

THE CARTOMANCER

WISDOM OF
THE FOOL

by Manica Badirsky

JOURNEY WITH THE
QUEEN OF
PENTACLES

by Ailynn

ASK THE
WIZARD!

with Pamela Steele

THE
DIDACTIC
TAROT

an interview with creator
JEFFREY M. DONATO

A QUARTERLY TAROT, LENORMAND & ORACLE JOURNAL



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The Cartomancer

Mission Statement

Our primary goal is to support an inclusive and mutually supportive community of Tarot, Lenormand and Oracle card readers worldwide through a quarterly journal that includes:

Well-written informative articles by a wide range of experts for cartomancers of all levels, from novice to professional.

High quality divination inspired art from around the world and full color samples from some of the best recently published and classic decks for readers to explore.

A Marketplace for authors and artists to publicize and promote their books, decks and other Tarot, Lenormand and Oracle related products and upcoming events of interest to the community.

A public forum for letters and editorials that offer respectful and supportive commentary on topics of interest to the card reading community at large.

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ON THE COVER



Tarot D: The Didactic Tarot

The winter cover image is The Fool from Jeffrey M. Donato's *Tarot D: The Didactic Tarot*. Read the interview on page 7.

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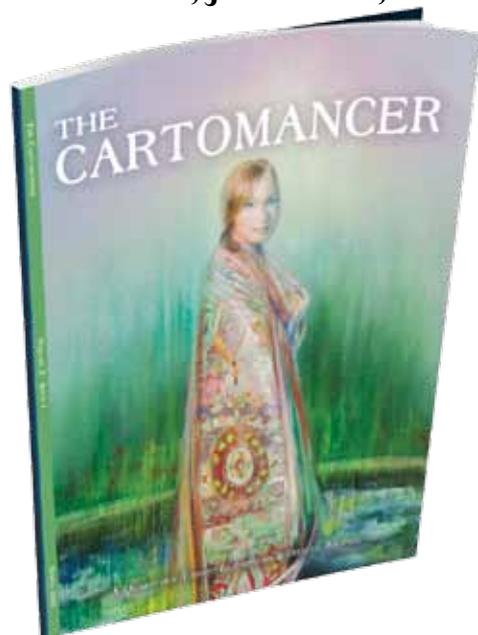
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NEXT ISSUE

The spring issue will be available in February and we are featuring the *The Fountain Tarot* by Jonathan Saiz, Josh Gruhl, & Andi Todaro



EDITOR'S NOTE

This year was the first time that Bonnie had attended BATS (Bay Area Tarot Symposium), and the second year for Jay and Jadzia. We all had an incredible experience! So much to take away, so much to allow to settle and become a part of us. It is this way with all of the Tarot conferences/symposiums that we have been to. We get to meet people that we know only on the Internet, and interact with them both personally and professionally. We have the presentations that allow us to access new information, or perhaps even traditional information presented in a new or different format. We have time to mix and mingle, and time to sit down, share a meal, and really get to know someone. We are looking at doing this all over again next March at NWTS. Many of you will be doing the same with BATS, NWTS (Northwest Tarot Symposium), and/or the Readers Studio. We can keep these venues viable if we support each venue as individuals, as well as the venues supporting each other. And they are, which is such a pleasure to see!

Part of the stated purpose of The Cartomancer is to include content on Tarot, the Lenormand, and oracle decks in each edition. Our aim is also to include topics that are of interest to students, professionals, authors, and artists. As authors, we certainly appreciate anything that will give us greater depth of knowledge (and a new perspective) on things like art, the use of color and imagery, the different cartomancy systems, and artists views on their own decks – IOW, why they developed them as they did. Tarot history is a given to get Bonnie and Jadzia's attention! For each person, what they take away from the Cartomancer will differ – but it will be important to them.

We encourage our readers to suggest not only decks (and books!) for review (we do our reviews in house), but decks to feature. Jadzia does an absolutely fabulous job in how she places artwork and text – and the fact that the magazine is in full color just puts it over the top!

We are open to a wide range of articles (please check the site – www.thecartomancer.com for submission guidelines. Don't be afraid to take a new look at something, to express how you see things. There are bound to be others out there who feel the same way. Just as there are bound to be those that will open themselves up by thinking about what you have to say, whether they agree with you or not.

For those of you who have books, decks, or other metaphysical offerings, we do accept advertisements. In fact we depend on advertising to make the Cartomancer a success. Printing a full color magazine is expensive and we need your support to keep it going! You can check the specifics here and sign up for a one-time ad or to run a full year's worth - <http://thecartomancer.com/advertise/>.

A big thank you to all of you who are supporting us, reading our magazine, and spreading the word! We also have a Facebook page that allows us to chat with one another, ask questions, and express opinions. (Everybody play nice!) <https://www.facebook.com/groups/thecartomancer/>.

Blessings,
Jadzia, Jay, and Bonnie

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Her website is <http://tarot-heritage.com/>



PAMELA STEELE is a registered massage therapist, professional bar tender, event organizer, horse trainer and has taught tarot reading, art and belly dancing. With over 50+ years art experience and over 35 years reading tarot, Pamela has created the *Steele Wizard Tarot*, the *Wizard's Pets Tarot* and the currently in-progress *Eternal Seeker's Tarot*. She gets bored easily and can be distracted by everything or nothing. Her founding passions are fantasy art and horses which you will see blended into many tarot images. She has shown and sold art internationally for over 30 years and her work has graced graphic novel covers, D&D publications, the German Sci-Fi Annual, coloring books, children's books and new age books and magazines. She's online at www.SteeleWizard.com.



BENEBELL WEN is the author of *Holistic Tarot: An Integrative Approach to Using Tarot for Personal Growth* (North Atlantic Books). She loves reviewing tarot and oracle decks. Read more about her work with tarot at www.benebellwen.com.

TAROT D: THE DIDACTIC TAROT

AN INTERVIEW WITH JEFFREY M. DONATO

with Jadzia DeForest

*W*hat caught my attention with the Tarot D is the intensity of the card images. Every card in this deck is filled with symbolism, emotion, and layers of meaning. And it is certainly one of the most unique decks ever created.

Q: How did you discover tarot?

JD: Art and storytelling were my gradual passageways into the universe of Tarot. Taken together they are the language I am most intuitively fluent in, my purest passion and, I am convinced, my very reason for being.

Looking back, I can see how so many of my childhood interests led me down this path. Superheroes, for example, made a profound mark on my psyche from the time I was four years old, with their bold, iconic imagery and archetypal personas. Movies, cartoons and video games told me brilliant stories that stayed with me and inspired me to imagine my own wondrous worlds full of complex characters and epic conflicts. I have been drawing (and later writing) my own fairy tales for as long as I could hold a crayon.

My family always encouraged my creative impulses and nurtured my hunger to learn more, feeding my eyes and my brain with fantastic possibilities. So, the seeds that were planted in my young imagination grew and took root, bearing all manner of plump and juicy fruit for thought.

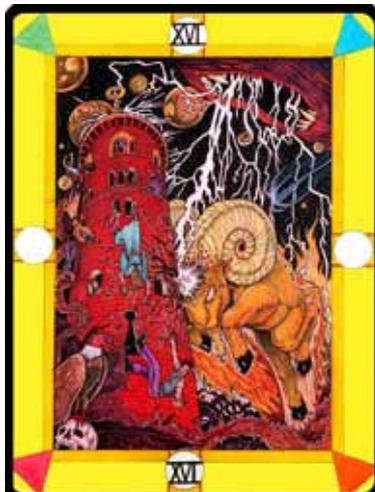
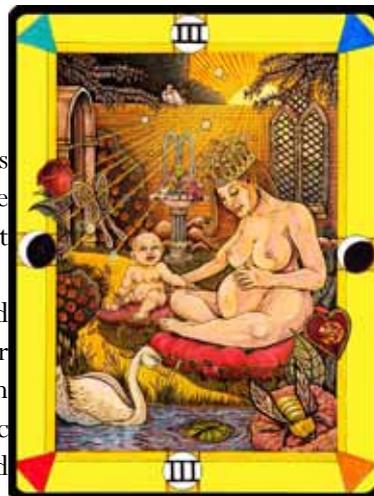
My love of fantasy eventually brought Medieval and Renaissance art, rich with their iconic narratives, into focus. I followed the lines of inquiry proposed by these eras into the stories of other cultures. It was not long after researching the Dynastic Chinese Cardinal Compass points and their legendary guardians that I became deeply drawn into the visual language of universal, historic and esoteric symbols. They inspired me, as nothing had before.

Tarot found me around the time I was 18 or 19. Though I was aware of it before that, I had not yet given it my full attention. My first deck was the RWS. It was the one I had seen most often, so I felt it was the right place to start, as my initial interest was much more academic than mystical.

From that point on, I was hooked. I spent the next decade collecting Tarot decks, pouring over their imagery and taking copious notes on what each icon meant or could mean when combined with others. I supported this study with that of cross-cultural religious and mythological concepts. A spark was ignited within me that altered my beliefs and my perception of the patterns of existence.

Q: What made you decide to create your own deck?

JD: It was created as an offering back to the universe for all of the inspiration it has filled me with over the course of my life. I wanted it to say anything and everything I couldn't put into words. I could think of no better project to devote myself to than the Tarot as it had brought me closer to communing with the perpetual mystery of existence than anything previously



considered.

I am also in the habit of dedicating myself to a new, challenging project every couple of years that will stretch me, both artistically and intellectually. The struggle of manifesting something so immense as a Tarot deck yields its own rewards. I titled this creation “Tarot D: The Didactic Tarot,” because the process was one from which I gained new knowledge and a clearer vision of my work. Perhaps a better question for an artist who has been interested in Tarot for nearly half his or her life would be; “What took you so long?!”

Q: The Didactic Tarot is unique among tarot decks in several ways, tell us about that. What inspired the masculine and feminine figures interacting on all of the Minor Arcana cards? And there’s an entirely new suit, is that right?

JD: I like to think that it is unique in visual style, most importantly, as my personal aesthetic harkens back to those comic books and cartoons I grew up with in the 80s. I love bright, saturated colors and very detailed imagery that captures your eye for a long time. This was done in homage to my influences during an age in which a lot of the trending art that I see is very dark and muted.

The Tarot D tells a three-part mythology that helps to divine meaning from the cards. If you know the story, you might better be able to relate to the meaning of an image. I’ve been using Tarot to tell myself stories and to brainstorm ideas for quite some time. I wanted to make sure that I approached my version of the Tarot from that standpoint in order to inspire others towards its multiple applications.

The male and female counterparts were inspired by a previous series of expressionistic paintings I did in 2006. It was a bit of a revelation that inspired me to get back to this Tarot project that I had pushed aside for five years. I had stopped after drawing the Higher Arcana because I could not decide what I wanted to do with the pip cards. Years later, I realized what this interim project had

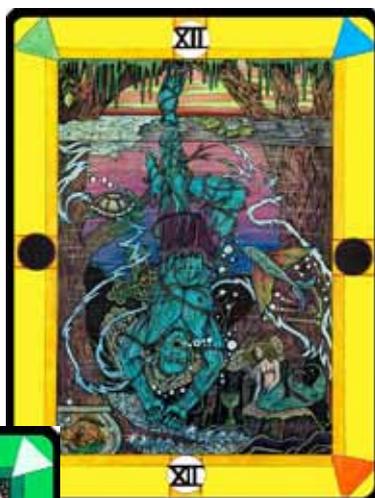
Because so many stories of creation include the gender binary, I wanted to reinforce that notion of Adam and Eve, Izanagi and Izanami, the principles of Yin and Yang and so forth.

been trying to tell me; “Get back to work!” Because so many stories of creation include the gender binary, I wanted to reinforce that notion of Adam and Eve, Izanagi and Izanami, the principles of Yin and Yang and so forth. However, I believe that by having them both on every pip card, the images take on a gender-neutral quality that allows the meaning to go

beyond the sometimes gender-specific traditions. Creation and reproduction are also themes in the Tarot D, these twin demiurges being the mother and father of the four Magicians depicted as children in the “Pause” suit and as adults in the Higher Arcana.

The new suit of “Pause,” which is meant as a suit of reflection amid conflict, was inspired by those Dynastic Chinese Cardinal Compass Points I mentioned previously. They were actually the first cards I drew, out of respect for that source of inspiration. They are depicting the primal interaction between different elemental forces. During

a reading you may realize there is an imbalance between the spiritual and the emotional aspects of life, resulting in “Evaporation,” which creates clouds of thought that produce impulsive ideas. Or perhaps two individual forces are represented and there is a power struggle occurring. I wanted to expand upon the cyclical balance of power between the four prime elements.



Q: What was it like to create the Tarot D? What was your process? Were there specific challenges along the way?

JD: It was daunting to even consider creating my own Tarot deck. But, it had to happen. Beyond the act of researching, planning and then physically executing the images, I was adding to and expanding upon systems that have been accepted as tradition for hundreds of years. Some won’t like that I have done this, I’m sure. But since the Tarot belongs to all of us and is as adaptive as humans themselves, I threw caution to the wind and followed my instincts. I would not have been true to myself had I edited out the questionable bits. This is my vision, offered honestly and passionately.

The process, beyond the research and planning, was to

draw each image in graphite on a 15 x 20 piece of cold-press illustration board. I then committed the drawing to paint using a mixed-media process of acrylic under-painting, colored pencil and waterproof India ink. There's even some white gel pen in some of them.

The biggest challenge was to stay on task and devote 8 to 12 hours a day working on them for the better part of 3 years. All in all the art took around 3,000 hours to complete. There were nights I started to go cross-eyed and get headaches from looking at all the little details. In the end though, it was worth it. The overall experience was rather sublime.

Q: Tarot D is very intense with a lot of symbolism and information in each card. What do you want readers to gain or connect with when using your deck?

JD: What ever they can! I don't like telling people what they "should" get from my art. (Sometimes I'm not even sure what my work is trying to say until I put some mental distance between the product and myself.) I am much more interested in hearing how others interpret it. The things that they notice, which I never even considered, frequently blow me away and add to my own understanding. Tarot is an open conversation, after all, whether between a reader and a querent or an individual and their own subconscious. I love to listen and learn.

I wrote a bit about "imprinting" in the Tarot D compendium: using your intuition to assign meanings to the cards before thoroughly studying the companion book. I also use the term "polyvalent" to describe the transmutable quality of Tarot and how each card can take on a significantly different meaning each time it appears in a reading. The cards evolve with us, so you can always glean more through the diverse perspectives of others!

Q: Do you have any advice for aspiring deck creators?

JD: Don't give up! I know it's a long road and staying focused can be tough. Sometimes life gets in the way. But, if you really want to make it happen, you have to rearrange everything

else in your life to accommodate it. Also, stay true to your own personal vision! While reverence for the classic systems is admirable, don't let it limit you. The world needs more iconoclasts who break with tradition to reveal what is possible.

Q: What are you planning to do next in the field of tarot?

JD: Well, my next project is a secret. It is not, at its root, Tarot. However, it was adapted in part from the Tarot and is continuing with my mythic narrative approach. I've finished the planning stage and am about to begin the third draft before starting the illustrations. It's probably going to take me 2 or 3 years to complete. It is the most important work

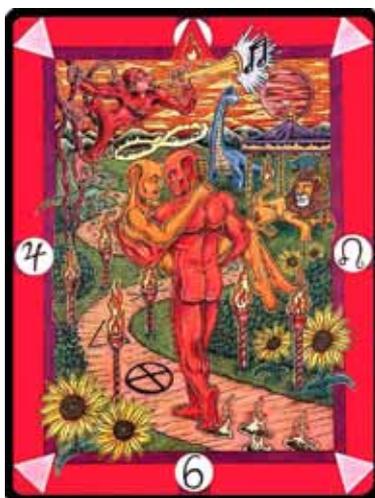
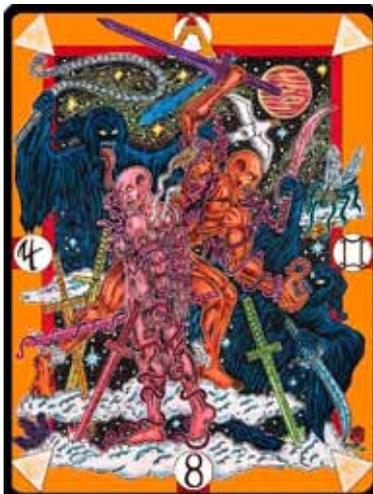
I've ever done and I can't wait to share it with you! Wish me luck!

Q: Where can we find out more about you and the Didactic Tarot?

JD: The Tarot D Facebook page is: <https://www.facebook.com/pages/Tarot-D-The-Didactic-Tarot-by-Jeffrey-M-Donato/186060044783409>

My artist site is: www.jeffdonatoillustration.com

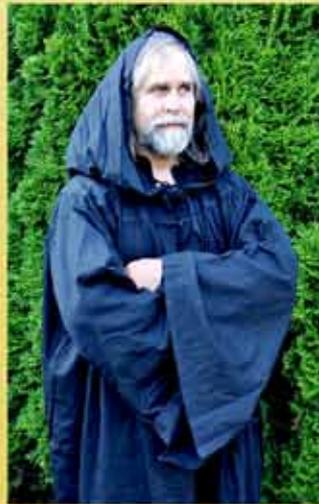
If you don't find out what you need to know from those two places, you'll just have to ask the Tarot!





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WHEN CARDS WERE GOLDEN

by Sherryl E. Smith

Nothing says “I’m filthy rich” better than coating your possessions in gold, that most divine of metals. Gold reigned as the supreme status symbol during the International Gothic period, that last flowering of the medieval world from approximately 1350 to 1450. Public life back then was full of ostentatious pageantry and display. The Duke of Burgundy’s dinner service included over 2,000 solid gold pieces. Gold thread shimmered in clothing and wall tapestries under the torchlight of banqueting halls. Books were illustrated in exquisite detail with egg tempera and gold paint. During this period, tarot was invented and was quickly appropriated by the elite as an amusing way to flaunt their wealth.

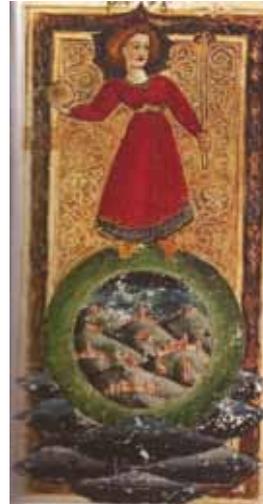
PLAYING CARDS

As soon as playing cards arrived in Europe in the 1360s, the economic elite began commissioning decks rendered in the same techniques and materials as illuminated vellum manuscripts. In fact, the elite of Arabia were doing the same thing. A gilded Mamluk deck, the prototype of European playing cards, survives in a museum in Istanbul.

No playing cards survive from those

early days, but we know they existed from written evidence in wills, inventories, and account books. The earliest reference we have to gilded cards comes from Barcelona, Spain in 1401, where a merchant’s inventory mentions a pack of large painted and gilded cards.

One deck of playing cards became famous because it was confused with a tarot deck. An entry in the account books of King Charles VI of France for 1392 says, “Given to Jacquemin Gringonneur, painter, for three packs of cards, gilt and colored, and variously ornamented, for the amusement of the king, 56 sols.” For many years, researchers thought this referred to a tarot deck in the Bibliothèque Nationale of Paris. This added to the confusion around tarot history by pushing its invention back several decades. The deck in the Bibliothèque Nationale is actually a painted and gilded tarot deck from Ferrara created no earlier than 1475. This deck has been reproduced recently by Lo



Scarabeo.

For a few decades in the mid fifteenth-century, commissioning luxurious, gold-leaf decks was a fad among northern Italian aristocrats. The ruling families of Milan and Ferrara seem to have been the largest consumers of this

luxury item. About seventeen of these decks have been identified in museums. Often, only one or two cards survive from a deck. We would probably know nothing of tarot’s earliest history if these decks hadn’t been preserved in museums, since no ordinary printed cards from that era survived.

The earliest written reference we have to tarot, recently discovered by playing card historian Thierry Depaulis, possibly refers to a gilded deck. An entry in a Florentine official’s diary in 1440 says he sent to the magnificent lord Gismondo (Sigismondo Malatesta) a pack of triumph cards, with his arms, beautifully done. Considering Malatesta’s outsized ego and extravagant tastes, I don’t think he would have accepted anything less than a gold-covered deck.

TAROT IN FERRARA AND MILAN

The Duke of Ferrara’s account books show many purchases of ordinary printed playing cards as well as expensive gilded cards, especially during the reigns of Leonello and Borso d’Este between 1442 and 1461. In 1457, the accounts show payment for a pack of triumphs “thickly covered in gold and fine paint”.

The most famous gilded decks are the three commissioned by Milan's ruling family from the workshop of the Bembo family of Cremona in the 1440s and 1450s. These Visconti-Sforza decks are named for the collections where they exist now:



Brera-Brambilla, Cary-Yale (also known as the Visconti di Modrone) and Pierpont Morgan Bergamo. These are the earliest tarot decks of any type that survive. They show how the deck went through some minor adjustments before settling into its standard form in the mid fifteenth century.

Francesco and Bianca Sforza, Duke and Duchess of Milan, were major patrons of tarot from the time they took power in 1450. A letter from Francesco Sforza to his secretary in December 1450 ordered him to obtain two decks of triumphs, probably for games during the Christmas festivities.

Bianca was evidently the go-to person if you wanted to acquire a gold deck. In 1452 Sigismondo Malatesta (mentioned above), the condottiere who ruled Rimini, asked Bianca to get him trumps from Cremona, very likely from the Bembo workshop.

Princes of the Church surrounded themselves with gold luxury items as much, or more, than the nobility. In 1492, the Duchess of Ferrara sent her son, Cardinal Ippolito, a gilded tarot deck. In mid-century, Bianca Sforza exchanged letters with her son, Cardinal Ascanio, about



a gilded deck she sent him. The King of Swords from a gilded deck that has disappeared into a private collection has the initials A C on it. Could this refer to Ascanio Cardinal, and therefore be the same deck discussed in those letters?

HOWTO GILD A CARD

First, the illuminator obtained sheets of gold leaf from a goldbeater who pounded a lump of gold between two leather pads until it was as thin as a spiderweb. One gold coin could produce 100 to 150 sheets of gold leaf three inches (8 cm) square.

The illuminator laid down a matrix of sticky red clay on the card. This red matrix can be seen on many cards where the gold leaf has chipped off exposing the backing. The gold-leaf was so fine it had to be handled in a humid room with no air circulation. A sheet was picked up with tweezers or a fine animal hair brush then transferred to the clay-covered card in overlapping patches. The gold was burnished by rubbing it with an agate or an animal tooth to blend the edges together.

The embossed background patterns were impressed on the gold with carved wooden blocks. Every illuminator had his own designs, which helps identify which workshop the cards came from. Gold paint for tiny details was made from gold-leaf beaten into egg whites and other additives, then applied with a brush. The paints for the image came from precious metals like lapis lazuli, azurite and

vermilion; as well as organic materials like rose madder roots and the urine of cows who ate only mango leaves.

The allure of these status objects tapered off toward the end of the century as political turmoil and invasion affected Italy's economy and aristocratic lifestyle. But you can actually hold some medieval bling in your hands since Lo Scarabeo has printed two of these decks with gold and silver foil.



The deck that was mistakenly thought to belong to King Charles VI has been printed by Lo Scarabeo as the Golden Tarot of Renaissance, or the Estensi Tarot. Missing cards have been re-created, and the minor arcana is fully illustrated with images taken from a fifteenth century fresco located in Ferrara. The images are painted in soft, pleasant colors on a gold background delicately embossed with trailing vines and leaves.

The Pierpont Morgan Bergamo deck created by Bonifacio Bembo for the Duke and Duchess of Milan about 1455 is printed with gold foil backing and gold highlights on the pips. The gold background is embossed with the Visconti sunburst in a repeated diamond pattern. The four missing cards have been reproduced. Lo Scarabeo also publishes this deck in an over-sized, twenty-two trumps only version.

A printed image doesn't do justice to Lo Scarabeo's decks. The cards glitter with shiny gold, just as the originals have been doing since the fifteenth century.



Illustrations

Mamlukcard, possibly Ace of Cups, Topkapi Museum, Istanbul

World card from the so-called Charles VI deck, Ferrara @1475. Now in the Bibliothèque Nationale of Paris.

Il Bagatto (Magician) from the Ercole d'Este deck, Ferrara @1475. Now in the Beinecke collection, Yale U.

Cary-Yale (Visconti di Modrone) Female Page of Cups. Facsimile by Il Meneghello, Milan, 2015. Shows gold leaf backing embossed with Visconti sun heraldry in a diamond pattern.

The Hermit card from the Pierpont Morgan Bergamo (PMB) Visconti-Sforza deck. Painted by Bonifacio Bembo for the Duke of Milan @1455. Facsimile by U. S. Games, Inc., 1975. Now in the Pierpont Morgan Library, New York.

Justice from the Visconti-Sforza deck by Bembo, with red clay showing through where the gold has chipped off.

Fool and Lovers, Golden Tarot of the Renaissance,

Lo Scarabeo, 2004. Reproduction of the so-called Charles VI deck, Ferrara @1475. Printed with gold foil.

La Papessa from the PMB Visconti-Sforza deck. Reproduction printed with gold foil by Lo Scarabeo as Tarot of Visconti, Torino, 2006.

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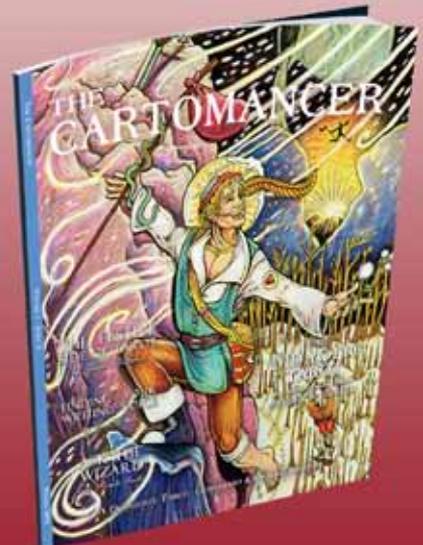
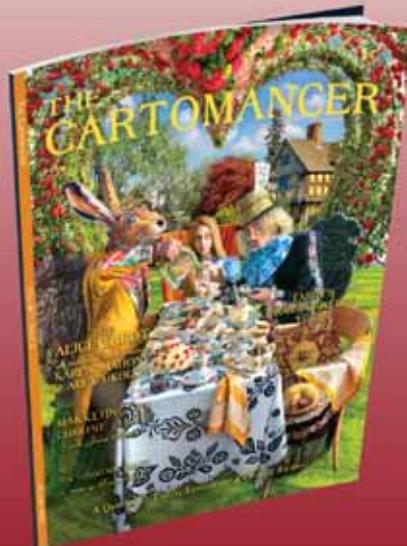
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Vitali, Andrea, editor, *Il Castello Dei Tarocchi. Lo Scarabeo, Torino, 2010.*

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MINDFULNESS IN A READING

by Bonnie Cehovet

Before we talk about mindfulness in a reading, let's take a look at what mindfulness is. It is all about consciously remaining in the present - paying attention to all that is around us. When we are paying attention to what is around us, we necessarily step back a bit from our thoughts and feelings, so that we can experience them without judging.

The gift that we are giving ourselves when we consciously choose to be mindful is that we allow ourselves to be our authentic self. When a reader brings mindfulness into a reading, they are allowing themselves to be authentic in practicing their skills, and they are allowing their clients to be authentic in experiencing their reading.

The Tarot reflects the archetypes that we experience in life. Through the perspective of a reading our understanding of these archetypes, and how they are playing out in the Seeker's life, flows back and forth from the conscious to the unconscious. We stop thinking about what we are doing/experiencing, and simply experience it. The reader and the Seeker are part of a mutual experience, rather than two people having individual experiences.

In a Tarot reading, the reader steps back, and allows the images on the cards, in conjunction with their intuition, to tell the Seeker's story. Consciously bringing mindfulness

into the reading allows the reader to consciously step back, to create the necessary distance that will allow them to access their intuition without their logical thought process interfering. (Intuition, by definition, is: (1) a natural ability or power that makes it possible to know something without any proof or evidence, (2) a feeling that guides a person to act a certain way without fully understanding why, (3) something that is known or understood without proof or evidence. From the Merriam-Webster online dictionary.)

The Seeker's story, in essence, is allowed to write itself. It follows the trail of the cards, without any attempt to make logical sense of them. Over the years, I have found that if I simply state what is there, whether it makes "sense" or not, I am connecting at a very deep level with my client and their story. Consciously turning off my critical mind is the first step to the reading that will help my client the most. It helps set the tone for creating space when we consciously pay attention to the environment around our reading. Working in a sacred space helps us to access our intuition.

We can create the sacred space for our reading in many ways. The first step is to set aside a specific period of time for the reading. The second step is to remove as many obstacles as we can that might interfere - if pets can be an issue, then close the door and keep them out. The same goes for children - make sure they

are occupied elsewhere. Let any adults that are around know that you will be occupied for a set period of time. Turn off the ringer to your phone (landline and cell), and turn off your computer (unless your reading is an e-reading, or is being done by Skype!). Add any visual cues to your work area that please you, such as crystals, candles, plants or flowers. You may want to add music in the background (very low, so that your attention is not on the music). Close your eyes, take a few deep breaths, and ground and center yourself. Surround yourself with white light, and ask that your guides be with you.

Choose the deck of cards that you are most drawn to. They may be Tarot, Lenormand, or oracle cards. Or, you may choose more than one deck, and either do a comparative reading, or simply layer the meaning of alternative oracles over each other. Shuffle your deck until you feel comfortable. Lay out the cards in a manner that is comfortable to you, and begin the reading.

Here is where mindfulness comes in. It is all too easy to allow the chatter of the mind to take over intuitive thought. Don't try to "interpret" anything. Simply look at the cards, and note what comes to you. What images stand out? Where is the action in the card? What colors jump out at you? What intuitive impressions are you getting? Don't try to make sense of your impressions, just acknowledge them. How is the energy flowing between the cards? Are there blocks? What is the storyline? Where does the story start? How does it develop? Where is it headed?

Make a conscious effort to maintain mindfulness during a reading. When you realize that the voices in your head are chattering, or that logical thinking is starting to set in, simply stop yourself, acknowledge what is going on, release

the thoughts, and continue the reading. (Note: One way to remain grounded and maintain a mindful state is to keep a glass of water handy. Small sips of water will help maintain the flow of the reading. Also, notice any tension in your body during a reading. A slight shifting of physical position should release the tension. If you find yourself spacing out during a reading, or perhaps hitting a blank moment, consciously follow your breath in and out for a moment or two. This should bring you back into present moment consciousness.

Example:

The question asked by the Seeker was whether a physical move they were contemplating would support their current path. The spread that was used was the Past/Present/Future spread. Cards were drawn from the Morgan-Greer Tarot, as follows:

Past – Ten of Wands

Present – King of Swords

Future – Ten of Sword



The first thing that strikes me about this reading is that the King of Swords is sandwiched between two “difficult” Ten’s. The Ten of Wands gives the impression of sadness, of trying to hold

things together, but not being able to. The figure is upright, so that while the action is that of being stationary (or, at best, moving forward slowly), they are actively holding the wands up (although at great cost). In the Morgan-Greer deck, this figure faces the right hand side of the card, or the future.

The figure faces the King of Swords, who, in the Morgan-Greer deck, faces the past. The two figures are easily able to communicate. Both figures are upright.

This King rules through his intellect, backed by an intense sense of responsibility. The Seeker is being asked to recognize that they are taking on too much, and that they need to let go of responsibilities that are not theirs. In essence, the Seeker is being asked to look at reality. In the present, the Seeker has the ability to remain detached, to be objective, to actively exhibit mindfulness in their life. Maintain clarity of mind – observe before acting.

In the present the Seeker has a grip

on their life, and the ability to make informed decisions leading to the future – a future which may well overwhelm them, if they allow it to. The figure is pinned to the ground, run through by the swords. There is a sense

of desolation here. The future for the Seeker is a very critical one for them. The key here is to let go of feeling that they are a victim, to take their power back.

By maintaining mindfulness throughout the reading, we can see that in the past the Seeker has taken on too many tasks, they have allowed themselves to be taken advantage of. In the present they are being given the opportunity to learn from the past, to make informed decisions. In making the physical move they are contemplating, they are placing themselves in a position of giving up the victim mode, of moving past this and taking back their power.

A good affirmation based on this reading might be “In making this move, I honor my past, and accept my power to create the future that supports my path.”

How do you see mindfulness working in your readings?

TAROT IN THE MEDIA

by Jadzia DeForest

A Junior from a local high school here in Portland called me last week for an interview for a school project. She was doing a report on tarot card reading. She asked a lot of questions about what tarot is and how it works, but what I found most interesting were her questions about tarot in the media.

She asked about how the portrayal of tarot in the movies affects people's views and opinions of it. And then, how those views impact the tarot community and card reading business.

That started me thinking about tarot and our pop-culture media in general and the many aspects of it. There are a lot of topics I could touch on when it comes to tarot in the media, but for right now I want to look at tarot's popularity in television shows and movies. I've heard some people ask whether tarot is thriving or dying these days. I think the media is a good indicator. So let's have a look.

I went through IMDB.com's movie and television listings that are tagged with the keywords: Tarot Card, and then sorted the results by release date. Looking at movies with tarot



scenes in them, grouped by decade, I found an interesting trend.

Between the 1950s and 1980s the number of films with tarot scenes seems to grow from one decade to the next beginning with about five films in the '50s and '60s. I found a few more titles for the 1970s, bumping that decade up to fifteen. Then down to around ten in the '80s. The 1990s climbs again with nearly twenty titles.

Then from the year 2000 to 2010 there's a major upsurge to nearly forty movies and television shows (doubling the amount of exposure in the previous decade). Many of the shows also had tarot scenes in multiple episodes.

So far, from 2011 to 2015, only half way through this decade, we are at approximately thirty shows and movies.

Again many television series with multiple tarot occurrences. It's easy to predict that this decade will finish with the most tarot on TV and the big screen ever.

What does this mean for the tarot community? A lot of things, I'm sure. To begin with, tarot is gaining in popularity and looks like it will continue to do so.

But it also means that tarot no longer only

belongs to mystery schools. It is out in the open, it has emerged from sub-culture to pop-culture, for better or worse. People are being exposed to the word tarot and images of tarot cards on a regular basis.

I think that it also means that more people are aware of the tarot community. Which certainly has its pros and cons. In the past couple of years I have had more people come in for tarot readings for fun than ever before. They want to check it out because they saw it on an episode of *Penny Dreadful* or the *Sherlock Holmes* movie.

The problem that I see in the portrayal of pop-culture, tarot has little basis in reality. When I read cards clients joke about not wanting to get the Death card, while they do expect the lights to flicker. Thank you, Hollywood.

The upside to this is that it's an opportunity to educate the masses, one at a time, about what tarot is, where it comes from, and how it actually works. I am an advocate for educating the general population about tarot, but it seems like recently I've been spending as much time educating and explaining as I have actually reading the cards!

As tarot continues, and even grows, in the number of portrayals on television, we tarot readers are going to have our hands full correcting misconceptions, explaining what the Death card actually means, and in other ways further illuminating the tarot world.

I say take it as an opportunity. We've entered a new era for tarot, let's make the best of it.

Rider Waite Tarot used with permission of US Games Systems, Inc., c. 1971 All rights reserved.



COMMUNITY: MAKE IT OR BREAK IT

by Jay DeForest

If you are reading this, it means that you are a part of a special community. On the one hand, it is a very limited community... Those who have an interest in reading cards, whether Tarot, Lenormand or Oracle, you appreciate the art of using the cards for personal insight and growth. The vast majority of people in the world do not share this interest with you, so it's kind of a special club.

At the same time, it is a very diverse community including women & men, young, old and in-between, from many different backgrounds. This special interest in Cartomancy provides a common thread that draws people together in sharing the beauty, simplicity and complexity of "the cards".

In the modern world, we are surrounded by many competing demands on our attention, our energy and our financial resources, many of which deter us from being able to dedicate as much time and focus as we would like on our individual Cartomancy practice. With so many detractors gnawing at the door, it seems to me that taking good care of our community from within requires a bit of effort. To begin with, what is this community, and what does it involve?

In order for you to be reading this magazine, or having your favorite deck(s) and books, access to shops in which to find them, and opportunities

to learn more about the art of card reading, there need to be people writing the articles, creating the decks, authoring the books, running the shops and producing the classes & events. But that's only one side of it.

The people who are putting their time and energy into creating those resources, need the reciprocal part of the bargain. They need each of *US* to participate in return. That means purchasing their card decks & books, visiting their local shops or favorite independent online store, ordering the magazine, and registering for their classes & workshops so that all of these resources can continue to be available.

While many people do their best to support the resources and people behind them as mentioned above, there are some things that some people engage in that tear at the very fabric of the of the community. Here are a few examples...

Excessive Ego - There are those who feel that they are so far above others in the community that they should be treated like royalty, and can't be bothered to support anyone else's efforts. We recently received a message from a person regarding the Northwest Tarot Symposium stating: "I absolutely did not sign up. I am one of the most knowledgeable teachers in this country and yet I was turned down as a presenter for the symposium. I am not interested in going in any other capacity". So, in other words, they are so extremely special that they can't be bothered to

come and participate in a large event, support the other presenters and add their energy as an attendee. Pretty destructive, and certainly not helpful in building community.

Bargain Hunting - While we all like to save money when we can, there are times when it's good to spend a little more. Not supporting an artist's crowd funding campaign, or selecting a deck at a local shop and then actually buying it on Amazon because it's a couple of bucks cheaper, takes support away from the very people who are trying to build and maintain the resources that our community needs.

"Let Someone Else Do It" - The tendency of some to allow others to do all of the "heavy lifting" of creating events, new publications (like this one) or other resources, and wait until it's all up and running before offering their financial or physical support ends up burning out those individuals who are constantly the 20% doing 80% of the work. Events, new decks, new books and publications need your support through memberships, pre-orders, and buying ad space in order to survive.

Jealousy - The people who refuse to support the efforts of others because they are afraid it will detract support from their own project or product, are missing the point. The key to a happy and vibrant community is in encouraging and building up those around us, not knocking others down in an attempt to look taller.

In short, there are a lot of ways that all of us can help to build our community. Be kind to each other. Generously encourage authors and artists by purchasing their work. Support you local stores, events and other community resources with your purchases, memberships, good reviews, and positive word of mouth. It's our community ; It is, and will be, what we make of it!



To assist you, the Queen of Cups suggests you trust what you're feeling in this situation. She also suggests you march next door and introduce yourself to your neighbor. Invite the Lady for tea and make friends with her. Getting to know her will give you deep insights as to why your husband might find stalking her is a wonderful new hobby for him. Once you've established a friendship, you'll better know how to approach the topic of whether or not she closes her bedroom curtains in the evening.

If that doesn't work, have a motion-activated security light installed that will shine brightly on the area where he would have to be lurking in order to observe the Lady. That way, if your husband wanders into an area where he shouldn't be, a brilliant light will come on, alerting the neighbor there's

something out there as well as letting your husband know how very busted he truly is in this situation.

Let your Light Shine!
~The Wizard

Dear Wizard, why is it that people on social media sites will not do their own due diligence? A product or service is announced, and rather than checking out the links provided, people just pop a question out there! Is it that hard to actually read the post?

Signed, Bewildered in Baltimore

Dear Bewildered,
I feel your pain. It seems more and more people are not bothering to read the information provided. In our age of sharing thoughts and ideas, there

seems to be a growing lack of effort in some areas on the part of others.

The Ace of Swords suggests that it could be a ploy to get you and others to focus their attention on a new, different way of thinking. As a question is presented, even if the answer is already provided, there will be a response that will perhaps be answered in a slightly different light. Or, as most divination readers have found, the answer provided is not the one they were seeking. So the person continues to rephrase the question hoping the answer they want to hear will be spoken.

In this case, the Ace of Swords is clearly stating the need for Truth. It's been my experience that when an innovative idea or proposition is presented, the following thread in social media can and will provide the necessary links and fill in the information gaps. However, someone coming late to the party will jump in excitedly and require information that has previously been given. Is it because they're excited about the idea? Yes. Is it because they haven't bothered to read the entire post and subsequent comments in the thread? Yes.

In order to maintain your sanity and emerge victorious, the best advice here is do as many do in this situation and gently, but firmly, call their attention to the previous postings. After all, there's something being triggered in both the writer and the reader that requires clarity. And should it be deemed necessary, the pointy end goes in the other guy.

May Clarity be Your weapon of choice.
~The Wizard

Dear Wizard, since we retired, my husband and I moved to Florida to a lovely trailer park near the water. Lately he has been staying out on the lawn until all hours in the dark. When I confront him about this, he says he is watching out



Signed, Frustrated in Florida

Dear Frustrated,
Short of dressing as a Furry and lurking about in the shrubbery, there's no subtle way to observe your husband observing the local wild life...of any and all varieties.





Tarot Art



NAVIGATORS OF THE MYSTIC SEA

JULIA TURK

The Navigators of the Mystic Sea Tarot deck is based on the Golden Dawn foundation of the Hermetic Qabalah, with the Tree of Life on the back of the cards.

It was first published by U.S. Games Systems in 1997 and then reprinted by the artist, Julia Turk, several years later in 2007.

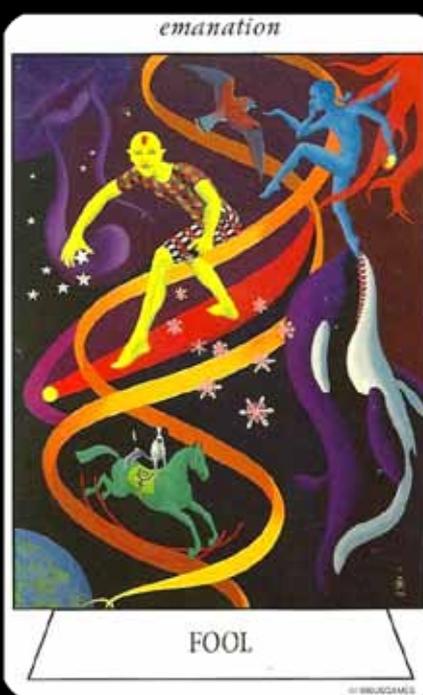
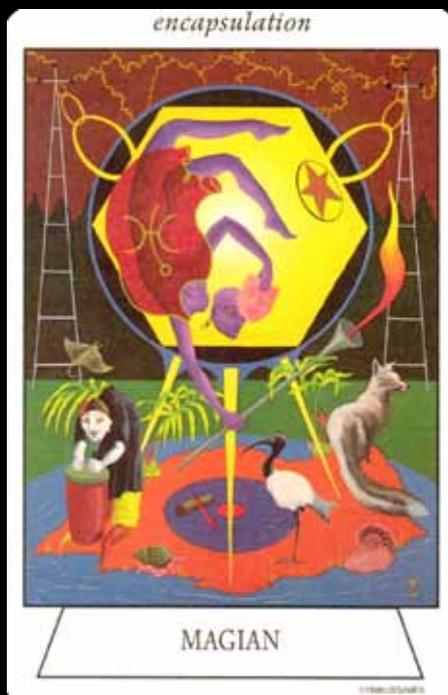
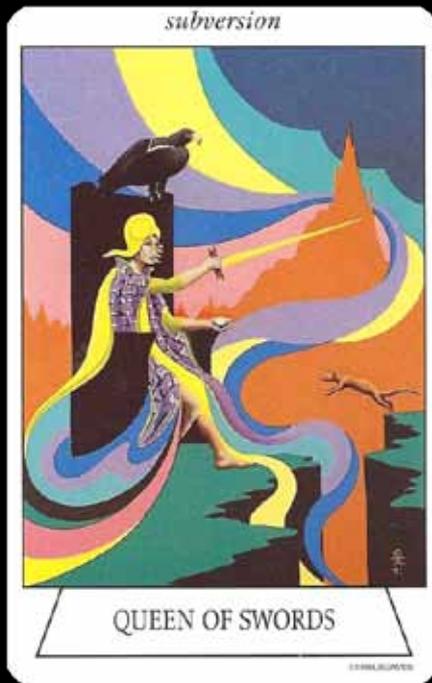
Julia Turk, born in England, was educated at several notable art schools. The Ruskin School of Art, Oxford University; St. Martins School of Art, Soho, London; portrait painting at the Leighton Studio in San Francisco under Margery Lester; and other schools. Julia did not graduate with a BFA, however, but went her own way and eventually developed a visionary style based on hard edged detail, stylized images, and bizarre and unusual compositions. Many of her paintings are based on today's society in a subtle way.

Her deck is available through Devera Distributing at:

www.DeveraGifts.com.

Julia has a profile on Fine Art America:

<http://fineartamerica.com/profiles/julia-turk.html>



TAROT PINK FOR CANCER

RON LEONG & ARTISTS

Tarot Pink for Cancer is a collaborative Tarot deck that represents the creative contributions of 65 of the Tarot community's most accomplished artists and writers. Tarot Pink has been created as an inspirational healing tool, and to serve as a fund raiser to benefit breast cancer research. The deck consists of 78 cards created by each artist and accompanied by their personal interpretations and inspirations. Many of the artists have been inspired by both personal battles with cancer, and the healing journey of dear friends and relatives.

Tarot Pink is an inspirational deck suited for one's own wellness journey, or for a relative or friend who might need the supportive messages carried by the deck. It is truly a one-of-a-kind work that embodies the heart and spirit of the Tarot community.

This project has been sponsored by WizardToo, LLC, the publisher of the Tarot eCards app. They have published both the printed Tarot deck and a Tarot app for both Apple iOS and Android mobile devices. The Tarot Pink printed deck is available for purchase at Gamecrafter (www.thegamecrafter.com).

The Tarot Pink for Cancer app is available at the Tarot eCards InApp Store in the Apple App Store and the Google Play Store.

A portion of the sales of the deck and app are being contributed to benefit breast cancer research.



Six of Cups

Gordana Curgus

Artist, graphic designer, and co-creator of Tarot of Empowerment
www.TarotOfEmpowerment.com
www.ArtByGordana.com



Temperance

Roxi Sim

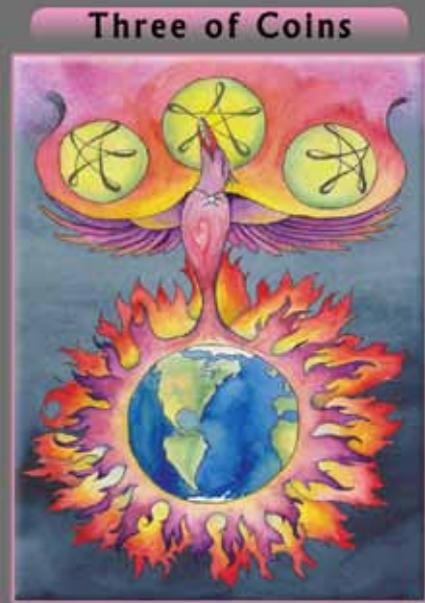
Pearls of Wisdom Tarot, a healing deck born of great sorrow. In Memory of my mother Margaret and son Shea.
www.RoxiArtWork.ca



Strength

Pamela Steele

Steele Wizard Tarot:
www.SteeleWizard.com
Wizards Pets - the ABC's
www.WizardsPets.com



Three of Coins

Beth Seilonen

A tarot artist in every sense. She works almost exclusively within this genre and is currently closing in on 100 decks to her credit

THE TRIBAL SECRETS TAROT

ANANDHA RAY

The Tribal Secrets Tarot Deck is being created by Anandha Ray, who is photographing 78 tribal fusion bellydancers, and lots of backgrounds and symbols to create each card.

Each dancer chooses their card and channels the character in any way they decide, then the images are processed by Ray to highlight the symbolism of each one. In addition to the traditional applications of the imagery, each card is said to reveal a secret about the card that has not previously been known... The secrets will be revealed in the accompanying book.

The deck is due out in 2017.



The Whit Rabbit Oracle is a 60-card oracle deck of colorful and unique artwork created from vintage imagery.

The playful white rabbit of the title (who pops up throughout) invites you on a journey into your own Wonderland – a journey of self-discovery, inner adventure, and wonder. Each imaginative and whimsical card displays a keyword for suggested interpretation and acts as a prompt to unlock new doors, leading to fuller understanding, intuition, and empowerment.

The cards are borderless, 2.75" x 5.75" in size and professionally printed on 300 gsm smooth paper. Each deck is shrink-wrapped and comes in an organza drawstring pouch. Also included is a 3-page (full size) guide that offers additional suggested meanings for each card.

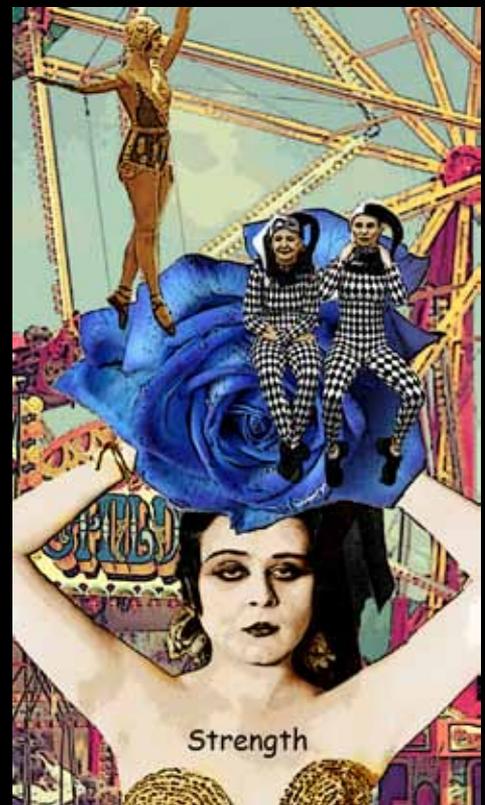
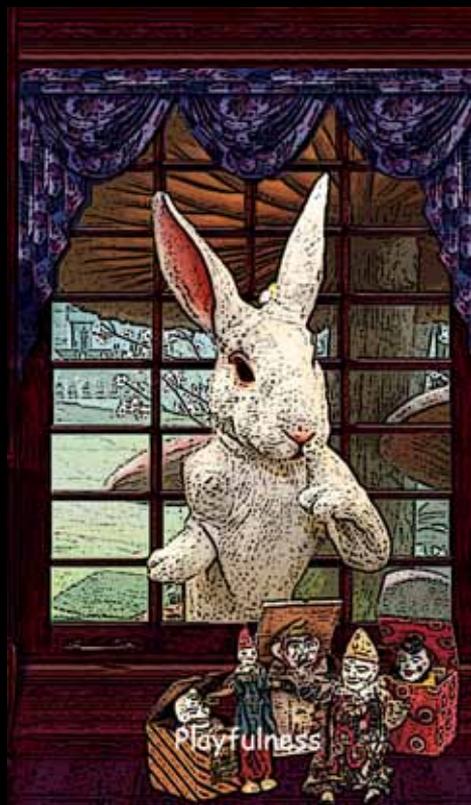
The White Rabbit Oracle is useful for anyone looking to tap into inner/higher guidance, intuition, and creativity, as well as art enthusiasts and deck collectors.

The deck is available at Etsy: [etsy.com/shop/WhiteRabbitOracle](https://www.etsy.com/shop/WhiteRabbitOracle)

The full deck can be viewed here: <http://www.whiterabbitart.com/the-white-rabbit-oracle.html>

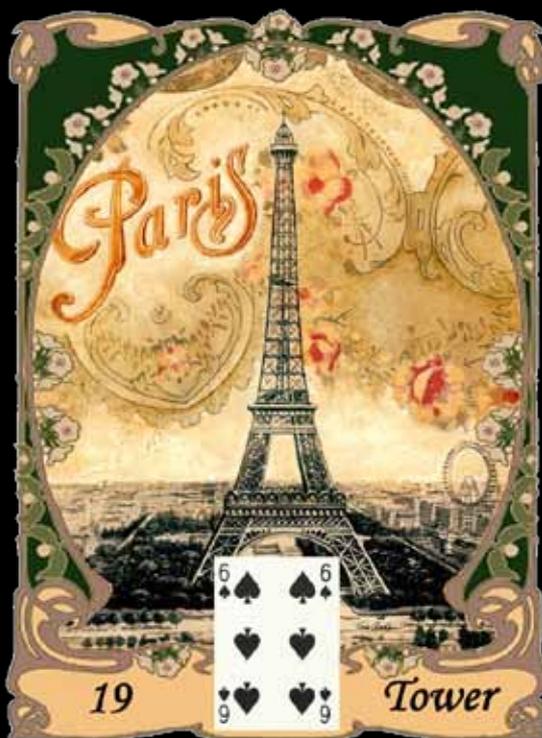
THE WHITE RABBIT ORACLE

ARIANNA SIEGEL



LIBERTY LENORMAND

LYNN BOYLE



The Liberty Lenormand is a 38 card deck, consisting of the normal 36 cards plus an extra Man & extra Woman card. There is also an information card added in the deck to explain some of the images. Included in this deck is a comprehensive card meaning sheet consisting of three pages of information all packaged in an organza gift bag.

I designed the Liberty Lenormand in Art Nouveau style after being inspired by the beauty of the Arts & Crafts Movement, or the “new style” or “new art” from the turn of last century. This design style that came immediately before Art Deco. In France it was called Art Nouveau, in England it was named after the dress & furnishing fabric designer Liberty, in Germany it was called Jugendstil & in America it was called after the interior designer & stained glass lamp designer Tiffany. I feel these century old images suit well the traditional meanings of the Lenormand cards from the late 1850s.

Lynn Boyle, RN, Reiki II channel & Australian Bush Flower Essence Practitioner lives in Sydney Australia with her husband & 3 adult children. She is a professional card reader, designer & teacher with 31 decks self-published & sold around the world. <https://www.etsy.com/au/shop/AquariusFortunes>. She also runs a friendly & busy Lenormand & Tarot study group on Facebook called Prophecy Corner. <https://www.facebook.com/groups/prophecycorner/>

A collection of some of the world's favourite flowers, in the sacred and special places that are connected with their origins. The set comprises of a 36 card deck and full colour guide-book in a sturdy magnetic closure presentation box. All beautifully illustrated in expressive linoprint paintings by the researcher and author, Cheralyn Darcey. The meanings are based on the original traditions of their beginnings and Ethnobotanical connections and can be used as an oracle deck or a flower reading or associated modality tool.

FLOWER READING CARDS

CHERALYN DARCEY



Publisher: Rockpool Publishing

www.rockpoolpublishing.com.au

Publication Date: 1st October 2015

RRP: \$24.99AUD

ISBN:9781925017588

AuthorWebsite:

www.cheralyndarcey.com

TAROT OF THE HOLY LIGHT

CHRISTINE PAYNE-TOWLER & MICHAEL DOWERS

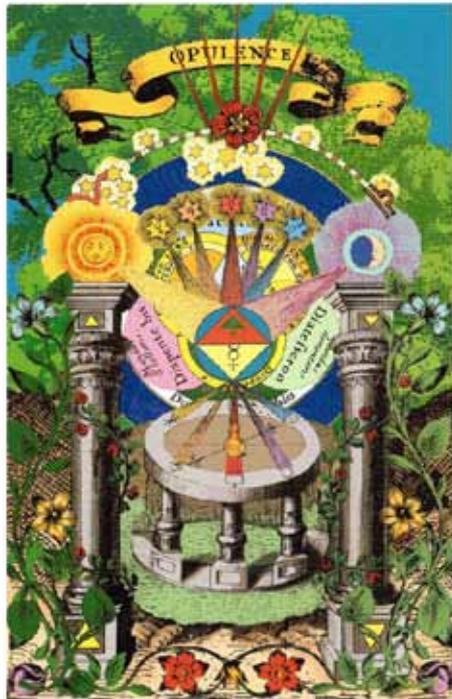
Encounter the visionary and magical worldview passed on by the Renaissance magi, graced with the art and esotericism of Jacob Boehme and the Sophianic mystics of his era.

The deck is collaged and colored from alchemical illustrations of the 1600's by Michael Dowers, and was voted #6 in the roster of "Top Ten Decks for 2011" by participants at AeclecticTarot.

The instructional text and historical overview is written by Christine Payne-Towler, 492 pages in black & white softcover.

Visit www.tarotuniversity.com to order one or both. Mention this magazine and get a 10% discount.

The "Holy Light Tarot" can be found in the Fool's Dog I-Tunes app collection: <https://itunes.apple.com/app/tarot-of-the-holy-light/>



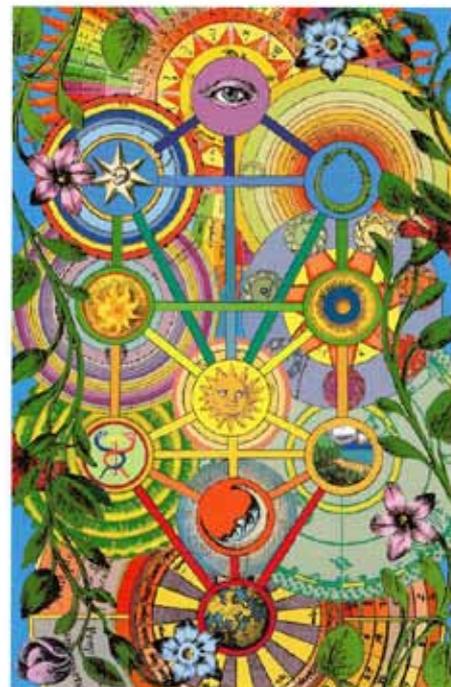
5 of Wands 21-30° & ruled by ♂



The Hermit

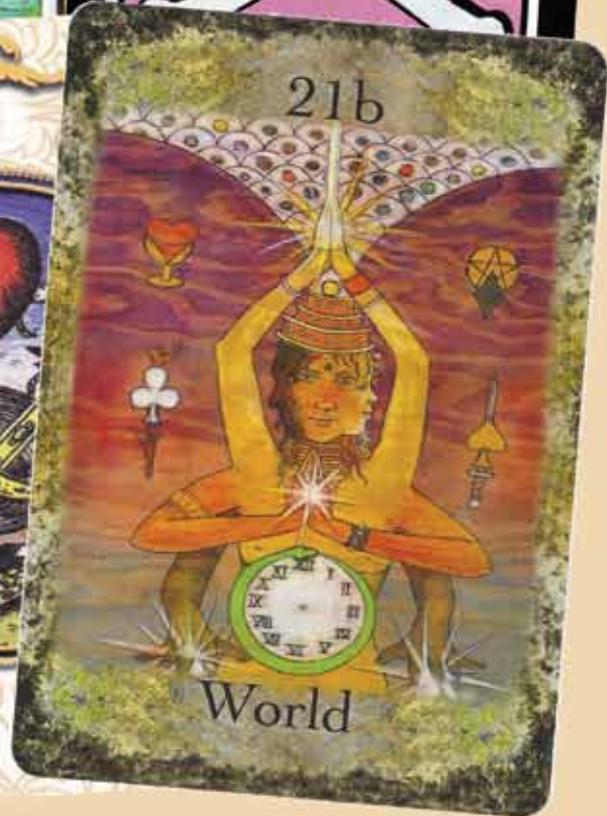
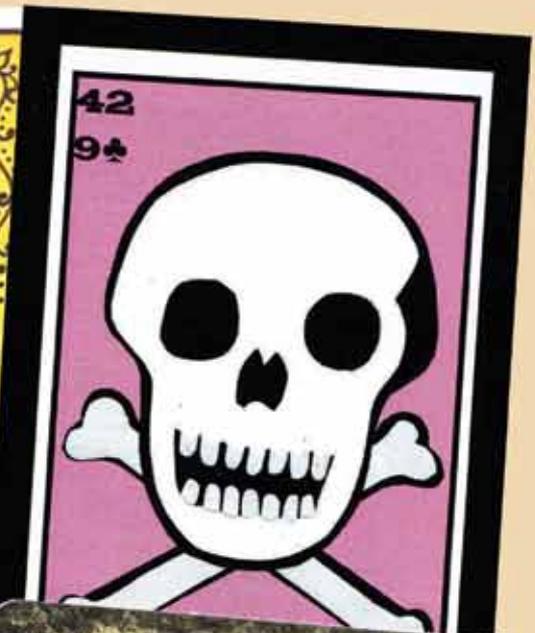
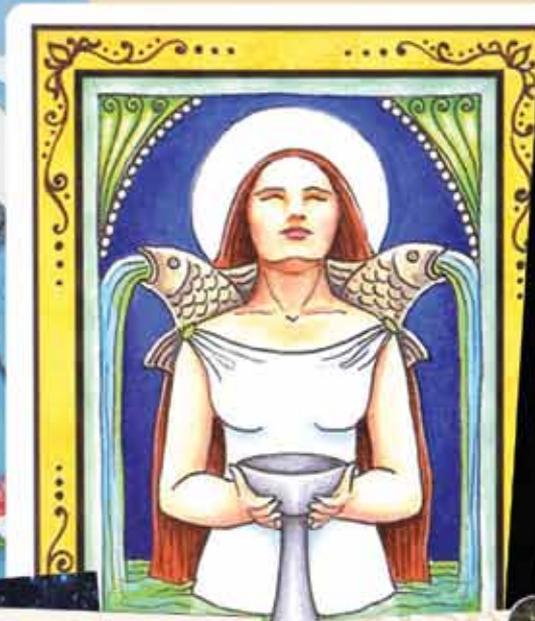
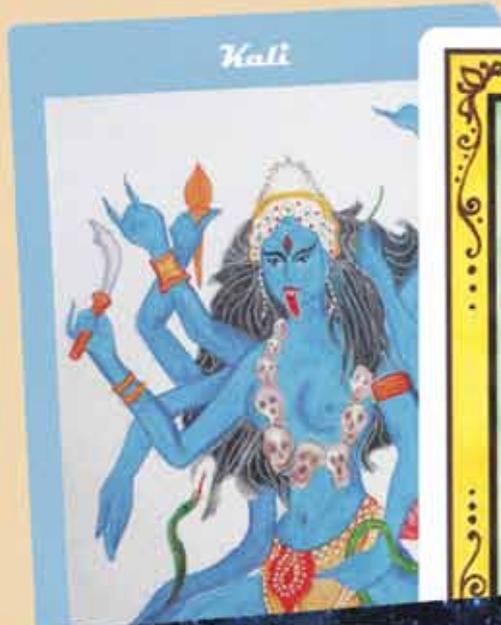


1 The Magus



10 of Disks Earth Trine ♂ MR VS

Reviews



THE SIBYL OF THE HEART

Review by Bonnie Cehovet

Edited By: Giordano Berti

With: Odete Lopes and
Vincenzo Lucifora

Araba Fenice - 2015

The Sibyl of the Heart is a forty card oracle deck that is accompanied by a sixty-four page guidebook. It is a Limited Edition deck, 800 copies numbered and hand signed by Giordano Berti. I am very honored that Mr. Berti brought this deck to my attention. When I opened the package, and saw the beautiful red box that contains the deck and companion book, I was in awe (very much the same feeling that I had when I opened the package containing Joanna Powell-Colbert's Gaian Tarot).

It is designed to look like a book ... and it truly does! The top of the box opens along the side as a book would, and is held together with beautiful red ribbons that tie together. It has a very old world look, and will have a place in my home where it can be seen and admired (as well as used!). The cards come with a beautiful red, glittery net bag – absolutely beautiful!

The game that is the Sibyl of the Heart was designed by German theologian Daniel Cramer, a follower of the Rosy

Cross, a brotherhood of sages from the early seventeenth century whose works promoted a radical spiritual change in European society. Known as the Rosicrucian movement, its followers communicated with each other using enigmatic images and Hermetic writings. The beginning of the companion book for the Sibyl of the Heart gives a bit of background into the formation of the Rosicrucian Order, who was involved, and some of the major writings.

The forty enigmatic figures in this deck became a multilingual deck, a game designed to investigate not only oneself, but also other people's feelings. A common theme reflected in this deck is that of the heart, seen as the seat of human emotion. As seen through the forty emblems in this deck, we view the heart undergoing various processes and experiences. Through these images we see an example of meditative Rosicrucian exercises as they work on the spiritual center of each individual. Commentary by Scottish scholar Adam McLean notes that the symbolism of these forty emblems reflects alchemical allegories. McLean also notes that the emblems are multi-dimensional,

allowing the Seeker to work with them in different ways. One look at these cards takes the Seeker deeply into a very esoteric world.

In his section on how to use Sibyl of the Heart, Berti talks about consecrating the deck, how to treat and store the deck with respect, and setting up an area in which to do consultations. Each card is presented with a black and white scan, keywords, deeper meaning, advice, and some possible combinations with other cards.

At the end of the companion book Berti presents how to shuffle and cut the cards for a reading, along with a method for reading with two and three cards (with examples), as well as the Grand Tableau, which is a reading done with all forty cards. These readings necessitate focus and intent on the part of the Reader and the Seeker, resulting in commiserate information relevant to the path of the Seeker.

The cards are 3 1/8" by 4 3/4", of sturdy card stock, with red and black backs that are reversible. The card faces have a background color scheme of beige with light gold images. Darker gold scroll work surrounds the central image, which is contained within a circle with a gold border. The card number is centered at the top of the card, with the card name at the bottom in Italian, English, French, German, Spanish, and Portuguese. The imagery is, by nature, esoteric in origin, often featuring the heart.

I love the quality of the imagery so much that it was hard to choose cards to feature. Number 5, Liberation, certainly caught my eye! Keywords include disconnection, redemption,



emancipation, and independence. The advice here is that to move forward, the Seeker will have to break with the past, and abandon projects and relationships that will not allow progress. The image is that of a heart, in mid-air, chained to the material world. Possible card combinations include Liberation and Threat, which refers to removal of a threat, or danger averted. From the right hand side of the card, a hand comes out of the sky, holding a sword that severs one of those ties.



Number 9, Clarification, includes the keywords study, investigation, competition, and a need for detailed analysis. The advice here is that it is better to not act, if you are not familiar with all aspects of the situation. The best choice depends upon the details. Possible card combinations include Clarification and Triumph, which indicates success in publishing. The image here is that of a heart (with an open eye in the middle of it) seated on an open book, with a lit lantern resting on top of it.

Number 14, Cure, includes the keywords relief from pain, nourishment, need of attention, and attempt to save a relationship. The advice here is to remember that health is not really the absence of



disease, it is harmony with oneself, with the environment, and with the entire cosmos. Take care, personally and consciously, in your situation. Consult a specialist. Possible card combinations include Cure and Reward, which indicate healing. The image here is that of a heart seated over a flaming fire. From the right hand side of the card a hand pours water over the heart, while from the sky a figure is blowing air on the heart.



Number 17, Hope, includes the keywords optimism, confidence in someone or something, and faith in a spiritual power. The advice here is

To have faith in yourself, and not lose heart. Do not wait with folded arms, but act to achieve your goal. Possible card combinations include Hope and Reward, which indicate a wish granted. The image here is that of a mother, surrounded by her children, seated at the edge of an expanse of water.

The opening explanation of the history of the cards by Giordano Berti is well worth the price of admission. There is a wealth of information here, accompanied by excellent notes. For

those who wish to do serious work on themselves, I highly recommend this deck and well written companion book!

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LA LOTERIA

Review by Bonnie Cehovet

Artist: Major Tom Schick

Author: Valentina Burton

The Game Crafter - 2015

*L*a Loteria is a 54 card oracle deck created by Major Tom Schick.

It is his personal version of La Loteria cards, which are a Mexican bingo type game. The companion book was written by Valentina Burton. The cards are available from The Game Crafter - <https://www.thegamecrafter.com/games/la-loteria1>. There is also a free download available with keywords and associations for each of the cards.

The unique feature that lends these cards to cartomancy or divination is the one to one correspondence between the 54 La Loteria cards and a poker playing deck with two jokers. In creating this deck, Major Tom chose to use construction paper, which limited the color palette to fourteen colors. The artwork is very straightforward, with clean lines and images.

The cards come in a tuck box, and

are 2.25" by 3.5", and very sturdy. The backs show a continuing pattern, and are reversible. The card faces show a ¼" black border, followed by a white border, and then a very thin black border. The upper left hand side show the card number, and the playing card association. The bottom shows the card name. In a reversed position, the playing card association is in the upper left hand corner.



My favorite card is La Dama (the Woman), which shows a woman in a light blue suit, with a red hat and white gloves. In her right hand she carries a red rose, in her left hand she carries what appears to be a red purse. She is associated with the Queen of Spades, and carries the keywords smart, sharp woman, independence, cleverness, and power.

Something that we can all relate to is La Arana (the Spider). Think Grandmother Spider, and the web of life. We are literally looking at a spider spinning a large web. The playing card association is with the Seven of Spades. The keywords are a web of deception, fear and loss, a bad change of fortune, and loss.



Another very powerful card is El

Venado (the Deer). Here we literally see a deer in silhouette. The playing card association is the Ten of Spades, and the keywords are taking a chance, gambling, restoration, moving away from sorrow by exploring a new avenue, adventure, and done with the past.

La Calavera (the Skull) speaks for itself – what we see is a white skull against a pink background.

The playing card association is the Nine of Clubs, and the keywords are long lasting, money and success, fate, miracle, money from others, wealth, stable income, and legacy from those that have gone before you.

La Escalera (the Stairs) is a simple looking card that was one of the most difficult to create. It shows a ladder, leaning up against a wall, and the shadow cast by that ladder. The paying card association is the Five of Clubs, and the keywords are improvements, actions, opportunities, physical activities, working steadily to improve, and sticking to a plan.

I was blessed to be able to attend the presentation that Major Tom did on this deck at the 2015 BATS. It was quite interesting to hear about the background on this deck, as well as the process of how it was created. At the end

of his presentation, Valentina did several readings (one of them for me!), and ended with reading the cards off of one of the attendees T-shirts! Lots of energy, lots of fun! And the stories flowed from the cards with no problem at all. This is definitely a deck worth checking out!

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THE INCIDENTAL TAROT

Review by Jadzia DeForest

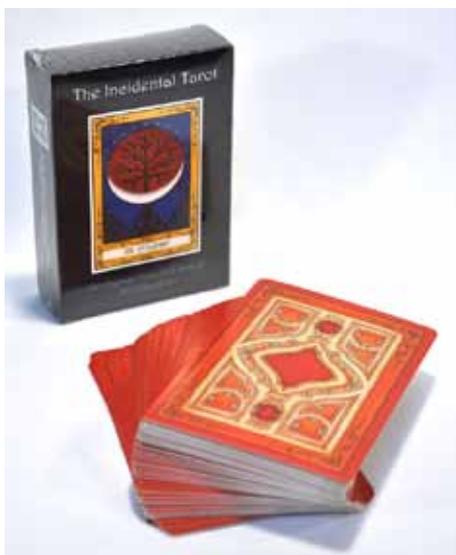
Artist & Author: Holly DeFount

Self-published - 2011

The Incidental Tarot is a deck I would describe as vibrant, earthy, and timeless. It's a standard 78 card tarot deck plus two talisman cards: The Labyrinth, a card of opportunity; and Ariadne, the guide.

The creator and artist, Holly DeFount, states that this deck came about from an art making challenge. The challenge was to create a piece of art every day for an entire year. Out of that *The Incidental Tarot* was born.

Each card image is set in a custom, earth-toned frame, and the frame is



set within the yellow background border with decorative black ink designs. The cardbacks are reversible in a red-orange-parchment colored design.

One of the first things I noticed about this deck is that the suit names have been changed. Although they still hold the elemental qualities, they suits are: Arrows (Wands), Roses (Cups), Quills (Swords), and Oaks (Pentacles). The Minor Arcana are beautifully illustrated with these symbols. The court cards include the King and Queen for each suit while the traditional Pages and Knights have changed to archetypes, which is an interesting way to give more meaning to the titles of these cards. In this deck they are as follows:

The Messenger (Page of Wands)



- The Archer (Knight of Wands)
- The Muse (Page of Cups)
- The Bard (Knight of Cups)
- The Oracle (Page of Swords)
- The Alchemist (Knight of Swords)
- The Steward (Page of Pentacles)
- The Builder (Knight of Pentacles)

Within the Major Arcana a few of the cards have updated symbolism as well as new names, but keep the traditional card meanings. For example, the Magician has become The Red King which is a card of manifesting power on earth.

The Heirophant is simply Cathedral and emphasizes organized religion, large organizations, and establishments. The keyword she uses for this card is submission.

Another interesting change is the Strength card, now the Gryphon. DeFount gives the keyword as steadfastness. She emphasizes a balance between the physical and the spiritual,



fortitude, and endurance.

The other cards with title changes are Blue Buddha (The Hermit), Triskelion (The Wheel of Fortune), Eclipse (The

Hanged Man), Polarity (Temperance), Chimaera (The Devil), Phoenix (The Tower), The Grail (The Star), and Awakening (Judgment).

The most interesting change in imagery, to me, is the Phoenix (The Tower) card. It shows a phoenix rising from fire. Beneath it is the radiation/nuclear symbol. It's an interesting mix of messages including hazard and destruction, trial by fire, and a feeling of rising above or rebirth from the ashes of chaos.

One of my favorite cards in this deck is The High Priestess. The card shows a woman in white, with her eyes closed, standing hip deep in water. She holds a chalice in her hands.

A full moon casts a halo around her head and on each of her shoulders is a fish, its open mouth cascading water like a fountain. This card emphasizes that sense of connection to emotion and intuition inherent in The High Priestess.



The cards measure 4.75" by 3.25" and are printed on sturdy, coated cardstock that feels like it will last some years with handling and shuffling. They are packaged in an elegant tuck-box.

The companion book can be bought on DeFount's website:

TheIncidentalTarot.com. You can also find her Major and Minor Arcana Keyword PDFs on the site. These I've found are very helpful when first

starting out with this deck, until you get accustomed to the new suit names and court card titles.

Overall, I'd think is this a wonderful and unique addition to the world of tarot art and decks. The traditionally scary cards are not so frightening in The Incidental Tarot, making it a friendlier deck to read with. And each card image really is an appealing work of art.

So if you're looking for a slightly non-traditional, beautifully inviting, bold, and unique deck, I would highly recommend that you check this one out.

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TAROT DE MARSEILLE FACSIMILES BY YVES REYNAUD

Review by Sherryl E. Smith

Facsimiles:

Four eighteenth-century decks

Publisher: Yves Reynaud

A small and exciting cottage industry producing limited edition facsimiles of historic decks is flourishing in Europe.

One of the most prolific and successful of these historic deck publishing ventures is the collaboration between tarot collector and researcher Yves Reynaud and graphic designer Wilfried Houduin of Marseille, France. Reynaud scours Europe's museums and private collections searching for complete Tarot de Marseille (TdM) decks in good enough condition to photograph and reproduce. He's on a mission to retrieve these beautiful decks from their burial place in museum vaults and introduce the world to the variety and richness of TdM imagery.



Reynaud believes that by studying production methods and the cultural context of these decks, and by looking closely at the details on the cards, we can come to a truth about the cards that goes deeper than the esoteric fantasies

we often project onto them.

For nearly four hundred years, what's now known as the Tarot de Marseille has been the standard tarot deck in Europe. It was used to play the game of tarot, and is still the most popular deck for readings. Decks with scenes on all seventy-eight cards, like the Waite-Smith deck, are making some inroads in the European tarot scene. But these decks are associated with what Europeans refer to as the "Anglo-Saxon" reading style. French and Italian books on card reading are always illustrated with a TdM.

Tarot migrated from Italy to France about 1500 and went through over one hundred years of evolution before settling into a standard format. Thanks



to Reynaud's research, we now have a more complete understanding of the TdM's development. Historians used to think that the 1760 Conver deck was the first, and the ultimate, TdM. It was considered



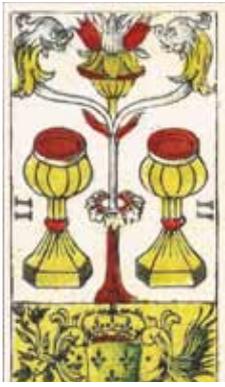
the standard against which all other decks were compared. When Reynaud introduced the 1709 Pierre Madenié TdM to the world, the origins of the classic TdM style were pushed back 60 years. Now the Conver deck has been demoted from being the gold standard to being just one TdM among many.

The online gallery at www.tarot-de-marseille-heritage.com displays all twenty-two trump cards from twelve decks that Reynaud has rescued from obscurity. Not only can you see these historic TdMs online, but you can hold and shuffle four of these decks:

- Pierre Madenié, Dijon 1709 – the earliest known standard TdM
- Chosson, Marseille 1736 – considered the prototype of the standard TdM style
- Francois Heri 1718, the first known Swiss deck
- Claude Burdel 1751, also Swiss



These facsimile decks are accurate, photographic renditions of the cards as they exist now. The colors and lines have not been touched up, and they retain their original size (2.5 x 4.75 inches). Holding these cards is as close



as you will ever get to holding and shuffling a museum-quality deck.

Playing cards were heavily taxed and regulated in eighteenth-century France.

Wrappers had to

have specific information, like the name and address of the workshop, the quality of the cards, and the recommendation of a local aristocrat from whom the card maker had to purchase a license. Reynaud's decks are unique in being wrapped in a facsimile of the original envelope of handmade paper. Removing the deck from its ornate vintage envelope adds to the magic of seeing and handling these historic decks for the first time.



Each deck is printed in a limited edition of 3,000. The decks are housed in a very sturdy box and are accompanied by cards in French and English with background information and the copy number.



These decks aren't just historic artifacts for collectors. They are becoming popular with tarot readers, especially the Madenié, which quickly became this reviewer's preferred reading deck. The cards are very sturdy and lightly coated. I've been shuffling my deck daily for over a year and they are holding up well. Reynaud plans to publish one deck a year for the next several years, giving new life to these forgotten decks.

All four decks can be purchased from the website, www.Tarot-de-Marseille-Heritage.com. U.S. Games, Inc. carries the Madenié and Chosson decks.

© Sherryl E. Smith

Illustrations:

Tarot de Marseille Pierre Madenié 1709: Lovers, Page of Coins, Ace of Swords, box front with Le Bateleur
Tarot de Marseille François Chosson 1736: Two of Cups, King of Batons, Wheel of Fortune, card back, wrapper front
Tarot de Marseille Claude Burdel 1751: photo of box, wrapper and cards
Card images from the Golden Tarot.



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MAGICAL DIMENSIONS ORACLE CARDS

Review by Bonnie Cehovet

Author: Lightstar (Susan Goldwag)
Artist: Lightstar (Susan Goldwag)
Lightstar Creations - 2014
ISBN: 978-0-578-15596-8

The *Magical Dimensions Oracle Cards* are a 44 card deck and 128 page guidebook that come with what the author terms “activators”. The cards represent a magical world of light, color, and high frequency that bring the reader guidance from Angels, Elementals, and Galactic Families that helps to activate our inner wisdom. The cards can be used for readings, or as activators.

In her forward and introduction, Lightstar talks about otherworldly dimensions – dimensions outside of our three dimensional existence. While this is an oracle deck, Lightstar also indicates that the cards can be used as “activators”. She defines this as their being powerful in their energetic frequencies.

The cards are categorized as Angelic, Elemental, Galactic, and the



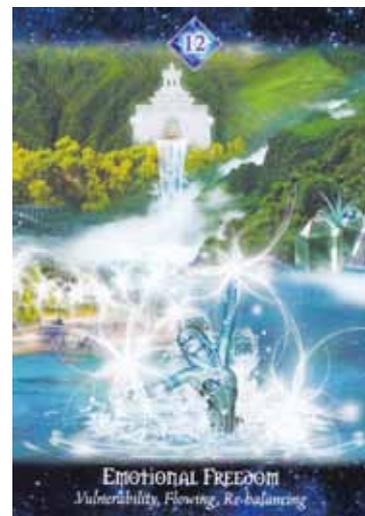
seven Chakra cards, which Lightstar calls “portals”. Some of the cards hold the energy of specific Ascended Masters. Each card is presented with a black and white image, descriptive words, Celestial Interpretations and Oracle Interpretations. There are also suggestions for crystals/stones and essential oils that are associated with each card.

A section is included for the cleansing and care of the deck, with an explanation for the symbol included on the inside of the top and bottom of the box. (The symbols are there to act as cleansing energy for the cards while they are stored in the box.)

Sections are also included for setting your intention before reading with the cards, and for getting ready to do a reading. It is noted that the Attunement Art on the cards is magical, and that the energy continues to work even after the reading. Spreads include the Power Intuitive, Keys of the One, Keys of Heaven and Earth, Keys of the Bridge, the Half Moon Key Formation, and the Star Key Formation.

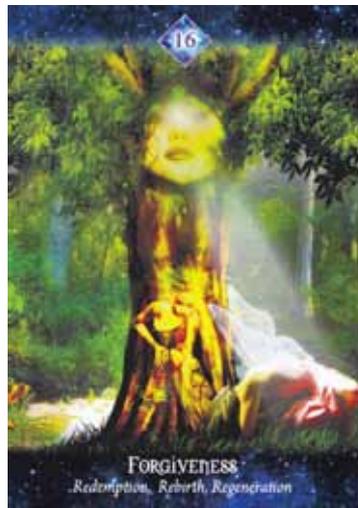
There is a section on using the cards as Activators, along with some sample activation layouts, including Healthy Relationship Activator, Healing Circle Activator, and the Money Tree Activator.

The cards and guidebook come in a lift top box. Inside both the top and the bottom of the box is an activator symbol that allows the cards to clear their energy while in the box. The image on the cover of the box and the cover to the guidebook is that of card number 27 – Majestic Eminence. The cards are 3 ½” by 5”, with reversible backs. The artwork uses a muted color scheme, and has a fantasy feel to it. The cards are borderless, with the card number centered on the top, the card name centered across the bottom, and keywords, in smaller lettering, centered under the card name.



Number 12, Emotional Freedom, is one of my favorite cards. Keywords include vulnerability, flowing, and re-balancing. The Celestial interpretation in the guidebook references emotional balance and harmony. The Oracle interpretation references feeling emotionally unstable, and the need to share your emotions with others.

Number 13, Empowerment, reflects a quality that I feel we all need to call to us at times. Keywords include grounded, strength, and stamina. The Celestial interpretation references the grounded strength of the Divine Feminine. The Oracle interpretation references the strength that is necessary at this time to persevere.



Number 14, Exiled, is another emotion that any of us can feel from time to time. The keywords are illusion of separation, disconnect, and isolation. The Celestial interpretation references the illusion of isolation, and separation. The Oracle interpretation references that we are not an outsider, and that now is the time to engage with life, and with others.



Number 16 represents a quality that we all need to work on – that of forgives (of others and of self). The keywords are redemption, rebirth, and regeneration. The Celestial interpretation connects forgiveness to rejuvenation and renewal of all levels of light. The Oracle interpretation indicates that the Seeker may require a time of rest, relaxation,

and rejuvenation. Changes are coming.

The basis for this deck is the thought that there is something for us beyond three dimensional thought and life. This is a deck that is supportive of the Seeker, and one that will connect the Seeker with the higher realms. It would be a welcome addition for anyone that wants to work on themselves, or simply add another dimension to their readings.

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THE WISE FOOL TAROT

Review by Jadzia DeForest

Author and Artist: Cade Burkhammer

Self-published - 2015

ISBN: 978-0-9903137-3-1

The Wise Fool Tarot has 85 cards and a 140 page booklet with a forward

by author R.J. Stewart, all packaged in a sturdy, two-part box.

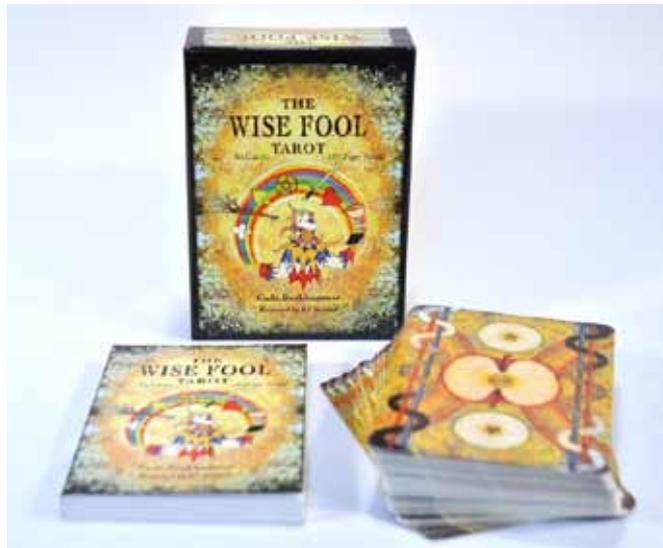
The card's measure 5" by 3.5" and are printed on very nice, coated cardstock. The mottled, multi-colored greenish border extends to the edge so that there is no white outer border.

The cardbacks, which are reversible, show an apple from the tree of life and one from the tree of knowledge cut in half, rainbows, the five-pointed star, and two columns that depict DNA and LUCA strands, serpents of creation, light and matter. Yeah, even the backs of the cards are rich with symbolism and layered meaning. The booklet covers all of this symbolism on page 9.

The perfect bound, soft cover, black and white booklet includes an

introduction to the deck, what tarot is, and ways to use the tarot. Each Major Arcana cards have a couple of pages describing the card images and meaning. The Minors have a page each, again with description of the image, symbolism, story, and meaning.

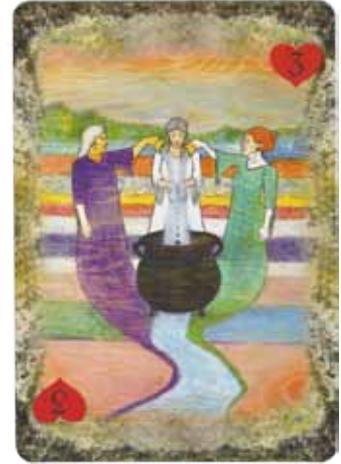
Burkhammer did some really fun and interesting stuff with his deck. To start with, each of the suits begins with its own Fool card preceding the



Ace. Instead of the Minors having titles you'll find a playing card suit icon and number at the top right and bottom left corners of each card. The suits are Clubs (Wands), Hearts (Cups), Spades (Swords), and Diamonds (Pentacles).

Another interesting bit about this deck is that each piece of art was originally painted on wood. You can see the unique wood grain on each card

in the deck. And Burkhammer chose specific panels because of the grain pattern for each card.



A couple of my favorite cards from the Minor Arcana are the Three of Hearts (Cups) and the Five of Clubs (Wands). The Three of Hearts shows the three graces surrounding a cauldron in which they're pouring liquid that becomes a river. The booklet says that this card is about a more realistic view of love. That *the room is filled with love and positive intentions*. And, as this kind of atmosphere is fleeting, it's a *time to respect the transient power of love*.



The Five of Clubs scene is five baseball player in field fighting each other with flaming bats. Each player wears a different color uniform and is from a different team, but the numbers on their uniforms each add up to 5. The booklet says: *You may be feeling conflict*

in your environment because you are not the person you used to be. Burkhammer states that the players fight each other until they realize that they have the same passion for the same game.

The Major Arcana has several new cards. It begins with the card numbered (-1) and titled Muggle. This card represents the mundane and regular class that often taken advantage of by the upper class.

In this deck Justice is number 8 and Strength is number 11, as it is in the Thoth tarot system.



There are two cards numbered 15 (15a and 15b). The first is the traditional Devil card in meaning that Burkhammer calls: Industry. The booklet states that *the Devil stands on a foundation of oppressed, ignorant, and enslaved minds and bodies*. Also that this card represents *a sociopathic corporation (and legally considered human) that is able to purchase its own politicians and laws*.

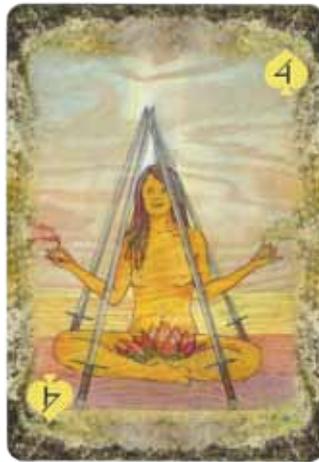
Card 15b is a very different symbol, the Horned One (Nature). The Horned One is the guardian of nature and the earth. He is a primal, wild, and represents masculine fertility. He is Herne, Pan, and Cernunnos.

The last two cards in the deck are 21a (Earth) and 21b (World). 21a represents the living planet, the tortured earth, and Mother Nature at odds with the humans. The booklet says this card is a reminder to fight against



those who take advantage of the earth and change our ways to live in harmony and heal Mother Nature.

21b is the traditional World card indicating completion, success, lessons learned, and the end of the journey in the Major Arcana.



The Wise Fool Tarot is a wonderful new deck for the modern era. Each card is filled with social commentary and modern imagery that reflects today's world.

© Jadzia DeForest



GODDESSES OF THE FAR EAST ORACLE

Review by Bonnie Cehovet

Author: Margaret Letzkus
Artist: Margaret Letzkus
Independently Published - 2015

*G*oddesses of the Far East Oracle is a 39 card deck and 32 page companion book based on the goddesses of the Far East. This deck is meant to help the Seeker discover the powerful feminine wisdom that these goddesses represent through their energies, while connecting with the messages that they are bringing through.

The focus in this deck is on the unique energies for each of the goddesses, and how those energies apply to the feminine strengths of today. While some of the goddesses are from ancient times, their messages are relevant to contemporary women. Types of goddesses include Bodhisattvas, Historical figures, Dakinis, Legend, Yidams, Divine forces, and Dharma protectors.

The companion book includes a description of each of the goddess type, and a write up for each of the goddesses including goddess's name, type, keyword, and card meaning. The companion book is text only, no images.

The cards are 3 ½" by 5 ½", with non-reversible backs. The card backs

feature the lotus (symbolizing the feminine principle) and the Yoni hand mudra (representing female energies in contact). The card faces show the goddess's name centered across the



top, with a keyword centered across the bottom. The card faces carry a light blue border, with the imagery done in pastels, in a very flowing style.

Yeshe Tsogyal (Altruism) Yeshe Tsogyal carries the goddess type Historical and Dakini. She is gifted with intellect, oratory skills, and altruistic qualities. The card meaning is that of the Seeker taking care that their ego does not blind them to the welfare of others.

Quan Yin (Listen) Quan Yin carries the goddess type Divine Source. She hears the sounds of the world, and rescues those in danger. The card meaning is that of the

Seeker listening internally, as well as externally, checking to see if there is something that they have failed to hear due to ego.



Lung Ta (Energy) Lung Ta carries the goddess type Divine Force. She is also known as Wind Horse ... she amplifies the energies around the Seeker. The card meaning is that of sweeping in with a rush of energy. Obstructions are removed from the path of the Seeker.

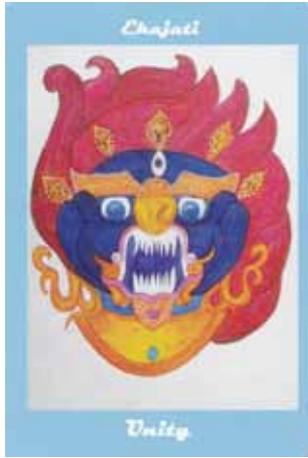


Lakshmi (Prosperity) Lakshmi carries the goddess type Divine Force. Lakshmi aids the Seeker in accomplishing material as well as spiritual goals. The card meaning is that of following your passion.

Kali (Clearing) Kali carries the energy of the base chakra, and is



associated with the element of Earth. The card meaning is that of a super goddess with super powers. When she appears, the Seeker may access her energies to clear away negative energies.



Ekajati (Unity) The goddess type for this card is Yidam. The energy with this goddess is that of liberating one from fear of enemies, spreading joy, and removing hindrances to the path of enlightenment. The card meaning is that the way of the Seeker is now clear.



Dhumavati (Letting Go) The goddess type for this card is Divine Source. She represent the eternal widow who is attached to nothing. The card meaning is that of the Seeker releasing that which no longer serves them well.

Chintamani (Quintessence) The goddess type for this card is Divine Source. This is a wild card – Letzkus advises using it wisely, while seeking



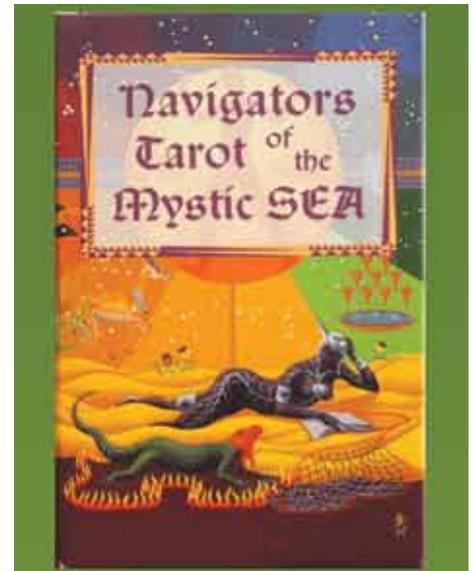
your inner truth for those portals that are ready to be opened.

There is a separate paper that comes with this deck that addresses accessing the feminine energies around you and within you. Letzkus talks about the moving, flowing energy of the cards, and how to use them in meditation, one card draws, and three card spreads.

She also advises the Seeker to be creative with the cards, and to go with the energies that resonate with them.

The one drawback to this deck is that it does not come with a bag or a box, so that once the cards are opened, they are loose. However, the deck is fun to work with, and provides a lot of food for thought!

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Articles

RELATIONSHIPS AREN'T JUST ABOUT THE TWO OF YOU

by Nancy Elle

While a large number of relationship readings fall into the “when will I meet my soul mate” camp, there are those clients who seek a deeper understanding of why their relationships fall apart or never happen at all. The reasons can be many: repeating unhealthy patterns, choosing similar mates, attracting those who will confirm their lack of self-worth. ***But there's more to the story than that.***

In delving into deeper issues with clients it became clear that they bring far more into relationships than their own life experience and personal baggage. Packed into their “love suitcase” are fragments of how their own parents related to one another. In watching myself interact in a relationship it was clear that I, too, mimicked many of my parents' dynamics. And, as I dug deeper, I saw how my parents' relationship mirrored their own parents . . . and who knows how many generations back.

My mom's mom, for example, lost her mother when she was very young and was raised, in part, by her grandfather – a Civil War veteran. It's strange to imagine that mom was influenced by her mom who was influenced by an 1860s generation. In fact, I'm fairly convinced that granny's ultimate choice of living the 1920s version of “girls just want to have fun” was an unconscious choice in response to a strict, ultra-conservative father and grandfather.

So do we mirror our parents' relationship dynamics or act in antithesis to them? Both. And not to put too fine a psychological point on it – but studies have shown that the oldest child is the one most likely to emulate their parents while the youngest looks to their older siblings for guidance. Put that in your Tarot hat of complexities!

CRAFTING A SPREAD



After a lot of experimentation, I crafted a relationship spread that explored the querent's own approach to relationships as well as that of their parents. This spread is particularly valuable if you have the opportunity to work with both parties in the relationship, exploring two sets of parents. However, it is just as valuable when working with one person, whether they are single or currently involved.

On rare occasions I've worked with clients who knew enough about their grandparents to bring another generation into the mix – and the results were mind-boggling.

The basics of the Generational

Relationship Spread are straightforward – and open-ended. Although the spread, itself, is insightful in terms of patterns of behavior, I draw additional cards for next steps, course corrections, or right action.

QUICK ASIDE: CHOICE OF TAROT

OR ORACLE DECK

Does the type of deck you use for this spread make a difference? Perhaps.

While I've used a standard RWS deck (Robin Wood) for many readings, I've found the deck that's most helpful is Isha and Mark Lerner's Inner Child Cards. First, they're less threatening to emotionally vulnerable clients. But beyond that, I believe most relationship issues are tied up in childhood memories and experiences. The Inner Child Cards



almost magically open those memories in a way that feels safe and, at the same time, allows ah-ha moments to filter to the surface.

See, here the difference in the 9 of Wands in the Inner Child deck compared to the same card in Universal Waite. It's easy to see how a client might have an easier time interpreting the Inner Child card, particularly if it holds the key to relationship health.

THE LAYOUT

This layout is for an individual and their parents. If only one parent was present in the client's life, I still lay the cards for the absent parent as the very fact of their absence will impact the client's beliefs about relationships.

I will leave the mechanics and ritual of shuffling and dealing

to you, as well as where you decide to place each card. I am somewhat unstructured regarding layout placements.

- Card 1: The querent's core belief about relationships: Guardian of Crystals
- Card 2: The mother's core belief about relationships: Wishing Upon a Star
- Card 3: The father's core belief about relationships: Ace of Wands
- Card 4: The parents' "face to the world": 10 of Crystals
- Card 5: How the parents' relationship helps or hinders the querent's relationships: 3 of Wands
- Card 6: The parents' core belief passed on to the querent: Guide of Wands (Pied Piper)
- Card 7: What course correction is needed: Guide of Swords (Robin Hood)
- Card 8: First step required: 4 of Crystals
- Card 9: Outcome: Seeker of Swords (Scarecrow in the Wizard of Oz)

INTERPRETATION

For those purists who read strictly by the book, my interpretation may leave you puzzled. Suffice it to say that many years ago I learned to read Tarot intuitively from my good friend Jessica Macbeth (Faeries Oracle), who was also quite fond of asking me to use chocolate chip cookies instead of cards in a reading! That said:

Card 1: Guardian of Crystals (King of Pentacles). For those of you old enough to remember the Donna Reed show . . . the querent's core belief is that one party (typically Dad) thinks he knows best, Mom is smart and knows how to get around Dad, and the home is a happy, highly functioning place. No arguments, nothing out of place, and absolutely no disagreements of any import.

Card 2: Wishing Upon a Star (Major Arcana XVII) Mom's approach to marriage (relationship) is one of magical thinking. She isn't terribly pragmatic, believing that everything will just turn out fine. How? She doesn't have a clue and frankly doesn't even think in those terms.

Card 3: Ace of Wands: Dad is focused on family and the home. He manages to hold any stressors together by sheer will; in fact it's unlikely that anyone knows he even has stressors. Dad is probably a workaholic, striving at all times to create the perfect life for the perfect family.

Card 4: 10 of Crystals (Pentacles). Donna Reed, again. Perfect clothes, perfect hair, perfect couple, perfect children. You get the picture. This is how the parents' relationship looked to the outside world and to their children.

Are you beginning to see the problems this background could cause?

Card 5: 3 of Wands. Instead of getting out into the world and savoring all of life's relationship experiences, our querent settles for expectant waiting. She is waiting for the perfect partner and the perfect relationship. Just like the one that Mom and Dad had.

Card 6: Guide of Wands (Pied Piper) This card was particularly fascinating. In addition to the "expectant waiting", the querent has bought into her parents' fairy tale version of what a relationship should be to her own life. In her mind, someone wonderful will magically appear and all our querent has to do is follow him to a happily-ever-after life.

Card 7: Guide of Swords (Robin Hood) The querent and I sat for a bit, pondering this as advice on course correction. I feel that Robin was inviting the querent into his merry band of misfits . . . and showing her that not all "good people" are perfect. Friar Tuck ate too much, Much was simply a miller's son and Little John liked to pick fights. The course correction called for here is about attitude and acceptance.

Card 8: 4 of Crystals. The first practical step the querent can take is to re-think her relationship blueprint - starting from the ground up. By the way, instead of the miserly Scrooge showing on a traditional 4 of Pentacles, the 4 of Crystals depicts four children building a whimsical (but well-structured) treehouse. (Note the heart being carved into the door).

Card 9: Seeker of Swords (Scarecrow). My knowledge of Fairy Tales is minimal, but I do know the Scarecrow in the Wizard of Oz was searching for a brain even though the reality is that he already has wisdom. The message here is that in trusting her own wisdom (and by taking the first practical step) the outcome will be wisdom.

As you might imagine, the interpretations given here are more of a summary than what was fully discussed during the

actual reading.

So how did this reading help the querent?

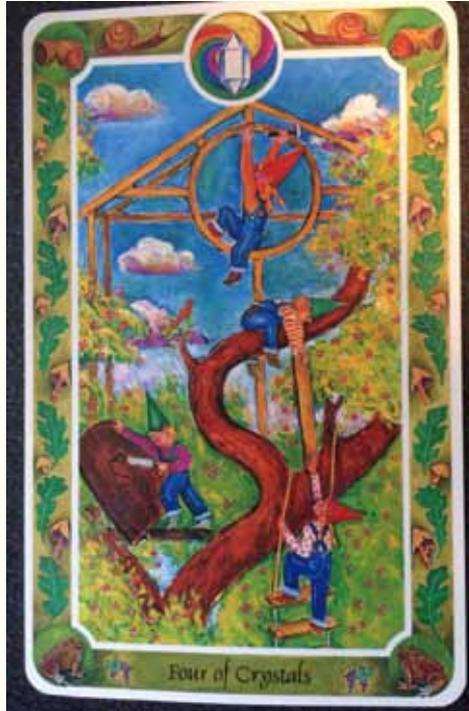
The story she told of her past following the reading bore out the cards. Mom and Dad created the perfect family. They never argued in front of the kids, the dinner talk was about politics and world events, Dad worked hard, Mom kept a perfect house. Dinner was always on the table, the clothes were always cleaned and ironed, books were purchased and read aloud.

The parents' relationship beliefs and attitudes impacted the querent to the extent that her own expectations were skewed. Is it a wonder that none of her partners ever lived up to her standards?

TRY IT, YOU MAY BE SURPRISED!

If you try this spread for yourself or for your clients, the key is to dig under the surface of the childhood "norm" to see what core beliefs are at work. I've found that the clients who were able to see the impact of those beliefs were able to make conscious changes in order to break old, unhealthy patterns.

And, if you work with a client who knew their grandparents well enough to add their cards to this spread, all the better. I think you'll be surprised at just how long a shadow generations can cast.



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THE ELEMENTS & TAROT SUITS

by Miriam Jacobs

Comparing (and contrasting) Tarot to any other elementally based system expands the way Tarot may be utilized. To first understand any of these connections, looking at the Elements on their own is key.

THE ELEMENTS

As energy travels out from the source and gets denser, Ayurveda explains the changes through five universal Elements – Ether, Air, Fire, Water, and Earth. Ether, barely detectable physically, is the lightest, and Earth, as the densest, is the most solid.

Ether is the name of the “neutral” source in Elemental language. The other four Elements, Air, Fire, Water, and Earth come out of Ether and evolve into substantial matter (the human body, etc.). Elements are essential for functioning on all levels – thoughts, emotions, and our physical bodies.

To take poetic license I correlate the fifth Element of Ether with the Major Arcana.

The Elements of Air, Fire, Water, and Earth are referred to as Active Elements. They are tangible and relate to the Minor Arcana.

THE ELEMENTS TO TAROT:

Ether is the Major Arcana

Air is Swords

Fire is Wands

Water is Cups

Earth is Pentacles

ETHER ELEMENT – THE MAJOR ARCANA

Astrological reflex areas: The entire wheel of the zodiac

Color: blue

Art: music

Chakra: throat

Sound: Ham

Gemstone: moonstone

In metaphysical wisdom systems, Ether is most often equated with space itself. The Ether Element is unique in that it is associated with the entire wheel of the zodiac, and all elements are expressed through this realm.

Qualities associated with the Ether Element are silence, space, and openness. Ether is the container of all elements, meaning it is the starting point for the four other elements and the space from which they emanate. Ether is the silence through which we are able to hear inner guidance. This is the place between sounds.

THE MINOR ARCANA OR ACTIVE ELEMENTS

Air Element - Sword Suit

Astrological reflex areas:

Gemini: shoulders Libra: kidneys Aquarius: ankles

Color: green

Art: dance

Chakra: heart

Sound: Yam

Gemstone: emerald

The Air Element is the lightest of the Four Active Elements. It is linked to movement, quickness, and agility. It is quick versus stagnant. The Air Element rules our thoughts. The Air Element relates to the wind, from gentle breezes to tornadoes, to sandstorms and gusts. It is associated with anything that flies, from birds to butterflies, and thrown

ELEMENT	CHAKRA	TAROT SUIT
Ether	Throat, Third Eye, and Crown (higher realms)	Major Arcana
Air	Heart	Swords
Fire	Solar Plexus	Wands
Water	Sexual	Cups
Earth	Root	Pentacles

confetti.

Being able to breathe into our lungs and chest is a gift of Air. Air is any kind of mental activity; one can be jittery or high-strung, or have burnt-out nerves. The Air Element is about the sense of touch (the skin) and the three nervous systems: sympathetic, parasympathetic, and autonomic.

The Air Element is heard as a fast, jumpy voice, but it also imbues the quality of dance. Emotionally, the Air Element signifies desire, bargaining, judging, unconditional love, and compassion. It is giddy and joyful.

Mentally, the Air Element likes to analyze and be quick-witted. It is related to getting lost in thoughts or being scattered. At times, a predominance of the Air Element disconnects our emotions from our body. Having lots of ideas can manifest as the inability to choose or as being self-directed and focused. If one's Air Element is stagnant, thoughts can get stuck. Laughter is a great way to move stagnant air.

Fire Element – Wands Suit

Astrological reflex areas:

Aries: forehead Leo: solar plexus Sagittarius: thighs

Color: yellow

Art: visual

Chakra: solar plexus

Sound: Ram

Gemstone: coral

Fire is the sun, the energy that sustains everything living. The basic qualities of the Fire Element are obviously heat, brightness, and clarity. Since Fire wants to take charge and insists on being seen, Fire is compelling.

Even though Fire has many powerful attributes, it can also be very destructive. In nature, any source of heat or combustion belongs to this element. Fire is found in a warm fireplace, an intense raging forest fire, or a slow-burning candle alike. Fire Element is seen as any type of explosion.

In the physical body, the Fire Element governs our upper digestive system, which is our body's way of burning fuel for energy. Fire is seen as all types of inflammation.

It is interesting to me that Fire is also the sense of sight and foresight. Viewing the Tarot's association of Fire to Wands helped me to see how this connection was made.

You know a fiery voice when you hear it because it is loud and sharp, sometimes overbearing. Since Fire stands out, it is

easy to see how fiery emotions are enthusiastic and excited. Fire insists on power, motivation, and drive. Fire is what causes us to be assertive, boisterous, and maintain high self-esteem. When out of control, Fire is angry and resentful.

Mentally, Fire is direct, blunt, honest, and forthright. Fire takes charge and is forceful.

Water Element – Cups Suits

Astrological reflex areas:

Cancer: breast Scorpio: pelvis Pisces: feet

Color: orange

Art: cooking

Chakra: sacral/ sexual

Sound: Vam

Gemstone: pearl

The Water Element conveys our ability to be receptive, to flow, and be flexible. Water is nurturing and facilitates making connections. It is about cyclical energies. Water receives and accepts all things. It also can be overwhelming and/or dissolve boundaries.

In nature, Water is found in the oceans, lakes, rivers, brooks, and streams. Water is the elemental character of all forms of liquid. In the physical body, Water is the lymphatic system, and any kind of secretion glands. Since Water is associated with nurturing and the sense of taste, the artistic attribution is cooking – or nurturing through foods.

The voice quality of the Water Element is flowing and smooth. Emotions in the Water Element are specifically associated with sadness, attachment, holding on, letting go, and going with the flow.

Belonging, accepting, and making an emotional connection with others is predominant. Water imbalances can entail compulsiveness and addictions.

Since Water is all about making connections. Water understands deep feelings and even has an affinity with the occult. Relationships (more specifically, sexual relationships) are important to the Water connection. Water can cause a lack of boundaries if imbalanced, or a stream that connects everything together if balanced.

Water connects the mother to the child, adults to their sexuality, and our feet to the earth. Our bodies are made up of about 66% water. The earth is about 60% water.

Earth Element – Pentacle Suit

Astrological reflex areas:

Taurus: neck Virgo: colon Capricorn: knees

Color: red

Art: sculpture and aromatherapy

Chakra: root

Sound: Lam

Gemstone: ruby

Earth is energy manifested into form, and defines boundaries. Earth Element is slow and patient. Earth is also solid, secure, and grounded. Earth is practical and wants to complete.

This element defines our boundaries. Earth is about bringing things into form and actualizing them. It is concerned with survival on this plane, and the structure of our lives in modern times. It relates to material concerns as well as financial security.

In nature, the Element of Earth represents all concrete things. It appears everywhere from mountains and deserts to caves and rocks.

In the physical body, the Earth Element is what gives us structure. It relates to our muscles and bones. In the tissue sense, there is an awareness of the strength and contractedness of muscle tone.

Emotionally, the Earth Element gives strength, courage and steadiness.

On the flip side, this element can be stubborn and lazy.

Sculpture has been given as the art of the Earth Element. It is three-dimensional and structured. In addition, Earth Element art is also aromatherapy. Earth puts us in touch with the sense of smell.

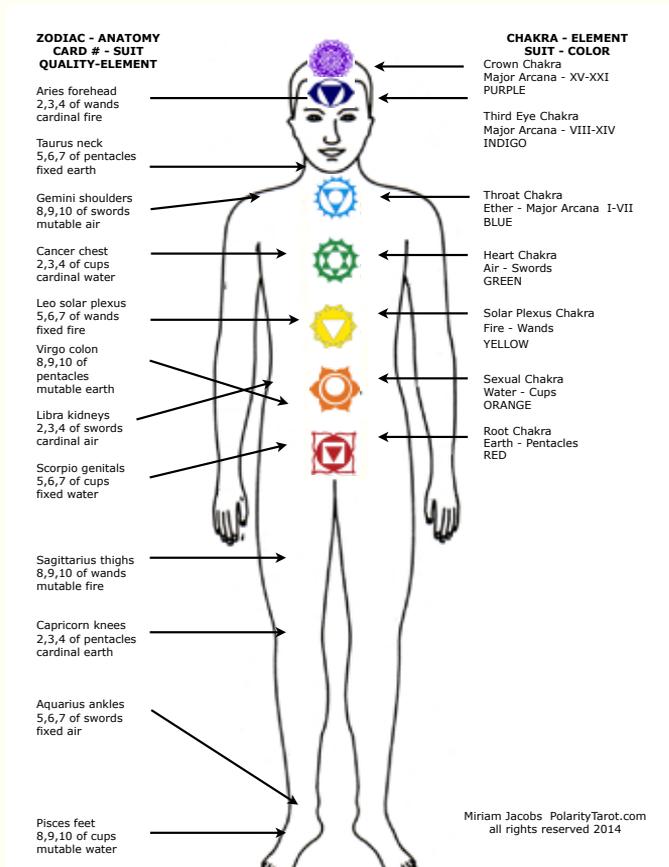
The voice of Earth is a low, deep, steady tone. Mentally, Earth wants to organize, be structured, and can become very detail oriented. The Earth Element moves slowly and can be either patient or stubborn.

A NOTE ON THE ELEMENTS AND CHAKRAS:

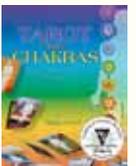
In my continued work, I examine the correlation of the chakras to the elements as seen in Vedic and Tibetan systems that gave elemental names from the root chakra up to the throat. To make sense of where the third eye and crown chakra belong in relation to Tarot, I suggest placing them as seen in the chart on this page.

The Fool stands alone and lives between the air (heart) and ether (throat) chakra.

I – VII Majors relate to the Ether Chakra VIII – XIV Majors relate to the third eye Chakra XV – XXI Majors relate to the crown Chakra



Portions of this article are taken from Miriam's book "Tarot and the Chakras: Opening New Dimensions to Healers", winner of "2015 Best Divination Book" COVR award.



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MIRIAM JACOBS

Through bodywork sessions and tarot readings, she teaches how to live more comfortably and self expressively in the world.

Miriam has created "Polarity Wellness Tarot", the first body-based deck. Her book "Tarot and the Chakras: Opening

New Dimensions to Healers", takes the concept of the deck even further.

<http://polaritytarot.com> and <http://www.facebook.com/PolarityTarot>

BEYOND SOOTHSAYING: EXPANDING COMMUNITY DEFINITIONS OF TAROT WORK, PART 1

by Katrina Wynne

Excerpts from a paper presented at the Popular Cultural Association, Boston, MA - 2012 by Katrina Wynne, M.A.

Do you read cards in public, in your local community, or in other publicly visible ways? Many professional readers interface with the public by hanging their shingle in their town, and/or setting up appointments via the internet, among other interesting ways to interface with the public. Our modern Tarot and oracle world is expanding exponentially with card reading knowledge covering the four corners of the globe.

Yet, there is a lingering stereotype that all readings are the same, as if there is only one way to work with our cards and for only one purpose—fortune-telling. In this 2-part series, drawn from a paper I presented in 2012 at the *Popular Cultural Association* on a “Community and Tarot” panel, facilitated by Emily Auger, we explore an expanded view of Tarot and oracle work.

For your consideration, let us begin with the distinction between soothsaying and the style of reading that I have developed, *Transformative Tarot Counseling*, drawn from my 25 years of training and experience as a psychotherapist.

SOOTHSAYING

Fortune-telling with Tarot cards tends to involve interpretation of the cards for the querent with the intention of giving advice or making predictions. The goal of the reader is to be as accurate or “right” as possible, utilizing knowledge of their deck, intuitive or psychic skills, and experience built from reading those cards.

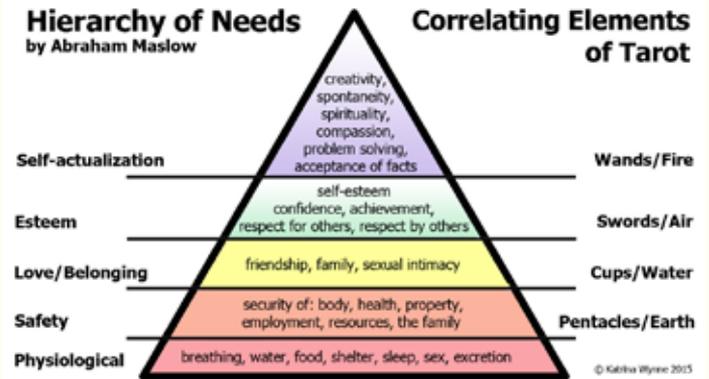
Clients ask questions about romance, relationships, finances, health, decision-making and other everyday issues in an effort to acquire simple insight, resolution, or more typically, an occult reconnaissance mission for hidden information, often

about others.

Emotionally, they seek to be “soothed,” to feel relief, reassurance, peace, or a justification for their more difficult emotions. Sometimes the unspoken desire is to shift to the cards, or the reader, the burden of responsibility, for their life situations or choices.

This way of looking at human woes and the attraction of soothsaying correlates with Abraham Maslow’s *Hierarchy of Needs*, where these worldly concerns are represented by the lower, foundational layers of the pyramid.

If you are familiar with Maslow’s body of work, please forgive my simplification of his theories. I’ve taken a little artistic license by overlaying general areas of Tarot inquiry upon the five levels of his pyramid of needs. And, by applying Tarot deck knowledge, you may recognize the similarity of these layers of needs with the themes of the minor arcana suits, specifically, the four elements and their most common



associations.

Additional information about each unique layer of the pyramid is as follows:

~Self-actualization - spiritual awareness, collective consciousness, Viktor Frankl’s *meaning seeking model and positive psychology*

~Esteem – self-respect, self-worth, beauty, depression, inferiority complex, helplessness

~Love & Belonging –connection, neglect, isolation, shame, anxiety

~Security Needs – personal, financial, well-being, support system, trauma, PTSD

As Tarot readers, we rarely encounter people at the lowest level of this pyramid, while many querents’ drive in seeking a reading is to satisfy needs in the second or third tiers, and less frequently, the forth.

Maslow's theory suggests that each layer builds and relies upon its lower levels. For example, self-esteem needs cannot be realized until emotional, security, and survival needs are sufficiently met. All four layers must be working before one has the freedom to pursue spiritual or self-actualizing desires, at the highest level of the pyramid.

To summarize Maslow's points, "deficiency needs" (D-needs: the first three levels) compel people to satisfy physiological needs such as hunger, sex, love, . . . a search for security . . .

. . . while "being needs" (B-needs: top two levels) propel a person beyond self-actualization and motivate them to fulfill their inherent ultimate potential—a search for meaning and purpose.

A TRANSFORMATIVE APPROACH TO READING TAROT

My friend and fellow Tarot enthusiast, Diane Toland, shares transformative wisdom from her book, *Inner Pathways to the Divine*.

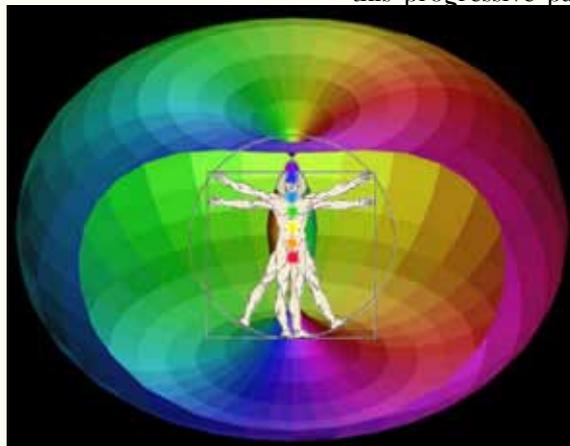
"To limit Tarot reading to fortune-telling is like using a classic samurai sword for cutting bread."

Cutting bread is a useful activity that feeds our basic need for sustenance, just as a predictive reading satisfies our need to know information. Yet, there is so much more we can tap into and experience with the Tarot as a healing and spiritual tool.

Following are two questions I propose for your consideration:

1) Does soothsaying, or fortune-telling, act as a limiter that holds a querent's growth potential within the level of the particular D-need which they presented, while also cutting off access to their unexpressed B-needs, and their potential of moving closer to self-actualization? In other words, do typical, predictive-style readings maintain a status quo and deny a querent an opportunity to be challenged, to learn from, and to move through real life issues which manifest as potential inspiration to grow and evolve?

Example: Querent comes in for a reading to get an answer to the question, "Is my lover cheating on me, again?" In the soothsaying session, the cards can affirm this suspicion with heartbreaking news, or can deny its validity and



send the querent home with a sigh of relief. Then, a month later, this client returns to the reader with a similar question. Was the querent's need for emotional security truly met, or was there a temporary bandage placed on this chronic third level wound?

2) Can humans transcend the stepping-stone requirement of Maslow's model, integrating the D-needs with B-needs, embracing the bigger picture?

The image that best illustrates this idea is a "torus"—the fundamental form of balanced energy flow found in sustainable systems at all scales.

"The self in a toroidal Universe can be both separate and connected with everything else." — Arthur Young

Toward this realization, a paradigm shift on the study and practice of Tarot is becoming more apparent. Aspects of this wisdom are promoted by contemporary Tarot teachers such as Mary Greer, James Ricklef, Gina Thies, James Wells, and Tarot revolutionaries including myself, Dr. Arthur Rosengarten, and Dr. Inna Semetsky.

Semetsky educates us about behavioral science in her 2010 publication *Re-Symbolization of the Self – Human Development and Tarot Hermeneutic*, offering these words in defense of this new paradigm . . .

"...public opinion holds to the habit of reducing Tarot hermeneutic to what it perceives as merely a fortune-telling exercise, which is a priori suspect, especially considering the case of this phenomena attempting to get out of its pop-culture corner, to which it has been traditionally confined, and starting to lay claims to academic research." — Inna Semetsky

Rosengarten paved the road for bridging the art of Tarot with the science of psychology in his 2000 release, *Tarot and Psychology*.

It was Israel Regardie of the Golden Dawn who elucidated this progressive pathway by merging his knowledge in the

high art of magic with the developing theory of his contemporary, Carl Jung's individuation process. A collection of Regardie's papers on this topic were consolidated and published as *The Art & Meaning of Magic*.

"...divination is not ultimately concerned with mere fortune-telling—nor even with divining the spiritual causes in the background of material events..." — Israel Regardie

“The inevitable end of Magic is identical in the conceived of in Mysticism, union with Godhead.” — Israel Regardie

In my book, *An Introduction to Transformative Tarot Counseling—the High Art of Reading*, I dedicate two chapters to the correlation between Regardie’s magical steps and Carl Jung’s process for achieving higher states of authenticity, and practical ways to enhance awareness and skills in Tarot readings. Many of these skills will be reviewed in part 2 of this series.

This new paradigm shift in the purpose and use of Tarot endeavors to explore and transcend the mundane, the D-needs of the querent, while also honoring all aspects of being human. Like the torus, it speaks to the flow and connection between more than one level of the querent’s concerns, by enabling them to reach beyond simple answers and reflect upon deeper meaning while facilitating life-affirming guidance.

With the following ideas, I’d like to briefly touch upon some of the sequential limitations of Maslow’s view of human motivation, i.e., the necessity of reaching a certain level of security before being able to move up the pyramid.

In *The I That Is We*, Richard Moss, M.D. writes extensively on the topic of transformation.

“We all approach transformation thinking that what is needed is to work out a particular problem, such as the area of loving and relationships. Our outer mind tells us that once the relationship issues are resolved there will be fulfillment. But the issues of loving and sharing are part of the whole structure of Self.” — Richard Moss, M.D.

“Transformation implies, in the most radical sense, intuiting the whole energy. The individual attempting to heal an illness is frequently operating from a narrow perspective, or what I call ‘problem-level thinking.’ When we move toward specific problems we are on shaky footing. If we can change the perspective to a greater level of awareness, the result will tend to be integrative.” — Richard Moss, M.D.

Like the euphemistic samurai sword, Tarot is a potent, spiritual tool that can cut, to the bone, and beyond. To limit

our scope of Tarot’s message to mundane questions and concerns tends to sabotage the human potential inherent in oracular wisdom. I dare to say it ignores thousands of years of human evolutionary thought and spiritual awakening packed into the deck of 78 image exemplars we call Tarot.

Self-esteem is not a hallmark of material or emotional satisfaction. One can experience love and respect for self and others without the pre-requisite of reward, whether material, physical, or emotional.

Self-actualization is not dependent upon anything more than one’s openness and willingness to embrace the great mystery. One does not necessarily need to procreate, have human contact, or feel “good” about oneself in order to have a relationship with the Divine (God, Goddess, Great Spirit, the Universe), which is the essence of divination and communication with source.

The philosophical belief of wholeness—unity beyond duality—is the ultimate message of Tarot. To embrace such unified oneness is the transcendent function of Tarot work, and does not require a hierarchical ascent up the pyramid of life.

Thus, I challenge us all to take note of the level that our clients intend to explore in their readings, and also seek openings for them to expand beyond preconceived limits, to breaking out of old patterns, and to embrace Divine light.

Part 2 in the next issue of *The Cartomancer*, will focus on changing community opinions about Tarot and our work with oracles.

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Torus graphic from Thomas Banchoff at Brown University and Davide Cervone at Union College, finished image by Katrina Wynne



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THE FOOL AND THE EMPEROR: INTELLECTUAL PROPERTY FOR DIVINATION DECK CREATORS

by Cheryl Fair

Intellectual property laws were enacted so that creative people would be willing to share their ideas with the public. The law provides the exclusive right for the author to reproduce his or her work for a specific amount of time, and then when that time is over, the work becomes part of the public domain. The Constitution of the United States Article 1 sec 8 states, “The Congress shall have the power...to promote the progress of science and the useful arts, by securing for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries.”

THREE BRANCHES OF INTELLECTUAL PROPERTY

There are three branches of intellectual property, and each branch is used to protect the property rights in an intangible product. Patents protect technology, providing a limited monopoly for new and inventive products, processes and designs. Generally, a divination deck creator will not be concerned with patents. A Trademark protects symbolic information, and trademark law prohibits product imitators from passing off their goods or services as the products of others. Divination deck designers do sometimes have a need for trademark law. Copyright law protects “original works of authorship”. All divination deck creators need to be mindful of copyright protection both before they begin their project and when their project is complete.

The Patent Act of 1790 “An Act to Promote the Progress of Useful Arts” was the first federal patent statute, and gave patentees a 14-year term of exclusive rights to use their inventions, without the possibility of extension. This was

based on English law and has changed quite a bit in the years since it was first introduced. Patents are a specialized type of intellectual property, they always require an attorney to be involved in the process, take several years to obtain, and cost upwards of several thousand dollars.

There are different types of Trademarks; brand names, service marks, certification marks, and collective marks. Getting a trademark is not as simple as it seems on the surface and you may need help from an attorney. The application fee is upwards of \$275 per category, and a professional search (that goes beyond the free search on the USPTO website) can cost \$600 or more.

The third branch of intellectual property is Copyright.

Modern copyright law goes beyond the right to make copies, and covers things like performance rights, display rights, and derivative works rights. There are two sides to copyright law. On one hand, the common law meaning for copyright connotes a negative right in the owner to prevent copying of the work. The ultimate goal of copyright is to enhance public welfare, which is essentially an economic concept. The other side of copyright is personal and reflects a more sympathetic attitude toward the author, seeing the author’s work as an extension of his or her personality. The author is given the right to publish the work as he or she sees fit, and to prevent its injury or mutilation. All divination deck writers

and artists need to understand copyright.

HEY, THAT WAS MY IDEA!

There are a few prevalent myths about copyright that have caused confusion and many misunderstandings. Here are some basic facts that can help.

1. *Ideas are not copyrightable.* Most people have had the experience of seeing a book or movie, or hearing a song, and thinking, “I thought of that first!” The truth is that it doesn’t matter who thought of it first. An idea is not a copyrightable thing. The fixed form of the expression of that idea is copyrightable. Other things that are not copyrightable are titles, names, phrases, slogans, or lists of ingredients.

2. *The author automatically owns the copyright on her/his work as soon as it is “fixed in a tangible meaning of expression”.*



This means that once you have (in the words of the Supreme Court) “created a physical rendering of the fruits of your intellectual activity” you automatically own the copyright on it. This physical rendering can be anything that is “sufficiently permanent or stable” to permit the work to be “perceived, reproduced, or otherwise communicated for a period of more than transitory duration”. A basic condition of copyright protection is that the work must be fixed in “a tangible medium of expression”. Even if you never get a registered copyright, you as the author, own the copyright on your work. You can put the copyright symbol on it, if you would like, although “notice” (the symbol with the year and your name) is now optional. An exception to this rule is “Work for Hire”, which is a separate issue.

3. *You can only get a registered U.S. copyright by sending the application, a copy of the work, and the fee, to the U.S. Copyright Office.* There is no such thing as a “poor man’s copyright”, where you mail the work to yourself. It is a pointless exercise and will not help you at all. The copyright registration form is fairly easy to fill out, and the fee is currently \$35. If you have any questions about filling out your form, call the U.S. Copyright Office and speak with one of the very helpful representatives there. The service is free of charge. If you are outside the United States, you can still get a U.S. copyright. There are only a few countries in the world that do not honor U.S. copyrights. Registration makes the fact of your copyright part of the public record and you will get a certificate of registration. If there is litigation regarding your copyright, the registration may make it eligible for statutory damages and attorney’s fees.



PUBLIC DOMAIN, FAIR USE, AND OTHER STICKY SITUATIONS

Before you start working on your divination deck project, the first question to ask yourself when you begin creating a deck is whether or not you will own the copyright to the deck. The standard rule is that the author owns the copyright to the

work that he/she creates, but there are a few exceptions.

The first exception was mentioned above and is Work Made for Hire. This is NOT when someone hires you specifically to create art work or writing for a deck. Work Made For Hire is when you are creating something during your “normal scope of employment” for your employer. A simple example of work for hire would be that you are a salaried employee, working full time for a company that is known for creating divination decks, and it is your normal job to create the art and writing for the decks. You would have been told when you were hired that your job was to do this and you would have signed a contract, giving copyrights of your creations to the company. Even if you have this arrangement with an employer, you can request that a specific project have the copyrights reverted to you, and draw up a contract with the employer to indicate that.

Another reason that you would not own the copyright to the deck you create would be if you sold the copyright to another person. Copyrights are intellectual property and as property they can be bought and sold. Sometimes a publisher, investor, or creative collaborator will expect to own the copyright and will make it part of their agreement with you. Consider this very carefully before signing it. A copyright lasts for the life of the author plus 70 years. Your work could become wildly popular at a later date and the owner of the copyright would be the person to benefit. In my experience, I’ve found that it is a good policy to always keep my copyrights. In a contract situation this is a negotiable point. If you don’t feel equipped to negotiate this point, hire an attorney. If you can’t afford an attorney, there are volunteer lawyers for the arts organizations in most states.

It is also very important to consider the copyright ownership of any element you use in the creation of your project. You could inadvertently use a design element or words that belong to someone else. If this happens and the owner of the copyright doesn’t find out until after your work is finished, it could hold up your project permanently. At the very least it could cost quite a bit of time and money to straighten out the complications. Every photograph, painting, and piece of writing belongs to someone or is in the public domain. Just because something is on the Internet, and isn’t marked with a copyright symbol, does not mean it is free to use.

Issues like Fair Use, Licensing and Creative Commons complicate matters for deck creators who use writing or

images that are already in existence. Fair Use is part of copyright law and is an exception, allowing use of the work for purposes of review, news reports, teaching and research, without permission of the copyright holder. This is not applicable to an art project or a commercial product. For example, if you are doing a review of a tarot deck, you can quote the little white book and show a picture of a card. This does not mean that you can use someone else's work as part of a collage you are making as part of your new deck.

Licensing is when an author has a contractual agreement with another party, giving that party specific rights for the reproduction, performance or display of the author's work, for a specific amount of time. The author will know what rights have been given and for how long. Creative Commons is a nonprofit organization devoted to expanding the range of creative works available for others to build upon. There are variations on the Creative Commons licensing, so before using something from the Creative Commons catalogue it is important to research the limits of each image you use.

The Public Domain is a catalogue of works that are not protected under intellectual property laws. Usually something is in the public domain because the copyright has

expired, or never existed. Well-known examples of public domain works are Shakespeare's plays, the King James Bible, and the images on the Rider Waite-Smith tarot deck. It is fine to use works from the public domain in your work. The original reason for intellectual property law was to benefit the public. Public domain works are for the public to use, and you are part of the public.

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IMAGES

Rider Waite Tarot used with permission of US Games Systems, Inc., c. 1971 All rights reserved.

The Emperor, Magical Realism Tarot - ©Cheryl Fair



CHERYL FAIR is a freelance photographer and filmmaker, and a practicing professional astrologer. She is the creator of the Magical Realism Tarot, and comes from a family background of card divination. Cheryl holds a B.A. in Visual Arts and a Juris Doctorate. See more of Cheryl's work at www.CherylFair.com or www.MagicalRealismTarot.com

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WISDOM OF THE FOOL

by Monica Bodirsky

You are a fool and you have the nerve to journey along the edge of a cliff with nothing but a small packet on a stick, a flower in the other hand, and a little dog. You are looking upwards and the dog looks up at you and your audience wonders if you are oblivious to the danger nearby, or you are simply a very daring soul on an exciting journey.

This card, like many in the deck, can be both a paradox and a little disconcerting to clients and readers because of its complexity and ambiguity. By comparing the enigmatic Fool from a sampling of different decks, I would like to share a few insights.

In most contemporary tarot decks the Fool card is in the first position of the twenty-two major arcana cards. It is the '0' card, or, in some cases lacks any numeral. It is the first card of the archetypal "Fool's Journey" and generally refers to the client or person for whom the reading is being offered. An allegorical voyage, the fool acts as protagonist in a tale that unfolds over a period of time specified by the questions posed, surrounding cards, layout, and reader.

First employed by ancient Babylonians, the '0' digit represents the idea of the absence of a number in mathematics and functions simply as a placeholder. Indians and ancient Mayans also used the 0 and though its role was to act as a holder of space, symbolically, this is a very sacred act that requires patience and strength. An ovoid shape can mean everything as much as nothing. It may be seen as eternal and as potential and the promise of a beginning, or perhaps of an ending. On some 15th century Sola-Busca tarot decks the Fool is numbered 22 and follows at the end of the journey. It is a circle without a defined starting point or conclusion and the similarity of beginnings, endings and eternity become evident. It is here that the real journey begins, in our ability to read this journey as a representative of liminal space, or the expanse between reality and imagination: an undefined

and mysterious area.

Portrayed as "Il Matto" in the Visconti-Sforza decks of the 15th c., the Fool is depicted as a vagabond or literally the 'crazy or mad one', with a few straggly feathers in his hair. Attributed to either painter Bonifacio Bembo or Francesco Zavattari, the deck of paintings was commissioned for both Dukes Visconti and his successor Duke Sforza of Milan. It was an upper class pastime of a game known as Trionfi or Trumps, or Tarochi, not unlike many contemporary euchre or bridge games. The name Visconti-Sforza tarot is a broad reference to fifteen different decks because no single deck has survived and can be viewed in the Cary Collection of Playing Cards at Yale University.

When viewed this card can evoke feelings of pity or fear of this wild beggar, ragged clothes, staff over one shoulder and feathers in his hair. Many interpretations can ensue from feelings of not fitting into society, striking out on one's own and rejecting societal rules of clothing and conduct, a willingness to be ostracized to become a unique individual. Perhaps it induces feelings of apprehension that your journey may make you an outsider or that people will view you as crazy for your actions. Unpredictability and risk being implied, yet I've also had this card appear for clients, and I've I read it as freedom from restriction, the wisdom in the return to a state in which being judged is irrelevant compared to the rewards of the journey.

During the occultist movement of the 1700's, tarot became popular and this marked the beginning of the Fool card's evolution.

Jean Baptiste Alette, better known as 'Eteilla' designed and published the "Grand Jeu de l'Oracle de les Dames" deck in 1791. It is also referred to as The Book of Thoth and the Book of Knowledge. He included the popular ideas of hermeticism, from the belief that this secret knowledge was given from the Greek god Hermes. This knowledge was originally derived from Egyptians and supposedly given by

the God of Knowledge, Thoth. During the period of Greek occupation in Egypt (Alexandria and Ptolemaic) the two



books of knowledge became both translated and conflated from Egyptian to Greek. In addition to this, there was a very large Jewish population in Alexandria at the time, and Hebrew mysticism became part of this system of belief. The desire for the mystery of ancient alchemy and the unknown was in vogue during France and the early occultist movement and Eteilla were frontrunners in developing 'tarau,' as it was called, from a simple pastime to use for divinatory purposes.

In Eteilla's deck, the Fool is the last card of the deck and is numbered 78. Its name 'Folie' can be translated as madness. The notation on the sides of the cards reads "Lafoliede l'alchimiste", or, "madness of the alchemist" and is the final card or number '78' in the deck. We can see how the early idea of the fool has combined with hermetic ideas to qualify the type of madness carried in this message. This fool has completed the journey, is covering his eyes and is wearing a court jester outfit. The jester was responsible for entertaining nobility by telling jokes, sharing stories and in his role as a messenger of the paupers, often conveyed to the royalty how unhappy the peasant class actually was. This was done artfully with wit and political satire, as non-insultingly as possible lest the King or Queen command an execution on the spot. This is truly a risky business, speaking the truth under life or death situations. The role of the jester as seeker of truth is also mirrored in other court employees such as alchemists, who, applying Hermetic principles, worked under royal patronage attempting to transmute lead into gold. Although wealth was the greatest concern for the monarchy, their surreptitious quest was to discover a universal solvent and universal cure. The implication of 'foli de l'alchimiste' in Eteilla's fool may be the idea that only a madman would attempt such an immense and cosmic mission and needed to do this looking inward for universal truth.

In 1910, American born A.E. Waite, a combination of lapsed Catholic, freemason, and Isis-Urania Temple of Golden Dawn founder, created the most influential and reproduced tarot deck to date. Fellow temple member and illustrator Pamela Colman Smith, is best known for creating the illustrated pips or the minor arcana in this deck. She has illustrated her fool walking near the edge of a high mountain peak, accompanied by a dog: oblivious to the inherent danger uncomfortably close. This fool is similar to the early Carey-Yale version of the Visconti-Sforza decks in which he has a small whippet-like dog biting his leg, perhaps because he is a beggar, wild,



or maybe to warn of impending disaster.

Colman Smith's version echoes this but the Fool no longer appears overtly wild or mad, more of a cleaner, younger version suggesting an energetic young man, perhaps fearless or naïve but not wild. Colman Smith's dog appears to be barking but not biting. The Fool's eyes are open, and the protagonist here appears younger, well dressed and could be more easily interpreted as naïve or inexperienced.

Moving forward still, the fool of the contemporary Light and Shadow tarot created by Michael Geopferd and Brian Williams appears to encompass many aspects of the previous decks. It illustrates an androgynous being in the process of having one leg already over the edge of land at the edge of water, and directly into the mouth of an open-mouthed crocodile. The hand drawn headgear this fool wears, while organic and contemporary, is reminiscent of court jester hats of old and contains the same fundamental message of wisdom within apparent foolishness. The card is more intricate than many decks with a small fez-wearing monkey clinging to the fool's other leg; while in the background a couple in a nude embracing look on at the unfolding scene furtively. An all-knowing eye of god/goddess powers looks on while the fool seems oblivious, and looking skyward, seems pleased and



holds what appears to be a crystal. A butterfly, no doubt symbolizing transformation, is also on the journey and flies ahead. Despite its complexity, I find the image simple in the overall message that destiny is destiny and even if you feel alone in your journey of transformation, you have support as you begin your expedition.

One of my favourite fool cards resides in the very contemporary and tongue-in-cheek deck, the Housewives

Tarot by Paul Kepple and Jude Buffum.

The fool card in this lively and colorful collage deck depicts a 1950's housewife with money and small items trailing behind her as she moves forward quickly, unaware that she is about to step off of her quiet suburban rooftop. While many of us in contemporary middle-class society are in a position of privilege and do consume goods unnecessarily, it has been uncanny how often this card appears in readings to those with particular money and spending challenges impeding their progress and journey. Clearly this madness is one of using money unwisely or out of control, and not seeing consequences.

In each deck, the fool card contains the wisdom of how we journey through life, how we are perceived and how we act. It is a card that has evolved and remained relevant, thanks to the inventive interpretations of tarot artists, readers, collectors and seekers who bring experience and their own perceptions to contribute to the wealth of tarot knowledge we all share.

<http://beinecke.library.yale.edu/collections/highlights/visconti-tarot>
Origins of the Tarot, Dai Léon: Cosmic Evolution and Principles of Immortality, Frog Books, California, 2009

IMAGES

The fool cards from the following decks.

The Housewives Tarot, Headcase Design, Paul Keppel and Jude Buffum, 2009. www.housewivestarot.com

The Book of Thoth: Eteilla Tarot, reproduction of the 'Grand Jeude ;' Oracle des Dames', Paris 1879, Lo Scarabeo, Torino, Italy, 2003

Pamela Colman Smith Commemorative Set, Stuart R. Kaplan, US Games Systems Inc. 2009

© Monica Bodirsky



MONICA BODIRSKY is an exhibiting artist, has been a tarot card collector and reader for forty years, and is a sessional instructor at the Ontario College of Art and Design University in Toronto. She can be contacted through www.bodirsky.com.



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FINDING YOUR WRITING VOICE

by Toni Gilbert

Everyone has a story to tell. You want your stories to have an authenticity that is uniquely yours so that your expressions come alive with what you want to say. Your purpose is to write about your life with detail and meaning that will jump off the pages into receptive minds.

Your voice is the identifiable part of your personality that keeps popping up in your writing style, so all you have to do is pay more attention, and trust what your subconscious mind says.

We aren't all gifted writers; it is our critical voice that interrupts the flow. Give yourself permission to be imperfect. Don't worry, just start writing. In the process, you will learn to trust your mind and your body. Remember your hands are part of the heart chakra, and when you write, your deepest and truest self emerges.

Not everything that emerges from your deepest heart is appropriate to publish, but that doesn't matter during the early writing stages. In the beginning, you are learning about yourself. There are times when your writing will surprise and delight you, and there are times when it will make you cry as shadows of your life's difficulties flood in.

During your writing you will begin to recognize your difficult times as your very own divine challenges. They provide the catalyst for personal growth, and they are nothing to be ashamed of. Remember how you surmounted these challenges, and consider telling your stories, for they may be useful to others.

WRITING TOOLS AND WRITING ENVIRONMENTS

The tools you choose for your writing projects are important. Use a computer if you want, but by all means experiment with paper and pens and pencils. Decide which tools are best

for you. For myself, I like to have a couple of inexpensive note pads strategically placed, one pad by my bed for that special nighttime revelation, and one by my favorite place to sit and look out the window. When good ideas come, I like to jot them down fast before they leave my conscious mind. Other times, I like to sit at my computer with eyes closed and write from the preconscious level of the mind.

I always give myself permission to allow my thoughts to come out any way they want, never worrying about spelling and punctuation, because they can get in the way of the idea forming; I want to capture the thought while it breathes. I can always clean it up later if I think it's worth keeping.

WRITING PRACTICES

Writing is like working out in the gym—the more you work out, the more fit you become. And the more you write, the better your writing becomes. Working with words and ideas are like muscles, and they are meant to be strengthened and stretched.

So start a daily or weekly writing practice. Set aside five to thirty minutes every day, or once a week to explore your mind for material. While sitting at your computer, or with pad and pen on the table, shift into your right brain and write down what ever comes up for you. You do not have to make complete sentences or dot every "i." Write as fast as you can, and let the "untamed" mind express itself, but whatever you do don't judge it while you are in this free-associating stage of writing.

TOPICS LIST

Sometimes you can't think of anything to write about, and nothing wants to come. You feel intimidated by the blank page, and your chattering mind says, "I just can't do this. I can't think of anything." We all know that one, but there is a simple remedy: Keep a page of topic ideas that are interesting enough to write about, and, whenever you think of something new, go to your notebook and add new topic ideas to the list. Later, when you want to write but are drawing a blank, go to your topics list for ideas. The best thing about the list is that you begin to see what interests you and what is in your world that you want to share with others.

ORGANIZING IDEAS

After filling up your notebooks with your thoughts, one of your journaled entries may jump out and entice you to write

read your essay and give you the honest feedback you need.

Take a college class and join a writer's group. Your local library or bookstore should be able to recommend one, and there are even on-line groups you can join.

Then when you are ready, get an editor. Everyone needs an editor. Even Editors need editors, all the best writers are the ones who appreciate editors the most. Hiring one is the best thing you can do for yourself and your writing projects.

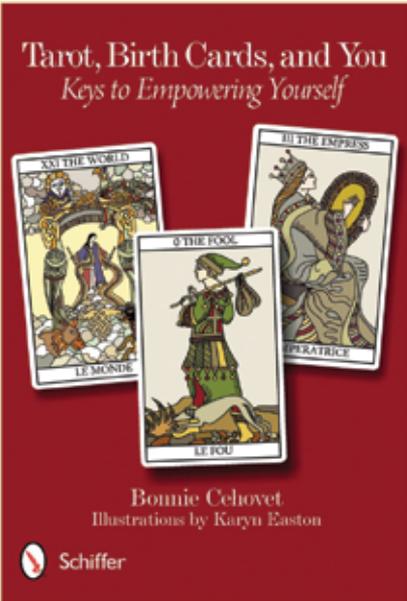
You will find out (necessarily) just how much your ego is attached to your writing. While it is difficult to accept cutting a favorite passage out of an essay, at the same time you must consider the recommendations of the editor, who more often than not is right. Even so, it is your story and there are times when you are the best judge of what you want to say and you must always make the final decision.

In the process of writing, keeping these things in mind, your hands will get practice teaming up with your heart to express your unique perspective. And you will have a finished piece that has a professional polish that you can be proud of. Even a well-crafted Letter to the Editor is a personal and artistic accomplishment.

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TONI GILBERT RN, MA, HNC is a certified holistic nurse and transpersonal counselor. She reads tarot on radio and on-line and is the author of Messages from the Archetypes: Using Tarot for Healing and Spiritual Growth.



Tarot, Birth Cards, and You
Keys to Empowering Yourself

Bonnie Cehovet
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LENORMAND CARDS AND HOW TO LEARN THEM THE EASY WAY

by Lynn Boyle

Reading cards for yourself or others, or indeed getting cards read for you by a professional card reader, is based on the idea that when you shuffle the cards and draw a few from the deck at random and place them before you, the cards can reveal information to you, answer a question you have, or give you information about the most likely outcome of a situation based on current events.

Learning to read Lenormand cards is different from learning to read Tarot in a number of ways. Firstly, there are only 36 cards in the Lenormand deck, whereas Tarot has 78 cards. So already there are fewer card symbols to remember!

Lenormand cards were first devised as a 36 place board game in Germany in 1799, called The Game of Hope (Das Spiel der Hoffnung). It was later turned into a 36 card reading system and named "Lenormand" after a famous, much respected Parisienne card reader, astrologer, and palmist, Mlle Mary Ann Lenormand, after her death in 1843. She used many different card systems and is believed to have customised some decks of her own for private use in her readings, but she did not ever use the version of Lenormand cards that we have today.

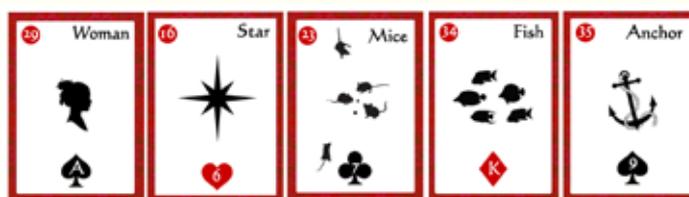


This House card (meaning among other things home, family, domestics, safety, and comfort) is taken from the Ur-Lenormand deck using images from the 1799 Hecthel Game of Hope board game and converted into a card deck after the death of Mlle M. Lenormand in 1843.

Playing cards consist of four suits of Hearts (Cups), Spades

(Swords), Diamonds (Pentacles), and Clubs (Wands) numbered Ace to Ten. Including the King, Queen, and Jack of each suit. Various card reading and card game systems were developed over the centuries.

The Petit Lenormand (Petit Jeu or just Lenormand) has 36 cards, retains the Kings, Queens, Jacks, and Aces, and discarding the cards from the 5s down to the 2s. In Lenormand the 36 numbered playing cards are also 36 every day and easily understandable symbols, but the jury is still out on exactly when and where the images came from; some believe they are very like the images on Russian gypsy cards, e.g. Ace of Spades is the Woman card, 6 of Hearts is the Star card, 7 of Clubs is the Mice card, King of Diamonds is the Fish card, 9 of Spades on the Anchor card and so on.



The Woman Star Mice Fish Anchor sequence of cards (a line of 5 reading) gives us information about a woman's situation (of course more detailed information is found when interpreting the cards in context with a particular question). But basically a woman (Woman card) has lost hope or inspiration (Star for hope / inspiration and Mice for loss) about her financial security (Fish meaning money and Anchor meaning security or stability). (Deck: Red & White Lenormand)

Beginners start by learning the meanings of the 36 numbered symbols and can later add the cartomancy meanings of the playing cards (which is again different from the Tarot meanings), as they become more advanced. Each card is basically positive, negative, or neutral which helps determine the answer to the question posed. The predominance of red playing cards inserted into a reading is seen as positive or most likely, while a predominance of black playing cards is seen as negative or not likely.

Basic knowledge of Lenormand comes from remembering the meanings of each card. Each card has a few meanings which are used at the discretion of the reader, depending on the context of the question or topic of the reading. There are several nuances for each card. It's important to remember that with Lenormand the cards are not read alone, but with at least one other card in combination, where the card to the right describes the card on the left.

A better combination is three cards in a row to describe a situation or answer a question. They can be read from left to

right; as Past, Present and Future; or as the middle card being the main issue and the two cards on either side as the cards that describe it or give further information.



The Clover Letter Birds sequence gives us information about good luck and opportunity (Clover) coming from a letter, written communication, or documents (Letter) and the discussion thereof (Birds). More details can be determined by interpreting the cards in context with a specific question. (Deck: Heirloom Lenormand)

With more experience the reader can draw 5, 7, or 9 cards in a row (or 9 cards in a 3 x 3 grid) and read them from left to right, taking special consideration of the middle card which reflects an important message or central issue in the reading. Once the basic meanings of the cards are known, reading the cards from left to right is just like creating a series of words or phrases, put together in context of the question, to reveal the answer. These types of readings can take as little as 10 to 15 minutes to read. It's uncanny how such a small number of cards with basic and common symbols can be read in so many combinations, with different levels of nuance. They can also be very literal and it can be quite obvious, even to a beginner, what the answer to the question is!

The Square of 9 sequence gives us a lot of information in the rows, columns, diagonals, corners, and inner diamond, etc. Without a context or going too in depth here, it could be read very simply like so (remember this is a very simplified

reading due to space and time constrictions here): The central card of Heart (love, passion, emotion) tells us it's an emotional issue that is close to someone's heart.

Looking at the corners in sequence: Moon, Bear, Tree and Fox could read an emotional and intuitive (Moon) older woman or mother (Bear) is concerned about some trick or investigation (Fox) of her health (Tree). Or she is being very clever and working on a strategy of investigation regarding her health (Fox for clever and strategic) .

Then looking at the inner diamond: Rider, Clouds, Garden and Stork, this shows a confusing or upsetting (Clouds) announcement or news being delivered to her by someone (Rider) that will bring a change (Stork) to those gathered around her or when the news goes public (Garden is groups of people, gatherings, the public view). (Deck: Something Blue Lenormand)

Once these basic reading skills are achieved, the reader can progress to the original layout for Lenormand called the Grand Tableau (or Big Picture) consisting of 4 rows of 9 cards or 4 rows of 8 cards with the remaining 4 placed along the bottom. With all the cards laid out together, the reader can look at specific cards (e.g. those that represent money, career, relationship, hardship, love, news, home, family, health, etc.) and other cards sitting very close to them and read them in combination. The cards are also read in the horizontal rows, vertical columns, the diagonals, and the corners.

Look at the Woman card as representing the querent, or the Woman who is the topic of the reading. The cards in a square around her, and in the rows and columns next to her, will reveal information about her in context with the question. Same for Man card, etc. But be prepared to spend up to 3 hours to read all the information in the Grand Tableau. There is no rushing it!

© Lynn Boyle



LYNN BOYLE, RN, Reiki II channel & Australian Bush Flower Essence Practitioner lives in Sydney Australia with her husband & 3 adult children. She is a professional Lenormand, Tarot & Oracle card reader, designer & teacher with (to date) 35 decks self-published & sold around the world.

JOURNEY WITH THE QUEEN OF PENTACLES

by Ailynn

I find myself in a round home, seated on a soft, floral, dark green couch that is covered with many yellow pillows of different shapes and sizes. I feel as if I have entered the home of Bilbo Baggins and I am wondering how I got here.

As I search with my senses I see hard wood floors with hand woven rugs placed here and there. There are plants, herbs and flowers within the home centered on tables of cherry wood. In the middle of the room stands a great stone fireplace that is open on two sides. It has the remnants of our ancestors, ancient and powerful in stature and the magnificence of the rock continues on, cascading onto and into the floor. Placed within the stone floor are pieces of Ruby, Garnett, and Onyx, scattered all about and placed here and there. Everything within the home is either handmade or natural and everything is beautiful, yet simple.

The home is dark in nature and almost feels as if it is seated within the earth. Things are cluttered but organized, like the many, many coats hanging here and there on the wall by the home entrance.

As I rest upon the couch, I notice a large throne-like chair made out of tree branches and twigs, and it is covered by hanging crystals on citrine strings. In the seat area there is a beautiful yellow and green cushion with a tabby yellow cat sleeping upon it.

In an instant, I begin to hear the sound of drums and wooden flutes in the distance and as the sound drifts closer and closer

I lift my head to the scent of patchouli and cypress. I breathe the essence of earth, and feel safe and supported as if in the arms of my mother. I have a knowing within this home. A knowing that the ground beneath me is not separate from my

body. A knowing that we are one in the same.

As I open to embrace the sound and scent within this magical space, I see her, as if a shadow, standing before me. With the glow of kindness upon her face, she commands my attendance and I stand and bow before her. She is the Queen of Pentacles, the Earth Mother.

She is not a tiny woman, she is not a large woman, she is a sturdy and strong woman who can hold her ground. She is dressed in a flowing velvet dress that again is dark green with golden flowers upon it. Her hair is dark brown, long and thick, and strings flow about her hair with small crystals attached. Her feet are bare. She is decorated with tattoos that twist like vines around her upper arms and on her right arm the vine continues down her forearm, twisting until it stops at the beginning of the nailbed of her first finger.

She notices my inquisitiveness and begins to speak. "This vine, reminds me to continue to touch the earth daily, because this is where I find my nourishment, knowledge, and strength. I am made of earth and earth is where I rest

my bones. Take care of your feet, take care of your bones, nourish and respect your body, for it is the temple of your soul. Remember to go within during the winter months to hibernate and rebuild and then remember to dance and reap the abundance of your life during late summer and fall. Work with your hands daily and be grateful for their gifts. How does it feel touch? How does it feel when you create? This is what beauty is. This is living."

She moves toward her kitchen and picks up a dish to wash as she continues to speak. "Things are done at an even, steady pace in my home, no need to hurry, just need to work, with respect and steadiness, to get the work done with peace of mind. Never use more than you need and always pick up after yourself.



Queen of Coins

"I have raised many children and they have been my joy. I have loved them all dearly. All my children understand their worth, their strength and the gifts that they have been given."

I have a sense that she could take anything within her hands and understand its purpose and its worth. She knows the beauty of all earth dwellers, all beings who walk the earth.

"I am here to remind you to be rooted like the tree, yet

reach for the stars. Continue to climb the internal ladder of your spirit. The words are growth and decay,” she said. “Continue to grow and reach up until you can’t. When you come to this point it will be apparent to you. Take this time to honor your being, for you have been and continue to be a gift to the earth. This will be the time to relax in your life. Don’t fight the aging process, but don’t allow yourself to decay before your time. This wisdom comes through grace, self-respect, inner knowledge and commitment. Life will sometimes throw boulders in your path, but if you are grounded and believe in your inner strength, you will be able to surmount these stones, and you will gain the lessons of their knowledge. Dig deep,” she says, “Dig deep.”

I watch as she turns and walks out the rounded door into the woods and down a long winding path. I watch until she is just a memory.

There upon her table I see a small pouch, black with gold leaves upon it and I reach to discover its contents. Inside I find a garnet, a glass vial with a blend of patchouli, vetivert and cypress oil, a yellow leaf, and a note. As I open the note and begin to read, the words are taken from my mouth and I hear her voice recite these words.

Remember me and work with me when you feel lost or weak. Remember me when you feel stuck in your life and unable to move forward, because I remind you of your strength. Remember me when you are blessed with abundance. This could be monetary; it could be the abundance of friends, family, or love. It could come in the form of a new profession or growth within your current profession, because I am your ground, I am growth, abundance, and sure footedness. I remind you of who you are, an earth-dweller who stands strong upon the earth and lives with respect and knowledge. I remind you. For I am the Queen of Pentacles.

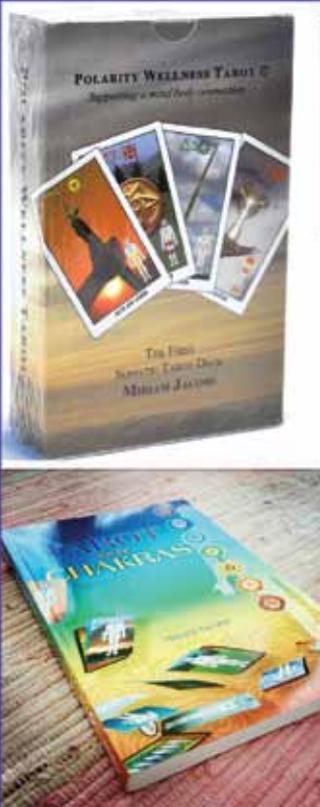
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Elemental Tarot Reader, Teacher, Aromatherapist. Through her study of the elements, she has designed a line of aromatherapy sprays known as The Queens of the Tarot by Ailynn. She holds a Bachelor of Arts in Music Performance.

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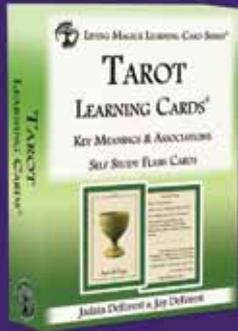
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