’s revenge. The dying Edmund is resigned to his defeat and recognises that the things he has done have rebounded on him.</p> <p>EDMUND Th' hast spoken right, 'tis true. The wheel is come full circle; I am here. (Act 5, Scene 3)</p> <p>📺 King Lear - Act 5 Scene 3</p> <p>This quote marks Edmund’s recognition of the cyclical nature of fate and justice. Throughout <i>King Lear</i> Edmund has been a cunning antagonist, manipulating those around him for personal gain. Here he acknowledges that his schemes have ultimately led him back to a position of vulnerability and defeat.</p> <p>The card does not show this duel, but instead a wheel of royalty with emblems of Scotland, Wales, Northern Ireland and England, interspersed with the personal shields and badges of the monarchs of England.</p> <p><u>Book T</u>: Good fortune, happiness (within bounds). Intoxication of success.</p>
---------------------------	--

[Troilus and Cressida](#) – 1S, 8S, 5W

During the ongoing Trojan War, the love affair between the Trojan prince Troilus and the Trojan woman Cressida sours into betrayal and disillusionment, paralleled by the political discord and the brutal, dishonorable killing of the Trojan hero Hector by Achilles and his Myrmidons.

- 📺 Plot Summary of Troilus and Cressida | Troilus and Cressida (2025) | Shakespeare's Globe
- 📺 Glamour and filth: Introducing Troilus and Cressida | Interview with Director Owen Horsley
- 📺 Troilus and Cressida - The Complete Shakespeare - SN Audiobooks - Multiple Subs - High-Res - 4K


Ace of Swords	<p><i>“A sword employ’d is perilous...”</i> – Troilus and Cressida</p> <p>TROILUS: You are for dreams and slumbers, brother priest; You fur your gloves with reason. Here are your reasons:</p>
---------------	---


	<p>You know an enemy intends you harm; You know a sword employ'd is perilous, And reason flies the object of all harm: (Act 2, Scene 2)</p> <p><u>Book T</u>: The Root of the Powers of the Air It represents, therefore, very great power for good or evil, but invoked; and it also represents whirling Force, and strength through trouble. It is the affirmation of Justice upholding Divine Authority; and it may become the Sword of Wrath, Punishment, and Affliction.</p>
Eight of Swords	<p><i>"My thoughts were like unbridled children"</i> – Troilus and Cressida CRESSIDA My thoughts were like unbridled children grown Too headstrong for their mother. See, we fools! Why have I blabbed? Who shall be true to us When we are so unsecret to ourselves? (Act 3, Scene 2)</p> <p> Cierra Ervin - Troilus and Cressida Act 3 Scene 2 - Come...</p> <p><u>DAN</u>: We see Cressida in the Trojan camp just before dawn. ... decisions surround her like swords <u>Book T</u>: The Lord of Shortened Force Too much force applied to small things: too much attention to detail at the expense of the principal and more important points. When ill dignified, these qualities produce malice, pettiness, and domineering characteristics. Patience in detail of study; great care in some things, counterbalanced by equal disorder in others. Impulsive; equally fond of giving or receiving money or presents; generous, clever, acute, selfish and without strong feeling of affection. Admires wisdom, yet applies it to small and unworthy objects.</p>
Five of Sceptres	<p><i>"They are in action..."</i> – Troilus and Cressida (Act 4, Scene 5) The Greek army is encamped under the walls of Troy and, when the play begins, the war has reached stalemate. The Greeks are quarrelling amongst themselves. Achilles, their greatest champion, refuses to fight and has withdrawn to his tent with his lover, Patroclus.</p>




	<p>Ulysses tries to get Achilles back to fighting by making him jealous of a rival warrior, Ajax. Ulysses announces Ajax as a new hero who will meet Hector, the Trojan champion, in single combat.</p> <p><u>DAN</u>: Hector for the Trojans and Ajax for the Greeks fight it out.</p> <p><u>Book T</u>: The Lord of Strife</p> <p>Violent strife and boldness, rashness, cruelty, violence, lust, desire, prodigality and generosity; depending on whether the card is well or ill dignified.</p>
--	---

Julius Caesar – Chariot, Emperor, 10S

A group of Roman senators assassinate the powerful Julius Caesar, fearing he will become king, leading to a civil war that ultimately destroys the conspirators

 Julius Caesar

Key 7 – The Chariot	<p><i>“He doth bestride the narrow world”</i> – Julius Caesar</p> <p>Cassius’s speech to Brutus... The image of Julius Caesar, the mighty general, straddling the whole world like a ‘Colossus’ summons the Colossus of Rhodes, a giant bronze statue of Apollo that was one of the Seven Wonders of the Ancient World. There was a common belief that this statue straddled the harbour in Rhodes, although this is almost certainly wrong. Nevertheless, it’s a powerful mental image: Julius Caesar standing mighty and tall across the world, which seems ‘narrow’ in comparison with the might of this great ruler.</p> <p>CASSIUS</p> <p>Why, man, he doth bestride the narrow world</p> <p>Like a Colossus, and we petty men</p> <p>Walk under his huge legs and peep about</p> <p>To find ourselves dishonorable graves.</p> <p>Men at some time are masters of their fates.</p> <p>The fault, dear Brutus, is not in our stars,</p> <p>But in ourselves, that we are underlings.</p> <p>(Act 1, Scene 2)</p> <p> The fault is not in our stars Julius Caesar (2014) Act ...</p> <p><u>DAN</u>: Cassius, a man so eaten with envy that it ended in the murder of a man who had been his friend.</p> <p><u>Book T</u>: Triumph, victory, health (sometimes unstable).</p>
---------------------	--

Key 4 – The Emperor	<p><i>"I am as constant as the northern star"</i> – Julius Caesar</p> <p>The phrase "I am as constant as the northern star" is a famous quote from William Shakespeare's play <i>Julius Caesar</i>, where Julius Caesar says it to assert his unwavering and unchangeable nature, much like the star's perceived fixed position in the sky. He uses this comparison to declare he cannot be swayed by persuasion, a statement made right before he is assassinated by his conspirators.</p> <p> Julius Caesar's Last Speech - Shakespeare</p> <p>CAESAR I could be well moved, if I were as you: If I could pray to move, prayers would move me: But I am constant as the northern star, Of whose true-fix'd and resting quality There is no fellow in the firmament. (Act 3, Scene 1)</p> <p><u>DAN</u>: The Emperor card shows Caesar robed in purple awaiting the entry of Cleopatra into Rome.</p> <p><u>Book T</u>: War, conquest, victory, strife, ambition.</p>
Ten of Swords	<p><i>"The ides of March are come"</i> – Julius Caesar (Act 3, Scene 1)</p> <p> Act 1 Scene soothsayer</p> <p>spoken by the soothsayer, to which Caesar famously replies, "Aye, Caesar; but not gone". The exchange alludes to the assassination of Julius Caesar on the Ides of March (March 15) in 44 B.C. and has become a popular way to signify that a day of impending doom has arrived, though the day is not yet over.</p> <p> What WAS the Ides of March? A history of March 15th (before...</p> <p><u>Book T</u>: The Lord of Ruin</p> <p>Almost a worse symbol than the Nine of Swords. Undisciplined, warring force, complete disruption and failure. Ruin of all plans and projects. Disdain, insolence and impertinence, yet mirth and jollity therewith. A marplot, loving to overthrow the happiness of others; a repeater of things; given to much unprofitable speech, and of many words. Yet clever, eloquent, etc., according to dignity.</p>

[Antony and Cleopatra](#) – Strength, High Priestess, 7C

The Roman general Mark Antony abandons his kingdom and wife to pursue a passionate and destructive love affair with the Egyptian queen Cleopatra, which leads to their downfall.

📺 Synopsis | Antony & Cleopatra | Royal Shakespeare Company

📺 Shakespeare's Antony & Cleopatra RSC, Trevor Nunn 1974

📺 Official Trailer | Antony & Cleopatra w/ Ralph Fiennes and Sophie Okonedo | National Theatre at H...

Key 8 – Strength	<p><i>“O, I am fire and air...”</i> – Antony and Cleopatra Now to that name my courage prove my title. I am fire and air; my other elements I give to baser life.—So, have you done? (Act 5, Scene 2)</p> <p><u>DAN</u>: Cleopatra is confident of her own sexuality and its power, so is the lion, and together they balance the Yesodic power within. Fire and Air together.</p> <p><u>Book T</u>: Courage, strength, fortitude, power passing on to action. Obstinacy.</p>
Key 2 – The High Priestess	<p><i>“I have immortal longings in me”</i> – Antony and Cleopatra CLEOPATRA Give me my robe, put on my crown; I have Immortal longings in me: now no more The juice of Egypt's grape shall moist this lip: (Act 5, Scene 2)</p> <p>📺 4355 Final Scene Antony and Cleopatra Act V Scene II</p> <p>It is spoken by Cleopatra as she prepares for her death, symbolizing her desire for transcendence and dignity over capture and humiliation by Octavius Caesar. The quote signifies her choice to die on her own terms to be reunited with Antony, rather than have Caesar parade her through the streets of Rome like a wild animal in a cage..</p> <p><u>DAN</u>: Here is the Feminine Principle manifesting its powers, and they are many. Power of Form, Power of Majesty, Power of Silence, Power of Beauty, Power of Pure Manifestation in every way. Looking past the human woman we catch a glimpse of the primordial womb mother, Mut... Here is stillness and the moment of becoming, the moment of change within and without.</p> <p><u>Book T</u>: Change, alternation, increase and decrease, fluctuation; whether for good or evil depends on the dignity.</p>

Seven of Crowns	<p>(Cups) – “A princess, descended of so many royal kings” – Antony and Cleopatra</p> <p>CHARMIAN</p> <p>It is well done, and fitting for a princess Descended of so many royal kings.</p> <p>Ah, soldier! Charmian dies. (Act 5, Scene 2)</p> <p>Spoken by the character Charmian (servant to Cleopatra). She says this while attending to the dying queen Cleopatra, as a final statement of Cleopatra's noble lineage and fitting demeanor in her final moments</p> <p>CAESAR ... her physician tells me She hath pursued conclusions infinite Of easy ways to die.</p> <p><u>Book T</u>: The Lord of Illusionary Success Possible victory, but neutralized by the supineness of the person: illusionary success, deception in the moment of apparent victory. Lying, error, promises unfulfilled. Drunkenness, wrath, vanity. Lust, fornication, violence against women, selfish dissipation, deception in love and friendship. Often success gained, but not followed up. Modified as usual by dignity.</p>
-----------------	---

And on a humorous note - [▶ POV: It's 30 BC and Rome is literally at your doorstep #cleopatra #ancienthistory #...](#)

Macbeth - 6W, 8C, 9S

A Scottish general is spurred by a prophecy and his wife to murder the king and seize the throne, leading to a spiral of violence and guilt.

- [▶ Macbeth - Ian McKellen - Judi Dench - William Shakespeare - Multiple Subtitles - Restored - 4K](#)
- [▶ Why should you read "Macbeth"? - Brendan Pelsue](#)
- [▶ The murderous medieval king who inspired "Macbeth" - Benjamin Hudson](#)

Six of Sceptres	<p>“...Here's a knocking indeed” – Macbeth</p> <p>PORTER</p> <p>Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. (Act 2, Scene 3)</p> <p>▶ Macbeth - Act 2 Scene 3 - "Here's a Knocking Indeed" (...)</p> <p>Macduff and Lennox arrive at Macbeth's castle to rouse King Duncan, and their persistent knocking breaks the silence following the king's murder. Macbeth's fate is knocking for him not just metaphorically but literally.</p>
-----------------	---

	<p><u>Book T</u>: The Lord of Victory Victory after strife: Love: pleasure gained by labour: carefulness, sociability and avoiding of strife, yet victory therein: also insolence, and pride of riches and success, etc. The whole dependent on the dignity.</p>
Eight of Crowns	<p>(Cups) – “...and yet the eighth appears” – Macbeth (Act 4, Scene 1)</p> <p>▶ Macbeth Act 4 Scene 1 Apparitions (Something wicked this ...)</p> <p>Macbeth consults the three witches to find out if Banquo’s line shall ever hold the throne. The witches show him various images in the fire, this last a parade of eight crowned kings, each one a future descendant of Banquo.</p> <p>The final touch of this show of kings comes when Banquo, with hair matted with blood, smiles at him – he can smile because all of those kings are his descendants.</p> <p><u>Book T</u>: The Lord of Abandoned Success Temporary success, but without further results. Thing thrown aside as soon as gained. Not lasting, even in the matter in hand. Indolence in success. Journeying from place to place. Misery and repining without cause. Seeking after riches. Instability.</p>
Nine of Swords	<p>“Out damned spot... out I say” – Macbeth</p> <p>LADY MACBETH Out, damned spot, out, I say! One. Two. Why then, ’tis time to do ’t. Hell is murky. Fie, my lord, fie, a soldier and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him? (Act 5, Scene 1)</p> <p>▶ Macbeth • Act 5 Scene 1 • Shakespeare at Play</p> <p>▶ Out damned spot! Act V scene 1 Macbeth (2025) ...</p> <p>spoken while sleepwalking. She is consumed by guilt over the murders she and Macbeth have committed, and she frantically tries to wash a hallucinatory spot of blood that she sees on her hands.</p> <p><u>DAN</u>: Lady Macbeth, driven insane by her guilt, begins to sleepwalk about the castle, trying in vain to wipe the blood from her hands.</p>

	<p>On every step below her bare feet lies a sword, a reminder of the bloody path she and Macbeth have trodden to the crown.</p> <p>This is the card that above all depicts the Dark Night of the Soul.</p> <p><u>Book T</u>: The Lord of Despair and Cruelty</p> <p>Despair, cruelty, pitilessness, malice, suffering, want, loss, misery. Burden, oppression, labour, subtlety and craft, dishonesty, lying and slander. Yet also obedience, faithfulness, patience, unselfishness, etc. According to dignity.</p>
--	---

[Hamlet](#) – 3P, Hanged Man

Prince Hamlet seeks revenge on his uncle, who murdered his father, the King of Denmark.

▶ [Hamlet \(1996\)](#)

▶ [Why should you read "Hamlet"? - Iseult Gillespie](#)

Three of Orbs	<p>(Coins) – <i>“Our sometime sister, now our queen”</i> – Hamlet, Prince of Denmark</p> <p>(Act 1, Scene 2)</p> <p>▶ branagh act 1 scene 2 king's introduction</p> <p>The morning after Horatio and the guardsmen see the ghost, King Claudius gives a speech to his courtiers, explaining his recent marriage to Gertrude, his brother’s widow and the mother of Prince Hamlet. Claudius says that he mourns his brother but has chosen to balance Denmark’s mourning with the delight of his marriage.</p> <p><u>DAN</u>: The strain of their complicity in murder hangs heavily upon them, showing in their tight, tense expressions.</p> <p><u>Book T</u>: The Lord of Material Works</p> <p>Working and constructive force, building up, creation, erection; realization and increase of material things; gain in commercial transactions, rank; increase of substance, influence, cleverness in business, selfishness. Commencement of matters to be established later. Narrow and prejudiced. Keen in matters of gain; sometimes given to seeking after impossibilities.</p>
---------------	--

Key 12 – The Hanged Man	<p><i>“Angels and ministers of grace defend us”</i> – Hamlet, Prince of Denmark</p> <p>HAMLET</p> <p>Angels and ministers of grace, defend us!</p> <p>Be thou a spirit of health or goblin damned, Bring with thee airs from heaven or blasts from hell, Be thy intents wicked or charitable,</p>
-------------------------	--

	<p>Thou com'st in such a questionable shape That I will speak to thee. Act 1 scene 4 Hamlet - Act 1 Scene 4 - Shakespeare at Play</p> <p>Spoken by Prince Hamlet when he first encounters his father's ghost. He is unsure if the apparition is a benevolent spirit or a demonic entity, and this line is his fearful plea for protection against the unknown.</p> <p>Hamlet questions the ghost of his father and learns he was murdered by his own brother who has seized the throne and married his mother. In order to get revenge upon his uncle, he pretends madness, or perhaps he did go mad with his grief. Tragedy after tragedy ensues.</p> <p><u>DAN</u>: We see the ghost of Hamlet's father, in full armour. He holds his son over the edge of the crenelated wall, suspended by a hangman's noose over the moat.</p> <p><u>Book T</u>: Enforced sacrifice, punishment, loss, fatal and not voluntary, suffering.</p>
--	---

[Othello](#) – Devil

A villainous ensign manipulates Othello into believing his wife is unfaithful, leading to tragedy.


▶ Othello - Laurence Olivier - Maggie Smith - Frank Finlay - 1965 - Multiple Subtitles - Restored 4K

[Shakespeare's Othello explained in 60 seconds!](#)

▶ Othello (1995) - Trailer #1

▶ They Really Did That to Othello - Key & Peele

Key 15 – The Devil	<p><i>“Sweet soul take heed of perjury”</i> – Othello, the Moor of Venice DESDEMONA No, by my life and soul! Send for the man And ask him. OTHELLO Sweet soul, take heed, take heed of perjury. Thou art on thy deathbed. (Act 5, Scene 2)</p> <p>▶ Act 5 Scene 2 Othello Royal Shakespeare Company ▶ Exploring Act 5 Scene 2 Othello Royal Shakespeare ...</p> <p>This line is a plea for her to confess her sins before he kills her, as he is convinced she is lying about her infidelity (that Iago has convinced him of) and is about to die in a state of sin.</p>
--------------------	---

	<p>To understand the imagery of this card, you really also need to consider Iago's soliloquy:</p> <p>IAGO</p> <p>And what's he then that says I play the villain? When this advice is free I give and honest, Probal to thinking and indeed the course To win the Moor again? For 'tis most easy The inclining Desdemona to subdue In any honest suit: she's framed as fruitful As the free elements. And then for her To win the Moor—were't to renounce his baptism, All seals and symbols of redeemed sin, His soul is so enfetter'd to her love, That she may make, unmake, do what she list, Even as her appetite shall play the god With his weak function. How am I then a villain To counsel Cassio to this parallel course, Directly to his good? Divinity of hell! When devils will the blackest sins put on, They do suggest at first with heavenly shows, As I do now (Act 2 Scene 3)</p> <p> Iago - How am I then a villain? [Othello]</p> <p>DAN: Othello stands over the terrified Desdemona who vainly tries to reason with him. Above them hangs the head of Iago himself, the whispering mouth emitting wreaths of lies. As with all lies, they are illusions, and that is the inner meaning of this card.</p> <p>Book T: Materiality, material force, material temptation, obsession.</p>
--	---

Tragedies with no cards

[Coriolanus](#)

[Titus Andronicus](#)

[Timon of Athens](#)

[Cymbeline](#)

Histories (including Two Tetralogies / Henry Cycle) (27 cards from 9 of the 11 plays)

Main article: [Shakespearean history](#)

Shakespeare's histories are comprised of "the two tetralogies", bookended by King John and Henry VIII.

The Two Tetralogies – the eight plays that together dramatize the War of the Roses

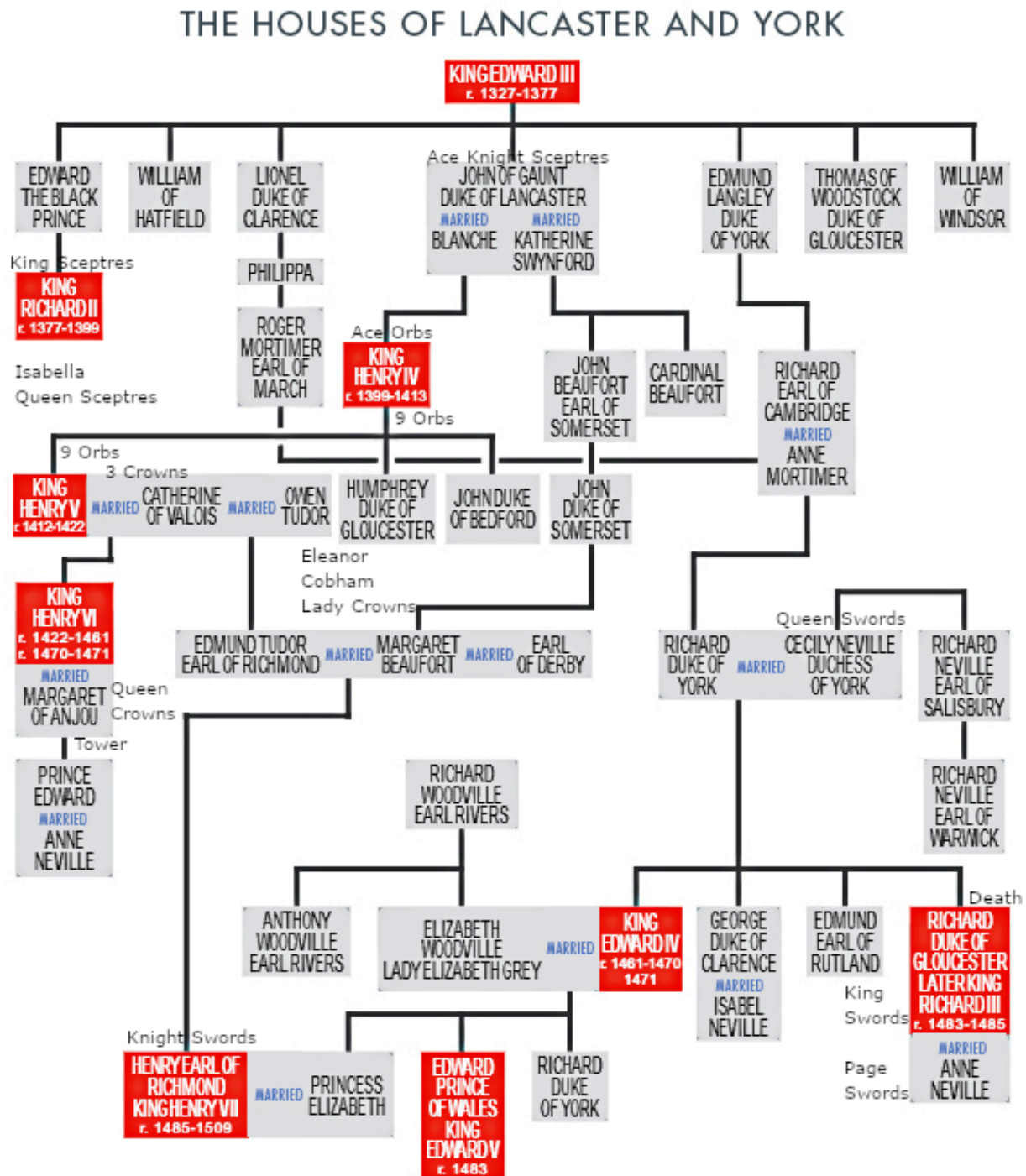
The War of the Roses covers the period from the death of Edward the Black Prince who should have succeeded King Edward III, who ruled over England and much of France, and was a valiant warrior and skilled diplomat. His son was an infant at the time of his father's death, and became King Richard II, ultimately deposed by Henry IV.

The Game of Thrones took some inspiration from the War of the Roses, with the Starks akin to the Yorks and the Lannisters the Lancastrians.

- First Tetralogy – covering the later period from 1422-1485
from the death of Henry V to the death of Richard III and proclamation of Henry VII as King
 - The three Henry VI plays
 - Richard III
- Second Tetralogy – covering the earlier period from 1398-1421,
four plays that chronicle the rise of the house of Lancaster to the British throne
 - Richard II
 - Henry IV part 1
 - Henry IV part 2
 - Henry V

Family Tree Chart: [York and Lancaster / Royal Shakespeare Company](#)

I annotated it with the card correspondences:



[Wars of the Roses - York vs. Lancaster - World History Encyclopedia](#)

[5 British Royal Houses - World History Encyclopedia](#) Images by Simeon Netchev (creative commons)

[The House of Tudor - World History Encyclopedia](#)

Having so many cards drawn from the histories gives this deck an edge when it comes to political readings, whether those be office or national. Living through this era in the US, I definitely enjoy the YouTubers who offer political readings. Themes of power, sovereignty and the consequences of misrule are not unique to the Middle Ages, and are especially relevant to people who live in times of great divisiveness.

I am giving these cards in the chronological order of the reigns of the Kings portrayed.

[King John](#) – 10C, King C

[King John Family Tree & Biography \(1166-1216\)](#) (King John Family Tree)

King John of England (aka John Lackland) ruled from 1199 to 1216 CE and he has gone down in history as one of the very worst of English kings. He lost the Angevin-Plantagenet lands in France and so crippled England financially that the barons rebelled and forced him to sign the Magna Carta charter of liberties in 1215 CE.

[King John of England: England's Most Unpopular King? - World History Encyclopedia](#)

In Shakespeare's play, King John struggles to retain his stolen crown against a French-backed claim from his nephew Arthur, facing war, excommunication, the alienation of his nobles over Arthur's death, and a final French invasion before dying of poison and leaving his son to restore peace.

- ▶ Shakespeare's KING JOHN at Folger Theatre (trailer)
- ▶ King John Synopsis
- ▶ Breaking Down "King John"
- ▶ King John | Stratford Festival (FULL PLAY)
- ▶ King John Was The Most Hated King Of England For A Reason

Ten of Crowns	<p>(Cups) – “<i>Let kings assemble ...</i>” – King John</p> <p>SALISBURY</p> <p>Pardon me, madam, I may not go without you to the Kings.</p> <p>CONSTANCE</p> <p>Thou mayst, thou shalt, I will not go with thee. I will instruct my sorrows to be proud, For grief is proud and makes his owner stoop.</p> <p style="text-align: center;"><i>[She sits down.]</i></p> <p>To me and to the state of my great grief Let kings assemble, for my grief's so great That no supporter but the huge firm Earth Can hold it up. Here I and sorrows sit. Here is my throne; bid kings come bow to it.</p> <p>(Act 3, Scene 1)</p> <p><i>It doesn't make sense to me that the Here I and Sorrows Sit speech is intended as a whole to represent The Lord of Perfected Success. The image on the card is not of the scene in which the speech is given, but an assembly of kings from Shakespeare's plays. I have to think that those three words are a justification to create the assembly of</i></p>
---------------	--

	<p><i>kings image. That these words occur in the chronologically first history play makes it work even better.</i></p> <p>▶ Camille O'Sullivan as Constance in King John: 'Thou art ...</p> <p>▶ Helena Bonham Carter Recites Constance's Speech fro...</p> <p>Constance's son Arthur is shut out from becoming King of England by his uncle John. All her machinations with foreign allies come to naught; her son is ultimately captured in battle with John. Immediately after Arthur has been captured, Constance becomes tormented with grief. Her behavior is erratic and self-destructive; she even makes lewd, disgusting remarks about death. And yet, in a classic twist that shows the depth of her character, she argues that she isn't crazy; in a situation of such horrible grief, she argues, it would be crazy not to act crazy. She eloquently puts in their place the men who try to calm her down, arguing that they can't possibly understand what she is going through. Constance's grief does not seem a good representation of perfected success. But the persistence of the royal dynasty probably does.</p> <p><u>Book T</u>: The Lord of Perfected Success</p> <p>Permanent and lasting success and happiness, because inspired from above. Not so sensual as "Lord of Material Happiness," [9 of Cups] yet almost more truly happy. Pleasure, dissipation, debauchery, quietness, peacemaking. Kindness, pity, generosity, wantonness, waste, etc., according to dignity.</p>
<p>King of Crowns</p> <p>King John</p>	<p>(Cups) – "...the circle of my glory" – King John</p> <p>KING JOHN</p> <p>Thus have I yielded up into your hand</p> <p>The circle of my glory.</p> <p>PANDULPH, handing John the crown</p> <p>Take again</p> <p>From this my hand, as holding of the Pope,</p> <p>Your sovereign greatness and authority.</p> <p>(Act 5, Scene 1)</p> <p>"The circle of my glory" is a line from Shakespeare's play King John, where King John symbolically surrenders his crown to Cardinal Pandulph, representing the Pope. The phrase refers to the crown and the royal authority it symbolizes, and the act signifies John's submission to the authority of the Church in exchange for its backing. The full quote is, "Thus have I yielded up into your hand / The circle of my glory".</p>

	<p><u>DAN</u>: Depicts King John. He is, it seems, intent upon crowning himself.</p> <p><u>Book T</u>: Prince and Emperor of Nymphs or Undines. He is subtle, violent, crafty and artistic; a fierce nature with calm exterior. Powerful for good or evil but more attracted by the evil if allied with apparent Power or Wisdom. If ill dignified, he is intensely evil and merciless.</p>
--	---

Edward III

For the two tetralogies, I have really been enjoying watching the [Hollow Crown](#), a 2 season mini-series from BBC (2012 and 2016). These are adaptations with wonderful production values and stars like Tom Hiddleston, Jeremy Irons, Judi Dench and Benedict Cumberbatch.

Richard II – King W, 7P, 1W, Knight W, Queen W, (4 cards)

Also known as Richard of Bordeaux. Richard's deposition established a precedent that subjects and Parliament had the power to resist an abusive king and even depose him, a significant shift in the balance of power that would continue to be a factor in English history.

King Richard II's mismanagement of England and an unjust act against his cousin, Henry Bolingbroke, leads to his deposition and eventual murder, allowing Bolingbroke to seize the throne as King Henry IV

▶ Richard II - Ian McKellen - Timothy West - 1971 - Multiple Subtitles - Remastered - 4K


▶ Jonathan Bailey in Richard II | Bridge Theatre London trailer


[Richard II - The Rise and Fall of a King #shakespeare #facts - YouTube](#)



▶ Historian Tom Holland Reveals What King Richard II Was Like as a Leader

▶ Dan Jones & Helen Castor: Was Richard II really a TYRANT?

<p>King of Sceptres</p> <p>Richard II</p>	<p>(Wands) - <i>"Now by my sceptre's awe..."</i> – Richard the Second</p> <p>KING RICHARD II</p> <p>Mowbray, impartial are our eyes and ears: Were he my brother, nay, my kingdom's heir, As he is but my father's brother's son, Now, by my sceptre's awe, I make a vow, Such neighbour nearness to our sacred blood Should nothing privilege him, nor partialize The unstooping firmness of my upright soul: He is our subject, Mowbray; so art thou: Free speech and fearless I to thee allow. (Act 1, Scene 1)</p> <p>▶ The Tragedy of Richard II by William Shakespeare</p>
---	---

	<p>Richard II was characterized by vanity, a belief in divine right that clashed with parliamentary power, and a tendency to surround himself with unpopular favorites who supported his absolutist views. These factors led to conflict, a loss of authority (including being stripped of power by the Merciless Parliament), and his eventual overthrow by his cousin, Henry Bolingbroke.</p> <p><u>DAN</u>: Richard has been faced with the treachery of Bolingbroke and Mobray. Richard must find out who is the real traitor.</p> <p><u>Book T</u>: Prince and Emperor of Salamanders.</p> <p>Swift, strong, hasty; rather violent, yet just and generous; noble and scorning meanness.</p> <p>If ill dignified --- cruel, intolerant, prejudiced and ill natured.</p>
Seven of Orbs	<p>(Coins) – <i>“Seven fair branches springing from one root”</i> – Richard the Second</p> <p>Edward’s seven sons, whereof thyself art one, Were as seven vials of his sacred blood, Or seven fair branches springing from one root. Some of those seven are dried by nature’s course, Some of those branches by the destinies cut. But Thomas, my dear lord, my life, my Gloucester, One vial full of Edward’s sacred blood, One flourishing branch of his most royal root, Is cracked and all the precious liquor spilt, Is hacked down and his summer leaves all faded, By envy’s hand and murder’s bloody axe. (Act 1, Scene 2)</p> <p> Richard II: Act I, Scene 2</p> <p>Edward III had seven sons of whom Gaunt and Gloucester were two. (Richard’s father, Edward the Black Prince, was another.) Those sons were like vials, glass vessels—imagined here as bottles or jars, but with a suggestion of alchemy or medicine or magic; not ordinary bottles—full of their father’s sacred blood. The blood of a king is sacred; royal power is passed on in blood. And as soon as these vials of blood have been evoked, the picture is complicated: those seven sons were also like seven branches springing from one root.</p> <p><u>DAN</u>: Depicted on a stained glass window are the seven sons; below the window sits the Duchess of Gloucester speaking to John of Gaunt.</p>

	<p><u>Book T</u>: The Lord of Success Unfulfilled Promises of success unfulfilled. (Shewn, as it were, by the fact that the rosebuds do not come to anything.) Loss of apparently promising fortune. Hopes deceived and crushed. Disappointment, misery, slavery, necessity and baseness. A cultivator of land, and yet a loser thereby. Sometimes it denotes slight and isolated gains with no fruits resulting therefrom, and of no further account, though seeming to promise well.</p> <p><i>Don't let the stained glass window deceive you. This is not the 5 of coins. It is the impatient gardener. Don't count your chickens before they hatch.</i></p>
Ace of Sceptres	<p><i>"This sceptred isle"</i> – Richard the Second Spoken by John of Gaunt on his deathbed, communicating his vision of England's desecration:</p> <p style="padding-left: 40px;">This royal throne of kings, this scepter'd isle, This earth of majesty, this seat of Mars, This other Eden, demi-paradise, This fortress built by Nature for herself Against infection and the hand of war, (Act 2, Scene 1)</p> <p style="padding-left: 40px;"> Richard II: "This Sceptered Isle" speech</p> <p style="padding-left: 40px;">This England Shakespeare's Richard II Speech</p> <p><u>DAN</u>: This is a Wand, a Rod of Power. It is wielded by the ruling monarch, it is a symbol of status as ancient as the idea of kingship itself.</p> <p><u>Book T</u>: The Root of the Powers of Fire It symbolizes Force --- strength, rush, vigour, energy, and it governs, according to its nature, various works and questions. It implies Natural, as opposed to Invoked, Force.</p>
Lord of Sceptres John of Gaunt	<p>(Knight of Wands) – <i>"This sceptred isle, this throne of majesty"</i> – Richard the Second</p> <p style="padding-left: 40px;">JOHN OF GAUNT</p> <p style="padding-left: 40px;">This royal throne of kings, this scepter'd isle, This earth of majesty, this seat of Mars, (Act 2, Scene 1)</p>

	<p> John of Gaunt chastises King Richard - The Hollow Cro...</p> <p>(Shown is just a bit later in the speech, but Patrick Stewart John of Gaunt is lamenting the fact that England is being 'leased out' under King Richard II. As he lies dying, John of Gaunt pronounces the death of England)</p> <p>England, bound in with the triumphant sea Whose rocky shore beats back the envious siege Of watery Neptune, is now bound in with shame, With inky blots and rotten parchment bonds: That England, that was wont to conquer others, Hath made a shameful conquest of itself.</p> <p><u>Book T</u>: The Lord of the Flame and the Lightning; The King of the Spirits of Fire</p> <p>He is active --- generous --- fierce --- sudden --- impetuous. If ill dignified, he is evil-minded --- cruel --- bigoted --- brutal.</p>
<p>Queen of Sceptres</p> <p>Isabella of Valois (Queen to Richard II)</p>	<p>(Wands) - <i>"Who shall hinder me?"</i> – Richard the Second</p> <p>BUSHY. Despair not, madam. QUEEN. Who shall hinder me? I will despair, and be at enmity With cozening hope: he is a flatterer, A parasite, a keeper back of death, Who gently would dissolve the bands of life, Which false hope lingers in extremity. (Act 2, Scene 2)</p> <p>Isabella of Valois: Child Bride of Richard II History Facts TikTok</p> <p> Medieval Queens of England: Isabella of Valois</p> <p>Isabella of Valois was married when she was 5 days short of her 7th birthday to a man 22 years her senior. Due to Richard's death just three years later, the marriage was never sexually consummated. However, Isabella and Richard enjoyed a good platonic relationship, which has been compared to that between a father and his adopted daughter or between a niece and a doting uncle. She was left alone when Richard went on military campaign to Ireland, and when she was widowed, she refused to be remarried to Henry IV's son. She was returned to France without her dowry, married the Duke of Orleans and died in childbirth at age 19.</p>

	<p><u>DAN</u>: Depicts Richard’s second wife Isabella. With Richard on the way to Ireland, Bolingbroke openly declared and nobles siding with him, she is left alone.</p> <p><u>Book T</u>: The Queen of the Thrones of Flame</p> <p>Adaptability, steady force applied to an object, steady rule, great attractive power, power of command, yet liked notwithstanding. Kind and generous when not opposed.</p> <p>If ill dignified, obstinate, revengeful, domineering, tyrannical, and apt to turn against another without a cause.</p>
--	---

Henry IV, Henry Bolingbroke in the previous play, was the son of John of Gaunt, the Knight of Sceptres in this deck.

[Henry IV, Part 1](#)

[Henry IV, Part 2](#) – Page P, 1C, Knight C, 9P (4 cards)

King Henry IV suffers from ill health and the burden of his crown, while Prince Hal continues his wild ways with Falstaff until he finally matures following his father's death, rejects his old companions, and accepts the responsibilities of kingship.


- ▶ Shakespeare's Henry IV Part II. Michael Cronin, English Shakespeare Company, 1990
- ▶ Gregory Doran's introduction to Part II | Henry IV Part II | Royal Shakespeare Company
- ▶ Henry IV Part Two (Utah Shakespeare Festival trailer)

[Henry IV, Part 2 - The Epic Tale Continues](#)

- ▶ BORN to be king!? Dan Jones and Helen Castor anatomise Henry IV

<p>Lady of Orbs</p> <p>Mistress Quickly</p>	<p>(Page of Coins) Lady of Orbs – <i>“I will bar no honest man my house”</i> – Henry the Fourth Part Two</p> <p>At a tavern (probably the Boar's Head) in Eastcheap</p> <p>FALSTAFF</p> <p>He’s no swaggerer, hostess, a tame cheater, i' faith. You may stroke him as gently as a puppy greyhound. He’ll not swagger with a Barbary hen if her feathers turn back in any show of resistance. —Call him up, drawer.</p> <p>MISTRESS QUICKLY</p> <p>“Cheater,” call you him? I will bar no honest man my house, nor no cheater, but I do not love swaggering. By my troth, I am the worse when one says “swagger.” Feel, masters, how I shake; look you, I warrant you.</p> <p>(Act 2, Scene 4)</p> <ul style="list-style-type: none"> ▶ Mistress Quickly and Clarence- Character Spotlight- He... <p><u>Shakesyear - Henry IV, Part 2, Falstaff 2.4 - One Woman Shakespeare</u></p>
---	---

	<p><u>Book T</u>: Princess of the Echoing Hills; Rose of the Palace of Earth She is generous, kind, diligent, benevolent, careful, courageous, persevering, pitiful. If ill dignified she is wasteful and prodigal.</p>
Ace of Crowns	<p>(Cups) – <i>“Uneasy lies the head that wears a crown”</i> – Henry the Fourth Part Two HENRY IV Canst thou, O partial sleep, give thy repose To the wet sea-boy in an hour so rude, And, in the calmest and most stillest night, With all appliances and means to boot, Deny it to a king? Then, happy low, lie down. Uneasy lies the head that wears a crown. (Act 3, Scene 1) Geoffrey Owens - Henry IV Part II Act III Scene I King Henry Spoken by King Henry IV as he laments his inability to sleep due to the burdens of leadership. <u>DAN</u>: A crown is a mysterious thing, encircling and protecting as it does the anointed head of a ruling monarch. In Celtic lands, the head has always been an object of worship. <u>Book T</u>: The Root of the Powers of the Waters It symbolizes Fertility --- productiveness, beauty, pleasure, happiness, etc.</p>

<p>Lord of Crowns</p> <p>Prince Hal (King Henry V)</p>	<p>(Knight of Cups) – <i>“My due from thee is this imperial crown”</i> – Henry the Fourth Part Two</p> <p>PRINCE</p> <p>Why doth the crown lie there upon his pillow, Being so troublesome a bedfellow? O polished perturbation, golden care, That keep'st the ports of slumber open wide To many a watchful night! Sleep with it now; ...</p> <p>This sleep is sound indeed. This is a sleep That from this golden rigol hath divorced So many English kings. Thy due from me Is tears and heavy sorrows of the blood, Which nature, love, and filial tenderness Shall, O dear father, pay thee plenteously. My due from thee is this imperial crown, Which, as immediate from thy place and blood, Derives itself to me. He puts on the crown. (Act 4, Scene 3)</p> <p> 'Why doth the crown lie there?' Henry IV Richmond...</p> <p>It is spoken by Prince Hal to his dying father, King Henry IV, after the king has fallen into a swoon and the prince believes him to be dead. Hal believes the crown is his rightful inheritance, which "as immediate from thy place and blood, / Derives itself to me". He takes the crown from his father's bedside, symbolizing his acceptance of the responsibilities and burdens of kingship.</p> <p><u>Book T</u>: The Lord of the Waves and the Waters; The King of the Hosts of the Sea</p> <p>Graceful, poetic, Venusian, indolent, but enthusiastic if roused. Ill dignified, he is sensual, idle and untruthful.</p>
<p>Nine of Orbs</p>	<p>(Coins) – <i>“Presume not that I am the thing I was”</i> – Henry the Fourth Part Two</p> <p>FALSTAFF, to the King</p> <p>My king, my Jove, I speak to thee, my heart!</p> <p>KING (Formerly PRINCE HAL)</p> <p>I know thee not, old man. Fall to thy prayers. How ill white hairs becomes a fool and jester. I have long dreamt of such a kind of man, So surfeit-swelled, so old, and so profane;</p>

	<p>But being awaked, I do despise my dream. Make less thy body hence, and more thy grace; Leave gormandizing. Know the grave doth gape For thee thrice wider than for other men. Reply not to me with a fool-born jest. Presume not that I am the thing I was, For God doth know—so shall the world perceive— That I have turned away my former self. So will I those that kept me company. (Act 5, Scene 5)</p> <p>▶ Henry IV Part 2 (Henry V) "I know thee not, old man' b...</p> <p>The line signifies the prince's rejection of his wild, youthful past as he takes on the mantle of kingship, announcing his transformation to the world.</p> <p><u>Book T</u>: The Lord of Material Gain Complete realization of material gain, good, riches; inheritance; covetous; treasuring of goods; and sometimes theft and knavery. The whole according to dignity.</p> <p><i>This one was surprising to me. I have always read the nine of coins as luxury, financial independence, and self-care, and this emphasis on how good things don't last is a bit contradictory to me.</i></p>
--	---

Henry V – 9C, 8P, 5S, 4S, 7S, 3C (6 cards)


King Henry V of England asserts his claim to the French throne, inspiring his troops through rhetoric and leadership to achieve a stunning military victory at the Battle of Agincourt, followed by his marriage to the French princess to secure peace.

- ▶ Gregory Doran on Henry V | Royal Shakespeare Company
- ▶ HENRY V - Laurence Olivier - 1944 - Multiple Subtitles - Restored 4K
- ▶ Henry V (7/10) Movie CLIP - Saint Crispin's Day (1989) HD "We Band of Brothers"
- ▶ William Shakespeare's Henry V - The Siege of Harfleur "Once more into the breach"


[Henry V #history #britishhistory #france #shakespeare - YouTube](#)

Nine of Crowns	<p>(Cups) – “A kingdom for a stage, princes to act” – Henry the Fifth</p> <p>CHORUS Oh, for a muse of fire that would ascend The brightest heaven of invention! A kingdom for a stage, princes to act, And monarchs to behold the swelling scene! (Act 1, Prologue)</p> <p>▶ Henry V - Derek Jacobi - Prologue - O! For A Muse Of Fi...</p>
----------------	--

	<p><u>DAN</u>: Paul Hardy has, in this card, gathered together all the kings to be seen in the plays. Before them is William himself accepting the applause that is his due.</p> <p><u>Book T</u>: The Lord of Material Happiness Complete and perfect realization of pleasure and happiness, almost perfect; self-praise, vanity, conceit, much talking of self, yet kind and lovable, and may be self-denying therewith. High-minded, not easily satisfied with small and limited ideas. Apt to be maligned through too much self-assumption. A good and generous, but sometimes foolish nature.</p>
Eight of Orbs	<p>(Coins) – “<i>Tennis balls my liege</i>” – Henry the Fifth (Act 1, Scene 2)</p> <p>▶ Henry V - "Tennis Balls" A1S2 (Kenneth Branagh, 1989)</p> <p>▶ Act 1, Scene 2 Henry V Royal Shakespeare Company</p> <p>Henry the IV has died and his young son, Henry V is crowned King and immediately lays claim to certain dukedoms of France, sending word to the French King of his right to rule these regions. The Dauphin of France sends his messenger with the gift of tennis balls as a reply to that claim. This ‘gift’ is an insulting jab at Henry’s rowdy youth, associating with criminals and drunkards. The suggestion here is that Henry’s claim to France is childish and that he should return to playing games.</p> <p>Henry takes this taunt as the final impetus for war, responding that he will "strike his father's crown into the hazard" and "turn his balls to gun-stones" when he invades France. The incident highlights Henry's transformation from a "playboy" prince into a formidable warrior.</p> <p><u>Book T</u>: The Lord of Prudence Over-careful in small things at the expense of great: "Penny wise and pound foolish": gain of ready money in small sums; mean; avaricious; industrious; cultivation of land; hoarding, lacking in enterprise.</p>
Five of Swords	<p>“...<i>you must not dare for shame to talk of mercy</i>” – Henry the Fifth</p> <p>The ruthlessness of a good king...</p> <p>KING HENRY The mercy that was quick in us but late, By your own counsel is suppress'd and kill'd: You must not dare, for shame, to talk of mercy;</p>

	<p>For your own reasons turn into your bosoms, As dogs upon their masters, worrying you. (Act 2, Scene 2)</p> <p>The men depicted on this card were conspirators in the Southampton Plot that involved murdering the king and placing Edmund Mortimer, Earl of March, on the throne. (The plot was foiled when the Earl of March informed the king, saving his own life.)</p> <p> Henry V & The Southampton Plot - A Documentary</p> <p><u>DAN</u>: The card shows the stateroom of Henry's flagship. The Five of Swords shows the moment of truth for three men who sold honour for money. They are Richard Earl of Cambridge, Henry Lord Scroop of Masham, and Thomas Grey, Knight of Northumberland.</p> <p><u>Book T</u>: The Lord of Defeat Contest finished and decided against the person; failure, defeat, anxiety, trouble, poverty, avarice, grieving after gain, laborious, unresting; loss and vileness of nature; malicious, slanderous, lying, spiteful and tale-bearing. A busybody and separator of friends, hating to see peace and love between others. Cruel, yet cowardly, thankless and unreliable. Clever and quick in thought and speech. Feelings of pity easily roused, but unenduring.</p>
Four of Swords	<p><i>"Sword and shield in bloody field doth win immortal fame"</i> – Henry the Fifth</p> <p>a quote from the character Pistol, who sings this line after the other soldiers express fear about the upcoming battle. The line glorifies the idea of winning fame through valor in battle</p> <p>PISTOL Knocks go and come, God's vassals drop and die And sword and shield, In bloody field, Doth win immortal fame (Act 3, Scene 2)</p> <p><u>DAN</u>: Depicts the field of Agincourt. The men shown are Pistol, Nym, Bardolph and the boy who was servant to old Falstaff. All are weary, some are wounded, there is no victor, only men at the end of their strength and in need of rest, food and attention.</p> <p><u>Book T</u>: The Lord of Rest from Strife Rest from sorrow; yet after and through it. Peace from and after war. Relaxation of anxiety. Quietness, rest, ease and plenty, yet after</p>

	struggle. Goods of this life; abundance; modified by dignity as is usual.
--	---

Seven of Swords	<p><i>"What a long night is this"</i> – Henry the Fifth</p> <p>DAUPHIN</p> <p>What a long night is this! I will not change my horse with any that treads but on four pasterns. Ça, ha! He bounds from the earth, as if his entrails were hairs, le cheval volant, the Pegasus, qui a les narines de feu. When I bestride him, I soar; I am a hawk; he trots the air. The earth sings when he touches it. The basest horn of his hoof is more musical than the pipe of Hermes.</p> <p>ORLÉANS He's of the color of the nutmeg.</p> <p>DAUPHIN And of the heat of the ginger. It is a beast for Perseus. He is pure air and fire, and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him. He is indeed a horse, and all other jades you may call beasts.</p> <p>(Act 3, Scene 7)</p> <p> Act 3 Scene 7 Henry V 2015 Royal Shakespeare Company</p> <p>Spoken by the Dauphin in Act 3, Scene 7 of Shakespeare's Henry V. It is a sarcastic and boastful remark about the perceived length of the night before the Battle of Agincourt, used to express his arrogance and his impatience to ride his fine horse into battle.</p> <p><u>DAN</u>: Here we see the scene inside the French command tent on the eve of Agincourt. Full of confidence and braggadocio, they express impatience.</p> <p><u>Book T</u>: The Lord of Unstable Effort</p> <p>Partial success. Yielding when victory is within grasp, as if the last reserves of strength were used up. Inclination to lose when on the point of gaining, through not continuing the effort. Love of abundance, fascinated by display, given to compliments, affronts and insolences, and to spy upon others. Inclined to betray confidences, not always intentionally. Rather vacillatory and unreliable.</p>
-----------------	---

Three of Crowns	<p>(Cups) – “<i>Nice customs curtsey to great kings</i>” – Henry the Fifth KING HENRY O Kate, nice customs curtsy to great kings. Dear Kate, you and I cannot be confined within the weak list of a country’s fashion. We are the makers of manners, Kate, and the liberty that follows our places stops the mouth of all find-faults, as I will do yours for upholding the nice fashion of your country in denying me a kiss. Therefore, patiently and yielding. <i>[He kisses her.]</i> You have witchcraft in your lips, Kate. There is more eloquence in a sugar touch of them than in the tongues of the French council, and they should sooner persuade Harry of England than a general petition of monarchs. (Act 5, Scene 2)</p> <p>▶ Act 5 Scene 2 Henry V 2015 Royal Shakespeare Company spoken by King Henry to Princess Katherine. The quote means that when you are in the presence of powerful rulers, the established customs of less important people are set aside to show respect for their high status. The King uses it to persuade Katherine to ignore the custom that forbids kissing before marriage, stating that he and she are "the makers of manners" and not bound by ordinary rules. Note that Catherine of Valois is Isabella's sister (the Queen of Sceptres)</p> <p><u>DAN</u>: The betrothal between the King and Katherine of France. Three crowns and two kingdoms and a woman to unite them as women have always done because <i>they are the land, the bloodline of the land is theirs alone</i>.</p> <p><u>Book T</u>: The Lord of Abundance Abundance, plenty, success, pleasure, sensuality, passive success, good luck and fortune; love, gladness, kindness, liberality.</p>
-----------------	---

[Henry VI, Part 1](#) - 10W

In the aftermath of Henry V's death, English forces led by the brave Lord Talbot battle the French, who are inspired by Joan of Arc; however, internal factionalism and the rise of the House of York and the House of Lancaster at home lead to the loss of most French territories.

[Henry VI, Part 1 - A Quick Dive into Shakespeare's histories #facts - YouTube](#)

▶ Henry VI - David Warner - Peggy Ashcroft - Janet Suzman - The War of The Roses I - 1965 - 4K

▶ Henry VI Part One at the Utah Shakespeare Festival

Ten of Sceptres	<p><i>"A rope, a rope, now bear them hence"</i> – Henry the Sixth Part One</p> <p>The servants of the Duke of Gloucester and the Bishop of Winchester fight in the streets of London. The conflict erupts when Gloucester tries to enter the Tower of London, but Winchester, who has become a cardinal, denies him entry, leading to a violent clash that the mayor has to break up.</p> <p>WINCHESTER Gloucester, thou wilt answer this before the pope.</p> <p>GLOUCESTER Winchester goose, I cry, a rope! a rope! Now beat them hence; why do you let them stay? Thee I'll chase hence, thou wolf in sheep's array. Out, tawny coats! out, scarlet hypocrite! (Act 1, Scene 3)</p> <p><u>Book T</u>: The Lord of Oppression</p> <p>Cruel and overbearing force and energy, but applied only to material and selfish ends. Sometimes shows failure in a matter, and the opposition too strong to be controlled; arising from the person's too great selfishness at the beginning. Ill-will, levity, lying, malice, slander, envy, obstinacy; swiftness in evil and deceit, if ill dignified. Also generosity, disinterestedness and self-sacrifice, when well dignified.</p>
-----------------	---

[Henry VI, Part 2](#) - Page C

The court of the weak King Henry VI erupts into bitter factionalism between the Houses of York and Lancaster, leading to the murder of the respected Duke Humphrey, a commoner's rebellion led by Jack Cade, and the decisive first battle of the Wars of the Roses that secures the Yorkist claim to the throne.

▶ Henry VI, Part II - The Complete Shakespeare - SN Audiobooks - Multiple Subs - High-Res - 4K

▶ Henry VI: Part 2 - History Recap

[Henry IV Part Two Director Video With Brian Vaughn](#)

▶ Henry VI Part 2 Review

<p>Lady of Crowns</p> <p>Eleanor Cobham Duchess Eleanor of Gloucester</p>	<p>(Page of Cups) <i>"Methought I sat in seat of majesty"</i> – Henry the Sixth Part Two</p> <p>DUCHESS ELEANOR OF GLOUCESTER</p> <p>But list to me, my Humphrey, my sweet duke:</p> <p>Methought I sat in seat of majesty</p> <p>In the cathedral church of Westminster, And in that chair where kings and queens are crown'd; Where Henry and dame Margaret kneel'd to me And on my head did set the diadem.</p> <p>(Act 1 Scene 2)</p> <p>It is spoken by Eleanor Cobham, Duchess Eleanor of Gloucester in a dream, where she is seated on the royal throne in Westminster Abbey, and King Henry VI and his wife Queen Margaret are kneeling before her. This dream reflects her ambition to have a position of power, despite being the wife of the Duke of Gloucester, who is the Protector of the Realm.</p> <p>▶ HERstory Shorts Eleanor Cobham: Henry VI's Controversial A...</p> <p><u>Book T</u>: The Princess of the Waters; The Lotus of the Palace of the Floods</p> <p>Sweetness, poetry, gentleness and kindness. Imaginative, dreamy, at times indolent, yet courageous if roused.</p> <p>When ill dignified she is selfish and luxurious.</p>
---	--

[Henry VI, Part 3](#) – Queen C

The conflict of the Wars of the Roses intensifies into full-scale civil war as King Henry VI and his wife Queen Margaret struggle to hold onto the throne against the ambitious Duke of York and his ruthless sons—Edward, George, and the future Richard III—culminating in the Yorkists seizing power and the brutal murder of King Henry VI.

▶ Henry VI Part III - Paul Daneman - Robert Lang - Mary Morris - An Age of Kings - Ep. 13 - 1960 - 4K

▶ Henry VI, Part III - The Complete Shakespeare - SN Audiobooks - Multiple Subs - High-Res - 4K

Queen of Crowns	(Cups) <i>"A crown for York... bow low to him"</i> – Henry the Sixth Part Three Spoken by Queen Margaret of Anjou who then puts a paper crown on York's head: Thou wouldst be fee'd, I see, to make me sport: York cannot speak, unless he wear a crown. A crown for York! and, lords, bow low to him: Hold you his hands, whilst I do set it on. (Act 1, Scene 4) Henry VI Part 3 - Margaret the Warrior Queen
Margaret of Anjou (Queen to Henry VI)	Margaret of Anjou ▶ MARGARET OF ANJOU Queen of England The woman who I... ▶ Queen Margaret: The Misunderstood Mastermind Of The War... DAN: This Queen of Crowns is Margaret, wife to the weak and deposed Henry VI. We see her here with the captured Edward of York, mocking him with a paper crown. Book T: The Queen of the Thrones of the Waters She is imaginative, poetic, kind, yet not willing to take much trouble for another. Coquettish, good-natured and underneath a dreamy appearance. Imagination stronger than feeling. Very much affected by other influences, and therefore more dependent upon dignity than most symbols.

[Richard III](#) – Page S, Queen S, King S, Tower, Knight S, Death (6 cards)

A deformed and ruthless villain schemes to murder his way to the English throne.

▶ Richard III - Ian Holm - The War of The Roses III - 1965 - 4K

▶ Richard III - Ian McKellen - Original Trailer by Film&Clips

▶ Richard III Plot Summary | Richard III (2024) | Summer 2024 | Shakespeare's Globe

[Was Richard III actually a nice guy? Narrated By David Mitchell - YouTube](#)


▶ DNA From King Richard III's Bones Just Revealed a Secret Too Disturbing to Be Taught in Schools

<p>Lady of Swords</p> <p>Anne Neville (Lady Anne becomes Queen to Richard III)</p>	<p>(Page) <i>"Put up your sword"</i> – Richard the Third</p> <p>ANNE I would I knew thy heart. RICHARD 'Tis figured in my tongue. ANNE I fear me both are false. RICHARD Then never was man true. ANNE Well, well, put up your sword. RICHARD Say then my peace is made. ANNE That shalt thou know hereafter. RICHARD But shall I live in hope? (Act 1, Scene 2)</p> <p>Spoken to Richard, Duke of Gloucester, by Lady Anne (Anne Neville), who ultimately becomes wife of Richard III), who is lamenting her husband and son. She is the object of Richard's manipulative courtship during her father-in-law's (Henry VI) funeral procession. The phrase marks a turning point where Richard has just manipulated Anne, and she ultimately agrees to put up her sword against him and to marry him despite her hatred for him.</p> <p><u>Anne Neville - Wikipedia</u></p> <p><u>Book T</u>: The Princess of the Rushing Winds; The Lotus of the Palace of Air Wisdom, strength, acuteness; subtlety in material things: grace and dexterity. If ill dignified, she is frivolous and cunning.</p>
<p>Queen of Swords</p> <p>Cecily Neville Duchess of York</p>	<p><i>"The conquerors make war upon themselves"</i> – Richard the Third</p> <p>DUCHESS OF YORK</p> <p>Accursèd and unquiet wrangling days, How many of you have mine eyes beheld? My husband lost his life to get the crown, And often up and down my sons were tossed For me to joy, and weep, their gain and loss. And being seated, and domestic broils Clean overblown, themselves the conquerors Make war upon themselves, brother to brother, Blood to blood, self against self. O, preposterous</p>

	<p>And frantic outrage, end thy damnèd spleen, Or let me die, to look on Earth no more. (Act 2, Scene 4)</p> <p>The "Duchess of York" in the context of Richard III was Cecily Neville, the mother of both King Edward IV and King Richard III. In Shakespeare's play Richard III, she is portrayed as a tragic and powerful figure who vehemently curses her son for his violent and treacherous actions. She is a historical figure who survived numerous political shifts and was known for her strong will, which she used to support her sons and navigate the Wars of the Roses.</p> <p><u>Book T</u>: The Queen of the Thrones of Air</p> <p>Intensely perceptive, keen observation, subtle, quick and confident: often persevering, accurate in superficial things, graceful, fond of dancing and balancing. If ill dignified, cruel, sly, deceitful, unreliable, though with a good exterior.</p>
--	---

In case you were wondering, as I was looking at Richard's wife and Richard's mom having the same last name... Cecily Neville was Anne Neville's great-aunt. Anne's father, Richard Neville, Earl of Warwick, was Cecily's nephew, making Anne a cousin once removed to Richard III.

<p>King of Swords</p> <p>Richard III</p>	<p><i>"...I say I would be King"</i> – Richard the Third</p> <p>RICHARD OF GLOUCESTER BUCKINGHAM Say on, my loving lord. RICHARD Why, Buckingham, I say I would be king. BUCKINGHAM Why so you are, my thrice-renownèd lord. RICHARD Ha! Am I king? 'Tis so—but Edward lives. BUCKINGHAM True, noble prince. RICHARD O bitter consequence That Edward still should live "true noble prince"! Cousin, thou wast not wont to be so dull. Shall I be plain? I wish the bastards dead, And I would have it suddenly performed. (Act 4, Scene 2)</p> <p>In this scene, he is testing his ally, the Duke of Buckingham, to see if he will fully support his ambition to become king by helping him eliminate his nephews following the death of King Edward IV. The quote highlights Richard's open desire for the throne after a long and manipulative campaign to seize power.</p>
--	---

	<p><u>DAN</u>: We must ask ourselves again about the real character of this man, was he indeed a monster or a man who sought to carry on the Plantagenet dynasty against an intruder.</p> <p> Sweet King Richard III Song 🎵 Measly Middle Ages Horribl...</p> <p><u>Book T</u>: Prince and Emperor of the Sylphs and Sylphides. Full of ideas and thoughts and designs, distrustful, suspicious, firm in friendship and enmity; careful, observant, slow, over-cautious, symbolizes GR:Alpha and GR:Omega; he slays as fast as he creates.</p>
--	---

Key 16 – The Tower	<p><i>“...heaved a’high and hurl’d down to below”</i> – Richard the Third</p> <p>QUEEN MARGARET: The presentation of but what I was, The flattering index of a direful pageant, One heaved a-high to be hurled down below, A mother only mocked with two fair babes, A dream of what thou wast, a garish flag To be the aim of every dangerous shot, A sign of dignity, a breath, a bubble, A queen in jest, only to fill the scene. (Act 4, Scene 4)</p> <p>Queen Margaret is the central antagonist in Shakespeare's <i>Richard III</i>, a figure of rage and vengeance who curses Richard and the other characters who caused the downfall of her family. She is the widow of Henry VI and mother of the murdered prince, Edward, and her curses are prophetic and instrumental in foreshadowing the tragic events of the play.</p> <p><u>DAN</u>: This card shows... the destruction from within. Here we see the destruction not just of two young boys, but of a dynasty that had lasted for hundreds of years. But whose hand is it that pushes the young princes to their death?</p> <p><u>Book T</u>: Ambition, fighting, war, courage, or destruction, danger, fall, ruin.</p>
--------------------	---

<p>Lord of Swords</p> <p>Henry, Earl of Richmond (King Henry VII)</p>	<p>(Knight) – <i>“Advance your standards, draw your willing swords”</i> – Richard the Third</p> <p>RICHMOND If you do sweat to put a tyrant down, You sleep in peace, the tyrant being slain; If you do fight against your country's foes,</p>
---	--

	<p>Your country's fat shall pay your pains the hire; If you do fight in safeguard of your wives, Your wives shall welcome home the conquerors; If you do free your children from the sword, Your children's children quit it in your age. Then, in the name of God and all these rights, Advance your standards, draw your willing swords. (Act 5, Scene 3 starting line 251)</p> <p>▶ 'More than I have said' Act 5 scene 5 Richard III (20...</p> <p>▶ Richard III and Richmond rally their troops for battle - ...</p> <p>Henry, Earl of Richmond, who becomes King Henry VII. Richmond is the perfect hero to vanquish Richard. He is characterized as the very antithesis of Richard; he is just, heroic, and good, whereas Richard is tyrannical, scheming, and amoral.</p> <p><u>DAN</u>: The card shows Henry Tudor at the Battle of Bosworth Field. She says "I think if I were doing the deck again, I would look for someone else to represent the Lord.</p> <p><u>Book T</u>: The Lord of the Winds and the Breezes; the King of the Spirits of Air He is active, clever, subtle, fierce, delicate, courageous, skilful, but inclined to domineer. Also to overvalue small things, unless well dignified. If ill dignified, deceitful, tyrannical and crafty.</p>
Key 13 – Death	<p><i>"And if I die no soul shall pity me..."</i> – Richard the Third</p> <p>RICHARD: I shall despair. There is no creature loves me, And if I die no soul will pity me. And wherefore should they, since that I myself Find in myself no pity to myself? Methought the souls of all that I had murdered Came to my tent, and every one did threat Tomorrow's vengeance on the head of Richard. (Act 5, Scene 3)</p> <p><u>DAN</u> argues that the Tudors smeared Richard III, and that Henry VII stood to gain more from the deaths of the princes in the tower than Richard did, but that Shakespeare writing in the time of the granddaughter of Henry VII did the politically smart thing of making Richard Plantagenet the villain.</p> <p><u>DAN</u>: The card shows the aftermath of the Battle of Bosworth.</p>

	<u>Book T</u> : Time, age, transformation, change involuntary (as opposed to 18, Pisces). Or death, destruction (only latter with special cards).
--	---

Henry VIII – Sun, Hierophant

King Henry VIII's desire for a male heir leads to the downfall of his powerful advisor Cardinal Wolsey and his divorce from Queen Katherine of Aragon so he can marry Anne Bullen, whose eventual crowning and the birth of their daughter Elizabeth are celebrated as the start of a glorious new era for England.

▶ Henry VIII at Chicago Shakespeare Theater HD

▶ The Story of Henry VIII

▶ Henry VIII - The Complete Shakespeare - SN Audiobooks - Multiple Subs - High-Res - 4K

Key 5 – The Hierophant	<p><i>“I feel within a peace beyond all earthly dignities”</i> – King Henry the Eighth</p> <p>WOLSEY I know myself now, and I feel within me A peace above all earthly dignities, A still and quiet conscience. (Act 3, Scene 2)</p> <p>This line emphasizes that true peace comes from an inner sense of integrity rather than external achievements or status. Thomas Wolsey - Wikipedia - Catholic cardinal, the king's almoner, Archbishop of York</p> <p><u>DAN</u>: I chose to use Wolsey as the High Priest because for all his scheming there seems to have been a core of faith and a true sense of priesthood within him.</p> <p><u>Book T</u>: Divine wisdom, manifestation, explanation, teaching, occult force voluntarily invoked.</p>
------------------------	--

Key 19 – The Sun	<p><i>“This chosen infant... bright sun of heaven”</i> – King Henry the Eighth</p> <p>CRANMER This royal infant—heaven still move about her!— Though in her cradle, yet now promises Upon this land a thousand thousand blessings, Which time shall bring to ripeness. She shall be— But few now living can behold that goodness— A pattern to all princes living with her And all that shall succeed. Saba was never More covetous of wisdom and fair virtue Than this pure soul shall be. All princely graces That mold up such a mighty piece as this is,</p>
------------------	--

With all the virtues that attend the good,
Shall still be doubled on her. Truth shall nurse her;
Holy and heavenly thoughts still counsel her.
She shall be loved and feared. Her own shall bless her;
Her foes shake like a field of beaten corn
And hang their heads with sorrow. Good grows with
her.

In her days every man shall eat in safety
Under his own vine what he plants and sing
The merry songs of peace to all his neighbors.
God shall be truly known, and those about her
From her shall read the perfect ways of honor
And by those claim their greatness, not by blood.
Nor shall this peace sleep with her; but, as when
The bird of wonder dies, the maiden phoenix,
Her ashes new create another heir
As great in admiration as herself,
So shall she leave her blessedness to one,
When heaven shall call her from this cloud of darkness,
Who from the sacred ashes of her honor
Shall starlike rise as great in fame as she was
And so stand fixed. Peace, plenty, love, truth, terror,
That were the servants to **this chosen infant**,
Shall then be his, and like a vine grow to him.
Wherever **the bright sun of heaven** shall shine,
His honor and the greatness of his name
Shall be, and make new nations. He shall flourish,
And like a mountain cedar reach his branches
To all the plains about him. Our children's children
Shall see this and bless heaven.

(Act 5, Scene 4)

[Thomas Cranmer - Wikipedia](#) - Leader of the English Reformation, Archbishop of Canterbury. Cranmer helped build the case for the annulment of Henry's marriage to Catherine of Aragon, which was one of the causes of the separation of the English Church from union with the Holy See.

DAN: The quote is part of a prophecy delivered by Archbishop Cranmer about the infant Princess Elizabeth, foretelling a glorious future for her and her reign. The full line describes how "wherever the bright sun of heaven shall shine, his honor and the greatness of his name shall be, and make new nations".

	<p><u>DAN</u>: Of all the Major Arcana this was the one that had both Paul and I confounded. We projected the vision of the Elizabethan age as prophesied by Archbishop Cranmer and brought it to life. She [Elizabeth] was Floriana, the golden Queen.</p> <p><u>Book T</u>: Glory, gain, riches. With "very" evil cards it means arrogance, display, vanity.</p>
--	--

Other Tarots based on Shakespeare:

Bard's Arcana: The Tarot of Shakespeare (2025 Kickstarter) -

<https://www.kickstarter.com/projects/gregtaubman/bards-arcana>

By theater director (and project author) Greg Taubman with art by Eunice Choi

Shakespeare Tarot Deck (2025 Ambrosia) by Lisa Merletti

<https://www.cardshouse.eu/products/shakespeare-tarot-cards-deck-ambrosia>

Shakespearean Tarot (2017 Red Feather/Schiffer) by Michael Kucharski -

<https://redfeathermbs.com/collections/redfeather-tarot-kits/products/shakespearean-tarot>

The Shakespeare Oracle of 2003, conceived by A. Bronwyn Llewellyn with artwork by Cynthia von Buhler [Despite the name 'oracle' this has a true tarot structure.]

A Russian Shakespeare Tarot, edited by Vera Skljarova, in 2003.

I Tarocchi di Giulietta e Romeo of 1990, by Luigi Scapini [Also known as the 'Shakespeare Tarot' and the 'Romeo and Juliet Tarot'.]

Also - some resources that don't fit elsewhere in this document:

See Adam McLean's Study Course for the last three and the Ashcroft-Nowicki deck:

https://www.alchemywebsite.com/Tarot/course/Tarot_course07.pdf

The "Neo-Platonic Magic" of Shakespeare by Leonidas Kazantheos

<https://qudosacademy.org/2022/11/03/the-neo-platonic-magic-of-shakespeare/>

Title and Thumbnail

Title: Get a Shakespeare Education from a Tarot Deck - Deep Dive of Shakespearian Tarot by Dolores Ashcroft-Nowicki

Description:

Vintage Tarot Deep Dive of the Shakespearian Tarot created by Dolores Ashcroft-Nowicki and published by Aquarian Press in 1993.

Going through William Shakespeare's works play by play, see the cards and their quotes in context.

Google Doc of my Collection Notes for this tarot:

https://docs.google.com/document/d/1jkUHKXjJ53oUWHjqIQoGKv3wmv_4XAbEJ5g43gQiffA/edit?usp=sharing

Republished Deck can be acquired at:

<https://www.daturapress.com/product/shakespearian-tarot-deck-and-companion-book/>

Video Time Stamps:

01:00:05 [Intro](#)

01:02:49:19 [About the Creators](#)

01:04:42:18 Box Blurb, Card Backs and General Structure

01:07:47:17 [About the Theme](#)

01:13:24:23 [See the Cards](#)

01:14:31:13 [Comedies](#)

01:41:51:21 [Tragedies](#)

02:07:52:00 [Histories](#)

As You Like It, Twelfth Night, Much Ado About Nothing, The Two Gentlemen of Verona, The Merchant of Venice, A Midsummer Night's Dream, The Tempest, Pericles Prince of Tyre, The Taming of the Shrew, The Winter's Tale

Romeo and Juliet, King Lear, Troilus and Cressida, Julius Caesar, Antony and Cleopatra, Macbeth, Hamlet, Othello

King John, Richard II, Henry IV Part II, Henry V, Henry VI Parts I II and III, Richard III, Henry VIII



eBay Comps

<https://www.ebay.com/itm/127476560552> - \$50 11/17 Condition "Very Good" (box in better condition than mine)

<https://www.ebay.com/itm/389156556057> - \$48.75 (Still open) Condition "Used" (similar condition to mine)