

THE CARTOMANCER

THE ROOTS OF THE PETIT LENORMAND

by Giordano Berti

CIRO MARCHETTI'S TAROT OF DREAMS

Reviews by Benbell Wen

THE DARK SIDE OF THE SUN

with Robert L. Scott

NAVIGATORS TAROT OF THE MYSTIC SEA

an interview with
JULIA A. TURK

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 and 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.

Reviews of new and classic decks from major publishing houses as well as independently published, limited editions by our in-house review staff.

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ISSN 2378—5780, recorded with the Library of Congress U. S. A.

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Navigators Tarot of the Mystic SEA

This issue's cover image is The Emperor from the *Navigators Tarot of the Mystic SEA* by Julia A. Turk. Read the interview on page 6.

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NEXT ISSUE

The next issue will be available in August and we are featuring *Boudicea's Tarot of Earthly Delights* by Paula Millet.



EDITOR'S NOTE

With this issue it feels like we're in the midst of small adjustments and a considerable amount of growth. We've completed our first year with this new publication and have a clearer idea of where it may go, and to fulfill that vision we need more hands. Thankfully, several members within the tarot community have enthusiastically volunteered to assist with *The Cartomancer*, for which we're truly grateful!

With shipping costs what they are it has been ridiculously expensive to send printed copies outside of the U.S. and Canada. We're working on finding distributors to work with in the U.K. and Australia, so that *The Cartomancer* may be more readily available around the world. That is a serious goal for this year and if you have any suggestions we'd be glad to hear them.

One change we are making is aimed at this magazine being more inclusive. When we first started it seemed logical to publish quarterly and thus seasonally. The quarterly schedule is quite appropriate and works well. However if it is summer here in the northern hemisphere it's winter in the southern part of the world! This is something, I think, a lot of people don't consider until they are working on a global level. From this issue forward the journal will be identified by the volume, issue number, and year it is released rather than the season.

Our dearest Bonnie, who helped us get *The Cartomancer* off the ground in year one, is taking a break from the editorial staff. She's moved and is taking the time she needs to settle in. Even with all of that on her plate she's still finding time to contribute articles and reviews, which makes us very happy.

Those are all of the changes and goals we've set in place for this year. Now it's simply: Steady on.

Do remember that we are always seeking article submission for upcoming issues. If you have an idea, please get in touch through our website—we'd love to hear from you! We also are in need of decks and books to review, artwork to showcase, and we have ad space available. We welcome your comments and you can send an email to jd@thecartomancer.com.

While we've not set themes for each issue, it is certainly interesting how themes seem to form. For May 2016 it appears that several of our contributors were focused on comparing cartomancy systems whether it be the Rider-Waite-Smith, Thoth, and Marseille decks, or similarities in other specific decks. As you flip through these pages you'll also notice that the cards Strength and Justice get quite a bit of attention.

Enjoy the read and we'll have more news in August.

Blessings,
Jadzia and Jay

The Cartomancer is published quarterly in print and online:

Issue One — February

Issue Two — May

Issue Three — August

Issue Four — November

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www.thecartomancer.com

The Cartomancer

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Portland, OR 97286

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The Cartomancer journal is owned and published by Jadzia and Jay DeForest of Devera LLC, in Portland, Oregon USA.

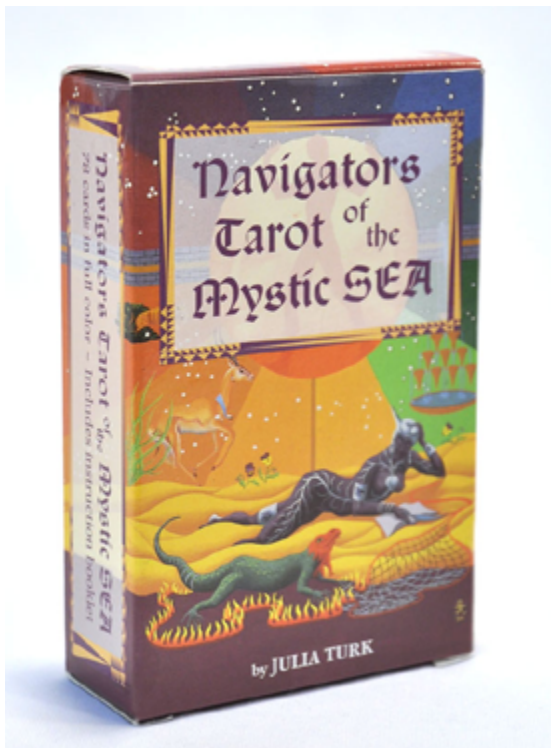
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NAVIGATORS TAROT OF THE MYSTIC SEA

INTERVIEW WITH JULIA TURK

with Jadzia DeForest



Julia Turk and her Navigators Tarot of the Mystic SEA are a gem within the tarot community. Once the original print run and publication by US Games had run its course this deck was thought of by many to be out of print. But Julia did a second edition of the deck and funded the next printing, so today there are a couple thousand new copies of the Navigators Tarot of the Mystic SEA.

I own a lot of decks, and have seen even more through the major publishers and on Aeclectic.net, but I have never seen a deck like this one. The Navigators Tarot of the Mystic SEA has the most

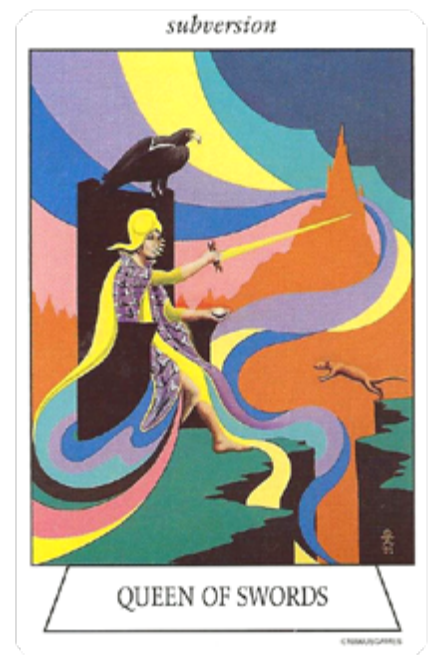
original concept and artwork of any deck I've come across. I'm so glad to feature this exquisitely surreal, ahead-of-its-time tarot deck in this issue.

Q: How did you initially become interested in the tarot?

JT: I have always been interested in occultism. I got my first tarot deck in 1972 from a friend—the Aquarian deck.

Q: What was your inspiration for creating a tarot deck of your own?

JT: I had a serious car accident over a steep embankment and I was not hurt. I asked the Universe what I should do to show my gratitude. A year later a medium channeled and told me I should produce my own deck.



...the word "SEA" refers to the Society of Enochian Anchorites" and also to the sea, and it should be in capitals. I hold both British and French permits to navigate yachts to 200 tons....

Q: Tell us more about the Navigators Tarot of the Mystic SEA, and its focus on the tree of life, what's the overall concept and theme?

JT: The title of the Navigators

Tarot is the “Navigators (no apostrophe as it refers to “a” navigator or many navigators.) Tarot of the Mystic SEA”. It is important that the word “SEA” refers to the Society of Enochian Anchorites” and also to the sea, and it should be in capitals. I hold both British and French permits to navigate yachts to 200 tons. The catch phrase for this tarot is “Know your Position”—this is relevant to all of us in relationships throughout life.

Q: Tell us a little about the process from a deck creator’s view. How did you decide which art medium you wanted to work in? What do you feel were your greatest obstacles creating this deck? And, which parts were easiest? Your original paintings are quite large—why did you choose that specific size?

JT: I worked in oils on canvas as that is my preferred medium. I was trained at the Ruskin School of Art at Oxford University and St. Martins School of Art in Soho, London. The creation of the deck was started with Richard Stratton, a Rosicrucian and brilliant tarot reader. The process went as follows—all the Pips were done in order, starting from the Ten of Pentacles and moving up to the Ace of Wands. They are in smaller canvases. Next the sixteen Court Cards, on bigger canvases, and finally the 22 Major Arcana from the Universe to the Fool, always working from bottom to top, on the biggest canvases. Because I

knew they would all be reduced to card size, I used a ratio of the figures to the size of the canvas to make them appear equal.

The biggest obstacle to the process was tying in with Richard, who slept most of the day and was up at night! We finally separated as he never completed his part of the process—the companion book. I wrote it myself.

Q: The Navigators Tarot of the Mystic SEA was originally published by US Games and then you decided to self-publish when you received your rights back from the publisher. Tell us about what it was like to go through the publication process with one of the largest publishers of tarot decks. How did the process of self-publishing later on compare to that? Would you recommend traditional publishing over self-publishing or vice versa?

JT: I would definitely recommend finding a publisher for the following reasons. He will do the best job of printing. He will do all the promotion work. He will spend the bulk of the money required. Stuart Kaplan took about one-third of my paintings, which are now in the Tarot Museum he created. I had to spend \$11,500 on the reprint and have never gotten that money back.

Q: Do you have any advice for those that are thinking of creating their own deck?

JT: I would recommend that if one wants to create one’s own deck, that a straightforward commitment be made to the deck and nothing else. Trying to create a deck “now and again” does not sit well with the Enochian Anchorites, as they expect a total focus on the creative process.

Q: What are your favorite cards that you created?

JT: My “card” I feel is the Three of Pentacles as it shows a person taking the ancient system of the tarot and turning it into a more modern format. My favorite paintings are the Hierophant and the Chariot. They have been given away, so



now I like the Lovers, which I hope to keep for a while.

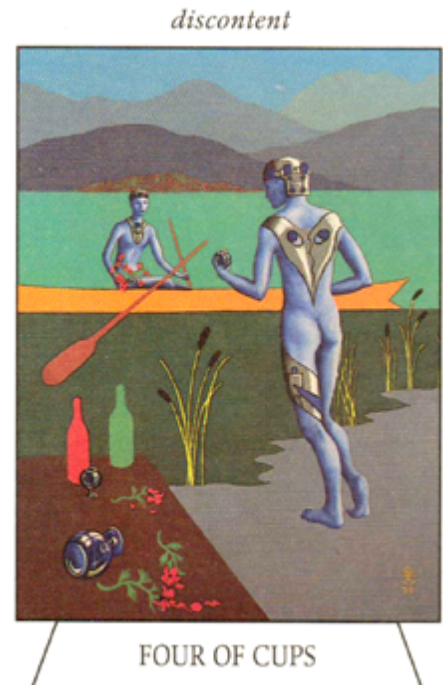
Q: What else would you like readers to know about your tarot deck?

JT: The deck is quite hard to understand for some people, but hopefully it will forge the way along the 21st century and be of value eventually.

Q: Where can readers find out more about your tarot project and art work?

JT: My art work is on display at Fine Art America if you google my name. I don't have a web site and the best way to contact me directly with questions is through my email address: jtjuliant5@gmail.com. And the deck can be found online at <http://deveradistributing.com>.

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Through the Art of Tarot, Charmaine captures opportunities and strategies to connect you more closely to your sacred purpose so that you can fast track your life and have increased meaning and peace in your life.

Charmaine's Tarot Boutique can be found at www.etsy.com/shop/threekeystarot and found at www.hubpages.com/threekeys as a Writer on Tarot and subjects of key interest to her.



Tarot Art



TAROT DE ST. CROIX

LISA DE ST. CROIX



FOUR OF WANDS



QUEEN OF PENTACLES



XIII DEATH



XVIII THE MOON

Tarot de St. Croix is a contemporary multicultural deck. Although the images in this deck are unique they still hold the essence of the universal archetypes. The visual metaphors are easy to understand and carry information that answers the big questions. I believe tarot is a visual encyclopedia of the soul, a tool to help us in our journey through life.

It took five years to paint Tarot de St. Croix. The oil paintings have a rich luminosity and painterly quality. I painted this deck as if it were a tarot reading; receiving divine guidance. I opened my senses to messages; synchronicity was my guide. Each time I pulled a card to paint I was amazed how perfectly it related to current events and the world around us. I painted intuitively, having faith that the cards would carry messages of wisdom and meaning.

More Information at:

<http://lisadestcroix.blogspot.com/>

<https://www.facebook.com/tarotdestcroix/>

<http://www.deveradistributing.com>

The Everyday Enchantment Tarot is an inspirational guide to perceiving the deeper meaning and magic in our daily lives, reminding us that there's nothing humdrum about the everyday. It uses ordinary imagery to reveal the extraordinary and makes timeless tarot wisdom immediate and accessible without losing the rich layers of meaning.

The cards allow us to gain insights from someone like us, i.e. a familiar yet amazing individual living in a wonderful world. In this deck each being - be they human or not - is a teacher conveying gentle lessons. The illustrations celebrate beauty in all its forms, encompassing people of all ages, sizes, colours and abilities alongside representatives of our creature-kin and the unseen beings that walk beside us. It expands our capacity for empathy, promoting unity and reminds us we're all connected, no matter what our type or species. It cries *viva le difference* whilst rejoicing in our parity - our Oneness - which is essentially what the tarot is all about.

It is to be published by Schiffer
<https://www.schifferbooks.com/>

To see more of Poppy's work
www.poppypalin.org

To see reviews of this deck
<http://www.aeclectic.net/tarot/cards/everyday-enchantment-tarot/>

EVERYDAY ENCHANTMENT TAROT

POPPY PALIN



DREAMING WAY LENORMAND

LYNN ARAUJO AND KWON SHINA



This charming 36-card Petit Lenormand deck offers fresh, new perspectives. Kwon Shina's imaginative style of artwork provides clever visual cues that capture the mood, nuances, and inner meanings of the cards. When you look at the Dog card, you will know in an instant this card portrays loyal friendship, not a threat. If you are learning Lenormand for the first time, this is a delightful deck to learn the core meanings. If you are already familiar with the Lenormand system, Shina's dreamy images will inspire you to look at Lenormand in a whole new way. The 92-page booklet offers keywords, quotations and interpretations that help the reader understand the narrative interplay between the cards.

Korean artist Kwon Shina also created the artwork for Dreaming Way Tarot. Her illustrations have appeared in books, magazines and on television.

Lynn Araujo is currently working on a Botanical Inspirations Deck and a tarot deck with artist Lisa Hunt.

<http://usgamesinc.com>



Ten years in the making, this Tarot deck is the work of artist and writer Sarah Wheatley, who will be releasing a signed self published first edition in 2016.

The intense and obsessive nature of her creative process has resulted in a richly detailed and unique deck. She has written a companion book to try and shed some light on the symbolism she has used, the foundation of which is the esoteric Qabalah and its correlations to the Tarot as described by the Order of the Golden Dawn, and she is also inspired by evolutionary psychology and philosophy.

Her research has been extensive, but she still feels that the cards manifested spontaneously through pure inspiration. She received them, rather than consciously designing them, and she was continually surprised and delighted by what appeared, both in terms of art work and of self development. She hopes that others will find them equally inspiring and transformational.

Website:

<http://sarahwheatley.com>

SARAH WHEATLEY TAROT

SARAH WHEATLEY



GRAVENCHASE LENORMAND

LYNYRD-JYM NARCISO



The GravenChase Lenormand is a deck inspired by rustic Medieval woodcuts and engravings (the title comes from old words for "engraving" - graving and chasing), grave rubbings, the Age of Exploration, and so many other things. One of the deck's aims is to have card faces which are both scenic, but at the same time very readable based on Lenormand's specific needs.

The deck is still in progress and is expected to be finished by May 2016. Updates on the deck as well as other projects may be viewed via: <https://www.facebook.com/paralumanstudios/> and <http://paralumanstudio.blogspot.com/>

Facebook Page: <https://www.facebook.com/paralumanstudios/>

Website: <http://paralumanstudio.blogspot.com>

E-mail: ParalumanStudio@gmail.com

If you love films like *The Woman in Black*, series like *Penny Dreadful*, dark writers like Poe and others, then you will love the darkly romantic *Victorian Gothic Lenormand*! The deck is an homage and expression of this genre, with images from Poe, the Brontes, Stoker, Willkie Collins and numerous Gothic-Victorian films as its inspiration. Within are haunted mansions, ghostly figures, graves and graveyards, ravens galore, candelabras, and even Poe, Charlotte Bronte, and Dickens appear as Man/Woman cards.

While each card contains the standard lenormand image and corresponding number, it also presents a secret story; in this way, the deck is different from the traditional lenormand deck. It can easily be used within the traditional lenormand divination system, or in an expanded, intuitive manner, as its own unique oracle.

The deck contains 39 poker-size (2.5" x 3.5") cards - the standard 36 plus extra man/woman and a cover card and comes shrink-wrapped in a plastic storage box. It is available on Etsy, along with White Rabbit Productions' other oracles - White Rabbit Oracle, Oracle of Shadows and White Rabbit Lenormand: www.etsy.com/shop/WhiteRabbitOracle

VICTORIAN GOTHIC LENORMAND

ARIANNA SIEGEL





Dear Wizard, I'm fairly new to the divination world. What exactly is tarot?

*Sincerely,
Seeker in Seattle*

Dear Seeker,

First, welcome to the wonderful world of divination!

According to myths, tarot is an ancient system devised thousands of years ago in Egypt where a secret society of camel herders devised a way to rob the tombs of the pharaohs. Soon enough, local law enforcement confiscated the camels, disbanded the society, sold them into slavery and raised taxes on livestock. The officials did not, however, manage to find and destroy the tarot. Mostly because it was carved into stone and secreted in hidden caves. This outrage was really annoying to the founders of the secret society so they decided to escape

the bonds of anarchy (i.e. slavery) and strike out to find a new place to practice their art of tarot. Because by then they'd found multiple uses for the tarot images and were determined to spread their new found knowledge to others. From the vast country of Egypt, the tarot was secretly taken across Europe by the Gypsies (here the term Egyptian was shortened to become 'Gypsy' in order to conceal their identities) and eventually found its way to the salons of the wealthy where it became a card game called 'Old Maid'. Much gambling and debauchery ensued and a few centuries later, Las Vegas was created as a shrine to the origins of the mystic card game.

All of which is complete bull pucky.

Tarot as we know it today began in 1440 AD not BC. The designs of the 22 cards of the Major Arcana appeared in Italy and are the first known deck. The 3 decks called the "Visconti Trumps" are generally regarded as the "forefathers" of the decks that are widely available today. It is believed the cards were originally created as a card game for the nobles. There's much more, but for now suffice it to say tarot is only 576 years young.

To help answer your question I consulted the tarot and was presented with the 4 of Cups to help. Your signature sums it up when the guidelines for this card include 'not being satisfied with your current situation'. There's a subtle warning here to 'be careful what you ask for as you just might get

it.' There is a definite need for change and tarot can provide the keys to unlocking your most authentic Self and implementing that change.

In other words, tarot is one way to access your innermost thoughts, desires and needs. Essentially when you consult the tarot you're consulting your Highest Self. Think of it this way; You have a burning question. You Google that question. You refine your search until you find The Site with The Answer. The Answer is provided with a big green download button which you click. Success! You now have your Answer safely in a folder on your hard drive. But when you try to open it, there's a pop up that reads you don't have the appropriate program. Enter the Tarot.

Today's tarot traditionally consist of 78 cards. The Major Arcana or Greater Magic, numbers 0-21. The Minor Arcana or Lesser Magic consists of 4 suits, Wands, Cups, Swords and Pentacles with 14 cards per suit. These number Ace (1) through 10 with four court cards. Tarot is used both for fortune telling and to help you study life and give you a deeper knowledge of social and spiritual aspects of your world. Each and every detail of a tarot deck carries meanings designed to help you access that inner knowing. Tarot is about self-

empowerment. Self mastery. Self awareness. Reading for yourself or for others, the goal is to provide the Seeker with the right information to make the best choices for their own personal growth.

May you always enjoy your Journey,
~The Wizard



Articles & Stories

JUSTICE 8, STRENGTH 11, OR STRENGTH 8, JUSTICE 11:

WHAT'S THE REAL SCORE?, PART 1

by Eric K. Lerner

Back when my phone had a dial and receiver and rested in one place, I began to show promise as a neophyte Afro-Cuban diviner. My elders were impressed by my progress. They remarked that I had the skill to make a very good living as a fortuneteller. “But my son, you had better learn how to read tarot too because you’re going to scare away white people if you read for them our way.” I took their advice, signed up of a tarot reader’s workshop and ventured into a New Age shop to buy a deck. I picked a Thoth deck because I fell for Frieda Harris’ artwork. During my first class, my hand shot up as the teacher reviewed the major arcana. “My deck doesn’t have a card like that in the eighth position. What’s going on?” “Oh, it’s number 11.” “What? Why?” “It doesn’t matter in a reading,” she admonished, “that’s what Waite wrote.” That was my last class. Back at the shop, the clerk couldn’t answer my question about why decks had the cards commonly named Justice in Strength alternately in the eighth and eleventh positions, but sold me a copy of Aleister Crowley’s *The Book of Thoth*. “I think the answer is in there...”

Decades later, having gained a small degree of practical mastery as a reader with a voracious enthusiasm for tarot decks, history and texts, I’ve taught many tarot reading

classes. My question about the relative position of Justice and Strength arises from all levels of students. This series will explore:

- The 18th and 19th Century evolution of Tarot that laid the background against which Arthur E. Waite changed the positions of the Justice and Strength arcana;
- Waite’s reasoning and arguments against changing the card order from renown tarot creators Aleister Crowley and Oswald Wirth;
- How the order of the cards in a given deck can influence actual readings.

In 1909, Arthur E. Waite published *The Pictorial Key to the Tarot* with 78 black line illustrations by Pamela Colman Smith. In it, Waite changed the order of the major arcana that had been developed over the past five hundred years, by placing Strength into the eighth position held by Justice, and Justice in Strength’s eleventh position. The following year, William Rider & Son of London published a full color version of the deck. With its charming fully illustrated minor cards, the deck soared in popularity, and set in motion controversy which persists to the present over the positions of Justice and Strength.

Let’s first contemplate traditional roles, definitions and appearances of these two major arcana. Justice and Strength (or Fortitude) are two of the four cardinal virtues from which others are thought to emanate. (The other two are Temperance, traditionally included in Tarots, and Prudence, which is most often not.) Women came to portray the virtues. Justice brandishes sword and scales. These traditionally appear with the Archangel Michael, who deals out justice. The arch of her chair back often suggests angel wings. Strength appears with a lion, whose jaws she either gently closes or opens, suggesting a mastery over an untamed force of nature. She dons a figure eight hat resembling the infinity glyph. The lion

is associated with Hercules who sometimes appeared in early representations of this card. (The female appears in the Cary-Yale edition and Hercules in the Pierpoint Morgan editions of the *Visconti-Sforza* cards respectively.) Justice's definition includes neutral application of law, mental balance and due process. Negatively interpreted these qualities become their opposites. Strength indicates courage, sensual balance and self-control, and the ability to overcome challenges, which are also become to their opposites when read adversely. Visually and thematically the cards are closely related.

In the 18th Century divinatory meanings became linked to the cards and their iconography standardized in Marseilles style decks. Traders and soldiers returning home from the occupation of Lombardy introduced Italian tarots into France. Tarots furthered their popularity as gaming cards throughout France and the rest of Europe through publication by multiple printers. Justice occupies the eighth position and Strength the eleventh. Later that century, two Frenchmen popularized divinatory use of tarots: a hair-dresser named Alliette, a.k.a. Etteilla, and Antoine Court de Gébelin. Alliette gained fame as a fortuneteller. He claimed to have learned the art of reading tarots as a pictographic *Book of Thoth* containing the esoteric wisdom for the ancient Egyptians from an Italian master in the 1750's. The decks he and his students created are eclectic, but are of interest here for two reasons. They depict all four Virtues, numbering Justice, Temperance, Force and the overlooked Prudence as cards nine through twelve. He introduced assigning different meanings to the cards when they appear upside down, a practice Waite fully embraced. Court de Gébelin also advocated that the tarots were of Egyptian origin, having been brought into Europe by Gypsies. He wrote in *Le Monde Primitif* that the first twenty-two tarots linked to letters of the Hebrew alphabet. Both laid the groundwork for the intellectual vigor to come surrounding the cards in an occult revival in France throughout the 1800's.

Before analyzing how 19th century French occultists applied Qabala to tarot, the further refinement of which lead to the inversion of Justice and Strength, let's examine what it is.



Qabala is an ancient system of Hebrew mystical philosophy that concentrates on eternal questions about human and cosmic genesis and existence. It was embraced and modified by Gnostic, Christian, and esoteric scholars to serve as a basis for much of Western mysticism. French occult revivalists and eventually members of the Golden Dawn, including both Waite and Crowley, adapted it. They developed qabalistic concepts that interested them while dismissing others. Many (especially Papus) would be considered by today's standards anti-Semitic.

Qabala is visually embodied in the schematic of the Tree of Life, a diagram of ten interconnected sephiroth or spheres. The spheres are divine emanations that represent states of evolution. They radiate every force and factor of manifestation for the universe and human potential. Twenty-two lines connect them.

The ten spheres and 22 connecting lines are thought to represent the 32 paths, described in the *Sephira Yetzirah* (*Book of Formation*, attrb. Rabbi Akiba Ben Joseph), although commonly, only the twenty-two connecting lines are referred to as "paths." Each connecting path expresses a phase of subjective consciousness and correlates to letters of the

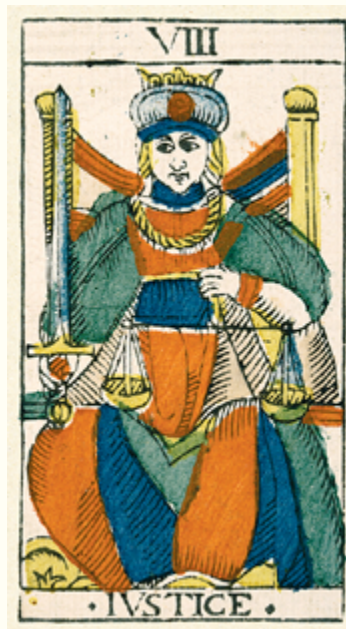


Hebrew alphabet. However, French 19th Century French occultists did not make much of the paths but rather focused on the letters of the Hebrew alphabet themselves when assigning them to the tarot arcana. It was the later Golden Dawn theorists who really integrated the paths with the letters in their application of Qabala, extending that to Tarot, and ultimately the issues of the placement of Justice and Strength.

Qabala strongly influenced the understanding of Tarot in 19th Century France. We will focus on writers Éliphas Lévi, born Alphonse Louis Constant, Papus, born Gérard Anacleto Vincent Encausse of Spanish birth, and later Oswald Wirth, of Swiss birth. (Yes, I think it is important that they were not all French). They popularized the attribution of Hebrew letters to tarot major arcana and made Qabala and tarot part of the same conversation. Importantly, Waite translated both Levi and Papus into English. The system of qabalistic attributions they created still holds sway among tarot creators throughout

non-English speaking Europe. A tarot collector will certainly encounter their logic in any number of beautiful contemporary European decks.

Levi wrote many important esoteric tomes. Indeed his writings on tarot only comprise a tiny percentage of his oeuvre. He only designed two cards himself, the Chariot and the Devil. (Aleister Crowley declared himself both Levi's reincarnation and successor, having been born a few month's after Levi's passing). He assigned Hebrew letters sequentially to the Major arcana beginning with the first letter Aleph attributed to the Magician. The Fool, which has zero numerical value, is given the 21st letter Shin. Justice and Strength are Cheth and Kaph. In addition to writing short descriptions of each arcana as the embodiment of their corresponding Hebrew letters, Levi also wrote a series of keys that were echoed by Crowley in the short mnemonic verses he wrote for each arcana in the *Book of Thoth*. Of



Justice, he wrote: "Whence we proclaim one altar, law, belief." For Strength, "His mercy's wealth, which vice to nought will bring."¹

Papus retained Levi's attributions and wrote more elaborate descriptions of the Tarots in two books, *The Tarot of the Bohemians: The Absolute Key to Occult Science* and *The Divinatory Tarot*. In the later he elaborately describes cartomancy methods and had Jean Gabriel Goulina render new images



of the cards in an Egyptian revivalist style. The artwork featured Hebrew Letters, astrological symbols and other glyphs in the borders of the cards and became the basis for what was posthumously published as the *Papus Tarot*.

It is *Tarot of the Bohemians* for which he is best known. Oswald Wirth, under the guidance of his mentor, the short-lived esoteric poet Stanislas de Guaita, produced the rectified

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illustrations for the major arcana appearing in the book, and an edition of 350 major arcana decks was published along side it in 1889. Papus' card descriptions first describe the Hebrew letter and then the card itself. For Justice, he writes:

"Hieroglyphically the Heth [sic.] expresses a field. From it springs the idea of anything that requires labour, trouble, an effort.

Continued effort results in the establishment of an equilibrium between the destruction the works of man accomplished by Nature, when left to herself, and the preservation of this work. Hence, the idea of balancing power and consequently of Justice, attributed to this letter."²

He attributes the zodiacal sign Cancer to Cheth and Justice. After describing the icon itself, he points out that in his seven-fold analysis of the tarot Justice is the compliment of Strength, a mirror relationship of which Waite as Papus' translator would certain have been aware.

We will pause our study here. In the next installment I will explore how English Golden Dawn members expanded and modified French qabalistic studies, leading to Waite's decision to invert the order of Justice and Strength, and arguments to maintain the original card sequence.

© Eric K. Lerner

Footnotes

1. Eliphas Levi, *The Mysteries of Magic: A Digest of the Writings of Eliphas*, trans. A.E. Waite (Montana, USA: Kessinger Publishing) 275.
2. Papus, *The Tarot of the Bohemians: The Absolute Key to Occult Science*, trans. A.E. Morton (California, USA: Wilshire Book Company, 1975 ed.) 138.

Rider Waite Tarot used with permission, US Games Systems Inc. 1971



ERIC K. LERNER'S artwork has been featured in *Tarocchi Appropriati* (<http://www.arnellart.com/museodeitarocchi/msdk47.htm>) and his own *Radiant Spleen Tarot* (www.radiantspleen.com). He has published many articles and essays on tarot. He has taught classes on reading the Thoth tarot for MSN's Suite University and other groups. His e-mail is eric_k_lerner@hotmail.com.



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PSYCARDS - THE FOUR DIRECTION CARDS

by Catt Foy

The *Psycards* deck of forty cards contains a unique feature—the four direction cards—consisting of “Yes,” “No,” “Now,” and “Never.” These cards act primarily as signals to the potential answer for yes/no questions. But their presence in a reading can carry shades of interpretation that will contribute to the overall tenor of the reading in which they appear.

In this issue’s column we will look at the potential meanings for the “Yes” card.

When the Yes card appears in a reading, think of it as a big green light. Go, this card says, you’re moving in the right direction, walking the correct path, making the right decision. The questioner is likely to find, keep or manifest what he or she is seeking. It is an auspicious omen.

This card is also a signal that you must make a positive decision. It says, “Go for it,” take a risk, gamble on yourself, believe in your dreams. Smile and be brave.

The Yes card can also be a reminder to cultivate or keep a positive attitude. If the querent is upbeat and optimistic, encourage them to remain so. If they are uncertain, remind them that all will be well if they adopt and maintain a positive outlook.

If this card falls reversed, or upside down, it may carry a warning or a darker overtone. You might think that the

reversed card means “No,” but it doesn’t. However it may mean, “Not yes,” or “Not yet.”

The power of the positive is still there, but it is overshadowed or blocked in some way. Things may look good right now, but expect the unexpected. Be wary of potential snags, be aware (beware) of the details in any given decision. Things may not be as good as they seem on the surface.



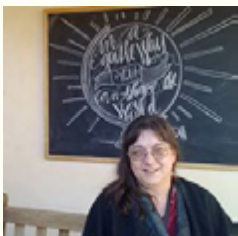
Another way to consider the reversed Yes card relates to the old stories about wishes. Be careful what you wish for, as you may get it! So, it could indicate that you are going to get what you seek, but there may be a price to pay, or a hidden agenda at work. Examine your own and others’ motives carefully before proceeding. If there are risks, take the time to assess them before making a final choice. Examine your desires closely—do you want this or that because it is a good thing? Or do you want something out of darker reasons: jealousy, revenge, blind success at the expense of others. Consider any possible collateral damage.

When the Yes card appears in a reading with, and especially close to, the No card or the Never card, it can indicate mixed emotions or two opposing forces at work. It may also mean that the answer to the question is yet to be determined, that both Yes and No hang in the balance, awaiting for the nudge that determines the final outcome.

Whichever way it falls—upright or reversed—look closely to the cards surrounding it. These will indicate the context in which it appears. Is this about relationships? About money or career? Is it about personal and/or spiritual growth? Examine the cards that fall before, after, above and below (depending on the layout used) for clues to its deeper significance.

Overall this is an indicator that good things are coming. Even reversed, it can indicate a positive outcome eventually, but there may be other factors between the questioner and ultimate success.

© Catt Foy



CATT FOY introduced Psycards to the U.S. in 1988 and is the author of *Psycards—A New Alternative to Tarot*. She teaches classes and seminars on Psycards and makes appearances at mind, body, and spirit events and bookstores throughout the western U.S.

You can contact her at psycardsusa@gmail.com, or visit <http://www.psycardsusa.com>.

INTUITIVE TAROT, GO WITH YOUR GUT...

by Arthur Graye

Tarot reading, especially in modern day America, has become an idea that is wrapped in mysticism, myth and magic. Unfortunately, this is not always the magic of fairy tales, knights in shining armor, love and light. Many times it is associated with the magic of witches, curses, darkness and tragedy. While Tarot has been around for centuries, it is only in recent years that it has seriously found its way into pop culture and mainstream media and anyone who is outside of the actual tarot community may not be aware of the true power that the cards hold.

In many circles, Tarot has a stigma about it. It has been portrayed as something dark and evil by many organized religions for so long that it is looked at as something to be feared, discounted or ignored—brushed aside like a grain of salt. This, truly, is not surprising because the Tarot is so much more than just the tool of the fortune teller.

The Tarot is a doorway into what many people fear the most.

The Tarot is a doorway into ourselves.

The original Tarot Cards, shrouded in the mystery of history as they are, were based on rich symbolism and archetypes of the human personality as well as the spirituality of the day. Many card decks of the modern era still adhere to these principals, but there are just as many—if not more—that take complete artistic license. The vast variety of images that can now be found in the cards allow the reader to delve even further into a reading, giving them more opportunity to grasp a situation and present valid information to the person

asking the question.

While there are basically an unlimited number of books on how to read the cards, an often overlooked method of reading is one that we are ALL capable of on some level—our intuition. Intuition is an incredible tool that we all have inside of us. Whether we call it our instinct, our Higher Self, our Spirit Guides or just good old common sense, our intuition is something that is an inherent survival tool that most people have lost access to.

For the most part, people in this day and age have been conditioned to put their trust in things outside of themselves instead of trusting their inner voices. It has become socially unacceptable to listen to our inner guidance, but this shouldn't stop us from accessing this amazing reservoir of information that is readily available to us if we simply look in the right place. One of the most important things about the Tarot is its ability to grant us access to our intuitive knowledge.

There are two main schools of thought when it comes to the methodology behind reading the cards. The best readers use a mixture of both. The first school is that of information. Thousands of books have been written about the information that is contained in the multitudes of decks that have been created throughout the rich history of the tarot. This can involve things such as Numerology, Astrology, Alchemy and Sacred Geometry, as well as many more. Many readers find this to be an adequate way to read and are able to provide

valuable information for their clients and themselves through this process. Each Tarot deck is traditionally attached to a “little white book” that has the meanings and definitions for that particular deck. People who are inclined to read the cards from the school of information will find these books extremely helpful. There is an abundant number of authors out there that give details of exactly what is needed in order to read Tarot from this perspective. A simple google search or a trip to the local bookstore will produce immediate results.

The other school of thought is that of intuition—this is when things really start to get interesting. When a reader looks at a card and truly makes a connection with the imagery and symbolism in the artwork, there is a way to let their sixth sense or intuitive abilities take over. This enables them to receive more information than is readily available from



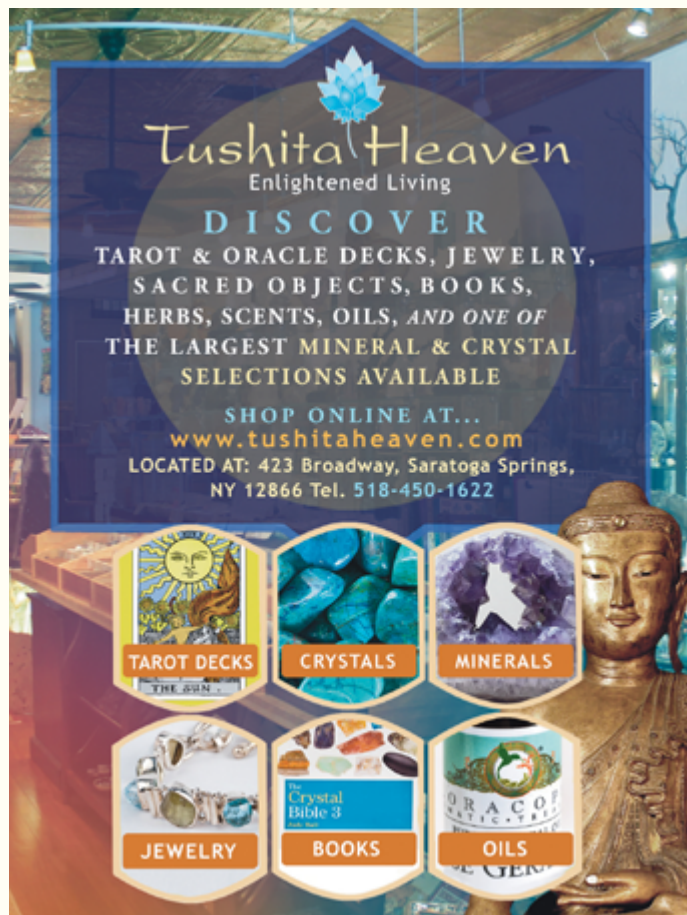
the traditional interpretation of the cards. Many times, an intuitive reader will interpret the same cards completely differently from reading to reading. Using one's intuition, opens up an infinity of possibilities for every question asked. The trick is being in touch enough to listen to what the cards are telling you.

There are quite a few ways to allow this intuitive process to take root and nurture it into a thriving tarot reading practice. To really gain access to intuition, groundwork is key. Unless there is a natural aptitude for it, you must first lay a foundation of listening to your inner voice. The absolute best way to do this is to take some time every single day to sit in silence and start developing a habit of meditation. There is no reason to make it a huge undertaking—just a few minutes a day will suffice. Complete clearing of the mind will most likely not be possible at this early stage. A pre recorded, guided meditation or visualization will come in extremely useful for anyone who is just beginning a meditation practice. There are many recordings out there by talented practitioners that can help to open up the subconscious and get the energy flowing. This will help a reader on the road to being as intuitive and as effective as possible.

Meditation does not come easy for some people and it should not be a point of contention. If it becomes uncomfortable or stressful, step away for a few days and then come back to it with a clear head. Meditation opens the pathways for intuition but any kind of stress it might cause, will push our intuitive abilities further away. Again, in the modern age, there is a plethora of information at our beck and call. Do not be afraid

to google, contact a teacher or find an informative book on the many different and wonderful methods of meditation.

Once a meditation practice is in the works, the next step is familiarity. Find a deck of cards that feels comfortable. Do not feel pressured to read from a specific deck just because it is the most popular or the supposed “right” deck. If the deck does not feel good, put it down and keep searching. Don't be afraid to pick your own card deck. Rumors and myths abound about how it is bad



luck to buy your own deck and that you should wait to be gifted a deck. This is simply not true and it is a guarantee that if it were, there would be far fewer readers in this world.

Choosing your first deck is a very personal process that is going to be very specific to each individual person. There is no one right deck for everyone. When trying to decide on a deck look for colors, textures, numbers, structures, animals, characters, folklore, mythology—anything that can be used to trigger the intuition. These are the most important things when reading from an intuitive approach.

After a deck has been chosen, the real fun begins. At this point, it will be useful to go through each card, one by one, and start an Intuitive Tarot Journal. The journal can be filled up with whatever intuitive messages are received while looking at the cards. Set aside at least one page for each of the seventy-eight cards (perhaps more than one for each major card) in the deck and write out whatever messages are received while studying it. This is one of the most important steps in the process of building a personal encyclopedia of intuitive information. These meanings will change over time and will be specific for each reading, but this step should not be skipped because it is a great help in this particular journey of learning.

When reading intuitively, the elements are often a very good starting point. Each suit has its traditional elemental correspondence. This is good information for any kind of reading and allows your intuitive abilities to kickstart into something bigger with each reading.

Cups - water - emotional situations, matters of the heart

Wands - fire - change, action, business decision, spiritual fire

Pentacles - earth - health, wealth, happiness

Swords - air - intellect, information, mental processes

If there is a familiarity with a school of thought such as Numerology, Astrology, Alchemical Iconography or some such other area of learning, this can be applied to intuitive reading and will no doubt allow for a deeper understanding of what is seen through the cards.

Intuitive readers often draw from personal experiences. For example, the element of fire might be a very restorative element for one person while being a very harmful and frightening element for another. This would greatly influence the way the reader will look at the suit of wands. This is not wrong. Truthfully, the inclusion of the personal experience is one of the things that gives intuitive reading its depth. The trick is keeping the message balanced and not allowing ego or opinions to color it for the client/person asking the

question.

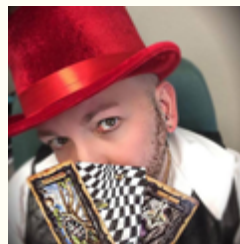
When the time arrives to start doing readings, keep it simple at first. Do not start with the huge Celtic Cross. Start with a three card spread. Past/Present/Future is a popular one as well as Head/Heart/Soul. If a bit more information is needed to answer the question, another good three card spread is The Situation/The Solution/Something Else You Need To Know. Practice these for quite some time. Take it slowly and if a question is not fully answered, ask for clarity and simply put another card on top of the one that needs more explanation. This can be done repeatedly until the answer has been received.

Many times, an intuitive reader will draw people to them who are mirrors of themselves. The universe tends to work in mysterious ways and an intuitive tarot reader is always receiving messages that are pertinent to not only their clients lives, but to their own as well. This is a price that is paid anytime a person is dealing with empathy. This can be a very positive thing or a very painful thing. It is best to be prepared for it and work to use it to build ourselves up instead of letting it tear us down.

There is no right or wrong way of reading the cards-intuitively or otherwise. It is simply a matter of following the heart- mixing knowledge with instinct and coming up with the story and the answer that is being told through the cards.

Wherever the Tarot might lead you, whether it is down the road of information or the road of intuition, simply remember that the best kinds of readers see the world in MANY different colors, not just black and white. Pulling from both schools will help you realize the full power of the Tarot.

Article images and text © Arthur Graye



ARTHUR GRAYE is a Spiritual Counselor, Energy Healer and Visual Artist and Author living in Dallas, Texas with his husband and two rescue dogs. He is the Founder and Owner of The GreenMan Studios, a company started in 2010 to support people on their spiritual path. Arthur holds degrees in

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<http://www.thegreenmanstudios.com>

THE ROOTS OF THE PETIT LENORMAND

by Giordano Berti

In recent years, the figures of the Petit Lenormand have been the subject of interesting studies and discoveries made by various specialists, as Robert Place and Mary Greer. We now know that the roots of Lenormand cards can be found in a few “prototypes” published in England in the second half of the eighteenth-century.

But beneath these roots there has been a fertile ground, composed of symbolic images used in previous centuries to convey moral and spiritual concepts, related both to the Christian religion and esoteric traditions. Iconologists refer to this transition as “migration of symbols”.

Therefore, one may happen to find similar representations to those of the Petit Lenormand cards in other works, albeit far both in epoch and design.

In 2014, while I was conducting a research on the Rosicrucian iconographic tradition, I devoted myself to the analysis of a book of emblems entitled *Societas Jesu et Rosae Crucis Vera*, a work by the German theologian Daniel Cramer published in 1617 in Frankfurt by Luca Jennis, editor of numerous Rosicrucian works.

The Emblem XLVI caught my attention as it depicts a devil that with bellows, blows on a heart from which outpours many reptiles. This brought back to my memory a card from a deck printed in England, in 1775, by S. Hooper. This card shows two overlapping hearts, one flaming, the other surrounded by small snakes.

As I looked more closely, I noted that other cards in this deck shared similarities with various “Cramerian” symbols present

both in the edition of 1617, and in subsequent editions of 1622 and 1624.

In the Emblem XXXIX there is a skeleton armed with an arrows hitting a man tied to the pillory; the card DEATH from Hooper’s deck is a skeleton holding an arrow and an hourglass. The Emblem XXXVII shows an emigrant who drags a wag; in the card EQUIPAGE by Hooper there’s a carriage. The Emblem XXVIII (ed. 1624) shows a classic image of the Charitas - a woman with two children - that we see almost identical in Hooper cards.

The coincidences do not stop there. I remembered to have seen, in the British Museum’s online catalog, another deck with similar representations to those of Cramer. The deck in question could be titled “The Amusements of Germans”, as this is the main title of the booklet that accompanies it, printed in London in 1796: *Les Amusements des Allemands*, or *The Diversions of the Court of Vienna*, in cui the Mystery

SOME ANALOGIES BETWEEN
ANCIENT ROSICRUCIAN IMAGES
AND LENORMAND CARDS



SOCIETAS JESU ET
ROSAE CRUCIS VERA
Daniel Cramer & Rudolph Mayr
(Germany, 1624)



PETIT LENORMAND
Anonymous, Germany, 1870 ca.
Collection Giordano Berti



SIBYL OF THE HEART
Giordano Berti & Stilyan Stefanov
(Italy, 2015)

of Fortune-Telling etc.

We can assume that these cards were inspired by a similar deck for divination printed in the same period in some German town, but we can not say this with certainty. What matters here is the repetition of some iconographic themes existing in Cramer’s books. I give here some examples.

In the Emblem XXXV (ed. 1617) we see a snake that is going up on a cross. The Card 5 of Amusements shows a snake next to a tree. In the Emblem L (ed. 1617) we see a coffin covered with a cloth on which there are a skull and a heart flanked by two candles, one on and the other off. In the Card 7 of Amusements there’s a coffin on a table. The Emblem I (ed. 1624) shows a spider web between the branches of a rosebush. The Card 30 shows a spider web between the branches of a tree. In the Emblem XXXIX (ed. 1624) there is a link that unites two hearts on an altar, surmounted by two

hands shaking. The Card 2 shows a ring on a table.

Following in this vein I discovered other analogies between Cramer's and Petit Lenormand's images printed in Europe during the nineteenth-century. For example, we see the typical Ears of corn, Flowers, Whip and Broom, Flaming Heart, Birds in the nest, The Carriage, The Cross, The Letter, The Hood with Coins, The Sun and The Moon.

Following these comments, I could not help but wonder what connection could exist between a book of moral

ITALIAN VERSION

Alle radici del Petit Lenormand

di Giordano Berti

Negli ultimi anni, le figure del Petit Lenormand sono state oggetto di interessanti studi e scoperte da parti di vari specialisti, tra i quali Robert Place e Mary Greer. Oggi sappiamo che le radici delle carte Lenormand si trovano in alcuni "prototipi" pubblicati in Inghilterra nella seconda metà del 18° secolo.

Ma al di sotto di queste radici c'è stato un humus, un terreno fertile composto da immagini simboliche utilizzate nei secoli precedenti per trasmettere concetti morali e spirituali legati sia alla religione cristiana sia a tradizioni esoteriche. Questo passaggio viene definito dagli iconologi "migrazione dei simboli".

Capita, perciò, di incontrare raffigurazioni simili a quelle contenute

nel Petit Lenormand anche in opere distanti da queste carte, sia per epoca, sia per concezione.

Nel 2014, mentre svolgevo una ricerca sull'iconografia della tradizione rosacrociana, mi soffermai su un libro di emblemi intitolato *Societas Jesus et Rosae Crucis Vera*, del tedesco Daniel Cramer, pubblicato a Francoforte nel 1617 da Luca Jennis, editore di numerose opere rosacrociane.

Il mio sguardo fu attratto dall'Emblema XLVI, dove si vede un diavolo che con un mantice soffia su un cuore dal quale escono numerosi rettili. Questa immagine mi riportò alla memoria una carta che si trova in un mazzo stampato in Inghilterra da S. Hooper nel 1775. In questa carta si vedono due cuori sovrapposti, uno fiammeggiante, l'altro circondato da piccoli serpenti.

Osservando con maggiore attenzione, constatai la somiglianza di altre carte di questo mazzo con vari emblemi "crameriani" presenti sia nell'edizione del 1617, sia nelle successive edizioni del 1622 e del 1624.

Nell'Emblema XXXIX c'è uno scheletro armato di freccia che sta per colpire un uomo legato alla gogna; nella carta Death di Hooper c'è uno scheletro che regge una freccia e una clessidra. L'Emblema XXXVII (ed.1622) mostra un emigrante che trascina un carro; nella carta Equipage di



SOCIETAS JESU ET
ROSAE CRUCIS VERA
Daniel Cramer & Rudolph Mayr
(Germany, 1617)



PETIT LENORMAND
Anonymous, Germany, 1810 ca.
British Museum



SIBYL OF THE HEART
Giordano Berti & Stilyan Stefanov
(Italy, 2015)

emblems published in the early seventeenth century and in some fortune telling decks invented more than a century later.

My idea is that the figures of the Petit Lenormand, as well as emblems of Cramer, have drawn freely to a common repertoire of symbols; a repertoire that has its roots in the religious and moral literature and that was projected in the visual arts and in social games.

These observations gave me the idea to create the Sibyl of the Heart, published in 2015, adopting Cramer's emblems. The title comes from a heart, which is the common denominator to all 40 images.

Scholars and enthusiasts of Lenormand cards will have no difficulty in discovering amazing analogies, within the Sibyl of the Heart – ring, coffin, tower, carriage, cross, and others – some of which are evident in the images accompanying this article.

Other news can be found on the website: rinascimentoitalianartenglish.wordpress.com/sibyl-of-the-heart-2015/

**SOME ANALOGIES BETWEEN
ANCIENT ROSICRUCIAN IMAGES
AND LENORMAND CARDS**



**SOCIETAS JESU ET
ROSAE CRUCIS VERA**
Daniel Cramer & Rudolph Mayr
(Germany, 1617)



PETIT LENORMAND
Anonymous, French?, 1840 ca.
Collection Giordano Berti



SIBYL OF THE HEART
Giordano Berti & Stilyan Stefanov
(Italy, 2015)

Hooper c'è una carrozza. L'Emblema XXVIII (ed. 1624) mostra una immagine classica della Charitas – una donna con due bambini – che ritroviamo pressoché identica nelle carte di Hooper.

Le coincidenze non si fermano qui. Ricordai di avere visto un altro mazzo con raffigurazioni simili a quelle di Cramer, nel catalogo on-line del British Museum. Il mazzo in questione poteva essere intitolato “I divertimenti dei tedeschi”, poiché questo è il titolo portante del libretto che lo accompagna, stampato a Londra nel 1796: *Les Amusements des Allemands, or The Diversions of the Court of Vienna, in which the Mystery of Fortune-Telling* ecc.

Possiamo presumere che queste carte fossero ispirate ad un mazzo da divinazione analogo, stampato nella stessa epoca in qualche paese tedesco, ma non lo si può affermare con certezza. Ciò che interessa, qui, è la ripetizione di alcuni temi iconografici presenti nei libri di Cramer.

Nell'Emblema XXXV (ed. 1617) vediamo un serpente che sta salendo sopra una croce. La carta 5 degli *Amusements* mostra un Serpente accanto a un albero. Nell'Emblema L (ed. 1617) vediamo una bara coperta da un telo, sopra il quale ci sono un teschio e un cuore affiancati da due candele, una accesa e l'altra spenta. Nella carta 7 degli *Amusements* c'è una Bara sopra un tavolo. L'Emblema I (ed. 1624) mostra una ragnatela tra i rami di un cespuglio di rose. La carta 30 mostra una ragnatela tra i rami di un albero. Nell'Emblema XXXIX (ed. 1624) c'è un anello che unisce due cuori sopra un altare, sormontato da due mani che si stringono. La carta 2 mostra un Anello sopra un tavolo.

Seguendo questo filone scoprii altre analogie tra gli emblemi di Cramer e immagini del Petit Lenormand anche in numerosi mazzi ottocenteschi. Per esempio, incontriamo le spighe di grano; i fiori; la frusta e la scopa; il cuore fiammeggiante e quello colmo di serpi; gli uccellini nel nido; la carrozza; la croce; la lettera; il cofano pieno di monete; il Sole e la Luna.

In seguito a queste osservazioni, non potei fare a meno di domandarmi che legame potesse esistere tra un libro di emblemi morali pubblicato agli inizi del Seicento e un “gioco di società” inventato più di un secolo dopo.

La mia idea è che le figure del Petit Lenormand, così come gli Emblemi di Cramer, abbiano attinto a piene mani ad un repertorio di simboli comune all'iconografia occidentale; un repertorio che ha le sue radici nella letteratura religiosa e morale e che da qui si è proiettato nelle arti visive e

nei giochi di società.

Queste osservazioni mi diedero l'idea di realizzare, con gli emblemi di Cramer, la Sibilla del Cuore, il cui titolo deriva dal fatto che il simbolo del cuore fa da comune denominatore a tutte le 40 immagini.

Gli appassionati di carte Lenormand non avranno difficoltà a scoprire, nella Sibilla del Cuore, le stupefacenti analogie, alcune delle quali sono evidenti nelle immagini a corredo di questo stesso articolo e nel sito web rinascimentoitalianartenglish.wordpress.com/sibyl-of-the-heart-2015/

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GIORDANO BERTI is an Italian Historian of Esotericism in Art, author of many books about different topics (Magic, Divination, Witchcraft, Alchemy, Astrology, Heresies, Gnosticism, Angels and Devils). Some of Berti's books are translated in English, French, Spanish, German, Dutch, Polish, Portuguese, Russian and Japanese.

His reputation as a Tarot Historian is renown worldwide. Berti has organized various exhibitions on the History of Tarot; has collaborated in the publication of two Tarot encyclopedias (published in Italian, Spanish, Portuguese and French) and has invented more than fifteen decks for two of the most famous Italian Tarot editors: Lo Scarabeo (Turin) and Dal Negro (Treviso).

In 2014, Berti started a project for reprint ancient Tarot, Playing cards and Sibyls, titled *RINASCIMENTO Italian Style Art*.

TEAM RIDER WAITE SMITH OR TEAM THOTH?

by Donna M. Evleth

Are you on Team Rider Waite Smith (RWS) or are you Team Thoth? If you're anything like me, you have a definite preference as to which type of deck is your "go-to;" that ONE deck you really rely on when you're doing readings. I have many Tarot Decks, but my "old faithful" is my very first deck, *The Radiant Rider-Waite-Smith*, which I purchased for my first formal Tarot class. I find this deck very comfortable and while I struggle getting to know other decks, I always go back to her. Although I absolutely love the *Tarot Illuminati*, it is a Thoth based deck and its Thoth based differences (from the RWS format), tend to throw me for a loop when the going gets tough. I tried very hard to incorporate it as my "go-to" for telephone readings, but no matter how hard I tried, I didn't feel the connection. So, I remain pretty faithful to my good old RWS.

So, since both decks strive to be allegiant to historical decks (particularly to the then-secret Golden Dawn Tarot), let's talk a little about the history of the two authors and two different schools of thought; one being Arthur Edward Waite (RWS) and the other being Aleister Crowley (*Thoth Tarot*). Although I'm not a big fan of history, I believe that you will find the information useful as you form your opinions of these two primary decks. FYI: the Golden Dawn Tarot remained unavailable to the general public until 1975 when it was published by Robert Wang under instruction from Israel Regardie (Aleister Crowley's personal secretary and transcriptionist).

Before I go any further, I think it is important to note that, although both men were members of the Hermetic Order of the Golden Dawn, the two were far from friendly. Crowley named Waite the "villainous Arthwaite" and mocked him by calling him "dead Waite." A.E. Waite was 18 years the elder.

Arthur Edward Waite was an American born British poet,

scholar and mystic. He wrote primarily on occult and esoteric matters. Waite was one of the first scholars to attempt a systematic study of the history of western occultism. Waite joined the Golden Dawn in 1891. His work on the Tarot is noted because his deck was one of the first decks to illustrate all 78 cards. The inspiration for this (RWS) deck was partially provided by the Sola-Busca Tarot created in Northern Italy in 1491. This deck was the first and only fully illustrated deck up to the publication of the Rider Waite deck in 1910. For this task, Waite commissioned illustrator Pamela Coleman Smith to produce a Tarot deck with appeal to the world of art.

Aleister Crowley was a self proclaimed prophet who was entrusted with guiding humanity into the Aeon of Horus, which in the religion of Thelema, was to be an era of human self-realization and focus on all things spiritual, beginning in 1904. Crowley joined the Golden Dawn in 1898, at age 23. He was trained in ceremonial magik in 1900 by MacGregor Mathers (chief of the Golden Dawn) himself. Crowley's deck was designed by Lady Freida Harris, who, when she turned 60, became one of Crowley's disciples but insisted on total anonymity. The Thoth deck, although designed in 1944, was first published in 1969 after both Crowley and Harris had passed.

So, now that you understand a bit about the authors and their motivations, let's talk a little about the actual physical differences in the two decks.

- The VIII card, Justice is renamed Adjustment in the Thoth deck
- The Strength card is renamed (and renumbered) as Lust XI in the Thoth deck.
- The Justice (Adjustment) and Strength (Lust) cards are reversed in the Thoth deck as compared to the RWS deck.
- XIV Temperance was renamed Art in the Thoth deck
- XX Judgement was renamed Aeon in the Thoth Tarot
- XXI The World was renamed The Universe in the Thoth
- The Court Cards were named Knight, Queen, Prince and Princess. A variation from the RWS's Page, Knight, Queen and King
- Crowley called the Major Arcana the 'Atu' meaning keys or trumps
- In the Thoth deck pentacles (or coins) become disks

According to Susan Levitt in her book *Introduction to Tarot*, "Crowley changed the order of these two Major Arcana cards (Strength and Justice) because he felt that then the 22 Major

Arcana cards corresponded to the 22 letters of the Hebrew alphabet...” True, to some extent, but Waite was the actual culprit who made the controversial change.

Citing Akron and Hajo Banzhaf in their work *The Crowley Tarot*, “while the earlier tarot cards illustrated their topic in the more or less simple form of a pictorial narrative, Crowley “abstracted” the motifs by expressing the meaning of the cards in a complex symbolism stemming from the world of magic, astrology, alchemy, the Cabala, the traditions of Mediterranean cultures and Celtic people’s, and particularly also the secretive mythology of Ancient Egypt... the illustrations of the Minor Arcana that Arthur Edward Waite had introduced were not adopted by Crowley, since he already rejected Waite’s work and liked to ridicule it. Instead Crowley brought each card into close correlation with an astrological constellation.”

Now, lets talk a little about the *Tarot de Marseille* (TdM). This pertinent deck plays an important roll in the creation of most of today’s decks. It is the standard from which both the RWS and Thoth decks are derived. As a matter of fact, many of the images of the RWS deck are derived from the TdM. Also, the reordering of the Strength and Justice in the Thoth deck upholds the tradition of the TdM.

It goes without saying that there is much controversy

surrounding why Arthur Waite chose to change the placement of the Strength and Justice cards of the Major Arcana. There is much speculation over this placement and many theories, but here, I will quote Waite himself. In the companion book to his tarot, *The Pictorial Key to the Tarot*, I quote; “For reasons which satisfy myself, this card has been interchanged with that of Justice, which is usually number eight. As the variation carries nothing with it which will signify to the reader, there is no cause for explanation.” Sorry folks, I know it’s anticlimactic, but you heard it straight from the horse’s mouth.

Marcus Katz and Tali Goodwin so eloquently explain in their book, *Secrets of the Waite-Smith Tarot*, “Waite saw the tarot as a story of mystical and spiritual ascent, from the mundane world to the divine. He viewed the map of this ascent primarily on the tree of life, with the Tarot cards as the illustrations of the journey...so the major cards are the major lessons in life, as we learn them, and the minors are the grades of divine creation through the four worlds.”

Philosophically, each author had very different views but both authors intentions were similar...to stay true to the Golden Dawn Tarot without revealing its deepest secrets.

So, are you Team RWS or do you side with Team Thoth? Which deck is your favorite? Can you tell me the reasons you feel connected to that particular deck or format? I’d love to hear from you. Please email the magazine at jd@thecartomancer.com and we will do a follow up in a future issue.

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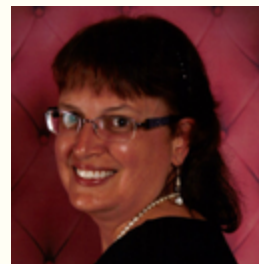
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TAROT CARDS AS TALISMANS

by Sherryl E. Smith

Historians like to say the printing industry in Europe was founded on “paper, piety, and playing cards.” Once the first paper mill was established in Italy about 1235, that country supplied paper to all of Europe for the next two centuries. Printing pictures on sheets of paper came into fashion in the late 14th century, about the same time card games were introduced into Europe from the Arab world. From the start, printers divided their production between pious religious images and playing cards.



In the first half of the fifteenth century, printing was essentially rubberstamping with carved wood blocks. One person could easily manage this technology without a workshop or assistants. This primitive phase of the printing industry coincided with the new fad for card playing and with the invention of trionfi/tarot cards.

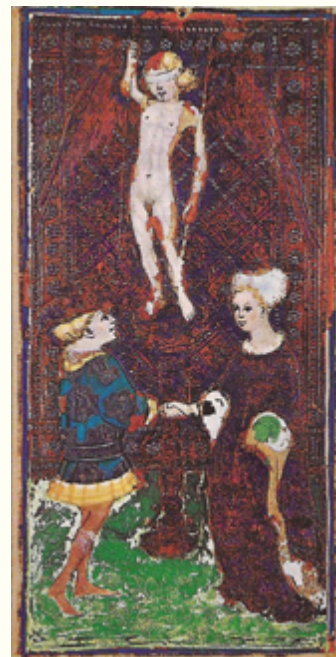
For the first time in history an image could be reproduced hundreds of times, making it affordable for the average working person. These printed images took on a magical quality. People tacked them to the wall, slept with them under their pillow, carried them in their pockets, pasted them into

blank books and to the inside lids of their luggage. Images of the saints, the Virgin Mary and the Passion of Christ were used in personal devotions.



Itinerant printers set up shop outside the gates of pilgrimage shrines. They sold prints of the resident saint to pilgrims who imbued the image with the saint’s power by touching the paper to the holy relics. These paper images were carried in religious processions to soak up the ambient magic. It’s likely the prints were sprinkled with holy water or passed through candle smoke in the church to consecrate them. The image of St. Sebastian bristling with arrows was used as a talisman to protect against the plague. Arrows, like the plague, could travel swiftly and silently, striking you dead in an instant. The skeleton in the Visconti-Sforza deck holds a bow and arrow, symbolizing death from the plague.

Religious images and playing cards were produced by the same workshops in the same graphic style. It’s easy to imagine the average person endowing both types of prints with magical properties and using both as talismans. The Lovers card from the Visconti-Sforza deck is extremely worn and tattered—much more





than any other trump card in that deck. Almost all the gold leaf has fallen off the red clay backing, leading some to think that the card was actually painted red. Could this card be so battered because it was taken out of the deck and used as a love charm by previous owners?

Four cards are missing from the Visconti Sforza deck: Tower, Devil, Knight of Coins and Three of Swords. We assume these cards were carelessly lost over

the centuries. But could they have been removed from the deck to be used as talismans and never replaced? These four cards look like a plea for victory over one's opponent or a curse to bring down destruction on an enemy.

We have one documented case of tarot cards being used for magical purposes. The records of the Venice Inquisition for 1589 describe two instances where women used the Devil card in private rituals petitioning for help. The Church was scandalized because the women put their trust in the Devil rather than Church-approved saints. In one case, the woman stole consecrated candles from the church and lit them in front of the Devil card. This defilement of sacred church property horrified investigators more than anything. It's very significant that the Inquisition made no mention of tarot decks being evil or the game of tarot being prohibited or in any way problematical. This should put to rest the perennial urban legend that the Church persecuted owners of tarot decks.

Just like our medieval counterparts, we can put our cards under our pillows, carry them in our pockets, or set them on a shelf with candles. When we use a card as a visual



aid, like setting out the Ace of Pentacles to help manifest abundance, we participate in a talismanic tarot tradition that stretches back over 500 years.

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SHERRYL E. SMITH writes about tarot history, reviews decks and books of historical interest, and offers readings at www.tarot-heritage.com. Her website is a resource for exploring tarot's 550-year history, and for learning to read with the Tarot de Marseille and other historic decks.

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

UNEXPECTED USES OF JEALOUSY WITH TAROT

by Charmaine Del-Bianco

What thing we just do not want to talk about? That green-eyed monster that lurks within all of us. Unfortunately, more so for some than others the banshee-shriek of jealousy causes bigtime problems! Chaos, crimes of theft and murder. Leaving pain in its wake. To me when anyone loses, everyone loses.

Jealousy to me is an ATTITUDE—A DECISION. So with an attitude or decision, we can change the outcome. But why would we want to???

Jealousy can have backhanded positive qualities to add to our personality if we choose to look at it in that way. First up let us take a look at the positive results of being the Jealous Banshee, followed closely by looking at the victim of the Jealous Banshee.

JEALOUS PERSON

Neuroscientist Hidehiko Takahashi of Kyoto University brought up the age old topic of relationship jealousy and how it affects the health of your stomach, your eyes and your heart.

Takahashi said when you lay in bed imagining your lover making out with another lover and one you absolutely cannot stand, huge amounts of disgust, trepidation and breaths of fire and fury burn within the branches of your brain's emotional centre.

These areas are what he referred to as the amygdala, insula and anterior cingulate cortex. This attitude, this decision to be green with covetousness, envy and plain old banshee jealousy, registers as pain. The same strength as physical pain you feel in your body when it is hurt or hurting.

Jealousy, envy and covetousness pushes up the flight or fight feelings that in turn develops either into an ulcer or you just simply go off your food and lose your appetite.

Jealousy, envy and covetousness affects your eyes. When you start to feel suspicious that your lover is cheating on you, you start to see people being much more attractive than yourself. Hence your mind is racing with “potential rival sex partners here, there, everywhere!!!” Consequently, you are constantly on the look-out, staring intently at the “would-be-lovers”. Therefore, the eyes are in distress—they are hurting.

Jealousy, envy and covetousness accelerates your heart beat and pumps up your blood pressure. Chest pains are common. (Jonathan Dvash, Neuroscientist at Haifa University). So your heart hurts physically and emotionally.

What possibly could be a positive outcome to jealousy, envy and covetousness? You are forced to take care of your body's health. You may start to walk more often, look to simple alternative noninvasive health remedies. Just even be

kinder towards yourself instead of criticising and belittling yourself.

Being a jealous person increases your verbal dexterity. With the onslaught of using language to snipe, degrade and humiliate the one you think you are punishing, and ill-treating, your verbal rampage is

exercising your vocabulary, tone and style of delivery.

Being a jealous person improves you as a Networker. You unite with others through shared emotions and gossip about the “hated one”.

Being a jealous, envious and covetousness person increases your “worldliness”. You reflect an aura of adult sophistication the more you trick, deceive, take from the innocent with the naïve falling down onto their knees and into your world. Your worldly sophistication comes across as glamour and as being devilishly sexy and sensuous.

Being a jealous, envious and covetousness person will increase your own sense of worth because you absorb the worth and esteem of another person as you lower their worth to the ground. Bystanders enjoy the rush of power as they associate with the jealous one.

Being a jealous, envious and covetousness banshee brings forward your urges to control and own another person. This more often than not drives the other person away from you.



The upside is the other person learns what is his/her true values around freedom and the emotional and/or physical costs involved in having the freedom that they want or need.

Being jealous, envious and covetousness will backhandedly serve to remind and grow the inner strength and sense of value in the victim.

This is the positive outcome of jealousy.

Now, let's take a look at the positive aspects at being the victim of the Jealous Banshee.

VICTIM OF THE JEALOUS BANSHEE

Being on the receiving end of Jealous, ill-treatment, can be a sure fine catalyst to redirect yourself in your career and in your choice of a love partner. So that means if you are the type of person that can see both sides of a situation and find it easier to sit on the fence rather than go in and make that brave decision, the jealous banshee will definitely get you jumping off that fence and moving into your given direction, pronto. Only hopefully, it is a wanted direction and not a fear-based direction. Another positive offshoot of this is that you will improve your ability to make snap decisions. Life seems to reward those who "keep moving" in life.

Being the target of a jealous banshee will strengthen your ability to reflect, to ruminate. This will narrow and restrict your memory capacity. With all the received hate and ill-will coming your way, your brain undergoes a freeze snap, time and memories only able to flow between the Past and the Present. Subsequently, you become the trapped bird in the cage. The positive outcome of this dynamic is you will be forced to face and reclarify what is important to you now in your life. You will be assessing your new set of values and desires.

Jealousy is an ugly, ugly emotion. But like the Tarot's Strength card, to turn and alchemize Jealousy into a constructive force instead of a debilitating force, I have looked at the backhanded positive outgrowths. And they are given above.

With *Rider Waite* tarot cards, which do you think portray jealousy (mental uneasiness and resentment at another's success or advantage); envy (a resentful longing aroused by someone else's luck or possessions) and covetousness (being greedy and grasping after another's possessions or attributes)?

My thoughts were these....

5 Swords: Resentment at another's possessions or lucky breaks.

7 Swords: Someone taking away an object of desire from you. Or, you are set upon taking "away something" from the other.

Page of Swords (Reversed): One is being suspicious, accusatory together with being verbally attacking.

9 Swords: Someone is being stabbed in the back through jealous speech such as gossiping and sniping.

The Moon: The person is feeling envious and hiding it through deceiving the other with false friendship in order to gain from the other.

Over to You. What do you see as being the positives of being the Jealous Banshee?

What tarot cards reflect jealousy, envy and covetousness to you?



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CHARMAINE enjoys the intuitive creativity of the Tarot together with other forms of Divination. Charmaine is enthusiastic in supporting others to fast track their lives so that they can not only connect more deeply with their sacred purpose but live their brand of humanity in a more peaceful proud and authentic way.

Charmaine's Tarot Boutique can be found at www.etsy.com/shop/threekeystarot and at www.hubpages.com/threekeys as a Writer on Tarot and subjects of key interest to her.

THE DARK SIDE OF THE SUN

by Robert L. Scott

*T*raditional readings of the Sun card in most books, courses, and schools of thought tend to be very positive. It is described as glorious, manifesting, reaching aspirations by A.E. Waite in the *Pictorial Key to the Tarot*. In the *General Book of Tarot*, A.E. Thierens, we are told it refers to all of the positive and masculine qualities of sun, and also protected, as if by walls. Per S.L. MacGregor Mathers, the Sun is “Earthly Happiness”.

In *The Symbolism of the Tarot*, P D. Ouspensky, we begin to gain another perspective, not quite so optimistic. The Sun is the fiery word, while creative, is also that of the Emperor, and perhaps a bit dictatorial, if not even at times wrathful.

I have had a series of readings, especially in the realm of relationships, for my questioners, that have given me some alternate perspective, and to see the “not so happy” sides of the Sun. It is not my intention to “change” standards or keywords, but to draw attention to, just as spooky cards have their positive aspects, it is necessary that the Sun, and other “bright” cards be examined in readings situationally, especially based on the question, context, placement in the spread, reading of the seeker, and intuition. The bright cards also, by necessity, have at times interpretations that should not be over idealized.

With the Sun, the Earth, other planets, and this solar system all revolve around Him. If examining the Thoth version of the card, the animals or mascots of the Western Zodiac constellations surround it. In astrology the sun is taken into

account, even though the sun really isn’t physically in the center of these signs, it is perceived and thought of to be. He is perhaps “self centered”, selfish, and therefore also egotistic in a way that is non-beneficial to relationships.

Being a child, it’s quite possible he is childish and immature as well. There is a simplicity of a child. There are no parents or guiding figures. There is no saddle or devices of comfort or safety. He is bare, and exposed.

Waite states, the Sun is still yet in the physical world. By this reasoning, He hasn’t reached above the carnal or exceeded to a most high level of spirituality quite yet. Again, by Mathers the happiness is “Earthly” so not yet quite “divine” or “heavenly”, so to speak. Visually, note that the Sun in the sky is not smiling.

With the red banner being waved, it is definitely a message to pay attention and watch the signs and events around you whatever they are. Red flags, as in “that should raise a red flag”, are spoken of in conversation as a warning sign to look for.

The Sun is not with a partner, friend, or love as the Two of Cups or the Lovers are. So in a relationship reading, in which the Sun is a result, the questioner may receive a positive

outlook by being independent. There are no reigns to the horse, and the child’s hands are in the air, so it may be best to let go, and be taken to or open to the next relationship.

The horse is a single horse, or to me appears young as a pony. This also would indicate a lack of strength or speed, and the horse appears to me as standing still and not in motion.

When we consider the number 19, even numbers tend to be more stable, and odd numbers tend to be more unstable.

These interpretations, and intuitions have been used in actual face to face readings for clients, who stated that they resonated with them, and provided confirmation of the overall reading, reading of the Sun, in response to the context of their question and to their situation. While it is challenging to go against the convention of using what you

memorized, or what you “know” a card to mean, it remains important to not think of the tarot strictly as flashcards with such specific hard coded meanings. One must consider the entire situation, and be open to new perspectives.



Having realized these “not so bright” meanings of the Sun through these particular sets of readings for clients was an unusual experience, but educational as well. There is always more to learn about the tarot, and much of it must be through actual experience and practice and not by rote or recitation of a book in the manner of a technical manual. As easy as it would lend to memorization, and that clients would feel good to hear, as much as we would like to say so, the Sun is not always “Sunny times ahead”.

Again, it is not my attempt to change the standard meaning, but that in these readings that have been confirmed by clients, inspire you to think and re-think when reading. While dark cards are not completely or entirely dark or negative,

cards we typically read as positive are also not completely and entirely bright or positive. There has been, and shall be shades, hues, and levels of meaning of the card as an individual and as a part of the larger entirety of the spread. As you read in the future, keep an eye out and look deeper for these. Go back through and revisit your tarot notebook or journal, adding notes and details regularly based not only on books and taught information, but also on what you see, witness, and experience. I think the Sun is certainly one of the most extreme examples of a positive card in a not positive view.

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ROBERT L SCOTT is the owner and lead advisor at Arcana Advising based out of West Chester, Ohio near Cincinnati where he lives with his wife Angela, and basset hound Bruiser. He is a member of the Tarot Guild and International Tarot Foundation.

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JEAN-CLAUDE FLORNOY

by Bonnie Cehovet

Tarot is a mystical, magical world, focused on incredible imagery. The imagery speaks for itself, but the continuity throughout time is dependent on the individuals that bring it to us. One of these amazing individuals is Jean-Claude Flornoy - French Tarot historian and card maker who specialized in the Marseilles tradition. (His work can be seen on his site, www.tarot-history.com.)

Flornoy is well known for his hand colored restoration of the *Jean Dodal Tarot* (Lyon, ca. 1701/1715), the *Jean Noblet Tarot* (Paris, ca. 1650), and the *Jacques Vieville Tarot* (Paris, ca. 1650). Working from high resolution scans of cards from the Bibliothèque Nationale (Paris, France), Flornoy retraced their lines, maintaining the integrity as closely as possible. (The process is discussed in depth on Flornoy's Internet site, and is well worth reading.) In the recreation of the missing cards (6-10 of Swords) from the *Jean Noblet Tarot*, Flornoy faced the challenge of maintaining the integrity of the deck—which he did admirably!

The Jean Dodal and the Jean Noblet Tarots were originally available from Flornoy as hand stenciled limited editions, which were followed by full, mass produced versions. Flornoy notes that these decks belong to a time when traditional knowledge was transferred from master engraver to his apprentice. This puts us in a whole “other world” from the one we know.

How Flornoy came to work with the Tarot is quite interesting. When he first addressed it, he found that he was not that interested. In 1986, four and a half years after his first foray into the world of the Tarot, he was sitting with his morning coffee and the Tarot came to him as it represented each of the stages of existence. (Flornoy has written about this in his text

Journey of the Soul. One of the reasons that he followed the French tradition of the Tarot in his work is that he felt that it portrayed a more shamanistic vision of the world. He sees the cards as a link to the old masters.

In what he describes as the “Journey of the Soul” Flornoy talks about the “gateway” cards—cards that act as the general atmosphere for each phase of the journey, and for the initiation into each phase. Some examples would be the Lovers, which is the gateway to the period of life's apprenticeship; La Force (Strength), which begins the mature phase of life and our place in the social world (profession, house, family); and Temperance, where real life choices come into being.

On his Internet site Flornoy leaves us simply a world of information on his thoughts of the Tarot, and of the journey that is life. One of my favorite sections is where he talks about Maître Jacques, mythical founder of the Compagnons. (Compagnonnage is a spiritual and practical path of

knowledge in France.) Flornoy sees the image makers and sculptors of this period, the period preceding the Inquisition, as the spiritual and technical masters of the old Tarot masters.

Jean-Claude Flornoy for me takes his place in history as a cartier-enlumineur (a card maker and illuminator) and as a philosopher. He brings the wisdom of the masters to us in a way that we can easily

understand. Of note is that at one time he and his wife, Roxanne, offered workshops on hand stenciling to school children. I hope that our readers take the time to visit his site, and work with the decks that he has so beautifully restored.

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BONNIE CEHOVET is a professional Tarot reader with over twenty years experience, is a CTGM (Certified Tarot Grand Master), and a Reiki Master/Teacher. She is a published author, including *Tarot, Birth Cards, and You* (Schiffer Publishing, 2011), *Tarot, Ritual, and You* (Schiffer Publishing, 2013), and *Surviving the Holidays* (through Amazon.com). She is co-

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LISTENING TO THE HANGED MAN, "LET IT BE."

by Pamela Steele

*T*he Hanged Man is one of those card images people seem to either 'get' or not. When I was first studying tarot, countless times in readings I had the urge to turn this card end for end because, although the dude hanging there looks peaceful, the entire image seemed upside down. I resisted. Still, as time went on and after having found and read all 4 books I could locate on tarot at the time the deeper implications still eluded me.

I understood 'surrender' intellectually. However at that time in my life, letting go or surrendering simply was not going to happen. Every scenario played out in my head where my young sons and I ended up living on the street. Determined to figure this out, I began a process of nailing down what it was specifically I was unwilling to relinquish. It came down to the basics needed for survival and I thought that fair. That being noted, I finally realized the need to survive was a symptom, not a cause, and driven by the fear of 'not being worthy'.

That was one of those Eureka moments when the light dawns over the marble head. Fear. That 4-letter word. Once

that clicked into place I took another look at the Hanged Man who had continued to make his presence very prominent in each and every reading. What I had been missing and what the Hanged Man was trying to clue me into was the way I was going about it. After having spent most of my life believing I wasn't good enough and life complying with my beliefs by proving repeatedly I simply didn't have what it takes, I had finally hit a brick wall. Ouch. It was one of those times when being strong-willed crossed the line into complete stubborn moronic behavior. What was I trying to prove? To whom? And the best question of all was, "Why?"

As these things go, I began pondering those thoughts. Later the same day (I still wasn't any closer to figuring it out) I had to drive to the store. Oddly enough when I turned on the vehicle the radio came on. Odd because I never have the radio on unless I'm going to be on the road for an hour or longer. And the store's only about a 5 minute drive and I

hadn't been on the highway for weeks at that point. As I reached for the off button, the old Beatles song "Let it Be" began playing. I remembered this particular song from high school. It was hugely popular and I know it word for word. But I'd never really listened. And before you ask, no I was not raised nor am I Catholic. But at that Moment everything became abundantly clear. I could see the Hanged Man vividly with my inner vision and the words and melody of the song wove through the image and gave it movements and textures. I realized I'd been over-thinking the whole message. Rather than try to pin it down and wrestle the seeds of Truth, all I had to do was take a deep breath and let the Universe unfold naturally. I knew then we were completely safe. Totally protected. We were and are truly blessed. I'd done

everything possible to insure we survived. Now my part was over for the moment. Now all I had to 'do' was 'Be'.

Surrender isn't about allowing someone or something outside yourself to take over and tell you what to do. Surrender is about allowing your own Inner Wisdom to take



the reins. It is about Becoming who you are and allowing your Highest Truth to manifest. In other words, when you find yourself in situations in which you cannot do anything it's time to take a few deep breaths and release control. It's time to Be. That's your job description. You've crossed all the t's and dotted all the i's. You've made the wisest choices possible with the information and experience you possess. It's so done you could stick a fork in it.

The Hanged Man lets you know no one else is qualified to be you. It's your sacred duty to be the best You possible. Once that leg of the Journey has been traveled, take 5, listening to some music or step outside and dig your toes into the grass and give yourself permission to just Be.

Text and image © Pamela Steele

The Hanged Man from the SteeleWizard Tarot



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.



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JOURNEY WITH THE QUEEN OF SWORDS

by Ailynn

It is Sunday afternoon and I have the house to myself. The day is bright and sunny with a gentle breeze that causes the trees to sway back and forth as if in unison.

I pick up a book and move to take a seat on the deck so as to feel the movement of air upon my face and enjoy the scent of spring passing by. Gently resting my head upon the back of the wooden chair, I close my eyes and I begin to feel my body being touched by the breeze. My every intention is to relax and enjoy the quiet, but rest is not coming easily. Much is on my mind. Thoughts of all that needs to be done are haunting my afternoon.

I lay the book down to again close my eyes and I can hear a rustling in the trees. I lift my head to look up, and I clearly hear a voice say: "Stop thinking so much". Instantly I know who the voice belongs to for I have heard it before on several occasions but never so clearly.

I feel the Spirit of the Queen of Swords as she flows into my world. Before another word can be spoken, I can feel my body being pulled from my chair and lifted as if weightless, light as a feather. I am floating higher and higher towards the tree tops, gently carried closer and closer towards Agari, the most magnificent tree on the land. As the matriarch of the land, she stands tall with a greatness of spirit about her. Continuing in an upward journey I find myself standing top and center of this great-grandmother tree. Here, balanced by magic, sits the home of the Queen

of Swords.

It is freeing to be up in the heavens and so peaceful. At this moment nothing else exists. I am in the gap. The gap between breaths. The time just before one thing meets another. The time after the exhale and just before the inhale. Like twilight, you know, the gap.

Without room for thought, the front door of the house flies open and I am given the opportunity to step down into the living room of this amazing space. The room is open and free of clutter, yet there are birds flying everywhere. I watch as the beautiful winged ones fly about, in and out through open windows. The birds are of every shape, size and color. Red, blue, yellow and gold and they fly freely and yet organized as if they are performing in a synchronized dance. Everything is in its place, nice, neat, and spacious, lots and lots of room. Structured, yet free.

The voice comes through again, stronger and more forceful than before. I hear the words: "Cause and Effect". I then realize that I am only hearing her voice and feeling the breeze that surrounds me but I have not yet had the opportunity to actually see her beauty. Hoping she will enter the room,

I again hear the words, "Cause and Effect. Everything we do has an effect on someone or something somewhere. We need to be logical and think about what we do before we step into it. It is our duty to pay attention to life. It is our duty to keep things clean and clear because we have work to do in the here and now. Life is the consistent energy of movement like that gentle breeze you now feel upon your face. One can obtain this movement of life with practice, setting goals, dedication to self and dedication to all life as a whole. You, my dear, tend to get stuck at times and resist movement. This is why I have jumped into your life and this is why I am here now; you are resisting your own flow. Breathe."

As I follow her command and inhale, I try to envision what she might look like. I want to see her beauty. I take another deep breath and suddenly I can hear the sound of chimes and

bells ringing as she floats closer to me, becoming clearer and clearer and finally, yes, here she stands before me the Queen of Swords.

She is extremely serious yet quite beautiful and loving at the same time. She smiles with a "Hello; it has been nice to get to know you lately".



I have called upon her many times within the recent past. She has been my source, my guidance, my inspiration. She has taught me organization and has helped me to get my many projects done. She is the one who puts things in order and gets things done, quickly. She conquers all.

“Stop being afraid of your accomplishments, continue to work hard and Breathe. I have been with you since you asked for my help and I continue to support you.”

As I look into her beautiful face, I see the twinkle in her eyes and watch as her long blondish waves of hair move magically, as if being blown by the wind. The light of knowledge is visible in her glow.

“When I am with you, use my sword as a gift to cut through the muck. I can help you to look at things more clearly and to understand that some things can be changed and some things cannot. Human beings, believe it or not, are not in control of everything. Sometimes you have to sit back, breathe and remember to let things move naturally through life. You, my dear, have to let some things go. Clear, clear, clear.”

She turns and starts to walk away but stops as if thinking. She then turns back to directly face me before she speaks again. “Remember not to let the ego be your guide. Sometimes the ego talks you up, to get you to do things, and sometimes it talks you down to stop you in your tracks, because you know, you are simply just not good enough. Again, cut through it and keep calm. There are times in our lives when we do not move through a situation and learn from it as one would expect. In those such instances, the calm breeze can turn into a tornado and then there is nothing to do but to deal with it. Remember to just keep working at life and to keep things moving.”

She motions for me to sit and she then steps forward and lays her sword upon my lap. “We all have swords, and we are all Queens. It is time to find the essence, the spirit within and listen to the sound of our own voices. We are all Queens once we have known this Essence. The differences in the world make it colorful. If we could see the beauty in the many shades and hues that create the whole, we would find that we are never lacking. When things get dark and cloudy, cut through the muck and breathe. Breathe new life into whatever you do and then it becomes a part of you and you, my dear, are a part of all. We are all one breathe of the Divine.”

As if stepping off the deck into thin air, she vanishes in the mist of the day. As I turn to find my way home, I hear as if carried upon the wings of an eagle: “I am still with you, whenever you need me. Breathe.”

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Transformational Tarot used with permission, 2005



AILYNN

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THE MUSEUM

by Cynthia Tedesco

In what way is a museum a library? After passing through halls of Egyptian mummies and statues; all things paleontological, not to speak of the high walls lined with the great art of the centuries, Arthur and Pamela came to a door within the labyrinth that is The British Museum. Arthur held the heavy oak door open for her and they stepped into yet another world. Here were ancient papyri, vellum volumes with fantastical imagery, books that in no way resembled the books, journals, newsletters, and newspapers she was use to reading and often helped to create. No, here within the already vertiginous Museum was the largest and most interesting library Pamela had ever seen. White gloved men, and a scholarly looking woman here and there, were bent over delicate slivers, pages, and texts taking photographs of the work before them and writing notes on cards about them.

Arthur led her to yet another door. One of His Majesty's Guards stood to the side when Arthur presented a note allowing entrance. Pamela, mystified by now, gave Arthur a questioning look but remained silent. The hush in this part of the Museum was palpable and Pamela felt that any sound that might issue from her throat would echo room to room and evict her forever from this monastic-like atmosphere.

Leaning on a cane and crooked at the waist was a white haired gentleman chuckling at the sight of Arthur and Pamela, the door behind them now closed.

"Arthur; Arthur, come in, come in, don't stand there young lady with your mouth open catching flies. Introduce us immediately, Arthur!"

"Leonard, please meet Miss Corrine Pamela Colman Smith. She is the artist I told you about."

"Ah yes, a pleasure to meet you! By what do your friends call you? I am an old man and I prefer short names myself. My friends call me Lenny, even old stuffy Artie here calls me Lenny."

"Pixie will do just fine, Lenny. Thank you for asking. I am awed by the Museum's many hidden rooms and treasures. What have you for us behind His Majesty's Door? I feel like Alice in Wonderland... perhaps you should call me Alice!"

"Merely photographs of a wonderful book that I cannot make heads or tails out of but Artie here says is an ancient tarot deck from Italy. I am going to have to process you to gain your permission to come and go freely in the Museum. Should you

get lost when you decide to return to us, just show any guard or docent this pass. But first, with your leave, I must fingerprint you and take your address and so forth to give you access."

"No Alice am I? Well, Sir Lenny, can you tell me my crime?"

"Ha! At least you've brought me an artist with a sense of humor, Artie! No crime at all, however that's not to say there are no crimes committed in

the art world. This Museum alone has had their share and so we now process to identify everyone. You'd be shocked at the forgeries, the thefts, even senseless damage that goes on. Thus we fingerprint, we identify, we do everything in our power to protect our charges."

Finally, Pamela was standing before the strangest photographed images attributed to a tarot she had ever seen. "Arthur, what on earth have we here?"

"Pamela, I assure you these are photographs of a 15C tarot from Milan, Italy."

"My G-d, illustrated pips! Arthur, this is brilliant idea! I'll try to make sketches of as many of the cards that I can for



inspiration.”

“These images are almost the exact opposite of what I had in mind for my tarot. There is too much violence here, I can’t explain how unsettling some of these images are to me.”

“Hmmm, let me look at them thoroughly in peace, Arthur, without your comments and get some sketches done. I want to form my own impressions. Leave me to my work and we’ll talk tomorrow or if you’re impatient to hear what I initially think, you’re welcome to tea this evening.”

Arthur sighed, “Lenny, please offer Miss Smith every consideration. See to it she’s not disturbed. Please check in on her in a couple of hours. Do not let her work too long. Pamela, I’ll see you this evening then.”

With that Arthur left. Pamela wondered how he would find his way out of the Museum. Seeing the concern on her face, Sir Leonard, an original member of the Golden Dawn when it was in its infancy in Britain, said, “May I be of help?”

“It’s a confusing place and I am wondering how I will ever find my way in let alone out.”

“Your concern is easily solved, my dear girl. Ask for the elevator. Get off at Basement Level D and here you are.”

“How far down are we?”

“It’s only a short way down, several stories. I have never questioned the term, story, when referring to the Museum literally or metaphorically.”

“I do feel like Alice, however these images stun... I don’t think they pun.”

“As I said at the outset, I myself can’t understand them as a coherent tarot. I am much more comfortable with the Marseille style even those from Italy not France. However, these tarot images, no, I do not understand at all. I’ll leave you to examine them.”

“Do you have any original Marseille style tarots here at the Museum?”



“We have several from periods we believe might be original, would you like to see them? One or two are in uncut sheets, is that alright?”

“Yes, I’d love to see them.”

Sir Leonard left to fetch what he could, returning with several tarots with the help of a basket on wheels holding his treasures in linen encasings.

Pamela set to work. Wearing the white gloves issued to her, she laid out a lovely Marseille style tarot from Florence on the linen tablecloth that lay on top of the wooden desk behind her. She then proceeded to examine each card by numeric attribution. At the end of two hours Sir Leonard cleared his throat making her jump in surprise.

“Has it really been two hours?”

“Actually it’s one hour forty-five minutes but we’ll need time to send back everything properly. Did you have a profitable afternoon?”

Pamela started to put the cards and photos back in order and into their linen encasings or, in the case of the photographs, their portfolio to be put back into the basket. “I did, hopefully what little I did today will satisfy Arthur. I need time to absorb how rich a find this is and decide where to place what image or part of the image, perhaps I will change them little or radically. I have no opinion on the subject, nor do I care. My job is to create a tarot that is fully illustrated, that inspires and alludes to but does not fully reveal any secrets of our Order. I strive to create art, Sir Leonard. Thinking and intellectualizing I leave to others. Arthur is so good at it why should I work in his garden when mine needs so much to flower!”

“Well put, my dear, so shall we meet again tomorrow?”

“Oh yes, thank you, Sir Lenny! Can you show me out please?”

“No need, my dear, I must return these before the Museum closes. Just go out the door, the elevator is to your left. I’ll get the tarots ready for you by shall we say one o’clock tomorrow?”

“Thank you again.” Pamela did what Sir Leonard told her and returned to the bustling streets of the moving museum that is London.

James was waiting for Pamela on Monday of her second week at the Museum. By that time she was well on her way to selecting which images from the *Sola Busca Tarot* she might use in her own tarot.

Seeing James, so out of the context of Coney Island, was as if a light had turned on a dark room, although no light fixture was present to illuminate the disjunction. James always had his own special 'glow.' Pamela was drawn to him, although she hated to admit it. He terrified her. She felt out of control around him, he the light and she, as if blind, needy and helpless.

To her James was The Sun, XIX of the Majors in the tarot. If the card had images of twins... as it did in many Marseilles Tarots... then she was his twin and he... hers. Her dreams were always of him since that first day at Coney Island. Martin and Gretchen floated in and out of her reveries but not in the way James did.

Pamela was surprised that she was not surprised to see James... now dressed properly as a British banker or lawyer, standing before her, just a short distance from the Museum's library door. She was not surprised that



he knew where to find her although she had never written him of her day to day schedule. She was also not surprised when he ran towards her and wrapped her in his arms, lifting her and her portfolio easily into the air with a shout of joy... a pure joy unknown to her before this day.

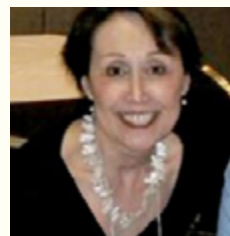
She was not surprised when they awoke the next day wrapped in each others' arms, the sheets snaking between their legs as if they had grown tails and were de-evolving into a womb-like mandorla.

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A chapter from 'PCS: THE NOVEL' by Cynthia Tedesco



North Atlantic Books



CYNTHIA TEDESCO M.A.

Tedesco worked for many years as an Audiologist and Speech/Language Pathologist for the Lexington School For The Deaf. She is certified as a Kaizen-Muse Creativity Coach using skills as a professional tarot reader to assist clients in their creative work.

Tedesco's poems have appeared in Apex of The M; Avocet, Barrow Street (and former editor), Black River Review, Caliban, The Cape Rock, Coffee House Poets Quarterly, Columbia Poetry Review, Gargoyle, Italian Americana, Iodine, The Lucid Stone, Montserrat Review, No Roses Review, Outerbridge, The Panhandler, Space and Time, Talisman, Tamarind, Weirdbook and Yefief. Her short story, 'Suitcases' was published and is archived at www.Archipelago.org Tedesco has a book of poems, 'Letters Found After,' published by Sesquin Press. She is currently working on her second book, 'Chthonic Luminosity' as well as the novel.

Tedesco lives in N.Y.C. with her husband and two Havanese dogs. The Tedesco's are serious collectors of vintage tarot decks. She can be reached at: INTUITIVEARTSENTERTAINMENT@gmail.com



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Reviews



TAROT DE MARSELLA ROBLEDO

Review by Sherryl E. Smith

Deck Creator: Pablo Robledo

Publisher: Servicios Editoriales, Chile

Website: <http://TheTarotofMarseilles.blogspot.com>



For deck creator Pablo Robledo, the *Tarot de Marseille* (TdM) is not an historic artifact to be preserved unchanged in amber. It's a living tradition that responds to the sensibilities of every artist, deck publisher and student of the tradition. Robledo believes that since there is no one, true original tarot, artists and students are free to interpret the cards within the parameters of the TdM tradition.

Driven by the need to have a deck that is uniquely his own, Robledo began an

intense study of the TdM in 2008. He closely examined many historic examples from the 18th and 19th centuries by printers like Madenié, Chosson, Conver, Rochias and many others. After meticulously tracing these cards, he superimposed the images to observe small differences in the details. Then he distilled his observations into a personal rendering of the deck.

Robledo has gone through this process four times as more TdM decks became available to him and his understanding of the cards evolved. The result was the production of four versions of the deck representing the essence of his understanding of the TdM at that time. Their very small print runs were sold privately to friends and collectors. The third edition received an award from the Tarosophy Tarot Association in 2013. Fortunately for us, the fifth version of his deck will be published in an edition of 1,000 and made available to the public through his website.

The *Tarot de Marseille*

pattern originated in fifteenth-century Milan. After a few centuries of variety and experimentation, it prevailed to become the standard European deck for divination and game playing. Robledo's deck adheres closely to the traditional pattern while offering a sense of life and vibrancy that makes this intensely personal deck so special. He says this project is a visual poem expressing his understanding of the TdM tradition.

Game players weren't forgotten while designing the deck. The card stock is casino-grade with three layers of paper and a black core. After doing an extensive survey to learn what card size was comfortable in most people's hands, Robledo settled on smaller than average cards: 11.2 x 6.1 centimeters (about 4.5 x 2.5 inches). The cards are soft and lightly lacquered so they glide past each other easily while shuffling. The deck is housed in a sturdy box and is wrapped in an ornately printed envelope, as was the custom in previous centuries.

The deck is available through the website listed above. Pablo Robledo is also on Facebook.

© Sherryl E. Smith



THE PURPLE LENORMAND

Review by Bonnie Cehovet

Creator: Mary Nale

Independently Published - 2013

I just received the *Purple Lenormand*, a new 36 card deck from Mary Nale of Attune Magazine. I don't generally read with the Lenormand, but I do find this deck to be interesting. It is, as the name implies, done in purple, which is a favorite color of mine ... a very relaxing, serene color.

The cards come in a clear, hard plastic box. There are no instructions. The card backs are a light purple, with a silver edged insert in the middle with the deck name, superimposed over fern leaves. The backs are not reversible. The card faces show the same light purple background, with the silver edged insert vertically in the middle of the card. The card image, and number, are placed over the silver edged insert.

This is meant to be a whimsical



deck, and it is. Be aware that the imagery from this deck reflects life, which means that there are a full gamut of emotions expressed, some of which might be considered to be on the dark side.

In the discussion of the cards below, the

meanings of the cards were taken from this site: <http://learnlenormand.com/petit-lenormand-card-meanings/>.

Card number 3 shows a ship with masts, sailing on the ocean. The feeling here is a gentle one. Modern meanings include travel, putting all of your eggs in one basket, or the start of an enterprise.

Card number 8 shows a black coffin in the middle of the page, with black skulls, wearing top hats, on either side of the coffin. Sounds macabre, but it really is cute! Modern meanings include sickness, need of rest, or a visit to a hospital.

Card number 10 shows the Grim Reaper, holding a scythe in front of him. Modern meanings include the sudden end of something, which can be determined by the surrounding

cards.

Card number 11 shows a short yellow broom, with a hand in front of it wielding a whip. Modern meanings include negotiations, clearing the air, and addressing issues as they crop up. On the flip side, we are looking at anger, arguments, and beating yourself up.



Card number 12 shows two crows, one in the upper right hand corner, and one in the lower left hand corner. In the middle we see a multi-colored hummingbird, in the lower right hand corner we see a smaller light purple hummingbird. Modern meanings include text messaging, a successions of short meetings or messages, or communication.



I found this deck easy to read with ... it could be used as a stand-alone oracle,

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tarot, oracle or
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a book on
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or read in conjunction with the Tarot
or some other oracle. It is a beautiful
deck, and a nice addition to
the Lenormand tradition!

Available through Attune
Magazine - <http://www.attunemagazine.com/>. Sales
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Tarot of the New Moon 1983

CIRO MARCHETTI'S TAROT OF DREAMS

Review by Benebell Wen

Deck Creator: Ciro Marchetti

Author: Lee Bursten

Publisher: US Games - 2015

When talking about digital art decks, no name is bigger in the tarot world than Ciro Marchetti. A few afternoons ago I was in downtown Berkeley observing a woman with a makeshift table on the streets reading tarot for college students. Splayed across her table was Marchetti's *Tarot of Dreams* (2015), and the students ooh-ed and ah-ed at the dynamic illustrations and the evocative art that has become a Marchetti signature.

The *Tarot of Dreams* is a beautifully finished deck and book set published by U.S. Games. Lee Bursten authors the guidebook, which is a wonderful companion to the deck for beginners and intermediates alike. The book delves into both Kabbalistic and astrological correspondences for tarot. Reference glyphs are inscribed onto the cards themselves for those who integrate these studies into their tarot readings. The cards are semi-matte, made of quality stock, and feature a

stunning reversible card back that is reminiscent of a sun dial with a crystal and gold ornamental sun catcher at the center. Black borders are created with



a subtle fading edge smudge and card titles appear centered at the bottom.

If you appreciate the retrofuturistic steampunk aesthetic intermingled with digital fantasy art and speculative mythology, rendered with a painstaking eye for details in vector graphics, then

Tarot of Dreams was made for you. I saw a bit of steampunk in Key X: Wheel, among a few others, and modern fantasy storytelling in cards like Key XVII: Star and XVIII: Moon. Cards like Key IV: Emperor, Key XVI: Tower, and XIX: Sun had this Asgardian vibe that I really love.

The Major Arcana for the deck toys with the idea of “the Fool’s journey,” and you see the Fool from Key 0 reappear caged in Key XV: The Devil and finally in Key XXI: World. The deck follows the Rider-Waite-Smith tarot structure with minor changes,

the most prominent one being Faith for The Hierophant. The four suits are Wands, Cups, Swords, and Coins.

While there is a clear homage to Rider-Waite-Smith imagery in the Minor Arcana, Marchetti takes creative liberties, and each one for the better.



The Two of Wands in this deck is one of my favorite reinterpretations of the Two of Wands, maybe ever. The suit of Cups is simply magical. The Ace of Swords is the imagery pictured on the box cover and if there is such a thing that can be called blue-toned Hyperborean gothic, then that would be the suit of Swords in *Tarot of Dreams*. The suit of Coins is anchored in green hues, and brings to life a medieval fantasy done in digital photomanipulation. As for the courts, Marchetti always does a phenomenal

light on the depth and inspirations Marchetti undeniably puts into his art.

The *Tarot of Dreams* introduces a new card to each suit—the Palaces. There is a Palace of Wands, Palace of Cups, Swords, and Coins. The Palace of Wands represents the setting for creative inspiration. The Palace of Cups is a place for lucid dreams. The Palace of Swords is for clear, deductive thought and the Palace of Coins is home, where all our earthly needs are met. At the end of the deck is an unnumbered card, titled

mind the lack of cultural diversity in a tarot deck. However, it cannot then be marketed as transcending culturally specific myths, because the mythologies that *Tarot of Dreams* pulls from are decidedly European.

An exemplary tarot deck in the digital art style, *Ciro Marchetti's Tarot of Dreams* is vivid and inspiring.

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Tarot of Dreams used with permission, US Games Systems Inc. 2015

FTC Disclosure: In accordance with Title 16 of the U.S. Code of Federal Regulations Part 255, "Guides Concerning Use of Endorsements and Testimonials in Advertising," the author of the review received the *Tarot of Dreams* Deck and Book Set from U.S. Games for prospective review. Everything she has said here is sincere and accurately reflects her opinion of the book.



job rendering his courts. The Queen of Swords is quite spectacular. Perhaps I am biased, moved by the appearance of my sun sign in the foreground (Libra).

While the cards seem to be inspired by Rider-Waite-Smith, some of the cards definitely deviate from better recognized tarot symbolism. For instance, the Chinese imperial red doors traditionally associated with government officials paired with Indo-Chinese-esque ornamental pillars and a blood moon hanging in the backdrop to express the Four of Wands didn't make sense to me initially, but Bursten's guidebook helps to explain the concept for each card, so I was able to follow Marchetti's point of view. Where I lack understanding, the guidebook sheds

"Tree of Life," featuring the Kabbalistic tree with every tarot card labeled on the paths and sephiroth. Thus, there are a total of 83 cards in the *Tarot of Dreams*.

Overall the *Tarot of Dreams* is an extraordinary deck I am ecstatic about adding to my collection, though one point did strike some discordance with me. The product description on the back of the box notes that Marchetti's deck transcends culturally specific myths, but it doesn't. With the exception of a few arbitrary cards with Eastern influences filtered through a Western lens, the deck is firmly Western European depicting only Caucasians... other than the Death and Devil cards, which featured ambiguously dark figures. Even the Buddhist monk in Key V appears to be white. In fact I don't



TAROT OF EMPOWERMENT

Review by Bonnie Cehovet

Author: Judyth Sult

Artist: Gordana Curgus

Tarot of Empowerment - 2016

ISBN #978-0-9864446-7-8



*T*arot of Empowerment is a 22 card, Majors only deck that comes with a text only LWB (Little White Book). (There is a companion book that can be purchased separately, and is absolutely amazing!) The cards follow the structure of a traditional Tarot deck, with the 22nd card entitled "Unknown". This card represents a

situation where the universe is not quite ready to respond to our question, to give us information. Patience is needed before making a decision, or taking an action. Quite a relevant card, but one would need to be prepared to explain this to a client in a manner that they would understand!

The card titles are traditional, with the following exceptions: Questor / Fool, Sustenance / Empress, Authority / Emperor, Advisor / Hierophant, Choices / Lovers, Introspection / Hermit, New Perspective / Hanged Man, Life Cycle / Death, Entrapment / Devil, Chaos / Tower, Awakening / Judgment. The renamed cards are meant to give a contemporary interpretation to the traditional archetypes.

The cards are 2 ¾" by 4 ¾". The backs show a black border around a golden door that is opening to the universe.



There is a mandala-like figure in the middle of the card, outlined in purple. The backs are reversible. The card faces show the same black border, surrounding a thin gold border. The card number is entered at the top of the card in a gold oval, with the card title across the bottom, in an oval gold banner. The artwork is done largely in pastels, with a muted quality to it. I find the cards very compelling!

In her introduction, Sult talks about doing a reading for Curgus, and coming to the realization that as an artist, Curgus' work reflected the Tarot archetypes as she had imagined them. They worked together on both the words and the images, consciously eliminating the symbols and religious allegories with hidden meanings that can be found in traditional decks. (I am very attached to exactly what they eliminated,

but I find value in both versions of the Tarot.)

Sult sees reading the Tarot as being on a quest to become engaged with universal truth, and with your own



intuition. To do this well, one needs to set aside one's ego and any attachment to the outcome. She also talks about framing questions (she does not see yes/no questions as empower, which I have to agree with, as I find them

limiting).

The cards are presented as text only, with the card name and number, a short saying, a description of the card and its energy, upright and reversed meanings, empowerment (how the energy empowers the client), and numerology (the energy that the card's assigned number carries).

The deck starts out with a bang! We see the Questor (Fool), backpack on his back, opening the golden doors and stepping through them, out into the universe. A white dove is flying in the sky, welcoming him. Empowerment: "Questor is empowered by being spontaneous and optimistic about the issue in question."

Sustenance (Empress) shows a lovely, long haired woman standing. She is dressed in a lovely blue gown, and her hair is flowing. There is a cross at her neck. Empowerment: "You are empowered when you use your words and skills as tools to strengthen worthy causes and people around you."

Determination (Chariot) shows a golden bird in the center of the card,



flying through the night sky. An intent male image is being carried by the

bird. Under the bird we see an image of the world. Empowerment: "You are empowered to have faith in yourself and the decisions that you need to make, and to travel with your personal beliefs and values as your compass."

Justice shows a yin/yang symbol in the center, over back to back images



of a woman reflecting. Empowerment: "You are empowered by Justice when you make fair decisions based on the rules, no matter the emotions or relationships involved."

The intent of this deck is to have Tarot serve as a tool to empower individuals to make the choices that will improve their life. The images reflect both strength and beauty, and draw the reader (and their client) in. This is a powerful deck, and could be used in any number of ways (for readings, journeying, meditation, journaling, in comparative readings, etc.).

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Note: Actual cards do not have the copyright watermark on them.



TRANSFORMATION SPREAD

by Jadzia DeForest

9. Future

The possible future
or result for the
querent.

6. To Let Go

What to let go of or
release in order to
move forward.

7. To Know

What the querent
needs to know about
the situation.

8. Action

The action to take to
move forward and
transform the
situation.

5. Obstacles

Obstacles that are
meant to be over-
come. What the
querent should be
putting energy into
dealing with.

1. Present

The situation
and present
circumstances.

3. Self

The person
receiving the
reading, the
present self.

4. Influences

People and the
environment that
are influencing the
querent.

2. Past

The relevant past
and basis of the
situation.

Tarot Conferences & Symposiums

Bay Area Tarot Symposium (BATS)

Date: 2017 TBA

San Jose, California

www.dodivination.com

North Star Tarot Conference

January 27 - 29, 2017

Eagan, Minnesota

www.tctarotcollective.com

Northwest Tarot Symposium

March 3 - 5, 2017

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www.nwtarotsymposium.com

Readers Studio / Tarot & Psychology Conference

April 28th - May 1st, 2016

Queens, New York

www.tarotschool.com

TABI Tarot Conference

Date: July 30, 2016

The British Isles

www.tabiconference.com

Tarosophy Tarot Conventions

October 8 - 9, 2016

Palm Beach Gardens, Florida

www.tarotassociation.net

Tarot Guild of Australia International Conference

Date: TBA

Melbourne, Australia

www.tarotguild.org.au

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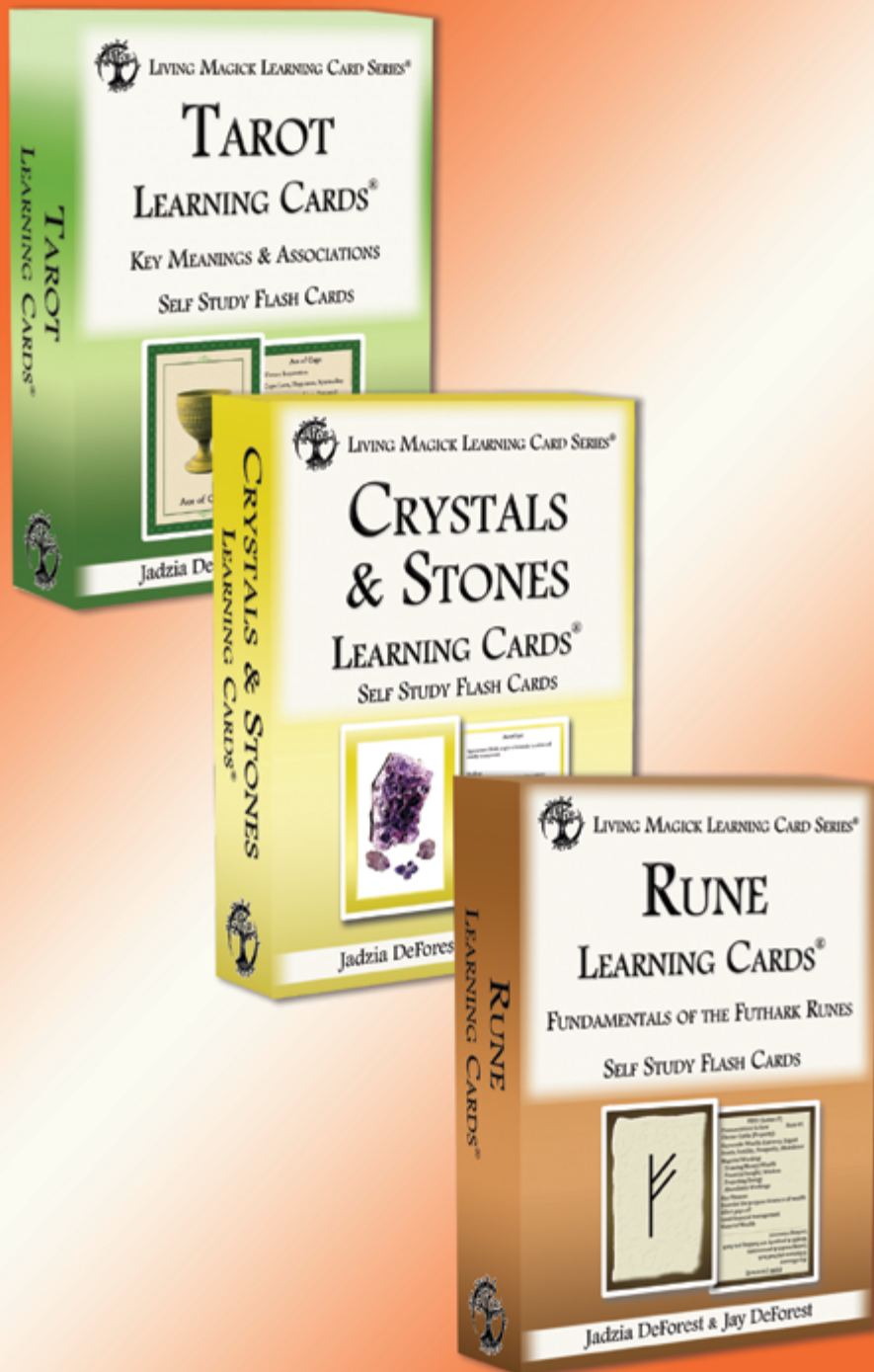


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