

THE CARTOMANCER

MIX AND MATCH:
COMBINING
ORACLE & TAROT
TOGETHER

by Faymi Elford

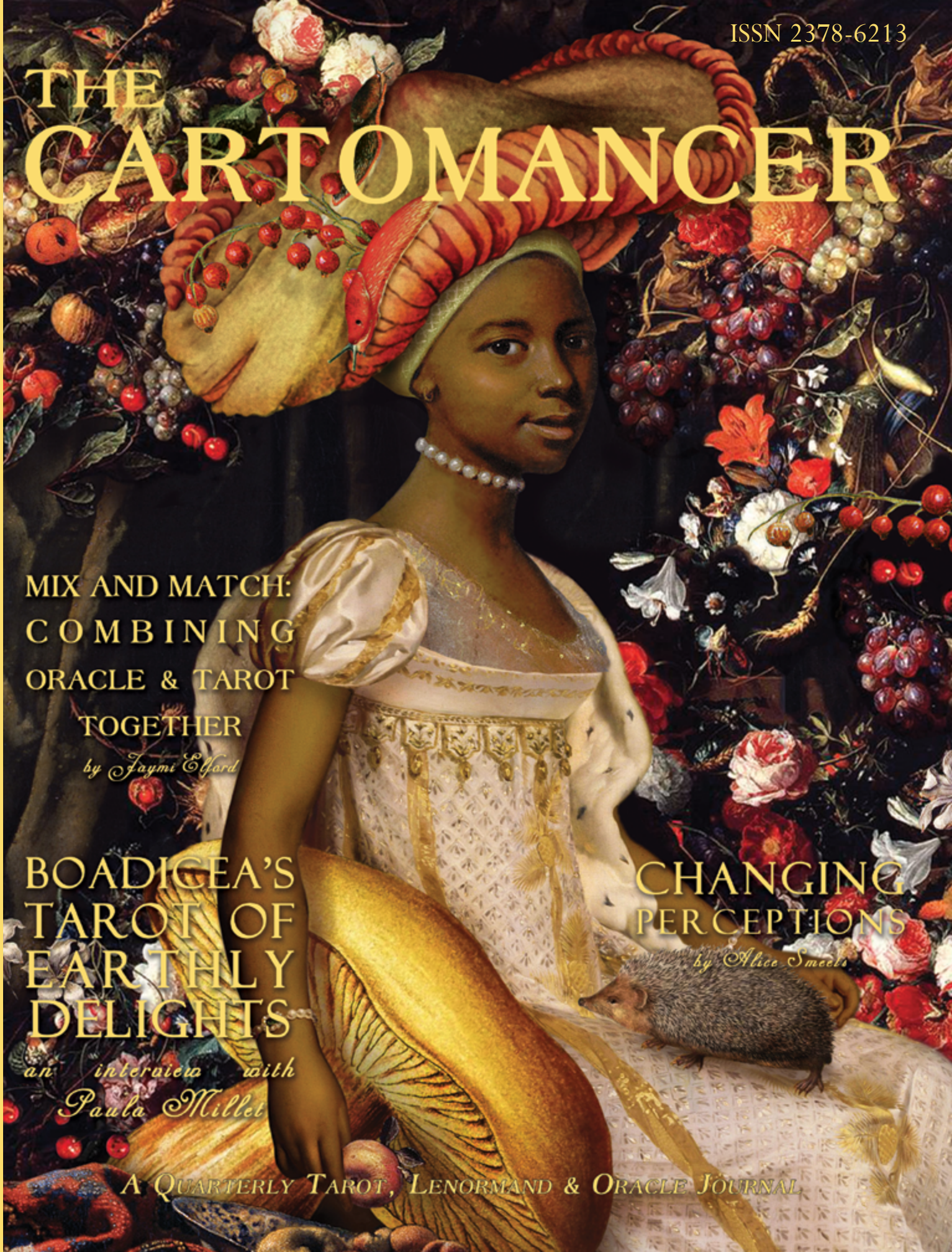
BOADICEA'S
TAROT OF
EARTHLY
DELIGHTS

*an interview with
Paula Millet*

CHANGING
PERCEPTIONS

by Alice Smelt

A QUARTERLY TAROT, LENORMAND & ORACLE JOURNAL



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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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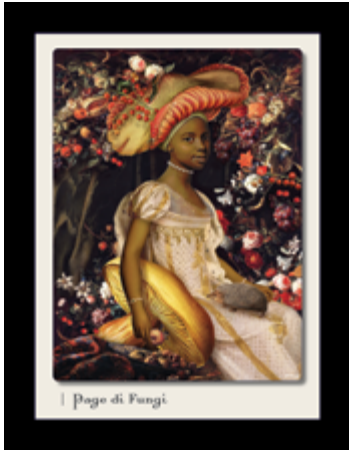
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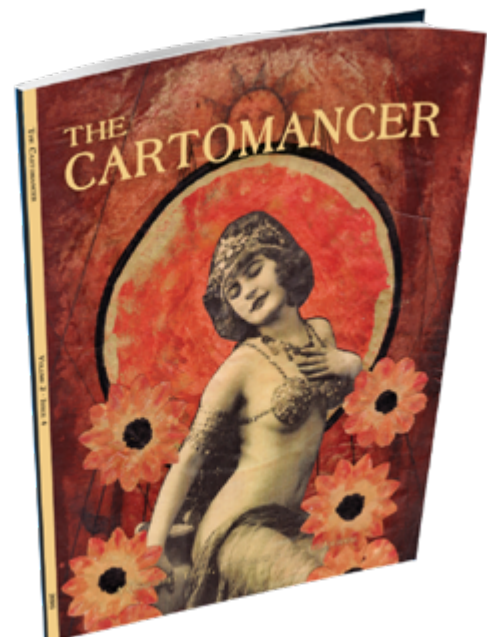
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NEXT ISSUE

The next issue will be available in November and we're featuring *The Stretch Tarot* by Joseph Stretch.



EDITOR'S NOTE

I am quite excited that *The Cartomancer* is getting submissions from tarot authors around the world. So far we've included content from those in Italy, Canada, Australia, the United Kingdom, Czech Republic, Mexico, Brazil, and all over the United States. Thank you to everyone for your contributions.

In this issue we continue with part two of the Justice 11, Strength 8, or Justice 8, Strength 11 question. And a philosophical look at the Marseille Tarot and its beginnings. For getting creative with tarot, look to Monica Bodirsky's article on collage and tarot, or Jaymi Elford's combining tarot and oracle decks in readings. Learn more about yourself with *Tarot and Birth Cards*. Alice Smeets brings in tarot from the perspective of a photographer in her article *Changing Perceptions*.

Journey with the Queen of Cups is the last in the visualization series with the tarot queens by Ailynn. The other three queens have been published in the past three issues.

We have another chapter from Cynthia Tedesco's fictional piece about Pamela Coleman Smith in *The Sola Busca Tarot*. Learn about the real life of Ithell Colquhoun in Sherryl E. Smith's article.

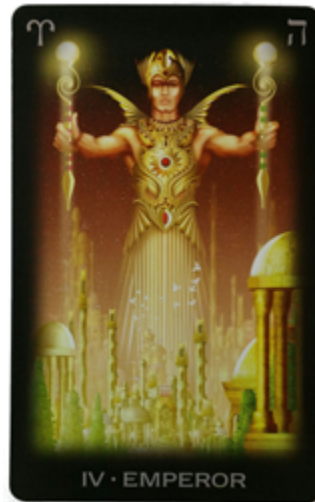
For those working with the Psycards system, Catt Foy explains how the No card works in a reading as part of the four direction cards. We also have several deck and book reviews, new and upcoming deck artwork, and our Ask the Wizard column taking a look at the Death card.

A note on last issue's review of *Ciro Marchetti's Tarot of Dreams*: The card images included in that review are from his self-published printing not from the US Games version that Benebell Wen was reviewing. The USG version is borderless, which makes a huge difference to many tarot readers!

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.

We hope you find this issue as enjoyable as the last!

Blessings,
Jadzia and Jay



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BOADICEA'S TAROT OF EARTHLY DELIGHTS

INTERVIEW WITH PAULA MILLET

with Jadzia DeForest



**Boadicea's Tarot
of Earthly Delights**
by Paula Millet

There is this group on Facebook for tarot deck creators. I like to check in every once in a while to see the new card images that these artists are creating. That's where I came across Paula Millet's work in progress deck: *Boadicea's Tarot of Earthly Delights*.

As soon as I saw her Page di Fungi (Page of Pentacles) I thought it was brilliant! I can't wait to add this whimsical, humorous, and intriguing deck to my collection.

Q: When and how did you initially get drawn to the tarot cards?

PM: When I was in college in the late '70s one of my housemates had the Aquarian Tarot and she read for me. It was a fascinating way to contemplate our (many) youthful indiscretions. I then started a hand-illustrated deck as an art project, but only got so far before flitting off to something else.

In the ensuing years I have bought a few decks and read for myself sporadically. Encountering more decks rekindled my desire to produce a deck.

As a visual learner I was drawn to the iconography of Tarot. The pictorial elements tell stories and represent archetypes. I mostly relate to Tarot as a medium for understanding my present situation, insight into my subconscious state of mind, and for seeing the possibilities of the near future.

Q: What inspired you to create a tarot deck of your own?

PM: Cheryl Fair asked me to create graphic elements for her fantastic *Magical Realism Tarot*. I worked with her to produce the card backs, borders, and production files.

This led to a wonderful opportunity to contribute two cards to the *Tarot Pink for Cancer* project: the Page and Four of Cups. With the Tarot Pink cards I decided to try a digital collage technique.



Professionally I am a graphic artist and museum exhibit designer, so I'm pretty familiar with Photoshop as a tool, and fine art and natural history as material. This turned out to be a lot of fun and inspired me to begin my own deck using the collage technique.

Q: Tell us more about *Boadicea's Tarot of Earthly Delights*, what's the overall concept and theme?

PM: The deck is structured around the RWS canon, with a number of personal deviations. The general theme is appreciating the vagaries of the human condition in relation to the reader's own experience. Ideally readers may use this deck to open their minds, to inspire thoughtful reflection or discussion, and to be amused.

In concept this is definitely an artist's deck. My connection to Tarot is visual; I am interested in creating cards that convey an idea intuitively. Each illustration depicts a narrative with

familiar characters. I hope that readers will enjoy the cards for the beauty of the collage art and relate to the humor conveyed in many of the images.

I believe that for a RWS style deck to be interesting to readers, and to attract purchasers, it is important to inject original aspects. So I did. Primarily this allows me to have more fun with the art. This approach is most obvious in the four suites. I identify strongly with Tarot's elemental categories and represented them as: Tentacles = water/cups, Fungi = earth/coins/pentacles, Aether = air/swords, and Combustion = fire/wands.

As for the title of the deck: I identify with Boadicea, a pagan British warrior queen who is shown in artworks haranguing the Romans. And I love the randomly whimsical and perverse paintings of Hieronymus Bosch.

The mash-up of these two pretty much sums up my worldview.

Q: I know this is a work in progress deck. How is the process coming along?

PM: The majors and the court cards are completed so far, although I may revisit one or two for a little tweaking.

I was knocking them out at about one card per week, but sometimes my day job taps out my creative energy and I lapse into couch potato mode.

Next I'll be working on the illustrations for the minor arcana. To me, these cards are more about everyday situations, so I see them as being more intimate and specific. So I'll make them a little more whimsical – with more animals and objects and fewer classical human figures.

Q: What surprises have come up along the way so far?

PM: Well, there is a lovely element of serendipity to this process—in many ways like shuffling a deck. As I meander through various image sites while working on one illustration I often stumble upon something that inspires another card. Sometimes I see something fantastic and know I would like to use it, but I may not have a particular card in mind. For

example one of the first images I collected was the portrait of the girl who became the Page di Fungi. I thought she would be a perfect page but I didn't know which one yet.

So the biggest surprise has been how the process seems to guide itself.

When I need something, it turns up with a little digging.

As a visual learner I was drawn to the iconography of Tarot. The pictorial elements tell stories and represent archetypes.

Q: How did you decide which art medium you wanted to work in?

PM: I wanted to do something that was engaging but low stress and fun – like knitting. I've done both cut out paper and digital image collage before and enjoy the challenge of finding the right pieces, then altering and blending them together.

Remixing realistically rendered art allows me to achieve a rather surrealistic overall effect. Working from existing material allows for creative adaptation vs. the greater control of creating original artwork.

I do enjoy a good puzzle.

Q: Tell us about the process of finding public domain images?

PM: The Internet has made it possible to access may wonderful sources. I've become familiar with a number of public domain sites. If I have an idea of what I am looking for I begin by trying different searches and then follow the rabbit down the hole.

Wikimedia Commons is a great source for fine art material, also Dover

Pictura, Vintage Printable, The Public Domain Review, The Graphics Fairy, and US government sites such as NASA and NOAA image galleries.

Certain museums and libraries provide public domain works



for free download, but some are rights restricted. Read the fine print and keep track of where you found things.

To avoid copyright infringement it's critical to verify the status of everything. Because I am creating a product that will be sold I avoid anything with a Creative Commons license – it specifies that whatever you make from such images must then also be freely distributed. Nuts to that.

Q: Do you plan to self-publish your deck or find a publishing company to work with?

PM: That is something to think about. I definitely would like to retain control of the copyright to my work. I have been selling photoprints, notecards and some other merchandise using the deck illustrations and plan to continue.

I think that in addition to a printed deck, Boadicea's Tarot would be good material for an app—there is a lot of detail to see when you zoom in, plus the potential for imbedding content identifying the image sources or other Easter eggs.

Q: Do you have a publication date in mind yet?

PM: I would like to wrap up the cards and the commentary in a year to a year and a half.

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

PM: For me it has been a real opportunity to learn the cards as they are filtered through my brain. This has

been a very satisfying experience.

It does take more stamina that you may realize. Producing 78 original artworks that relate to each other aesthetically and thematically is quite an undertaking. Then there is the marketing and product management to follow.

To find out more about Paula Millet's tarot project and art work visit her website:

<https://paula-millet.squarespace.com>

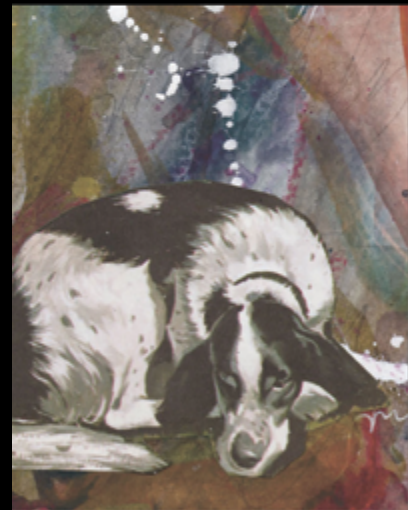
She has been posting the cards and a little blurb on each one as they are completed.

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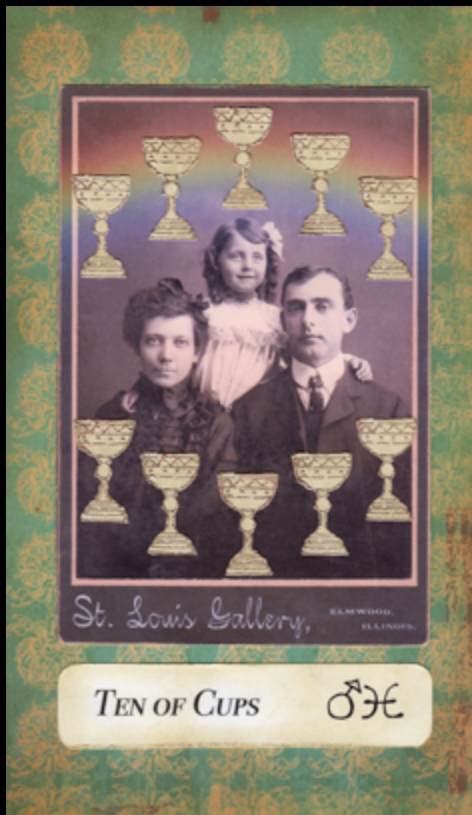


Tarot Art



THE ANTIQUARIAN TAROT

MAREE BENTO



The Antiquarian Tarot is a HANDMADE deck bringing together 19th century photographs, cabinet cards and other artwork into a modern usable tarot. Each collage was lovingly and attentively crafted with an antiqued aesthetic to form a functional working deck as well as an engaging work of art.

The initial inspiration for the deck was the *Albano-Waite Tarot*, which is based on the *Rider-Waite-Smith* deck combined with Paul Foster Case's work. The Major Arcana wallpaper is based on his color system. The Minor Arcana is also derived from his framework and similar to the *Albano-Waite*: Wands have orange backgrounds to represent FIRE; Cups are Aqua to represent WATER, Swords are yellow to represent AIR; Pentacles are green to represent EARTH.

Artist Maree Bento is the creator of two divination decks and a practitioner of the healing and mystical arts, with 18 years of experience. Her training in the healing arts inspires her approach to tarot, divination and card reading, which she first began exploring at age 13 with a pack of playing cards. To learn more, visit:

www.divineMuses.net.

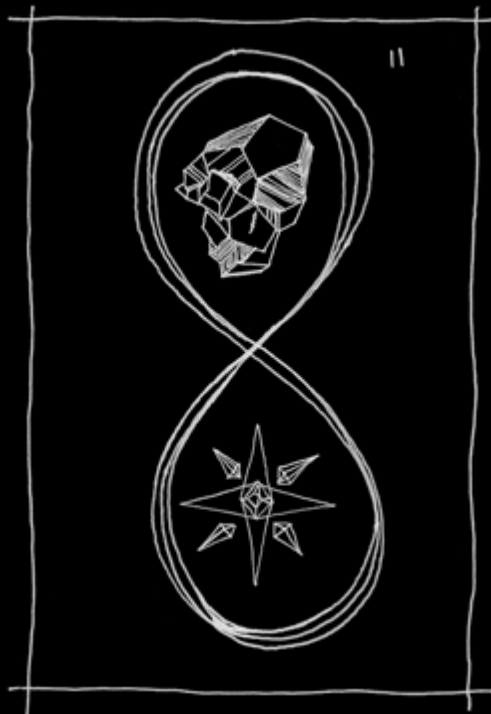
The deck's companion book is almost complete and will be released either late 2016 or early 2017.

WANDERER'S TAROT

CASEY ZABALA

The *Wanderer's Tarot* deck is based on traditional Tarot symbolism, and is transmuted by goddess energy. For the magical practitioner, these cards speak to our magical tools and talismans. The suites of Moons, Stones, Knives and Feathers will lead you to a deeper understanding of your personal power; emotionally, materially, mentally, and passionately. Created within a ritualistic framework, the 78 card deck holds true to the process of magic, and encourages others to engage in the art of manifesting, and the journey towards self-knowledge.

The *Wanderer's Tarot* was created with the desire to honor the feminine, in all her manifestations. The absence of color is an homage to the goddess. Black contains all colors, just as the goddess has many faces. This black and white deck allows the seeker to bring their own aura to the deck, so that it may become their magical tool and ally on their journey.



Visit the website for more information:

<http://wandererstarot.com/>

The Wanderer's Tarot is due to be released later in 2016.

THE WITCHERY ORACLE

THE WITCH



A year in the making, *The Witchery Oracle* is based on the 36-card Petite Lenormand Cartomancy, a German creation that, in 1845, appropriated the name of the now-dead but still-famous card reader, Mlle. Lenormand. It comes complete with 36 oracle cards, 4 info cards, that you may lay beside your spread for easy reference, a velvet bag, & a protective box.

All photographs were taken by The Witch, with the exception of The Rider card, which features a digital composite of her photos and the Luis Ricardo Falero public domain painting: Festival of the Witches.

This deck was designed, hand assembled, & made with love by The Witch, a Canadian hedgewitch with a dash of Hoodoo influences. Mesmerized by herbs, religious iconography, and the Dead, the Witch is a lover of low magick, who runs the online only store: www.TheWitchery.Ca

The Witchery Oracle is now available for purchase from TheWitchery.Ca

www.TheWitchery.Ca

www.instagram.com/Witchery-Way

www.facebook.com/TheWitcheryCa

The *Wyrd Oracle* deck is based on Universal Archetypes and The Collective Cosmic connection between us all. It is colored with a plethora of Human Symbolism, Animal Totems, and God & Goddess Archetypes. The deck is meant to be a personal building tool to one's own spiritual story. It begins with 44 cards and then the user can add more cards from the card catalog (over 200 cards) to build a personal deck. It is in this way that the deck becomes a powerful guiding tool for each person's spiritual journey.

The deck can help the querent connect to Totems and Deities. For instance if the Freyja card is drawn it might mean understanding that particular Deity is needed, and can lead to a stronger relationship with Freyja and her workings. As well, if the LadyBug Totem is drawn, than pay more attention to the messages from Ladybugs in the Waking Realm. The cards can be used in ritual "evocation" work, as well as a diverse divination method.

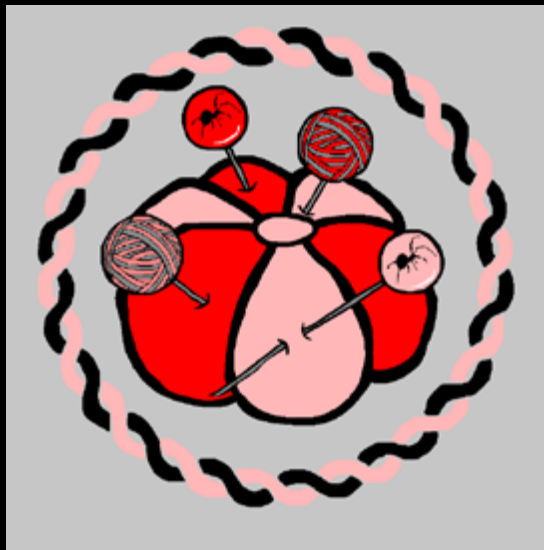
The idea of the Wyrd rune is used here in that the whole of the experience starts as a blank canvas and the drawing of cards paint the messages needed for the unknown to reveal itself.

Website:

<http://ravenlunatarot.wix.com/ravenreflections>

THE WYRD ORACLE

RAVEN LEE LUNA



TAROCCHI DI MARCELO INCISO

LYNYRD-JYM NARCISO



Tarocchi di Marcelo Inciso is a full, 78-card deck celebrating the beauty of historical Tarot decks. The card faces are very loosely based on the Marseille pattern (the deck's title being a pun on the name Marseille). It is rendered in an appealingly aged style reminiscent of rustic woodcuts, engravings, and grave rubbings. The card titles are in Italian a nod to old Italian Tarot decks. It is available via The Game Crafter:

<https://www.thegamecrafter.com/games/tarocchi-di-marcelo-inciso-a-tarot-deck->

Artist's Name: Lynyrd-Jym Narciso (aka Paraluman Studio)

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

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Roxana Paul, a New Zealand artist who resides in Australia, has a more than ten-year personal engagement to the Tarot as a reader. Her art work draws upon her interest in mysticism, self-development and spiritual transformation with particular attention to the Tarot theme.

Studying and reading with the Marseilles and Sola-Busca decks, she developed her comprehension of an energetic approach to the Universe to cognize the Tarot system. Supporting the concept of Tarot's creative exploration and being influenced by Maori cultural traditions, Roxana created the Maori Tattoo Tarot for the Rising Sun Publishing House – the first indigenous Maori deck within the classical Tarot structure. Her art patterns have a deep spiritual meaning and mana (occult powers) via images of Maori gods, spiral koru patterns, ferns, and sea creatures. The deck is a stairway to ancient Maori occult knowledge and spirituality and it works for people with a basic knowledge of the Tarot, for readers who are looking for new inspirational decks, and for Tarot art collectors.

The Maori Tattoo Tarot deck is forthcoming in September 2016, and can be found at

*www.maoritatootarot.com
Roxana's art resume and portfolios - at www.roxanapaul.com
and www.facebook.com/maoritatootarot.*

MAORI TATTOO TAROT

ROXANA PAUL





Dear Freaked,

I am not going to begin by lecturing you on the pitfalls of consulting tarot readers you have not properly vetted. Nor will I ask “what were you thinking?” sending your teenage daughter to a reader with whom you obviously had no experience. No I will not do that. Instead, I will explain the symbolic meaning of the Death card which in no way should be taken literally.

Traditionally, Death in the Rider/Waite/Smith shows a skeletal figure mounted on a white war horse riding over the body of a fallen king. Each symbol in the imagery reflects an “out with the old, in with the new” attitude. It embraces both darkness and light. Past and future. But in no way does this card represent a physical death in and of its self. Yes it is a bit theatrical, or dramatic, in its depiction. Which is why new or inexperienced clients often tend to freak out when the card comes up in a reading. Especially if the reader is a complete moron. That’s right up there with when the creepy

Cleo, I’m going to guess you paid too much and seriously need to do some homework on choosing a tarot reader in the future. I’ll bet the cards didn’t tell your daughter that!

How the Death card applies to your daughter’s future is clear. She is ending one phase of her life in that she is on the verge of adulthood. After graduation, she will choose a path and embark on her personal Life’s Journey. Hopefully by now she’s learned enough to leave the nest with confidence and excitement. The other cards in the reading (which you failed to mention) should have given her insights into areas requiring her attention and tools to choose wisely.

Keep Calm and Tarot On. Sensibly of course.

~The Wizard

Dear Wizard,
I booked a tarot reading with one of our local tarot readers as a gift for my daughter’s graduation present. The reader’s webpage was charming and stated this person had over 10 years experience. It went on to claim she was 100% accurate and all her customers were completely satisfied. I read the reviews and they were filled with accolades of this reader’s expertise.

My daughter was excited about getting her cards read. I was able to get her an appointment quickly and the next morning she went for her first tarot reading. Soon after she came home completely frightened because she had gotten the Death card as an Outcome. The reader told her she or someone close is going to die! Can you help?

Freaked Out Mom

music starts playing at the theatre and you wonder what sane person would decide to go outside, in the dark, no moon, foggy. So when one of the characters announces, “I’m going to go check it out,” does the audience think “Good idea. You get right on that?” No. The general consensus is, “Moron.”

But, I digress. First and foremost, a reputable, knowledgeable reader will calm the client and explain the “symbolic” death the person is experiencing or about to experience. In other words, if the reader was someone along the lines of the famous Miss



Articles & Stories

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

WHAT'S THE REAL SCORE?, PART 2

by Eric K. Lerner

Justice held sway with her balancing scales in the eighth position while Strength reigned over a savage beast in the eleventh position in Tarot's

Major Arcana throughout France's 18th and 19th Century's occult revival. Hebrew letters Cheth and Kaph were assigned to them. The fascination with all things esoteric spread to British shores. This became exemplified by the Order of the Golden Dawn's formation in 1886 by William Robert Woodman, William Wynn Westcott, and Samuel Liddell MacGregor Mathers. Most relevant for our study Pamela Colman-Smith, Arthur E. Waite and Aleister Crowley joined. Paul Foster Chase pledged to a spin-off organization called Alpha et Omega through which he was familiarized with the group's teachings. An outpouring of occult literature and intense interpersonal jockeying for power resulting in the formation of alternate branches and new organizations characterized the Golden Dawn.

In 1888, Mathers published *The Tarot* in which he popularized the assignation of Hebrew letters to the Major Arcana developed by Levi and Papus. Indication that how the letters were linked to Major Arcana came from Arthur E. Waite with the 1902 publication of *The Doctrine and Literature of the*

Kaballah (reprinted in a revised version in 1924 as *The Holy Kaballah*). Waite wrote a short chapter on Qabala and Tarot in which Levi and Papus' studies were evaluated. While stating his admiration for the similarities the authors identified between the Hebrew alphabet and tarot trumps, he backs off their claims indicating that they did not have historic precedent. However, he also indicated that the qabalistic order needed change.

Now there is one card which bears no number and is therefore allocated according to the discretion of the interpreter. It has been allocated in all cases wrongly, by the uninstructed because they had nothing but their private judgment to guide them, and by those who knew better because they desired to mislead.¹

Waite referred to the Fool, not Justice or Strength. The French authors had placed the un-numbered Fool between Judgement and The World cards, thus giving it the alphabetic assignation of Shin. Their rationale was that Shin in the twenty-first alphabetic position was understood to be the letter/number of the Holy Spirit that had the most sympathetic relationship to the Fool. Waite presaged the practice of correlating the first letter Aleph (also believed by occultists to represent the Holy Spirit) to the Fool. This usurped marking the Magician with Aleph and set in motion the transposition of Justice and Strength.

In 1909, Waite published *The Pictorial Key to the Tarot*, featuring line drawings by Pamela Colman Smith. Waite placed the Fool after Judgment but stated in "Conclusion to the Greater Keys" chapter that he had "not adopted the prevailing attribution of the cards to the Hebrew alphabet... because nearly every other attribution is wrong."² He placed the card there to be consistent with earlier books as appropriate to an "elementary handbook." Yet he transposed the order of Justice and Strength "for reasons which satisfy myself."³

A lucid explanation of Waite’s motives for the switch can be found in Paul Foster Chase’s 1947 lucid study based on Waite’s reordered Tarot, *The Tarot: A Key to the Wisdom of the Ages*. According to Chase, once the 0 card the Fool begins the alphabetical sequence with Aleph,

...whatever card is numbered 8 represents the zodiacal sign Leo, and the picture entitled Strength shows a woman taming a red lion. Similarly, whatever card is numbered 11 corresponds to the sign Libra, and the picture entitled Justice shows a woman, carrying the scales, (Libra).⁴

Here one should understand that the Hebrew Alphabet is composed of three mother letters, 7 double letters and 12 simple letters. The signs of the Zodiac are attributed to simple letters. When one starts the Tarot by assigning the Fool the first letter Aleph, the sequence for the simple letters begins with the Emperor at He (associated with Aries.) The eighth card is assigned Teth (following the zodiacal sequence as Leo) and the eleventh Lamed (Libra.) Hence, this is the reason to transpose Justice and Strength.

With its publication as a deck in 1910, the Rider Waite Tarot became the standard for Tarot in the English speaking world for the next sixty years. Its popularity likely comes the charming flair of Pamela Colman Smith’s illustrations and the presence of narrative motifs rather than geometric figures for the Minor Arcana rather than Waite’s writings or theories. The revised order went unquestioned by most because the deck was

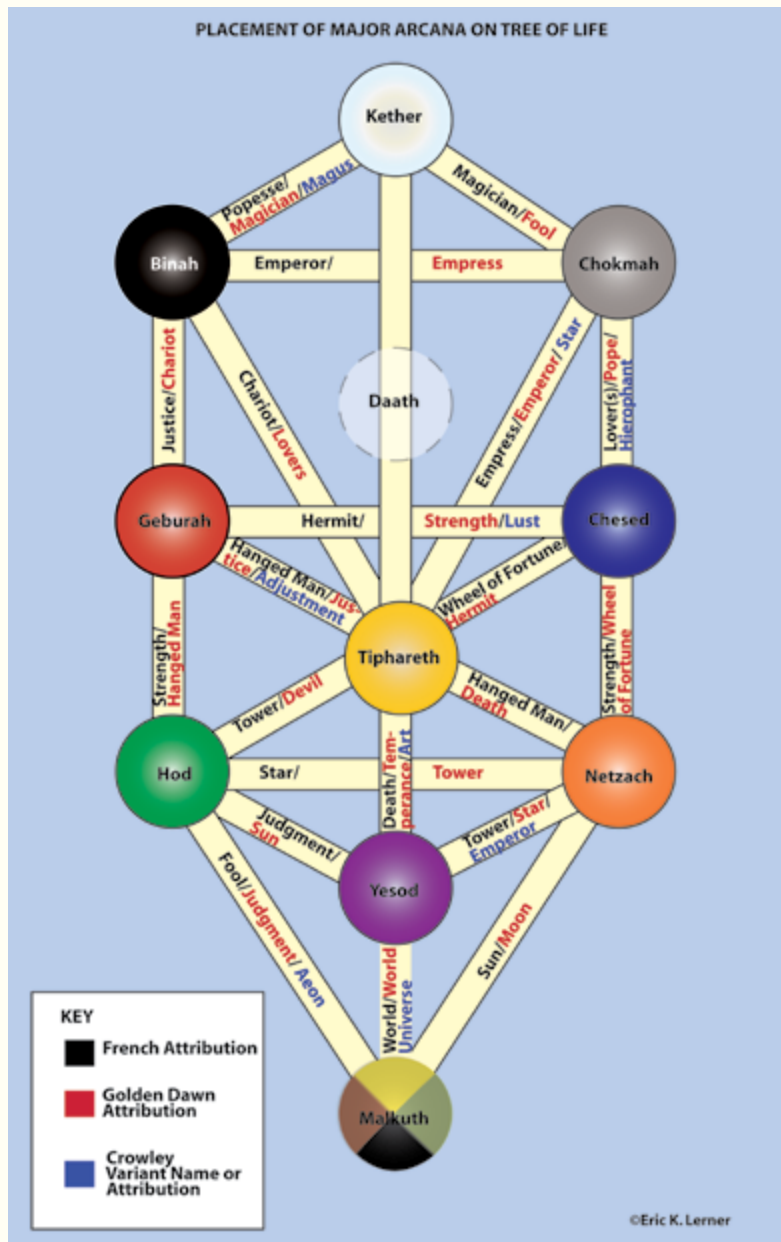
their first introduction to Tarot.

What argues against Waite’s reordering? In 1927, Oswald Wirth, who produced the original illustrations for Papus’ *Tarot of the Bohemians*, published *Tarot of the Magicians* along with his final rectified versions of the Marseilles-style Major Arcana. He adhered to Papus’ suggestions of how Hebrew letters appear. “The number 22 incontestably links the Tarot cards with the Semitic alphabet,” he wrote, “for this number does not correspond to any other series. Is this a reason for considering the Tarot pictures to be inspired by the form of the letters of the sacred alphabet of the Kabbalists? One could not come to the conclusion that a deliberate system has been followed simply by our referring to a few similarities.”⁵

The “similarities” are graphical between the design of the letters and the actors on the cards. Aleph made the most sense given its resemblance to the posture of the Magician, but others might stretch the imagination when looking for such visual echoes. Indeed, his qabalistic examination of Tarot is based largely on relating Major Arcana to the sephiroth on the Tree of Life with Justice correlating to the eighth sephirah Hod (commonly translated “Glory) and the Strength through theosophic reduction of the number eleven to the second Chockmah (Wisdom.) There is more than one way to apply Qabala to Tarot.

His most cogent argument for keeping the traditional order of the tarot comes from how Western Europeans have historically understood the symbolic significance of numbers. For Justice, he wrote:

The number eight is, moreover, that of Sun-Reason, the light of men, as is proved by the Chaldean emblem



of Samas, the god of daylight. From a central point emanate four rays, doubled cross-wise, symbolizing light and warmth. Faithful to tradition the Freemasons decorate the F, the orator who is responsible for calling one's notice to the law, with a Sun with a cluster of eight rays.⁶

In the case of Strength:

The number eleven appears, moreover, as of capital importance in Initiation, especially Strength in its multiples 22, 33, 77 and just as when it is broken down into 5 and 6; these numbers remind us of the pentagram and the Seal of Solomon, that is to say of the Stars of the Microcosm and the Macrocosm.

The union of these two stars makes up the pentacle of magic Strength, exercised by the human spirit (Pentagram), now becomes the centre of action of the universal Soul (Hexagram).⁷

Tarot was developed in Europe for gamers and readers who come from a culture in which there are a host of meanings attributed to their own number system. The order of the cards is immediately intelligible. All numbers have their own cultural attributions, regardless of whether or not they reflect the alpha-numeric sensibility of foreign ideology. Weight needs to be given to our own system of counting in how we understand the significance of card numbers in tarot.

Another advocate of traditional ordering is Aleister Crowley. In 1944, he and visionary artist Frieda Harris finished a deck and Crowley's eponymous *The Book of Thoth*. The deck and book was not popularly published until 1969, allowing the Rider Waite deck to continue its unchallenged supremacy among English speaking readers until then.

Crowley renamed many Major Arcana, including the three remaining traditional virtues: Justice became Adjustment, Strength Lust, and Temperance Art. (One could decry him for stripping the virtues from Tarot. However, the deck and book were composed at the height of World War II, a time at which many probably did not consider virtues to defining human characteristics.) Crowley retained traditional ordering of Adjustment and Lust. However, his assignation of Hebrew letters mostly followed the rectified ordering of placing the Fool first with the letter Aleph. There are two exceptions.

The Emperor bears the letter Tzaddi and the Star bears the letter He. Hence four inconsistencies exist between the Hebrew alphabetic and numeric order of the cards. Crowley explained:



[Tzaddi] is not the Star...what was? And what was Tzaddi? [I] tried for years to counter-change this card, "The Star", which is numbered XVII, with some other...the solution ... Tzaddi is "The Emperor"; and therefore the positions of XVII and IV must be counterchanged. This attribution is very satisfactory...

For "The Star" is referred to Aquarius in the Zodiac, and "The Emperor" to Aries. Now Aries and Aquarius are on each side of Pisces, just as Leo and Libra are on each side of Virgo; that is to say, the correction in the Book of the Law gives a

perfect symmetry in the zodiacal attribution, just as if a loop were formed at one end of the ellipse to correspond exactly with the existing loop at the other end. These matters sound rather technical; in fact, they are; but the more one studies the Tarot, the more one perceives the admirable symmetry and perfection of the symbolism.⁸

Leo and Libra on either side of Virgo indicated the astrological associations of Lust [i.e. Strength] and Adjustment [Justice]. Both Hebrew letters retained their astrological associations but did not maintain their traditional sequence. However, the Emperor remains associated with Aries, even though it now gets this the letter Tzaddi traditionally associated with Aquarius. The Star retained Aquarius in spite of its new letter assignation of He.

He illustrated this with a drawing of a double loop in the Zodiac. It evokes a Mobius strip, something that cannot be visually oriented in a simple manner. It suggests that all the Major Arcana engage with one another like changing partners in a Scottish reel. Most cartomancers express that this is very much what happens in actual readings, and that one cannot fully understand the relevance of a particular card without perceiving it in relationship to another. Relationships are not fixed between successive readings. Thus, heightened by

Harris' aesthetic, in *The Book of Thoth* became a modernist Tarot.

Hopefully, the reader now can grasp the methodology for assigning Justice and Strength their respective positions in tarot decks. In the next installment, we will examine how the placement of Justice and Strength in a deck influences actual readings.

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Footnotes

1. Arthur E. Waite, *The Doctrine and Literature of the Kaballah* (London: The Theosophical Publishing Society, 1902) 482.
2. Arthur E. Waite, *The Pictorial Key to the Tarot* (Secaucus, NJ: Citadel Press, 1959) 160-1.
3. *Ibid.* 100.
4. Paul Foster Chase, *The Tarot: A Key to the Wisdom of the Ages* (New York: 2006) 19.
5. Oswald Wirth, trans. uncredited, *The Tarot of the Magicians* (York Beach, ME: Samuel Weiser, Inc., 1990) 55.
6. *Ibid.* 94.
7. *Ibid.* 106-7.
8. Aleister Crowley, *The Book of Thoth* (Stamford, CT: U.S. Games, Inc., 1995) 9-10.

**Author's Note: All of these books are available from multiple resources on-line for free reading and download. Readers are encouraged to read primary sources to draw their own conclusions and enhance their understandings of Tarot.*



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 NO CARD

by Catt Foy

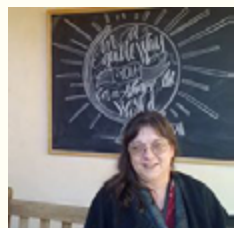
The *Psycards* deck of forty cards contains a unique feature—the four direction cards—consisting of Yes, No, Now, and Never.

In this issue's column we will look at the potential meanings for the No card.

The second of the Four Directions of the *Psycards* deck is the No card. Like the Yes card, this can be a clear-cut “No!” and act as a big red light telling you to “Stop” and reconsider. It can also appear as a more subtle sort of negative answer. As always look to the surrounding cards and listen to the intuitive impressions you get as you read the cards.

The No card upright is pretty straightforward—the answer right now is “no.” If you are asking a yes-no question, this is your answer. If your question is more complicated, it means expect disappointment if you think you're going to get the desired outcome. But remember that we are often denied what we think we desire, because the Universe has something much better in mind. Try not to take your disappointments too hard, and look for the better answer as it comes.

Nick Hobson, the developer of the cards writes in his book, *The Psy*Cards Book: A Journey Into the Psyche*: “No’ is all too often a slap in the face. But it is also necessary. No, you cannot



CATT FOY introduced *Psycards* to the U.S. in 1988 and is the author of *Psycards—A New Alternative to Tarot*. She teaches classes, seminars, and makes appearances at mind/body/spirit events and bookstores in the western U.S. You can contact her at psycardsusa@gmail.com, or visit www.psycardsusa.com.

play with electric wires. No, that colour doesn't suit you. No, we wouldn't be happy together. So the No card is very often a strong card and must be heeded.”

So we can see that many times “no” is a beneficial answer, preventing us from making bad mistakes, protecting us from possibly devastating results.

Reversed, No, like the upcoming Never Card, is a little trickier. It may indicate that there are several options, none of which looks very promising. It can mean that your timing is off and you must wait until conditions are ripe.

Look to the surrounding cards—is the Never card nearby? Then the answer is not only “No,” it means a permanent “no.” If near to the Yes or Now card, it may indicate that the questioner has mixed emotions about the outcome, and isn't really sure what they want. In certain positions (*Others' Influence* in the Name Spread, for example), it can mean that there are people around the questioner who are “nay-

sayers”—the kind of people who believe “it can't be done” and are quick to say so. If it falls near *The Sage* reversed, it surely means that the querent is receiving bad advice from a trusted or professional source. Remember to listen to your own intuition first, and use the reading as a guide.

Sometimes the No card will appear to tell the querent to learn to say “no,” or to refuse to participate in something that seems like a bad idea. Many times in our lives, someone else thinks we “need” to do something in particular or do something in a particular way, but we will have to draw upon our inner strength to follow our own best advice, and to learn to say, “Thank-you, but no.”

In relationship to the cards near or around it, pay attention to the potential relationships to the No card. Near the *Body* card, for example, it may indicate to take a closer look at one's health issues. Near the *Money* card, it can mean you should avoid that investment you're considering! If found in conjunction with the *Home* card, it can mean you must reconsider that mortgage, or living in that particular location.

Taken in the context of an overall reading, the No card can be a powerful piece of useful advice. Don't despair when you see this card in your reading; instead consider it as a warning to help you avoid negative outcomes. Learning to accept and to say “No” when it is needed is one more step on the path to greater spiritual understanding.

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CHANGING PERCEPTIONS

by Alice Smeets

Have you ever wondered what the Ghetto has to do with Tarot? Have you ever felt the force of your own beliefs? Together with the Haitian group of artists Atis Rezistans, I invite you to challenge stereotypical ideas to recreate your own reality using the power of tarot.

In downtown Port-au-Prince, the capital of a mysterious, captivating and seemingly poor country named Haïti —land of the mountains—one can find a museum filled with an art collection of creativity and ingenuity in the middle of the Haitian Ghetto. Where a foreigner walks through the streets filled with plastic trash, dust and old car tires and perceives misery and desperation, a group of artists called Atis Rezistans (resistant artists) find inspiration in the midst of the chaos; inspiration to create the world they dream of, inspiration to transform trash into something beautiful, inspiration to craft art.

The pieces of art inside the museum are a reflection of the beauty they see hidden within the waste.

Every two years Atis Rezistans invite Western and non-Western artists to their home to create art together. The exhibition that arises from the collaboration is called Ghetto Biennale. The idea is to portray a more creative aspect of the Haitian reality, to counterbalance the current, dominant negative portrayal of the country.

Atis Rezistans are claiming the word “Ghetto”. They free themselves of its depreciating undertone and turn it into something beautiful. Their act of appropriating a word loaded with unfavorable sentiments by altering its meaning is an act of inspiration. It has inspired hundreds of visitors and it has inspired me.

My name is Alice Smeets, I am a photographer and filmmaker from Belgium, who has traveled extensively to Haiti in the last 8 years. I met Atis Rezistans during their second Ghetto Biennale while I was exploring the fascinating lives of the Haitian citizens. I became friends with some of the artists and we have stayed in touch ever since.

Their philosophy of turning trash into art, thus a negative into a positive, gave me the idea to create a tarot deck in which I wanted to translate their philosophy, recognizing that the confrontation of our inner feelings and emotions is what tarot is all about.

The Haitians loved the idea, being acquainted with cartomancy from the Voodoo religion. They immediately jumped on board to help realize this project and we replicated the scenes of the The Rider Waite deck (that was originally designed in 1909 by artist Pamela Colman Smith) in the slums of Port-au-Prince using only material we were able to find or create locally.

We chose to call it “Ghetto Tarot” to create a connection to the Ghetto Biennale and to provoke a discussion around the topic, to have people question their assumptions about what the ghetto really is and to change the often-negative connotation that the word usually implies into a positive one.

Our intention has never been a glorification of the life in poverty, but to feature the Haitian Ghetto in another light. For generations, Haitians have witnessed people



telling them that they are poor and that they need western “solutions” to their problems. Many Haitians have taken this idea to be their truth.

Our objective is to highlight the creativity and strength of the citizens of the Ghetto and we are certain that inside of them lays a treasure of innovative ideas to dissolve the circle of dependence and victimization that will break through if the world starts looking at their skills and capacities, instead of their deficiencies. This concept plays an important role in the objective behind the photography of the “Ghetto Tarot.” This project is an attempt to reach beyond cultural walls of prejudice and ignorance to achieve a much-needed transformation of the collective perception of the Ghetto.

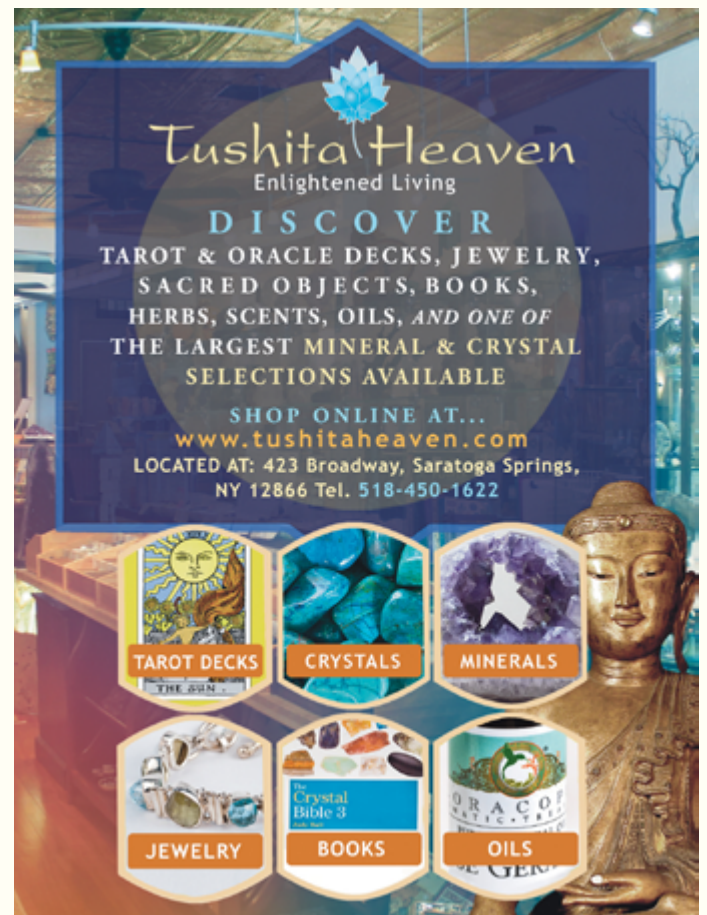
The photos are calling to the emotions of many viewers. They either create excitement about the beauty that is captured in the middle of the Ghetto or about the fact that the ancient tarot cards come alive while they can also act as a trigger to



the emotion of anger that some of us carry within us.

My hope is that the photography in the Ghetto Tarot will lead the observer closer to a complete awareness of these sentiments where he/she starts to feel them consciously and will be able to release them if necessary.

The undertaking of the Haitians made me realize that it lies only within us to assign value or judgment towards a tangible or intangible thing, which creates a positive or negative emotion. We give a word meaning according to the way we were raised and our personal experiences of the past. It can also depend on who has taught us to speak. If we realize that we can choose whether we look at destruction and see despair or if we see the start of something new—we can





change the meaning of every word, action and emotion. This is how we discover the power of our own thoughts.

That means we are not slaves of our past, we are not imprisoned by our current society, but we are free—if we choose to be. We can give ourselves the freedom to create our own reality!

The Haitian artists have understood this freedom

by turning trash into art and through the Ghetto Tarot we are sharing it together with the world.


And if you want to find out how to change your perception... ask the cards!

Find out more: www.ghettotarot.com

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Ghetto Tarot - made by Alice Smeets & Atis Rezistans



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ALICE SMEETS is a Shadow Worker. Photographer. Filmmaker. Artist. Tarot Reader. Life Coach. Traveler. Dancer and a Born Revolutionary.

She is a free spirit who follows her heart to make her dreams and ideas

come to life. Discover more about her life as an artist, wounded healer and life coach as well as her inspirations on her website www.alicesmeets.com.



TAROT AND BIRTH CARDS

by Bonnie Cehovet

The numbers from our date of birth can tell us a great deal about our personalities, our life path, and both the opportunities and challenges of each lifetime. Tarot birth cards can be determined in two ways – as a single birth card, or as a set of two birth cards that act as a gateway into each lifetime. The system that I reference in this article is that of using two birth cards, and is a system that was developed by Ruth Ann and Wald Amberstone of the Tarot School. It uses the archetypes of the Major Arcana to define the gateway into each lifetime.

I took the Birth Card teleclass from the Amberstone's, and was amazed when they came to my Birth Card pair (Moon/Hermit). This is how I was, and who I was. It defined me to a "T", and gave me great insight into both the opportunities and the challenges that I face in this lifetime. It helped me to see my innermost self clearly, and to define my life path. It helped me to be okay with myself.

Working with Birth Cards (whichever system you use) shows us the potential for each lifetime, and the qualities that we have to draw upon. It also defines the opportunities, the challenges, and the key themes in each lifetime. It is a wonderful tool for self-empowerment, and a nice addition to a Tarot reading. Knowing the birth date of family, friends, co-workers, and business associates allows us to access information about what makes them who they are, what drives them, and how we can best work

with them. This is powerful information, and should be used wisely.

Below is a capsule of each of the Birth Card pair:

Note: To find your personal Birth Cards, please see Karyn Easton's Tarot Birth Card Calculator - <http://www.paranormality.com/tarot-birth-card-calculator.shtml>.

10/1 WHEEL OF FORTUNE/MAGICIAN

The Wheel of Fortune, associated with Jupiter, carries the power of multiple opportunities that come from the constant change in the cycle of life. This is a time when you draw luck to you.

The Magician, associated with Mercury, carries the power to manifest at will. Anything that you can envision can be made into reality. The Magician also has the ability to be very charming. Be very careful to use this energy in a positive fashion, and not to manipulate others.

11/2 JUSTICE/HIGH PRIESTESS

Justice, associated with Libra, is all about bringing balance to life.

The High Priestess, associated with the Moon, is about wisdom and knowledge – knowing when to speak out, and knowing when to keep a secret. Meditating and paying attention to your dreams is all part of High Priestess energy.

12/3 HANGED MAN/EMPRESS

The Hanged Man, associated with the element of Water, carries the energy of not rushing into things, of thinking before acting. It is ruled by Neptune, indicating hidden depths.

The Empress, associated with Venus, is the archetypal mother figure in the deck. She carries the energy of nurturing and creation.

13/4 DEATH/EMPEROR

Death, associated with Scorpio, is all about transformation and rebirth. It is about freeing yourself from old patterns and structures. Endings clear



out what is not working for/ supporting you, and make room for new beginnings.

The Emperor, associated with Aries, is the father figure in the deck. He is an authority figure – both ambitious, and protective of those around him. The lesson in this lifetime is learning to combine the ability to make decisions with compassion.

14/5 TEMPERANCE/ HIEROPHANT

Temperance, associated with Sagittarius, carries the energy of balance. Your lesson in this lifetime is all about bringing balance to your life. You may also be asked to help bring harmony to those around you.

The Hierophant, associated with Taurus, carries the energy of beliefs, rules, and structure, both from religion and from culture.

15/6 DEVIL/LOVERS

The Devil, associated with Capricorn, carries the energy of the material world. He is all about illusion, aggression, and competition. The lesson for this lifetime is learning to step into your own power.

The Lovers, associated with Gemini, carries the energy of the synthesis of head and heart, of the union of opposites, and the energy of choice. The lesson for this lifetime is all about bringing things together.

16/7 TOWER/CHARIOT

The Tower, associated with Mars, carries the energy of sudden, unexpected change. This is dramatic and powerful energy that blasts away from your life that which does not support you, leaving room for new energy to come in. It is the energy of spiritual awakening, and “lightning bolts” of wisdom.

The Chariot, associated with Cancer, carries the energy of will and movement. This is all about using your will to move your life in the direction that you want it to move in, while

keeping your emotions under control. It is all about confidence and victory.

17/8 STAR/STRENGTH

The Star, associated with Aquarius, carries the energy of hope and creativity. The lesson for this lifetime is all about learning to follow guidance from spirit.

Strength, associated with Leo, carries the energy of bringing balance to the masculine and the feminine within. The lesson for this lifetime is all about finding your inner sense of harmony and balance. It also carries the will to succeed.

18/9 MOON/HERMIT

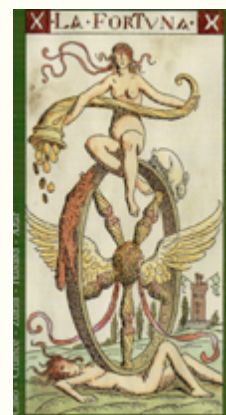
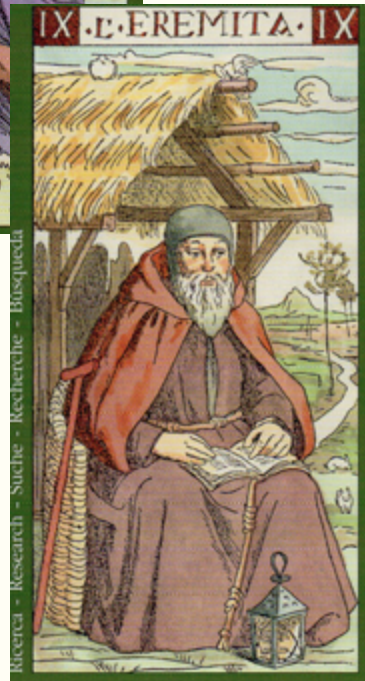
The Moon, associated with Pisces, carries the energy of intuition and deep feelings. The lesson for this lifetime is that of learning to listen to your intuition, of knowing the difference between reality and illusion.

The Hermit, associated with Virgo, carries the energy of introspection, and of making use of inner resources. The lesson for this lifetime is that of learning to access your inner wisdom. The Hermit

shines his light – he goes within to find his wisdom, then he lights his lamp to share it with others.

19/10/1 SUN/WHEEL OF FORTUNE/MAGICIAN

The Sun literally carries the energy of warmth and clarity. It brings joy and good fortune into a lifetime, along with the



ability to visualize and be recognized for one's abilities.

The Wheel of Fortune, associated with Jupiter, carries the power of multiple opportunities that come from the constant change in the cycle of life. Ruled by expansive Jupiter, luck often comes to you.

The Magician, associated with Mercury, carries the power to manifest at will. Anything that you can envision can be made into reality. The Magician also has the ability to be very charming. Be very careful to use this energy in a positive fashion, and not to manipulate others.

20/2 JUDGMENT/HIGH PRIESTESS

Judgment, associated with Pluto, carries the energy of letting go of the past and moving beyond yourself. The energy here is that of new perceptions, coming to terms with your own actions, and a renewed sense of purpose.

The High Priestess, ruled by the Moon, is about wisdom and knowledge – knowing when to speak out, and knowing when to keep a secret. Meditating and paying attention to your dreams is all part of High Priestess energy.

21/3 WORLD/EMPRESS

The World, associated with Saturn, carries the energy of victory and joy, of taking responsibility for your thoughts, words, and actions, and fulfilling your own potential. You have worked to manifest certain things in your life, and now your efforts are coming together in a visible manner.

The Empress, associated with Venus, is the archetypal mother figure in the deck. She carries the energy of nurturing and creation.

In working with the Birth Cards, you may want to ask yourself the following questions:

1. What colors, symbols, or action am I drawn to in this card? What do they mean to me? How can I incorporate them in my life?
2. What opportunities does this card bring to me?
3. What challenges does this card bring to me?
4. What message does this card have for me?

I would suggest working with one card at a time. Set it up in front of you, and allow your focus to soften. Step into the card. What draws your attention? Is it the colors? Is it the scenery? Is there a breeze? What do you smell? Are you

comfortable here? Introduce yourself to the character or characters in the card. Ask them if they will speak with you. Ask them if they have anything they would like you to share with them, then ask them if they have a message to share with you. If they don't want to talk, thank them, and come back out of the card. If they are willing to talk, listen to what they have to say, and answer any questions that they might have for you. When the conversation is over, thank them, and come back out of the card.

After you have entered a card, journal the information that you brought back with you in any form that suits you best – writing by hand, opening an e-file, or doing an audio recording of some type. If you want to, draw any images that the card may bring to you. Your Birth Cards are your portal into this lifetime – you want to have as good an understanding of them as you can.

If you want to find out more about the two-card Birth Card system, and how I combine it with affirmations and journeying, see my book *Tarot, Birth Cards and You: Keys To Empowering Yourself* on Amazon.com.

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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-author, along with Brad Tesh, of *Seek Joy ... Toss Confetti* (through Amazon.com).

Her reviews and interviews can be found on her site (www.bonniecchovet.com), and on the Aeclectic Tarot website (www.aeclectic.net/tarot). Her writer's blog can be found here — <http://www.bonniecchovet.blogspot.com/>.

TAROT CARD COLLAGE: CREATIVE DIVINATION

by Monica Bodirsky

Learning to read tarot can be difficult, and understanding creativity is challenging, but making tarot card art is a transformative process that illuminates both.

The tarot card collage workshop series is a simple and tangible opportunity for participants to overcome challenges inherent in both tarot and creativity. The first workshop ran in 2010, and, the broad appeal of tarot and the arts is apparent by the cross section of people who have enrolled: financial consultants, actors, music promoters, writers, English teachers, non-arts university students, and representatives of most age groups, belief systems, socio-economic and cultural backgrounds. For me, the connection between tarot cards and the creative process is obvious because both are ritualized and sacred. When a safe and inspiring environment is provided for students to express themselves and learn, true magic unfolds.

In this Spring workshop, six students sit together in my shared studio amongst art supplies, coffee cups, tarot decks and introductions. Everyone speaks about what they hope to accomplish creatively as well as expressing their fascination with divination cards. Many attendees are repeat students who often spend time catching up on each other's lives.

Eventually small talk segues into discussions about the pile of obscure and unusual tarot, Lenormand, and, kipper decks I've placed around the table. I discuss the evolution of cards from game playing to sooth saying and show examples of a few collaged cards I've created to illustrate a variety of materials as well as techniques. We compare stylistic similarities and differences between tarot art interpretations and visual symbols as conversations organically progress. Soon we are all talking about creative self-expression, current events and spirituality, all to a backdrop of soothing spa music.

For this particular workshop, I ask students to choose one particular card they resonate with or dislike immensely, and, once a choice has been made, examine their personal relationship with the card. This is vital, because it is in this analysis that they see the potential for altering the card in a way that renders it accessible and therefore easy to understand. Because re-interpreting a card with color, shapes and symbol preferences bypasses the need for a little white book, the process of making a personalized card creates a direct and lasting connection to the tarot archetypes. Years of teaching at the University level have taught me that books are clearly

an important aspects of a well-rounded education, however, a hands-on approach provides a more compelling experience when learning. Everyone possesses their own visual language regardless of their stage of development, and, it is bringing forward the confidence in each person to share their vision and be bold, that makes these workshops dynamic.

Aleem, came equipped with collage imagery and immediately began painting a colorful background, then quickly switched to trimming his collage pieces



while the paint dried. Not being an artist, he was nervous and wondered at my nonchalant comment—"It doesn't matter if you're an artist—make art anyway." Later he confided that it reminded him "... a lot of Bruce Lee's approach to martial arts, which is to create your own style and forget that there even is such a thing as style." He admitted that while he felt initially challenged, he also felt encouraged, welcomed and " that

alone makes for some amazing creations of art that you didn't think were possible, and, you walk out proud and happy that you got to create something that makes you feel more confident." The preliminary noisy buzz of studio activity dwindled gradually as each person became immersed in their own work. Soon background music and the serene hum of reflection and material collecting filled the space. One size does not fit all when it comes to creative vision, so it is important that I spend a great deal of time observing participants as they work. I move around the table accordingly and wander casually from person to person offering assistance with techniques and talk through any creative blocks that may arise.

Anna looked down at her collage and began removing individual pieces and placing them on the table. "Actually..." she paused with a slight shadow crossing her expression, "I like that better now..." Her speech trailed and she seemed a bit dubious as many students do when learning to balance art and design principles. Like writing, it isn't a matter of how much you say, but how carefully you edit your work for clarity and impact while retaining style. Logic and objectivity reside within our left-brain, which is needed to assess and apply structure to our work. This is where design principles such as colour, form, and symmetry come into play. Anna had just transformed a spontaneous but slightly busy piece of work into a sleek and well-designed card by applying both left and right brain processes. I congratulated her on achieving this breakthrough.

Though she was playing with art and applying design principles, she also gained a deeper understanding of the Five of Pentacles. There was an elusive quality to the concept of lack, feeling left out and change that she was working through. This led Anna to re-examine other areas in her life where this may apply. She commented "I have often left one of

these evenings or weekend workshops with fresh insight into a problem or issue that had felt intractable when I walked in."



Some participants muse at their ability to create under stress, and often find it counterintuitive that creativity occurs when given a specific task within a deadline. Because society still clings to the suffering artist stereotype, many people adhere to the antiquated notion that creativity is purely an emotional endeavour achieved best while passively waiting for inspiration to strike—preferably agonizingly and while estranged and in a darkened room. No left-brain logic or structured thought necessary.

Yet, on the contrary, studies have shown that optimum creativity actually occurs when we achieve the perfect balance of left-brain logic and right brain intuition. Authors Scott Barry Kaufman and Carolyn Gregoire in their book, *Unraveling the Mysteries of the Creative Mind*, discuss and support the dichotomy between linear and organic thought processes and clearly state it is necessary for both to be used equally for someone to reach their creative potential. I have had to create regularly, and, under deadline



pressure, but have learned to embrace this dualism – albeit, reluctantly at times.

Digging through the pile of patterned collage papers, old magazines and ephemera, Linda stopped to sip coffee. She seemed to be enjoying the background waterfall sounds and flute music while energetically gathering bits of papers, paint, text and imagery. The Ace of Pentacles, in her own words, drove her crazy. "What the heck is this hand coming out of the clouds doing with a pentacle?" she asked laughingly, but nevertheless sounded piqued. "What does that mean anyway?!" She decided to cut through the ambiguity by creating her own version of a surprising gift from the heavens – a large monkey face peering from behind a planet and a gull's wing representing a lightning bolt. She amused us all with her interpretation of a startling gift from above, and, added her feelings of neutrality as to whether the card indicated a



good beginning, or simply an astonishing one.

Card choices made by attendees often include so-called positive cards such as the Sun, the Moon or the Star, but sometimes, the Devil, the Nine of Swords or the dreaded Death card will make an uneasy appearance. Because some cards urge some students to examine their current challenges, creative and otherwise, and, in case some tricky psychological baggage is unpacked, I am prepared with community and crisis intervention experience. Fortunately, I haven't had any incidents so far, but I think it is advisable that if you offer



this type of workshop, you are aware that uncomfortable issues may surface and can provide support for your attendees. I have found to date, regardless, of how deeply people choose to express themselves, the results are always honest, beautiful and profoundly touching.

Lisa placed carefully cut symbols around a central globe; a bunny, a boat, ancient shamanic artifacts were all being carefully arranged one by one. By recreating the world as she saw it, she became part of it, something she felt the RWS deck didn't allow. Lisa though tentative at first, was soon pleased and sat back to look at her creation. She commented that making her own tarot card altered the way she looked at many things and she highly recommended this process to "anyone seeking a deeper connection to themselves and to the creative process in an immediately beneficial way—new artists, curiosity seekers, and seasoned professionals alike."

Despite the occasional struggles, it is clear looking around the table today how well the work is developing.

Sharmila tackled the Seven of Cups because she didn't connect with the many traditional tarot symbols representing choice, or see cups as receptacles of emotion. She chose a large tree as a central motif that stood firm and made her feel grounded. Each of the seven choices she placed in the branches – an eye, a shell, an airplane being a few of them – were her own and these symbols were simple for her to read.

A skeletal hand rising up to choose one of the 'choices' on her tree was a wonderful detail as a *memento mori*; a reminder that it is a good idea to enjoy life while you still can. Sharmila, satisfied with her card, looked at the choices in her own life and shared; "...it was a unique, hands-on experience that encouraged me to take risks and explore my creativity. Classes are guided in a clear, organized manner while still allowing for freedom and I've learned to trust my instincts and to honor what motivates me,"

When I get up to make tea or coffee for people, I look over my shoulder and see focused, relaxed,

happy people. Often we don't have time to create, or feel uninspired to create alone, but in a group setting, enthusiasm is contagious and insecurities seem to melt away. I see the creative force awakened and within a short time, amazing tarot cards manifest.

Suddenly, it's time to wrap up, and, with a little show and tell, everyone is gratified to see the professionalism and uniqueness of each individual tarot card collage. After rounds of spontaneous applause and a few photos, we clean up the space; hug and another workshop is complete.

I am always a little saddened that our short journeys seem to end so quickly. The hours fly by, but I am grateful for the time spent sharing, and in turn, find my relationship to art and tarot rekindled. Instead of being observers, we have all become active participants in our own archetypal tarot journey through art making.

© Monica Bodirsky



MONICA BODIRSKY is an award-winning Toronto artist who exhibits work nationally and internationally. She is an advisor, creativity consultant, community activist, and teaches at OCAD University in Toronto where she received her Bachelors Degree in design.

JOURNEY WITH THE QUEEN OF CUPS

by Ailynn

Walking through the woods I come upon a clearing that opens up to a river flowing softly by. It is twilight and I know that darkness will soon be arriving, so I take the opportunity to stop and sit by the river bank just to breathe in the scent of dirt and moisture. It smells almost like rain on a hot summer's day. This magical smell takes me back to my childhood, my innocence, my beginnings. Twilight is the most magical time and I relish in the opportunity to receive its blessings and to feed my soul. After a period of allowing my mind to dissipate, I lift my head to the beauty of the moon rising above me and it is with a new clarity, that I notice a house in the distance. I can see a cabin with a beautiful round stained glass window in the front. The feeling of déjà vu wraps itself around me and I am mesmerized with a sense of home that plunges deep within my being. I have to get a closer look, so I decide to be brave and wander upon the property, praying that no one will care. The window is like a mirror in which I can see the image of my spirit and it seems to speak a language that feels native to me. With each step I take closer to the cabin I feel as if I am being embraced in a mystery. The window holds the image of a full moon rising above a river. It is almost as if it is a magic mirror in which I see my current reality.

There is a sense of movement within the river and the light of the moon

draws me closer. I feel as if I can almost step into the image, or maybe I am already there. As I gaze at the beautiful window, I feel its wish to pull me in. I am about to literally take a step forward when I hear a sweet voice say: "Aw, you have finally arrived, I have been waiting for you to come home."

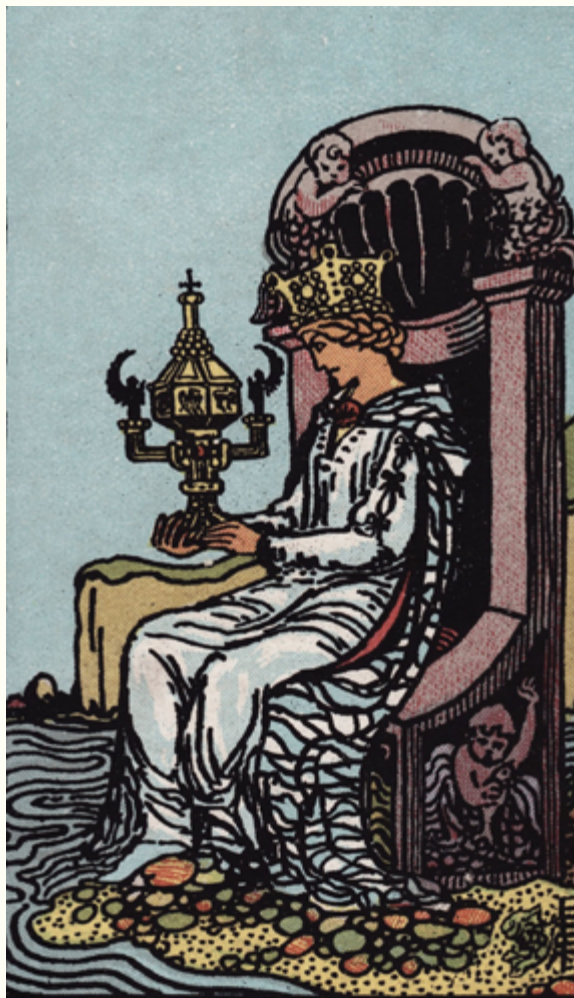
The mystical woman, who now approaches me, seems to glide instead of walk. She has long black hair that is about waist length, with one beautiful white streak within it. I notice I am holding my breath for she almost appears ghostly, but not. I smell jasmine moving through the air as she hands me a cup of tea and offers me to sit and rest for a while. "Welcome my girl, sit, and enjoy your tea."

I can't resist, I'm filled with overflowing joy as I approach a long satin midnight blue couch with hand stitched yellow moon pillows. Above, from the ceiling hang crystal stars. We seem to fly within the mysteries of the night as we slowly sip our tea and hug our hands around the warmth of our cups.

She catches me gazing at the beautiful rose quartz necklace which wraps around her neck like a band of small roses. She smiles and begins to speak: "I wear rose to express my compassion for the world and my deep gratitude for the feminine. I share these gifts with you.

"Be compassionate in your life. Love the world and don't be afraid to share your emotions with others. This is your truth being told from within. Tears are cleansing and healing gifts which are to be welcomed. I ask that you allow the energy of life to flow though you rather than get stuck within. When life's sorrows are not allowed to flow, there becomes a block within which will eventually burst.

"Emotions need to be recognized, respected, and to flow like the river. Never, ever dam them up. Hold them in your hands like a cup of hot tea and drink them in, then let them flow through you and out of you to go where they are needed. We do not need to harvest anger and resentment in our lives. So be free like the river and let go."



She shifted in her chair and gazed up at the moon as it made its entrance into the room. It lit and kissed the crystal stars above us so that they magically began to dance and sparkle. I could see the innocence of a child in her face as she smiled and continued to speak: “Be a compassionate listener. Listen deeply to hear the voices of the world, for they bring wisdom. Listen deeply to the internal voice that echoes within. This is your intuition, your guide. Allow this voice to be heard and understood.

“Open up to the sound of the river within.”

Her message was one of purification and as she shifted in her chair and took my hands in hers, I knew she had more to say.

“Water is the first ingredient added to the cauldron. We call this water, pregnant waters, in that this is where you birth your creations. This is where your magic begins; this is where you stir and conjure your dreams. We all hold a deep knowledge within and if we can be silent enough to allow it to speak, we bring forth love. We bring forth courage. We bring forth the greatness and beauty of our spirit.

“At times we have seen this beauty in the world. At times we have watched those who are not afraid, those who have the courage to lead with compassion and love. We all have that courage. Do not let fear be your guide. Follow the voice within and trust your spirit.

“Be compassionate in self first, then share this compassion with others. Your love can help to change the world.”

I feel that this moment is about to escape and I want to hold it close. I want to never let it go. I watch as she reaches out her tiny white hand and drops a small bundle into mine. “I give you this gift to remember.” I take the small ring from her hand and with much gratitude place it upon my finger. “The color of the green emerald echoes out for all to hear its message. Wear this and remember who you are. Remember that water gives the gift of life. Nothing lives without water. Your body is filled with water and water is what cleanses and

purifies.

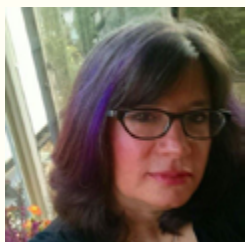
“Drink in the beauty of your life and share this beauty with all that you encounter along your way. Love yourself first and then send this love out upon your words. Give and receive with grace and you my child will flow like the river.

“Call upon me when you are feeling.

“Call upon me when you find love, when you find fear, when you find confusion, anger or pain. Call upon me when you need compassion or need to be compassionate. Call upon me when you don’t feel a part of, when you feel left behind or seated deep within the dark cave of self. Call upon me when you feel held too close and I will teach you to flow.”

There is a sudden silence and although I can no longer see her, I can still feel her as if a ghost by my side. I find myself seated at the river’s edge, with tears running down my face. As I stand up to walk away, I know within my heart that I have been blessed with her words.

© Ailynn



AILYNN

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Ailynn Angelic Healings on facebook

www.butterflyriver.com



North Atlantic Books

THE SOLA BUSCA TAROT

by Cynthia Tedesco

James had arrived in London two weeks after receiving Pamela's telegram concerning her examination of the Sola Busca Tarot. Arthur Waite had a completely different concept of this ancient tarot pack than James did. At first Pamela was concerned that the copy she was studying had come from several sources and she was not sure they were authentic. How could she tell when she was studying the copies of different owner/contributors? Besides, her interest was in using the wonderful concept of an illustrated Minor Arcana ... unique to the Sola Busca Tarot. Aside from the Biblical references Arthur was convinced The Roman Emperors were depicted in all their cruelty and arrogance in this tarot. Pamela was not so sure. Could it be possible that James' belief that this tarot illustrated the actions of the Nephalim or Grigori... ancestors of the Fallen Angels before and after the Flood... was true? The Roman Emperors, indeed all royal families, those living and dead, insisted they were descended from the gods, the ancient titans spoken of in Greek mythology. The King James Bible stated in Genesis 6:4 'There were giants on the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bore children to them, the same became mighty men which were of old, men of renown.' The Sola Busca Tarot was disconcerting, violent and dark. In spite of that Pamela found it gave her inspiration to execute her Minor Arcana in a vivid, fully illustrated way. She had no



intention of following its darkness except where the Golden Dawn System required a dark interpretation.

In the Court Cards, Pamela looked at the details of this tarot for costume, body posture and eye gaze... all part of her unique way of drawing and painting the human form. Her cards would speak to each other... they would look at each other and lean in or away from one another just as people do when in conversation. Her deck would move. It would not be stagnant. It would, in Arthur's esoteric understanding, follow The Kabbalistic Tree of Life.

At Pratt, Professor Dow had given her unique training in the study of Japanese prints.... those stunning pictures lived. Pamela wanted a living tarot not just an imitation of the Sola Busca Tarot or other Italian and French Decks. She was determined to politely listen to Arthur and James' historical views. However, she cared little for those views. She wanted to be helpful to a point but Pamela would not be swayed by either opinion, for, she knew her tarot had to inspire an essentially uninformed public. Her tarot had to be readable by the images and those images had to trigger a story that would make sense to modern aesthetics. Her tarot would be a picture book for the sleeping mind and the alert mind. When studied, the revealed story would carry meaning for the inquirer. That meaning had to inform, advise and cajole

the reader to act upon his or her best instincts. Perhaps the more sensitive souls could gaze into the future to help avoid problems and disasters. Most importantly to Pamela, her tarot had to visually please and inspire study. If she could accomplish all this... perhaps she could avoid James' dire warning that her great work would not be recognized in her lifetime.

James had met with Arthur to view The British Museum and Library's copies although their views of what they were seeing diverged. The men were cordial but distant and they had invited Pamela to dinner at yet another of James' international clubs. Pamela could see Arthur was impressed by

the opulence of the surroundings, its silence and mysterious members. Of course it was a club only for men but here and there at a distant table Pamela could see an elegant woman dining. She felt shabby in her best suit, conspicuous and dowdy. If James or Arthur noticed, they did not give evidence of it. She began to relax.

Champagne was served chilled in a silver coffer, oysters and caviar on tiny biscuits arrived. James stood and toasted Arthur and Pamela's health and to the success of their cooperative

tarot venture.

“Pamela, I leave you in the extremely competent hands of Arthur Waite. I am convinced that by following his advice your tarot will delight and inform the English world for generations. Our differences regarding the historical facts of The Sola Busca Tarot should not alarm or sway you as you will be able to use this tarot in your own unique artists’ way. Let’s enjoy the meal and catch up on your news. I attended Arthur Stieglitz’s exhibition of your Symphonic Paintings. Arthur, I wish you could have seen the crowds that huddled outside waiting to view them and the excitement of the art world over your synesthetic gifts. Arthur, you have a treasure in Pamela.”

Arthur stood next and toasted all present and to the members of The Golden Dawn Society. Fortunately for Pamela, not used to giving toasts, the first course arrived and she was spared having to stand and speak. She simply raised her glass and thanked the men for their confidence in her.

After dinner James drove Pamela home in a gorgeous Rolls Royce. Arthur declined a ride with them insisting he needed to walk after such a rich and generous meal. Frankly, although he kept his thoughts to himself, James spooked Arthur. He thought: Something is not quite right, something is different about that fellow, even the anonymous unnamed club was not like the usual men’s clubs that populated London. But Arthur did feel that someone as conversant in art and The Sola Busca Tarot, no matter how odd his view, was good to cultivate. Perhaps they could never be friends but acquaintances that aided each other when necessary. Still, Arthur was troubled by Pamela’s familiarity with James.

“What is it James? Your so silent tonight.” Pamela was uncomfortable with James’ fancy car and his obvious sophistication. She felt like a nanny being driven home by her employer.

“I’m returning by ship tomorrow to Brooklyn, Pamela. I wish we could have more time together but things are complicated and require I keep my visit here in London short. I can tell you a few things you should be aware of and I hope you take my words seriously.”

“James you’re frightening me, why such a somber parting... your voice is so ominous.”

The car pulled into a spot near her apartment. James brought the car to a stop and turned to look Pamela in the eyes. She almost felt faint but the sensation passed.

“Here’s what I can say, although there is much I cannot tell you. You need to prepare yourself for very difficult times

ahead Pamela. There will be war and more war. The world is aflame with eternal greed and hatred. Yes, the world is a beautiful one... but it is a fallen world. Arthur and I at least agree on that. Live simply, walk under the radar of those in power, try not to be disappointed by the indifference your art might receive. Work towards beauty and create beauty. Pamela your gifts are incontestable. Yet, you are up against very strong forces. Like the seen world, the unseen world is populated by a paradox in light and shadow. Be brave Pamela. You will need to be brave.”

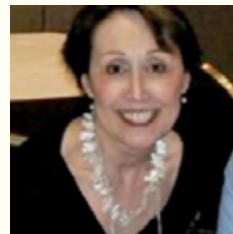
“James can’t you say anything positive? When we were in Coney Island we had such a fun time and you made me feel so special. Now I’m afraid. No, I’m not brave, James! I need my work to provide income for me. I need the recognition of my fellow artists. I need praise but I need recompense as well. You know my background. London is far more civil and polite than Brooklyn or Manhattan but make no mistake the social structure here is strict and full of boundaries. I’ve been lucky so far to be accepted in rarified circles. Are you telling me all that will be lost to world events? Speak clearly, James... tell me specifics if you dare!”

“If I could I would. It’s impossible to say more.” James got out of the automobile and opened Pamela’s door for her. “Let’s part friends. I will think of you and love you always”.

“So I shall never see you again?”

“Sadly, not in this life.” James did not walk Pamela to her door. He would not see her cry. She was standing on the sidewalk weeping softly as he got back in his car and drove away.

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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

ITHELL COLQUHOUN: PAINTER, WRITER, OCCULTIST AND DECK CREATOR

by Sherryl E. Smith

Ithell Colquhoun (1906 - 2007) devoted her life to self-expression and esoteric studies. She was a poet, novelist, member of the London surrealist circle (until they kicked her out because of her esoteric interests), student of the occult, and a member of numerous esoteric lodges. All these strands converged in the late 1970s when she created her own tarot deck.

The bedrock of her spiritual and artistic practice was her belief that the dualistic split between male-female, or spirit-matter, must be healed. Qabala and the Tree of Life provide the roadmap. She believed humanity had enjoyed a pre-patriarchal era of peaceful, goddess worshipping societies, and women are natural channels of magic and universal love. Psychic automatism and occultism underlay all aspects of her life, and were the main ingredients of her tarot deck.

AUTOMATISM

Surrealists believed the unconscious should be allowed to produce images with minimal interference from the rational mind. This allowed one to get in touch with hidden aspects of the psyche and with invisible layers of reality. To get the creative unconscious flowing, artists created random effects with techniques like blowing chalk dust onto paper, flicking paint from the end of a brush, or passing paper through

smoke. The results were touched up as if free-associating on a Rorschach ink blot. Poets cut random words out of magazines, tossed them onto a table and transcribed the results. These techniques became passé once Surrealism was superseded by other art movements in the late 30s. Colquhoun used these random techniques more consistently, and over a longer period of time than probably any other artist.

OCCULTISM

Colquhoun was an inveterate joiner of groups and lodges. She was a member of Aleister Crowley's Ordo Templi Orientis, as well as its offshoots the New Isis Lodge and the Order of the Keltic Cross. In the 1970s she joined the Order of the Pyramid and Sphinx that practiced Enochian magic. In 1977 she was ordained as a priestess by the Fellowship of Isis. She was also a deaconess of the Ancient Celtic Church

and was associated with the Order of Bards, Ovates and Druids. She belonged to several masonic lodges including the Lodge of the Holy Grail, in Tintagel, Cornwall, which was dedicated to researching Arthurian symbolism. She also belonged to the Theosophical Society, the Martinists, the Fairy Investigation Society, numerous artistic and literary organizations and groups dedicated to historical preservation.

Her writings show knowledge of Tantra, Wicca, sacred geometry, Thelema, Egyptian theurgy, Neo-Platonism, Earth magic, Hermeticism, Celtic lore, and alchemy. The unifying paradigm around which she organized all her interests were Qabala, the Tree of Life, and the Golden Dawn's teachings. In the 1930s she was rejected for membership by the Alpha et Omega Temple, a successor to the Golden Dawn. She began the correspondence courses for

Dion Fortune's Society of Inner Light, but was informed that she was not a suitable candidate for initiation. One wonders why. Was she just too much of an individual to fit in with their structure?

Undiscouraged, she taught herself Hebrew, became a scholar of Golden Dawn teachings, and published a biography of S. L.



MacGregor Mathers and a history of the Golden Dawn called *The Sword of Wisdom: MacGregor Mathers and the Golden Dawn*.

HER TAROT DECK

Her esoteric studies culminated in 1977 when she used the structure of the Golden Dawn's tarot, and its color symbolism, to produce a tarot deck rendered with Surrealist automatic techniques. The Golden Dawn taught that sigils (magical diagrams) should be rendered in bright enamel paint with contrasting colors because the intense, reflective paint would attract spiritual energies and increase one's divination powers. Colquhoun created her tarot cards by pouring enamel paint onto a piece of paper, tilting the paper so the paint could run at random, and sometimes swirling it with a stick. Every card has her sigil and the number '77 for the



year of its creation. She used Golden Dawn color symbolism for the suits, and put Golden Dawn esoteric card names at the bottom of each card. The card title was a mantra to be contemplated along with the image.

Her deck has only been seen in public once, at a gallery in Penzance shortly after its creation. In 2009, Adam McLean printed the deck in an edition of 100.

Among the papers left at her death were several essays on tarot. She wrote up a discussion of each major arcana card that included Qabala, numerology, correspondences with plants, stones, deities, and divinatory meanings. Other papers included hand-written Celtic Cross layouts, tables of correspondences, and several hand-drawn versions of the Tree of Life and the Cube of Space, giving evidence of intense study over many years.

A theory, unique to her, claims that each of the four aces has a corresponding trump card which is its Shakti. The ace and the trump together produce the four court cards of the corresponding suits. These pairings and their associated element are:

Ace of Swords – the Fool – Air – pale yellow

Ace of Cups – the Hanged Man – Water – deep blue

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Ace of Wands – Judgment (Angel) – Fire – scarlet

Ace of Disks – the World – Earth – indigo

Colquhoun had a modest career selling her paintings. She published one novel, many poems, and numerous articles on occult subjects for small, obscure journals. Only one painting is owned by a museum. She left all her art and her papers to the Tate Gallery and the National Trust in London where they are buried in storage vaults.

Ithell Colquhoun's life is an inspiring example of steadfast devotion to her art and her beliefs. She never ceased creating art, and never ceased her spiritual and philosophic inquiries. Alchemical and qabalistic symbolism infuse her art, testifying to a life that merged creativity and spirituality.

Eric Ratcliffe. Ithell Colquhoun: Pioneer Surrealist, Artist, Occultist, Writer, and Poet. Mandrake: Oxford, 2007.

A biography by Colquhoun's literary executor.

www.Ithellcolquhoun.co.uk.

A website maintained by Shillitoe. Very well organized with much of the same information as in his book.

The Tarot of Ithell Colquhoun.

Adam McLean printed an edition of 100 decks in 2009. His website: www.AlchemyWebsite.com/tarot shows several cards.

(Colquhoun believed "taro" was closer to the correct Egyptian spelling)

ILLUSTRATIONS

Set of four suit cards showing her color symbolism.

Court card: The Lord of the Winds and the Breezes. The King of the Spirits of Air.

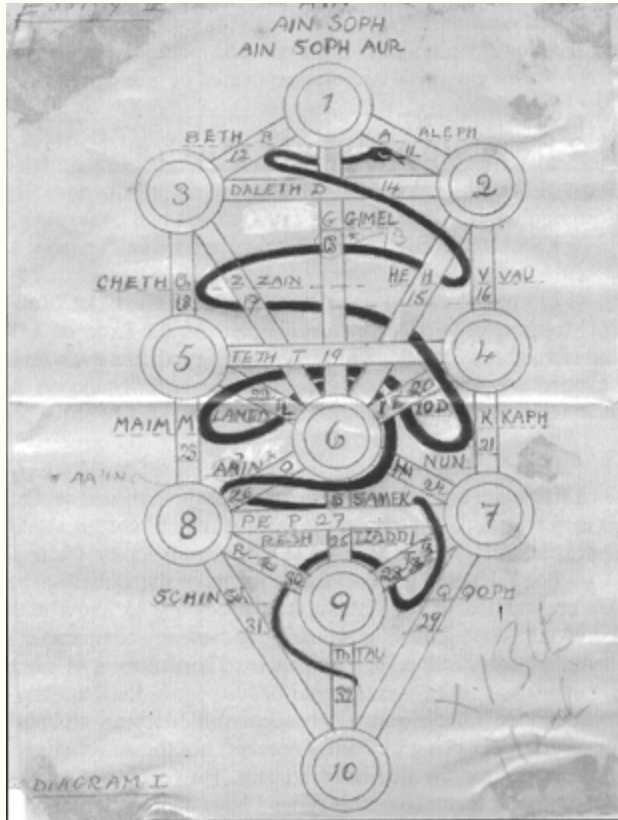
Book cover showing her drawing of the Cube of Space opened out.

Colquhoun's hand-drawn and annotated Tree of Life.

Self-portrait of Colquhoun on the title card of Adam McLean's deck.

Attributes of the Moon, 1940. Surrealist painting, from Shillitoe, p. 88.

© Sherryl E. Smith



REFERENCES

Richard Shillitoe. Ithell Colquhoun: Magician Born of Nature. Self-published through Lulu.com, 2009 and 2010.

The first 130 pages of this book are a biography of Colquhoun. The author gained access to the National Trust's vaults and produced an annotated list of over 900 works of art which comprise most of this book. Many works are reproduced in black and white.

Steve Nichols, editor. The Magical Writings of Ithell Colquhoun. Self-published through Lulu.com, 2007.

The Tate Gallery refused to take Colquhoun's archive of unpublished papers on Qabala, the Golden Dawn and Tarot, so they were dispersed to private collectors. Nichols has tracked down much of this material and compiled it.



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/>

MARSEILLE TAROT: A PHYLOSOPHICAL ENQUIRY

by Marcelo Ribeiro dos Santos, Carlos Eduardo
Albuquerque Miranda, and Danuzio Gil
Bernardino da Silva

In this work, the first of two, we discuss the main philosophical approaches to tarot study. I propose an alternative analysis derived from Henri Bergson's intuitionist methodology, which produces verifiable proof based on which we shall make significant assertions about Marseille tarot. Thus complementing Michael Dummet's inter-subjective intuitionist methodology with Bergson's intra-subjective approach.

KEYWORDS: Tarot, Bergson, Dummet, Philosophy, Intuitionism.

INTRODUCTION

To live is to tune an instrument

Inside out, outside in,

Every hour, every moment.

The French philosopher Henri Bergson (1869-1941) in his work *Matter and Memory* (Bergson, 1991) calls attention to an ancient debate between two main philosophical trends: idealistics and realistics.

While idealistics take the perspective of individual perception which makes reality change around us as we move and have affections, realistics depart from the world external from the mind; that which remains constant despite

subjective perception. One takes science for a provisory expression of perception and mental representation; while the other takes perception and representation for a diffuse and temporary science, which is in itself just a symbolic expression of reality.

This dichotomy should be natural and integrated in us, since these are the two systems of images that we live in as individualized conscious beings: one that changes with every of our actions and affects, and another which we perceive as constant and referential, allowing planned and predicted moves in space and time.

Nevertheless, philosophy has generally taken one side or the other, what leaves much unexplained and unseen. Since we consist of both systems of images, there should be certainly some deformation and blind spots in our metaphysical expression of reality if we polarize our choices in one of them. A matter of belief. As Bergson puts it:

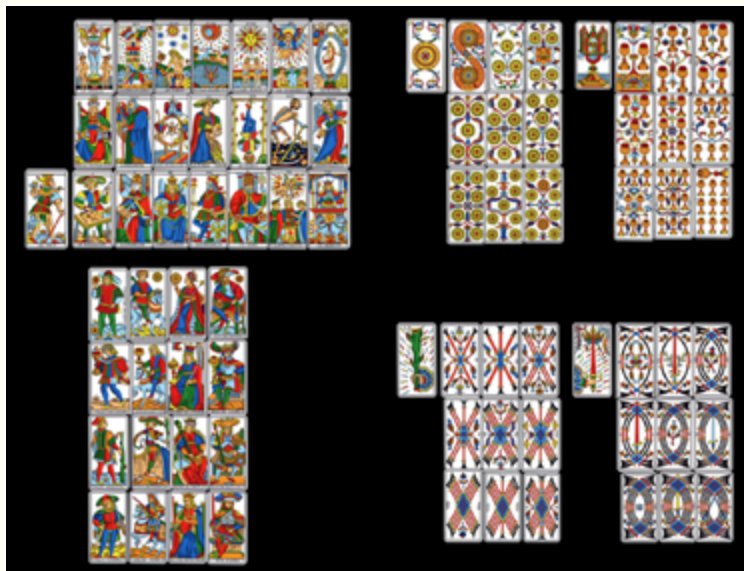
To ask whether the universe exists only in our thought, or outside of our thought, is to put the problem in terms that are insoluble, even if we suppose them to be intelligible; it is to condemn ourselves to a barren discussion, in which the terms thought, being, universe, will always be taken on either hand in entirely different senses.

(Bergson, 1991, 25)

Interestingly, in the case of the discussion around tarot card decks, the idealistic and the realistic factions of tarot researchers have come to similar views of what tarot is: a repository of deeply meaningful images that can give order and sense to human existence.

The dissonant voice in this field of studies comes from Michael Dummet's intuitionist approach, which brings a healthy flow of 'proofs' through historical analysis and verifiable facts.

Nevertheless, Dummet's approach ends up with results that could also be attained through a realistic/materialistic approach; a fact that is not inconsistent with his realistic background. His realistic influenced intuitionism gets only part of the object he intends to analyze; that which results



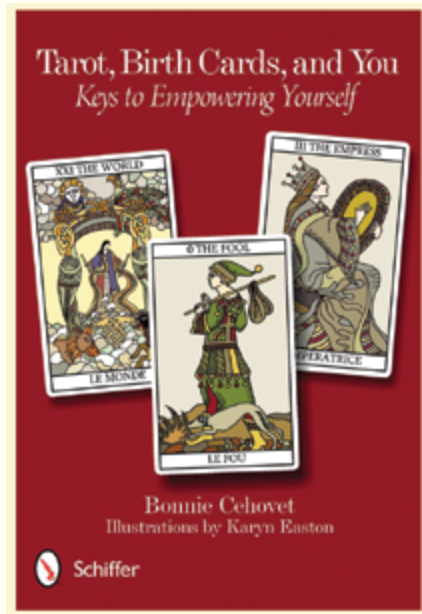
from observing the object's social uses and context. He forgets to have a good look at its intrinsic properties. It will be demonstrated that this gap can be successfully filled through a dialogue between Dummet's methodology and that of another intuitionist: Henry Bergson. But first let's get a broad perspective of the history of tarot analysis, trying to ascribe each approach to its proper philosophical school.

The idealistic/constructivist, or psychological approach, to tarot is represented by those researchers who apply to its study Carl Gustav Jung's concept of 'archetype': ideal psychological figures slowly sedimented by collective human experience and which become universal symbols differently interpreted by different cultural environments. These symbols are conceived as imprinted in our species biology, in more or less obscure ways, through our 'collective unconscious' and so are determinants of what we conceive as reality.

To this line of thought, tarot's figures are nothing more than materialized archetypes which may unveil deep psychological meanings when analyzed under this perspective (Nichols, 1980, 16). Sallie Nichols' book uses Marseille tarot as the basic example, but associates it with iconography depicting similar figures, concluding then that Marseille tarot's images are just one variation of all possible images concerning the archetypes.

The psychological idealistic approach has sometimes been mixed in the mind of the public with the spiritualist approach, since both see deep spiritual meanings in the cards. The big difference, however, is that spiritualists conceive a 'spiritual reality' independent of our individual minds and perception. This 'spiritual reality' manifests here in our material world through initiated masters, people who are able to overcome the illusion of matter and see directly the spiritual dimension, which is eternal and immutable, through meditation in the real 'spiritual powers' represented by tarot's images (Mebes, 1937, 18) (Anonymous, 2005, 62). To attain this 'spiritual vision' one must purify his perception from the influence of matter through a fixed path of initiation, determined by the very nature of the 'spiritual reality' and pictured in the 'esoteric tarot'.

This view has some relation to Platonism and his eternal and immutable world of ideas, since our imperfect and material perception gives us, for both lines of thought, only a faint shadow of an immaterial and perfect reality. In this sense, it fits the criteria for a realistic approach. This determined reality obviously presupposes a determined future, which could be predicted through adequate manipulation of the cards' 'arcanes', and so all spiritualist lines consider tarot an



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initiation path as well as a divination instrument.

To describe briefly the origin of the non-scholar spiritualist line of thought in tarot studies, we should mention first Court de Gébelin (1728-1784), who was a French protestant pastor and freemason. In the eight volume of his encyclopedia *Monde Primitif* (1781) he, for the first time, asserts that tarot has esoteric, occult features and that it's not only meant for recreation. He affirms that tarot comes from ancient Egypt and publishes an adulterated version of the Marseille tarot, with many arbitrary changes and omissions of details (Jodorowsky, 2004, 20).

De Gebélin's spiritual heir was the fashionable hairdresser known as Eteilla (1750-1810), his real last name, Alliete, inverted. He considers De Gébelin's tarot version as the real one and produces his own version, which he relates to kabala and astrology. It was mainly his responsibility the diffusion of tarot as a divinatory tool in Europe and his book *Manière de se récréer avec le jeu de cartes nommées Tarots*, in which he confirms all of De Gébelin's assertions (Armson, 2011, 198), became very popular.

After him, Eliphas Levi (1816-1875), also greatly influenced by De Gébelin, disdains the traditional Marseille tarot saying that it was 'exoteric' and, of course, proposing his own 'esoteric' version. He also says that the 'Major Arcana' (Trumps) derive from the 22 letters of the Hebraic alphabet and despises the 'Minor Arcana' (Court and Suits). Finally, Gerard Encausse, better known as Papus (1865-1917) adopts Levi's ideas and creates a deck with Egyptian images and characters and with a Hebraic kabalistic structure (Jodorowsky, 2004, 21).

Then we have the scholarly figure of Arthur Edward Waite (1857-1942), born in North America but raised in England, who was an occultist writer linked to the Theosophist movement and co-creator, together with the artist Pamela Coleman Smith, of the famous Waite-Smith tarot deck, nowadays better known as the Rider-Waite tarot. This deck was specifically created for the purpose of initiation and divination, carrying occultist doctrines and freemason

mythologies in its images.

The 'Minor Arcana' (Suits) were totally changed and portrait images, persons and scenes, together with the usual objects: coins, cups, wands and swords.

Waite was a member of the order of the Golden Dawn and had a great influence from the writings of Eliphas Levi, besides being an initiated Mason and highly schooled in kabala and ceremonial magic, having published books about these themes (Armson, 2011, 201). The Waite-Smith tarot is currently one of the most used divinatory decks, having surpassed largely in popularity its ancestor, the Marseille tarot.

We can see here the typical distortion caused by the realistic/spiritualist approach, where the initial object of analysis, Marseille tarot, gave way to many new and 'perfected' versions, more in tune with the unchangeable truths and spiritual reality it's supposed to depict. Matter is merely an imperfect shadow of the spirit.

A third approach to tarot has as its main defendant Sir Michael Anthony Eardley Dummett (1925-2011), whose work was based on strict historical data and practical personal research in tarot games, condemning in very emphatic terms the spiritualist view as lacking in historical basis. He proposes that the cards images emerged from the necessity of card players

and were adapted to the rules of the different games played with tarot decks. We could say that this proposition can be easily inserted into a realistic/materialist approach, truly opposed to the spiritualist and the idealistic view: social and material reality determined the current form of the decks and use of tarot as a popular game is the only 'proof' we have of its original function. This approach is consistent with the specific view Dummett has on intuitionism, strongly influenced by Frege's realism and based in the notions of proof and concrete conditions to make verifiable assertions able to be communicated:

The reason is that the meaning of a statement consists solely in its role as an instrument of communication between individuals, just as the powers of a chesspiece consist solely in its role in the game according to the rules. An individual cannot communicate what he cannot be observed



to communicate: if one individual associated with a mathematical symbol or formula some mental content, where the association did not lie in the use he made of the symbol or formula, then he could not convey that content by means of the symbol or formula, for his audience would be unaware of the association and would have no means of becoming aware of it (Dummet, 1984, 129).

Dummet correctly states that the historically recorded attacks on tarot cards were directed at gambling and recreation, without any mention to divination. In his opinion, based on historical evidence, the cards were not used for cartomancy until the XVIII century. This makes him suppose that the origin of tarot lies in the recreational decks of Italian courts in the beginning of the XV century (Penco, 2013, 145).

With this conclusion in mind, Dummet states that the so called 'Major Arcana' or Trumps were introduced later, as a novelty greatly appreciated by its contemporaries, to an original deck composed only of the Court and Suits (Penco, 2013, 149-150).

This very strict proposal is in fact disturbed by the clearly hermetic and astrological iconography present in the Marseille tarot and Italian decks, but Dummet attributes this fact to regional influences and discards the occultist images merely as a fashionable local trend (Penco, 2013, 150) and even though the Italian XV century decks share with the Marseille decks these same hermetic features, Dummet shows an understandable aversion for the latter, since it was De Gébelin's choice as the repository of ancient hermetic tradition and symbolism.

In fact, he even proposes that this popular and traditional tarot should be excluded as of historical meaning, favoring the more noble Italian decks, according to Penco:

A few of the basic points are sometimes sufficient to discard years and volumes of unsound invented hypothesis, as happens with his suggestion to skip from the analysis of the Marseille Tarot pack of XVIII century to the study of hand painted Tarot packs used in the Italian courts for playing cards in the XV century: when the attention shifts from the more recent French Tarot Packs to the older ones 'the impression of quaintness and of the sinister vanishes. The symbolism may not always be transparent to us, but it does not seem to have intended to be opaque; the air is clear and unclouded by the smoke of the sorcerer's incantations' (Dummet, 1980, 101).

(Penco, 2013, 151).

And here is Marseille tarot expelled from the idealistic, the realistic, and the intuitionist field of studies! From the idealistic field, because it's just one more local expression of the archetypes which should be the main objects of research. From the realistic/spiritualist field, because it is not entirely adequate for divination and initiation, which should be its main use.

From Dummet's intuitionist approach because it is not suitable for analysis as a game deck, since it bears too much hermetic symbolism and reminds of sorcery. Similar result for very different doctrines...

So here we wish to present an alternative view. An approach based on Henri Bergson's perspectives on perception that does not take for granted the conclusions from both neither idealistic nor realistic trends of tarot cards analysis. One which unfolds the composition features of Marseille tarot which were not noticed by Dummet in his studies on the theme.

Bergson is considered an intuitionist and shares the intuitionists rejection of the realistic 'ambivalence principle' (Mullarkey, 1995, 238), nevertheless his understanding of intuitionism has quite different methodological consequences from that of Dummet, since Bergson's 'Multiplicity Method' (Mullarkey, 1995) does not depart from communication and proof as referential, but rather takes the object itself as the main focus of conscious attention, generating a circuit between object and perception, which unfolds virtual layers of the object's reality in connection with deeper layers of the observer's memory:

Rather than attempt to 'rise above' perception as Philosophers since Plato have wished, sensuous intuition must be 'promoted'. He encourages us to 'plunge' and 'insert our will' into perception, 'deepening', 'widening' and 'expanding' it as we do so. By these wholly natural means shall we be able to distinguish the degrees of spatiality needed to rid us of any need for other-worldly entities of whatever species (Mullarkey, 1995, 236).

We could say that while Dummet's methodology departs from an inter-subjective view, Bergson's 'Multiplicity Method' takes an intra-subjective perspective, and the two approaches can be complementary.

In this work we shall apply Bergson's methodology to analyze a specific Marseille tarot deck in such a way as to generate verifiable and communicable proof which will allow us to

make significant assertions about the origin and functions of our object of analysis.

Our aim is to demonstrate the hypothesis that metaphysical framing conditions the view an observer has on any analysis subject, changing the very nature of the object to accommodate preconceived conceptions.

If metaphysical framing is partial, there will remain blind spots in the scientific appreciation of any given object. In this sense, Marseille Tarot is very adequate to demonstrate our point, since it has been extensively analyzed by the very prominent figure of Sir Michael Eardley Dummet, who established the mainstream of academic understanding of what Tarot is.

ON THE RECONSTITUTION OF AN 'ORIGINAL' MARSEILLE DECK AND THE CONCEPTUAL MACHINE WE HAVE USED TO ANALYZE IT

CAMOIN-JODOROWSKY MARSEILLE TAROT DECK

We used the Camoin-Jodorowsky deck for this work, which is an extremely careful reconstitution based on restoration of original colors and symbols through superposition of the oldest XVII century available Marseille decks and old carved print wood boards.

The research and reconstitution was done by Phillippe Camoin, who descends from an old family of Marseille tarot card makers, and Alejandro Jodorowsky, famous artist and movie director. Jodorowsky describes their work and methodology in his book *La Via del Tarot* (Jodorowsky, 2004).

This is not a treatise on Marseille tarot history, so we shall not discuss (for the moment) Dummet's assertion that the Italian XV century tarot decks are older than Marseille tarot. For our purposes here it's sufficient to recognize two very specific features of Marseille region traditional Tarot decks:

1. In the XVII century there were already many card makers from the region of Marseille and southern France who were using the same pattern of pictures following what was a rigorous traditional code for images, colors, written names and number disposition in the cards (Jodorowsky, 2004, 28). This suggests some kind of organized guild or brotherhood, acting within a specific territorial diffusion in South-Eastern parts of France, neighboring parts of Switzerland and North-West Italy (Pratesi, 1993, 65-71). Of course, such dissemination and tradition in the XVII century must not have happened all of a sudden and differences in style suggest many generations of card makers who followed one same older model.

2. Marseille Tarot has an intrinsic 'law' detected by Phillippe Camoin and Alejandro Jodorowsky which can be expressed as: in four parts, three are similar and one is different. In the three which are similar, two are more alike than the third. Or, in mathematic terms:

$[(1+2)+3]+4$ (Jodorowsky, 2004, 43). For convenience we shall call this law 'Camoin-Jodorowsky's law'.

BERGSON'S ACCORDION

In his book *Matter and Memory*, Bergson proposes a diagram (Fig.1) (Bergson, 1991, 104) as an analogy to what he calls 'reflective perception'. We have nicknamed this picture 'Bergson's Accordion' because an accordion (the musical instrument) describes remotely the shape of the figure, the qualities of resonating contraction and expansion of memory and the virtual layers of reality it represents, besides giving us a synthetic name to mention it. This is the kind of perception we have when we are attentive to an object, willing to draw from it, through an expansive circuit with our memory (A,B,C,D), the virtual layers of reality already present, which will allow us an increasingly complex awareness of details, geared towards our actions towards the object itself (O, B',C',D'). The depth of vision thus attained, will allow us, at each expanding layer, a greater versatility in our actions, or action sketches, which could be done on the perceived object. (Bergson, 1991,104-105)

In the second part of this work: *Marseille Tarot: an Intuitionist Experiment* we shall apply Bergson's conceptual tool to analyze Marseille tarot and thus propose some logical consequences extracted from this analysis.

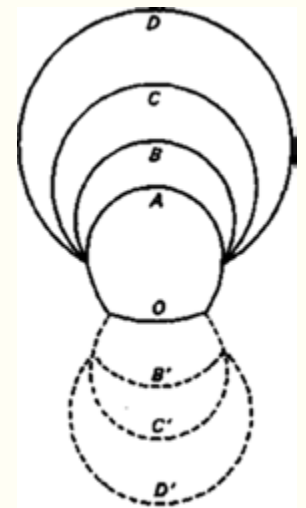


Fig.1: Bergson's Accordion.

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MIX AND MATCH: COMBINING ORACLE AND TAROT TOGETHER

by Jaymi Elford

Look online and you'll see a ton of tarot and oracle decks vying for your attention. There are so many systems being produced and collected. I know, for I have a ton of tarot decks and oracles sitting on a shelf. Some of them I use regularly, others remain in their boxes as collector editions. Rarely do I use the two together. Why would I? Each deck has its own purpose right? Not necessarily. I believe that tarot and oracle decks can be used together, effectively even. This article gives you many methods for getting to understand the building blocks of your cartomancy systems and a few beginning ways they may work together.

I have a charm casting set that travels with me regularly. I've used it to help divine details for answers the tarot just doesn't seem to be clear. I've used the boy and girl symbols to divine two different readings for a client. I've used The Enchanted Map to set intensions or goals for myself and used the tarot to build a map of steps to get there. My friend, Jayni Block, does daily readings with The Transparent Tarot and The Burning Serpent Oracle (the image to the left shows how Jayni does this. Image used with permission). She lays the tarot card over the oracle card and uses the combined imagery to read from. Another friend, Jennifer Diallo, combines many decks into one fluid whole body reading. These are just some of the expanded ways you can have your decks interact with one another.

ASSESS YOUR DECKS STRENGTHS AND WEAKNESSES

Before you hop right into experimenting with your decks, I like to assess the strengths and weaknesses of the deck systems you have. Take some time to read through the books that come with your tarot and oracles and see what the creators have to

say. Play with each deck, put them to test with your favorite spreads and see how they hold up on their own. Pull out your journal, create two columns, and write down the strengths and weaknesses for each deck you have. I recommend you use a whole page for each deck, that way you can add or subtract items as you learn.

Pull out two decks to use with the following experiments: one tarot and one oracle. Flip through each deck, really look at the images on the cards. Think about what these decks have in common. How do you think they can be used together? Try and come up with 3 ways you can use the two decks together. If you have an animal totem oracle, you can pull your daily animal and then use a tarot deck to see what message the animal may give to you.

THE TECHNIQUES

When you use two decks together, you learn how to build rapport with the systems you love and learn. It deepens your readings and gives unique advice to your clients. It's also a lot of fun, experimenting and seeing where mixing and matching your decks takes you. Some of these techniques ask you to use the cards apart from one another, others ask you to join them together to create a new meaning.

As you work through these techniques, I ask that you do so with an open mind. I also recommend that you use the same decks throughout the techniques. Finally, I dare you to reverse the reading using the same cards—to see how flipping things around changes as you use a tarot deck or an oracle deck in each pairing.

TECHNIQUE ONE: CLARIFIER CARDS

One really simple way to use your decks together is to pull a clarifier card. Clarifier cards, as I use them, are extra cards (or charms) that I draw from to get a more precise answer to the question my reading is trying to answer. Using your favorite tarot spread, lay down your cards according to the positions. Go ahead and read through the spread as you would normally. Then, pick a position that you think may benefit from drawing an additional card. Instead of pulling this card from the tarot deck, use an oracle card and see how this changes, or depends, your understanding of the reading.

For example, Keli uses a 3-card Mind/Body/Spirit spread. She draws the 9 of Wands for Mind; the King of Pentacles for Body; and the Knight of Cups for Spirit. She interprets



the reading to say that she needs to slow down and focus her attention to the task at hand with what is going on in her mind. Her body feels sturdy and has been well taken care of; and her spirit is engaged and seeking deeper connections with her view of the divine. However, she's not sure about the Mind card, so she pulls out her charm set and draws the computer charm. Ah, so this project relates to something she's doing at work, with her computer.

TECHNIQUE TWO: QUESTION AND ANSWER SPREAD

In this technique, you use one of the decks to act as the question you, or a client, needs to ask. Then you use the other deck to craft the answer to the question. This technique is good for when clients have no question. Once again, reverse the decks and see how this change up creates a new spread or a new meaning?

For example, I draw the Wheel of Fortune from my Rider Waite Smith deck. Looking at the image, I believe the question that needs to be asked is around destiny and fate. I journal a few different ideas and decide to use "what can I do to control my own destiny?" I draw two cards from my Lenormand and receive 5-Tree and 32-Moon. Reading these two cards together, gives me the answer to look at my emotional health and make sure I stay healthy to control my own destiny.

TECHNIQUE THREE: SPECIFIC USES

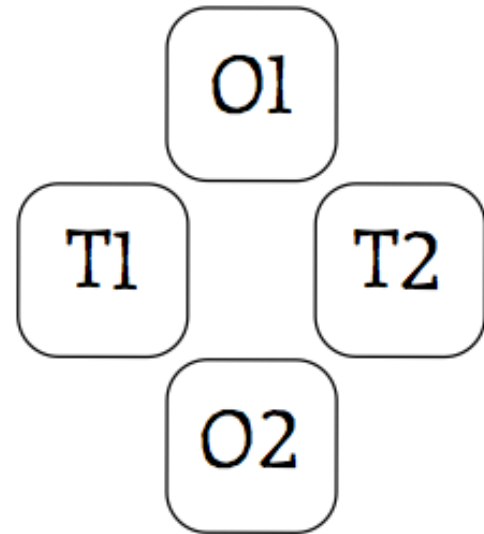
I've noticed that some decks have a singular purpose. These systems include animal cards, flower cards, crystal cards, etc. You may be tempted to ignore these decks in your experiments but I think they give us a good opportunity to blend it with your tarot. For example, you can give your tarot clients a reading and then have them select a card from one of these single use decks to act as a helper card.

For example, Linda does a tarot reading regarding her summer plans for travel. She's going to spend some time in the mountains and uses the reading to determine what frame of mind to head into the trip with. After her reading, she turns to a crystal oracle deck and pulls the amethyst card. She reads the corresponding section from the book about what amethyst means and learns that the stone helps to focus psychic power and can be used for dreams. She decides that buying a small piece of amethyst to take along on her trip would be most helpful in keeping her open to new vibes and experiences.

TECHNIQUE FOUR: THE SPREAD OF TWO DECKS

Finally, here's a spread which combines two decks of your choice together to give your clients a wider picture of their issue. You'll be drawing cards from both decks concurrently

and integrating them together. Give this reading a shot and see what answers you receive.



Oracle: Heart of the matter. What is at stake?

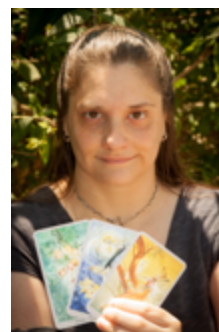
Tarot card: What is hidden around this topic?

Tarot card: What action needs to happen regarding this topic?

Oracle card: One possible outcome as a result of this dialog.

The techniques presented here are just a few ways I've blended two systems together. You should feel like your pump is primed to uncover your own techniques that fit your own styles. I'd love to know what other ways you've used your systems. Pop on by my website and drop me a note.

© Jaymi Elford



JAYMI "INNOWEN" ELFORD is part Muse (writing, editing, and graphic design) and part Magic (eclectic paganism and tarot). She believes that magic is a path one walks on, as well as a tool to help explore the world we live in. She's been published with Lo Scarabeo, The Cartomancer, The Tarosophist, and Megalithica Books. Jaymi's also slightly addicted to teaching at conventions like PantheaCon, BATS, Readers Studio, and NWTs. She's currently crafting two tarot decks and writing various books. Visit

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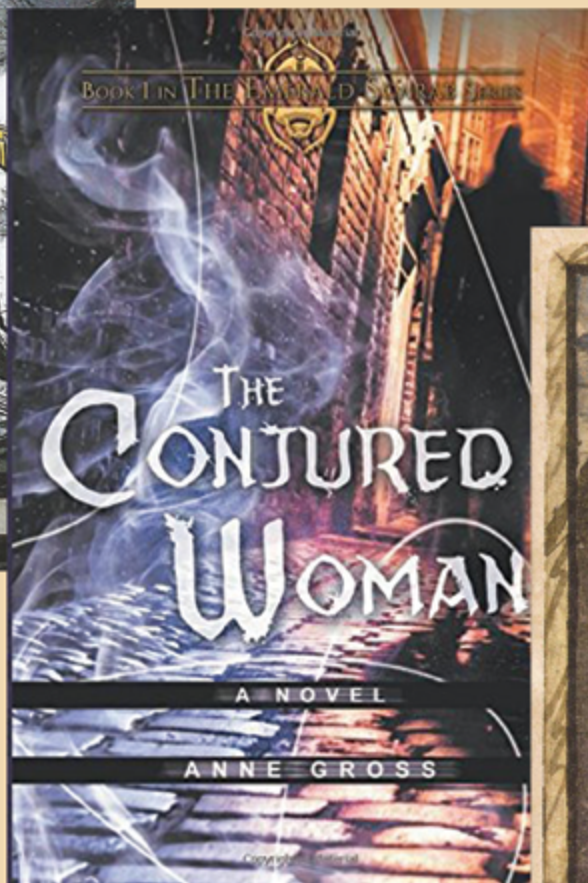


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Reviews



THE SOLA BUSCA TAROT

Review by Sherryl E. Smith

Sola Busca Tarocchi
published by Wolfgang Mayer
Handmade box designed
by Letizia Rivetti
Booklet by Giordano Berti

Sometime in the 1490s a Venetian aristocrat purchased a very unique, black and white tarot deck and took it to an artist to be painted and gilded. It's now the oldest deck in existence with all 78 cards intact and in excellent condition. The deck is named for the family who owned it until 2009, when they sold it to the Italian government and it was placed in the Pinacoteca di Brera in Milan.

When this deck was created, tarot had existed for only about fifty years. It's the earliest example of someone using the 78-card structure to illustrate their esoteric interests. The trump cards are illustrated with heroes from the late Roman republic plus a few Biblical characters. The rather surreal illustrations on the

suit cards are believed to have alchemical symbolism. Heads grow out of tree branches, naked cherubs cavort among the suit symbols, and bare bottoms and disembodied heads proliferate. This is the first deck to have fully illustrated suit cards; and it won't happen again until the late 19th century when Giovanni Vachetta of Torino created his whimsical and decorative deck.

The Sola Busca court cards are numbered 11, 12, 13 and 14 and are named for historic and mythic characters. All the Queens are mentioned in Boccaccio's 1362 book *De Claris Mulieribus* (On Illustrious Women). Boccaccio gets another reference in *Trump I*, Panfilo, who was a narrator of *The Decameron*.

This deck was not printed from carved wood blocks like every other 15th century deck, but rather from engraved copper plates, making it a high-quality luxury item. A small number of decks were printed from the plates, and a handful



of unpainted examples from four different decks are scattered about in museums and private collections. The British Museum owns photographs of the cards which A. E. Waite and Pamela Colman Smith viewed during the design process for the 1909 Rider Waite Smith deck.

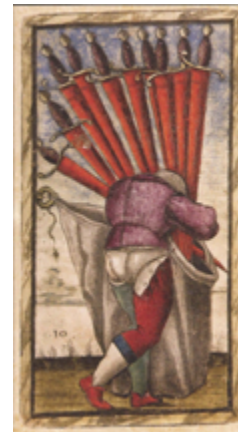
In 1998, Wolfgang Mayer of Germany gained access to the privately owned deck and printed 700 photographic facsimiles. He's now deceased, so his remaining decks are being sold by Italian tarot historian Giordano Berti.

The cards are printed on smooth, heavy card stock and measure 82 x 150 mm or 3.2 x 5.9 inches. The backs are plain cream, and a tan border extends beyond the original border. The deck is accompanied by a card signed and numbered by Mayer, and a brochure written by Berti with

historical background and divinatory meanings.

The decks are beautifully packaged in boxes designed by Letizia Rivetti. The deck is housed in a velour-lined box that looks like a book but opens like a treasure chest. The box is covered in blue and tan handmade paper with a miniature card pasted on the cover. A black and gold box is also available.

Photos of the deck and its box can be seen on Berti's website: www.giordanoberti.com



RinascimentoItalianArt.wordpress.com.

Berti is the creator of The Sibyl of the Heart which was reviewed in the Winter 2015 issue of The Cartomancer. He also produced the Tarocchi Stefano Vergnano, a Piemontese style deck from @1830 which is also packaged in a handmade box.

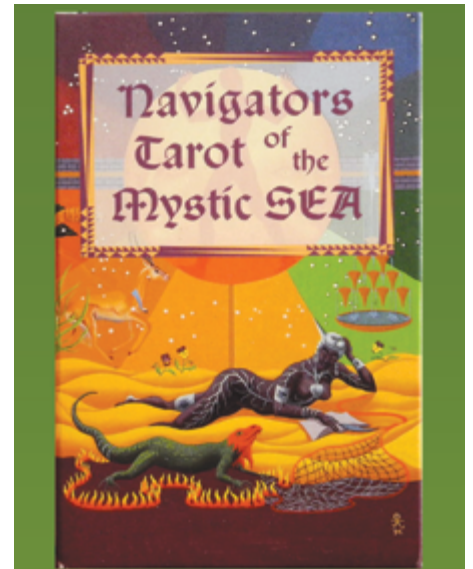


Two other versions of this deck exist: Il Meneghello recently produced a trumps-only facsimile edition, and Lo Scarabeo printed an inexpensive redrawn deck in 2000.

ILLUSTRATIONS:

Fool, Trump XXI Nabuchodenasor (King of Babylonia), 6 of Coins, 2 of Cups, 10 of Swords, Queen of Swords Olinpia.

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Sibyl of the Heart 2015

Tarot of the New Moon 1983

A YEAR IN THE WILDWOOD: EXPLORE THE WILDWOOD TAROT

Review by Bonnie Cehovet

Author: Alison Cross

Foreword: John Matthews

Kindle - 2015

ASIN: B01D00N4VS



Year In The Wildwood contains all of the entries Alison wrote

for the *Wildwood Tarot's* Facebook page. With humor and style, she takes us through a year-long journey through the cards. With her innate sense of humor, the journey is quite a journey!

I would like to add a note here to acknowledge the work of editor Sara Donaldson (many will recognize her as a member of TABI), and the conversion to epub and mobi formats by Gavin Pugh.

The *Wildwood Tarot* is the creation of Mark Ryan, John Matthews, and Will Worthington. It is a deck based on the seasons and the Wheel of the Year. In his foreword, Matthews talks about the magical forests and woodlands (think King Arthur here!) that act as the background for this deck. Matthews and his fellow author Mark Ryan had always intended to write a more complex workbook to accompany the

original deck and companion book that came out in 2011, but to date have not had an opportunity to do so. Matthews notes that Alison's work is a splendid addition that acts to deepen the study and the use of the imagery for both personal use and the use of the cards for reading.

Alison gifts the reader by beginning the book with an explanation of what the Wheel of the Year is, and that, as defined by Mark Ryan and John Matthews, the Wheel consists of three concentric circles, with the hub representing the core energy of the year, and acting as the Heart of the Forest. Each quarter pivots upon one of the Wildwood guardians (Spring (Imbolc to Beltane) – The Shaman, Summer (Beltane to Lammas) – The World Tree, Autumn (Lammas to Samhain) – The Seer, Winter (Samhain to Imbolc) – The Wanderer). The second ring shows the eight major festivals, and the pairs of Major Arcana cards that rule over each festival. The third ring consists of the Minor Arcana suits – Ace through Ten.

A Year In the Wildwood consists of four chapters – one for each of the suits: The Time of Arrows (Swords)/Imbolc to Beltane, The Time of Bows (Wands)/Beltane to Lammas, The Time of Vessels (Cups)/Lammas to Samhain, and the Time of Stones (Pentacles)/Samhain to Imbolc. At the beginning of each chapter there is an outline of the Majors

that will be encountered, the associated element and season, the names of the Court Card guardians, and key words about what this time represents. Each Wildwood card is then presented according to the date its energies begin on the Wheel of the Year. Each festival is defined, so that a reader not accustomed to Pagan holidays can get a feel for the foundation of this deck.

There is quite an interesting chart presented dealing with the cycles of the Sun and Moon: sunrise/Spring Equinox, midday/Summer Solstice, sunset/Autumn Equinox, dark sun/Winter Solstice, waxing moon/Imbolc, full moon/Lammas, waning moon/Samhain, and dark moon/Beltane.

Each suit begins with associations and keywords. For the Time of Arrows, the following are listed:

Hub card – The Shaman

Festival – Imbolc (1 February)

Waxing Moon Celebration

Guardians of Imbolc – Ancestor and Pole Star

Son of Light begins his reign.

Festival – The Spring Equinox (22 March)

Sunrise Celebration

Guardians of the Spring Equinox – Stag and Archer

Active suit: Arrows

Element – Air

Season – Spring

Direction – East

Court Card Guardians – Kingfisher, Swan, Hawk, and Wren

Keywords for Arrows – Mind, Intellect, Logic, Communication, Loss, Knowledge

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The cards are presented text only, beginning with the cards associations. This is followed by a short text on the card, and questions that the character in the card asks of the reader. For example, Fox is the Guide for the Knight of Bows. Some of the questions to ask ourselves are:

1. How is Fox appearing in your life?
2. How playful are you?
3. What adventure are you tackling at speed?
4. What can you do to bring Fox energy into your life?

The text for the Knight of Bows has Fox stating that he is always listening, even when he appears not to be. He never lets his guard down – his ears are always alert. He loves to play, but wanders when bored.

I love the fact that everything is explained so well. The section on the Seer shows her as the symbol for the season of Autumn. Her associations are with the suit of Vessels and the element of Water. She stands in front of the World Tree, absorbed in her work. Already we get a sense of what Autumn will bring us. The symbols for the Seer are the staff that she leans upon, the arrowhead, the cup, and the stone. The Seer stands opposite to the Shaman in the Wheel's inner hub, representing the importance of paying attention to our inner self, and our inner worlds. Still and silent, she radiates power. The Seer asks us:

1. Do you listen to the messages from your dreams?
2. Do you meditate?
3. How can you better access the Seer's inner wisdoms this season?
4. Will you practice the sacred pause?

The esoteric information presented here, along with suggestions on how to

use the cards, is invaluable. The cards need to be followed in order, IMHO, so that they can be applied to life. My personal suggestion would be to start with the card that represents the day that you start studying the deck, and move forward in sequence. Start a journal – at the end of one year's time you will have a fantastic personal resource, and a new perspective on yourself! Those already working with this deck will appreciate the added nuances, those who do not have this deck yet will more than likely want to purchase it to work with.

At the end of the book Appendix I lists each card in the deck, and the dates they are activated. Appendix II lists Moon and Sun cycle exercises, followed by a list of useful resources.

Alison has a knack for writing, for looking into the heart of things. She also has an innate sense of humor that anyone who follows her blog will understand. She brings out the nuances in this deck, and has made this book a valuable resource that stands on its own feet.

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THE CONJURED WOMAN

Review by Jadzia DeForest

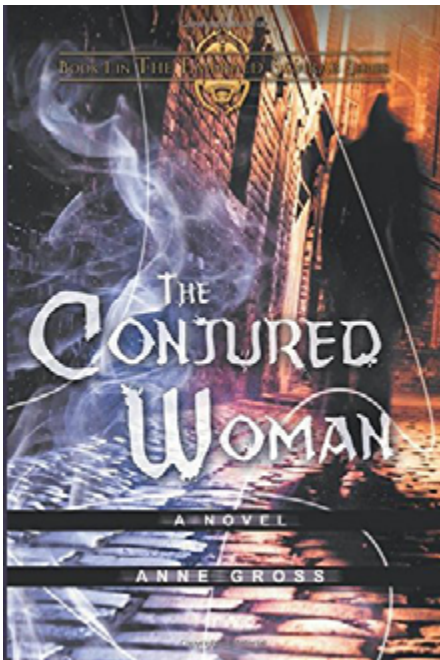
Title: The Conjured Woman

Book 1 in The Emerald Scarab series

Author: Anne Gross

Beaufort Books - 2016

336 pages



The Conjured Woman is the first book in The Emerald Scarab series. It is a fictional story of “time travel, romance, and fortune” featuring Adelaide Lenormand whose name is bestowed upon today’s Petit Lenormand card deck.

In this piece Mlle. Lenormand leads

a golem conjuring ritual to assist Napoleon Bonaparte, when everything goes array. The golem steals the Emperor’s emerald scarab necklace and then disappears, which casts Mlle. Lenormand into some serious trouble.

Meanwhile Elise Dubois, an ER nurse from 21st century Arizona finds herself transported first to a bizarre dinner party in Paris and then a pub in London. The story follows this conjured woman as she tries to survive in early 19th century Europe while searching for a way back home.

I really enjoyed this story from start to finish. I would have to say that my favorite part of this book is its characters. They are rich, dynamic, and engaging. Not one of them is entirely good or flawless and it’s amusing to follow them as they make mistakes and poor choices that lead to (often hilarious) trouble. I really look forward to reading more about them in the next book.

The author highlights the unsavory aspects of 19th century Europe in much descriptive detail. Not too often, but enough times throughout the book, I was vividly reminded of the lack of amenities, poor living conditions, and brutality of that time. This created an unforgettable setting and an immersive experience.

Anne Gross’ writing style is witty and charming. She never lets her characters

off easy, which is something I enjoy in novels. And oh, the plot twists they are such fun. It’s fiction that resembles real life in both situation and character relationship dynamics, while being filled with drama, adventure, and romance.

Several divination systems make an appearance throughout the novel, including an interesting form of cartomancy used by Mlle. Lenormand. There is also ritual, visions, dreams, and herbalism.

I recommend this book for those who enjoy adventure stories, female protagonists, time travel, fortune telling, and historical fiction. It has a good mix of whimsy and realism. The *Conjured Woman* is moderate to fast in pacing and certainly a page-turner. I’m looking forward to the next book in this series.

AN EXCERPT:

“The cards reveal their stories in their own time. I cannot know what the pictures mean immediately upon looking at them, they must be interpreted not only by their images, but also in relation to where they are in the spread and who is sitting across from me. Some scenes have no meaning on their own, but are merely revealed for the purpose of adding clarity to the card adjacent to it.”

The *Conjured Woman* is available on Amazon.com. For more information visit the publisher’s website:

www.beaufortbooks.com

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ANIMAL TOTEM TAROT

Review by Jadzia DeForest

Author: Leeza Robertson

Illustrator: Eugene Smith

Llewellyn Publications - 2016

ISBN: 9780738743486

The Animal Totem Tarot is one of the most unique tarot decks I've ever worked with. There are familiar elements that follow the Rider-Waite-Smith symbolism and at the same time it is like rediscovering tarot. Each animal or organism was specifically and appropriately chosen for every card in this deck.

From the cover text: "Animal totems are powerful allies and guides for those who seek connection to their abundant energy. Soaring above or swimming below, crawling along the earth or silently stalking in the shadows - all of the animals have their own spiritual lessons and insights to help you along your way."

The deck begins with The Fool as a Grasshopper. Robertson writes: "The Grasshopper, it seems, is always the student but never the master, much the same way the Fool is often viewed." Many of the card introductions include



little know but interesting information, such as: "...although known for its leaping abilities, has a much more impressive skill: its sense of smell. Grasshoppers use their antennae as both a touching and smelling device."

The cards measure the standard 2.75 by almost 4.75 inches. They are packaged with the companion book that's 5 by 8 inches, 347 pages, and soft cover. The packaging is a tuck box with a fitted insert for the cards.

The card stock feels nice and high quality. While the card backs are not reversible the difference in the pattern is subtle enough that you really have to look closely to discern whether the card is upright or reversed.

Smith's artwork clearly shows the

focal point of each card. The scenes add mood and aid in interpretation through additional symbolism. In the Eight of Wands the totem is the Horse. Eight wands with red ribbons fly in front of a galloping horse and the artwork's horizontal lines add to the sense of forward motion and swift movement.

The first chapter in the guidebook is an introduction to tarot for beginners. Chapter two is an introduction to power animals, totems, and guides. The third and fourth chapters cover how to use the guidebook and what you need to know before beginning this journey.

Chapter five begins the Major Arcana. For each entry there's the name of the card and the totem animal, a message from the animal, an overview of why that guide was chosen for the card, and general interpretation. Following that is how the card is interpreted in Business and Career, Family and Relationships, Health and Well-Being, Card-of-the-Day Journal Prompts. The last page for each card has a blank Notes section. I really like how the book is laid out with a full page image of the card on the left-hand page and the text beginning on the facing page. Since the guidebook is larger than the deck this gives a detailed



view of every card.

Chapter six is titled *The Royal Families* and includes the court cards, while chapter seven is the *Minor Arcana*. Three spreads and how to use them are in the last chapter.

Some of my favorite cards are the High Priestess as the Black Widow spider. “Much like the High Priestess... the Black Widow has transcended the limits of manmade boundaries, labels, and restrictions.”



Judgement / Reindeer show the more modern association of gift-giving, but before that the Reindeer was a sacred animal. “...the Reindeer showed us how to tap into the bounty that surrounded us. To walk the path of the reindeer was to walk the way of the natural world...The gifts the Reindeer bring remain unopened because you have not allowed yourself to open them. That which you have asked for is right there for the taking.”

The King of Swords / Eagle is a very dramatic looking card. For this one Robertson writes: “The lesson is to leap with purpose, clarity, and precision.



Knowing that no matter what, you have the ability to change course, navigate any and all obstacles, and ultimately hit your mark without effort...that is the driving energy of the Eagle.”

I have never been able to connect with totem animal oracle decks, but I’ve always liked power animals. I find with the *Animal Totem Tarot* it gives me a connection automatically through the tarot symbolism and interpretations. From there I can delve further into each card by reading about the animal guide that relates to it. For those who know a lot about totem animals I would imagine that the opposite approach would be true—that you would connect first with the animals and then explore the tarot symbolism. Either way, if you’re interested in animal guides and tarot this is certainly the deck for you.

I’d like to thank Llewellyn Publications for sending me this review copy of the *Animal Totem Tarot*. You can find out more online at www.Llewellyn.com.

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Card images from the *Animal Totem Tarot*.



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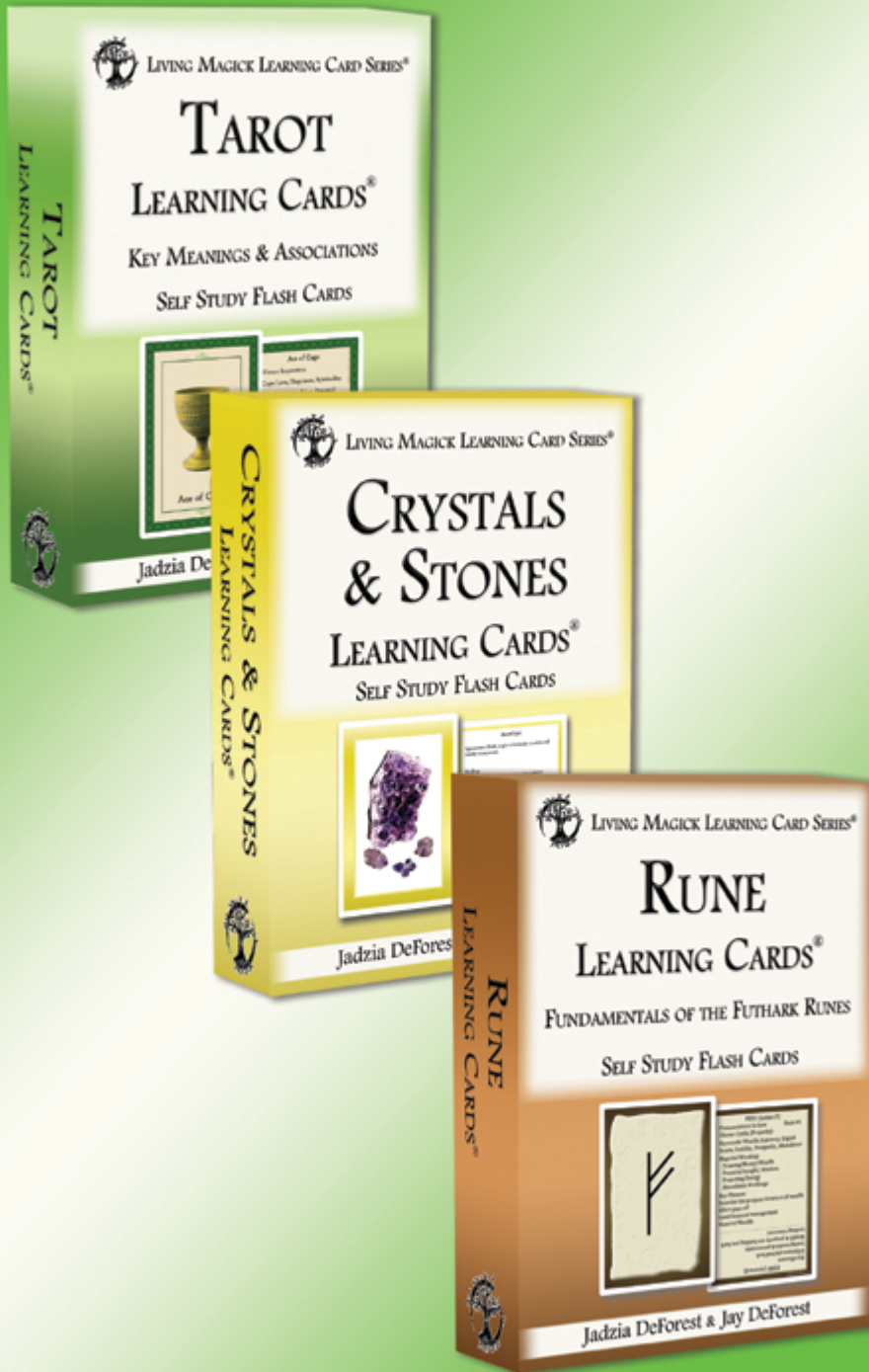
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