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The Tarot Chronicles etc.



Cover: Tarot Matryoshka by Vladimir Sitnikov

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www.tarot.life

Журнал «Хроники Таро», № 1, 2021 г.
Издается с марта 2014 г.
Выходит ежемесячно.
Главный редактор: **Наталья Плахина**.
Редактор: **Андрей Костенко**.
Дизайн и верстка: **Владимир Ситников**.
Дата выпуска: 21.01.21 г.
Цена свободная.

Издатель: ООО «Силуэт».
e-mail: 4113371@mail.ru
Отпечатано в типографии «Силуэт».
Адрес: Москва, ул. Скотопрогонная,
д. 35, стр. 11.

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CONTENTS

The Sola Busca Tarot and Alchemy by <i>Giordano Berti</i>	4
Tarot in Russia is More than Tarot by <i>Vadim Kisin</i>	10
The Major Arcanes of the Tarot as a Multilevel System by <i>Grigoriy Zaitsev</i>	14
The Tarot Journey of Arnell Ando by <i>Eric K. Lerner</i>	20
The Sufi Roots of the Tarot Cards by <i>M. M. Khaasanov</i>	28
The Mystic Rose from the Garden of the King. A Fragment of the Vision of Sheikh Haji Ibrahim of Kerbela by <i>Fairfax L. Cartwright</i> . Introduction by <i>Andriy Kostenko</i>	32
Pictures of a Spiritual World by <i>Sébastien Michel</i>	38
Tarot Cards through the Eyes of Practitioners. A Delphi Experiment in the Russian-Language Tarot Community by <i>Henadzi Bialiauski</i>	44
Archeology of Symbols: the Hermetic Mottos on the Venetian Cards by <i>Giovanni Pelosini</i>	48
Using Tarot as Inspiration for Writing by <i>Katalin Patnaik</i>	52
Criminal Star: Jack the Ripper by <i>Alexander Guly</i>	58
It Takes Two to Tango: Secrets that a Personality Partnership Portrait can Reveal by <i>Maria Macontré (Conrad)</i>	64
Learning Methodology by <i>Italo Marchion</i>	69
The Tarot of Marrakech of Colleuil and Valadié by <i>Georges Colleuil</i>	70
Baphomet Tarot as a Mirror of Modern Realities by <i>Tatiana Milovidova</i>	76
Money Aces by <i>Marina Kirenika (Kholkina)</i> , <i>Maria Macontré (Conrad)</i>	82
Tarot Constellations: the Movement of the Soul. Method Overview by <i>Alyona Solodilova</i>	92
Project «Sync Bells I» by <i>Franco Rossi</i>	96
Play Technologies in Tarot as a Tool of the New Time by <i>Nataliya Dejur</i>	100
The Psychological Portrait Method Created by Alla Alicja Chrzanowska by <i>Irina Matyulkova</i>	107
Le Monde and The Moon by <i>Stefano Gradi</i>	110
Playing Patience with the Tarot and Lenormand Cards by <i>Nina Frolova, Victoria Verik</i>	112
Tarot is a Worldwide Fashion Trend! by <i>Kristina Sindalovskaya</i>	118

ХРОНИКИ The Tarot Chronicles etc.

ТАРО

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Natalia Plakhina
Editor-in-Chief
Moscow, Russia

ALWAYS FIRST!

Here is the new issue of the “Tarot Chronicles etc.” magazine, the first issue in this year. Actually, every issue since March 2014 has been the first for us.

With every issue, we always strive to bring something new to the magazine, to do something for the first time. New rubrics appear for the first time; new authors get published for the first time... This issue, however, is the first in one more sense – it is the first issue that is international, published simultaneously in two languages. We have occasionally published articles by international authors in two versions – in the original language and in Russian translation. With this issue, for the first time ever, ALL the articles of the magazine are published in Russian and English. As our longtime author Giovanni Pelosini wrote to me, “Finally I’ll be able to read the whole magazine!”

Almost each of the previous issues of the magazine was devoted to a specific topic, usually one of the Tarot Arcana. The authors of this issue were free to choose their themes. Thanks to this, we were presented with an unprecedented variety of amazing views on the Tarot and its applications – history, teaching, alchemy, symbolism, psychology, detective investigations, creativity, games... You will find all of this, and more, on the pages of this issue. At the risk of provoking the outrage of some readers, I will nevertheless share an analogy. The Coronavirus has made it clear to us that we all live on the same planet. It has separated us, but it has also united us.

All of us, regardless of where we live, had to face it. We all live on the same planet Earth. Our magazine has also united us, in its own way, at this difficult time. The geography of the authors of the first international issue of the magazine may seem modest to some. But I am proud of it: Great Britain, Armenia, Russia, Ukraine, Belarus, Italy, Chile, France, Israel, Brazil, Canada, USA... (listed in no particular order).

For the first time, we are releasing the international “Tarot Chronicles etc. International.” By doing so, we want to show that there are no barriers for those devoted to a common cause.

TAROT & ALCHEMY

Giordano Berti
Asti, Italy



The Sola Busca Tarot and Alchemy

In the history of esotericism (as in other fields of knowledge) it is not uncommon that some revolutionary discoveries or ideas are not immediately recognized for their importance. It also happened that some discoveries or ideas were taken up and used without their authorship being recognized to the real authors. Here is just one example from the esoteric field: the descriptions of the Tarot given by Paul Christian in 1870 were used by numerous artists and members of initiatory brotherhoods, without mentioning the author. More or less this has happened with the Sola Busca Tarot.

A FORGOTTEN REVELATION

There was a discovery, 25 years ago: it was a kind of “revelation in minor tone” concerning the alchemical contents of the Sola Busca Tarot. There was also a publication, in Italian in 1995 and in English in 1998, which explained those contents⁽¹⁾. Those ideas remained unheard for 17 years until 2012, when the only complete copy of the Sola Busca Tarot was exhibited at the Pinacoteca di Brera in Milan⁽²⁾. On that occasion the alchemical contents of some Arcana were highlighted in the catalog of the exhibition but without citing any reference to the first “revelations”, even if they were evidently known by the authors since the study published in 1995 was cited in the bibliographic appendix of the catalog⁽³⁾. This small “sin of pride” does not, of course, reduce the value of the research conducted by the most recent scholars; it simply demonstrates how, very often, some

1. *Antichi Tarocchi. L'Alchimia Nei Tarocchi Sola-Busca* (Torino, 1995) by Giordano Berti and Sofia Di Vincenzo; english translation *Sola-Busca Tarot* (Stamford, 1998).

2. In 2008 the Italian State had purchased the 78 Sola Busca Tarot cards from the family that had owned them for at least 250 years, and placed them in the custody at the Brera Art Gallery in Milan.

3. See *Il Segreto dei Segreti. Il Sola-Busca Tarocchi e la cultura ermetica-alchemica nelle Marche e Veneto alla fine del XV secolo*, by various authors (Milan, 2012).



Ace of Coins, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). In the shield you can see the heraldic coat of arms of the Venetian Sanudo family.

ideas are considered valid if they are expressed by academic personalities, rather than by free researchers. However, the most important thing is that the research continues, even following different paths.

Just to give a boost to new researches I decided to write this article in English for the Taro Chronicles magazine, knowing that both Russian and Anglo-Saxon culture are open to innovative ideas even when they may appear “eccentric” or “heretical”.



Ipeo, Triumph 17 from the black & white Sola Busca cards kept at the Albertina Museum in Wien. This strange monk with bat wings is praying in front of a spirit of nature; it is an allusion to a “heretical” aspect of alchemy, when the adept uses art in a «diabolical» way, evoking dark powers.

CERTAINTIES AND UNCERTAINTIES

The Sola Busca Tarot is without doubt the most mysterious “card game” that has ever been produced. Today there are at least three certain things: the name of the author (the painter Nicola di maestro Antonio), the client (the Venetian aristocrat Marin Sanudo) and the year of production of the color version (1491)⁽⁴⁾. It remains to understand who designed the images; someone claims that it was the hermeticist Ludovico Lazzarelli or someone from his hermetic circle, but there is no evidence to support this hypothesis⁽⁵⁾. Rather, it is absolutely certain that many figures in the deck contain clear references to the alchemical tradition.

I had sensed many similarities with alchemy myself when I began studying the Sola Busca Tarot, in 1987, on the occasion of a major exhibition on Tarots that I organized at the Estense Castle in Ferrara together with prof. Andrea Vitali, where we exhibited 23 cards of the Busca alone loaned by the Albertina Museum in Vienna⁽⁶⁾.

4. See “*Tarocchi Sola-Busca*”, in *Tarocchi, gioco e magia alla Corte degli Estensi*, catalog of the exhibition edited by Giordano Berti and Andrea Vitali (Bologna 1987), cat. nr. 19, pages 88-91.

5. The year of production of the deck was indicated in 1491 by many scholars as early as the nineteenth century, while the link with the Venetian Sanudo-Venier family was discovered thanks to the analysis of the heraldic coats of arms present on some figures; see *Il Segreto dei Segreti*, quoted, page 51.

6. “*I Tarocchi Sola Busca. Un mazzo per iniziati*”, in *L'Uomo Divino. Ludovico Lazzarelli tra il mazzo Sola Busca e i Tarocchi del Mantegna*, by Laura Paola Gnaccolini (Milan 2018), pages 13-23.

7. Cfr. *Le Muse e il Principe. Arte di Corte nel Rinascimento padano*, by various authors (Milan, 1991).



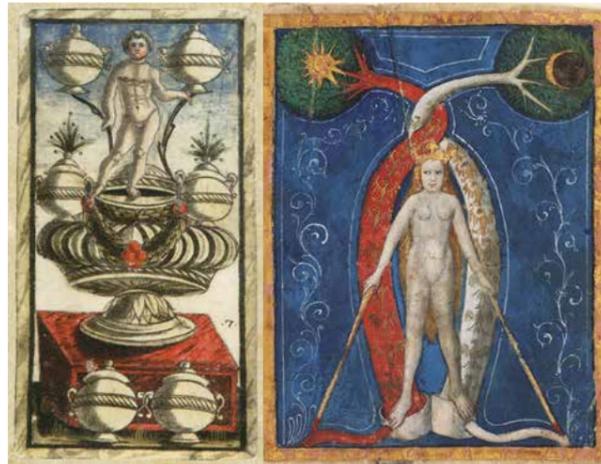
Sola Busca cards at the Brera Gallery in Milan. Photo by Alison Cross.

Then, in 1992, I had the opportunity to admire all 78 cards in the only color version known today, when they were exhibited at the Poldi Pezzoli Museum in Milan⁽⁷⁾. Soon after, an Italian publishing house commissioned me a study on the Sola Busca Tarot to accompany a modern version of the deck. I immersed myself in an even more detailed study of all the figures; precisely in that epoch I began to perceive the power of this Work of Art.

I talked about the editorial project with a dear friend, an elderly woman expert in alchemy, Sofia Di Vincenzo, who confirmed my assumptions: if many images of the deck contain very clear references to alchemical operations and magical rituals, it means that the whole deck was conceived according to this logic. In reality, the concepts underlying many figures were not clear to me, in the sense that I could not give an explanation consistent with the alchemical and magical tradition. But Sofia Di Vincenzo had clearer ideas; therefore she carried out the detailed study of the 78 cards, while I wrote the historical introduction.



Venturio, Triumph 10 from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). The wings at the feet of this character are the same as those of the god Hermes-Mercury, patron of alchemy and magical arts. It is evident the analogy with the classic representation of Mercury, for example in the Mantegna Tarot (Northern Italy, around 1470).



Seven of Cups, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). The nude man represents the alchemist who discovers in himself the purity of the primordial Adam. This figure can be related to the Philosophical Mercury, represented for example in the MS Lewis E M 28 f.26-27, at the Philadelphia Library.

Unfortunately, the owners of the Publishing House decided not to insert the footnotes containing the precise references to the alchemical texts that Sofia had diligently prepared; they wanted to avoid weighing down the book, was their motivation. A few years later, the elderly scholar died; in this way an extraordinary research has been lost forever.

The Sola Busca Tarot returned to my path in 2012, in a decidedly mysterious, I dare say magical way, and have never abandoned me since. It was thanks to that new meeting that I created Rinascimento Italian Style Art, a project dedicated to the study and reprint of little-known historical



Polisena, Queen of Cups, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). The vase with a snake recalls the cup with the three snakes in the hand of the Queen, feminine part of the Hermaphroditus in the MS Lewis E M 28 f.26-27, at the Philadelphia Library. The snake, in alchemy, represents the inner energy of the adept which must be kept in balance, being a veil and an antidote.

Tarots. Among the first titles is the Sola Busca deck. Since then I have devoted myself more and more carefully to the analysis of the most recent studies⁽⁸⁾ and I have deepened and corrected the theoretical and practical teachings of Sofia Di Vincenzo.

NEW PERSPECTIVES

The more I immersed myself in the study of the Sola Busca Tarot, the more I became convinced that it is impossible to give back to these 78 cards the meanings conceived by their inventor. However, I consider correct a thought of the great historian of religions Mircea Eliade: the hermetic tradition does not impose dogmas on its followers; therefore, even if the alchemical texts are obscure, in the perspective of hermetic gnosis every Adept can take up those texts and propose them again in his own time with a new language, as long as it is consistent with the basic principles of alchemy. This is what did Carl Gustav Jung, for example.

From my point of view (and not only mine), the inventor of the Tarot Sola Busca wanted to create a series of symbolic images that allude to precise magical and alchemical operations capable of transforming the psyche of the adept, adapting and perfecting it according to the logic that every alchemical operation is “as physical as mystical” and in this way it unites the lower things with the higher ones, as the “Emerald Tablet” states. In other words, the ritual that takes place in the present time within a sacred space is reflected in the cosmic time and projects the Adept into a timeless place that constitutes the True Center of every Reality. It is precisely in that Center that the earthly personality dissolves, joining and identifying itself with a higher Self, to “realize the miracle of the Unique Thing”. Below I highlight the contents of some cards.

SOME EXEMPLARY IMAGES

Let's start with a very explicit figure: the Seven of Disks. Here there is a naked man next to a furnace which the alchemists call Athanor and represents the alchemist's body, while the fire represents feelings. Feelings are regulated by means of a rod that represents the will of the alchemist. The bird placed on the pole symbolizes the volatile part of psychic matter, namely the passing emotions. The seven discs inside the Athanor symbolize the seven metals of alchemy which correspond to seven planets, seven human characters, seven psychic functions. Those discs are wrapped in two large wings tied with a red ribbon. It means that the slag of psychic matter has been burned.. or evaporated, however it is dissolved. At that point the essence of the inner energies was sublimated and fixed in the mind and body of the Alchemist. This process is defined with the formula Solve et Coagula (from the Latin, “dissolve and condense”).

8. One of the most interesting studies is *The Game of Saturn*, by Peter Mark Adams (Bucknell 2017), a work built in an imaginative way, like a novel by Dan Brown, which nevertheless contains interesting ideas about the mysterious and magical content of some images.



Seven of Disks, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). This image can be related to Extraction of the mercurial spirit, from *Aurora consurgens* (ms. 15th century Zurich Zentralbibliothek, ms. Rhenoviensis 172).

The Nine of Disks is directly connected to the previous figure, depicting a stove inside which seven discs can be seen. Another disk is above the stove and another below, next to a man who is in the flames. This figure represents a warning to the operator regarding the need to control one's inner fires.

Another figure, the Three of Wands, alludes to the need to keep secret the work that the alchemist is doing, because the awareness of the result obtained is fixed in silence, as indicated by the garland that adorns the mouth of the adept and the wings of Mercury that are on the sides of his head.

Other figures in the deck refer us to ancient Egypt, also known as "land of Kemi", from which the term al-kemyia apparently derives.



Nine of Disks, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). The image refers to the risk of the alchemist, of burning with the fire that he himself has fed without knowing how to control it.

Three of Clubs, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). This image represents an invitation to alchemical adepts to keep silence on the mysteries of the Royal Art.



Eight of Disks, from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998). This image can be related to **Nigredo**, from *Secreta secretorum philosophorum*, Ms. Ashburnam 1166, 15th century, Firenze, Biblioteca Medicea Laurenziana, f 17v). La nigredo rappresenta la fase in cui le sette proprietà psichiche dell'alchimista si decompongono in una specie di morte simbolica per poi ricomporsi in nuova forma, come un albero che rinasce dalle proprie stesse radici.

It is very interesting to note that some figures refer to ancient Egypt, also known as "land of Kemi", from which it seems that the term al-kemyia derives.

THE GLORY OF ALEXANDER

A medieval legend reported in the Novel of Alexander offers an unexpected interpretation of the entire deck. It was said that the pharaoh Natanabo (or Nectanebo), during a ritual in the temple of Ammon, received the prophecy on the victories of Alexander of Macedon; therefore he decided to go to Greece. The news was received by the Egyptian priests through the mouth of the god Serapis (who in the novel is called Sarafino). Meanwhile, Natanabo, having arrived in Macedonia, taking advantage of the absence of King Philip convinced Olympias, the king's wife, to welcome the god Ammon into her bed to generate a demigod. The same night Natanabo, disguised as a dragon, sexually united with Olympias, generating the future leader Alexander the Great⁽⁹⁾. All these characters are represented in the Sola Busca Tarot: Sarafino as Knight of Disks, Ammon as Knight of Swords, Natanabo as Knight of Cups, Olympias as Queen of Swords, Philip as King of Coins and Alexander as King of Swords. What does alchemy have to do with this story?

In the medieval and Renaissance alchemical tradition the name of Alexander the Great is important because the *Secreta secretorum* (“The Secret of Secrets”) was dedicated to him. It is a hypothetical exchange of letters between the philosopher Aristotle and his pupil Alexander of Macedon;

9. Cfr. *I nobili fatti di Alessandro Magno*, translated in Italian by Giusto Grion (Bologna 1872), pages 3-9.



Queen Olympias with king Nectanebus in form of half-dragon and half-ram, from Speculum Historiale by Vincent de Beauvais, France ca. 1370-1380 (Paris, Bibliothèque nationale, nouv.acq. fr. 15939, fol. 110v). Olympia, mother of Alexander the Great, and Natanabo, the queen's lover, in the Sola Busca Tarot symbolize the origin of the gifts intended for alchemical followers.



The fly of Alexander the Great, detail of the floor of the Otranto cathedral, mosaic, around 1160.

according to this legendary text, Aristotle would have initiated the young Alexander into the mysteries of astrology and alchemy to make him reach a power guided by wisdom.

In the card of the Sola Busca deck we see Alexander with his face partially covered by the coils of a snake, an allusion to Ammon-Natanabo, his "mystical fathers". The griffins on either side of his throne are the mythical animals that, according to legend, after the death of the king took him to heaven, among the gods, sitting on a chariot. In fact, in the figure you can see



Alexander the Great, King of Swords from Sola Busca Tarot (reprint by Wolfgang Mayer, Germany 1998); the Macedonian conqueror is the allegory of the material and spiritual achievements reserved for those who follow the path dictated by the Masters of the Royal Art.

the wheel of a cart. In summary, the earthly glory of the Macedonian sovereign and his journey to heaven express the successes of the Adept who accept the teachings of the Master who showed him the way to perfection.

Of course, it is not possible to report, even briefly, the results of my research and practical instructions for the alchemical use of the Sola Busca Tarot. Some similarities can be seen in the illustrations in this article. Anyone interested can write to me to get information on the online video course I am preparing.

This is my email:

giordano.beriti@gmail.com.

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Tarot in Russia is more than Tarot

Review of the Creative Achievements of Russian Tarologists (1990 – 2020)

Vadim Kisin
Yerevan, Armenia

Transformational Consultant,
Grand Master of Tarot,
President of the Silver Club

One of the features of Russian intellectual and spiritual activity in recent centuries is its isolation within its own civilizational circle. This is primarily due to the high complexity and low popularity of the Russian language outside the Russian world. Such isolation is certainly not a unique phenomenon – look, for example, at such cultures as Japanese or Chinese. The solution to this problem is solely the translation of significant texts and descriptions of important phenomena of local creative activity into other world languages.

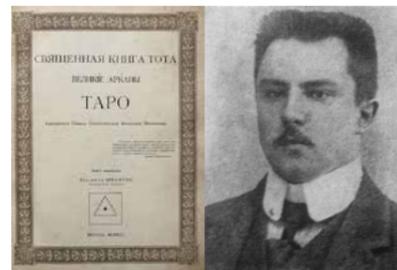
I set myself the task of giving an overview of those achievements of the Russian Tarot community that may be of interest to colleagues from all over the world. Far from being a hopeless attempt to grasp the immensity, this review will just provide my private look at what has been done by Russian tarologists over the past thirty years.

A deep interest in esotericism, including mantic practices, has been characteristic of Russian culture throughout its history. But it began to develop especially rapidly in the second half of the 19th century. It is enough to mention such figures of world significance as Helena Blavatsky and Nicholas Roerich. At the beginning of the 20th century, outstanding tarologists were writing in Russia; the works of G.O.M.* and V.A. Shmakov** made an important contribution to

After the 1917 revolution, the intensity of public esoteric activity, like any other non-materialistic public activity, was suppressed and remained close to zero level until 1990. Esotericism and cartomancy went deep into the realm of unreported private life.



* Grigoriy Ottonovich Moebes, occultist, head of the St. Petersburg Martinist Order in Russia. He is considered the most prominent Russian occultist of 1910 – 1920. His lectures, *A Course in the Encyclopedia of Occultism* (1912), have been published as a book of the same title.



** Vladimir Alekseevich Shmakov, a theocentric representative of philosophical esotericism of the first quarter of the 20th century.

After the collapse of the USSR, there was a rapid revival of this area, and the number of esoteric practitioners and theorists grew to tens of thousands. The publication of esoteric literature resumed, Tarot became available to the general public. Communities, covens, clubs, and Tarot schools began to form. Some enthusiasts who have made a huge contribution to the return of the occult and Tarot to public space, unfortunately, have already passed away, notably Avessalom Podvodniy, Evgeniy Kolesov, and Anna Kotelnikova.

Nowadays there are several specialized publishing houses in Russia, the specialized magazine *"Tarot Chronicles, etc."* is published by Silhouette Publishing House, festival movement and public esoteric readings are developed. And, of course, creative esoteric thought has returned to the public space.

The Arcanology Trilogy by Felix Eldemurov



Over the past thirty years, hundreds of books on various aspects of the Tarot have been written and published in Russia. First of all, the fundamental work of the tarologist, esotericist and writer Felix Eldemurov should be noted, whose three-volume book set *Arcanology*² is continuing the traditions the early 20th-century Russian occult arcanology.



Tarot of the Lucky Star

In addition to the serious text, the author has also created the *Tarot of the Lucky Star*² deck based upon the Rider Waite Tarot.

The French Tarot school has undergone interesting development in Russia. Isset Kotelnikova and her Isis Gate School support, promote and develop the ideas of the great French occultist, Papus. One of the most interesting results of their activity was the concept of tarological cognition of human mission and destiny, which is known under the name "Ray and sub-ray of the mission." Among the Major Arcana of the Tarot, 12 "ray" cards are identified, indicating the types of missions and styles of their implementation, which shape the fate of a person. The features of such 12 fates are described in detail and methods have been developed to help a person in determining and adapting their destination. Special attention is paid to the two "dark" rays, represented by the Devil and the Moon, and the concept of their "splitting" and transformation has been created. As a result of many years of practice, the Isis Gate School has also created the original deck, *Tarot of the Twelve Rays*³, and a large set of esoteric and tarological methods of working with querents and training courses.



Isset Kotelnikova and Tarot of the Twelve Rays

An important example of the development of the Tarot de Marseilles tradition is the creative research of Sergey de Rocambole. He created an original concept that connects the Tarot deck and the ideas of the world-famous esotericist and magician Gurdjieff. This concept has materialized in the

form of the very unusual deck, *Rocambole Tarot from the Dragon Springs*⁴. The Major Arcana in this deck are associated not with the Tree of Sephiroth, but with Gurdjieff's Enneagram. The design of this deck is based on Mesoamerican art, while retaining the overall feel of the Marseilles tradition. There are also several fundamental arcanological innovations in the deck. The Fool is represented by not one, but as many as four cards (the author calls them "cards of the Zero Group"), each closely related to one of the primary elements and to the corresponding suit of the Minor Arcana. De Rocambole has also found a creative solution to the issue of the gender balance within the Court Cards. We know that Aleister Crowley turned the Knights and Pages of the Court Cards into Princes and Princesses, thereby equalizing the number of female and male characters. De Rocambole did differently: he added the corresponding female characters to the Knights and Pages, bringing the number of Court Cards in each suit to six. In his deck, the Court consists of Servant and Handmaid (beginning level, immaturity), Horseman and Horsewoman (level of professionalism and experience), and Master and Mistress (level of power and authority).



Rocambole Tarot from the Dragon Springs

special approach to the relationship between Tarot cards and the astrological model of the world. Their work on the Court Cards and their transformations in special astrological positions, as presented in their training courses and public lectures, deserves the most serious attention.

Speaking about the achievements of Russian tarologists, Vera Sklyarova must be mentioned, the author of dozens of books, original Tarot decks and methods of mantic and magical work. She is the undisputed leader among Russian tarologists in terms of the fertility and versatility of her creative activity. I would like to specially note two of her most popular decks, the mystical *Tarot of Shadows*⁵, and the *Tarot of Paracelsus*^{5,6} designed to work with health issues.

Creating new Tarot decks became a very popular global trend toward the end of the 20th century. Russian tarologists, too, have produced many new interesting decks. Most of them, such as *Lubok Tarot*, *Tarot of St. Petersburg*, and *Russian Fairytale Oracle of I. Bilibin*, illustrate Russian cultural traditions and probably will not be of interest beyond the local Tarot community. Some of them, however, may attract

Experienced Tarot readers are certainly familiar with Frederic Lionel's mysterious *Magical Tarot* deck. This deck, created by the French mystic, consists only of the Major Arcana, each formed by a set of magical symbols. The deck allows you to work with any requests at a higher esoteric level, but with the Minor Arcana lacking, its possibilities are limited. Sergey Savchenko, head of the Russian Tarot School, and artist Evgeny Vinitskiy have done a great job on this deck and created for it a full set of the Minor Arcana drawn in the same artistic style. Now this augmented deck complete with a detailed guide is published by the Russian Tarot School as *Magical Tarot of the New Aeon*⁵ and opens up new opportunities for us to work with the ideas of Frederic Lionel.

Astrology and Tarot have long crossed paths. Back in the days of the Golden Dawn, Tarot cards acquired astrological meanings. Russian tarologists have always been attentive to this topic. I would like to note Yuri Khan's original and fundamental approach to all things astrological in his School of Tarot and Astrology. The School has developed its own



Magical Tarot of the New Aeon



Yuri Khan

Vera Sklyarova and Tarot of Shadows



a wider range of practitioners. One such deck is *Black Cats Tarot* by Maria Kurara², a deck in the Waite tradition, all the characters of which are black cats participating in the humanoid activities of their feline world. Another interesting Waite-like deck is *Waite's Dark Tarot*⁶. This is a true clone of the classic deck, but somewhat more gothic and gloomy in style, oriented to the way of thinking of a significant part of today's youth.



Black Cats Tarot

Russian tarologists, however, do not work only with Russian decks. Most of the internationally famous decks are very popular in Russia. We study those decks carefully and create original Russian language guides on how to understand and use them. For example, the "Larec Tarot" project² features unique guides in Russian for such famous Lo Scarabeo decks as *Dark angels' Tarot*, *Shaman Tarot*, *Afro-Brazilian Tarot*, *Tarot of Atlantis*, *Wheel of the Year Tarot*, *Royo Dark Tarot*, *Tarot of Sexual Magic*, *Golden Tarot of Klimt* and more. Many of those decks do not have similar manuals in other languages.



Guides in Russian for Golden Tarot of Klimt²

Related to the Tarot are other oracular traditions. In this realm, Russians are visible, too. Since 2011, the mysterious Russian fortune-teller Berenice has been promoting the idea of expanding the Lenormand deck. Many decks are now published with additional and/or double cards. We can name as good examples the *Mystical Oracle Breath of the Night*² and *Lilac & Cherry Twilight Lenormand Vintage Oracle*².



In the middle of the 19th century in Russia appeared and became popular an original Russian oracle, similar in type to the Petit Lenormand, *The Fortune Telling Cards of Professor Swedenborg*¹. Then it was forgotten for more than a hundred years. A few years ago the Russian Tarot Club and Silhouette Publishing House brought this original deck and its mantic tradition back to life.

There are two more things to note.

First, Russian tarologists are willing to communicate and cooperate with their colleagues worldwide. One of the most striking examples of such cooperation is the wonderful project, *1917 Tarot*¹, a deck dedicated to the centenary of the Russian revolution, which was co-created by dozens of Tarot readers from all over the world.



Tarot 1917

Second, very popular among Russian helping practitioners (a term describing consulting activities at the intersection of psychology and esotericism) have become transformational games using Tarot cards. Many of them were created in Russia. One recent example is *Tarot Quest*⁶ by Alyona Solodilova.



Tarot Quest by Alyona Solodilova

I hope my readers will be interested in some of the above. Welcome to the world of the Russian Tarot!

¹ Silhouette Publishing House
² Avvalon – Lo Scarabeo Publishing House
³ Isis Gate School Publishing House
⁴ Sophia Publishing House
⁵ Author's edition
⁶ Magic-Kniga Publishing House



Grigoriy Zaitsev
Moscow, Russia

Grigoriy Zaitsev is a Candidate of art history, composer, culturologist, member of the Union of Composers of Russia, laureate of more than twenty All-Russian and international composers competitions, initiator and host of the educational project "Boulez-Likbez." For a number of years he was a member of the Board of the Union of Moscow Composers, and also headed the Laboratory of actual art of the Schnittke Center. A practical lecturer who has been teaching in public and private universities in Russia for more than twelve years, he also proposes public lectures on the subjects of Tarot and Alchemy within the framework provided by the Hermetic Academy "Living Silver" and the Intellectual Club "Castalia." One of the leading Russian academic researchers of the esoteric tradition, participant in festivals, master classes, conferences dedicated to Tarot and Hermeticism, Grigoriy Zaitsev is the author of a number of tarotist articles and video courses, as well as monographs, *Faces of the Mysteries*, *The Sacrament of the Path and Abysses and Heights* (in two books), which comprise the most voluminous and fundamental research of the Major Arcanes in the world. At the moment, he is working on the creation of a qliphothic deck *The Tarot of Seth* and several more books on the Tarot.

Illustrations in this article are cards from the author's deck, *Tarot of Seth*. Conception and design © Grigoriy Zaitsev, 2020.

Uriens (qliphothic counterpart of the Hierophant)

A'ano'nin (qliphothic counterpart of the Devil)



Maikunofat (qliphothic counterpart of the Hanged Man)

Shalicu (qliphothic counterpart of the Judgement / Aeon)

The Major Arcanes of the Tarot as a Multilevel System

Previously unpublished article written on the basis of the conclusion to the author's book, *Abysses and Heights: Culturological Research of the Third Septenary of the Major Arcanes of the Tarot*

In my books I have written quite a lot about each of the septenaries of the Major Arcanes of the Tarot and shown how they are divided into three hierarchical parts corresponding to:

- the zone of our Self (I – VII),
- the relationships between Self and the world (VIII – XIV), and
- phenomena of the world itself (XV – XXI).

I have also demonstrated how Tarot cards that have the same position in different septenaries (for example, I, VIII and XV or II, IX and XVI) would carry similar meanings. Such a consistency in the approach to the Major Arcanes allows us to flexibly and plastically navigate the semantic fields of each of the Arcanes and, at the same time, to separate accurately enough the realm of action of each of them, establish the most accurate associative rows, build thoughtful relationships between cards, etc. ...

It might look like we have found a remedy for the eternal voluntarism in the interpretation of cards. However, there are pitfalls here, which must be mentioned. Many people who begin to learn the symbolic system of the Tarot come to the conclusion that the most important thing in mastering this tool is to learn how to simply and clearly separate the semantic field of one Arcane from another. And particularly for this purpose they use the three septenaries model: not for greater integration, but for greater disintegration of the amplification series of the cards. I cannot solidarize with this approach and feel obliged to express myself more definitely on this score.

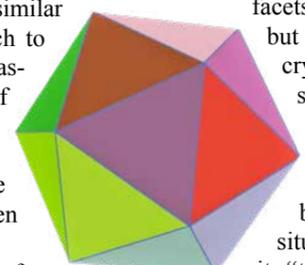
Let's start with the most important matter. In my book, *Faces of the Mysteries*, I compared the Tarot deck to a transparent crystal with twenty-two multicolored facets. Each of the Arcanes is one of these facets – transparent, but also having a unique shade of color (see illustration). We cannot look at the world around us through only one single facet: always, to one degree or another, other facets' shades get mixed in, coloring the resulting view. Thus, the tarotist problem is not that each hypothetically "pure Arcane" (facet of the crystal) "colors" the world we look at through its semantic field in its

own shade, but that we always deal not with a pure amplification series, but with a mixed series of several Arcanes – in which it is not always possible to identify even the dominant pattern.

Now let's imagine the following situation. We are in a cave similar to the one described by Plato, but unlike Plato's case, we are free to move around the cave. However, the only exit is barred by that wonderful transparent multicolored crystal, consisting of twenty-two facets of different colors. Through each of the combinations of these colored facets, we can look at the world outside our cave, but since these facets are multicolored, and the crystal itself is in permanent rotation, we see the same world in a new color scheme every time we look. Over time, we can report **how** this world changes when looking at it through different combinations of colored crystal facets, but we will never be able to know, based on this situation, **what the world is in itself** – what are its "true colors."

Thus, the problem field which we belong to and look at may remain the same, but what we will emphasize in this problem field depends on which Arcanes' prisms we will look at it through. We should not cheer ourselves up with the hope that someday we'll be able to observe the phenomena in the world and in ourselves through the prism of only one Arcane. Each of the Arcanes is not something autonomous, but is built into a structure larger than itself: into the septenary, into the Major Arcanes set, into the complete Tarot deck, which itself is only a reflection of the many-sided archetypal patterns of its particular historical era.

This mental experiment with a cave makes it possible to understand how much more complex, subtle and refined are the mechanisms of the deck's workings than we tend to believe. But even this example with a cave is only a simplified model, which only partially demonstrates the most complex processes that underlie the use of the capabilities of the Tarot deck as a system. What is missing in our scheme? Total metamorphism is missing, while we still have to maintain the basic dominants inside each Arcane.



Imagine that your friend is in a maze. S/he has never been there before and does not know the way out, but s/he has a walkie-talkie to communicate with you. You don't know the way out either, but you have in your hands some maps of this maze. The further problem is that the maze changes every hour and you cannot be 100% sure where your friend is at any time. However, the restructuring of the maze obeys certain rules, and for each of its changed versions you have its schematic map, which allows you to somehow coordinate your friend's progress towards the cherished exit. Yes, achieving the desired result – getting out of such a mobile system – seems a very difficult and resource-consuming task, but in fact it is still easier than making senseless wanderings at random, which will give almost no chance of releasing.

As the reader has probably already guessed, our real situation in the world in comparison with the metaphor described above is complicated by the fact that it is not our friend who is wandering in this labyrinth – that's us! Therefore, it's only our own will, understanding and determination that can help us get out of it. And we could find the force to lead and guide us along the path, for example, in the Tarot deck, if we are able to use it wisely. We can never see the situations in which we find ourselves “as they are,” since no situations “as they are” exist. After all, even the world “as it is” is no more than our projection, model, concept – another facet of the colored polyhedron from the parable of a cave. And we are hostages of these projections, models, and concept, because without them we are blind.

This is one of the main problems of using the “symbolic marking” of the spiritual space. If we take such marking literally, then we become its captives; we see nothing outside of it. However, if we abandon any view through the prism of any system, we find ourselves even more constrained – because we either simply ignore (do not see) the scheme through which we perceive the world or don't perceive anything at all, since we are not able to perceive outside the models of perception.

Only intuition and knowledge of a large number of different models and schemes that help culturally-conditioned perception of the world around us can help us build a balance of power in which the systemic model of perception and sporadic rejection of it (in favor of another model) will paradoxically function equally successfully.

Only the use of combinations of the facets of the crystal-system, with the readiness at any time to give up attachment to one or another combination of the Arcanes/colors, can help a person construct new worlds. Then **any** cards randomly obtained in response to your question (whatever the divinatory deck is and whatever your question may be) **will** tell the truth – since they only will accentuate your attention on certain facets of your reality and establish (or rather reveal) a complex network of relationships between them.

That is why any spread is true if we know how to read it correctly. It allows us to shift the dominants of our perception, after which we see the world through “other glasses.” We can endlessly ask the same question, and each time the cards will give us a different answer, which, however, will be equally true. And if you use not only Tarot, but also other symbolic systems, then the facets of our reality that they

illuminate will shift all the time, and so much so that sometimes it will seem that you are traveling between alternative Universes.

This may frighten someone, but if we abandon the use of symbolic systems and can only see the world through some “glasses” (predetermined by our experience), we will never perceive other facets of the Universe. By trusting in the “wise chance,” by putting on more and more new “glasses” in the acts of throwing dice or reading cards, we will always learn something about our environment that we did not previously notice; we will observe a new system of relationships and connections that we did not feel before. Thus, by addressing the Tarot deck, a person picks up a wonderful tool that allows her/him to move to the “new worlds,” learn from them, build his/her own logic of interaction with each of them.

At this moment the reader, like many of those who have attended to my public lectures, may want to say: “*So this is the purpose of working with cards! Behold the Secret of the Triumphs!*” I would like to maintain their belief that this is all the **purpose** of our work, but it's not entirely true. The purpose is much more difficult and much more interesting. At the end of the Major Arcanes set (or at the beginning of it, or rather ANYWHERE) there is a very remarkable card called the Fool. In its highest aspect, it is our sought after purpose.

I will try to explain this. Let me refer to the research of Gregory Bateson as an example. In a collection of articles titled *Steps to an Ecology of Mind* (1972), Bateson offers a highly ingenious approach to the analysis of art mastery. Expanding upon his ideas, we can formulate the three positions in relation to knowledge:

- **foreknowledge (or ignorance),**
- **knowledge (awareness), and**
- **superknowledge.**

Imagine being shown a trick of stage magic. You can believe that real magic is happening in front of you, or you can understand that you are being deceived or entertained, but you still do not understand how the magician creates his/her trick. This is the position of not knowing, or foreknowledge, the preconscious position – since you do not yet realize what mechanisms allow the magician to deceive your perception.

Suppose the magician had agreed to share her/his knowledge with you and revealed the secret. Now you know how the trick worked. You have no illusions about this, but this does not mean that you can immediately perform this trick to other people just as successfully. This is the position of awareness (understanding without the ability to reproduce).

It may take you years to learn how to use the knowledge you have gained without thinking about it at all. When your knowledge and skills rise to the level of automatism, you will be able to do this work much faster and better than if you were fully controlling your every step with your consciousness. This is superknowledge, the highest unconscious automatism, which, although it does not lie in the realm of consciousness, is nevertheless completely different from the previous conscious stage.

As Bateson believes, this is how all the most outstanding projects of mankind were created. A person we consider a genius should be considered superconscious instead. A per-

son does not write a symphony or novel in a fit of unconscious inspiration; on the contrary, when s/he manages to transfer her/his skill to the level of automatism, they have a chance to do something beyond the capability of the human consciousness. Most importantly, you need to understand that learning does not necessarily happen through books or daily training: there are myriads of indirect types of formation of our automatic superconscious activity.

If we understand human achievements in this way, it will become clear that neither me nor you would have dreamed, like D.I. Mendeleev, of the periodic table of elements, for the reason that we hadn't worked on that project deliberately and purposefully for years as he had.

It is this kind of “unconscious” (or rather “superconscious”) principle that is reflected in the Tarot by the Fool (understood in its highest octave). This card does not have a number because it is beyond the realm of our mind. This card ironically demonstrates to us that (1) we **have not yet learned to be aware** and (2) we **no longer have to be aware**, since we have outgrown it.

In one case, we will get a fool who, not understanding where s/he is, is moving towards her/his own destruction. In the other case, we will get a genius, someone who is superior in efficiency to all other figures of the Major Arcanes, since s/he does not act instinctively and rationally, but super-rationally – by transcending him/herself. It is in this sense that the Zero Tarot card is the highest card of transgression; it is not only the beginning, but also the end, the goal of the path of ascent through the Arcanes.

Imagine that you do not only wonder how the cards layout you have made begins to come true. Envisage that you are not only amazed at the incredible variety of all kinds of details present in any situation (accentuated by various Tarot Arcanes). Visualize that you can also freely switch your vision of the situation between various modalities of perception without having to use the Tarot deck at all, since it has already become something so natural for you that you are able to perform such operations with a change in your point of view of the world on your own. This is the real mastery of the Fool. But it does not arise from scratch. This is the lofty goal of the arduous journey, and not an outlandish place where you can get by accident.

In order to learn such a superconscious juggling with cultural codes represented in European symbolic systems, it is not enough just to be able to clearly separate the semantic fields of the Arcanes and mix their semantic series. There is an essential point that must be highlighted here. Perhaps, it might become the starting point of your “royal road” to mastering the deck of Triumphs as an art at the level of superconscious activity. Let's proceed.

The prominent psychologist Roberto Assagioli noted that the typology of people should be observed based not on their **actions**, but on their **goal-settings**. For psychology important is how the action is motivated and interpreted, and not the action itself. In the Triumphs of the Tarot, similar principle also works. We can consider the same events through the prism of different combinations of Arcanes, but,

having received comprehension precisely through this or that particular Arcane (or a group of Arcanes), these events begin to be constituted in different ways and with a high degree of probability will develop differently in time.

For example, by using the symbolism of the Hanged Man, Tower and Sun cards, we can describe the same situation as by using the cards Emperor, Judgment (Angel) and Chariot. However this does not mean that these Arcanes have the same semantic field; it only means that any situation is multifaceted. When analyzing a situation, as it were, **stopped in time**, the semantic fields of the Arcanes can really intersect. However, if we consider the situation in the **time-process**, then the situation analyzed through the model of the former three Arcanes will require other decisions, than the situation analyzed through the latter three, and will lead to different results.

Another example: we are faced with the realm of sexuality and the physical aspect of love relationships. Through the prism of which Arcane shall we consider it? The first cards that come to mind are the Lust of the Crowleyan Tarot and the Empress of Rider / Waite. This is exactly what almost all novice practitioners would chose. However, the sexual sphere (like any other) can be viewed through any Arcane! For example, interaction according to the “dominance – submission” principle (Emperor), dissolution in the object of love (Empress), sexual dependence on a person (Hanged Man), loss of values due to sexual attraction (Moon), consoling oneself with hopes for changes for the better in the romantic and sexual sphere (Stars), etc.

What we call the *realms of life* and correlate with one or another Arcane are, in fact, just points of reference in the system generally accepted for our culture, but this does not mean that we cannot look at the problems in question from a different angle. Moreover, if a direct impact on a problematic situation were always effective, it would not turn “problematic,” and because it sometimes does, this means that solving such problems would require a “roundabout maneuver,” for which the Tarot cards can be of great help.

In the same way, the goal set before and its consistent implementation can be expressed in different Arcanes and even more so in different combinations of Arcanes, which, again, will have an impact not so much on a one-time snapshot of the situation, but on the prospects for its development in time-process. Imagine this hypothetical situation. Office employees who work with documents do not do their job well enough, because they are constantly distracted by communication that is not related to their working activities. You can angrily demand of them not to communicate at work – that is, try to subdue them with the Emperor Arcane. You can install webcams at each workplace and watch the employees, thereby adding the Sun Arcane to the Emperor. However, you can completely reformat the very requirement “not to communicate,” by replacing it with the requirement “to work with headphones on and listen to any playlists they prefer.” Such an asymmetric prescription may or may not work, but these employees will clearly have much less communication. The most important thing in this example is that the same problem can be solved with different approaches, and even when it seems that they overlap in some way (most



obviously, they overlap in their goal), the end result is likely to differ significantly.

Now, the last point that I would like to discuss in this article. The three septenaries, which I define in my books as (1) the level of Self, (2) the level of interaction between Self and the world, and (3) the level of the world “as it is,” are not actually levels in the full sense of the word, since they are dynamic, not static. They all refer to a system of relationships. **The first septenary** shows how we build relationships with our Self: how we manifest, constitute and understand ourselves and how we try to demonstrate ourselves to others. **The third septenary** points to our view of the world (which we call world perception and worldview) – it indicates what in our ideas about the world we consider objective to one degree or another. As to **the second** (middle) **septenary**, it shows the fixation of our attention on the relationship as such (on our attitude to the relationship). So the cards of any of the septenaries always show a **double action** (coming from us and directed towards us). This allows any situation to be described by means of any Arcane: every description will only draw new shades of meaning out from the situation, but it will not be false in essence.

For example, if there were a card of **love** emanating from us or a card of **hatred** directed at us, then a multilevel game of rebuilding worlds – which is what the Tarot deck is all about – would be impossible. But neither the “love card” nor the “hatred card” exist, much less the card that would strictly determine the vector of these emotions. And this is the greatest blessing! After all, such a multifaceted system of relations, which is coded in the Tarot, allows us to interpret both love and power through the prism of our Self (cards of the first septenary), through the prism of interaction with Another (cards of the second septenary), and as an independent World force of attraction and repulsion (cards of the third septenary).

Control and obey. What is it really? Is it possible to rule without obeying the ideas and expectations of those whom we want to influence? Is it possible to obey without thereby controlling those who demonstrate to us their intentions to

dictatorship? The Emperor Arcane speaks of the figure of the ruler, which is involved in a complex system of control and subordination. And it is no coincidence that not only a tough ruler, but also a lamb is depicted on the fourth Arcane in the Thoth Tarot deck. Through the prism of this dominant (control and subordination), you can consider any situation: art and its influence, the struggle of reason and feelings, relationships in love, spiritual austerity, etc. The same can be done with any other Arcane of the Tarot, and even more so with any of their combinations. Almost all the archetypal forces represented in the Major Arcanes are present in every realm of life, but each of the Triumphs in myriad of different situations will reveal different facets of these complex relationships. And every time the way out of one confused situation will be the transition to another one – no less confusing, but perhaps more desirable.

This is how tarot cards function. And if we learn to compare the layout of the cards with the existing situation, not in the sense of interpreting it through cards and not in the sense of more trust in the “word of cards” than in our eyes, but through combining our view of the world and our view of the layout corresponding to this situation in the world, – then we will learn to use the art of Tarot cards for our own good. And when this happens, the deck can become a universal key for a person to control him/herself and others to the extent that this will not contradict common sense and the possibilities of the universe. Both those possibilities and their boundaries are in fact incommensurably wider than you and I can imagine.

Change of dominants of perception, change of *rigid* boundaries to *movable* ones – this is what allows a person to see hundreds of new opportunities for realizing him/herself in the world and building such a world as a person would like to see it. And all of this is enclosed in a small box containing 78 pictures! In my latest book we have only completed the conversation about 22 of them, and so many interesting things are waiting ahead – Court Arcanes, Minor Arcanes, cards of the roots of the elements! The whole Universe, or rather myriads of potential Universes, are waiting for each of us to turn our attention to them in order to create them in accordance with our true will!



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www.tarotclub.ru

tarotclub@yandex.ru

+7 967 087 26 24



The four-volume work of Grigory Zaitsev (including the books «Faces of the Mysteries», «The Mystery of the Path», «Abyss and Heights – Book Two») is a cultural study of the symbolic system of Triumphs (Major Arcana Tarot).

The books were published in the form of a peer-reviewed publication by the *Kastalia Intellectual Club* (Moscow). All books in the series can be purchased at the official online store shop.castalia.ru and bookstores in Russia.

Those wishing to receive autographed books, write personally to the author by e-mail zaytsevcomposer@yandex.ru.

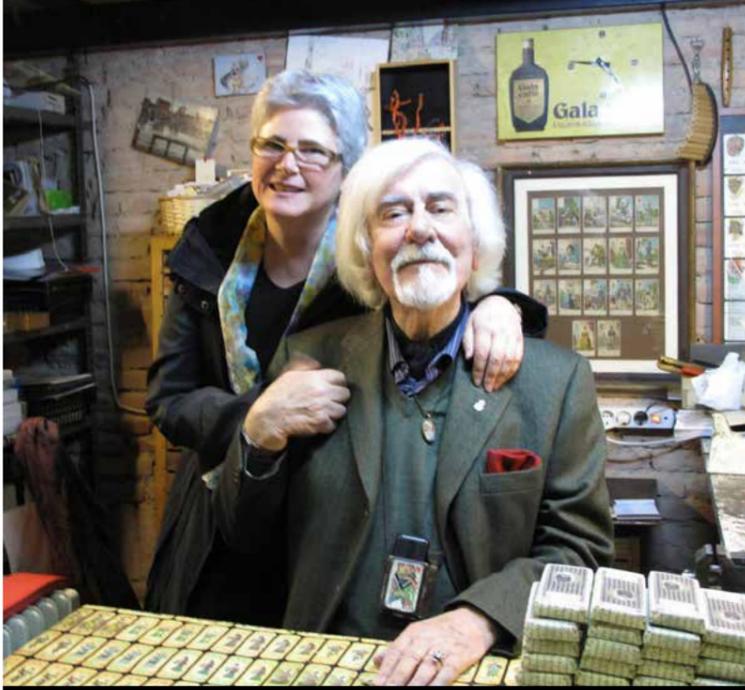
Eric K. Lerner
Glen Burnie, USA

The Tarot Journey of Arnell Ando

Arnell Ando has been a powerful voice and inspiration for the Tarot community for more than a quarter of a century. Her self-publication of Transformational Tarot in 1995 crystallized a flourishing of enthusiasm and re-examination of Tarot. It was one of the first decks to explicitly interpret tarot using the methodology of Jungian analysis. Assembled through collage, it was self-published. That was a maverick act back then. Its huge cult following encouraged many to follow suit. Were it not for Ando's work and that of a few of her contemporaries, it is dubious whether we would see so many artists today crowd-funding their decks. She also wrote numerous essays on tarot as an art therapy tool. Her writings disseminated through her information rich website (www.arnellart.com) became an effective guide to the process of creating a tarot deck.

Her interest in tarot began during her 20's. She elaborates:

"Living a rather secluded life in the countryside of Japan for nearly a decade during my 20's, while also feeling quite cut off from the cultural/religious background of growing up in the U.S., Tarot was a natural direction to explore. I'd always been fascinated by mythology, symbology, and the 'unknown mysteries'. My friend, Teresa Taranto, introduced me to Tarot and I was immediately entranced by her collection of colorful decks and captivating reading style. I spent endless hours hunting down any decks and books (in English) I could find in back alley shops long before the Internet. I immersed myself in researching and journaling. My early books were scrawled with notes and cross references. Synchronicities, dream prophesies and other bizarre occurrences both frightened and intrigued me to delve deeper. The books that influenced me early on in the 1980's were" The Complete Book of Tarot (Juliet Sharman-



Arnell and Osvaldo Menegazzi in his Il Meneghello office



Burke), A Complete Guide to the Tarot (Eden Gray) Seventy-Eight Degrees of Wisdom (Rachel Pollack), Tarot For Your Self (Mary K. Greer), and the Encyclopedia of Tarot. I soon began collecting as many decks as my imagination fancied and pockets could afford, eventually prizing indie, art and handmade, smaller productions the most. My first handful of decks were the Aquarian Tarot (David Palladini), Waite/Smith, Dali Universal Tarot, Medieval Scapini (Luigi Scapini), Motherpeace Tarot (Karen Vogel & Vicki Noble), Thoth (Aleister Crowley and Frieda Harris) and Karma Tarot (Birgit Boline Erfurt).

When I moved back to the states with two young sons, divorced and rather bewildered, I felt a need to study psychology to learn to be a more grounded parent and get my head on straight. I ended up getting a Masters and eventually became certified as an Expressive Arts Therapist. Though I never felt quite comfortable in the role of therapist, my studies totally changed my outlook and even the way I read Tarot and related to the cards. One of the curious things that happened was how this more analytical, cognitive approach overrode my previous method of intuitively reading the cards, which had been so natural and instinctual before...I'd actually gotten quite adept over the years. But after studying psychology I became more inclined to frame Tarot readings from a therapeutic standpoint, asking client's more introspective questions, getting them to interpret what was going on in the spread, how they saw themselves in the cards...that sort of thing. And kind of lost my previous ability to be 'psychic'. And for the first time, I began to question my ability to be accurate or trust my intuition; while overthinking and questioning everything, which often obstructed my flow and intuition ...I became overly concerned, that what I told a querent, might affect their psychological progression or ability to realize their own responsibility, etc. It kind of threw me off my game and I'm not sure if I've ever felt as freely connected to my intuition as before. So instead I began focusing more on making my own decks. Studying expressive art therapy helped me express myself in non-verbal ways and reconnect with the intuitive side in a different way than before. And I became more fascinated by other Tarot artist's personal associations with their cards and how they perceived themselves within them."

She recalls how she constructed Transformational Tarot,

"I collaged the imagery with tiny cuticle scissors and glue stick. I had to punch the printed cards out of perforated sheets and trim the bumpy edges + glue covers on the boxes; it was pretty medieval back then and also cost twice as much as today (and not great quality)... We are so fortunate these days comparably. The first iteration of the Transformational Tarot appeared in 1995 a decade before US Games' publication (now out of print). There were 1000 very optimistically printed before the internet. Michael (who later became my husband) made 500 purple felt tarot bags for the first half and we drove up and down the west coast trying to sell them to occult shops & bookshops with some success." A critical factor that made Transformational Tarot so impactful was the quality of her artwork. The

images employ the subversive quality of collage that makes radical cultural and idiosyncratic juxtapositions in much the same way that dreams and free association do. The cards are brought into focus by heightened composition that brings the disparate elements together in unified compositions. Many echo Renaissance, Medieval, and Old Master works. They trick the eye to initially perceive them as fully realized scenes rather than assemblages. They work as individual illustrations. Her consistent aesthetic makes the cards cohere as a unified narrative. Transformational Tarot became a significant benchmark for psychological, feminist, hand-made and collage tarot decks. Its fine art quality is integral to its success. A movement like Cubism would not have caught on if the likes of Braque and Picasso didn't employ to create masterpieces. Much the same can be said about the artistic progress of tarot.

The process of making her own deck began a journey for Ando in helping others realizing their own tarot visions.



"I delighted in the opportunity to spark the creative spirit in other Tarotists, who might not have considered themselves artistic, but were on the quest to find the 'perfect deck' which expressed their perspectives in a style that also spoke to them. That had been the impetus for me making my first deck. Or those striving to understand the cards on a deeper, more personal level. Since I enjoyed re-envisioning the cards, conducting workshops on creating one's own deck or joining group decks, and I relished collaborating with creative friends, I became more drawn to self-published, indie decks.

LiteraTarot (22 artists collab, hosted by Arnell) Published by Museo dei Tarocchi 2008
Major Arcana Cards Inspired by Literature



Cards by: Tepei Ando (4 Emperor), Arnell Ando (9 Hermit) & Teresa Taranto (21 World)

I especially enjoyed working with others to self-publish, which I still find deeply meaningful and gratifying. I've had an ever-evolving webpage (for decades), meant to inspire other Tarot creators to make their own decks (www.arnellart.com/makenpub.htm).

She has helped and mentored artists such as Ellen Lorenzi-Prince of Tarot of the Crone and Dark Goddess Tarot (www.darkgoddessstarot.com) and Carmen Sorrenti of Pholarchos Tarot (www.arnellart.com/carmen-tarot.htm).

"I love working with artists on their decks, helping get their precious art prepped for production. And I adored making 'sister decks' with my friend Leslie Cochran – which was born from four years of collaborating on four Tarot calendars with six original artworks shared by each of us per year (twelve card images per calendar, six by each of us). We each made our own Major Arcana decks after four years of sharing this creative journey. We studied Photoshop at the local college together during that time, so evolved our creative skills simultaneously. Leslie's deck is currently offline. Mine is available at www.arnellart.com/lucky-pack.htm"

Her contribution to tarot did not stop at making tarot art. She became involved with the Museo dei Tarocchi in Bolo-

gna, working on collaborative ventures and acting as their U.S. representative providing an internet hub for the sales of their innovative decks. Her love of Italy and Italian culture motivated her to do Tarot tours of Italy.

"Since befriending Morena Poltronieri and Ernesto Fazioli of Museo dei Tarocchi (Italian Tarot Museum) around 2006 and working on a deck (LiteraTarot USA: www.arnellart.com/museodeitarocchi/msdk20.htm) and a few projects, around 2011 we began organizing tantalizingly Tarot Art History Tours of Italy, along with my logistics-wiz husband Michael McAtteer. Tarot was born in Italy during the cultural explosion of the Renaissance (around 1450). Italy has a long, rich history of esoteric art and incredible cultural landmarks are often imbued with ancient Tarot symbolism (those archetypes that are so familiar to us). These include some famous cathedrals, palaces and castles, as well as countless contemporary creative manifestations. Tarot artists, writers, readers and historians who join our merry band of travelers, exploring northern Italy together for a fortnight, while enjoying the enchanting splendor of it all (and the amazing food & wine), tend to become a close knit bunch. They form lasting bonds and sometimes even feel inspired to work on Tarot projects. It's an amazing, unforgettable experience to share with our small tribe of like-minded spirits who tend to follow

our own path, (far from the maddening crowd). And of course we always spend time with the Maestro himself, Osvaldo Menegazzi of the famed 'il Meneghella' Tarot art and publishing house in Milan. Here is my showcase site dedicated to him: www.arnellart.com/osvaldo. Due to the pandemic, we're not sure when we'll be able to do our fourth Tarot tour... We may end up conducting smaller, more custom excursions, especially if we can swing living part-time in Italy to work more closely with our friends there. It's an evolving journey. Another special project that I worked on with Morena and Ernesto, which sprang from these tours, is the Tarot Travel Guide of Italy. It includes the history of Tarot and has descriptions with web links (the eBook version) to most of the amazing places on our tours as well as the artists we met during our time together. They always throw a garden party at their Tarot Museum and invite Italian Tarot artists, authors and performers, so that's great fun and another meaningful way to experience Tarot in action. It's how I met Carmen Sorrenti who created the incredible Pholarchos Tarot we later published together. Here's the growing gallery with write-ups and imagery of most of the Tarot Museum decks: www.arnellart.com/museodeitarocchi/msdks.htm. It's always a magical, serendipitous experience living and sharing these Tarot realms."

Creating new tarot realms is a driving theme of original artwork featured in Ando's online shop. It includes miniature diorama occult shops, tarot mirrors, shadow boxes, 3-D art shops, tarot dolls, etc. Like tarot decks (that began as a card game and became a practical fortune-telling tool) many of these offerings may once have been defined as craft



One of the books by Arnell Ando



Ernesto, Morena, Arnell, and Michael in one of the Tarot Italy tours

rather than art. Part of the reason for this is that they do not fall into traditional fine art categories such as painting or sculpture. They have both decorative and functional aspects. They involve a high degree of craft and assemblage, and have historically been the province of female creators. They are inspired by tarot iconography. The dioramas and shops are dollhouses of dream. They invite you to make a mental journey into their physical space and make a leap. Many like her rendition of Osvaldo Menegazzi's shop are locations one may wish to visit and inhabit. They are magical realms.

Her personal investigation continues in her most recent tarot decks. Her own family came to the forefront in a Family Court Deck (www.arnellart.com/family-court.htm). She created the deck

"for a family reunion after realizing that my family – by chance or synchronicity, was the exact number of court cards and also had the personalities that fit each card in the four suits that make up the 14 court cards, (with the next generation of Grandkids being the Fool and World cards)."

This extends from her work as an art therapist. It creates a model for others. One can look at one's own family and tribes through the lens of tarot to understand the significance of relationships and the roles each of us play. We can comprehend how those closest to us may be represented through the Tarot Court cards. This deepens the meaning of the tarot court cards. We can relate to those cards better because we can assimilate them through our personal experience. It also helps us appreciate our family and friends. By determining who best represents each court card we can apply the card's meaning to them. Frequently we may primarily use a card's positive or negative as the primary reason for the association. In interpreting cards and individuals further, understanding can be achieved by filtering the varied aspects of a card's meaning.

In sharing a personal project like this with us, Ando gives us a practical and enjoyable means to better realize the significance of our own family relationships. She gives us a new methodology to utilize tarot to explore our own psychology and relationships.

Family plays a highly significant role in her latest project, Video Tarot, a collaboration with her son, Tepei.

Tarot Travel Guide of Italy



Miniature Occult Shops including a Model of Osvaldo Menegazzi's 'il Meneghello' Shop, Milan



with me in order to create something meaningful together. He'd never shared any interest in Tarot so I was quite touched and inspired by his offer, knowing it was a selfless act of sharing in my life passion. We decided on the theme of art house/ indie movies since we'd always savored watching and discussing films, finding hidden meanings or analyzing characters and underlying motives, etc. As it happens I'd collected Tarot and movie correlations: (www.arnellart.com/movietws.htm) and enjoyed finding Tarot themes and archetypes in this storyteller medium, so it was the perfect theme and meaningful to re-watch all these movies together through a Tarot lens. To catch the precise moments in films that exemplify a card's meaning or a character with a strong Tarot archetype – capture the essence of each card, bigger than life. It has been great fun and extremely gratifying collaborating with my son and the deck – book set is one of my most cherished keepsake experiences.”

“My artist son Tepei came home on Mother's day 2018, after a torturous time on the manic end of Bipolar which had ravaged his life in a XVI- Tower card sort of way. He ended up staying about a year (till unprecedented life challenges forced us to make difficult choices). Before leaving though, he generously offered to make a Major Arcana deck

The collaboration provided mother and son with a profound experience and extends Ando's lifelong passion to a new generation in a new collaboration with another artist. In a sense, creating a new deck is collaborating with both contemporary and past tarot creators. Tarot has a universal power to involve us in a shared consciousness. Video Tarot expands the vocabulary of tarot. Initially the tarot's

Cards from Video Tarot ~ a Cinematic Voyage: Art by Tepei Ando, Text by Arnell Ando, 2020



9 - Hermit: Pi, by Darren Aronofsky and 13 - Death: Pan's Labyrinth by Guillermo del Toro

major arcana often served as a means to promulgate concepts of the Christian Church (albeit some developed from pre-church pagan beliefs, perhaps as a way to bring a still partly pagan populace into the fold.) Most of the population was illiterate. Woodcuts, frescoes, stained glass, etc. were important means to educate. Today, movies serve as meaningful cultural reference points to illustrate truths. By fusing film characters with tarot archetypes, Video Tarot draws on contemporary myths. Tarot becomes more immediately accessible in the present.

Tepei's artwork is a fresh approach. He employs a bright neon palette and nervous line quality that has a visceral, happening now quality. They appear drawn in real time. His style evokes underground comics and zines, more touchstones of contemporary culture. Rather than re-deploy designs of historical tarots, he draws on scenes from the movies themselves. Yet his illustrations portray many of the meanings traditionally associated with the cards. For instance, his image of the Hermit card portrays the principle character in Darren Aronofsky's film Pi. An isolated young man appears amidst a largely black and white office surrounded with notes, equations and ideas. A high chroma red spiral on the computer screen is illustrative of the intense inner journey and mental perambulations often associated with the Hermit card. It is a well-focused and poignant image.

Arnell writes:

“Individuals represented by the Hermit tend to be introverts and old souls. They are usually analytical and happiest in solitude, but make good listeners and advisors. They tend to live a minimalistic, simple lifestyle. This card conveys a need to withdraw from the chaotic outer world in order to find peace and to replenish your over-burdened mind. A good time for deeper introspection, retreat or a sabbatical. Could also warn of excessive isolation, inactivity or even depression or feeling stuck. Be extra kind to yourself and realize that others believe in and want to be there for you.”

Her take on the card emphasizes that this is a psychological tarot and extension of her therapeutic work. By focusing on individual characters in the films the Ando's make the deck focus on the ideation of being. It makes the experience and use of the deck highly personal.

With such an accomplished oeuvre exploring psychology through the vocabulary of Tarot, Ando has shared with the world an invaluable formula for using tarot as a means of personal growth and delighted us with vibrant art.

Family Court Cards



Queen and King of Wands: Arnell & Michael with Queen of Cups, her sister Diana



Eric K. Lerner's cards included in the 1917 Tarot Project

Eric K. Lerner

is a writer and artist. Over the past forty years he has had eight books published. His artwork has been featured in museum collections, gallery exhibition, and books world wide.

His interest in tarot began in the 1990's. He quickly gained attention as a reader. He also began producing numerous articles and artwork dealing with Tarot themes. His hand produced major arcana tarot, The Radiant Spleen Tarot, attracted favorable critical question and resides in museum, gallery and private collection. He has participated in numerous collaborative tarot decks, notably 1917 Tarot. His business, www.threebonesociety.com, publishes the visionary arts' journal, The Biscuit, which explores a single literary or artistic theme in each issue. It also publishes booklets from outstanding writers and artists sells original hand-made prints from visionary artists. Plans are underway to produce cartomancy and major arcana tarot decks in 2021.



Cover of The Biscuit



This deck is made in the style of the Tarot of Marseilles. 22 Major Arcana are based on illustrations from the book «How to lasso money» (Alexander Guliy). This deck was printed with two additional colors - gold and silver. Each deck has a card with a serial number.

Artist: Vladimir Sitnikov
 Size: 70 x 130 mm,
 Contents: 22 Major Arcana + %-cards + card with a serial number

The Marie Lenormand Christmas Oracle

by Natalia Plakhina & Vladimir Sitnikov

Size: 70 x 105 mm, Content: 36 cards.
 Booklet in English OR in Russian, 48 pages

Versions of The Small Lenormand continue to appear in our time in different countries. Our own creation, which we called The Marie Lenormand Christmas Oracle, is based on Christmas greeting cards from the late 19th and early 20th centuries that still contain a bright celebratory mood. Whether this deck becomes your working tool or just a nice decoration for your collection is up to you. In any case, we hope that it will amuse you and create a festive and magical atmosphere in your home and in your soul.

1917 Tarot

<http://1917tarot.com>



The Moscow publishing house Silhouette invited Tarot authors and artists to take part in an international non-commercial project dedicated to the 100th anniversary of the 1917 Revolution. It was proposed to create a complete tarot deck reflecting some of the most important people and events of the Revolution as well as some of its most notable aftermaths. The project was attended by 50 participants living in 16 different countries of the world, of different age and cultural background.

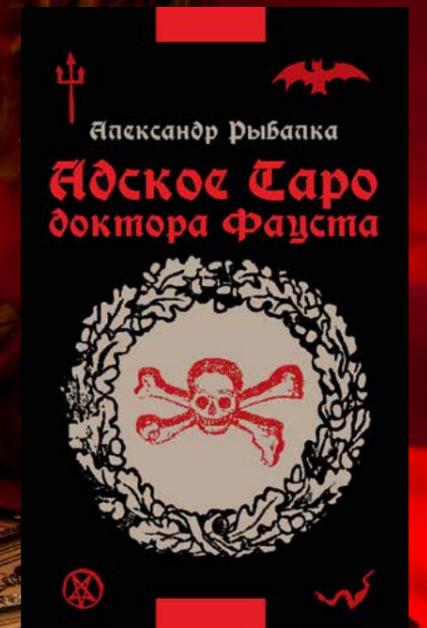


Online store
www.taromarket.ru
<https://www.etsy.com/shop/TarotMarket>

Dr. Faust's Infernal Tarot

Author: Alexander Rybalka, Karl Weltz
 Artist: Eliza Mays
 30 cards + instructions
 Language: Russian
 Card size: 7 x 11 cm
 Quantity: 666

The deck consists of 30 cards, with only major Arcana. 30 Arcana are divided into 4 suits, and the number of cards in each suit is different! This corresponds to the very essence of the infernal.



Online store
www.taromarket.ru
<https://www.etsy.com/shop/TarotMarket>

ISBN 978-5-901506-13-4

The Sufi Roots of the Tarot cards

Tarot is not just a deck of playing and divination cards. As in the case of chess, all its elements were created by the people of Knowledge as a philosophical machine, a tool for transmitting the doctrine of the world and man. This tool in its current form consists of three self-contained parts:

1) Major Arcana (Arabic *buzrug arkyana*), 21 numbered cards;

2) Minor Arcana (*kuchek arkyana*), 56 cards in four suits, each contains four “court cards” and ten numbered pip cards, an analog of the usual playing cards deck;

3) the stand-alone Fool card.

Let me first give you some Arabic words related to the Tarot and playing cards.

Tarot cards: أوراق التاروت *aurak at-tarut*.

Wands (sticks, staves): عصي *usy*; clubs: *isbati* (haj).

Swords (spears, sabers): سيوف *suyuf*; spades: *bastuni* (peak).

Cups (goblets): كؤوس *kuus*; hearts: *kubat* (dil).

Pentacles (coins, discs, denarii): عملات *umlat*; diamonds: *dinaryi*.

King (Pharaoh): ملك *malik*.

Queen (Dame): ملكة *malikat*.

Prince (Knight, Horseman): فارس *faris*.

Page (Knave, Valet): غلام *gulam*.

Fool: مهرج *muharrij*.

Now let's look at the Arabic names and meanings of the Major Arcana of the Tarot:

1. The Magician: ساحر *sakhir*; the Last Supper and the religion of the first centuries after the departure of Christ.

2. The High Priestess (Popess): كاهنة العظمى *al-kyahinat al-azimiyya*; the formation of the Christian church in the first centuries of the common era.

3. The Empress (Mistress): إمبراطورة *al-imbaraturat*; the greatness of the Roman Empire.

4. The Emperor (Master): إمبراطور *al-imbaratur*; the age of the emergence of the institution of the symphony of powers and the age of Caesaropapism.

5. The Hierophant (High Priest): حكيم *al-hakim*; the establishment of the Papacy and growth of its influence.

6. The Lovers (Cupid): عشاق *al-ushshak*; the split of the church into the Eastern and the Western.

7. The Chariot: عربية *al-arabat*; the birth of the Prophet Muhammad and beginning of his messenger mission. The emergence of the religion of Islam.

8. Justice: عدالة *al-adalat*; flourishing of Islam and the age of justice and prosperity.

9. The Hermit: ناسك *nasik*; the decline of the Islamic civilization.

10. Wheel of Fortune: عجلة *ajalat*; recognition of the right to property as absolute.

11. Strength: قوة *kuvvat*; conflicts and wars that toppled the emperor (pope).

12. The Hanged Man: مشنوق *mashnuq*; the capture of al-Quds Sharif (Holy Jerusalem) by the crusaders and the conquest of the city by the Muslims.

13. Death: موت *maut*; war and devastation, the capture of countries and territories by Genghis Khan.

14. Temperance: اعتدال *igtidal*; Renaissance in Europe.

15. The Devil: شيطان *shaitan*; wars in Europe, mostly between France and Great Britain.

16. The Tower: برج *burj*; knowledge and technologies that were invented in the West, the discovery of America.

17. The Star: نجوم *nujum*; the expectation of something new after the long years of the Renaissance.

18. The Moon: قمر *kamar*; fires and civil wars in Europe.

19. The Sun: شمس *shams*; the beginning of the Great French Revolution.

20. Judgement: محكمة *makhkyamat*; declaration of human rights and freedoms as the highest value on Earth.

21. The World: عالم *alam*; unification of countries, world domination.

It is interesting that the word Tarot written in Arabic letters reads like a palindrome, i. e. the same way from left to right and from right to left (تاروت – توراة). The letter vav in the second case is vav-maksura and is read as the long alif.

The Major Arcana, Minor Arcana, and the Fool came together in one deck relatively recently, by the 15th century,

أوراق التاروت

M. M. Khaasanov
Moscow Russia

Master of Philosophy,
postgraduate student of the Department
of Oriental Studies, religious scholar,
translator, researcher of esotericism,
and expert in the history
and culture of Sufism.

although all three of them were the legacy of the teaching systems of the Schools since antiquity. It is believed that the word arcana comes from the Latin *arcanus*, “secret” or “mystery.” However beautiful this version may be, it is inaccurate and based on sounding likeness only. The true origin of the word is Arabic, and it is directly related to the Sufis.

According to Sheikh Idries Shah¹ in his book *The Sufis*, the Tarot, from which the European playing cards originated, appeared in the West in the 14th century. Shah quotes the words of a chronicler, “In the year 1379 was brought into Viterbo² the game of cards, which comes from Saracina and is called by them Naib.” The name of the cards is naipes in Spanish, and naibi in Italian; undoubtedly, both words are derived from this Arabic word *naib* نائب, meaning “deputy.”

Among the four court cards of each suit in the deck brought in by the Saracens, or the Moors, there were indeed three “deputies,” whose titles contained the word *naib*.

Naib is a traditional title given to a person appointed by a Sufi Teacher to be his authorized representative in a group of dervishes, in which the Master himself cannot be constantly present. The number of *naibs* depends on the number of groups with which the teaching Master works; however, in practice, there are rarely more than three of them. People who have the *naib* experience report the emergence of abilities and capabilities far beyond their usual level.

The word *arcana* comes from the Arabic *arkan* *arkyan* – “column,” or “pillar.”

The prototype of the Tarot, Shah writes, was teaching material that has survived to this day, and “the essential cipher element contained in the meanings of the suits and the trumps is still a Sufi property.”

“The pack, as it stands today,” Shah continues, “is only partially correct because there have been transpositions of the significances of some of the atouts, the trumps or emblematic figures of the pack. This error has been caused by

¹ Idries Shah, aka Seyid Idries el-Hashimi, aka Arkon Daraul (1924 – 1996), writer and teacher in the Sufi tradition, author of more than three dozen books on topics from psychology and spirituality to travel and cultural studies.

² Viterbo is a city in the Italian region of Lazio, located 100 km north of Rome, at the foot of the Cimini mountains.

Vladimir Simikov: From the series
«History of Architecture»



Cards from the “Rumi Tarot”
by Nigel Jackson



a mistranslation from Arabic of certain words, due to literal conversion into a different cultural system. Another factor may be a substitution of one picture for another one. This is not a subject upon which I may be much more explicit... Many of the attributions, however, are still in use among the Sufis, though in the West the essential associations with Sufi texts have been lost.”

The Sufi teaching material presented in the Tarot, according to the Shah, is divided into four parts, called طرق turuk (plural of طريق tariqa, “way, road”). The earliest name for the Tarot in Italian, Tarocchi, is almost a calque of the Arabic turuk.

According to another version, the original Arabic word was ترك tark, “to pass, leave behind.”

One of the legends says that the angels Harut and Marut taught the Jewish sages and philosophers the art of the Tarot. The Qur’an says about it this way (translation of the meaning):

They followed what the Shayāfīn (Satan) gave out, in the Mulki Sulaymān (Kingdom of Solomon). Sulaymān did not disbelieve, but the Shayāfīn disbelieved, teaching men magic and such things that came down upon al-Malakayn bi-Bābil (the Two Angels in Babylon), Hārūt and Mārūt, but neither of these two taught anyone, till they had said, “We are only a Fitnah (trial), so do not disbelieve.” And from these, people learn that by which they cause separation between a man and his wife³, but they could not thus harm anyone except by the Leave of Allāh⁴. And they learn that which harms them and profits them not⁵. And indeed they knew that the buyers of it (magic) would have no share in the Ākhirah (Hereafter). And how bad indeed was that for which they sold their own selves, if they but knew!

– The Qur’an, 2: 101–102.

This version is supported by linguistic similarity between the word Tarot in Arabic (tarut) and the names of the angels Harut and Marut هاروت وماروت.

The Tarocchi and other early versions of the Tarot deck were based on the so-called Mamluk cards that came to Europe from the Arab world via Moorish Spain and Italy. It should be noted, however, that the generally accepted designation of these cards as “Mamluk” may be misleading: they

³ That is, when people learned witchcraft, they began to amuse themselves through it by separating spouses, even those very much attached to each other.

⁴ That is, except according to the predestination of Allah. Allah allows sorcerers to harm whoever He wishes, and He protects whoever He wishes from this. Sorcerers cannot harm anyone except by the will of Allah.

⁵ That is, it hurt their faith, and no benefit could compare with the harm of witchcraft.

only have an indirect relation to the Egyptian Mamluk warriors as the last link in the transmission chain. Sufi cards came to Mamluk Egypt in the 13th century, presumably from Persia, and, most likely, already in a modified form.

Since that time, only a few individual cards have survived. The most complete of the surviving decks dates back to the 15th century and is in the Topkapi Museum⁶.

The Topkapi deck consists of four suits: cups, swords, polo sticks, and denarii. The presence of a rather unusual suit of polo clubs is the basis for the assumption of the Persian origin of the cards since Persia was the birthplace of the game of polo.

It is believed that the Mamluk decks had three or four court cards in each suit.

The main figure in each suit was the مالك malik, “lord,” an analog of the king in the European playing card decks. All four of the court cards were marked with an octagonal geometric pattern (reminiscent of a similar symbolic pattern created by a king’s move in another educational game, that of chess).

Since Islam prohibits depicting people, the drawings on the cards were symbolic, and there were inscriptions in Arabic to recognize the figures on the Topkapi deck cards. The name of the main card of the suit of cups, for example, sounded like this: Ahad al-Arkyan, malik at-tuman, “one of the Pillars, the lord of cups.”

Now is the time to return to the question of the origin of the word arkyan. Arkyan means “pillars” in Arabic. The synonym is the Arabic word اوتد awtad, also meaning “pillar” or “support.” In his book, Oriental Magic, Idries Shah presents a scheme worthy of study, which he called “Theoretical Diagram of the World Sufi Hierarchy.” At the head of the hierarchy is Qutub – The Axis, Magnetic Pole, Center. This is how the secret Head of all Sufis is called at every given time. One level lower are The Four Awtad, or Pillars, corresponding to the four points of the compass. Even lower are The Seven Abdal – deputies of the Awtad, and responsible for the affairs of the Seven Continents. Still lower are six more levels, including simple seekers (murids, saliks). The entire hierarchy is called rijal al-ghayb (“secret, hidden people”).

There is a similar concept in Kabbalah, that of lamed vav tzadikim, or “36 righteous ones.”

Here’s another interesting fact. The early books of Idries Shah were published by him under the pseudonym Arkon Daraul. This is a slightly modified anagram of the Arabic phrase Dar ul-Arkan, which can be translated as “House (abode) of the Pillars.” Did this phrase have a connection with the position of the Shah family in the Sufi hierarchy and/or with the teaching material presented by the Minor Arcana of the Tarot? It is quite possible!

One of the students of the Sufi Master Omar Ali-Shah (Agha), brother of Idries Shah, wrote in his memoirs that during the travel of their group to Konya (Turkey) in 1982, Agha said that for the first time in the last seventeen years, “The Four Worlds met in Konya.” The “Four Worlds,” as ex-

⁶ The main palace of the Ottoman Empire until the middle of the 19th century, located in Istanbul.

An Arabic Tarot deck in one of the Maghreb’s divination salons



Cards from the “Rumi Tarot” by Nigel Jackson

plained later, meant the Four Pillars responsible for the four sectors of the world (West, East, South, and North). Which one Agha was responsible for is not hard to guess. About the remaining three, it is only known that at that time one of them lived in Turkey, and the other in South America.

Having set out the above information, we leave it to interested readers to draw their own conclusions about how the structure of the Minor Arcana of the Tarot reflects the organization of the Sufi Work and what significance the number cards may have in this structure. Perhaps a deck of four suits was once created for educational purposes, as well as for a special kind of foresight, or divination (fal). At some stage, this Tool, having fallen into the hands of accidental users who had no knowledge of its original function, was profaned and became only a means of entertainment.

P. S. In 2009, the famous British artist and researcher Nigel Jackson presented to the world his interpretation of the symbolic meaning of each Tarot card from the perspective of Sufism. With the help of this mystical, contemplation-inducing Tarot deck, anyone can go on their own spiritual journey and open in their heart the sacred wisdom of ancient Sufism.

ADVERTISING

A new book by Andrey Kostenko is in print, “Introduction to the Tarot of Etteilla”

This book will introduce the reader to the most important texts written by Etteilla (Jean-Baptiste Alliette, 1738–1791) and his followers, the Tarot decks they created, and to the rich Etteilla Tarot tradition.

Introduction. The charges against Etteilla and the true historical significance of his writings.

Chapter 1. Etteilla’s works. The milestones in Etteilla’s life as the third “founding father” of the occult Tarot and his Tarot publications.

Chapter 2. Etteilla’s Tarot. An analysis of the Tarot deck re-created by Etteilla as the ancient Egyptian Book of Thoth.

Chapter 3. Etteilla’s tradition. People who shared his ideas about the Tarot, the texts they wrote, the decks of cards they drew and the theories they developed.



Chapter 4. Etteilla’s themes. This tradition was so strong in the 19th and 20th centuries that some of its themes (design and meanings of cards) found their way into some other Tarot and cartomancy decks.

Appendix I. Le Petit Etteilla deck.

Appendix II. “Tipe Universel”: a summary of Etteilla’s philosophical system that underlies his Tarot.

Appendix III. Etteilla’s method of Tarot divination.

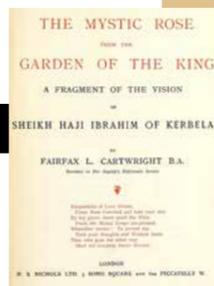
Appendix IV. Etteilla’s deck: pictures, titles and meanings of all 78 cards in upright and reversed position.

Fairfax L. Cartwright

The Mystic Rose from the Garden of the King

ANTIQUARIAN'S BOOKSHELF

A Fragment of the Vision of Sheikh Haji Ibrahim of Kerbela London, 1898

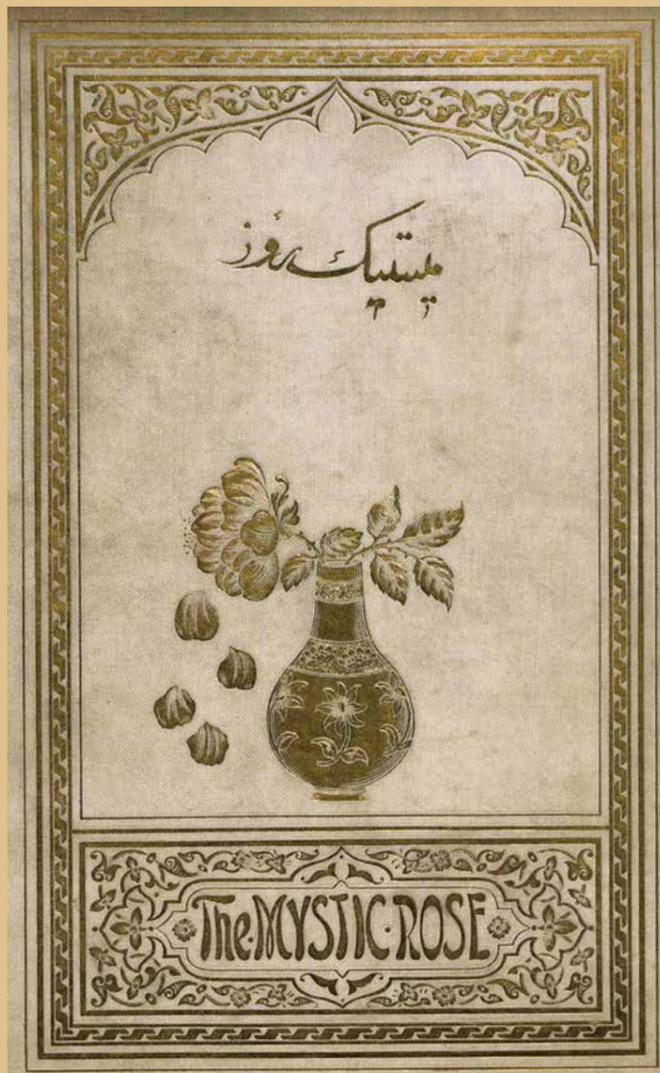


We are glad to present in this issue of *The Tarot Chronicles* an interesting historical document that is most directly related to the Major Arcana of the Tarot, although none of these three words is mentioned in the text. Read it, however, and you'll be surprised!

The author, Sir Fairfax Leighton Cartwright (1857–1928) was an English diplomat who had a hobby of writing plays and novels. During his service in Tehran, he became so fascinated with Islamic mysticism that he wrote a complete book of Sufi parables titled *The Mystic Rose from the Garden of the King*. One of the parables is *The Mystic Dervish* describes the Temple of Human Knowledge that was disclosed to him, and it involuntarily brings to mind the Major Arcana of the Tarot (in the “classical” French order; that is, Strength = 11, Fool = 21). I think many a tarotist will be interested in reading this document. The date of the first edition is 1898! The famous Rider Waite Tarot deck did not yet exist. Books and magazine articles published in English on the occult Tarot were very few. I have added numbers in square brackets to make it easier for the reader to match the text passages with the Major Arcana. Perhaps someone would like to artistically implement these descriptions?

Interestingly, in some cases, Cartwright's Angel is “she,” and Death is “he.” This follows from their corresponding possessive pronouns.

— **Andriy Kostenko**,
editor



The Mystic Dervish being questioned by the King as to what revelation, in his quest for Knowledge, had seemed to him the one most pregnant with meaning, answered thus:



“In my wanderings in the Strange Land this did I see:

“A Temple built like a Tower, rising to a great height, surrounded at its base by a circular colonnade. Impelled by desire to learn, I knocked at the Gate of the Temple and prayed for admittance. A venerable old man – the Sage of that Temple – opened the Gate and said to me, ‘What seekest thou?’ I replied, ‘Knowledge.’ He said, ‘Hast thou the strength and determination to climb to the topmost chamber of the Tower?’ I said, ‘The desire have I if thou wilt be my guide to show me the way.’ Then he stretched out his hand and raised me up, saying: ‘If thy heart is stout, cross the threshold of the Temple of Human Knowledge.’ I seized the proffered hand, and with the Sage I passed under the mighty Gateway of the Temple. When I had entered the precincts of the building, I saw that a stately colonnade ran in a circle round the triangular Tower, which seemed to rise to a giddy height above me; and presently as I looked I perceived that the wall behind the colonnade was covered with representations of human figures, and my Guide spoke: ‘Behold, the Cycle of Human Life! See Man as he appeareth to the human eye!’

“Then I looked again, and I saw that the first picture, by the Entrance Gate, represented the Childhood of Man, and the Angel of Life was drawing back the Veil, beyond which lay the World with all its dangers and possibilities, and the children full of joyance were marching forward to enter the Promised Land; but I saw that there was a look of pity on the face of the Angel, for in the darkness by the Veil crouched the figure of Satan, marking with his claws upon the sand the number of those whom he would devour. And as I gazed longer at the children, I began to perceive that each child represented some type of Humanity. There I saw the young King approaching the Veil with firm step, but with awe upon his face, as he gazed upon that unknown World which he would be called upon to govern, and by his side was a youth with vicious face and envy in his heart, seeking to push aside the young King that he might enter first into possession of the World. Many children I saw bubbling over with the exuberance of youth, pleased with what lay around them, and looking not far ahead into that mysterious World which was being disclosed to them. One maiden I noticed gazing earnestly at the Star of Love, which from above shone clown upon the World of Youth, and another maiden – in whom was the Soul of the wanton – was bending clown to the ground to pluck a rose, and in her haste to seize it a thorn had pricked her finger.

“I followed my Guide around the colonnade, and at each step I saw the same children grown older – having advanced a little on the Journey of Life; and I saw many fall by the way, and when I came to the last picture I saw that few were left – the ascetic Dervish, worn and emaciated, – the man who had sought for God through the Spirit – and the aged King, full of gravity, – the man who had sought for God by

striving to act according to his lights in the World; loneliness was around these two, but they heeded it not, and behind the throne of the King stood, with her arms crossed and on her face a look of impenetrableness, the Angel of Life, now changed into the Angel of Death.

“Saddened by what I had seen, I withdrew from the colonnade, and in the sunshine of the pleasant garden round the base of the Tower I sat for a long while meditating on the vanity of human existence.

“Then my Guide touched me upon the shoulder and said: ‘Thine eye hath seen but the outer shell of Humanity, and thou art de- pressed thereby. Seekest thou now to know what hath been revealed to the Soul of Man, and what are the limits of Human Knowledge?’

“I replied: ‘I am willing, for my heart thirsteth for Knowledge.’



[1] “My Guide with his wand touched a small and hidden door in the rugged walls of the triangular Tower, which opened and admitted us; then he turned to me and said: ‘The Tower is high and it containeth seven levels, and on each level are three Chambers, and above all lieth one Chamber, and the ascent thereto is long and wearisome.’ I replied: ‘My Master, thy footsteps will I follow.’ Then we began the ascent, and when we had reached the first level my Guide turned to me and said: ‘Behold the First Chamber!’ A heavy veil closed the entrance; my Guide pushed it aside and we entered within the Chamber. There we found ourselves in darkness, and awe seized me, so that I poured my Soul out in prayer, craving in humility of spirit for illumination. And when I had been there some time I lifted up my eyes, and it seemed to me that my head was encircled by a soul-inspiring light, while my feet remained lost in the darkness of Unreality; and my Intelligence was quickened by a message from above, and I knew that the Soul of Man – the reflection of the Unity – is suspended between the Light and the Darkness, and through the opposition of the Light and the Darkness the Soul of Man gains consciousness of the Unknown which veils the Eternal Unity. And the mystic symbol of the Unity shone forth upon the walls of this Chamber.

[2] “When I retired my Guide led me to the Second Chamber. There I saw a stately Woman deeply veiled, wearing on her head a crown with the crescent moon at top, and on her lap lay a great book closed. With deep respect I prostrated myself before her, saying: ‘Teach me, thou noble woman, that I may learn.’ She replied: ‘I am the Recipient – the Passive; I am the complement of that which thou hast seen in the First Chamber. I am the Link between the Unity and Man. I am the Holy Sanctuary. I hold the Book of Knowledge which he only can read who has the power to lift my veil.’ And as I contemplated her more steadfastly I saw that her veil grew dimmer and dimmer, until for an instant I beheld the beauty of her face; then she vanished from my sight.

[3] “My Guide then seized my hand and bade me follow him to the next Chamber. When I had penetrated through the veil which closed the entrance, again I saw a throne upon which a Woman was seated, clothed in Majesty, and wearing the Crown of Authority. By her side was an Eagle, and above her was a canopy which seemed to be formed of the Wings of Angels.

“When I had made obeisance to her, she opened her lips and said: ‘I am the termination of the First and the Second; in me is the Equilibrium completed. I am the Law of the World; with my Sceptre do I govern it. With one hand do I draw down the Spirit and with the other do I raise up its Negation, and in my Womb is Man conceived.’



“When with my Guide I had issued from the last Chamber, he bade me for a while to meditate on what I had seen; then he led me up a steep flight of steps to the Second Level of the Tower. When we had reached it he said to me: ‘We have now attained to another plane of thought, to another aspect of things. Enter now the Fourth Chamber which lies above the First Chamber below.’

[4] “I did as I was bidden, and when I had penetrated into the Chamber I beheld a King upon his throne, and before the Majesty of his face I prostrated myself. Presently I heard him say: ‘I am not the Absolute Absolute; I am for Humanity the Realization of the Absolute; I am the will of the Unity; my Sceptre is the sign of Power; with it I rule Mankind, for my Law shall be his Law; to me man must turn for all that relateth to the World in which he moveth.’

[5] “Then I withdrew from the presence of the King, and followed my Guide into the Fifth Chamber. Here likewise I beheld a man seated upon a throne, but he wore not on his head the crown of a King of this World but a Mystic Sign, and he was arrayed in the white robes of Sanctity. And these words he spoke to me: ‘Kneel and worship, for I am not a King of this World; my Sceptre is the Sign of Authority; with it I rule the Souls of Men. I am the Voice of the Law of the Spirit. I am the bond of Reunion between man created and the Breath from which his creation proceeded.’

[6] “When he had ceased speaking, with awe in my heart I withdrew, following my Guide to the Sixth Chamber, which lay in the third angle of the Second Level of the Tower. When I had entered it I found myself in darkness, but gradually a dim light seemed to descend from the summit of the Chamber, and it grew in intensity, and when I looked up I beheld with astonishment as it were the Eye of a Spiritual Being looking down upon me. Then my Guide said unto me: ‘Behold the Eye of the World! Through it the mind realizes the Beauty of the Manifestation of the Unity; – through it Love reaches the Soul, bringing Man and Woman to the completion of their Destinies. Learn and understand the Mystery of this Sign. This is the Point from which two Roads diverge; along the one descends the Spirit of Light; along the other descends the Spirit of Darkness.’

“The Vision faded from my sight, and meditating deeply on what I had seen, I followed my Guide, who led me out of the Chamber.



[7] “With my Guide I began the ascent to the Third Level of the Tower, and when we had reached it we entered together the Seventh Chamber, which lay above the Fourth Chamber and the First Chamber below. Therein I saw nothing for a time; then I heard the whizz of an arrow, and beheld in the misty distance a noble stag struck down by it. Looking round, there appeared to me the majestic vision of a man, radiant like a conqueror, holding in his extended hand the bow of Power from which the arrow had been discharged. He said to me: ‘What seest thou?’ I said: ‘I saw the weak overcome by the strong.’ He said to me: ‘Behold, I am the Man Conqueror; Man as the Emblem of the Creator. I am more than Nature, I am Nature illuminated by the Spirit of the Eternal, and therefore do I overcome mere Nature.’

[8] “When this Vision had disappeared from my sight, I passed with my Guide to the Eighth Chamber. Herein I saw a Sword standing unsupported on the point of its hilt, and in astonishment I exclaimed: ‘What meaneth this Sign?’ My Guide replied: ‘Between Man and Nature a permanent struggle exists; what man attaineth by labour he loseth again if his labour should cease. This is the Sign of Equilibrium, the balance between opposing Forces, between Good and Evil in the Created World. This is the Sign of the Spirit of Justice which with the Power of the Sword separates the opposing combatants.’

[9] “When I had gazed for some time upon this symbol, I proceeded to the last Chamber on this Level of the Tower, which was the Ninth Chamber. When the veil by the entrance had fallen behind me, I found myself face to face with an aged Dervish, whose countenance was serene and radiant; for him age seemed to have no afflictions, and Wisdom shone forth from his eyes. In his right hand he held aloft a burning lamp, and in his left hand he held a staff, on which he leant. I saluted him with reverence, and he addressed me thus: ‘When I was young I selected the Path of Light, and my reward has been great. Wisdom have I imprisoned in the lamp which illuminates my Path. Round my Soul have I drawn the Mantle of Protection which shall ward off Evil when it shall assail it. This staff of strength have I found upon my path, and on it I can lean with security in the ascent towards Truth.’

“The serenity of this old man filled my Soul with elation, and the glow of Divine Love seemed to penetrate into myself like a precious gift from his presence.



[10] “When I issued from the last Chamber I followed my Guide up the ascent to the next Level of the Tower, where with him I entered the Tenth Chamber, which lay above the Seventh and the Fourth and the First Chamber below. Here I beheld a Circle turning upon no visible axis, and my Guide

said to me: ‘Behold the Symbol of Eternity, the Symbol of the incessant action of Time. The Circle is ever moving; it ascendeth and descendeth; so ascendeth the Spirit of God to the summit, so descendeth the Spirit of Evil to the abyss; yet the Circle is unbroken; so from Good the descent to Evil is possible, so from Evil the ascent to Good is possible. This is a Chamber of Equilibrium. Below in the Seventh Chamber hast thou seen the Conqueror, – the Holder of Power, the Symbol of Creative Force. In the Chamber above thou shalt see the Symbol of Destruction. Here thou seest the ascent and the descent, yet the Circle is one and unbroken; but a vaster Circle existeth which the eye of man cannot see; it turneth and turneth through Eternity without ceasing; the Spirit of Creation createth, and the Spirit of Destruction destroyeth; and the Circle is the Equilibrium without which there would be no Manifestation of the Unity, and if there were no Manifestation of the Unity the Unity would be dead and Unconscious of Himself.’



[11] “When my Guide had ceased speaking he led me to the Eleventh Chamber, and there I saw a Virgin standing before me radiant in all the splendour of youth and strength. With a voice which had the ring of silver without tremor and without fear she spoke to me thus: ‘In me lies hid the germ of Vitality. To thee my hand seems weak, but strength lieth in the Spirit, and because my heart is pure, know I no fear, and with my foot do I curb the Dragon beneath me.’ It was so sweet a vision that it made my heart leap with joy, and when it vanished from my sight, pensively I followed my Guide to the Twelfth Chamber, with my mind still full of the beautiful young Virgin who had appeared to me.

[12] “In this Chamber I found myself in complete obscurity, but as I gazed into the darkness a sign appeared to me by degrees in the form of a Cross. My Guide said: ‘Behold the Sign of the Revealed Law; out of the Darkness it proceedeth, and Man must bow to it.’ As I gazed more intently, the face of a man seemed to appear to me enclosed by a triangle hanging downwards at the base of the Cross, and I marvelled and exclaimed: ‘What meaneth this transformation?’ My Guide replied: ‘Woe unto the man who filled with pride presumeth to rebel against the Revealed Law, for on him waiteth destruction. Vain is it of Man to seek to rebel against that which the Eternal hath revealed unto him; by submission he will rise, by rebellion his face will be turned away from the Light, and his advancement delayed.’

[13] “When my Guide had ceased speaking, we left the Chamber and proceeded to ascend to the Fifth Level of the Tower; there we entered together the Thirteenth Chamber, and this Vision appeared to me. A luxuriant meadow spread out before my eyes like the plain of the World; it was filled with variety, and the luxuriant flowers nodded to each other in their joy of existence. Presently, however, the breath of winter approached and its icy blast chilled my Soul; and as I gazed I saw the Vision of Death looming up before me; in one hand he held a scimitar, and in the other an empty bas-

ket; and he mowed down the flowers and threw them into the basket; and it seemed to me that they turned into dead men’s heads; and some wore crowns and others the humble hood of the Dervish; and some had the golden hair of youth, and others the whitened locks of old age. And in my fear I cried aloud: ‘Oh! Terror of the World, what art thou?’ And a Voice replied: ‘I am the Link between the Known and the Unknown. That which seems gold in the World I will turn it into base metal, and that which seems base metal I will turn into gold. As the Ocean dissolveth and absorbeth the Salt of the World, so do I, for I am the Solvent of Humanity, and out of that which is do I make that which shall be.’

“When the Voice ceased, the Vision of Death departed from me, and I saw again the green meadow filled with flowers. Then my Guide said to me: ‘The Spirit of Life is the antagonist of the Spirit of Stagnation, for Stagnation is the Negation of Life. In the Unity nothing is created, nothing is destroyed. To the Sage, therefore, Death hath no terrors, for he knoweth that without Death there could be no Life, without Darkness no Light, without the Negation no Manifestation of the Reality. Death is the Key which opens unto Man a further stage on the Path of the Manifestation of the Unity.’

[14] “From this Chamber my Guide led me to the Fourteenth Chamber, where I saw before me an Angel who poured out of a pitcher into a receiver beneath the Water of Life. My Guide said to me: ‘The meaning is this. In the World in which thou livest, the mind perceiveth the existence of Individuality, which is caused by the Water of Life descending in varying degrees into Matter, its Opposite. Now the Angel, when fertilizing the World by pouring upon it the Water of Life, giveth unto Man the conception of justice, which is to be the Light which is to guide him upon the path through the Material World. The Angel whom thou seest is, therefore, the Emblem of Temperance, which is the principle which should govern the individual creature in the World.’

[15] “Then with my Guide I proceeded to the last Chamber on this level of the Tower, which was the Fifteenth in Number. Here I found myself in complete darkness, but presently out of the profundity of the gloom glowed forth the Beast of Evil, the Dragon biting his tail. Seized with fear I clung to my Guide, who threw around me the Mantle of Protection, and said: ‘Behold the Sign! This is the Circle of Evil. Woe unto the man who steppeth into the shadow of the Light, for the gloom shall grow greater and greater, and against the fatal power of the Dragon’s Ring man’s will strugglenth in vain. Who falleth into the Magic Circle him no regrets can avail, for an Eternity seemeth to separate him from the Path of Reunion.’



[16] “Overcome with dread, I issued from the last Chamber, and began the ascent to the next Level of the Tower, where when I had reached it I entered with my Guide the Sixteenth Chamber. Here I saw before me a Tower of great strength, and the Master of the Tower and his attend-

ants were enjoying their security behind the battlements of their stronghold. And I said to myself: 'So cunning seemeth to have been the skill of the architect that this Tower will not perish but with the destruction of the World.' But presently I heard a great roar, and I beheld a thunderbolt descending from a cloud, and it struck the mighty Tower, and the battlements parted asunder, and the Master and his attendants were hurled to the ground. In amazement I exclaimed: 'What meaneth this Sign? My Guide replied: 'Behold the Sign of the Fall! Man who was Spiritual has entered the World and put on the burden of the material body. Behold the Symbol of the Spirit of the Unity, which to thine eyes is invisible, incarnated in the World which lieth open unto thy senses.'

[17] "When the Vision had passed away I followed my Guide to the Seventeenth Chamber, and as I entered it I felt the Breath of Spring upon me, and my heart, which had been saddened at the sight of the ruined Tower, leapt for joy; and as I looked I saw before me the Vision of a lovely maiden, and her golden tresses were crowned with a diadem of seven stars; she sat in the midst of a green meadow enamelled with the glory of flowers, and by her side was a fountain from which poured forth the pure Water of the Earth. Presently the lovely maiden opened her lips and spoke, and my Soul was so stirred, that tears flowed from my eyes for joy of the softness of her voice, which was like the music of a harp in the stillness of the night. And she said: 'I am the Voice of Hope in the World. I am the Eternal Youth of Nature. In the depth of the Material World lieth hid the Water which wellet up in the Fountain of Immortality. The Glory of the Sun have I absorbed in my golden tresses; from my diadem of stars do I draw down the Spirit into the Body of Man; into his fallen Soul I breathe the Hope of Redemption; through me cometh to man the Courage to struggle against the bondage in which he is placed.'

[18] "I tarried long in contemplation of this beautiful Vision, until my Guide with his wand of Power caused it to vanish; then I followed him to the last Chamber on this Level of the Tower, which was the Eighteenth in Number. Here again I found myself in utter darkness, but after a few moments I heard my Guide saying to me: 'Watch, and thou shalt see.' Then I gazed again into the gloom, and there grew before me a Vision which filled my Soul with despondency, for it seemed to me that I saw the World spread out before me, illuminated only by the pale and sickly light of the Moon; and man was struggling against man; and wild beast against wild beast; and the reptiles of the Earth came out of their hiding places to gather their spoil. And in my sorrow I exclaimed aloud: 'What meaneth this Sign?' My Guide replied: 'This is the last Term. This is the ultimate descent of the Spirit of the Unity into the depths of the Abyss of Negation. This is the Realm of Chaos; in the World the Kingdom of the Passions let loose. This is the Triumph of Matter, Matter absorbing the Spirit and on the verge of throttling it.'



"The sight of this Vision inspired me with so great a terror that my eyes had no tears to weep, and I felt as if a

mountain of Matter were piled upon my Soul to crush it, so that beneath the strain my mind gave way and I fell back in a swoon into the arms of my Guide. When I recovered the use of my senses the Vision had departed, and like a child I was led without this Chamber of Despair; but when I sought to begin the ascent to the next Level of the Tower, my Guide checked me and said: 'Ere we proceed any further pause and reflect. Thus far hast thou ascended through Six Levels of the Tower, and thou hast visited Eighteen Chambers therein. Now this is the meaning of what thou hast seen. In the first Six Chambers thou hast gained Knowledge of the Principles of the Universe; in the next Six Chambers thou hast moved in the World of Law and gained Knowledge of the Spirit of Preservation; in the last Six Chambers thou hast gained Knowledge of the World of Facts. The total which thou hast seen hath had this for meaning: the Breath of the Unity descending towards the Abyss of Darkness; what thou shalt see now is the Yearning for Reunion raising the Spirit of the Eternal back to the Unity from which it proceeded.'

[19] "When he had spoken thus my Guide led the way up a long flight of steps, narrow and steep at the beginning but broadening out and more easy as we advanced, and when we had reached to the top of them we found ourselves on a higher Level of the Tower, and here we entered the Nineteenth Chamber. Here at first I saw nothing, but surrounding me lay as it were a shapeless mist permeated by a vivifying luminosity. Presently in the uniformity of the mist I saw as it were a germ forming, a point of condensation; gradually it assumed a more definite shape, and then it appeared to me like a pure crystal of salt suspended in the Ocean. Then the crystal vanished slowly, and through the spot where it had been I saw the hills forming; then they became more distinct and I saw the shapes of trees appearing, and flowers of every hue, with butterflies and insects buzzing among them, and the fishes were leaping in the rivers; and as I marvelled the glory of the Light broke through the mist, and I saw beneath me a lovely Garden in which the children of men, youths and maidens, played among the flowers, rejoicing in the gift of Life. Then I heard my Guide exclaim: 'Behold, the Spirit of the Eternal through the Chaos of the Material World hath reached to the Manifestation of Humanity!'

[20] "When the Mist began to close round me again I followed my Guide to the Twentieth Chamber. Here I saw spread out before me the Field of Solitude – the Burial Place of Humanity – and no living thing stirred therein and no noise was known to be. And as I gazed upon the waste of Life I heard the sound of a great trumpet, the voice of Israfel calling to Humanity. And I saw in the centre of the Field of Solitude Azrael – the Angel of Death – sitting in meditation; and at the sound of the trumpet he rose and flapped his sable pinions like a tired bird about to retire to his rest, and then he drew his great wings around his form, for the sleep of Eternity was upon him. And in the Field of Solitude I saw the graves open and the dead rising therefrom, and the rending of their grave-clothes was like the roar of the sea seeking to break down the barrier of the land. "My Guide seizing my trembling hand, said to me: 'Fear not; it is the Voice of the

Eternal calling to Humanity. Behold the Breath of the Unity rising to the Spirit World and casting aside the shackles of the Material World!'

[21] "When the vision had faded away I followed my Guide to the last Chamber on this elevated Level of the Tower, and it was the Twenty First in Number. Here there appeared to me a young man riding on a fine horse, and with eyes burning with desire he gazed steadfastly at a young girl who danced before him glorious in her nakedness, and her hair was adorned with garlands of roses. By his side an old hag hobbled along, holding his stirrup with one hand, while she held an hourglass in the other, in which I saw that the sand was fast running out. As I looked I saw of a sudden a deep precipice ahead, and at that moment a hideous dog rushed forth and bit the legs of the horse to urge him on his career. As the rider grew closer to the precipice, the young girl who danced before him changed in my sight, and the colour in her cheek changed into the waxen hue of Death, while the petals of the roses on her head shrivelled and fell to the ground, and I saw her hair spreading out across the sky like the grey threads of a spider's web. Then the young man, having no power to check the fury of his steed, passed away and was lost in the abyss.

"While my heart was heavy with pity for this young man, I heard my Guide saying to me: 'Watch and behold!'

"Again a young man appeared to me, and he was clad in armour, and in his hand was a goodly spear. Wild and dangerous beasts I saw striding across his path, but he looked neither to the right hand nor to the left hand, but with the power of his spear he drove them away. And I saw him begin the ascent of a steep mountain full of obstacles, but they seemed to cede before him, and as he reached the summit the sun shone forth illuminating his armour, and in the glory of that light the vision faded from my sight.

"Then my Guide said to me: 'In the First Chamber on this Level of the Tower thou sawest the Divine Spirit rising through Matter to the Human World. In the next Chamber thou wast shown the rise of the Divine Spirit from the Human World to the Spiritual World. Now this is the meaning of what thou hast seen in this Chamber. In the World in which thou livest an Equilibrium existeth between Matter and the Divine Spirit. Now in the heart of each man a point lieth hid on which this Equilibrium is poised, and this point is the Mystery of his Individuality, which hath the power of turning the balance to the right hand or to the left hand, towards Matter which leadeth to the Abyss, or towards the Divine Spirit which accelerates the moment of Reunion with the Unity. Woe unto him therefore who in the Human World letteth the idleness of one hour impair the power of his Individuality to turn the balance towards the Light.'



[22] "Then my Guide led me without the Chamber, and said to me: 'All have I shown thee, yet one Chamber remaineth.' I said to him: 'Are my eyes worthy to see what is therein?' He replied: 'If thou desirest to see, thou must rise to it alone.' Then he pointed the way to a steep and tortuous flight of steps which led to the highest pinnacle of the Tower; these with toil and pain I began to ascend alone, and when I had reached to a great height I saw before me the entrance to a Chamber closed by a heavy Veil. I pushed it aside and penetrated within, and when the Veil had fallen back behind me it seemed to me that the gravestone had fallen upon the grave, and that I was severed for ever from the World of Humanity. A feeling of solitude crept upon me and a desire to pray, and kneeling down I worshipped the Unknown, seeking for Illumination, and by degrees the knowledge of the things which I had seen increased within me, and when I lifted up my eyes I saw that the Chamber in which I was was formed like an Ellipse, and that in the centre thereof a Figure sat upon a Throne, neither Man nor Woman, but Humanity in the Womb of Time, – the Ellipse of the Absolute. And as I gazed and marvelled, I saw a Mystic Flower at the summit of the Chamber open its four great petals, on each of which a Sign was burnt in fire, and from the depths of the Flower three rays of light descended upon the Figure beneath illuminating it with splendour, so that I saw the overpowering serenity of its face – ever youthful – on which no wrinkle was writ. Then the Figure crossed its bands, so that forefinger was extended against forefinger, and with the tips of the forefingers it touched its lips, placing thereon the Seal of Silence. Then my soul grew bewildered with the beauty of that face, and I covered myself with my bands, and when again I opened my eyes I felt the breath of dawn upon my face, and I heard the lark singing above, and the joy of calm was in my heart, and the morning star shone in all its glory above the Solitude of the Desert."



When the Mystic Dervish had ceased to relate what he had seen, the Young King spoke to him thus: "Oh! Sage, where is the Strange Land to be found where the Temple of Knowledge lieth?"

The Dervish replied: "Oh! King, wouldst thou know where lies the Strange Land where dwell the Disciples of the Path – the Seekers after Truth? Turn to thy Heart; hidden therein lieth the magnificent Temple of Human Knowledge, but the Key to the Gate thereof God alone can give."



The Journey of the Soul

Pictures of a Spiritual World



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Sébastien Michel
 Shawinigan, Canada



I am a tarot and astrology teacher. My school is in Canada, but thanks to the magic of webinars, YouTube and my books, my students are all over the world.

I had the honour of being invited by Franco Rossi to the 2020 Congresso Tarot Italia, which was a magnificent success, to give a lecture on the links between the iconography of the Tarot de Marseille and the concept of the «journey of the soul» during the Renaissance.

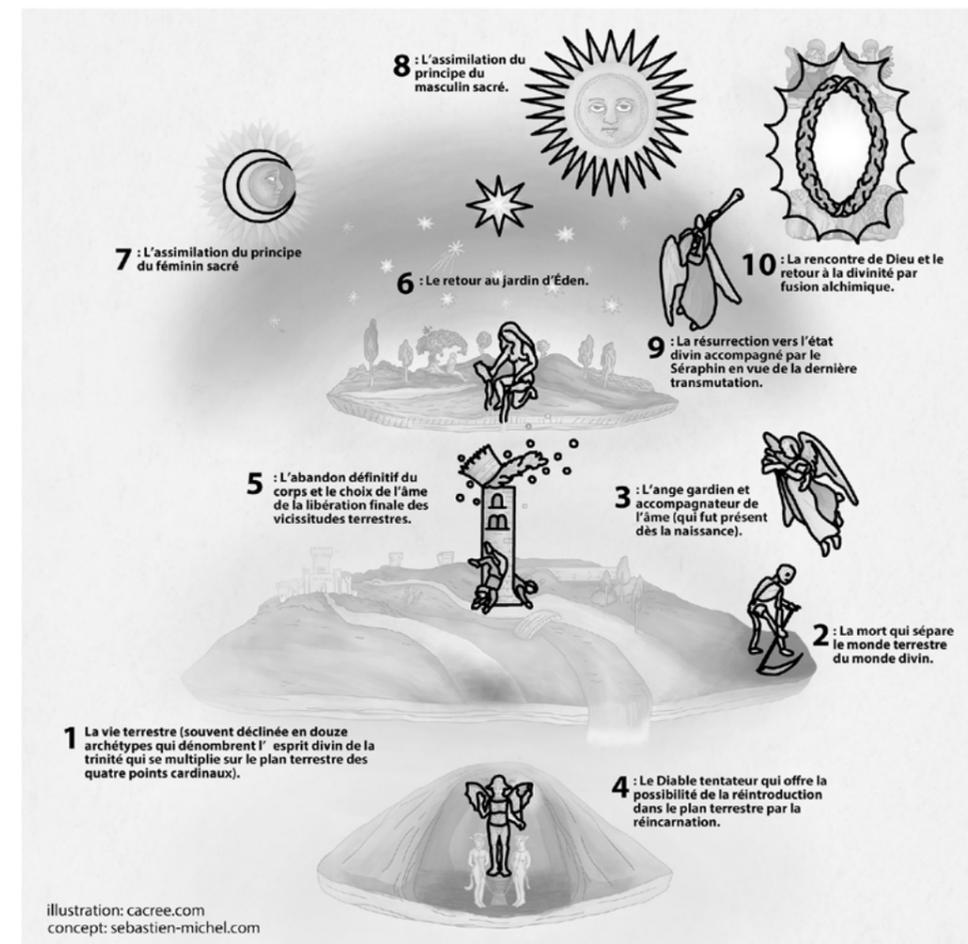
The eminent magazine Tapo - The Tarot Chronicles asked me for a written version, to my great joy. I invite you to discover with me the journey of the soul and the illustrations of the “Tarot Retrouvé”, on which I have been working for several months with the graphic designer Geneviève Chabot.

Each period, each culture has developed its proper soul mythology. Where was She, before the life on Earth? How is She evolving down here? Is She going back afterwards to Her origin?

Everywhere and at all times, we’ve been trying to report how our soul is going through Her earthly life, with a before and an after. And even in a modern society like ours, dominated by a scientific vision of the universe, there is still a narrative based on this scheme: there is the origin, the Big Bang, then the evolution of the species, the Big Crunch.

Even from an atheistic point of view, the human being cannot do without wanting to explain the fact that there is a beginning, a middle and an end.

I would like to introduce you a very popular spiritual pattern at the end of the Middle Ages and the beginning of the Renaissance. The Tarot, born at that time, is deeply inspired by this vision, which I would call the journey of the soul. To better understand the Tarot, let us enter in this journey as the people at the Renaissance represented themselves.



I. The journey of the soul

1. Life on the Earth

Earthly life often declined into 12 archetypes which count the divine spirit of the trinity which multiplies on the earthly plane of the four cardinal points

The first stage was that of earthly life. Most of the symbolic systems represent it in 12 times, or 12 archetypes: the 12 months of the year, the 12 tribes of Israel, the 12 signs of the Zodiac... Why is that number? In numerology, which is the study of the sacred meaning of numbers, the 3 is associated with the divine spirit while the 4 is associated with what happens on earth – it is the number that allows to divide the space, to inscribe a marker, that of the four cardinal points for example. If we multiply the 3 by the 4, we get the 12. That is why the 12th, in esoteric traditions, often represented the totality of what the divine spirit could manifest on earth.

In the spiritual pattern of the soul's journey, the first 12 times corresponded to earthly life, with its events of all kinds—biological, sentimental, professional, spiritual... Everything a human being could live, from birth to death, was understood in the light of these archetypes. This great stage took place on the planet Earth, then represented as a flat disc floating in the celestial waters.

2. Death

The death that separates the earthly world from the divine world

The second stage of the soul's journey was death, which separated the earthly world from the divine world: after a life on earth, the soul was ready to begin the long journey that would bring it back to its divine origin.

3. The Angel

The guardian angel and companion of the soul (who was present from birth)

It was believed, at the Renaissance, that every human being had, at his birth, a guardian angel, dedicated to accompany him all his life, and even beyond. He came to offer the newborn the talents and tools that would enable him to fulfill his divine mission on earth — what we would call today his mission of life. When death came, the angel entered his second mission: to guide the soul through the different worlds to bring it back to God.

4 The Devil

The tempting Devil who offers the possibility of reintroduction into the earthly plane of reincarnation

Just after death, the soul met its first challenge: to answer the question of the Devil. The devil's mission was to tempt the soul, to entice it to choose reincarnation. This may surprise us today, but Christianity has not always been hostile

to the idea of reincarnation; In the Renaissance, the esoteric and mystical fringe of the Christian world does believe in a reincarnation that takes the form of a test. The Devil, far from being purely evil, was there precisely to offer this choice to the soul: he praised the benefits of earthly life, the pleasures of the flesh and all that speaks to the five senses. If the soul accepted, it returned to earthly life, regained the enjoyment of a physical body... and thus began again, indefinitely, the cycle of incarnations, living exclusively the first 12 symbols. And this could last for centuries, millennia, even eternity

5. The failing body

The definitive abandonment of the body and the choice of the soul of the final liberation from earthly vicissitudes

But a small number of these souls refused the proposal and chose to continue the ascent. We were then witnessing the «fall of the bodies». In the Renaissance, the body was seen as a tower, a building containing the soul. This edifice could not go up to God, only the soul could. Then, when the time came, the soul accepted the definitive abandonment of its earthly home and dropped, literally, its body forever, before beginning its ascent.

6. The Garden of Eden

The return to the Garden of Eden

The angel took the soul and left the earth to join a second disc, smaller and higher in the air: paradise. This step was important because irreversible: to reach it was to have definitively committed his return to God. But the place of the divine existence, was situated even higher in heaven. In the Bible, to create Adam and Eve, God “descends” to the Garden of Eden; and when the couple is driven out of paradise, it is indeed... of a "fall"! They fall even lower, from heaven on earth. So, we have three levels: the world of the Devil, all the way down; the earth, where man landed after the fall; and the upper disc, the garden of Eden, where God had descended to separate, from an androgynous being, the masculine from the feminine.

7-8. The Moon and The Sun

The assimilation of the principles of the sacred feminine

A final test awaits the soul: to find the masculine and the feminine primordial to, on an alchemical mode, operate their fusion. It is on this condition that it can regain its divine essence. But, according to the vision of the time, the Garden of Eden was surrounded, on the left, by the Moon, which symbolized the principle of the sacred feminine, and on the right, by the Sun, principle of the sacred masculine. The work of the soul was therefore to reconnect with the sacred feminine of the Moon and the sacred masculine of the Sun to achieve the fusion.

9. The Seraphim

The resurrection into the divine state accompanied by the seraphim for the final transmutation

Then, an angel came to seek the worthy soul to bring it back to God. This angel was a Seraphim, and this was his own mission. The Seraphim has a peculiarity: he has two pairs of wings, one to fly, like all angels, and another to hide the eyes at the approach of God. For no one could see God without being burned alive by his light until he had met all the challenges of the soul. So, deserving as he was, the Seraphim had to veil his eyes before God.

10. The Return to God

The encounter with God and the return to divinity through alchemical fusion

To find God, in the esoteric vision of the time, was indeed to meet Him, as one finds a friend, for example, whom with one sits down to have a drink. But this encounter was at the same time and indissociably a fusion: the soul, part of the great Whole, re-merged with its origin and became again God himself.

Only then was the journey of the soul, which had lasted centuries, completed. When the soul had returned to God, she remained fused with its recovered divinity for eternity.

II. THE TAROT

We find manifestations of this vision throughout the Renaissance culture: in art, music, theatre, cathedrals; in Neoplatonism, a major philosophical current of the time; in Christian theology and esoterism... It is a universal implicit that influences all creations, including the Tarot. Let us now decipher the major mysteries of the Tarot in its light.

The first stage of earthly life, symbolized in 12 archetypes, is found in the first 12 arcana of the Tarot, from The Magician to The Hanged Man, which describe the evolution of a human life from birth to access to spiritual mastery.

The second stage comes: death. Here it is in arcane XIII. What happens to the soul after death? Her guardian angel came to find her to guide her on her journey: the Tarot embodies this angel in arcane XIV, Temperance.

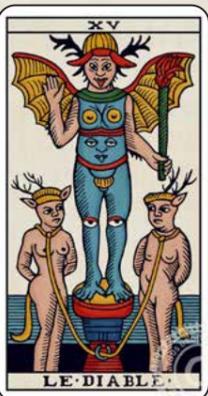


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Then comes the encounter with the Devil, which we find symbolized in the arcane XV. We measure here the interest of knowing the spiritual inspiration at work behind the Tarot: this makes it possible to better understand some details. This Devil, for example, why does he carry a torch in his hand? Because, for the time, the Devil lives underground, in a cave: he does not receive the light of the sun. Now the fable of the cave of the Devil, illuminating himself and casting shadows on the wall, was very present in Neoplatonic thought, and this is a subject that could be developed to better understand our Devil... but let's resume the journey

The soul has refused the temptation of the Devil. She must therefore abandon her body, literally let it fall, and leave her physical home so that she can ascend to the sky. This house, here it is: it is the Arcana XVI, The Tower, so often misunderstood, among other things because its original design has been modified over time. Originally, it was not a tower that exploded or collapsed: it simply opened from above, like a bottle of wine; we could see the soul coming out and rising, in an ascending flame, like smoke towards the sky

And here we are, Arcane XVII, the Star, where we find, almost entirely drawn, the famous Garden of Eden: we see Eve, who feeds the ground and the rivers with water to water humanity, we see the bird of paradise... And even gigantic stars – a graphic sign to express that one has climbed so high in the sky that the stars, seen from close up, seem immense.

The soul must now reconquer the sacred feminine and masculine: here are the arcana XVIII and XIX, for the Moon and the Sun.

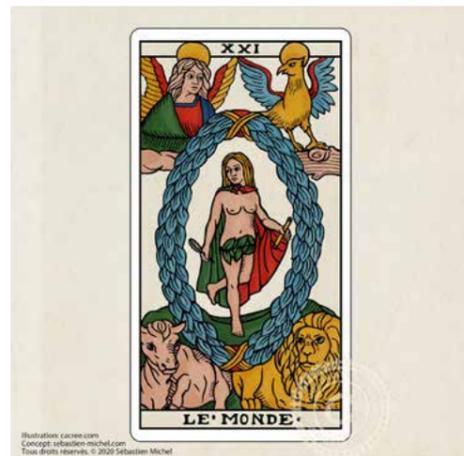
The penultimate stage is that of the Seraphim, the angel of the ultimate journey. It is well known in the arcane XX, the Judgment, with its double pair of wings. He comes looking for an entirely blue being, become completely spiritual, which now combines the feminine and the masculine, symbolized by the two characters at his side. This being, who comes out of the tomb and rises again, is a hermaphrodite: he has completed the fusion of genres. It is he whom the Seraphim will bring back to his divine essence, where, according to the hermetic and alchemical vision of the Renaissance, not only do we encounter God, but we become God again.

In the tarot deck, it is arcane XXI, the World, which represents the classical feature of the Christ in majesty. Christ in majesty is found in many churches and cathedrals. Christ is in the center, surrounded by the an-



Christ in Majesty. The Aberdeen Bestiary

gel, the eagle, the lion and the ox, who symbolize the four evangelists. But this symbol actually dates back to an ancient Greek vision, which represented a being who had achieved total mastery of the universe, supported by four primordial elements, air, fire, earth and water. Christianity has made a first transposition of this vision; and the Tarot plays on both tables: we find the iconography of a Christ in majesty, but in the place of Christ, we have a character that figures an evolution of the Magician. Among other details, we can recognize him thanks to the wand he holds in his hand. It is a feminized Magician, an androgyne, a being who has come to the end of the quest of the alchemists, who has found «the gold of the soul», reintegrated his origin and now disposes of the elixir of long life, which gives him eternal life.



I would like to conclude with a question. Beyond the historical, intellectual, cultural interest and the desire to know how our ancestors thought... What is the point of learning that today?

This vision, however archaic, is still relevant in the psyche. It offers us a model of spiritual evolution to aim for and use in our lives. For the Ancients, the journey of the soul began after death; but if we advanced the idea that there are, in a life, several symbolic deaths, and that the stages of «after death», arcana XIII to XXI, could represent stages to live here, on earth?

Living on earth means going through a host of events, including bereavements. Let us take the example of a romantic separation. We've been with our partner for a number of years. We've gone through the first 12 arcana many times together. We have evolved... and we are separating. This can be represented by Arcane XIII: it is a symbolic death and a mourning. What if the Tarot helps us to transform experience into initiation?

The Tarot can help us to transform the experience of mourning into initiation, and allow us to approach differently the journey that awaits us after this separation. Thus, if we want to evolve in our soul, we will have to go through Temperance, which represents a rebirth and a healing. After a separation, should we not one day heal and be reborn? Then, as we are on Earth, the Devil will come to tell us that... it's not the end of the world! And that one day, we will rediscover the pleasure of love, friendship, the pleasure of living. This is what the Devil stands for: the reclamation of pleasure after death and healing. After that, the Tower will allow us

to reach another level, always on this earth. For our soul has learned. It has learned from separation, from mourning and from healing, and from regaining pleasure. We are no longer the same person, our psyche has matured: we can now reach the Star, which is the arcane where we open up to our ideal, to our dreams, where we are also more naked and where we accept this fragility. And from this fragility, we enter the lunar star, which represents the deep reconnection to ourselves, the deepest recognition of our soul, of who we really are and of what we are on earth for. What does our soul, our psyche tell us? What is the message? Why are we here? Once the being - oneself acquired in the Moon, we will be able, with the arcane of the Sun, to radiate and express our mission of earthly life. And only this authentic expression allows us to reach, in the last two arcana, a form of celebration, recognition and festivity in the Judgment, then to finish a feeling of fulfilment and personal realization in the World

Thus, it is enough to adapt slightly into a more psychological vision, or psychoanalytic in the Jungian sense of the term, the journey of the soul of the Ancients, to see that the Tarot accompanies us in all the stages of our life as in a number of bereavements and initiatory deaths. It asks us to heal and to return each time more to ourselves, to our mission of life. And when we come to the World, we have become this being who definitely radiates his soul and the reason why he is on earth. Finally, for those who believe in the afterlife, I would add that, when we have made this journey in this life many times, we are undoubtedly well prepared for any "journey of the soul" that would await us afterwards.

N.B.

The attentive and knowledgeable reader may have noticed the absence of the Fool/Mat? It is that this mysterious arcane without number, which can be placed everywhere and nowhere, is the invisible force that impels the soul to its incessant evolution... at all stages of the journey!



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Henadzi Bialiauski
Minsk, Belarus

PRACTICE TAROT

Tarot Cards through the Eyes of Practitioners

A Delphi Experiment in the Russian-Language Tarot Community

Any practical discipline may be viewed from several different angles. Firstly, we have the view of professionals who spend long years on mastering their craft and look at their work “from inside of their profession”. Secondly, we have the opinion of consumers who are not professionals themselves, yet they have an idea of the service which they resort to from time to time. And thirdly, we have public opinion or the views of those people who have no personal experience of coming across this or that disciple, though, taking into account the “fashion” of the modern world, nevertheless, have their opinion about everything.

In case with Tarot cards the situation becomes even more difficult. At the first glance it may seem that only tarologists themselves know for sure what exactly their practice represents. And as soon as Tarot belong to esoteric tradition, one can consider the clients’ opinion to be irrelevant due to their belonging to exoteric (uninitiated) circles. Public opinion is often misinterpreted as esoteric discourse is in obvious conflict with the leading scientific and religious discourses. Thus, looking at commentaries on Tarot made by representatives of scientific and religious thought we would face defamation and distortion rather than the reality, because this very dialogue seems to be rather ethnocentric and biased.

The problem gets even more complicated because Tarot community hasn’t yet elaborated the unanimous view on the nature and peculiarities of one’s own practice. It becomes obvious first of all after analyzing the professional literature. Sometimes one may come across absolutely opposite points of view on Tarot of different authors there. Russian-language professional literature on esotericism rarely adheres to the principle of intertextuality. In other words, it is not common to make references to the previous authors while writing one’s own texts. Therefore, every new book seems to be born out of emptiness. Usually it’s impossible to trace which traditions, authors and definite books laid the foundations of every new text.

For the last decade there have been arranged professional festivals, forums and conferences on Tarot, as well as a specialized journal is being published. These wonderful formats

allow to get acquainted with the peers’ points of view. Complete unanimity can hardly be observed there, though. There is evident polyphony which can point at least at two aspects. One the one hand, it’s quite possible to think that unanimity of opinions in the sphere of Tarot is an illusion, and it shouldn’t be aimed at, so there will be as many opinions as there are authors. On the other hand, one may suspect that Tarot community is at the initial stage of formation, so the mentioned polyphony is the sign of absence of a common language for describing the same phenomena.

Evidently, a specially-organized research may shed light on these contradictions, also it may show how Tarot practice looks like not for a separate tarologist, but for the professional peer group.

The format of such research could be really different. We chose the form of Delphi experiment as it corresponds best to the above-mentioned goals. The group of experts, Tarot practitioners in this case, took part in the experiment online. Each participant knew nothing about who else was enrolled in the experiment. There were several circles of questionnaires. After each circle the gathered answers were processed and used for formulating the next questionnaire. By doing this, we gave the participants the chance to get acquainted with each others’ opinions and to correct one’s own point of view if necessary. There could have been any number of such circles, depending on the aim of the research. Our aim was in getting opinions survey, learning the colleagues’ points of view and revealing the most argumen-

tative issues. If the opinions had turned out to be opposite, we would have been obliged to stop the experiment at that stage, after analyzing what the main contradictions were.

The inclusion criteria for the project were as wide as possible. The experiment invited any practitioner whose work experience with Tarot was not less than 5 years, regardless of the school, used deck of cards or geographical location. We placed hardly any restrictions at the entrance of the experiment in order to get a free sample of participants, not depending on any strict criterion.

When the application deadline passed, every participant was sent an Informed Consent Form to give one more opportunity to learn everything about the conditions and rules of experiment, a Demographic Questionnaire and a First Circle Questionnaire which included 22 unfinished statements about Tarot cards and the practice.

Various aspects of Tarot practice were studied within the experiment. The participants expressed their opinions on the following issues:

1. The identity of participants in Tarot cards reading;
2. Inter- and cross-disciplinary connections of Tarot cards;
3. The ritual of Tarot cards reading;
4. Capabilities and restrictions of Tarot cards;
5. The source of information used while Tarot cards reading;
6. Peculiarities of one’s private Tarot practice;
7. Professional features of a tarologist;
8. Prescriptions and contraindications for using Tarot cards;
9. Criteria of high- and low-quality Tarot consultation;
10. Price formation for Tarot consultation;
11. Personal views on Tarot community and their future;
12. Philosophical and methodological foundations of Tarot.

One can get acquainted with the detailed report on this research following the link <https://belgroup.by/tarot-delphi/>. In this article we would like to present only the summary, the revealed problems and our recommendations on how to deal with them.

1. Methodology of Tarot research. At the present moment Tarot don’t have their own methodology. The application of scientific approach to Tarot phenomenon has very scarce examples. Though, this research showed that it is possible and useful to apply the methods of other humanities for studying Tarot cards, the practice and professional community. Further it may lead to the creation of independent Tarot methodology. **Recommendations:** it is necessary to continue scientifically-oriented research of Tarot in order to check if these or those methods are applicable for Tarot specificity.

2. Demography of Tarot community. The absence of precise understanding who Tarot community is represented by makes it very difficult to arrange any further research in this sphere. It is impossible to speak with certainty about representativeness of the sample unless there is a precise structural model of Tarot community. **Recommendations:**

We have already started a so-called “Population census of tarologists”, a demographic survey. It is necessary that the biggest possible number of practicing tarologists filled in a demographic questionnaire which will include the basic information about oneself. The gathered data must be updated every 5 years. Then we will always understand who our colleagues are.

3. Misbalance of theory and practice. The research showed that there is a deep and detailed, yet individual, understanding of how Tarot practice is built and what happens at Tarot consultation. Though, the theoretical picture remains very poor. It is not about the unified understanding of how Tarot work, but about the fact that at the level of independent practitioners their attention is focused on practice, but not on theory. **Recommendations:** it is necessary to concentrate on conceptualization of one’s practical experience and to formulate a certain number of separate Tarot theories. We shouldn’t aim at unanimity at the moment, but to formulation of many personal theories which will be amended and corrected after getting acquainted with the theories of colleagues. Thus, Kabbalistic Tarot theory, Jungian Tarot theory, Field Tarot theory, Theosophical Tarot theory and others may appear. It is very important for the balanced development of the discipline.

4. Philosophical and methodological foundations of Tarot. The research showed vivid contradictions between the answers of the participants and their philosophical and methodological vision of Tarot phenomenon. This contradiction, to our mind, seriously blocks the development of the discipline and Tarot community in general. **Recommendations:** there is the need for a number of theoretical works on philosophy of Tarot. We don’t speak of creating a new-brand philosophy, but about mapping one’s point of view on the existing coordinate system of existing philosophical paradigms. It is important to be ready to substantiate one’s vision so that collegial dialogue on Tarot could get also the philosophical, not only pragmatic dimension.

5. Cross-disciplinary character of Tarot. The research showed opposite and controversial views on the synthesis and integration of Tarot with other systems and disciplines. There appears the impression that this issue cannot be solved without a deep analysis. **Recommendations:** It is necessary to address to one’s own cross-disciplinary experience (Tarot is not the first profession in the experience of the majority of the practitioners, so practically all the tarologists have competence in other fields). It is important to speak not for example about the integration of Tarot and psychology, but about a more detailed view of the issue. What is there in psychology that Tarot could borrow? What psychological sphere could go together with Tarot? Which psychological paradigms (cognitive, psychoanalytic, behavioural, etc.) could explain Tarot better? This problem could have been solved at the level of certain practitioners; therefore, their experience of inner integration of two and more systems will be important if formulated in the form of publications.

6. Identity of tarologists. This opinion must be seen as purely individual. During the research we got a strong impression that not the separate tarologists, but the entire Tarot community lives through “teenager crisis” of development. We base this impression on revealed contradictions. There is the desire to be accepted at the level of society and official bodies, yet unwillingness to follow unified rules and insistence on one’s uniqueness. There is the absence of stable professional identity, the intention to unite in big groups with unclear structure which nevertheless don’t give the feeling of being accepted. There are controversial sayings about popularization of Tarot and the consequences of such popularization, and other features. **Recommendations:** The next stage after the teenager crisis is the youth period where the accent is shifted from the value of group membership and separation from authorities to development of good couple relationships. We see the following dynamics as useful. Currently it is impossible to unite all the tarologists into one big group immediately. Though, it is possible to unite into “professional pairs” within separate projects. Work in pairs will help to stabilize one’s own assumptions, to see similarities and differences with colleagues, to develop tolerance to each other. After that it is possible to unite into professional “small groups”, again within the frame of separate projects. And finally, when separate small groups start to sound clearly in their views on Tarot, there will appear a chance to discuss what the unification of Tarot community into one “big professional group” will look like, as well as the rules this group will follow. This is a very long-term process which requires much effort.

7. Objectivity and intersubjectivity. To our mind, this is the main contradiction of this research project. We don’t exclude the opportunity that somebody of our colleagues will be able to formulate a precise and empirically proved positivist theory of Tarot. Yet, we are sure that the accent on objectivity today blocks the development of Tarot in general. It is intersubjective position which is obvious, and it is proved by all the questions of the research, though, there is also inability or unwillingness to admit it. **Recommendations:** We won’t make a step forward from the methodological point of view, if we immediately start conducting our research according to the rules of positivist science. The only way out (in order not to cover all the distance from start to finish in one leap) is to go through all the way from subjective qualitative research, through gradual conceptualization of the gathered results to finalizing them into one unified objective theory (if such is found). We see that ideally further triangulation (combination and mutual testing) of hypothesis by qualitative and quantitative methods is needed. Thus, before proving anything and applying statistics we need to clarify what we are dealing with. It is impossible to use today the methods of precise sciences, so for quite a long time, to our mind, research in Tarot must be conducted within social-constructive paradigm. Only after that we might find universal objective laws that will be interpreted in the same way by everyone.

8. Absence of intertextuality. Inability or unwillingness to refer in one’s own texts to the texts of predecessors does disservice to the development of Tarot community. References in the text are necessary not just for avoiding plagiarism, but for demonstration of the author’s train of thought. When we see the list of references we understand what books, articles and ideas were used by the author when he or she was writing their own text. **Recommendations:** scientifically-oriented approach has actually only two fundamental principles – operationalization and verification. The first principle demands rigorous description of very step of the procedure which the author followed, and this allows the reader to repeat the procedure step by step if it is needed. If the results after such repetition are identical the verification principle or the confirmation of received results and made conclusions will be observed. So far at least at the level of one’s own texts it is very useful to note how one’s point of view correlates with other points of view, where this or that idea comes from, and what new this text brings to Tarot community. This is the procedure unusual for tarologists when writing their texts, but it will result into a new impression that the author of this text is not the only tarologist in the world, but that there are many of us and we are aware of points of view of each other (not necessarily agreed).

9. Underestimation of client’s being informed and the ethics of work. It was revealed during the research that many tarologists underestimate the importance of clients’ informed consent in Tarot consultation. There dominates the opinion that if clients come to a Tarot consultation they understand where they have come. Nevertheless, such an approach is fraught with idealization and further depreciation which will damage the reputation of Tarot community in the society. Yet almost all the tarologists are very sensitive to this issue. **Recommendations:** it would be very useful to elaborate not unified, but one’s individual protocol of clarification the clients’ understanding of what kind of service they agree to and what they will get as a result. Thus, a very important ethical contradiction will be overcome which, to our mind, is early to deal with at the level of entire community today, but which is quite possible to solve at the level of a single consultation with every single client and every single tarologist.

10. Modality of Tarot consultation. It still remains unclear if the work with cards must be arranged in the form of a dialogue. Again we don’t speak of a unified rule for everyone, but about the awareness of this parameter in the work of a single practitioner. Is a consultation arranged as a dialogue? What is the proportion of a dialogue and of a monologue? Does it depend on the type of a client and the question? Do we answer the questions which were not asked? **Recommendations:** all these questions only seem obvious. Attention and sensitivity to such nuances actually may sufficiently increase the quality of a tarologist’s work and as a result his or her reputation in the eyes of a client. The point is that it touches the same painful topic of being directive at a consultation which was often mentioned

by participants of the research. It is important to decide for oneself the following. Do we give a standardized interpretation of a chosen card or do we together with the client in a dialogue formulate a personal and unique interpretation of the symbol that we already know? There is no universal answer here, but, in our opinion, every practitioner should have a precise answer to these questions applied to oneself. It is desirable that tarologists express their awareness and flexibility in this issue.

11. Methods of Tarot teaching. In this topic every school and every teacher aligns to one’s own principles and standards. The research revealed two argumentative points, though: the role of structured spreads in Tarot practice and psychological condition of a tarologist after working with every other client. **Recommendations:** as for structured spreads we see it appropriate to conduct another research. If we speak of the tracing by tarologists their condition after working with a definite client, we find it necessary to introduce into Tarot teaching the notion of supervision as it exists in psychotherapy. We mean not only teaching, but also organizing the network of professional accompaniment of young tarologists after their finishing the training course and during the period of creation of their own practice. It is necessary that those tarologists who have supervision competence in their cross-disciplinary therapeutic work shared their ideas of what Tarot supervision might look like. Such works would be a very useful example of Tarot and psychology integration.

12. Consultation or psychotherapy. The research showed that tarologists wave between two aims – to give the precise information to the clients and to care for their psychological condition. Here there becomes obvious the illusion of certain tarologists that sufficient changes happen in the life of a client after only one Tarot consultation. **Recommendations:** it is important to distinguish between a single and multiple Tarot consultations of the same client. Psychotherapeutic experience might be very useful here as this sphere tells a lot about the dynamics between a client and a therapist, about the processes that happen between them, as well as about possibilities and impossibilities of certain interventions at different stages of work. It is evident that an interpretation received from a stranger and an interpretation received from a person of trust will be perceived differently by a client. There is need for written works about consideration of these therapeutic principles applied to Tarot practice.

13. The need for replication. No research can be considered ultimate. The aim of this research was not to prove anything, but to reveal contradictions. Though, it is important to remember that we have done just a stop frame of a very dynamic and changeable process in a definite geographical point. **Recommendations:** the same research must be repeated in 5-10 years in Russian-language Tarot community as well as in other communities. After such replications we could get a cross-cultural picture of Tarot.

This project may be considered as a pilot because nowadays one can hardly find scientifically-oriented research in Tarot. We aimed at studying the opinions and revealing contradictions, and we think that we have succeeded. We expect this project to be followed by collegial discussion. We hope for collegiality, tactfulness and grounded criticism.





Archeology of Symbols:

the Hermetic Mottos on the Venetian Cards

TAROT SYMBOLS

Giovanni Pelosini
Casale Marittimo, Italy

The philosophical ideas of the symbolic tradition of Hermeticism have spread over the centuries and on different continents in a variety of ways. Many meanings of symbols have been lost or transformed following the fashions and tastes of countries and eras, but the ideas themselves may still be in demand in the 21st century.

As one of the legends about the origin of the Tarot goes, some ancient teachings have survived to our time thanks to the passion of people for the games. Various versions of this legend were proposed, for example, by Pappus, Vladimir Alekseyevich Shmakov, Valentin Arnoldovich Tomberg, and Gérard Van Rijnberk.

In the face of the inevitable death of their world, the wise priests of the ancient civilization felt the need to preserve the occult knowledge, the wisdom of initiates, the esoteric tradition, and the art of comprehending the mystery and meaning of life, and pass them on to their descendants. It was in this context that Shmakov considered the legend of the destruction of the temple of Serapis¹ in Alexandria, Egypt, in 391 AD, where the most important part of the famous library was kept.

This legend may represent an echo of the Renaissance idea that the Tarot deck, which arose in Italy, absorbed the Hermetic and Neoplatonic philosophies of Egypt and Greece, which existed until the fourth century AD and transmitted the legacy of the ancient mysteries and knowledge that came from Iamblichus², Porphyry³, Proclus⁴, and Apuleius⁵.

¹ Temple of Serapis - The Serapeum in Alexandria, a temple built by Ptolemy III (ruled 246-222 BC) and dedicated to Serapis, who was considered the protector of Alexandria. According to the descriptions, the serapeum was the largest and most magnificent of all the temples in the Greek part of Alexandria. In addition to the image of God, the temple housed a branch of the Alexandria Library. (Wikipedia).



² Iamblichus (245/280 - 325/330) - ancient Neoplatonist philosopher, student of Porphyry, head of the Syrian school of Neoplatonism in Apameia.



³ Porphyry (232/233 - 304/306) - philosopher (representative of Neoplatonism), music theorist, astrologer, mathematician, teacher.



⁴ Proclus (412 - 485) - the ancient philosopher-Neoplatonist, the head of the Platonic Academy, under which Neoplatonism reached its last heyday.



⁵ Apuleius (b. 124/125) - ancient Roman writer and poet, philosopher Platonist, rhetorician, author of the famous novel *Metamorphoses* (The Golden Donkey).

According to the legend, the last wise men of the perishing civilization gathered to decide how best to act to preserve and pass on their knowledge to descendants. One of them suggested painting the walls of the temples with the axioms of their invaluable teaching or engraving them on plates of a precious metal. But there were objections that the rage of the barbarians and the action of time would destroy everything. Then it was suggested that the teachings be entrusted to reliable and virtuous people who would pass them along the lineage to other equally trustworthy people until the time when they can be again understood by humanity. But the sages did not consider this decision safe enough. Finally, someone suggested the most productive idea - to create a popular game containing hidden symbols of ancient philosophy, that is, to use human vices and passions to preserve and spread the cultural heritage of the ancient tradition. Images of symbols of ancient teachings would become part of a simple card game that, replicated countless times, would make players involuntary keepers of ancient secrets.

It was assumed that most people would use the Tarot only for playing, some for fortune-telling, and only a few would be able to comprehend the secret symbolic meanings and sacred teachings contained in the deck.

If there is a grain of truth in this legend, then the ancient Tarot decks and all the playing cards that descended from the Tarot over approximately six centuries of history are different versions of a "book" with colorful characters and esoteric meanings, expressed through the eternal and universal language of symbols. The study of these symbols, which still remain in different decks of cards, will reveal to us the forgotten truths of the Hermetic culture, which was rediscovered in Italy by the humanist circles of the late Middle Ages.

Paradoxical Messages

Among the many features of the symbolic messages hidden in ancient Tarots and playing cards, two seem especially demonstrative and abundant: (1) moral, ethical, and philosophical themes, often encrypted in codes, and frequently expressed in educational formulations, and (2) meanings expressed in ambiguous form, which is often oxymoronic, almost always paradoxical and may be interpreted at different levels.

The purpose of symbols is to hide and reveal at the same time, so that understanding comes in stages and irrational ways. Symbols simultaneously reflect the concept itself and its opposite and thereby encourage us to go beyond traditional and familiar representations. Symbols are ambiguous and contradictory precisely in order to change and reformat our consciousness, destroying the usual cultural, linguistic, and mental conventions, that is, false ideas.

This is how human evolution takes place: the psyche does not follow logical, rational, and dualistic algorithms, but consciousness can use them to achieve a holistic and multidimensional synthesis. When symbols fulfill their connecting function, the material dimension of necessity and the psychic dimension of synchronicity converge in consciousness, and then the holistic matrix of the All-One is revealed.

The Carte Trevisane Deck

There are many regional playing card decks in Italy. In the northeastern part of Italy, the Triestine and Venete cards, also called Trevisane and Trevigiane, are still popular. They are available thanks to the famous international company "Dal Negro," whose factory was founded in 1756 in the city of Treviso.

The Trevisane deck is widely used in the Veneto and Friuli regions of Italy. It consists of 40 cards, most often sized 49 × 104 mm, as in most modern decks used for simple games such as Scopa, Scopone, Briscola, and Tressette, which are very popular throughout Italy. The fifth suit, "triumphs," is excluded from it, as well as some number cards (8, 9 and 10), and only three characters remain from the court cards in each suit. Less widespread is a deck of 54 cards, which contains all the number cards and two Matte, or Jokers. The cards have traditional Italian suits. The brightly colored drawings are copies of fine ancient engravings, and the cards of Footmen, Knights and Kings are double headed since 18th century. Among the various specific characteristics of this Italian regional deck, the presence of short texts written on the cards of the four Aces stands out (see Fig. 1).

On the Ace of Wands:
Se ti perdi tuo danno
(*"If you lose, you're worse off"*).

On the Ace of Cups:
Per un punto Martin perse la capa
(*"Because of one point, Martin lost his cloak"*).

On the Ace of Swords:
Non ti fidar se il cuor ti manca
(*"Don't believe me if you have no heart"*).

On the Ace of Coins:
Non val saper a chi ha fortuna contra
(*"You shouldn't know who is unlucky"*).

Mottos on the cards

At first glance, all the mottos on the Aces are warnings for gamblers, but as graphic symbols they can be metaphorically interpreted at different levels.

All potencies of the Fire element correspond to the Ace of Wands. Traditionally, it symbolically means courage, initiative, creative energy, sexuality, and willpower. "If you lose, you're worse off" (if you lose yourself, it will hurt you) is a clear call not to waste your true nature, that is, always trust your inner strength. The root cause of failures and the damage caused by them is self-doubt and, as a result, the loss of one's essence, one's values, one's soul.

The Ace of Cups has the characteristics of the element of Water. It is a symbol of receptivity, cordiality, emotions, affection, feelings, and abundance. "Because of one point, Martin lost his cloak" (because of one minor detail, the manager lost his position) is a call to maintain clarity of mind, not getting carried away by emotions and the desire to certainly achieve the goals. The Italian dialect word *capa* means



“hood” or “cloak with a hood,” but one cannot ignore its second meaning: in many regions of Italy *capa* is often used in the meaning of “head” or “brain.” The phrase “lost his head” refers to a lover who is overwhelmed with emotions and is unable to think and act rationally.

The Ace of Swords contains the meanings of the element of Air. It symbolizes intelligence, the ability to make decisions, a rational mind, and a verbal language that, like a sword, cuts, divides and systematizes. “Don’t trust me if you have no heart” (if you’re not brave enough) is the motto that was engraved on the blades of swords and daggers centuries ago. The weapon itself warns its owner to use it only if they are brave enough, since drawing the sword will inevitably lead to consequences for which they will have to bear responsibility. If you don’t have the courage to make difficult decisions, it’s best to never take up arms. On a deeper level, this motto can be interpreted as a call to think, speak and act not only from the mind but also from the heart: if you really have to use a sharp sword, that is, apply force, let it be done only for the highest good and with love. Love should guide every action.

The Ace of Coins corresponds to the potencies of the element of the Earth. Its symbolic meanings refer to the power of matter, concreteness, money and other goods, needs, feelings of possession, success, and satisfaction. The motto “You shouldn’t know who is unlucky” (wisdom is useless if luck turned away) refers mainly to the daily life of those people who are prone to submissiveness and fatalistic thinking. This seems paradoxical since the hermetic and humanistic ideas of the Renaissance actually encourage us to think in a completely different way. However, it is the suit of Coins, the most materialistic of the four suits that correctly teaches us to take into account the seriousness of inevitable needs, that is, that part of destiny that cannot be resisted. The card game in this case is a real teacher of life: the distribution of cards is random and depends on the so-called “luck.” These are the initial conditions of each person – his birth at a certain time, in a certain place, in a certain family, with a certain physical body, and with a certain DNA... This is that part of destiny that no one can change, just as no one can change the cards that destiny deals to each player. However, everyone can play these cards in the best way by making the right and informed choice; and this is the part of destiny you can change in your favor.

Martin’s Point

The motto of the Ace of Cups refers to the famous Italian proverb, and that, in turn, to an ancient story. According to a legend, in the 16th century, a certain Martin, abbot of the monastery of Asello, decided to decorate its gates with the famous Latin dictum, *Porta patens esto. Nulli claudatur honesto* (“Door, remain open. Do not close for any honest one”). Absent-mindedly, Martin put the point (or period) in the wrong position, which resulted in *Porta paten sesto nulli. Claudatur honesto* (“Door, don’t open. Remain closed for any honest one.”)

Because of this small but very important mistake, Martin lost his “cloak” – the mantle, a symbol of high dignity and the abbot’s office. Martin’s successor, the new abbot of Asello, recalled this episode with words that later became a proverb: *Uno pro puncto caruit Martinus Asello* (“Because of one point, Martin lost Asello”). This is where the popular Italian motto comes from, reproduced on the Ace of Cups and often remembered when you need to focus on a small but important detail. This is a call to go beyond the obvious: what may seem like a small mistake sometimes leads to serious consequences. Even mathematics, the queen of all sciences, demonstrates that simply moving a comma or point can lead to very significant errors in calculations.

The story of abbot Martin also reminds us of the ambiguity of the oracles of the past, whose language was often as paradoxical and oxymoronic as the language of the Tarot symbols.

The Sibyl of the oracle of Apollo and Hecate in the ancient Greek colony of Cumae located near present-day Naples uttered prophecies that were later called “Sibyllic.” This word is still in use in our time and means something ambiguous, contradictory, vague, mysterious, and allowing paradoxical or even directly opposite interpretations. The answers to the questions of those who came to consult the Sibyl of Cumae were sometimes written down in palm leaves, the order of which would then be changed by the wind; sometimes they were written down without punctuation marks, which made the prophecies incomprehensible.

The Cistercian monk, Alberico delle Tre Fontane, who lived in 13th century, transmitted an ancient story about a soldier who was going to war and asked the Sibyl of Cumae if his return would be safe. The “sibyllic” answer was given without punctuation marks, *Ibis redibis non morieris in bello*. This could be read in two completely opposite ways: (1) *Ibis, redibis, non morieris in bello* (“You will go, you will return, you will not perish in war”) and (2) *Ibis, redibis non, morieris in bello*

(“You will go, you will not return, you will perish in war”).

The oracles and Tarot have no intention of misleading you, but they often make those who turn to them ponder on the infinity of options when they want to explore the future. The oracles and Tarot also leave it to the questioners to make informed choices when it really is in their power. The soldier in this story could not choose whether to go to war or not; obviously, he had to do so. This was the part of his destiny that could not be changed. But how many options did he have in the war that would help him survive? As is often the case in cartomancy, the soldier’s question to the Sibyl was not formulated very well: he should not have asked whether he would survive the war. It was better to ask just how he could survive.

Examples of Cosmic Dualism in Playing Cards

Cosmic dualism can be traced throughout the Tarot deck and implicitly invites us to overcome this apparent duality in order to return to the origins of the All-One, which is the integrity of the Universe.

On the same four aces of Trevisane cards, there are many tips and directions. On the Ace of Wands, at the top of the club, two human profiles are carved, facing in opposite directions: these are two different modes of action, two poles to which you can direct your energy. The same two profiles, though larger, are seen on the Ace of Cups: one looks to the left and the other to the right. They resemble the Roman-Italic god, Two-Faced Janus (see Fig. 2), symbolizing the ability to simultaneously see the past and the future, internal and external – everything that can be perceived as dualistic poles – but also two ways of perception, observation, and understanding of the world, and hence its transformation. The Ace of Swords depicts two roosters looking at each other; belligerent and aggressive animals fight, defending the superiority of their points of view. The Ace of Coins has a central disc that was originally a gold coin; everyone knows that a coin has two sides, but at one moment you can see

only one of them, and sometimes luck depends on this little detail – heads or tails?

One final trace of Hermetic philosophy in the Trevisane deck of playing cards is the figure shown on the Two of Swords (see Fig. 3): dancing Mercury in his helmet and winged sandals, with a caduceus entwined with a pair of snakes in mutual opposition. Another name for Mercury is Hermes, and among the ancient Egyptians, its analog was Thoth, the patron saint of communication between the worlds of humans and gods, and a god who, according to the legend, brought knowledge to humans by giving them the Tarot.



Figure 2. Two-Faced Janus



Figure 3. Mercury on the Two of Swords

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Using Tarot as Inspiration for Writing

Katalin Patnaik
Coventry, Great Britain



Every tarot reader has used their cards to take a peek into the future. We ask our cards to show us the past and the present situation too. We ask their help when we don't understand someone's behaviour and we take their advice when making big decisions. Using them as a tool in psychotherapy and in life coaching is more and more popular around the world, and spreads and challenges about Shadow Work are readily available on the internet.

Spreads about past lives, life purpose, twin flames and other spiritual topics are abundant, too. But when the world is in quarantine and we are forced to sit at home all day, there's only so many questions we have about ourselves and the people around us; what happens when we have asked everything we wanted to know? I say, it is time to find a new way to use our trusty old deck:

I invite you to come and write a novel with me!



Yes, that is right: we will write a novel with our cards. Well, at least we will create a solid outline for it that you can use as a base for your best seller. I know I know; writing a whole novel of 80 000 words is a big commitment. If you feel reluctant about starting something so big, you could try your hand at flash fiction that is a maximum of 500 words, and even micro fiction that is limited to one hundred words! And if you do this exercise a couple of times a week, you might have enough short stories for an anthology by the time this pandemic is over. Even if you aren't into writing, doing this exercise with me will help both beginners and seasoned tarot readers to get even closer to your cards and see them in a new light – and who knows, maybe you'll find a new hobby to pursue. Without further ado, let's get started!

First we need to determine what genre we should write. There are dozens of genres you could choose from, from light hearted, romantic chick lit to blood curdling horror. At this stage I recommend using the Major Arcana only – using all seventy-eight cards would be a bit confusing. But don't worry; from the next question onwards we will use the full deck.

Ask your cards: "what is the genre I would be most successful in?" Or, if you are like me and you like a little challenge: "what genre would be most challenging for me to write?" Then pull one card.

Have you picked the Fool? You could consider writing comedy! Making people laugh is a noble cause, especially in these dark times. From Shakespeare's 'Comedy of Errors' to Charlie Chaplin's short films, from Griboyedov's 'Woe from Wit' to Bekmambetov's 'Yolki', laughter and humour are universally appreciated. Alternatively, if you interpret the card as being child-like, you could try your hand at children's literature! Remember the folktales you were told as a child. Remember

Have you picked the Fool?



You could consider writing comedy!

“What genre would be most challenging for me to write?”

The flowchart starts with the question "What genre would be most challenging for me to write?". Below this question are four tarot cards, each with a red arrow pointing down to a genre:

- XIII (Death):** LA MORTE / LA MORT. Below it is a blue box with the word "detective".
- XX (Judgement):** IL GIUDIZIO / LE JUGEMENT. Below it is a green box with the words "zombie horror".
- VI (The Lovers):** GLI AMANTI / LES AMANTS. Below it is a red box with the words "mean romance".
- VII (The Chariot):** IL CARRO / LE CHAR. Below it is a blue box with the words "travel novel".

“What will be the main theme of my novel?”

The spread includes the following cards and a Scream mask image:

- The Fool (0):** EL LOCO / LE DRAPEAU.
- Five of Pentacles (5):** DENARI / DENIERS.
- Nine of Swords (9):** SPADE / ÉPÉES.
- King of Wands (XV):** IL DIAVOLO / LE DIABLE.
- Scream mask image:** A black hooded figure with a white mask that has a large, screaming mouth.

the cozy feeling of being huddled into your duvet, imagining how the Firebird flies through the night sky! Collect some of these tales and write them down for your family to enjoy together. You could even give them a twist by writing them from a different point of view: let Baba Yaga tell her side of the story! The Fool means new beginnings as well, after all.

Or have you picked Death? There's nothing like a crime fiction of whodunnit! You could take inspiration from Poirot or Sherlock and imagine a nearly perfect murder – and how you would solve it. This could be an entertaining distraction for people who are locked up with someone who is starting to get on their nerves – imagine how you would kill them; then show them the story and laugh about it together! (Please do not act out your plot, though!) Death could also mean metamorphosis; Kafka wrote a short story with the same title that has baffled people ever since. Or will you interpret the transformation Sailor Moon style? It's entirely up to you!

Judgement could be zombie horror, inspired by the people coming back from the grave; the Lovers could of course mean romance, the Empress chick lit and the Chariot a travel novel. Let your imagination and your intuition guide you.

Now we have our genre, let's see our theme. Ask the full deck: “What will be the main theme of my novel?” Pick one card.

Have you picked the Five of Pentacles? Paired up with the Fool, your comedy could be about the hardships a poor person has to go through, or a collection of folk tales where the poor man's youngest son leaves his home to try his luck.

Or have you picked the Nine of Swords? Paired up with the Devil it could mean a horror story where the villain lives in the protagonist's dreams (think Freddie Kruger) or one where the ghost won't let our hero sleep (think Grudge). Paired with the Hermit it could be about someone in isolation experiencing nightmares and mental health issues, and how they deal with it. Use your cards' traditional meanings but let yourself be creative with it.

Now you know what you're writing, let's create a hero. Every good story has a strong protagonist who has the perfect amount of strengths and weaknesses to make him or her relatable. The time of flawless heroes is gone: readers like to have a real person as the protagonist, so let's create one! Shuffle your full deck and do the following spread:

1. My hero's main personality he/she shows to the world (pull one card)
2. My hero's main personality actually (pull one card)
3. My hero's 3 biggest strengths (pull three cards)
4. My hero's 3 biggest weaknesses (pull three cards)
5. My hero's hopes and dreams (pull one card)
6. My hero's biggest fear (pull one card)
7. My hero's quirky tick (pull one card)

I have done this spread asking for an epic fantasy heroine (which would be the World, because you have to build a whole world around your story, and the Five of Wands for all the fights and struggles an epic fantasy adventure needs). Let's see what I've got!

1. My heroine's main personality she shows to the world – Nine of Pentacles: my heroine is perceived as extremely self dependent and confident by others. She seems to be someone who knows exactly what she wants and who doesn't need anyone's help.
2. My heroine's main personality actually – Page of Cups: despite the fiercely independent exterior, deep down she is hungry for love and affection, and wants someone to be her companion – not for taking care of her, but just to be there with her. She is gentle and caring and once someone breaks down her walls, she will show her intimate and vulnerable side.
3. My heroine's 3 biggest strengths – The Hierophant, Eight of Cups and Four of Pentacles: she has strong faith in a higher power, she isn't afraid to accept defeat and move away from something that doesn't work, and she is good at protecting what is hers.
4. My heroine's 3 biggest weaknesses – The Moon, Page of Wands, Two of Swords: it is all very well that she has strong faith, but it could turn into blind faith and superstition – a great opportunity for you the writer to explore the topic of religion versus spirituality. The Page of Wands shows she is hot headed and sometimes childish, and the Two of Swords tells us she finds it hard to make decisions, causing delay to her quest. Overall she seems to be a young woman who has a strong opinion about the world around her – but that opinion might not reflect how that world actually is. These are all great ingredients for a fabulous character development arc and inner turmoil every good hero needs.
5. My heroine's hopes and dreams – Six of Wands: she hopes for victory, and dreams of name and fame. Her quest could be a race against other competitors with something big at stake or with a great prize for the winner.
6. My heroine's biggest fear – Eight of Wands: she is afraid of speed; is it the actual speed of a dragon she's riding or the pace a relationship progresses – you decide. Whatever it is, she likes to take things slowly it seems.
7. My hero's quirky tick – King of Wands: does she have a walking stick that looks like something naughty? Is she incredibly funny? This is a detail in her character that makes her special, that gives her a habit or a way of speech that makes her instantly recognizable.

All right, we are halfway through our exercise! Now that we have a protagonist, we need someone to hinder her, place obstacles in her way and give her prompts to grow as a person – and to make the story interesting. We need an antagonist, and a good one at that! No one likes a two dimensional villain who wants world domination just because he is evil. It's boring! A well formed antagonist is just as important as a realistic hero. Shuffle your whole deck again and do the following spread.

1. My antagonist's main personality she shows to the world (one card)
2. My antagonist's actual personality (one card)
3. My antagonist's motivation (one card)
4. My antagonist's feelings towards the protagonist (one card)
5. My antagonist's biggest strength (1-3 card)
6. My antagonist's biggest weakness (1-3 card)
7. My antagonist's quirk (one card)

I decided I wanted a woman as my antagonist, because, why not? Let's meet her!

1. My antagonist's main personality she shows to the world – The Sun: she is extremely likeable, she's a little miss perfect, everyone's favourite. Think of the "perfect" elder sister you always get compared to. Oh good, I already hate her.
2. My antagonist's actual personality – Knight of Pentacles: she's patient, stubborn, actually very hard working and level headed. Goodness me she IS the perfect elder sister!
3. My antagonist's motivation – Four of Wands: she works against the protagonist to protect her family and her stability in life. How interesting that both of them have Wands for what they want! I like the idea of them being related in some way.
4. My antagonist's feelings towards the protagonist – The Lovers: she does love her! All right, it's decided: we are talking about siblings embarking on a quest together.
5. My antagonist's biggest strength – Two of Cups: she is great at making friendships and alliances, she's nice and kind to others.
6. My antagonist's biggest weakness – Ten of Swords: does she have chronic pain or is she a drama queen? In any case, I feel for her sister, this will be a long journey!
7. My antagonist's quirk – Six of Wands: she is a winner. Be it a board game, a sprint or an argument: she always wins. And she is good with horses – see how the horse on the card remains in control of the rider despite the commotion around them.

Repeat this exercise as many times as you like for adding new, supporting characters to both sides. Remember, the personality of supporting characters are just as important as that of the protagonist. And now that we have our people, we need to create a plot.

This is the part where we decide what should happen in our novel. Why are the sisters on this quest? Do the following spread to find out! Ask your deck and pull one card for each question: to make the perfect story...

1. Where does the story start?
2. Where does it go, what is in the middle?
3. Where does it end?
4. What does my protagonist need to achieve?
5. How does she do it?
6. What happens to my antagonist?
7. How does my protagonist feel about it?
8. What is the main lesson my protagonist has learned?
9. What is the message of the story to the reader?
10. How should the reader feel after finishing the book?

Let's see how our plot unfolds in this sample reading!

1. Where does the story start? – Ace of Cups: it starts in a happy and peaceful place, both emotionally and geographically speaking. Our sisters are living their best lives.
2. Where does it go, what is in the middle? – The Tower: well of course there needs to be tragedy! Everything goes wrong and the sisters find themselves alone, their world turned upside down. They have lost their home, their family, and all they have now is each other. They are likely to blame each other for what happened and need to regain trust in each other. You can pull 2-3 clarification cards for this if your answer is too broad, like mine is.
3. Where does it end? – Two of Wands: They end their quest on a positive note but they are likely to go separate ways. Still, they will have achieved what they wanted and that's what matters.

4. What does my protagonist need to achieve? – Ten of Cups: she can never go back to where she started; her old life is lost. But she can find love and build her own family. If...
5. How does she do it? – Queen of Cups: ...if she can open up to others and start to trust people around her.
6. What happens to my antagonist? – Eight of Wands: this is exactly what my protagonist was afraid of! It might be how time flies and my antagonist reaches the end of her natural life span? Or how quickly an illness consumes her?

7. How does my protagonist feel about it? – The Star: liberated? Maybe her sister has been suffering from an illness all the time, shown by the Ten of Swords? Maybe they were looking for a cure after they found out she's sick, but the sister knew it all along that she's going to die? I like that.
8. What is the main lesson my protagonist has learned? – Five of Swords: she's learned not to deceive herself and not to listen to others' lies. She's learned to be more assertive and not to fall for rumours and superstitions.
9. What is the message of the story to the reader? – Queen of Swords: basically the same: to always be alert, not to believe fake news, always research everything before believing it.
10. How should the reader feel after finishing the book? – Ace of Pentacles: they should feel good and accomplished. The book should feel finished and be whole on its own. They should feel it was worth their time and money.

Let's summarise this epic adventure in a nutshell. My protagonist and her sister live happily in their village when one day they find out that the sister is dying. My protagonist drags her sister on a quest to find a cure. Let's say she's heard of a "magical healing spring," but it turns out it isn't really magical and so they fail on their quest and the sister dies. But on the journey they find new friends, my protagonist finds new love and meaning to her life, and when the time comes the sisters are ready to let go.

I don't know about you but I would be happy to read this story! I really hope you have enjoyed doing this exercise with me and that it has helped you to beat writer's block or to find a new hobby you could pursue in lockdown! Do let us know if you give it a go; you can find the editors and me on social media!

Happy writing!



Born and brought up in Hungary and living in England with her Indian husband, Katalin has a broad overview of how tarot is used in different parts of the world. She specialises in using tarot as inspiration for art and creative writing; she is the author of 'The Little Book of Tarot' published by Welbeck, and is currently working on a new book with her fellow writer, friend and tarotist Caroline Blackler, explaining how tarot can assist authors in every field of their work from writing the first word right up to getting published. She is a proud contributor to international tarot projects such as the Triumph of Life Tarot, the TABI Tarot and the 1917 Tarot by Silhouette Publishing, and a proud former Chairperson of the Tarot Association of the British Isles.

Visit her website here: katalinpatnaik.wordpress.com or follow her on social media - just search her name.

The Little Book of Tarot can be ordered from Amazon, although because of the pandemic they haven't started distributing it yet:

https://www.amazon.co.uk/dp/1911610708/ref=cm_sw_r_cp_api_fabc_1lMUFbZ8V65M6



DETECTIVE

Criminal Star: Jack the Ripper

Alexander Guly
Moscow, Russia
psyhacker.ru

For many years, Alexander Guly has been developing an investigation topic using Tarot cards.

Historical secrets, unsolved crimes ... Armed with Tarot, Alexander Guly unravels high-profile criminal cases in his regular column on the pages of the *Tarot Chronicles* and in the book *TAROT UGRO*. *Investigation on the cards* published by the Silhouette publishing house.



One of the most mysterious detective stories took place in London in 1888. A few months earlier, the British read for the first time *A Study in Scarlet*, the novel by the novice author, Arthur Conan Doyle. Readers had learned that the famed Scotland Yard sometimes failed to catch criminals, while private detectives who used original and innovative methods sometimes turned out to be more sagacious than London policemen.

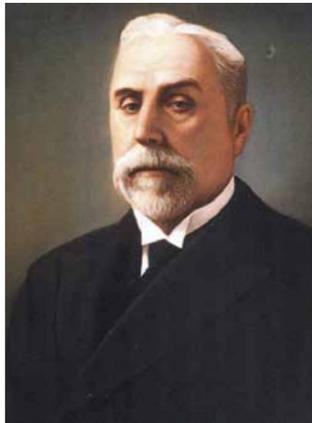
The Scotland Yard was a well-known police agency, but by no means advanced at the time. For example, the use of fingerprinting in the investigation of crimes in the English Scotland Yard began following the example of Russian colleagues. The legendary investigator from Russia Arkady Frantsevich Koshkó was the first in the world to create a detailed card index of criminals based on anthropometric and fingerprint data. He also made the Russian detective police the best in the world. It received this status in 1913 in Switzerland at the International Congress of Criminalists.

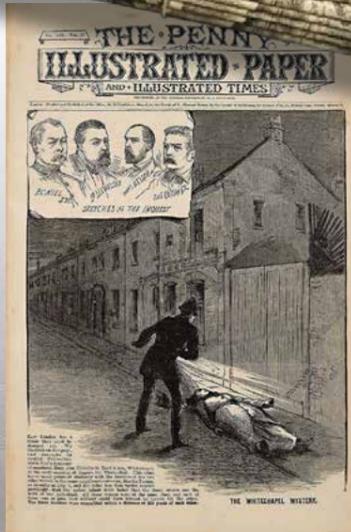
The year 1888 finds London in a very poor state. The economic decline exposes the social plagues of Victorian society. Not only staid ladies in huge skirts and elegant hats walk the streets of London, but also a huge number of female emigrants and ragamuffins of all stripes. Overpopulation, unemployment, and poverty push women to take extreme measures. The authorities are horrified to discover 62 brothels in the city of "strict rules," and more than 1,200 "independent" prostitutes, whom gentlemen in tail-coats and top hats, respectable fathers of families, visit under cover of night... It is against this ominous, unpleasant background that history paints a new "study in scarlet" – this time not invented, but a real bloody drama that captures the minds of Londoners no less than the brightest detective novels.

The shock did not come suddenly. When the corpse of "Pretty Polly," a middle-aged lady with a "low level of social responsibility," was found in one of the disadvantaged areas of the East End, society reacted rather reservedly. Even the fact that the prostitute was literally gutted, as a slaughtered animal, produced only a shadow of disgust on the faces of Londoners. Nobody wanted to sympathize with the "hopeless woman." But when the murder had repeated, the mood changed. There is a serial killer in the city! Fear came to London.

The panic was fueled by the "yellow journalism" well developed in Foggy Albion by that time. Newspapers quickly turned the criminal into what we would call a "media figure" today. In the best traditions of the genre that would eventually emerge, the killer becomes a criminal "brand;" he gets a resounding,

Arkady
Frantsevich
Koshkó





loud nickname, “Jack the Ripper.” Numerous letters from the murderer are published, addressed to the press and the police, with mockery, ridicule, and threats. Fear gives way to Horror. What if tomorrow, not a prostitute, but an honorable lady becomes the victim of the maniac? Who will protect British society?

The Russian detective genius, Arkady Frantsevich Koshko, was then a Russian army officer, and the Scotland Yard would not invite him to co-operate before much later. Sherlock Holmes, a fictional character, was not able to help Londoners in any way. The police investigation detected five corpses. About 2,000 people were interrogated, and 80 detained. However not one of them was officially charged with bloody murders. Jack the Ripper left uncaught.

Who was he? And would he have been caught if the police had found a non-trivial approach to the investigation – for example, if they brought in a fortune teller with the Tarot cards? We, tarologists, can try to answer this question by laying the history of the crime out with the Arcana. What will they say?

It is immediately obvious who the image of the Ripper became for Londoners in 1888: this is a real star (Arcanum XVII, Star). Not surprisingly, the common people in their fantasies wanted the Ripper to be an intriguing figure. It is unlikely that they would be interested in a drunkard, a pimp, or a poor emigrant gone mad. That is why people with names were tried on for the role of the killer. The writer Lewis Carroll, the author



who the image of the Ripper became for Londoners in 1888; this is a real star

of *Alice's Adventures in Wonderland*, and the artist Vincent Van Gogh did not escape suspicion. Dale Lerner, the author of the book *Vincent Alias Jack*, discovered in Van Gogh's *Iris* a figure that, in his opinion, looked like the slain Mary Kelly, one of the Ripper's victims. Lerner also found some similarities in the writing of some characters in the letters of Van Gogh and letters sent to newspapers by the alleged killer.

Nine of Cups and the Fool, which came as answers to the question about how much trustworthy the above versions might be, unequivocally brush any suspicions aside



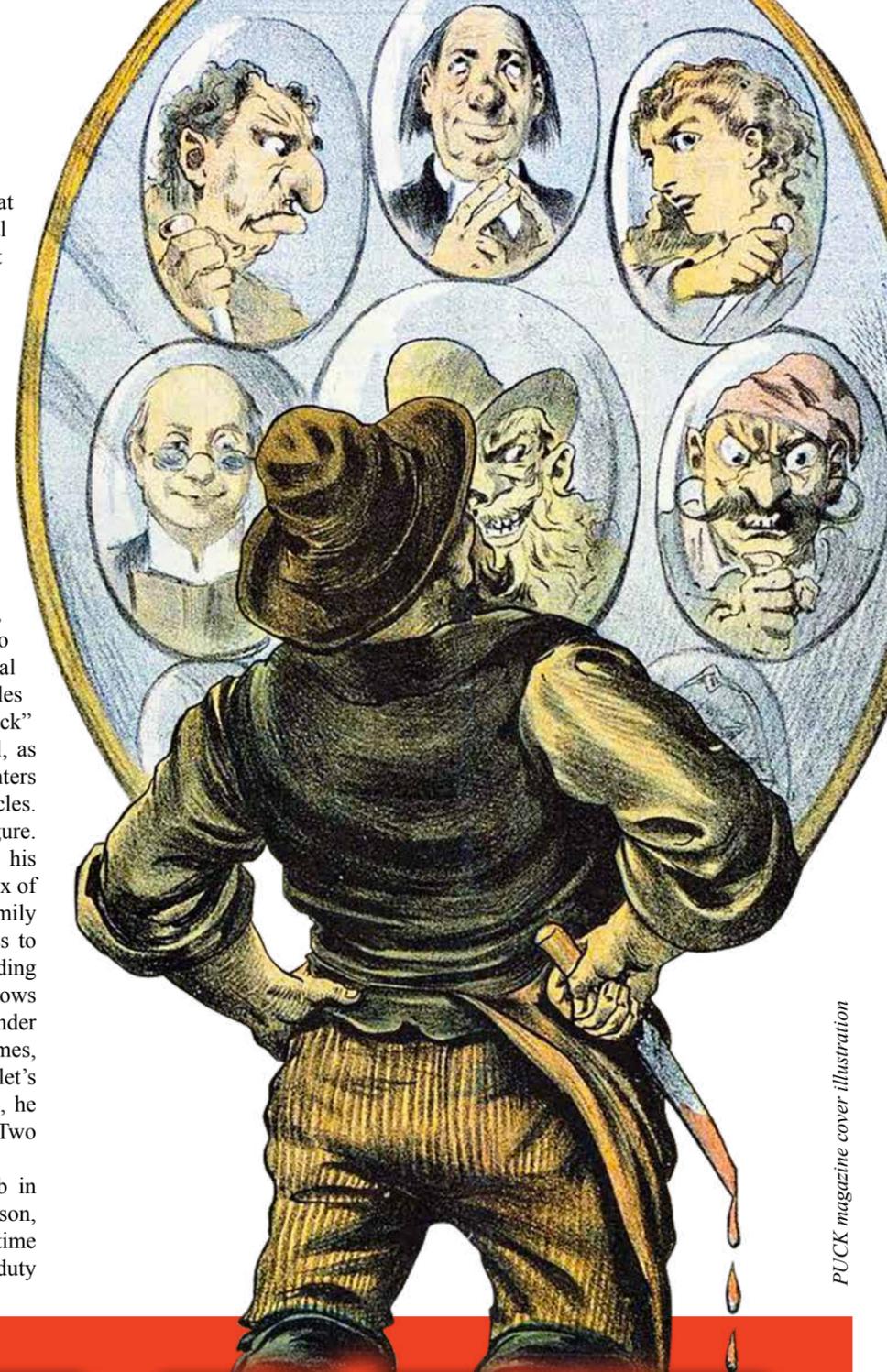
Van Gogh's Irises

Discovery of a victim of Jack the Ripper; Whitechapel, London, 1888 – engraving of Fortune Louis Meulle (1844-1901)

from the respected writer and the great painter. Those versions are purely mental games, intended for the entertainment of the papers' audience. By the way, other versions based on the study of the “Ripper letters” do not stand up to the criticism of the Tarot cards. Most likely, according to some researchers, those letters were the fruit of a sinister fantasy, and, according to Seven of Cups, they are of absolutely no value for the investigation.

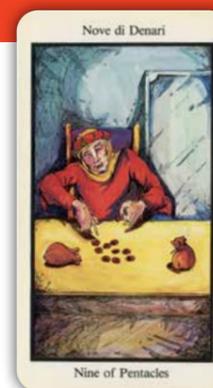
Nevertheless, the audience intuitively guessed something about the Ripper. The cards convey his respectability quite clearly, although very curiously, with nuances. If people got to know who the Ripper was, they would see his social status in the figure of the Nine of Pentacles in the Rider Waite Tarot deck. So “Jack” seems to be rich. He is quite influential, as evidenced by the fact that he himself enters the various layouts as the King of Pentacles. And yet he is not a fully independent figure. Financially, he is heavily dependent on his family. The Emperor, Ten of Pentacles, Six of Cups speak of Jack as a member of the family rather than its head. He has some access to money, but the access is not full. According to the Six of Pentacles, the family endows him with money, but his income is under their control. Jack has known different times, better and worse, when, due to the Fool (let's say, an unreasonable attitude to finance), he had the very minimum of money – the Two of Pentacles.

Jack does not have a permanent job in our usual sense; rather he is an idle person, living in the Four of Wands. But from time to time, he performs some kind of social duty

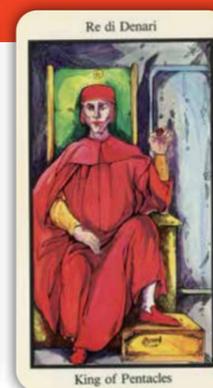


PUCK magazine cover illustration

social status



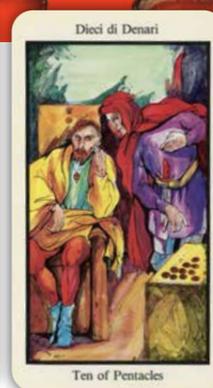
rich



influential



highly dependent on family



and plays a role in the life of society. As suggested by the Hierophant, Ten and Six of Pentacles, this might be the role of the philanthropist. Jack receives “alms” from his family, but in certain contexts he himself becomes a figure in the Six of Pentacles, throwing coins to beggars. Among those patronized by the family and Jack may be prostitutes (the High Priestess, Five of Pentacles).

Perhaps Jack’s victims are not chosen by him randomly. What if the offspring of a wealthy, noble family, famous for their social activities, carries out certain assignments? For example, may he control charity facilities? This might explain the chronology of the murders. Jack contacts the victims via “official lines.” Justice, the Six of Pentacles and the Queen of Wands are replaced by the Three of Cups. That may mean that Jack makes a transition from charity assistance and official communication to his personal attitudes. And in this personal field a knife appears – the Ace of Swords, action, murder.

Prostitutes look at him initially too favorably. They see in him the angel of Temperance; they feel in him the fulfillment of their cherished dream (the Star); they try to loosen his purse-strings wide (the Four of Pentacles). What if they entered into a relationship with someone they already knew to be pretty noble? What if they hoped to get more from him than three or four coins for bread and drink? This is only a version, but the cards drawn allow for such an interpretation of events.

Jack’s social status and his resources is most likely the key to his “invulnerability.” When we asked the Tarot why Jack had not been caught, the Queen, Ace and Two of Pentacles fell out. We asked Jack himself how he managed to stay in the Nine of Wands – fully protected and uncaught. The cards answered on his behalf as we expected, “More is possible for the King of Pentacles, who possesses the chest of the Four of Pentacles, than for the poor majority.” Jack was trivially able to solve his problems with money. At the same time, the killer was next to the police (the already familiar court card, King of Pentacles, falls on the question of whether he was involved in the case). He was, but rather as a witness than a suspect. In the eyes of the police, he could interact with the ladies in a businesslike manner, along the line of the Three of Pentacles.

How could it be that the bloody killer, the psycho did not arouse suspicion among the police? I must say that Jack could belong to the category of criminals who committed murders for ideological reasons, while remaining reasonably sane people. Jack performs his actions from the position of the Hierophant, the latter defines the whole World for him; Jack feels himself in this sense the Page of Wands, a servant of the idea. It can be assumed that the killer was a racist or religious fanatic. This also explains the fact that a criminal with a healthy sexuality (Ace of Wands), being attracted to women of easy virtue (Two of Cups), never had sexual contacts with them. For him it was immoral (Queen of Wands). Jack had his own mission and principles, and he did not betray them. He sent (Eight of Cups) “poor women” (Five of Pentacles) to another world (World), believing that he was helping them (Six of Pentacles). Committing bloody deeds, he considered himself a virtuous person (Temperance). Jack could be a typical “angel of death.”

Of course, the psyche of the Ripper cannot be called sane. His mania is visible in the cards. He released his passion of the Devil and tension of the Five of Wands by murder, after which he experienced pacification and peace (the World, Four of Swords).

Like many other maniacs, Jack has a dramatic personal history. He began to kill not by accident, not suddenly. The cards advise us to pay attention to the family field (Ten of Cups). Jack grew up in a strict, possibly puritanical family (Eight of Swords, Hierophant). The mother was a gorgeous, passionate woman (Devil), physically attractive (Queen of Cups), but she did not cheat on her husband (Hierophant), most likely due to fear (Nine of Swords). The wife of the King of Swords is easy to understand. Jack’s father was cruel; he considered his wife a traitor (Seven of Swords) and used the Force on her. Jack also got a lot. His father’s anger and severity (King of Swords, Hierophant, Judgment), in all likelihood, shaped Jack’s character. Only in cruelty did he feel himself strong and domineering, the Emperor.

The story is sad. And one can be sure that if Jack had been caught, the newspapermen of 1888 would have not failed to “play” with this story. Jack would be called a victim (Hanged Man); they would say that family relations are to blame for everything (Lovers, Ten of Cups, Two of Cups);

the Devil would be made the Hierophant. The maniac would get media support for his ideology. That’s what the media do today, willingly or unwillingly, allowing a charismatic psycho to form an army of followers and imitators. Let’s fantasize: would they have caught Jack if our Tarot portrait had been used by the Scotland Yard? The Six of Wands speaks of triumph: yes! But perhaps the fact that Jack had not been caught was a boon for everyone. The gates of Mass Evil were not open.

What happened to Jack? The Four of Swords, the Hermit, the Ten of Pentacles, and Justice can be interpreted in the spirit of concealment theory. The family could simply hide Jack away. This might be why the crimes stopped so abruptly. After November 9, 1888, there is no evidence of crimes in the characteristic “Ripper” style. It is difficult to assume that the maniac was able to restrain his passion himself, that he betrayed his mission, or lost his “faith.” Perhaps, someone took control of the situation.

This Tarot investigation does not claim to reveal the ultimate truth. Cards can have different interpretations, and we can build different flexible versions upon them. Let’s pay attention only to the fact that they also highlight quite explicit semantic fields. Recall in this sense the article A New Light on Old Crimes by Sir Arthur Conan Doyle, the creator of Sherlock Holmes, who advised the police to interact with esoteric practitioners:



Arthur Conan Doyle



It should be possible at every great police centre to have the call upon the best clairvoyant, or other medium that can be got, and to use them freely for what they are worth.



None are infallible.

They have their off-days and their failures. No man should ever be convicted upon their evidence. But when it comes to suggesting clues and links, then it might be invaluable.

I am positive that Tarot readers are definitely among the practitioners that can be useful to the police.



why not caught?

The Solleone Tarot deck was used to illustrate the article.
 Author: Elisabetta Cassari.
 Publisher: Solleone 1983 Italy
 Distributor: U.S. Games Systems, Inc.



PSYCHOLOGY & TAROT

Maria Macontré (Conrad)

London, Great Britain
 MA, MSc, LL.M. Tarot practitioner. Certified teacher of the Personality Portrait method based on Tarot developed by A.A. Chrzanowska.
<https://www.facebook.com/profile.php?id=100009079368294>

Secrets that a Personality Partnership Portrait can Reveal

Personality Portrait is an amazing tool. Knowing one's date of birth it is possible to see individual's potential, strengths and weaknesses. Individual portrait reveals fears, blocks, limiting beliefs of the owner. At the same time it shows what a person can do to live happily and what heights to achieve if they use the energy and talents given at birth.

It Takes Two to Tango



Illustration by Vladimir Sitnikov

By studying the **Partnership Portrait**, one can with a high level of probability see how the relationship will develop in a couple, who will "rule the roost" and who will fall in line. Partnership Portrait shows what goals the couple will have, what problems can arise in the relationship and how these problems can be avoided.

Partner portrait works for any relationships: spouses and lovers, friends and work colleagues, bosses and subordinates, teachers and students. Knowing only the date of birth, you can correctly build a relationship strategy.

Let's see how Individual and Partnership Portrait works on the example of a bright and controversial couple. They have been stirring up public opinion and causing a lot of gossip and discussion for a number of years. The public opinion has divided: some consider them to be progressive

and modern; others criticise them for slapdash hasty actions and disrespect for family and traditions. One thing is certain—they leave few people indifferent.

Please meet: Prince Harry and Meghan Markle, Duke and Duchess of Sussex.

Let's look behind the scenes of the royal fairy-tale (the more so as the Duke and Duchess are public figures, and their dates of birth are in public domain).

Prince Harry was born 15 September 1984.

Energy of the date of birth (Position 1) is the strongest. As a rule, it determines the whole life of a person, manifesting itself in combination with other energies at different stages of life (Fig. 1).

Prince Harry was born 15 September 1984



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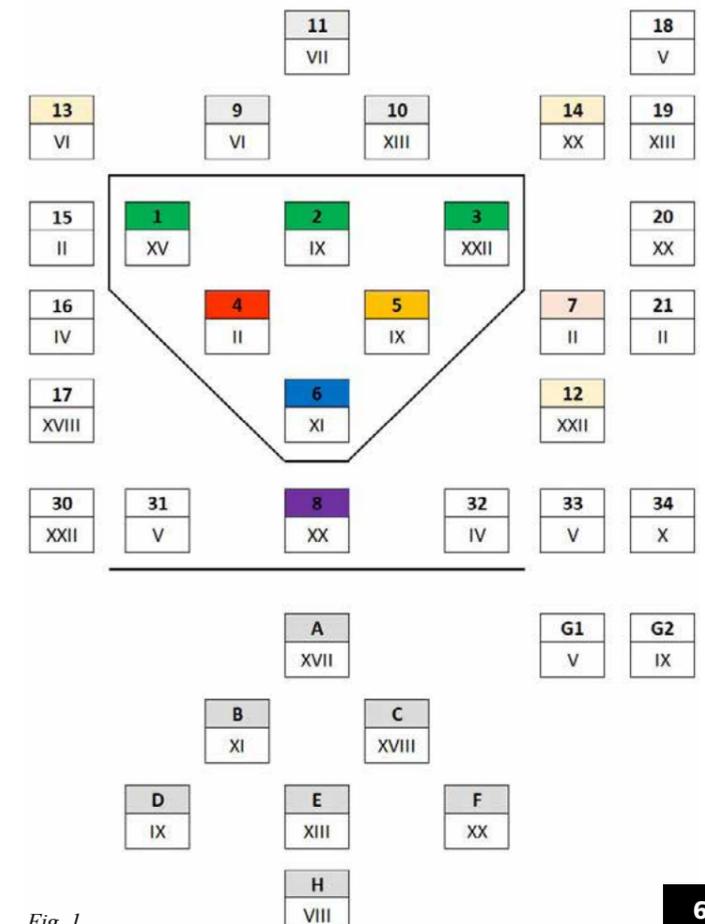


Fig. 1

Harry has the Devil in Pos.1. He is charismatic and charming. He was an active child, a crowd pleaser. He was very popular. Why in the past tense? His latest escapade with «renouncing» the royal family has noticeably reduced Prince Harry's popularity even among his most loyal fans. But we will talk about this a little later.

Harry feels people very well. Like his mother, Princess Diana, he gets on well with almost everyone, be it a royalty or colleagues. Prince had very close relationship with his mother, and he took her death very hard (the Priestess in Pos. 4 shows this).

Despite the royal blood, it can be assumed with a high degree of confidence that the boy's childhood was quite lonely, he lacked love and attention. This is not surprising, considering that both his parents were focused on their love life at the time. This is indicated by the Fool (Pos. 3) surrounded by Hermits (Pos. 2 and Pos. 5) and the Lovers, influencing from the Karmic Portrait* (Pos. 9). In one of the interviews, Harry mentioned that he did not have the opportunity to openly express his feelings and grieve the death of his mother, since he was under constant scrutiny of the public. In addition, we are all familiar with the tradition of a «stiff upper lip», when public display of emotions is inappropriate.

The Hermit in the Base Portrait also speaks of the significant influence of older relatives on the owner of the portrait. Harry has a very close relationship with his grandmother, Queen Elizabeth II, and his grandfather, Prince Phillip. Before the Duke and Duchess of Sussex decided to step back from royal duties, the Queen appointed him Captain General of the Royal Marines. This title passed to Harry from his grandfather, the Prince Consort, who had held the post since June 1953 and handed over to his grandson before retiring.

Harry has a strong thirst for life and a desire for inner freedom. It is the Devil in combination with the Fool that provokes him to various antics. First, there were experiments with marijuana ... Then parties which at times ended with a «scuffle» with paparazzi, dancing on the bar, playing strip billiards with friends. There was a massive scandal when Harry came to the party in a stylized Nazi uniform.

Even though he is a grown-up accomplished person, he is still prone to impulsive ill-considered actions. Climbing Everest with wounded servicemen for charity and picking



up a fight with an overly curious reporter – these are actions of the same order for Harry. He is the only member of the royal family who, on his own initiative, served with British troops in combat missions in Afghanistan. He is involved in charity projects in most remote parts of the world. Portrait experts must have already noticed that the Fool also appears in the position of psychological comfort and psychological discomfort. In combination with the energy of the Death, which influences from both the Karmic Portrait and the Shadow Portrait*, these arcana are «responsible» for the extremes in his behavior, since on the one hand, this is a way of the inner child to draw attention to himself, on the other hand, this is Harry's audacious attempt to develop his own system of values based on centuries-old ancestral traditions (the Judgement in Pos. 8) and would serve his own vision.

Prince Harry is an active person and has excellent health. Physical education has always been one of his favourite subjects. He played football and rugby, was a professional polo player. He is into downhill skiing. This is indicated by the Strength in Pos. 6 (hidden talents). Harry created the Invictus Games – an international adaptive multi-sport event for wounded, injured or sick armed forces personnel and veterans.

It can be assumed that now Harry is going through a difficult period in his life. He feels lonely (this is indicated by the double Hermit. Chronologically, Pos. 2 of the Portrait shows Adulthood, the age from about 25 to ca. 50 years old) and this is not surprising. He happens to be far away from family, friends and his usual life.

Meghan Markle was born 4 August 1981.

The Portrait of Prince Harry's wife is dominated by male energies, energies of fire and air. If she decides something, then nothing can stop her (Fig. 2).

The Emperor in Pos. 1 set the tone of the Portrait. Obviously, Meghan is an energetic lady, she strives for power and control. She has excellent leadership qualities. It is important for her to be independent.

Justice in Pos. 2 indicates that it is very important for her to occupy rightful place in society and to gain respect. In addition, Meghan has an active life position, fights for her beliefs and for what she considers fair and right (this is supported by the Strength in Pos. 13). From the young age she defended her view on life. Parents encouraged this in every possible way. At the age of 11, young Meghan started a campaign aiming to change the sexist advertising slogan by Proctor & Gamble brand. She, on the advice of her father, wrote letters to influential people, including Hillary Clinton, detailing her position and pointing out that such advertisements humiliate and insult women. The girl got her way. The slogan was changed.

* Karmic Portrait is a technique that allows you to analyze a person's previous incarnation. (Ed.)

** Shadow Portrait gives information about what is hidden deep in the psyche and inaccessible to the consciousness. (Ed.)

Meghan Markle was born 4 August 1981

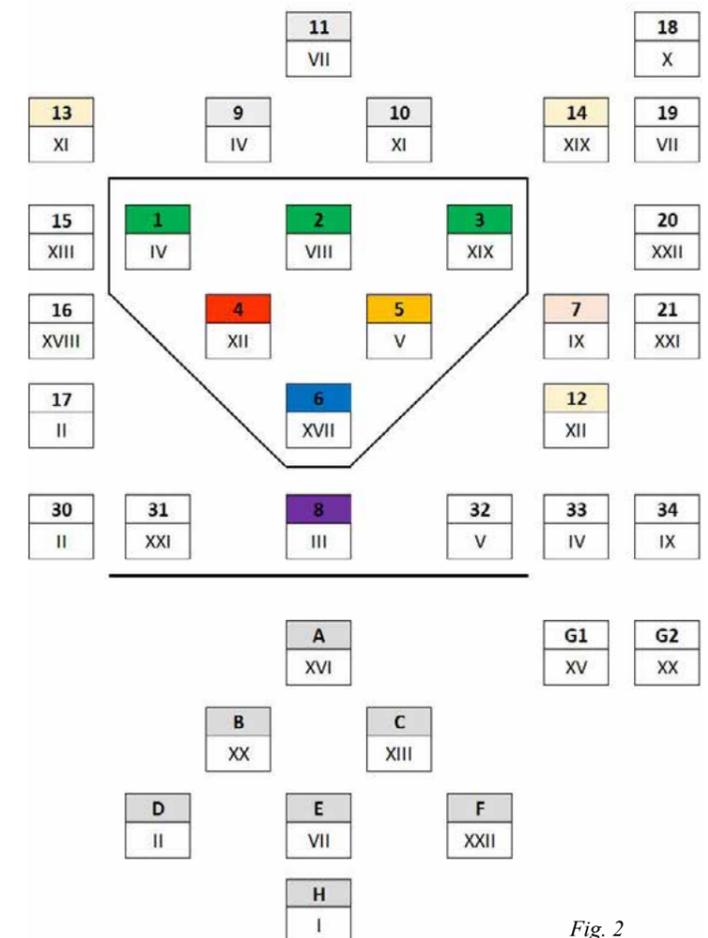


Fig. 2

The Chariot in the Shadow Portrait explains Meghan's position «I see the target, I see no obstacles.» Sources from the inner circle commented that her clear understanding and vision of the goal have been evident from a very young age: connections, acquaintances, social circle – everything was aimed at achieving the desired.

Meghan is a professional actress with model looks (the Star + the Empress). She loves to be in the center of attention (the Sun in Pos. 3) and she is skilled at it, she loves to be admired and followed. She needs fans, they are important part of the set up. This is revealed by the diagonal the Sun + the Hierophant + the Star.

Whenever possible, Meghan skilfully creates her own news story. For example, she chose to tell the family about her pregnancy during Princess Eugenie's wedding day. Or consider the sudden decision to leave the royal family.

Meghan has a rather turbulent relationship with her father. Despite the fact that Meghan's parents divorced when she was young, she chose to live with her father for several years. He paid for her private school, acting classes and college. He also contributed to the beginning of his daughter's acting career. However, periods of peaceful interaction are followed by public squabble. In the Portrait, this is reflected by the Hanged Man in Pos. 4 and the Hierophant in Pos. 5.

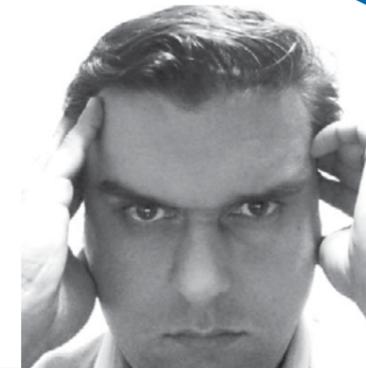
Together with Justice in Pos. 2, these arcana form a triangle, which suggests that Meghan uses men to achieve recognition and social status. First her father, then her first husband, Trevor Engelson, who, according to friends, helped with her acting career. And now – Prince Harry, who helped her to become a real princess.

Irina* mentioned in her article that there are 21 programs in the Personality Portrait, that show individual's potential and energies in various spheres of life.

When we compare Harry and Meghan's Partnership Programs (Fig. 3), we see that it is extremely important for Harry to find love and build a sincere and trusting relationship with a partner. For him, the search for love turns into some sort of obsession (the Lovers in Pos. 3 of the Program, surrounded by the Devils). For Meghan, any relationship is just business. She considers any partnership primarily as a means of achieving her goals (Wheel of Fortune in Pos. 1 of the Program). To do this, she makes the most of all resources at her disposal (the Strength in Pos. 5).

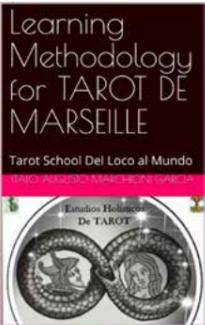
In the Partnership Portrait, we see that three arcana (and which ones !! – two Suns and the Star) transit from her Individual Portrait to the Partnership Portrait. Not a single arcana

* Irina Matyulkova (see her article, Personality Portrait, on page 107).

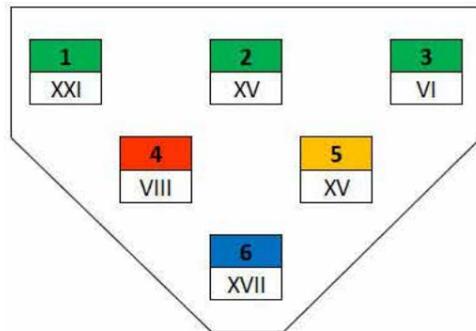


Italo Marchion / AKA: Ram Inoch III
Santiago, Chile

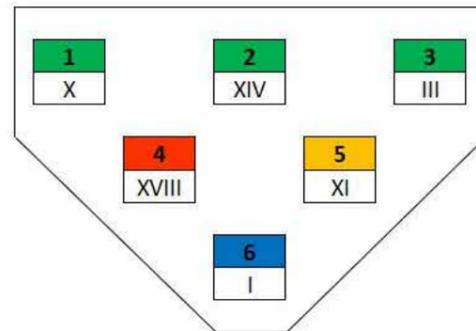
Certified master on TDM & RWS, writer and founder of the online Tarot School "Del Loco al Mundo" in Chile.
Web site: <https://www.facebook.com/escueladeTDMMyRWS/>
Email: delocoalmundo@gmail.com
Author's Site: http://amazon.com/author/italo_marchioni



Harry Windsor Partnership Program



Meghan Markle Partnership Program



Partnership Portrait

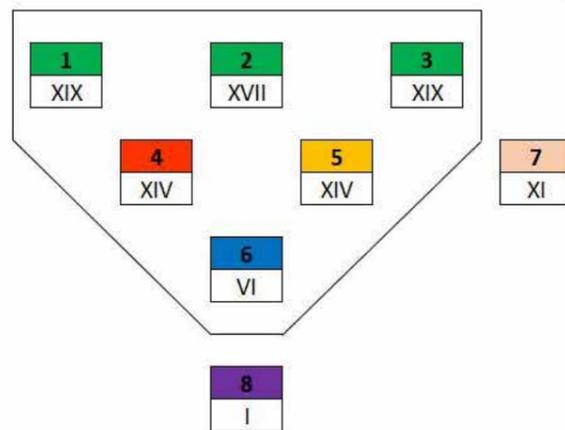


Fig. 3

transits from Harry's Individual Portrait. This confirms the fact that Meghan is the driving force and the dominant figure in the couple. She is the Star of this union, and everything should be her way.

Temperance that appears in Pos. 4, only confirms that it is difficult for two strong personalities to find a dynamic balance, a happy middle ground in the relationship. On the strength of the dominating energies from her Individual Portrait Meghan, will insist to be the center of attention on her terms, when and how it suits her. There is already a lot of evidence that events are unfolding precisely according to this scenario. While at court, Meghan did not see eye to eye with a number of members of the royal family, and the staff nicknamed her 'Duchess difficult' and 'Me-Gain' for her endless whims and quibbles. On her initiative, the couple stepped down (with a scandal) as senior royals and left for America.

Two Suns only emphasize the fact that it can be difficult for the partners to find common ground. The temptation to be the main «Sun» is too strong.

The question is whether there is a bright future for this couple. Of course, there is! The clue is in the Portrait. There is 'happily ever after' if both partners are motivated by love in all their decisions, if each and every time they choose in favour of the couple rather than just in favour of personal interests and ambitions (the Lovers in Pos. 6 of the Partnership Portrait). This is supported by the Strength in Pos. 7 of the Partnership Portrait: it is extremely important for the couple that the partners respect each other's needs and collaborate. Their motto should be "We are strong together!". In addition, the Magician in Pos. 8 suggests that the couple needs to learn how to communicate effectively, to talk through all problems in order to find agreement on all issues.

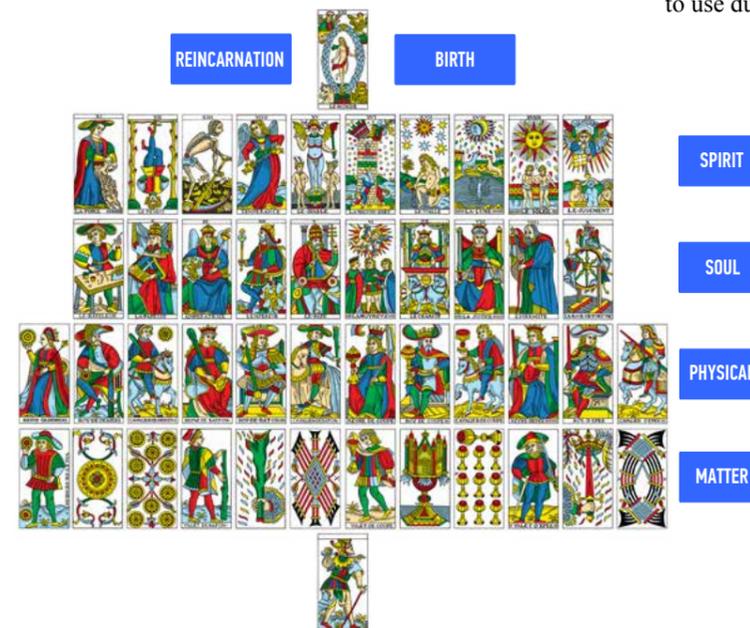
LEARNING METHODOLOGY

After so many years of studies I invented a learning methodology based on the path of the soul in order to become spirit, where I place every one of the 78 cards in a diagram with meanings coming from the card itself instead of remembering the meaning, this way intuition works together with the subconscious mind in order to achieve a proper lecture of the card,

Through this methodology we will understand how the soul represented by LE MAT is born through the cosmic egg represented by THE WORLD to begin its journey, the page will learn to work his element through each card from 1 to 10 of the minor arcana, passing through the following stages: MATTER PHASE-PHISICAL PHASE-SOUL PHASE-SPIRIT PHASE:

1. MATERIAL PHASE

In the material plane the universe is composed of the 4 Elements: Fire, Air, Water and Earth. In the TAROT the four Elements are represented in the four suits that compose it: Fire, Wands; Air, Swords; Water, Cups and Earth, Gold. Through the TAROT you will be able to discover the characteristics and influences that the elements exert on us. The four Elements represent the various ways that a person has to perceive the world and himself. Each of the human beings is linked to a greater or lesser degree with the 4 Elements.



2. PHISICAL PHASE

This represents the hierarchy that man reaches after having worked the material phase, the wealth and wisdom that we have gained from having worked the four suits allows us with the characters of the court to achieve any goal.

Now you are an adult, and we have to take the place that we have earned according to the effort through which we have learned from each one of them, according to how much we have evolved our soul as human beings after having handled the mistakes made so far.

This way tarot gets reflected in our daily lives and the evolution of the soul towards spirituality.

3. THE SOUL PHASE

Here we find the major arcana from The Magician to The Wheel of Fortune, those will show the human being that once the physical Plane has finished, they must start working on the evolution of their soul.

These three planes make up our present life and the next plane will represent our mature soul ready to become one in Spirit and help the lower planes.

In this plane the beginning of the major arcana takes place, since a greater plane has been reached, the work in the soul begins, superior forces are already acting on our behalf, and here the Soul of the Fool begins his journey towards spirituality. He has all the tools that he has built and learned to use during his past plans.

4. THE SPIRITUAL PHASE

This plane corresponds to the major arcana from the Force to judgment, who develop and complement the spiritual plane, those two works in complement since one is the divine version of the previous, and a soul that has evolved in order to become SPIRIT.

The Tarot of Marrakech of Colleuil and Valadié

A picture is worth ten thousand words



Georges Colleuil
Nice, France

The history of the Tarot, official and unofficial, has a vast literature.

When we begin to study the basics of this rich history, we usually come across two distinct approaches. The scientific approach, historical in the strict sense of the word, dates the Tarot to the end of the 14th century. The mythological approach attributes the first Tarots with the Atlantean civilization.

The Tarot is above all a symbolic language which allows those who understand its meaning to achieve the alchemical Great Work, that is to say the awakening of consciousness! The alchemical Work applied to our contemporary time consists in the process of evolution of consciousness towards a global, holistic, humanistic consciousness.

At the beginning of the 20th century, psychoanalysis and transpersonal psychotherapy seemed to apply the principles of alchemy to contemporary man. The same terms are found in alchemical and psychoanalytic vocabularies: sublimation, purification, putrefaction, energy, the functions of Eros and Thanatos, even the death of the father. Lexicographic research on this subject is still to be done.

Moreover, the process of individuation described by the Swiss psychoanalyst Carl Gustav Jung comes close to recalling the different stages of the alchemical Work.



The Tarot of Marrakech: a co-creation

Passionate about the Tarot and the creative process, I wanted to embark on this adventure by creating a Tarot adapted more particularly to the symbolic decoding of dreams. At least that was my original intention. Since then, the Tarot of Marrakech has broadened its application to all areas of knowledge. I was not alone in this adventure. The meeting of Valadié was the trigger. This painter, inspired by his very particular sensations of the Orient and Africa, made me discover the human and spiritual memories that lie dormant in the red lands of Morocco.

I introduced him to the spirit of Tarot. Together we created a new Tarot deck. But this new Tarot would have the particularity of being older than all the Tarot cards that we know... So the new became a return to the ancient – to the ancient which had skillfully resisted the passage of time and, in order to pass through hundreds of centuries and not perish under the yoke of persecution, had to constantly change. Here is a psychoanalytic metaphor for you: the return of the repressed!

Valadié and I have therefore realized a well-buried desire – that of creating a Tarot which would be a re-creation, which would tell the story of the persecutions that human

knowledge had encountered over the centuries, and which would have the function of helping to raise awareness of human psychological problems to heal them. After all, each of us suffers from resistance. Our need for internal change and spiritual evolution often collides with social, moral, political and other prohibitions.

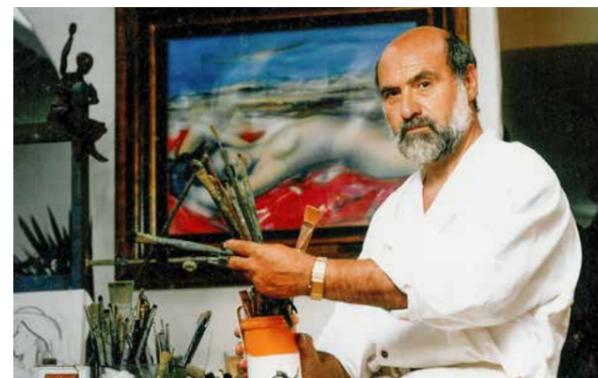
Inspired by a legend that tarologists know well – about the meeting of seven wise men at the beginning of the 12th century in the city of Fez, Morocco, – we have traveled in history and in the imagination.

An inspiring vision

Our first vision was for the fire of the library of Alexandria... where all the human knowledge of the time was kept recorded...

We saw a black cloud of smoke that rose above the great library and descended six hundred years later... on the Square of Nothingness (known today as *Jemaa el-Fnaa*) in Marrakech.

So, we proceeded to create the Marrakech Tarot, not pretending to restore the Tarot deck in its original form, but giving complete freedom to inspired creativity. Of course, we wanted to convey certain messages, but did not become attached to unambiguous, rigid interpretations of symbols. Knowing how interesting and bizarre the projection of the reader's inner world may be when working with Tarot cards, we left here a wide scope for creativity. For each Arcanum, I suggested Valadié to depict a certain symbol. He began to embody this image on paper, and then new forms and images appeared. In turn, he offered me some drawing, and then we began to discuss different possible interpretations. Then we left several possible fields of interpretation to energize a reading by projection.



Jean-Baptiste Valadié

The projection share

We also saw symbols appear that we had not foreseen. Some of these symbols were left unchanged (with or without our comments attached to them), while others have been reworked. These symbols were provided to us by the creative unconscious, which left us a choice: to emphasize them for the reader or leave them to live inconspicuously in one image or another.

There is what we “wanted to say,” what “is said” without our knowledge and what is projected by the reader who always has the choice between “the authors meant that...” and “what I see or understand is the projection of my desires or my fears.”

It is one of the peculiarities of the Tarot to be constantly rewritten both by its creators and its users.

The Tarot was not originally a card deck, but a structure for organizing the world.

The Tarot of Marrakech is not a translation of the Tarot of Marseille but both were inspired from the same source.

The meeting of the seven wise men

So the Tarot of Marrakech is the result of collaboration. Valadié and I decided to resurrect the forbidden knowledge of humanity from the ashes of the past. For this, Valadié recreated the archetypes of the first Tarot, using his imagination as an artist, and I rewrote the ancient legend and slightly embellished it, trusting my intuition as a writer.

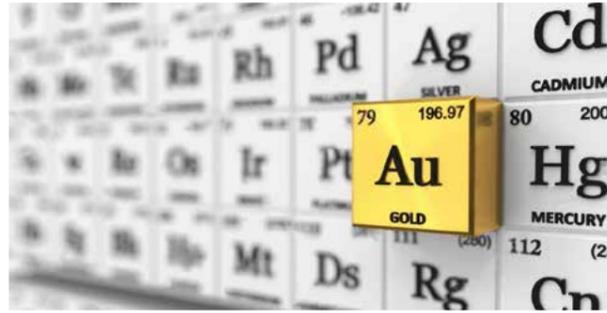
Seven sages – a Jew, an Arab, a Christian, a Berber, a Chinese, a Persian and an Indian – gathered at the end of the 12th century in the Moroccan city of Fez to imprint with ink of light the living memory of the universal knowledge of which they were carriers. It was notably the wisdom of Antiquity, which disappeared in the fire of the great Alexandrian library.

The Tarot of Marrakech is not a divination deck. It is not intended to predict the future, but it helps to build the future instead. It deals with the formation of a person to a much greater extent than to their future.

This deck was specially created to best serve the purposes of self-development, self-knowledge and even psychotherapy and psychoanalysis. Composed of the most ancient, deeply meaningful Archetypes rooted in the origins of our civilizations, this Tarot is perfect for working with dreams and other creative processes of self-knowledge. The Tarot of Marrakech deck will prove useful in the work of a psychotherapist, artist, coach, any consultant or advisor who emphasizes a humanistic approach. The Tarot of Marrakech re-establishes lost ties with the oldest Tarot tradition, which turns the deck into a Book of Wisdom, a book of transformation.

This Deck has 79 Arcana!

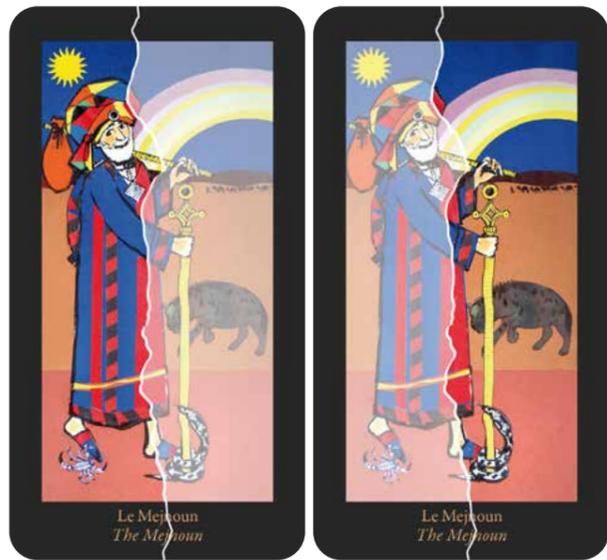
Anyone who is familiar with the Tarot knows perfectly well that the deck consists of 78 Arcana: 22 major ones and 56 minor. Why are there 79 cards in the Tarot of Marrakech?



Alchemical wisdom proclaims: those who wish to realize the spiritual gold in them must overcome the 78 gates of knowledge. Of course, this number refers us to the Tarot Arcana. In the 19th century, the Russian chemist Mendeleev classified chemical elements by their atomic masses (in other words, by the number of protons contained in the atom). The atomic mass of hydrogen is 1, of carbon, 6, of iron, 26, of gold, 79!

So there is also gold beyond the seventy-eighth gate of the Periodic Table of Elements!

We have pondered the origin of the word symbol. Initially, it meant an item divided in two halves so that two people would keep them as tokens of gratitude to each other. We decided that the most mysterious Arcanum of our Tarot deck, *Mejnun** (corresponding to the Madman of the old Marseilles Tarot), was itself originally split in two. If we are to believe the medieval historical chronicles, a mother, forced to abandon her child, would leave them a half of a playing card, and keep the other half with her. She did this in the hope that someday, after the child grew adult, they would want to find her and so would look for a woman with the other half of the card. How modern it is!



* *Mejnun*, or *Majnun* (literally “obsessed one”), is the nickname of a young poet from the tragic story *Layla and Mejnun* popular in Islamic countries, which was retold by many famous poets of the Orient. – Ed.

So, Mejnun is torn into two halves, and the tearing line is clearly visible on the card. This is the hallmark of the Tarot of Marrakech.

Mejnun is the key to the Tarot of Marrakech.

Mejnun of the Tarot of Marrakech, like the Madman of the Tarot of Marseilles, symbolizes that part of the soul to which, when we step on the Path, grace descends, allowing us to overcome the walls of the mind.

Obsessed with Love

Why is a person obsessed with love a true sage? Because they have overcome the need to be loved. They no longer suffer from the self-doubt that people usually have. This does not prevent them from suffering greatly, especially when they are rejected by a loved one. However their suffering turns not into a complaint, but into a universal song, which is then passed on from generation to generation...

The person obsessed with love does not know despair, because they are mad with love for love, they love love, and love never leaves them.

Mejnun of the Tarot of Marrakech has the right to pain, but he is freed from the need to be loved, and certainly from the need to be better than others in order to be favored.

Nevertheless he suffers from insecurity. People do not give him a place in their society. Even if he is not outright rejected or locked up, he is laughed at as if he were an unfortunate cripple. Mejnun, like the Madman of the Tarot of Marseilles, does not fit into any company, he does not belong to any community or fraternity, he has no monetary relationship with anyone.

The Madman and Mejnun are similar in many ways, but also do they in many ways differ.

The Madman opposes society, protests against it. He is a smuggler; he is a suspicious person without a roof over his head, an outlaw, and a crook who avoids any duties. A vague personality. He is elusive, intractable, invincible...

Mejnun, on the other hand, is open to peace and love.

His gaze is bright. His smile is not at all like the Madman's. The Madman smiles cynically. His ironic grin provokes and teases, like the singing of a mockingbird... Mejnun's smile is open and joyful, full of pacification and admiration, as if a kind genie suddenly stole his soul and transferred it from boring everyday life to some fairy lands!

The entire history of Western thought praises the triumph of the mind over madness. And the madness of love is no exception. People who are possessed by passion, obsessed with love, do not fit into a society where emotional stability is considered the main value. In George Orwell's novel 1984, two crimes are punishable by painful death: “thought crime” and “crime of falling in love.”

In Western society, these two concepts are contrasted. If you fall in love, you are no longer able to think for yourself!

In the Orient, on the other hand, the madness of love becomes the key to unity with God and the Universe. Obsessed with love is closer to God than anyone else.

Mejnun is how we look at truths that elude us, at what we do not understand. It is the fundamental freedom of man in the face of the determinism of the laws of nature.

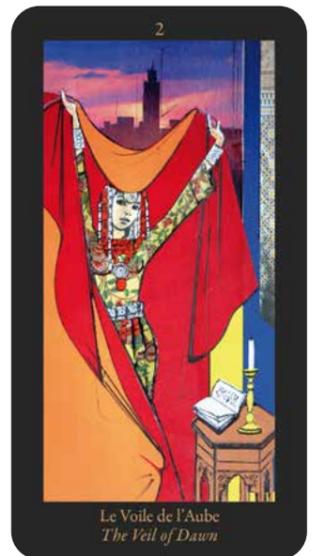
Mejnun is free, for he develops in a world without a past and without a future, and therefore without duality. He walks forward without turning around or worrying too much about where he is going.

Mejnun's obsession highlights and exposes the fears that are there in society. That is why the way a society treats wanderers, freaks and vagabonds unequivocally indicates the level of development of this society.

The next five major Arcana also carry a message of love, which has permeated the entire Tarot since its inception.

The Veil of Dawn

The Veil of Dawn symbolizes the passage through the first gate of knowledge, which is veiled. The way is opening; the borders that separated us from the Promised Land are disappearing. This rich and wise woman invites us to move from the profane to the sacred, from the world of illusion to boundless wisdom. There is no other birth than birth into oneself. Cognition consists in discovering the main thing, which is our Essence and which we usually do not know. This is a true removal of veils, Socratic *maieutics**, birth of the soul... In other Tarot decks, the same message is carried by the Popess, Isis, High Priestess, or Juno.



The Beloved

The sixth Arcanum of the Tarot of Marrakech is called the Beloved. It symbolizes love and the rituals associated with it, which are different in each culture. We also see here the transition from the mother to the spouse, from parental memory to our own plans and projects. Here we touch upon all levels and types of love – from animal instinctive love to the highest Unconditional Love. Each carries in their soul their own Promised Land.

The young man carefully placed one hand on his mother's shoulder, while his other hand is on a shoulder of his bride, soon-to-be wife. This gesture symbolizes love and

* *Maieutics* (literally “art of midwifery”) – in one of Plato's dialogues, the term of the philosophy of Socrates, denoting his method of teaching. Socrates' work is not actually teaching (for he himself “knows nothing”), but something like the art of midwifery that his mother practiced; the only difference is that Socrates helps to give birth not to a child, but to a thought, and does this in dialogue with the help of questions and answers. – Ed.



protection. We do not see any tension here that could arise in connection with the choice or abandonment of the past. The balance has been reached. Male and female, heaven and earth, tradition and modernity, past, present and future...

The Beloved does not choose! He just unites the past with the future. He is serene in his commitment.

He does not give up anyone or anything, he only consciously decides what kind of person he wants to become tomorrow.

The Pilgrim / Hermit

The Pilgrim, the ninth Arcanum of the Tarot of Mar-rakech, walks against the course of the caravan, which is barely visible on the horizon. The Pilgrim goes in the opposite direction, because he returns to his source. He is alone. But in his solitude there is no loneliness, for a person is not alone when they are with themselves.

The pilgrim carries all the wisdom of the universe. He will readily tell us that in order to walk toward others you need to learn to walk toward yourself. Know yourself, recognize yourself – and to this end, go to exile. Go to voluntary exile, which will help you let go of the temptations and pressure of society.

The Sun has eleven rays, because when we go on a pilgrimage to our inner sources, we find the Force. It is precisely the Force that is depicted on the 11th Arcanum of the Tarot.

The Southern Cross

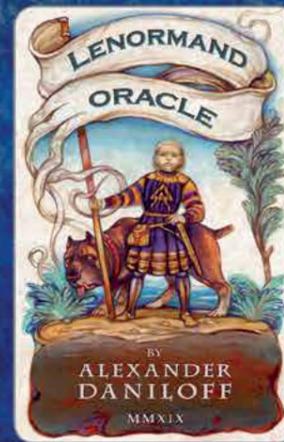
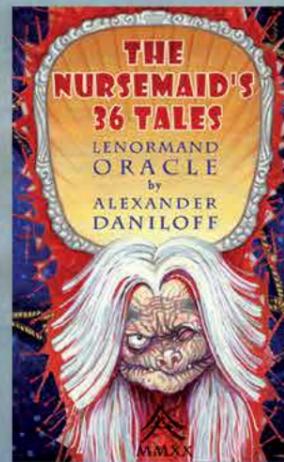
In the 17th Arcanum called the Southern Cross, everything happens as if subtle changes in the inner life, in thoughts, even the most fleeting of them, had a direct effect on the external world, or as if the contents of the vessel were changing the vessel itself.

Perhaps it is at this point that we reach the highest levels of initiation: not the moment we finally gain access to the Force, but the moment we voluntarily surrender it. That is why the Southern Cross shines with true humility, deepest spirituality and endless love. The liquid that the woman abundantly pours out of the two jugs symbolizes generosity.

The Flower of Life

In the picture of the 21st Arcanum, which is called the Flower of Life, we see the World Egg containing the whole world.

This Arcanum glorifies life in all its manifestations. Happy are they who, realizing themselves imprisoned in their own shell, will be able to call for help all the forces, earthly and heavenly, and release his Essence. To achieve this, you need to combine the four primal elements within yourself.



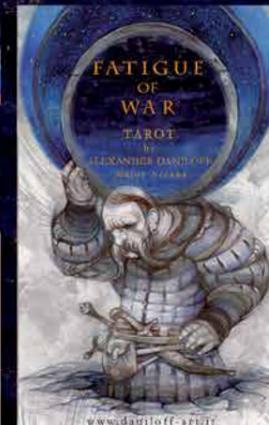
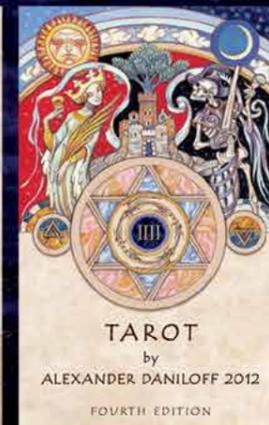
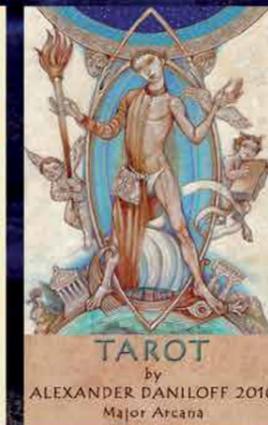
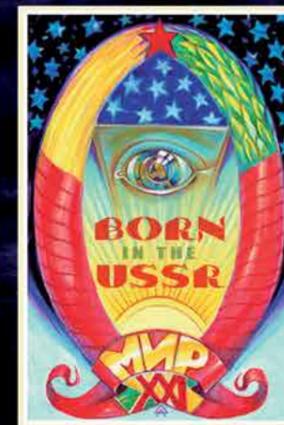
TAROT & ORACLE

by Alexander Daniloff

www.daniloff-art.it
info@daniloff-art.it

You can order and buy decks from the author: info@daniloff-art.it
Shipment from Italy.

Sale in Russia in the online store www.taromarket.ru



Tatiana Milovidova
Rostov-on-Don, Russia

Baphomet

The year 2020 burst into our lives and raced like a hurricane of events, surprises, losses, and transformations, dragging us into a completely new reality.

COVID-19 changed our lives forever, regardless of whether we faced it directly or just saw it happening; got sick ourselves or worried about the health of loved ones; lost someone in the fight against this invisible enemy, or were unaffected.

Our whole way of life has changed; the life of every person, every country, and all of civilization. The crisis we are experiencing is not just about health and physical survival. This is a crisis of cultural and philosophical values, ethical principles, and the entire paradigm of our being.

The virus has cracked the familiar matrix of our body, our thoughts, and society as a unified, well-tuned system.

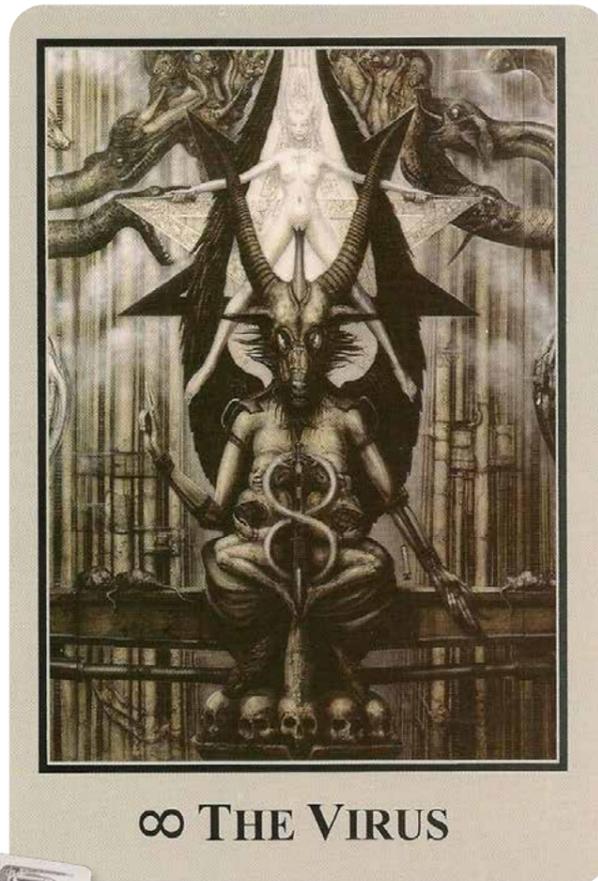
There was a lot of talk about how no one could predict what had happened; how nobody could see, through the foggy lens of the future, the face of the monster that would seize the world overnight.

But that's not exactly true.

Back in 1992, two Masters created a deck of 22 Major Arcana, Baphomet. Tarot of the Underworld (popularly known as Baphomet Tarot, see Photo 1).

They reissued it in 2000 and 2010 and introduced one more Arcanum (see Photo 2). The sign of infinity has become its number, and they called the Arcanum, The Virus.

1. Baphomet Tarot



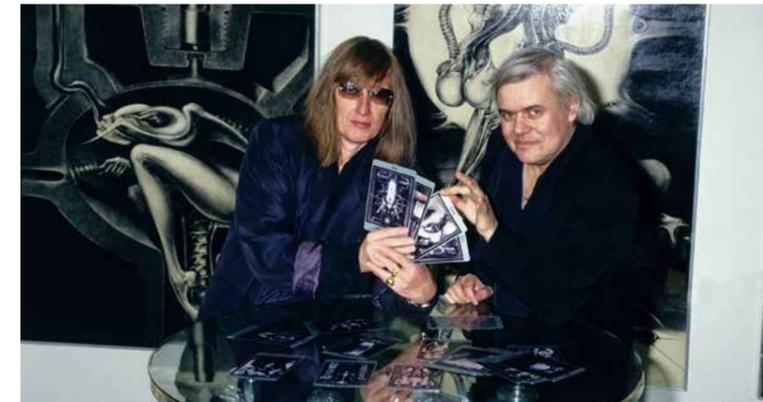
2. Arcanum ∞, The Virus

TAROT COLLECTION



Tarot

as a Mirror of Modern Realities



3. Giger and Frey

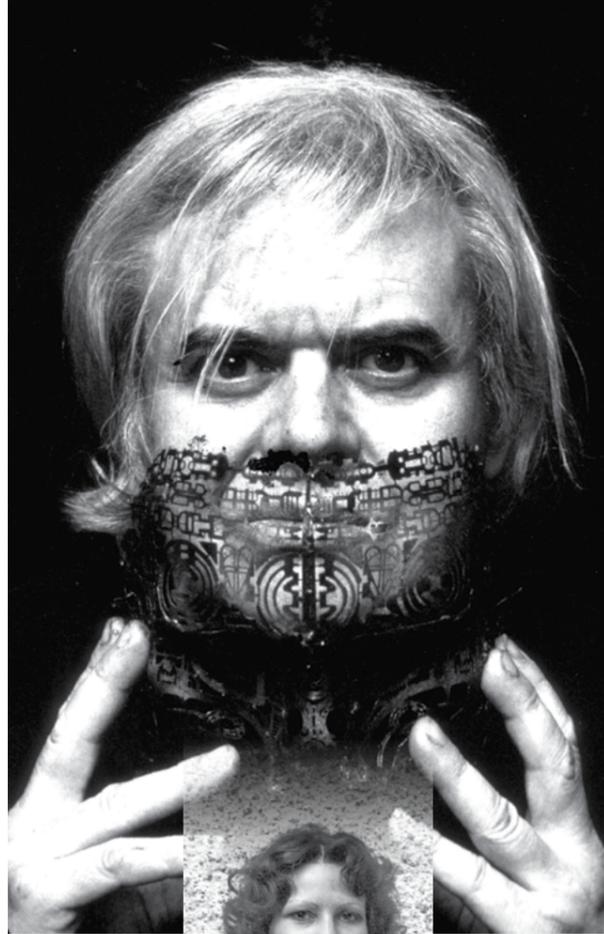
The creators of this deck were the artist Hans Rudolf "Rüdi" Giger and occultist, philosopher, and tarologist Karl Friedrich "Charles" Frey, better known under the pseudonym Akron (see Photo 3).

What did these two unique people know and foresee?

To understand this and find clues to understand what is happening today and what to expect tomorrow, we will try to solve the riddle of the mysterious Arcanum under the sign of infinity, which predicted the fate of mankind long before all that has happened to us.

But first, let's take a closer look at its creators.

The mysterious and unpredictable Giger (see Photo 4), creator of the murderously beautiful cinematic image of the Alien, the most famous representative of Necro Gothic as a modern artistic trend, the artist who pulled the heroes of his works from the depths and darkness of our unconscious, where, perhaps, no one had gone before him, — this man was born on February 5, 1940, in Chur, Switzerland, in the family of a pharmacist.



4. Giger



5. Li Tobler

As a child, his favorite toy was a skull, which his father received as a professional prize from a medical company.

He started drawing while still in school, and in 1959 he released his first collection, *Atomic Children*.

In 1962, Giger entered the Institute of Applied Arts in Zurich, and in 1968 he met the love of his life, Li Tobler (see Photo 5), who largely impacted all his further work. Tobler was a young actress who became the artist's muse.

However, the relationship between those two creative, extraordinary people was not easy. Waking up on the morning of May 19, 1975, Li committed suicide by shooting herself while in her bed. Her death seemed to have opened a tunnel for the artist, and it became a guide for him to access the worlds from which we go into this life, and into which we depart from it.

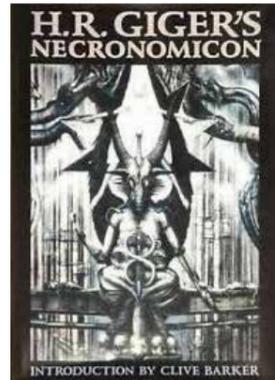
This death presented Giger an opportunity to come into contact with the Black Sun of eternity, the rays of which illuminated all his further works.

The artist depicts all this in his album *Necronomicon* (see Photo 6), published in 1977 and named after the book invented by Howard Lovecraft for his literary cycle about the Cthulhu Mythos.

Clive Barker, the British science-fiction writer, filmmaker, screenwriter, and creator of *Hellraiser*, wrote a preface to this album.

This very album attracted the attention of the English film director Ridley Scott, who later invited Giger to work on the concept of creatures and the design of his film, *Alien*.

His work on this film brought the artist an Oscar for Best Visual Effects in 1980, introducing him into the world of the artistic elite.



6. Cover of Giger's *Necronomicon*



Timothy Leary

This is what the American writer, one of the founders of humanistic psychology, the developer of one of the first computer-indexed psychological tests, and the LSD guru, Timothy Leary, has to say in his foreword to the book, *H.R. Giger* N.Y. City (1981):

Giger's work disturbs us, spooks us because of its enormous evolutionary time-span. It shows us all clearly, where we came from and where we are going. He reaches into our biological memories. He takes baby pictures of us eight months before we were born. Gynecological landscapes. Interuterine postcards. Giger goes even further back, probably into the nucleus of our cells. Do you want to know what your DNA code looks like? Glance ahead in this book. Are you ready to observe your RNA mass-producing cells and tissues, relentlessly cloning our fleshly architecture? Turn the page. Like Hieronymous Bosch, like Peter Brueghel, Giger mercilessly shows us the anabolism and catabolism of our realities. In these paintings, we see ourselves as crawling embryos, as fetal larval creatures protected by the membranes of our egos waiting for the moment of our metamorphosis and new birth. We see our cities, our civilizations as insect hives, ant colonies peopled by crawling creatures. Us.

It was the artistic images of the *Necronomicon* album that formed the basis for the *Baphomet Tarot*.

The second creator of the deck is Karl Friedrich Frey, better known under the pseudonym Akron (see Photo 7).

He was born on May 1, 1948, the morning after Walpurgis Night—which is celebrated from April 30 to May 1 and is considered the main witches' sabbath of the year—in Münsterlingen, Switzerland.



7. Akron

Akron attended a Catholic high school in St. Gallen.

In 1967, he completed his commercial studies in Basel and then worked as a musician in various nightclubs in Germany.

In 1969, he founded one of the first Swiss underground magazines, "*Blackstone*," and became interested in esotericism.

In 1971, he published his first novel.

From 1969 to 1972, he was the drummer of the cult rock band, "*Amon Düül*."

In 1988, his book *Beyond the Threshold* was published. It is dedicated to the spiritual energies of the outer planets of the solar system.

In 1989, the sequel was published, *In the Light of the Sun*, dedicated to the inner planets of the solar system.

In 1995, Akron founded an occult society that explored the collective shadows in the human psyche. It was called "*Templum Baphomae*."

Akron is known as an artist, musician, writer, magician, astrologer, and occultist. The versatility of this person's talents is truly limitless.

Here is what Akron himself wrote about his joint brainchild with Giger, the *Baphomet Tarot*:

This deck is for people who would like to know why they should seek the truth before trying to find it.

Let's look at the mysterious Arcanum ∞ of this deck and try to unravel its message sent to us by the two geniuses of the dark worlds who, willingly or not, became the prophets of the *Apocalypse 2020*.

The central figure of this Arcanum is *Baphomet* (see Photo 8).

Who is he? The Devil? An ancient chthonic monster? Neither.



8. Figurine of *Baphomet*, based on the famous drawing by Eliphas Lévi



Let's start with the fact that the image of Baphomet was formed not so long ago.

We find the first mention of it in the indictment documents related to the trial of the Templars, which began in 1307.

It is mentioned as a kind of demon, whom the Templars worshiped and dedicated their secret rituals.

Given that, for Philip the Beautiful, who was then king of France, the matter of honor was to destroy the order, which became a "state within a state," historians agree that the indictment documents were falsified.

Were the Templars perjurers and blasphemers, or did they simply know more than respectable worshipers?

The history of the Order of the Templars, or Templiers, goes back to the time of the first Crusades, in the distant 1119, when the French nobleman Hugues de Payens, who remained in Jerusalem after a pilgrimage, together with eight of his relatives by blood and spirit, decided to create a special knightly order to protect the Church of the Holy Sepulchre.

The knights turned to King Baldwin II of Jerusalem and Patriarch Warmund of Jerusalem for support and received the permission of the former and the blessing of the latter. The militia was transformed into a new order, called the Order of the Knights of the Temple because their residence was located on the Temple Mount.

The knights were charged with guarding Jerusalem, maintaining order on the roads, and destroying the thieves who regularly robbed and killed pilgrims on the way to the Holy City.

Being in the Holy Land, the Templars not only fought with the Muslims but also contacted them, gradually plunging into the depths of their knowledge and assimilating Jewish, Christian, and Muslim wisdom into the order.

Did the Templars leave the dogmas of the church? Yes, they did.

Did they betray God? No.

They only supplemented the picture of the world, built on faith, with the knowledge that had nothing to do with this or that religious system but belonged to all of humanity.

Was Baphomet an image associated with Muhammad? Supposedly, according to one of the existing versions, the Saracens shouted this name during their attack to raise morale, and the knights' ears heard "Baphomet" instead of "Muhammad."

Was it a symbol of the ancient laws of the creation of matter, or the Ruler of this matter? According to another version, the word Baphomet, read from right to left as Temohpab, is an acronym containing the first letters of the words of the Latin phrase *Templi omnium hominum pacis abbas*,



which means "abbot of the Temple of Peace of All People."

We do not know this, and most likely will never know, just as modern historians fail to either prove or deny the accusations made against the Templars that allowed destroying this huge, influential and strong organization, with which Baphomet also sank into oblivion.

Second life was given to this image by a French priest, and later an occultist, tarologist, and writer, Eliphas Lévi (Alphonse Louis Constant). On the frontispiece of his book, *The Ritual of High Magic* (1855), he put his own drawing of Baphomet as a creature with the head of a goat and the body of an androgyne.

This is how Lévi himself describes this image*:

The goat which is represented in our frontispiece bears upon his forehead the sign of the pentagram with one point in the ascendant, which is sufficient to distinguish him as a symbol of the light; he makes the sign of occultism with both hands, pointing upward to the white moon of Chesed, and downward to the black moon of Geburah. This sign expresses the perfect harmony of mercy with justice. One of the arms is feminine and the other masculine, as in the androgyne of Khunrath, whose attributes we have combined with those of our goat, since they are one and the same symbol. The torch of intelligence burning between the horns is the magical light of universal equilibrium; it is also the type of the soul exalted above matter, even while connecting with matter, as the flame connects with the torch. The hideous head of the animal expresses horror of sin, for which the material agent, alone responsible, must alone and for ever bear the penalty, because the soul is impassible in its nature, and can suffer only by materialising. The caduceus, which replaces the generative organ, represents eternal life; the scale-covered belly typifies water; the circle above it is the atmosphere; the feathers still higher up signify the volatile; lastly, humanity is depicted by the two breasts and the androgyne arms of this sphinx of the occult sciences.

On the Baphomet's hands, Eliphas Lévi writes the Latin words SOLVE and COAGULA, reflecting the alchemical formula "dissolution and coagulation," where dissolution is the disintegration of an element into particles, and coagulation is the combination of particles into a new whole, synthesis of a higher order.

* Translated by A. E. Waite. — Ed.

9. Moses

It becomes clear from the description that Baphomet is nothing more than a symbol of material nature, illuminated by the Divine light, blessed by the Almighty and rejected by Him at the same time. The symbol of matter as a form of darkness, which has become a receptacle for light, combining both the Divine and the created.

Considering the figure of Baphomet without bias, it is worth remembering the old, canonical images of Moses—the prophet and ancestor of Judaism and the Kabbalistic tradition, who accepted and created the Law, the one who stood at the origins, the one with whom the Almighty spoke.

In the old images (see Photo 9), we see Moses with two powerful rays of light emanating from his head and resembling nothing more than horns.

Is there any connection with Baphomet here?

I don't exclude the possibility.

Moses was the conductor of the Divine will into this world, and Baphomet symbolizes this world as a vessel for the manifestation of the Divine.

And it is precisely the image of Baphomet that we see as the central figure of the Virus Arcanum.

There are the skulls at his feet—an allusion to the Crucifixion. As you know, in some artistic renderings of the Crucifixion, at the base of the cross, under the feet of Jesus, the skull of Adam is visible in the dust of the earth. This is both a symbol of continuity and an illustration of the idea that Adam, created for eternal life, fell and became mortal, and Christ, who came into this world and sacrificed himself for the salvation of mankind, gained immortality.

Giger depicts the divine fire over the head of Baphomet in the form of a beautiful, luminous female figure literally impaled on a goat's head.

It is the World Soul, which connects the worlds and serves as a conductor that fills the matter with life and light of the Creator; at the same time, she experiences suffering and pain, since she is endowed with aspirations and feelings.



This may serve as an illustration of Plato's idea that the Demiurge mixed an indivisible and eternally identical essence with a separated essence, thereby creating a third kind of essences involved in both the nature of the identical and the nature of the other.

Likewise, the virus "hacks" the system of its carrier and transforms it into something completely different.

The passion and pain of intercourse and unification of Spirit and Matter, in a certain sense "infecting" each other, turning into dust and rising from the dust as the Immortal and Renewed Spirit—this is what we see in the Virus Arcanum.

And what are we going through today?

Doesn't everything that happens to you remind you of the realization of the very alchemical formula written in the hands of

Baphomet?

Dissolution and Coagulation.

Dissolution, the division into elementary, unrelated, and unstructured parts of the entire familiar way of our being, social and personal chaos.

Is it not a prelude to coagulation, to the formation of a new being, but at a higher and more organized social, psychological, and spiritual level?

Isn't everything that happens is an inevitable stage in the transition to a new era, part of an alchemical work on a universal scale?

And, if so, the Virus Arcanum gives us some important clues.

Do not expect it to end: the infinity sign indicates that this is a process that, once started, will not stop and turn back.

Unite Spirit and Matter in yourself, rejecting nothing, and maintaining balance.

Understand that evolution is impossible without the pain of breaking stereotypes and habits, losses, and falls.

Remember that you will only begin to revive when you reach the very bottom and burn to the ground, so do not be afraid, and burn brightly.

And the most important thing: now, when the whole world is collapsing, the only thing we can do is to take the energy that is born in this destruction and start creating a new self.



TAROT COLLECTION

Money Aces



Marina Kirenika (Kholkina)
Kolonna, Russia

PhD. Tarot Master with the right to create a school (Institute of Metaphysical Humanistic Science. Canada-USA)
Founder of 'Academic Tarot' method.
Author of more than 15 courses on various tarot decks

Maria Macontré (Conrad)
London, Great Britain

MA, MSc, LL.M. Tarot practitioner.
Certified teacher of the Personality Portrait method based on Tarot developed by A.A. Chrzanowska.



Money Tarot

Topic of money is acute at all times. Economists, business analysts, psychologists, consultants in various disciplines exert a lot of efforts in attempts to forecast, predict and control money energy hoping to unlock the secret of its attraction, use, retaining and multiplication.

Understandably esoteric specialists follow the suit. There are ongoing debates as to which deck gives more accurate answers to financial questions: classic Waite-Smith or, for example, *Tarot of the Gnomes*. Over the recent years we have witnessed appearing of specialist 'money' decks, for instance, *Grand Bazaar Tarot* by Vladimir Sitnikov.

First edition of *Money Tarot* by Eugene Vinitsky was published in 2015. Real money – actual banknotes that were in circulation in various countries at different times- have been used as prototypes for all arcana in the deck. Each banknote which has been carefully selected by Eugene to fit into Waite's tradition, incomprehensibly reflects and supports arcana energy on various levels: through biography of personalities shown on banknotes; historic events; cultural sites and geographical features. It is apparent that the deck is some sort of a portal for direct connection with the money egregore.

In summer 2020 Marina Kirenika held 'Kirenika's Tarot Laboratory' on Money Tarot. Group and individual practice with the deck showed amazing results. Eugene Vinitsky's deck does not only accurately answers money related questions. Correctly planned spreads instantly reveal connections and underlying causes of financial issues on multitude of different levels. Arcana also work as oracle.



Evgeny Vinitskiy,
author and artist of
the Money Tarot

Why do we introduce Money Tarot starting with aces? The ace in Tarot has characteristics that accumulate all properties of a suit that it represents. It, therefore, occupies a dominant position among minor arcana. This is similar to a consumer society, where rich people – referred to as 'money aces' – occupy prominent position: they have significant financial resources and enjoy practically unlimited influence in a society.

Ace of Swords Prototype

France 100 Francs 1991. Delacroix, F. (1830) *Liberty Leading the People* [oil on canvas]. Louvre; Paris.
(Ferdinand Victor Eugène Delacroix – French Romantic painter, 1798–1863)

Ace of Swords is the quintessence of the energy of Air. Any ace synthesizes meanings of all numbered arcana from 2 to 10. Therefore, in spreads, the Ace acts as a catalyst, strengthening or weakening their energy, depending on the positive or negative context of the position.

Energy Meaning

Why Revolution is so important in the Ace of Swords? Unquestionably, ideas of «freedom, equality, brotherhood» firstly originate in leaders' heads, take shape in their minds, turn into words and «grip attention of masses», which, in turn, wade through slaughter to the goal. As a rule, major transformations come with sacrifices. But, on the other hand, revolutions and intensive development, that they launch, in fact, give rise to new social relations.



France 100 Francs 1991

A revolution is an intended coup and inevitable change in of a thinking paradigm. Return to the past after revolution is impossible. Will a plan fail or will its ideas triumph and change the social order? In any case, there is an idea and violence that it justifies. Insight unto meaning of civil riots and fight for new rights will assist in interpreting this Ace in order to get accurate answers.

Not a single revolution has borne the fruits for which it was designed in exactly the same way, as no plan can be implemented in its original form. These are laws of dialectics.

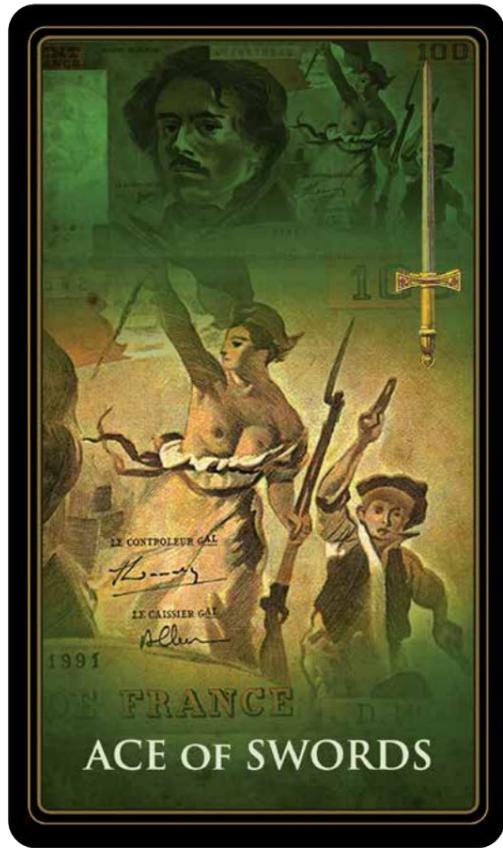
That means that there definitely will be a result, but not the one expected by the querent. The image of the artist Eugène Delacroix is emphasised in the 'negative' meaning as if he is saying: 'Nothing is going to happen, don't even try. You don't have grounds for such ideas. Sit tight, keep reading books on financial literacy'.



Delacroix, F. (1830) *Liberty Leading the People* [oil on canvas]. Louvre; Paris

Grand Bazaar Tarot by Vladimir Sitnikov





Relationship with the Egreore of Money

Do you want changes in financial sphere? The Ace of Swords will help you.

Well, things do not just happen. For some, financial changes will turn out for the better, for others – for the worse. But the inevitability of changes is obvious here, and those who deny them or escape from reality find themselves defeated under the feet of the «revolutionaries».

The Ace provides all resources necessary for achieving the goal. Therefore, financial literacy and awareness is an important aspect of the Ace of Swords.

Focus and concentration. We win or lose in our head. There is a rule: we become rich in our mind, and then we get money. In the first instance one decides to buy an expensive thing and then it attracts a new level of life.

Surely you are aware of many cases when, for example, a woman buys an expensive pair of shoes which she really likes with almost her last penny, and when wearing them she would meet her Mr Right. A life-changing decision is also a revolution in its own way, although in one's own mind. The Ace shows us how money and the brain run our lives.

In this deck, the Ace of Swords says that financial interests often force people to wade through slaughter. This is not uncommon in the traditional interpretation of the suit of Swords.

Here we can find out to what extent “freedom” is the “consciousness of necessity” for the querent, what is their mental strength and how this energy will drive them to the desired outcome.

Launching the process and predicting the result. An idea supported by a specific implementation plan with or without cost estimate. Mindfulness is what should be discussed in the Ace of Swords.

In a position it means ‘yes, go fight, you know where you are going’. Or – ‘find out everything and carefully think it through before taking the first step towards this goal’.

The energy is tremendous. The Age of Enlightenment – the primacy of reason over feelings, abstract and utopian ideas that change the world- will help us to understand its context better. The energy of transformation is a weapon that is used to defeat and which gives a person their thinking, reason, consciousness, mind.

Meaning in Spreads

When the Ace turns up in a spread the advice is: focus on the main and discard the secondary; arm yourself with knowledge and always be aware of what is happening; achieve absolute clarity of information about events and trends; move forward persistently and fearlessly.

If the Ace turns up in a negative meaning, we have the right to conclude that the querent does not yet have enough knowledge and analytical skills for serious financial decisions. Querent does not have clear understanding as to how the sphere of money works. It is possible that the querent is alien to calm, cold analytical generalisation and there is a need for consulting a financial analyst. In any case, the revolution in the financial sphere is either more than they can manage (beyond his power) or not recommended.

If we are talking about a project, then the querent gets a clear understanding of how well thought out and planned it is, whether all tasks are set and taken into account, whether all resources are estimated.

Key Concepts

Financial information awareness. Mental flexibility and power of judgement (Damascus blade). Ability and willingness to make financial decisions. Determination and coldness. Insights: ‘No, you can’t do that!’ or ‘Oh! This is where we need to go!’ Thought intensity. Desire to take possession of someone else’s property. Threat of losing wealth.

The Ace of Cups

Prototype

Yugoslavian 1000 Dinara note. Jajce waterfall (Bosnia and Herzegovina).

The reverse of the banknote shows a waterfall in the town of Jajce. It is rather funny that, when a wrong accent is sometimes used it sounds like a «waterfall in an egg». However, on this side of the banknote there are two images, and on the right, we see a woman crowned with a laurel wreath with a palm branch, a star and a sword. From Tarot point of view, it is difficult to get rid of the association with the Queen of Swords.

Energy Meaning

The Ace of Cups may seem quite traditional and energetically similar to its counterpart in the Waite-Smith deck.

Above all, we are informed about this by the image of a waterfall.

We understand that the very movement of the cascading waterfall leads to the idea of a connection between the «above and below». When looking at the image in the background we see the whole complex of sublime and vile feelings, heights of spirit and abyss of emotions. However, «in shallow water» feelings can be very superficial.

Despite the fact that, unlike the fountain in the classic Waite-Smith deck, we have a waterfall here, the metaphor of water movement is very recognizable.

What does the Ace of Cups tell us about the «flow» of the energy of money? In the first instance, it tells us about the proportion and ratio between «give and take». Investing and receiving a return is a natural mechanism which works constantly in the context of money. To invest and to receive is the essence of investments and their implementation in the business world. In the biological sphere, this can mean fertilization. Here it is appropriate to recall the terms – seed financing and seed investments.

“Fertilization” for the Ace of Cups can also mean an idea. Unlike the idea in the Swords, here it is not related to knowledge, but is based on intuition.

The notions of «accepting and giving» have a direct connection to sexual relations. Here, we can come across some of the realities of life, such as paying for sex and love. Often the Ace of Cups helps to reveal relationships that are cordial, warm and emotional, but are at the same time connected to finances. Often it concerns family money.

The allegory of the waterfall teaches us that before you give, you have to accumulate. In this regard, analyse the pro-



Yugoslavian 1000 Dinara note

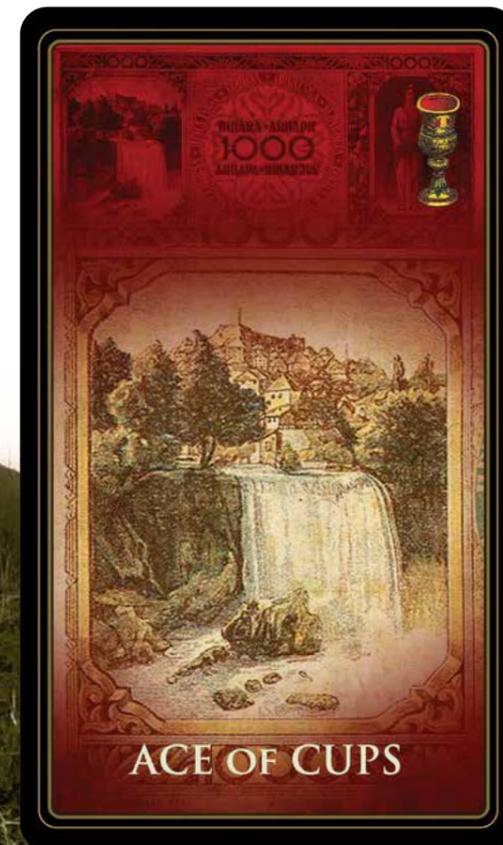
cess that water in the waterfall is going through: the accumulation of energy – an active process that allows to produce energy – a new smooth, stable state.

Water can be shallow or deep, calm or stormy, dirty or clean. It can be water in a glass or in the sea – and at the same time, a drop of water contains all the information which exists in the world’s oceans. Such is the Ace of Cups in relation to Arcana 2-10 of this suite.

Now let’s talk about love. Money loves to be loved. Money doesn’t like to be crumpled and stuffed into a pocket or scattered about. It likes to be straightened, to be neatly folded and put into beautiful leather purses. All actions with money should be accompanied by love for it, constant respect, and understanding of what it means to you and what it brings you. But this is the whole world, with all its diversity and possibilities. Very often money means harmony when everything is wonderful and the way you want it to be, when you can pay for it.

Another important facet of this Ace is insurance. You can view it as a financial insurance, but you can also use it as an instruction to be more careful and attentive, and most importantly – to use your intuition for this.

Running ahead of the story, we need to say that the Cups contain all our intuitive abilities, i.e. to «know» and «feel». Knowledge is traditionally associated with the Swords, so there was a reason that we received a hint through the image of a woman with a sword on the banknote. We are talking about sensory intelligence here and not just about emotions and simple feelings. This distinguishes the Ace of Cups in the Money Tarot from the traditional Ace of Cups in the Waite-Smith deck.



«I anticipate, I feel, I gain knowledge on the basis of intuition» – this is the sphere revealed to us in the suit of Cups, the quintessence of which is the Ace.

The image of the waterfall clearly shows us a real-life story: just a moment ago the money was in one place, and now it «floats away» to another place, or rapidly falls down. This is a transit, a crossing, a transfer. It may include a change – for example, the money was intended for one purpose, but used for implementation of another project.

Meaning in Spreads

Once again, we emphasize that all the traditional Waite-Smith meanings work in the Money Tarot along with specific money meanings. New, specific meanings for the suit of Cups in this deck are insurance, transfers and the need to strengthen intuition.

The sphere of money is demanding both on emotions and on their manifestations. Is there a more serious worry in the world than a money worry, apart from health? But health also depends largely on material wealth.

Imagine that the Ace of Cups turned up together with the Two of Pentacles in a spread. It is worth thinking about dealings, including dealings in stock markets, for which you need good intuition. In the suit of Cups, we obtain the necessary tool which will prompt the right decision, using the sixth sense.

The tool given to us in the Ace works even in the absence of accurate and reliable data or, more importantly, with distorted information. If the Ace is amplified by the Seven of Cups or the Seven of Swords, it is obvious that the data is distorted, or it clearly is misinformation.

Intuition is our first assistant in interpreting spreads. When the Cups appear, «feeling» is the key word which defines our actions with money. «How do I feel?», «How do you feel?» are the questions, the answers to which will prevent money from slipping through your fingers.

Relationship with the Egregore of Money

In all the Aces of the deck, we feel particularly strongly the presence of the money egregore. It is, of course, even more prominent in the Major Arcana. In this deck, the money egregore permeates everything, filling all the space with itself.

The Ace of Cups can help us to build the right relationships with money and strengthen the «love» relationship with the Egregore itself, whether we recognize it or not, and whether we belong to it or not. But here, holding the Ace of Cups, you can feel it.

We need to look after ourselves and control our emotions. The Ace gives us a lot of positives, but it may, however, contain a provocation: expressing a torrent of emotions about money is not only unacceptable, but also inadvisable. And it concerns both the abundance and shortage of money. An impenetrable facial expression is a good way not to show how much money you actually have. With the Ace come great opportunities, the power-filled energy of money and high standards of quality.

Key Concepts

Excess money. Rapidly leaking funds. Long-term investments. Being satisfied with your financial situation. Strong emotional reactions to changes in the sphere of money. Impulsive spending.

The Ace of the Wands

Prototype

Gourdes of Haiti 1979.

The name ‘gourde’ comes from the Spanish term ‘gordo’, which means ‘thick, fat’. That’s what the French colonizers called the Peso or its parts, which equalled 1/5 of the whole coin. This money was used in all the French colonies of the West Indies. The word «gourde» comes from the Spanish expression “peso gordo”, meaning «heavy peso.» In the metaphysical sense for us, the term «fat» will mean «possessing full energy, embodying absolute energy, charged.»

But that’s not all. On the Haitian banknote we see a character who deserves special attention because his biography is the embodiment of absolute power, which is fundamentally important for understanding the Ace of Wands. This is Francois Duvalier. Details of this person’s life will give many clues, explanations and subtleties regarding the reading of spreads.

Traditionally, with the Ace of Wands we talk about power, energy, ability to act, absolute potential and strength, war and sex. This banknote in the card gives us the contrasting characteristics of these concepts: what is acceptable and suitable for one, can be disastrous and dangerous for others.

There is a fragment of battle classics at the bottom of the arcana: banners-guns-drums, and at the top there is a negative of the whole banknote, in reverse meaning.

Energy Meaning

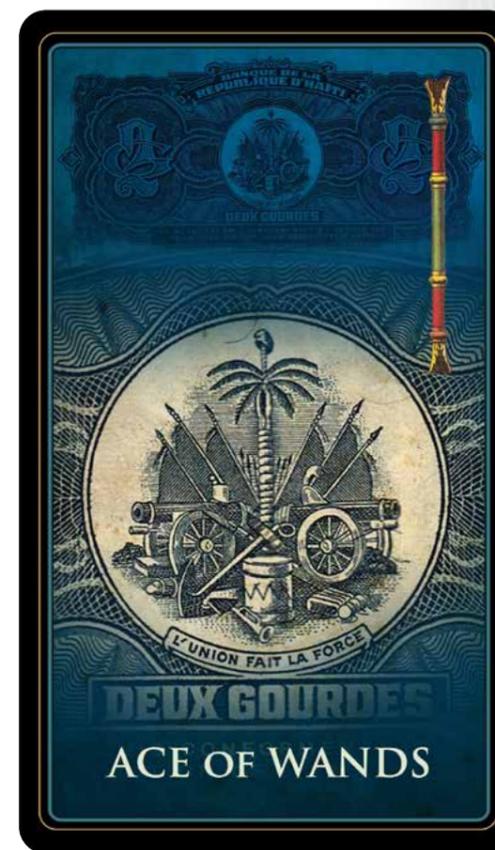
Haiti is not the most prosperous country with an ambiguous history and complex energy. Travellers to the Caribbean know that it is not recommended to enter this country; it is just dangerous. For example, American and European insurances do not apply there, nor do other international rules and regulations.

Now let’s delve into the energy of the arcana though studying the life story of the Haitian leader.

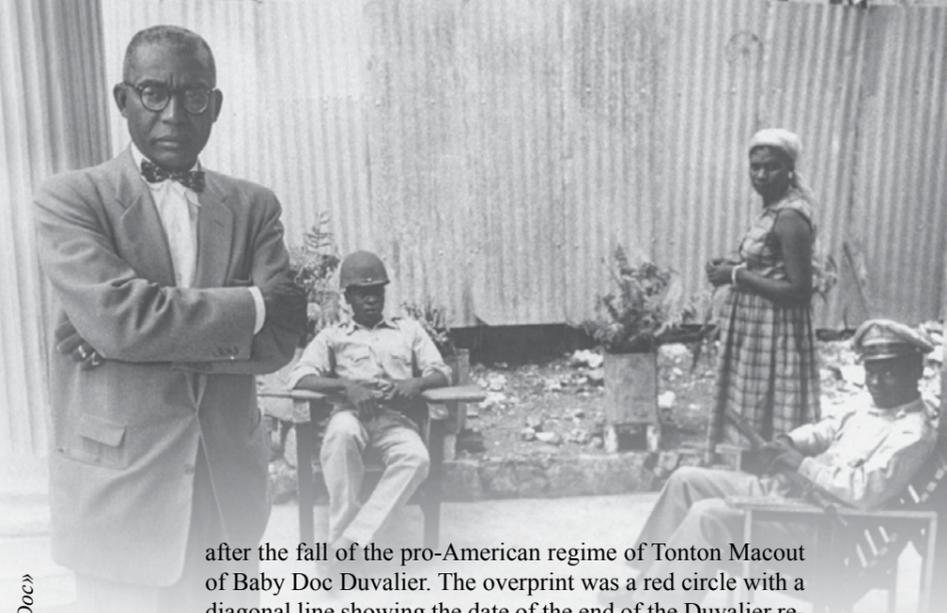
Francois Duvalier (Haitian Creole Franswa Divalye, Fr. Francois Duvalier, also known as «Papa Doc». Born April



Δεα εγγορα



«Papa Doc»



after the fall of the pro-American regime of Tonton Macout of Baby Doc Duvalier. The overprint was a red circle with a diagonal line showing the date of the end of the Duvalier regime (February 7, 1986). The overprint covered the images of Papa Doc, which were later substituted by the images of historical figures who left better memories in the history of the Republic of Haiti, such as Toussaint Louverture.

Meaning in Spreads

To start with, we will remember those meanings that are very similar to the classic ones in the Waite-Smith deck: passion and sex; direction of movement and vector of action; ignition, spark, initiation; the ability to act and creative excitement; the ability to blaze, burn and shine, carry light and destroy by fire; the nature of energy, which sometimes demanded that you should burn yourself, and sometimes others; war and conflict; strength and aggression.

Yes, in the usual sense it is «go and do», it is that energy, that forest fire, that explosion of a volcano, which is capable of sweeping away everything in its path.

In eignology, based on extensive observations, it was concluded that there are no high frequency eigns in the halls of power. These are the rules of the game. Therefore, absolute power, absolute strength, absolute potential, absolute energy do not stop at anything in order to achieve the goal. Alas, here we have «the end justifies the means» situation.

What does fire do? It can turn water into boiling water, can burn air in a confined space, turning it into carbon monoxide, in which life can’t exist. But fire needs air, it is not self-sufficient. Actions are generated by thought, ideas, ideology. Papa Doc would never have behaved like this if he hadn’t been allowed to. Hitler wouldn’t have behaved like he did, either, if the German people hadn’t applauded him. Stalin would never have destroyed so many people in his country, had the people not written hundreds of thousands of denunciations – people denounced each other.

Therefore, here we are faced with questions – what can we do ourselves and what can we allow others to do?



Ace in everyday life means potency and potential. It is the power of action, the power of fire, warming, leading, a beginning which transforms. Ace in power is mostly negative, which will manifest itself in different situations. Humanity has been watching for centuries how people really lost their heads when they came into power. They are covered by the flame of permissiveness and madness. It is terrible when power rules over the of the brain, the heart and the soul.

When during the Tarot Course, we study the energy of fire, we, inter alia, talk about a candle. Can the Ace of Wands be a candle? Yes, of course. This is the candle that prompts action, dispersing darkness. A candle has a huge potential. Have you ever meditated over a candle? Try it – it has incredible power.

Imagine that a candle is a Wand, the Wand that gives an opportunity to discover the truth of light. Imagine that you are laying out the cards for a person who is engaged in spiritual searches and hopes that he can make his Path into a profession that will bring him a decent income – and in the recommendations comes the Ace of Wands. You're not going to tell that person, «Go into power.» That's not what this is about. Here lie deep meanings – to give energy and clarity, to shine to others and to act for good. A candle is also a consolation – you can imagine how significant all this is... and what would we do without fire in winter?

So, we remember Papa Doc. We understand what we are talking about. We see danger. We warn against this danger. We realize that the Wands mean war, but also- the light of a candle.

Let's give you an example. A woman who had a conflict with her husband and mother-in-law regarding money and property came to the consultation. The request read: «What should I do to resolve the situation?». In the spread done with the Tarot Money, in the position of recommendation came the Four of Wands, reinforced with the Ace of Wands. The advice was obvious: «Go, dear, cook, fry, set the table, make a feast out of your own life and their lives. Do something with joy – tidy up your flat and yourself, get things done». And the querent almost anticipated it – she said, «I realized that I had to make a warm and bright environment where everyone would feel good. I'll also put beautiful candles.» As a bonus, the tarot consultant had taught the querent to purify the space of the house with a candle.

This is what is called managing your life.

Relationship with the Egregore of Money

The fiery energy of money, embodied in the absolute of the Ace, does not bring us the most pleasant associations. Metaphors pop up in memory: when someone's money is «burned» by inflation or was invested short-sightedly and turned into ashes, there is no point in being in sackcloth and ashes.

Fire is the quickest and the most poorly controlled energy conversion. It can destroy everything, or it can provide food and ensure progress.

Let us consider another example from Haiti's history. The 'Presidential Fund', which 'supplemented' the State Treasury received about 3 million dollars annually as indirect taxes on tobacco, matches and other articles of monopoly trade. The machine-gun armed Tonton Macoutes charged each business up to \$300 a month as 'voluntary donations' to the Haiti Economic Liberation Fund, set up for Duvalier's personal needs. This is to show how power and money are always closely merged. When a person automatically gets access to money, he gains access to power.

Key Concepts

All means are good for whoever emerges victorious. Flash-like actions can bring the desired result, but can have a short-term effect, beyond which the collapse is not excluded. Go and get it! An action that will bring enrichment. The ability to focus on the financial result. Manage processes and people to achieve outstanding results. Using sex to advance one's career.

The Ace of Pentacles

Prototype

50 Belgian francs banknote 1956. A peasant woman with a basket of fruit.

The obverse: On the left we see a peasant woman in a headscarf, which covers her head. She is holding a basket full of fruit on her shoulder. On the right there is a farmer planting a fruit tree.

The reverse: On the left there is a young reaper in a straw hat. The young man holds a scythe and sharpens the blade. On the right there is a peasant woman, tying heads of wheat into a sheaf.

Energy meaning

To deepen the understanding of the Ace of Pentacles, let's carefully consider the obverse and reverse of this banknote. Tell me, what are corner stones of earthly existence? The first one is work, the second is connection with the Earth. These are followed by number three – interaction of male and female beginnings for the birth of a new life and the producing new generations on this Earth. Fruitfulness, fertility, birth, implementation – all these are the consequences of the interaction of male and female beginnings.

The man planted a tree, the woman collected fruit from it. The man fertilized; the woman bore a child. The man sharpened his scythe and the woman gathered what he scythed. There is two-way interaction.

This deck is so metaphysically deep, strong and extraordinary that in the Pentacles we discover a two-way yin and yang system that will help us to see and behold the energy meanings of material and monetary relations. The Ace is the absolute of the suit and gives us the starting point and the point of reference. Once again, we emphasize an important aspect of the Ace of Pentacles in this deck – as a combination of male and female origins in work, in implementation and in connection with the Earth.

Now let's turn to the person whose image in the watermark provides the most important function for any banknote – reliability and protection. This is the king of Belgium, Leopold I.

You can see his portrait in the 1812 Gallery in the Winter Palace in St. Petersburg. Those who were there will surely agree that all the men whose portraits are shown in the Gallery were incredibly handsome – such men, would make every woman's heart miss a beat with delight. And Leopold I was just like that.

50 Belgian francs banknote 1956



He was the first member of the Saxe-Coburg dynasty and during his reign Belgium became independent. A man who was quite extraordinary and very strong. For example, believing that civilized France would bring prosperity to the whole world, he went to serve in the Napoleonic army but, after realizing what was happening there, he switched to the side of the Russian army and served as an officer under Alexander I. This step was important and very strong. In order to make such a decision one would need to have extraordinary will, determination and independence and, of course, to understand one's own purpose and path. Together with the army of Alexander I, Leopold entered Paris as a Russian officer, which is why his portrait is in the 1812 Gallery.

Please note that he took the throne, not because of dynastic norms and rules of succession, but because he was elected by the National Congress of Belgium and this is fundamentally important to us. What strength and power should a man have to be elected a king! Of course, we are talking here about an outstanding character in the context of the Ace of Pentacles' energy and at the same time about a negative meaning, showing the succession of a king outside blood relations or family.

It should be noted here that the Pentacles are the resulting part of the Swords (compare the two Aces – the Swords and the Pentacles). Starting from the Swords – education, law, power of words, via the Cups – creativity and intuition, love and hatred, thanks to the power and actions of the Wands – we come at last to the Pentacles.

The Belgian Revolution began after the French one on August 25, 1830. In October, the National Congress established a Provisional Government, created the Declaration of

Independence and elected Leopold the King of Belgium – thus separating Belgium from Holland.

So, Leopold became a symbol of the true independence of Belgium, and that is why he is so important for the Belgians. Subsequently, Leopold neutralized the Belgian-Dutch conflict and established mutually beneficial, friendly and economically sound relations between little Belgium and all European countries.

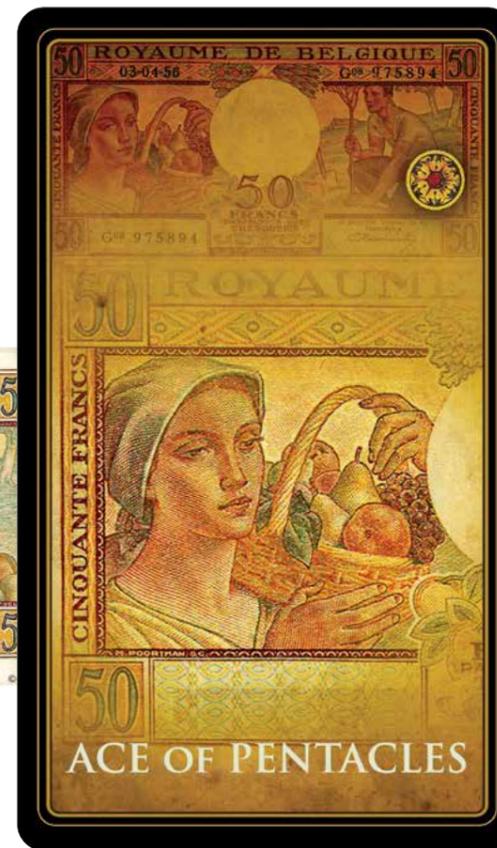
These are historical and geopolitical events that are described in the Ace of Pentacles. After all, we are talking about land, territory, division of statehood and borders, subordination of some lands to others and governing these lands.

The King strengthened the national army, paid due attention to financing of the industrial, commercial and economic sectors, and took part in the creation of a railway network. His reign is marked by progress in the educational system of Belgium – and, again, the Pentacles. Two major universities were founded in the country, and many schools and colleges were opened.

Meaning in Spreads

When we look at the main images on the banknote and the arcana we see the classic interpretation of the Ace of Pentacles as the absolute of the Earth. The lively female image emphasizes the earthly female energy. Complementing the portrait is a basket of fruit, unwittingly associated with the horn of abundance.

When we study the biography of Leopold I, various aspects of the Pentacle arcana come to mind. Same as mean-



Leopold I



ings of all minor arcana of the suite being concentrated in the Ace, Leopold's destiny encompasses all aspects of his rule.

For example, the Ten of Pentacles represents family. Leopold had a sister who married Edward, the Duke of Kent- King George III's son. They had a daughter. Who do you think was Leopold's favourite niece? Sure enough, the future Queen Victoria. She called Leopold «my second father». He was in regular correspondence with her, giving her political advice. For eleven years the king was the guardian of his niece, and during this time had a great influence on her, invested in her all that later made her the Great Queen Victoria – whose name was given to the epoch in the history of mankind.

And what arcana comes to mind from the following episode? «In 1828 Leopold was offered to become King of Greece, which became independent after many years of fighting Turkey. At first, he agreed, putting forward a number of pre-conditions, but on May 21, 1830 he announced to the representatives of Russia, Austria and Prussia that he officially renounced the crown.» What arcana is that? He was offered a crown – and he refused.

It's the Four or even the Five of Pentacles: «I'm giving it up». Note how important it is not to take on more than you can. Yes, the Four of Pentacles is the first one that comes to mind, but maybe the Five: «I will not take it as it comes into conflict with my main interests.»

When you pass through to the end of the Pentacle section in this book, go back to the Ace again. In it you will see all the meanings distributed in the numbered arcana, which

will help you every time, depending on a spread, choose the right focus and show the querent the best possible options for their benefit.

Relationship with the Egregore of Money

Here the relationship is built on a parity basis: you know what you want, how much you want and what you need it for. You respect – you are respected. The desire to occupy a position which would bring more money is justified, because you see and understand your limits and risks. The relationship with the egregore is confident and stable, as it includes possible surprises, ups and downs, planning and foresight.

At the same time, you can justifiably give up a certain amount of money, because it almost always ties hands, forcing you to do additional things and solve new tasks beyond those planned.

Also, you may simply not want to be obligated to someone or you are satisfied with your income level and lifestyle.

Key Concepts

Financial luck is on your side. The gravitas and consistency in earning and owning money. Deposit security. Lifetime rent. Inherited income. «I know how much money I need and I'm comfortable with that.»

Good financial situation. Successful implementation of a project. Additional pay-outs and bonuses. Gifts (including those from Fate). Financial self-sufficiency and independence.



Golden Venetian Lenormand



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TAROT CONSTELLATIONS:

the Movement of the Soul

Method Overview

Alyona Solodilova
Saint-Petersburg, Russia

is a psychologist, constellator, process psychotherapist, Tarot master, founder of the School of Psychological Tarot, teacher. Author of books and transformational games. The organizer of professional conferences. Member of the Guild of Psychologists, Psychotherapists, and Trainers, Honorary Member of the Russian Tarot Club.
www.psytarot.com



We live in a world that is constantly changing. The thought is developing, sciences keep moving forward, and new visions of reality are emerging. And the human being is changing, too. My colleagues and I notice that clients who come to the Tarot consultation are less and less interested in external events and pay more and more attention to the processes of the soul. The very course of history seems to turn us inward, forcing us to think about the reasons and meanings of what is happening. Perhaps that is why new methods are entering the work of a Tarot reader, often borrowed from related disciplines – for example, from psychology.

One of the methods gaining more and more popularity today is the *Tarot Constellations*. This method does not have an author: Tarot practitioners in different parts of the world began to apply it simultaneously, fifteen years ago. But we, of course, know the author of the *method of systemic constellations*, Bert Hellinger, a German philosopher, psychotherapist and theologian who never studied the Tarot, but gave us a vision of systemic laws. And the Tarot, of course, is a system – a system of elements (Arcana) and connections between them.

What is the essence of the method?

In the psychological theory, constellations are called the systemic phenomenological approach. In the first part of the definition (“systemic”), we assume that the cause and solution of the client’s problem are not so much in their personality as in their involvement in systemic processes, in their relations with other people, their family members, their kin, their organizations, in their loyalty to what is happening in this system. Thus, the constellation method works with the system as a whole rather than with an individual.

The second part of the definition (“phenomenological”) makes it clear that in our work we deal with subjective experiences, a combination of sensations, associations, to which experience is reduced. It is about the experience of *substitutional perception*. This is the ability inherent to one degree or another to all people, to feel what another person is experiencing (living or deceased, present nearby or remote); this is the ability to feel the states of inanimate objects, to sense the energy of large figures (such as money, fate, war, love), to recognize the historical context, place, and area of the soul. Substitutional perception is not unlike a mystical practice and is closely related to the idea of the *omniscient field*.

The *field* is usually understood as follows.

A field is a system of states and connections between them. There can be infinitely many such systems (called fields or egregors). The largest and oldest human field is the lineage, or kin. It is with this field that systemic constellations work in their classic version.

By the very fact of birth, a person belongs to the fields of the family, lineage, people, country, and world. During their life, a person can belong to the fields of religions, cities, professions, and organizations. Not only do we belong to these fields: we serve them. One can quit that service through unconditional recognition of the correctness of the field in question. For example, a child becomes an adult when they accept the truth of their parents. In the Tarot, this process is shown by the Lovers Arcanum: the acceptance of the forefather and foremother as the biological gate through which we came to this world and are connected with the divine.

Bert Hellinger, the founder of the method of systemic constellations, formulated three principles of a system. I will present them in the version that is dearest to me and give analogies from the world of Tarot.

- **The principle of belonging.** Nobody is excluded. Our deep need to belong is what bonds one another in the system. In the Tarot, this principle is reflected in the World Arcanum: all parts of the world soul are gathered together within clear boundaries of a circle in the presence of the divine forces of the four elements.
- **The principle of hierarchy.** Anyone born into a family system belongs to it and has their specific place in the organization of the system and the system works best with the correct order. In the Tarot, this principle is reflected in the Hierophant Arcanum: the transmission of truth from ancestors to descendants.
- **The principle of justice.** Balancing and recognizing the contributions of each member of the system. In the Tarot, this principle is reflected in the Justice Arcanum: the **Balance of Giving and Receiving**, the movement of energy within the system.

Violation of one of these principles often entails a violation of the other and leads to unhappiness in the sense of discord *within* the person.

How is the *principle of belonging violated*? Through repression and splitting a certain experience off. It can be a traumatic experience if at the moment when the trauma oc-

curred, its experience was too strong and there was not enough energy for its integration. Any member of the system (be it our father or a distant ancestor) can suffer trauma; unable to cope with the experience, they pass it on to the next generations so that this energy could be lived through the living. Then one day the split-off trauma will return together with the split-off resource. This is the way the field seeks to heal itself.

Experiential exclusions often occur on the “too painful to look” principle. For example, it is too painful to look at aborted children, or at victims of an accident. There are also exceptions from loyalty to the system, on the “this is not ours” principle. Thus, the experience of unusual professions, homosexuality, etc., can be excluded. We exclude whenever we condemn, conflict, ignore, regret – or, conversely, when we praise and extol. Any excluded energy contains a split-off resource and some power with it.

The *principle of hierarchy is violated* when we do not recognize our place, when the “later” interferes with the sphere of the “earlier.” Those who appear earlier in the system, have advantages over those who came later. Moreover, the younger ones use the resources of the elders. But the new system takes precedence over the old. For example, parents came to this world before their children and gave them life; children came through their parents; so children violate the principle of hierarchy if they do not respect the parents’ truth. But the young family has priority over the parental family. When we talk about advantage, we are talking about recognition and respect for a place in a lineage.

The *principle of justice is violated* if we do not recognize the contributions of each member of the system, and begin to compare them. For example, we interrupt the flow of parental love when we tell our parents, “Give!” instead of saying “I accept what you give.” This principle is governed by a *systemic (collective) conscience* (another concept by Bert Hellinger). We do not experience it as our *personal* guilt, but we feel its effect in the form of a breakdown in relationships.

A systemic conscience is also necessary for maintaining rigid system boundaries, dividing the world into “ours” and “not ours,” and it serves the principle of belonging to a small system. Here lies its contrast to the *spiritual conscience*, which determines the belonging of everything and everyone to the largest system possible – to divine unity. According to the spiritual conscience, we are all one, and everything that happens to us comes from a single source.

I will not go further into the description of these principles, as many good publications about them were made by my fellow constellation practitioners, notably Elena Veselago, who in one of her articles formulated the “basic constellation law,” “Everyone belongs. Everything is moving.” We will rely on this law in our practice of Tarot constellations.

It should be noted that Bert Hellinger spoke about the movement of the Spirit Mind, a single source to which we all belong, but he never spoke about the *field*. The latter term entered the constellation practice later as if we needed a mediator between Spirit and man. So here’s another definition of the field. The field is the space of the collective soul, where all states of all times are located: feelings and experiences of people, other living beings (animals and plants), physical objects (such as houses or clothes), all kinds of phenomena natural (snow, thunderstorm, drought, etc) and not natural (war, fate, money, history, etc), non-physical objects (such as spirits of shamanic worlds), archetypes (male and female). The concept of the field resonates with the Jungian ideas about the unconscious, as well as with the Akashic Chronicles of the theosophical doctrine.

In a mystical context, the concept of the Field (capitalized) is close to that of the Shekinah. In the religious and mythological concepts of Judaism, this is one of the names of God, expressing the idea of God’s presence in the world. Early in the Old Testament, we are told about a place that God will choose “to cause his name to dwell there” (Deuteronomy 12:11). Shekinah means “divine presence.” In the Tarot, such a Field is represented by the energy of the Star Arcanum – by resonances, invisible threads of light emanating from the source of Wisdom and intertwining everyone with everyone else.

We can therefore differentiate between the Field (capitalized), the omnipresent deity, a field (or fields) as a system (systems).

The energy of the Field can be fixed by people (as is done in classical constellations), by any objects (pebbles in shamanic practice, or cards in Tarot constellations), by a drawing on sand or paper, by any sound or image, or even without objects and material carriers at all – purely in one’s imagination.

The question most often asked by practitioners and users of the Tarot is, “What is the difference between a Tarot constellation and a traditional reading of cards?” The con-



stellation goes very much deeper. The Tarot constellation is essentially the same as the constellation using figurines, leaves, pebbles, and other “anchors.” However, unlike neutral objects, Tarot cards have meanings assigned to them centuries ago and constantly reinforced ever since, and, of course, those meanings add much to the interpretation of the anchors. On the other hand, in constellations analysis, we address not so much to a card meaning (as in the fortune-telling process), as to the energy of the corresponding Arcanum. By laying a card out, we energetically “expose” it with our attention, which, in turn, allows the Arcanum to be “experienced.” Experiencing the Arcanum activates its power and opens up the space behind the image and symbol.

Tarot cards, unlike human substitutes, have no feelings. And this helps us avoid subjective distortions. Cards speak several languages to us:

- postures, gestures, and micro-movements (clearly depicted on cards) describe the conditions, or states of being, of the characters;
- the geometry of the layout (who is above whom, who is on the right, who is on the left, who is looking at whom) describes the *connections* of the system elements;
- the mood and atmosphere of the cards allow a direct sensory experience of the energies.

Tarot cards are usually used in constellations in several ways:

(1) *As object anchors for fixing the movement of energy in the field of a constellation.*

We have 78 such anchors, which can illustrate large and small archetypal plots, clearly described and “marked,” which greatly facilitates focusing and interpretation. Field processes are reflected in the layout, and the movement of energy in the field is recorded by cards. Together with the client, we substitute all cards, including Daat – a part of the deck that is not used in the layout. In contrast to a predictive reading, we follow the client’s experiences and reveal his conditions. It is not necessary to “read” the layout to obtain fortune-telling information, but it is important to perceive its energy component.

(2) *As indicators of the movement of the energy of the Arcanum (Arcana) in the field of the constellation and/or in the client’s body.*

In this case, the qualities of the energies of the Arcana are transmitted to a person (substitutes, a client) or to a space, broadcasting certain states of experience. A helping practitioner can convey these qualities, while simultaneously getting in touch with the client and with the energy of the corresponding Arcanum and inviting the latter. Otherwise, the energies of the Arcana can “come on their own,” spontaneously in the process of field work. This way of working includes not only Tarot constellations but also procedural and shamanic models of working with the Tarot.

(3) *As the structure of the constellation itself.*

As the reader may know, the Tarot deck has a clear structure that illustrates our psyche. The Major Arcana describe transpersonal processes; Court Cards describe family and social processes; and Numbered Cards, internal conflicts.

Also, the Minor Arcana are divided into four elements – four basic aspects of our being. Such mental models can be used in structural constellations as a framework for certain kinds of questions – for example, questions related to decision-making, questions about the actual potential of a particular situation, and many others. The composition, depicted on a separate card, can also be used as a constellation structure, exposing its individual elements (characters, objects, and symbols).

In this article, I will give just one example of working with the Tarot cards as subject anchors – an example of a constellation layout.

Speaking of the forms of layouts, we can lay out cards in the form of many symbols (a cross, a star, a circle, etc.). We can lay them out according to the drawing of any Arcanum (for example, the Hierophant, the Magician, and the Chariot). Layouts can be solitaire-like when cards are laid out following the metaphor of a spiral, a timeline, the logic of any knowledge system or any picture of the world. All these layouts have in common the fact that they were once invented by someone and since then have been performed according to a certain scheme. I haven’t been working like that lately – I avoid ready-made layouts.

Spontaneity is the cornerstone of the Tarot constellation layout. We follow the client’s energy as it unfolds in the consultation process. We listen to the client’s request and observe not so much its *formulation* as the *energy* that flows in the request. For example, Mary’s request may concern a relationship with John. We read in her request *anxiety* and *desire for change*. In a spontaneous scenario, we do not need to lay out the individual cards for Mary and John (although it may be one way to begin). We can immediately lay out what is happening: the card of anxiety and the card of changes. I ask the client to draw these cards out (or I can draw them out myself) and lay them out in the space of the table (or cloth), arranging them as the client feels appropriate. In the process of drawing cards, we can obtain a lot of information by observing changes in the client’s breathing, movements, and voice. We do not forget about the client’s projections and ask them questions about what they see on the card.

In some cases, along with the client’s significator, you can draw your own significator, thus tracking your participation in the client’s story, countertransference, and “blind spots” that we ourselves do not see due to the resonance of our situation with the client’s. Laying out any card, we give it a place, experiencing all the states that come.

First, the client and I look at the cards lying face down, trying to detect the subtle movement that comes from them. Then we turn the cards over, note their meanings, and recognize the patterns: mutual rotations of figures, gestures, arrangements of objects, and recurring symbols. Following “where they are looking” or “where they turn away from” directions, we can add cards, as well as change their location in the layout. I usually ask the client, “What changes with this movement?” This is a very deep, slow process, like a systemic constellation. We move cards, introducing new ones now and then. Just like in a multilevel constellation, some cards energetically “merge” into one, and from some

other, new energies are released, which are fixed by yet another card. When permissive phrases come in, I ask the client to say them. I also use body-oriented psychotherapy techniques when it deems necessary.

Sometimes some card “asks” to let it go beyond the border of the layout. Field practitioners know that placing cards on a table (or cloth) and in an open, borderless space is a big difference. These are different types of energy work. The boundaries of the table or cloth outline the edges of reality. Then the desire to step over the edge means leaving for the other world, the world of the dead, the world of madness, or the shamanic world. The space of the table is also marked out in relation to the client and me, sitting next to each other and watching what is happening in the layout from the same point of view. The upper part belongs to the ancestors, the middle, to us and our partners, and the lower, to the descendants; the elders are on the right, the juniors, on the left. However, this is not a universal rule, and you don’t have to always “adjust” the layout to it.

In addition to interpreting the values, I analyze the layout from the point of view of the dominance of certain cards in it. For example, the prevalence of the Major Arcana speaks of obsession, of transpersonal processes (larger than the client and I combined). We do not control these energies, but they do control us. Thus we can only work on accepting and agreeing with what is. If the Court Cards prevail, we can suspect systemic (family) weaving, when the client lives the fate of someone of their kin (often the excluded one). As to the Numbered Cards (especially those to appear over and over again), they may show repetitive patterns of behavior, or speak of personal injury and retraumatization. I also analyze the layout in terms of dominance or exclusion of suits and recurring cards of the same value.

The work with the request ends when energy leaves the layout, when we assimilate and integrate it. At that moment, I may or may not understand what the layout was about. The client understands. In this way of working, understanding is secondary – the client and I must experience what comes through the energies of the Tarot. Sometimes the client wants to take a photo of the layout, to save a “good” picture. It is OK if there is still a lot of energy left in the layout to assimilate and integrate, but it should not be done if in the process of the consultation all the energy has been lived through.

Having finished the work, I carefully collect the cards of the layout, turn them face down, cover them with my palms, and breathe in and out. I breathe about what was *mine* in this scenario. Then I ask the client to do the same, and then I return the cards to the deck.

I feel it important to remind you that there is no point in doing such deep work if you only remain at the divinatory level and do not enter the energy of the Arcana. The client does not always take the energy that comes in the layout. They have the right not to take it. And, in my opinion, our task is to be sensitive to this. We should not try to “feed” the client when they do not take it; we must recognize and respect their right to stop in front of an open door and not enter it.

The Tarot constellation method uses cards as an energetic tool to manifest *the excluded* and restore *the integrity of the soul*. Observing the colossal force that the Tarot brings to psychological, constellational, procedural, and other work, I ask myself, “Where is the source of this force? What engine does Tarot run on?” And if we turn to the history of the emergence of cards, then we can answer that this engine is man-made, human, Judeo-Christian by origin.

Tarot (like the systems of Kabbalah, astrology, etc.) is a way of describing the field, its elements (states, energies), and connections between them. This is a kind of map that describes a certain territory. But, as you know, a map (even the best one) is not a territory, and the description of the field with the help of Tarot is determined by several filters. (1) The human filter means that when reading the Tarot, we get into all kinds of human feelings and states, personal or transpersonal. (2) The cultural filter is Judeo-Christianity. (3) The deck author’s vision is also a filter. (4) Last but not least, there are the filters of the helping practitioner and the client.

Do you remember the old Prague legend of Golem? This is an artificial creature made of inanimate matter (clay) and then animated by the secret knowledge of the Kabbalists, much like Adam, whom God also created from clay. Golem is brought to life by inscribing the names of God on it. Its purpose is to carry out some difficult assignments, and then it is turned to dust. Animated Golem is speechless and has no soul; however, it grows rapidly, acquires superhuman powers, and when out of control, can kill its creator.

The root *glm* is found in the Hebrew word *galmi* (גלמי), which means “my raw form.” According to another hypothesis, the word Golem comes from the Hebrew *galam*, “he rolled.” The Tarot cards are similar to Golem in essence and purpose, being simply forms, or containers for great powers of the human (Minor Arcana) and non-human (Major Arcana) scales. A helping practitioner unfolds and activates these forces. He opens cards through which the energies of the Arcana enter daily life. He opens them by appealing to the divine key – the divine presence. These forces are impersonal, ambivalent in content, going beyond our concepts of good and evil, and not controllable by us.

There is a warning in the legend of Golem: without a soul, without the divine presence, the Tarot is but a blind and dangerous machine. The ethical basis for helping Tarot practice is not competing with the Creator, not trying to subordinate reality to your will. You should listen sensitively to this reality, follow its movements with an open heart, giving those forces that have a place in it the opportunity to manifest, and to be in harmony with yourself and All That Is.



Franco Rossi, of Italian French origin, was born and lives in Italy dedicating himself to the study and research of bio-natural techniques to rebalance the energy system of subtle bodies. He takes his first steps devoting himself to applied aesthetics, especially massages, classical and holistic aesthetics and body reflexology.

Over the years and thanks to the in-depth study of various disciplines and a network of international contacts in the alchemical field, Franco begins to feel the need to create tools to concretize and strengthen the bio-natural techniques he conceived. That's how were born the Harmonic Bells, the Fluido Bastoes, the Codes of Light and the Sacrum Harmonic Cup.

He teaches in seminars and international meetings in Italy, France, Spain and Latin America, where he collaborates with great Masters Alchemists, Shamans and various scholars of holistic disciplines. He was the director of the first international tarot congress in Italy.

Instagram: @francorossiarmonic

Alessandro de Pieri, aka Ali Selecta is an Italian DJ / Producer, known for founding the Ackeejuice Rockers group in 2007 together with the DJ / producer King P. He shared the console with the main Electronic Dance djs of the world, such as Diplo of Major Lazer, A-track and Benny Benassi.

With the Ackeejuice Rockers project, he produced songs for numerous artists of the Italian Pop, Hip Hop and Trap scene such as Jovanotti, Achille Lauro, Marracash and many others. In 2013 he contributed to the production of American star Kanye West's Yeezus album. He acted as a music consultant for the English Record-Play agency, for the soundtracks of the stores in Milan, Berlin, Seoul and Beijing. Since 2017 he has been part of "Music Elevation" collective, with which he created the soundtracks for the Alpinestars, Replay, Diesel and Calvin Klein fashion shows through Istituto Marangoni, a prestigious fashion school. Instagram: @aliselecta

«Sync Bells I»

Symbolism is a wave form, a sacred geometry that spreads throughout the Universe. The sounds, the colours, the smells, all that we perceive through the sense organs, are actually frequencies. The Chakras, our energy organs, transform these frequencies into electrical impulses which through the nervous system are stored in the memory or «discharged» along the spine. In practice we are like an antenna that emits and receives information. For this reason, it is of primary importance to feed on positive frequencies and to be able to transform negative ones into understanding. Each of us can become an antenna connected to the abundance existing in the nature that surrounds us. Knowing who we are, where we are and how we exchange information with the outside world, is essential for understanding the path of our mission. But what happens if we lose our direction? What if we lose the compass? If we do not remember who we are? If we do not mean the power that has been granted to us? We disconnect from ourselves, from our goal and of course, from the ONE which is the Universe. Being connected means meeting other connected people who can help us in our purpose, forming a chain of positive consequences for ourselves and those around us. Each with their own goal, each with their own frequency, each with a note dedicated to creating celestial music in the collective. We are special beings, diamonds composed of various facets that need to be processed, smoothed, stoned and polished, so that every little part of us can be integrated with a much larger Diamond, the Universe. We are sound, and all together, like a large orchestra, we compose the music of the Universe. Each individual is an essential tool for the Great Work.

It is with this concept that the «Sync Bells I» project was born, a meeting of two alchemists united by the same purpose: to bring evolution into the collective through the most powerful weapon in the world, the sound. One of the two, Franco Rossi, is a holistic research alchemist, he builds harmonic glass instruments related to the symbolisms of the Tarot and the symbolisms of the Flower of Life; the other

one is Ali Selecta, an alchemist of sounds who uses notes to create works that can move the soul and the body.

The Major Arcana series contains an extraordinary healing power in its images, a sacred book that according to the arrangement of its components can decrypt the subconscious of Being. 22 facets of freedom, symbols capable of awakening and connecting.

In the very symbol of the Ace of Clubs, we can recognize the art of operating, of producing the great work. And this is what these images do, they manage the energy bodies to awake us and help us to go in the direction of our purpose. Thanks to long research done in the field of sacred geometry, sevenfold labyrinths, numerology and Alchemy, these Arcana have taken on new life in the form of Bells made of pure Silica, a material of which our organism is also composed and which is an information transmitter. These tools handcrafted by the greatest Venetian Glass Masters, can make our energy portals resonate, creating a system of reactions that lead to the awakening of subtle bodies. Like a Tarot sequence, the Harmonic sounds inject the perfect panacea that awakens from the torpor, that strange feeling of not living one's mission.

The aim of the Sync Bells project is to release this panacea to the whole world. But how can a single panacea work indiscriminately on every person? It was necessary to create a balanced system of sounds able to decrypt and free the essence of those who tried to listen to themselves. To do this, a wizard of sounds was needed, a producer with experience and intuition such as to be able to gather, harness, the strength of the arcana in a single song. Ali Selecta knows very well that sound is a perfect vehicle for information and that the body, thanks to its high composition of liquids, is perfect as a catalyst for this information. Sound is a massage that can caress the soul or shake it. It is a frequency medicine capable of adapting to the being and helping him to expand all his virtues. Imagine what it could mean to have this panacea available in the ether.



This was the great challenge of this project. In the first phase, with the help of a sound engineer, the 22 sacred sounds of the Tarot were recorded, and at that time there were some surprising discoveries. In the history of the Tarot, specific esoteric correlations are known, but in this case, it was understood that the frequencies spoke not only to the heart, but also to reason. This showed how the frequencies of LE MAT, L'ERMITE and ARCANE XIII were harmonious with each other, a fact already established in numerology since the sum of arcane 9 and 13 gives 22. The frequencies of L'EMPERATRICE and LA LUNE have proved to be equal, showing how the feminine cycle is in sync with the lunar cycles. The work of the sound engineer has made it possible to understand that the frequencies of the bells are not those that the ear perceives as in tune, catchy. They go outside the range used to create the famous catchphrases. And this was in fact another point in favour because the intent was to move the energy bodies, to create self-healing and not to oxidize or sleep through a deceptive melody. The

intent of the song was to give pleasure but without taking away the power of action of the Arcana. It turned out that the vibration of the sound of these wonderful instruments was too impactful on people. Pure sounds had to «wear» a sacred garment that transformed them to protect the listen-



er. An efficient panacea, but without side effects. Once the sounds were understood and cleaned, the work passed into the hands of the producer, who thanks to his intuition was able to create the perfect alchemy of sequences producing the perfect synchronization of sounds. Like all great masters, Ali Selecta understood that it took order to create the great work and he focused on a scale of harmonics produced by the Arcane / Sound XI, XVI and XVIII. Tarot LA FORCE, MAISON DIEV and LA LUNE wore Urban, Blues and Soul sounds. Pure sound had to be diluted to give the right movement towards the transformation of Being.

The triptych of information of these Arcana symbolizes the ability to know how to learn from their demons, to use the force that is in our spirit to dismantle and build, and then create the connection of abundance present in the Universe. A song created for every man and woman, thanks to the help of Gaia, to the magic of Nature, to Mother Earth. Because Nature herself teaches us how to tame the Fundamental Elements for our movement, it is nature that educates us through the cycles the secrets of our predestination. The

earth is the place where we live, where we learn, and we look in its horizon to go towards our ideals.

“Sync Bells I” is a song born thanks to two alchemists who needed to create this great connection between microcosm and macrocosm.

«Sync Bells I» is made up of synergistic sounds, created to energize, animate, awaken and make intent manifest. Sound promotes a strong alteration of consciousness and has the power to decrypt the codes of our virtues. The harmonics emitted by this piece are real caresses for the soul.

So please, enjoy the listening and may «Sync Bells I» help you like an amulet to keep in your pocket, like the hug of a dear friend.

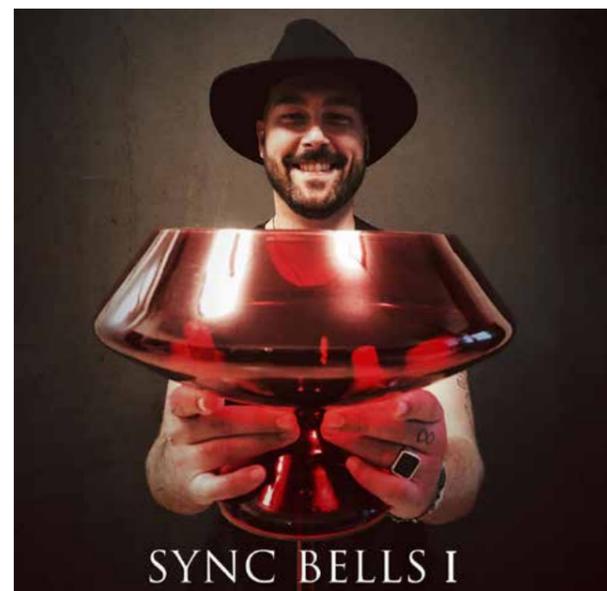
Link youtube to see “Sync Bells I” video:

<https://www.youtube.com/watch?v=JLcT03VvGxg>



The deck «Matryoshka Tarot» was used in the design of the article. Author and artist Vladimir Sitnikov. Silhouette publishing house

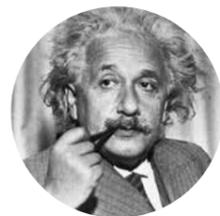
Special thanks to: DJ Butch, the sound engineer, to Elia Favorido the video maker and to Lisa Parise for the text translation and editing. Thank you all for collaborating on this project



ET CETERA

Nataliya Dejur
Dalyat al-Carmel, Israel

Play technologies in TAROT as a tool of the New Time



Play is the highest form of research.
A. Einstein



Play is pretty much the foundation of all human culture.
A. V. Lunacharsky

Nataliya Dejur — Tarot reader, regressive therapist, author of transformational games with Tarot, adept of O.T.O., author and host of the radio program "Tarot - the key to the secrets of the world", head of the international center for esoteric gaming technologies "NewAeon". Information about the author's courses, master classes and training programs can be found on the website www.neweonway.com



The queen is playing Senet. Image from an ancient Egyptian tomb.

Currently, game (or play) as a tool and form of consciousness development, is becoming more and more popular. Humanity is experiencing a real boom in transformational games, but in reality it is simply recalling its distant past, when it was in games that the symbols of ancient metaphysical doctrines were captured. In this article, we will present several modern copyrighted magic technologies based on game elements.



A lion and a gazelle are playing Senet. Ancient Egyptian papyrus.

Ancient games were a cross between fortune telling, astrological forecasting, religious ritual and play in its modern sense. Any game was simultaneously a sacred practice, competition between people, and a conversation with the gods.

It is believed that the ancient Egyptian game of Senet was invented by Thoth, the God of Wisdom himself. The Egyptians believed that after death, the soul goes on a journey through the world of the dead, during which the earthly affairs of a person are evaluated. If they are recognized as pure, the soul will merge with the sun god Ra and the deceased will become immortal. The various stages of the game depicted the journey of the soul, and the victory symbolized its union with God.

In the Mehen game, we can trace various aspects of the life of the ancient Egyptians – solar and lunar calendars, methods for calculating auspicious days, etc. The very process of this game, like Senet, reproduced in a symbolic form the approach of the soul, in the afterlife, to the god Ra.

Philosophers and writers of antiquity worshiped the sacred secret games. Heraclitus, Plato, Plotinus thought about “God playing” and play as a way of creating and existing in the world. The great Shakespeare spoke of the “scene of life” and argued that “the world is a stage”, in which “women, men are all actors ... and each plays more than one role.”

The Indian game, invented in the 16th century and known as “Leela”, was a tool for instilling morality and spirituality in people. It is believed that this particular game gave rise to a whole class of board games known collectively as “snakes and ladders”. Climbing the ladders in Leela was supposed to demonstrate to the players the importance of good deeds in their search for enlightenment. Snakes showed that vices bring spiritual harm to a person.

In Europe, since the middle Ages, games have gradually lost their sacred meaning as Christianity supplanted elements of pagan traditions from life. But for a very long time, the game was perceived in close relationship with the category of time, in particular with the future, and the main tools of European gambling – cards and dice – also served as the main tools of fortune-telling.

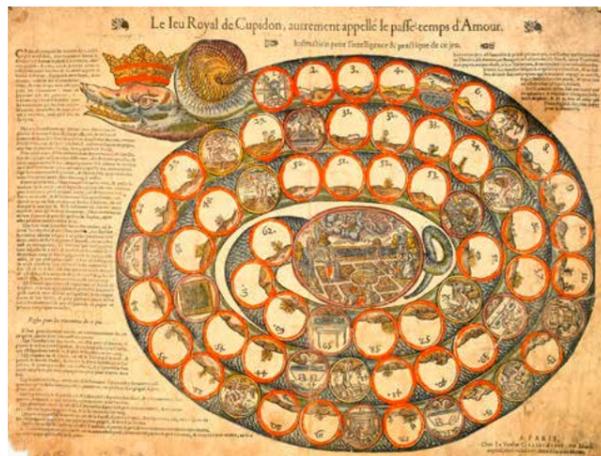
With the development and cheapening of printing technologies in different European countries, quest games spread, in which the players’ pieces moved along the squares of a snake-like spiral, controlled by dropped bones. **Horrible monsters and**



Stone board for playing Mehen



A variation of the playing field for Leela. India, XIX century



Heavenly patrons were drawn on the squares, which could either delay the player's chip or help him get to the next segment of the path.

New time – new games

In Thelema,* it is customary to divide human history into “Aeons” – large time cycles, each of which has its own Law. The current Aeon has been called the Aeon of Horus – the Playing and Fighting Child God. The previous one was the Aeon of Osiris, and before him was the Aeon of Isis. According to the Thelemic doctrine, the arriving of the Aeon of Horus was foretold to Aleister Crowley in 1904 in Cairo by the Angel Aiwass, who gave the magician the prophetic Book of the Law. It proclaimed the formula of the Divine Law in the Aeon of Horus – “Do what thou wilt.” This “Law of Thelema” should not be understood as an appeal to indulge any whim. In fact, this is a call to discover your True Will, find your true purpose in life – and fulfill it.

The influence of the Playing God manifested itself in the birth of transformational games – a new trend in self-development and self-knowledge.

A participant in such a game has the opportunity not only to see and understand his strategies of behavior, but also, without risking anything, find and test new ways of action, models of behavior and ideas. Transformation games help you go beyond the usual patterns and build new neural connections.

In transformational games, a person, just like in ordinary life, reacts to stimuli, makes decisions, and performs actions. The game becomes a mirror, which reflects the models of a person's life, limiting his stereotypes and “clamps”, as well as his capabilities, paths leading to achieving the goal, and internal forces that give him support.

In my opinion, unlike psychological and business games, esoteric games provide an opportunity for deeper and more directed work with the participant's request, research of dif-

ferent levels of consciousness and sub consciousness. In addition to personal experience, the work includes generic and karmic programs. In some cases, we can study the history of the player's past incarnations.

Possibilities and features of the author's gaming technologies in Tarot counseling and Tarot therapy

Game sessions are conducted individually or in a group, face-to-face or online, and differ from conventional Tarot counseling in that:

- the energies of the participants unite, a common field is created, which helps everyone to immerse themselves in their situation as deeply as possible;
- throwing a dice and removing cards from the deck, everyone creates their own layout;
- playfulness and excitement relieve tension about the importance of the request, increasing the energy potential of the player or group;
- During the game, you can not only view the likely scenario of the development of the situation, but also influence it!

1. The transformational divination-game “The Tree of Life” is based on the knowledge of the Sacred Kabbalah and the “Tarot Thoth” deck by Aleister Crowley.

This author's gaming technology makes it possible to:

- get an answer to any question (about the past, present, future);
- view any situation and see your own resources for its successful development;
- recognize erroneous patterns of behavior and change them;
- Influence the scenario of the development of events and adjust your future (there are positions on the playing field where cards are discarded or added).

In the form of a quest game with the help of Tarot Thoth cards (or another deck), participants receive answers to any questions regarding a topic that is meaningful to them from the past and the present, as well as, analyzing their own resources and external influences, they view the most likely scenario of future events and ways of its successful formation.

The game “The Tree of Life”



* Thelema (from the Greek. θέλημα, “will”) philosophical and religious teachings developed by the greatest magician of the 20th century Aleister Crowley (1875-1947).

The playing field is an ancient Kabbalistic symbol of the “Tree of Life” with Paths (Tarot Major Arcana). The tools needed- a regular dice and Tarot Thoth cards by Aleister Crowley (or another tarot deck). There are 32 positions on the playing field. Moving along them, the player can view any situation and find the answer to any question relating to any period of time. The first positions from 1 to 10 (Sephiroth) indicate our resources and external factors affecting the problem (statics: what needs to be considered). Positions 11 to 32 (Paths) indicate the direction of movement and the possibilities for solving the issue (dynamics: what can be done).

2. Workshop “The Tree of Wishes” – a magical technology of forming events.



The Magic workshop “The Tree of Wishes” is aimed at modeling the future and is a technology for fulfilling desires based on awareness of one's own resources, understanding one's desires and deep work on the effective release, concentration, distribution and direction of internal energy to achieve goals for maximum self-realization. The basis of the project is the Kabbalistic symbol “Tree of Life” and “Tarot Thoth” by Aleister Crowley (you can use other tarot decks).

Workshop structure:

- Magical ethics. Formulation of the wish and testing it for environmental friendliness.
- Formation of the Tree of Wishes.
- Tarot diagnostics and correction of ramifications.
- Ritual for the fulfillment of wishes.

3. The magical quest “The Labyrinth of the Minotaur” is aimed at working out and transforming anxiety states, fears and phobias, negative or repetitive situations and experiences from a person's personal history, as well as the history of his family.

During the game, after finding the reasons for the energy blocking in the past (sometimes up to the 7th generation of the family), an energetic correction of the present takes place and the future is modeled taking into account the released energy resources.

The basis of the game is the Cretan labyrinth and “Tarot Thoth” by Aleister Crowley (you can use another deck).



The player moving through the labyrinth meets the Minotaur and:

- gets acquainted with the deepest fears and reasons that led to the current situation;
- discovers the roots and studies the manifestations of fear or other negativity (individual developmental history);
- reveals the name of fear or obstacle;
- realizes and understands his own problem;

After meeting the Minotaur, once on his way to the exit from the maze, the player:

- receives tools for the release and transformation of the blocked energy;
- collects tips for changing his life scenario;
- models his future.

4. Transformational regression game “Assemblage Point”

I did not begin when I was born, nor when I was conceived. I have been growing, developing, through incalculable myriads of millennia. All my previous selves have their voices, echoes, and promptings in me. Oh, incalculable times again shall I be born!

Jack London

Objectives and possibilities:

- Investigate this life and (or) previous incarnations related to the issue or situation;
- Become aware of the lessons of the past, as well as ways to work them out at different levels (physical, mental, emotional, energetic, spiritual);
- Understand the Path of the Soul and assemble its parts;
- Reset and restart karmic programs;
- Concentrate and direct the empowerment of modeling the future.
- Assemble Yourself through Time.



If you abandon the usual ideas about time and space, you can make an exciting journey through past lives and life scenarios in order to find out what tasks the Soul faced in different incarnations at different levels of manifestation (energetic, emotional, mental, material and spiritual) and how exactly you dealt with them.

What is it for?

Many phobias, fears and complexes come from the distant past. For example, if you are afraid to swim distances, it may turn out that in one of your past lives you drowned; if you do not like ties or neck scarves, it is possible that suffocation occurred in a past life...

When we relive dramatic events from past lives, we allow repressed emotions to rise to the surface and thus free ourselves from them. Having freed ourselves and realizing our own potential, we release and direct energy to the creation and perpetration of this life.

The game combines regressive therapy and tarot cards.

Regression (from the Latin *regressio*, "to return") is the process of immersion in one's own or collective unconscious to obtain information and experience from previous incarnations. This type of therapy is based on the principles of reincarnation, on the fact that the current psychological, physical and material state of a person is associated with past life actions.

Regressive therapy is working with memories of this life or those lying outside of it, conscious or repressed into the unconscious; it is an opportunity not only to find and heal the root causes of something, but also to activate the talents accumulated by the Soul in the past, as well as to gain access to hidden resources and potentials. The result of this method is getting rid of fears and complexes, gaining self-confidence, improving relations with others, understanding the origins of one's talents and abilities, understanding the meaning and tasks of current life...

The Assemblage Point is a concept introduced by Carlos Castaneda and denoting a special energetic formation on the subtle body of a person, which is responsible for the perception of the world. Castaneda describes the Assemblage Point as a luminous region on the surface of an energy cocoon.

When the position of the Assemblage Point changes, the person's perception changes and he begins to see the physical world differently. The Assemblage Point is not just responsible for perception – it realizes perception by assembling the energetic elements of the universe in certain combinations; it materializes the world around the subject through fixing the focus of his energy flows. According to the energy model, the universe is a collection of frequencies, or waves. When tuned to a certain frequency and wavelength, a certain image of the World is broadcast. The position of the Assemblage Point shows on what wave the perception is, what image of the World is going on.

The basis of the playing field is the 21st Major Arcana – The Universe and the symbol "the unicursal hexagram". The Universe, the last Major Arcana in the "Tarot Thoth" deck, is a vision of the whole, uniting the beginning and the end, the integrity in which the divine principle is harmoniously connected with the earthly reality. The "Universe" is the workshop of God, where the highest creative energy secretly performs its affairs in eternity outside of time and space, the vibration of the Spirit hovering over emptiness and creating being in nonexistence. There is no beginning and no end, all forms of development exist simultaneously.

"The first and most obvious characteristic of this card is that it comes at the end of all, and is therefore the complement of the Fool. It is attributed to the letter Tau. The two cards together accordingly, so the two cards together spell the word ATHON , meaning "Essence." All reality is consequently compromised in the series of which these two letters form the beginning and the end, "so wrote Aleister Crowley in The Book of Thoth.

21 (7×3) — the number of completion and perfection, the title of the Sephirah Keter, and also the mystical number of the Sephira Tifferet – the center of the Tree of Life.

The assemblage point of energy in the center of the field is the symbol "the unicursal hexagram" with a five-petaled flower (pentagram) inside.

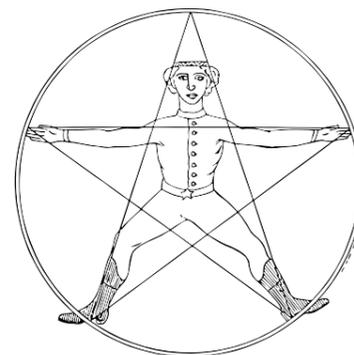
The unicursal hexagram is a six-pointed star that is drawn unicursally (without lifting the pencil off the paper, in one line) and represents planetary or divine cosmic forces (Macrocosm).

A pentagram is a star-shaped, regular pentagon. It represents the Microcosm – man as a universe in miniature. This concept is known in many developed mystical teachings, according to which the processes taking place inside a person are similar to universal processes and obey the same laws.

If you inscribe a human figure into the pentagram, connecting it with the four elements (Fire, Water, Air, and Earth) and the fifth – the Spirit that controls them, you get an image of the Microcosm, a sign of the Spiritual Work of a person on the material plane.

The combination of the Microcosm and the Macrocosm – human and Divine – is the highest goal of the Great Work (lat. *Magnum Opus*; in alchemy – the process of ob-

Microcosm in the pentagram.
Antique illustration



taining the philosopher's stone, as well as the achievement of enlightened consciousness, the fusion of spirit and matter) and True Magic.

The game consists of 7 moves, in each of which information is read from three Tarot cards ($3 \times 7 = 21$):

1. The Major Arcana of the inner circle of the field, to which the arrow points, speaks of one of the lessons of the past in this or previous incarnations.

2. The Major Arcana laid out at the outer circle, the number of which is the addition of the Arcana number on the field (p. 1) to 21, indicates through what it was necessary to work out this lesson.

3. Minor Arcana, chosen at random from the remaining deck, shows how you coped with the task, how much the lesson is worked out.

The first five moves give information about the past of this life and (or) past incarnations associated with the question asked. Direction of rotation – counterclockwise, diving into the past.

Past stories unfold, showing the state of each of the Elements in the context of the balance or imbalance of your personal energies at various levels (planes):

1. Material (element Earth): physical health, realization of ideas, material well-being, stability, the result of actions.

2. Mental (element Air): intelligence, thoughts, conflicts, information, communication, goals.

3. Emotional (element Water): feelings, emotions, relationships, love, creativity.

4. Energetic (element Fire): active creative energy, charisma, initiative, activity, sexuality, general energy level.

5. Spiritual (Spirit element): spiritual tasks and the ability to solve them.

The sixth and seventh moves provide information about the current life. Rotation direction – clockwise, present and future.

6. What is the lesson in the present life (in accordance with the question asked); how a person works it out and how he succeeded in it.

7. How and through what you need to act to productively resolve a problem or situation.

Energetically, the structure of the game can be represented as an hourglass. In the center is the present, below is the past, and above is the future. The energy of the past, twisting in a spiral from below, and gathers at the point of the present and with the help of awareness is zeroed. Thus, the karmic programs of the past are reset and reset. Then the direction

of rotation of the spiral of time changes. From the assemblage point of the present, energy unwinds, expanding into the future, providing unlimited possibilities and ways of its various modeling.



Safety Note

To begin the study of past life, you need a good reason. Going through it you need true intention, true purpose. Why do you need to remember past lives? What exactly do you want to change in your current life? Think about it before starting the game.

Examples of questions:

- Why am I constantly haunted by the fear of poverty and how can I free myself from it?
- Why am I single and how to attract a partner to create a harmonious relationship?
- Why do I have no self-confidence and how to acquire this quality?
- What are my talents and how can I develop them?
- Why am I attracted to a certain place on the geographical map, what is my connection with it?
- What is the main direction of my spiritual development in this incarnation?

Sample game

The player asks. What I need to fix in my relationship with my own body to better understand and meet its needs in order to achieve my ideal weight?



The unicursal hexagram



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www.neweonway.com
taishali@ya.ru
+972 587 385 485



Irina Matyulkova
Minsk, Belarus
Director of Psychological Portrait International Center

THE PSYCHOLOGICAL PORTRAIT

Method Created by Alla Alicja Chrzanowska

“Knowledge exists to be imparted.”

Ralph Waldo Emerson

Question number, level	MA card of the inner circle. What's the lesson?	MA card of the outer circle. What to work through?	Minor. A card. How did I cope with the task?	Notes
1. Material	16, The Tower	5, The Hierophant	Ace of Swords	Destruction of physical needs (your own and other people) in the name of faith, religious fanaticism.
2. Mental	11, Lust	10, Fortune	Prince of Cups Additionally: 9 of Cups, Happiness	A lesson of trust in the Highest, to allow yourself love, happiness, pleasure. Secret love. Achieving balance of mind and feelings.
3. Emotional	1, Magus	20, Aeon	Ace of Disks	Spiritual development and service to the Highest through the creation of a family and care for others. Play, superficial contacts and material gain instead of opening the heart.
4. Energetically	11, Lust	9, The Hermit	2 of Wands, Dominion	Using power to deeply realize and understand yourself and the world through wisdom and helping others. Aggression, suppression and violence against the weak.
5. Spiritual	3, The Empress	18, The Moon	6 of Wands Victory	Comprehension of the secrets of creation, feminine creativity, creation of a new one through the connection of the inner and outer world, soft passage through fears and crises. Male way of interacting with the world, hard trials, ego victory, hunter instinct.
6. Present	11, Lust	11, Lust	Ace of Cups	Despite the violence in youth, allow yourself bodily pleasures. Learn to accept and give love through touch, massage, sex. Tantra.
7. Future	9, The Hermit	12, Hanged Man	Prince of Swords	Immersion in the past, healing the state of a victim of violence, cutting off negative mental attitudes towards yourself and your body.

«Man only plays when he is in the fullest sense of the word a human being, and he is only fully a human being when he plays.»



Friedrich Schiller

Ladies and gentlemen, start playing!



I became interested in the Psychological Portrait, the method of Alla Alicja Chrzanowska long time ago and the last 9 years I have been teaching the method to my students. And now 6 of my students already have the right to teach the method and I am very proud of it.

In my own Psychological Portrait, I have a lot of intuitive energies but also, I have a quite practical energy of the Major Arcanum X, The Wheel of Fortune. So, for me the practicality and effectiveness are important values in any matter. And I was able to find these values in the method of the Psychological Portrait, even much more than I expected. With the help of this method, I was able to receive answers to all my questions and I continue to receive answers when I have new questions.

Of course, before I was introduced to the Psychological Portrait, I have been already studying Tarot cards and I have been doing readings for my clients and have even been

teaching the classes about the Tarot cards. My clients and students have been satisfied. However, after I have studied the Psychological Portrait for a while, I could see how my consultations with clients could be so much more helpful when I was able to see the innate potential of a client based on their Psychological Portrait and I was able to compare it to their current concern and their Tarot reading.

If people want to start using this method in their work with clients, they would just need to know the basics of the Psychological Portrait method and have a knowledge of the interpretation of the archetypes of the Tarot Major Arcana cards in the Psychological Portrait. And the client's date of birth would be needed in order to see their unique Psychological Portrait.

Currently, the Psychological Portrait has 34 main positions. Each position has a certain meaning. The calculations for 21 positions of the Psychological Portrait can be automatically done on the website tarosite.com (see Fig. 1).

When we analyze the energies that were active in the moment when we were born, we can see our potential, our talents and gifts, our possibilities in several areas of our life, also the areas of challenges, our sensitivities, fears, and blocks. We can also see the influences from a previous life, and our “shadow” – the parts in us that we cannot fully accept, we deny them and try to suppress them into our subconsciousness. We can also understand why we came to Earth, what is our purpose or mission in life, and what life lessons we are supposed to learn.

If we live our life in harmony with these energies we got when we were born and if we work with them actively and consciously and if we also consider the influence of the everyday energy, then our life becomes happier and more harmonious. But if we try to swim against the current, then the results in our life probably will not be as satisfactory to us.

And the method created by Alla Alicja Chrzanowska allows us to see the qualities of time – the active energies in every day, month, and year – and it allows us to see how these energies interact with our Psychological Portrait, what tasks they might put in front of us, and what possibilities

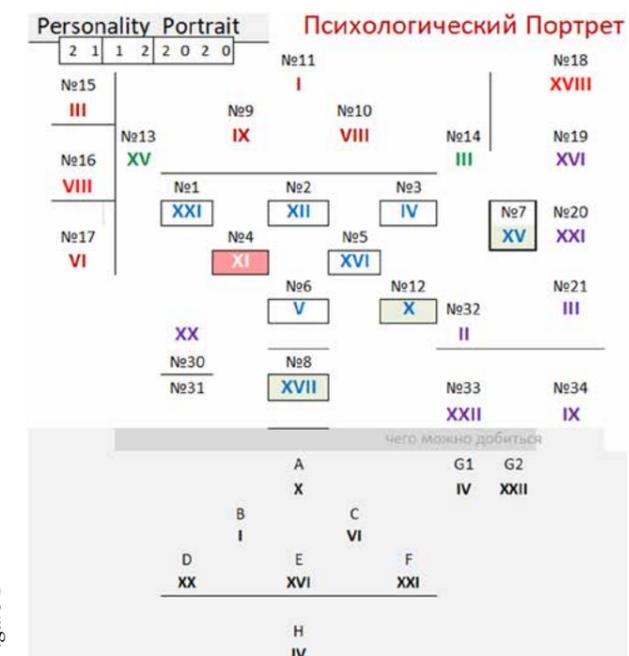


Figure 1



might be open for us in each specific day.

Unlike in astrology, in the Psychological Portrait we don't need to know the time of birth and place of birth in order to calculate the Portrait. But this information could definitely be beneficial, because we could have an additional information about the energies of time, place, town, and country where we were born. In Psychological Portrait, we could also look at the energies of a name, last name, gifts and lessons we received based on our family tree and our ancestors. We can see which lessons and support are coming from the maternal and paternal blood line. So much helpful information about a person could be analyzed in the Psychological Portrait. And additionally, there is an ability to calculate our Portrait based on the Tarot Minor Arcana cards, and it allows us to see the prevailing nature elements in us and see better the path that we need to follow.

If it would be up to me, I wish I could start teaching information about the Psychological Portrait to students in

middle school and high school, when students start to have so many questions about themselves, their personality and self-development, their skills and talents, and the possible career and work paths they could pursue.

I also wish that every couple who is about to get married, would go through a consultation to learn about both of their Psychological Portraits and the lessons they will be learning in their relationship individually and together.

And when we buy a microwave, a refrigerator, or even a flashlight or a lamp (it's just a special joke for the Hermits), there is always an instruction, a manual on how to use this item. But as for people and relationships, there are no manuals on how to interact with a partner.

And we mostly stumble in darkness when we try to understand our own needs and our partner's needs and when we try to interact with our partner. But now, with the Psychological Portrait, we can have a manual for our partner. We can learn to understand better the people who are important to us. And it is not difficult with this method, it's quite easy to learn it even without any previous knowledge about the Tarot archetypes. But it does have its own unique elements. Even now I attend the trainings by Alla Alicja Chrzanowska (see photo) in Poland two or three times per year, because the method continues to grow and evolve and new information gets developed.

Relatively recently there were developed 21 programs in Psychological Portrait which can show us the main energies and the potential in different areas of our lives. Each of this program has the keys, the interpretation of each position. And before we start working with a specific program, we

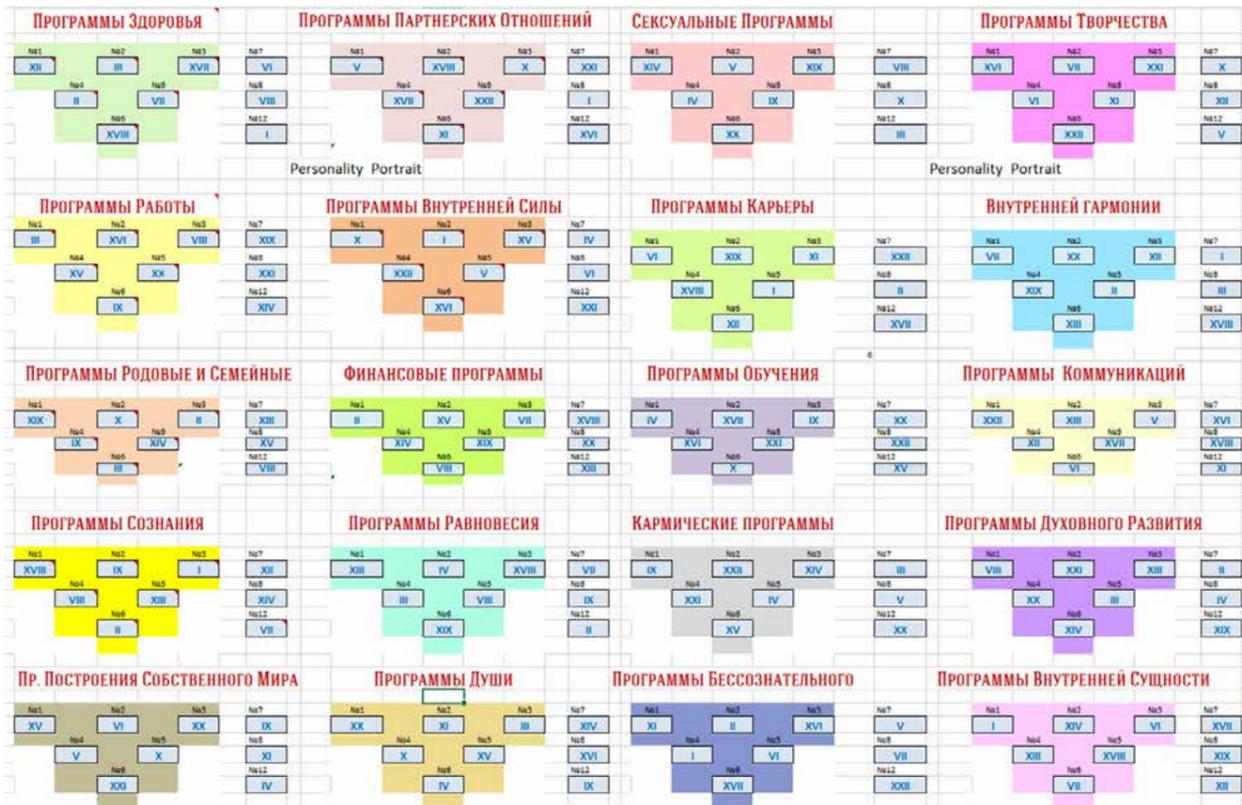


Figure 2

MATRIX

Level	IXX	I	II	III	AE	A	IA	IIA	IIIA	XI	X	IX	IXX	AEK	AK	IXK	IXIX	IXKX	IXKX			
Social	1	1	1	2	2	1	2	0	2	1	0	0	2	3	0	1	1	1	2	1	2	
Psychology	3	2	1	1	3	2	0	2	2	0	3	2	2	2	1	2	3	2	1	1	3	0
Karmic	1	1	1	2	1	0	1	0	1	3	1	0	0	0	2	1	0	0	1	1	0	1
Spiritual	0	1	1	1	0	1	2	0	1	0	1	1	0	1	2	2	1	2	0	0	2	2
Material	0	2	2	2	0	0	1	2	2	1	0	1	2	0	1	2	1	2	2	1	0	0
Emotional	1	0	0	1	2	2	0	0	1	1	2	2	0	0	1	1	1	1	1	1	2	0
Creative	2	1	0	0	2	0	2	0	1	1	1	0	1	0	2	1	1	0	0	0	2	0
Summary	8	8	6	9	10	6	8	6	9	7	8	7	6	7	8	9	9	8	8	6	9	7

Figure 3

always first have to analyze the main Psychological Portrait of a person based on their date of birth. The programs can be successfully used to give people more guidance in an area they might be more interested, for example there are specific programs about health, romantic relationships, sex, work, career, creativity, inner strength and harmony, finances, education, communication, and spiritual growth (see Fig. 2).

The most recent development in the Psychological Portrait was the creation of the Matrix (see Fig. 3), which produces a complete description of a person. It's an advance system that allows us to work on ourselves on several different levels – social, psychological, karmic, spiritual, material, emotional and creative.

In the Matrix there is its own hierarchy, its own royal court, pathways and pillars. The Matrix is more complicated in calculation than the Psychological Portrait but the information is much deeper and more advanced. It's the highest mastery in the method.

In order to plan events in the upcoming year, I offer an interesting technique called "The Star of Year 2021" (see Fig. 4). When you will learn the energies of the year and influence in each month, you can choose the best time to be effective in achievements of your goals. There is a webinar for this technique and I also do individual consultations for a year.

Is anybody is interested in learning the Psychological Portrait, I teach courses in Russian and English languages. You can contact me for information about the courses. Or if you are interested to have a consultation about your Psychological Portrait, you can contact me as well.

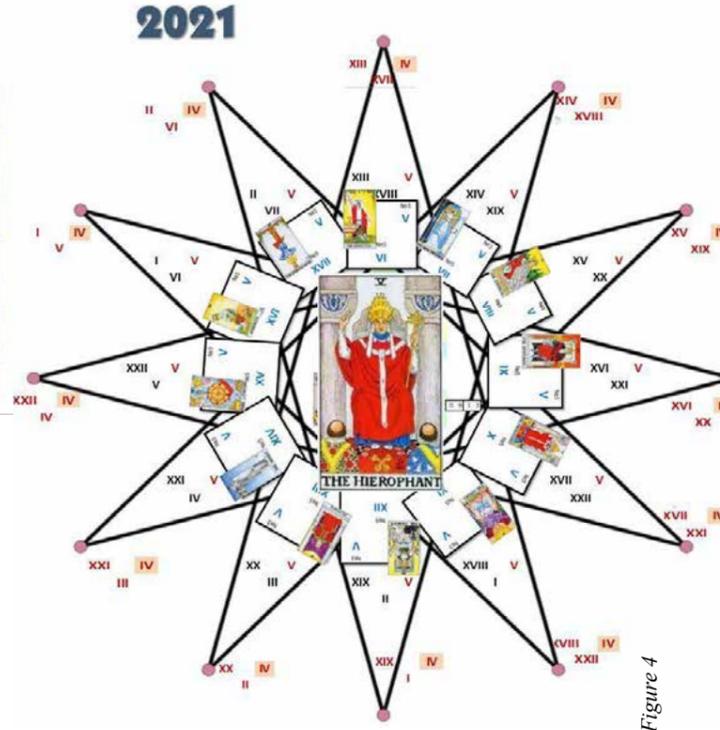


Figure 4

Irina Matyulkova

Director of Psychological Portrait International Center

www.tarotprofile.com,

www.tarosite.com,

www.psptaro.pro

- Facilitator of trainings by Alla Alicja Chrzanowska in Poland
- Psychologist
- Teacher
- Optimist and motivation speaker
- Consultant on Happy Destiny based on Eastern tradition

+375 (29) 7538705

Skype: Irina_candy (Minsk)

e-mail: luckylifeconsulting@gmail.com

FB: https://www.facebook.com/TarotProfileRUS

Instagram: psychological_profile

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Пройди собеседование в скайпе Irina_Candy (Минск) и получи ответы на все вопросы!

I love life!
 Life is beautiful!
 I wish you good luck and I can help you figure out things about yourself and make your life happier!



Le Monde and the Moon

Stefano Gradi
Sao Paulo, Brazil

Stefano Gradi is a practicing alchemist with fifteen years' experience and a teacher with thousands of students around the world. Italian by birth, he has been living in Brazil for a long time. For the last twelve years he has been engaged in the study of lunar alchemical practices based on the theory of Paracelsus about the eight phases of the moon.

An Italian that lives for some time now in Sao Paulo, Brazil recently spoke on the 1st "Italian International Tarot Congress". He has been practicing alchemy for 15 years and in the last 12 years has studied the alchemical practices of the moon based on Paracelsian theory of the eight phases of the moon.

By Stefano Gradi, correlation between moon phases and tarot card Le Monde is a precise thing. He's sharing his knowledge and practices connected to this sacred symbolism...

"Le Monde" (eng. "The World") – 21st card of tarot that sums up all the previous cards, bringing the symbolism of "Tree of life". "Portal of possibilities" is depicted with the realisation of the balance between the four elements. Card also portrays the four elements around the portal (Vesica Piscis) and an androgynous being inside. Card is about the portal of each phase of the moon which are: new Moon, waxing Moon, full Moon, waning Moon.

Stefano says he has done several experiments with the moon and how you can take advantage of these moon portals to bring a quick transformation in your life.

For example: "Once I needed to move because I was not satisfied with the accommodation I had and I couldn't find my place. Then, I started getting tired, unable to settle down and create a nest. This was hurting me, my family and my purpose. Next, I researched all the portals of the Moon in my city, finding which was the best portal for me, for my transformation, my move, and only then, started making connections. Accordingly, I prepared alchemical formulas. All this led me to find a condominium where I currently live and for the first time everything started to flourish, everything started working."

Because we have to be connected in order to function. The external environment is very important.

"If you take a plant and put it in a non-proper environment, where the four elements: fire, earth, water and air, are not enough, it cannot be happy and will even be attacked by the ecosystem," says Stefano.

Moon portals are portals of fire, earth, water and air. New moon is the portal of fire, crescent moon is the portal of the earth, full moon is the portal of the water and waning moon is the portal of the air and according to each portal it is possible to perform rituals, it is possible to connect.

When you connect with the Moon and the portals, they start following you intuitively. This is a very sacred and powerful connection between human beings and Mother Earth through the Moon.

"Talking about Paracelsus' theory of the phases of the moon, it is important to say that every 3 – 4 days the moon affects a different chakra, so that we can work our auric body," continues Stefano adding also that the Moon is unique in every place, but it has a wisdom that is universal and when you learn about the moon, you understand a lot about the secrets of alchemy.

One of those secrets are "miasmas"; "parasites that populate our body. According to alchemy, these parasites are alive, so they have a spirit. We can say that the soul of the miasma, of the parasite, live within us and know us," intriguingly continues Stefano.



Going back to connections that Moon has with chakras, Stefano says that beauty is in speed. "I like the Moon because it is fast," explaining that when the new moon starts, we have 3 days of the new Moon. It is the 3 days where we connect with the fire element and work the 1st chakra. We have 3 days to focus (according to the Paracelsian theory).

Immediately after this energy rises to the 2nd chakra, always in the second part of week, it connects with the force of action: with magnetism, with the power to attract, so that what we want becomes something real.

Later in the growing moon we will have the connection with the 3rd chakra, which is a chakra related to achieving the goal.

After these first 3 days of the crescent moon we still have a few days, until the full moon. These days we can connect with the 4th chakra, chakra of feelings. "I call it the green moon because it is a moon where I can connect with feelings, I can relate more."

And then we will begin to arrive at the full moon that rules the 5th chakra and we will begin a very favourable time to give, in the sense of giving everything you have inside.

Second phase of the full moon goes to the 6th chakra which is the chakra of intuition, so it is a very good time to meditate, to close your eyes and connect and visualize the future, begin to understand what will also happen in the next lunation.

At the end of cycle, we begin to connect with the element of air, which in the waning moon, the last chakra, the 7th chakra, where we connect with the power of inspiration.

Followed by a period, which I call the Detox white moon because at that time the moon will make its integration, it is the eighth phase of the moon and it is the most important phase, when you will integrate all 7 Chakras and solve your pending problems. So, for alchemy the waning moon is the most special.

** Detoxification is the physiological or medicinal removal of toxic substances from a living organism, including the human body. (From Wikipedia)*

Born in Turin, Stefano traveled extensively in search of wisdom, living for many years in different places in Brazil and Cape Verde.

Speaking of travel, he mentioned:

– When sometimes I decide to go to this or that place, I consult with the moon. I know in advance which phase of the moon will be in this or that place.

This is the time when you really better not start new things, rather take the opportunity to do your cleaning, to clean your house, to organize yourself for the next lunar cycle. Now, an important piece of advice from Stefano to everyone:

"I believe this information of public utility. In the vision of alchemy, at night it is never good to eat very heavy but, especially during the week of the waning moon, which is the part of the 7th chakra, which is the part of integrating all the chakras and it is time to get ready for the new moon, it is very important to avoid eating heavy or a lot at night, we don't always have to be sacred, somehow we can be profane in food at some point, but don't do it in the waning moon at night."

It is preferable to do it in the growing moon, in the new moon, in the full moon, but in the waning one it is better that you preserve yourself, because in the night many miracles can happen in your dreams, many revelations can happen, and you will wake up much more better, much more willing to start a new cycle."

When we connect with the moon we drink from that source. So, you need to think carefully about where you put your roots and when you make your decisions...

There is a proverb here in Brazil that says: «Little bird that flies a lot, does not create a nest». When we don't settle down, we can't create a nest, we can't create a solid root, a root that goes deeper. A tree can grow tall when it has a structured root.

"I hope you enjoyed this content, because I actually connected a lot of powerful knowledge, and if you want to know more about Alchemy and the Moon, contact me at @stefanogradialquimia.

«Abraços Alquímicos» Alchemical hugs, Stefano Gradi.

Finished Stefano leaving us hungry for higher knowledge of celestial wisdom.

PLAYING PATIENCE

with the Tarot and Lenormand Cards

*Nina Frolova,
Victoria Verik*
Moscow, Russia

Both names of this game, *solitaire* and *patience*, come from Latin via French. It is *solitaire* because it is generally played in solitude (although there are kinds of the game that are played by two or more people), and it is *patience* because... you guessed, it takes some patience (and a big deal of attention and concentration, too).

The essence of any *patience* game is as follows: the cards are *randomly* laid out and then moved until a certain *order* is reached following predetermined *rules*.

Thus, there are both Chance and Order in patiences. And cards, especially the Tarot cards, bear archetypal symbols! When we CAREFULLY contemplate the cards while moving them, a deep inner process launches at the level of the archetypes of the Major Arcana, archetypes of numbers, and/or energies of the elements (suits). From the point of view of the dynamics of field events, we understand this process as the ordering of internal chaos.

As a result, we can become aware of a lot about ourselves – for example, by realizing our wrong behavior in a partnership. We can, playing patience on the Major Arcana, find answers to existential questions or understand something important about our ancestry.

The authors' research shows that the points of application of this practice can be different.

Playing patience on Tarot and oracle cards can be just relaxation and entertainment for a tarot reader; or it can be a didactic tool; otherwise, it can be a deep fieldwork.

You can play patience for yourself and for the client.

We present to the attention of our readers several original patience games from our collection.



Nina Frolova

Tarot Master, psychologist, teacher of the Russian Tarot Club, author of the book, Symbolon. Steps to Harmony, and co-author (with Konstantin Lavo) of the books, Tarot. A Complete Guide to Reading Cards and Predictive Practice and Tarot. Theory and Practice of spreads.



Victoria Verik

Psychologist, Tarot Master, shamanic practitioner, Reiki Master, teacher of the School of Tarot and Oracles of the White Clouds Cultural Center, member of the Russian Tarot Club.



Chariot Patience: the Elemental Quadriga

This patience is based on the Chariot card of the *Thoth Tarot* deck by A. Crowley (see fig. 1).



Figure 1. Crowley's Chariot has four fantastic creatures harnessed to symbolize the four elements.

Essence of the patience

To achieve a goal, we need to direct all our energy in the required direction. To this end, it is useful to organize the chaos of our energy. This can be done “playfully,” that is, by playing patience.

This patience game is played with the Minor Arcana cards. In the Tarot system, these cards symbolize the energies of the elements: Wands are spiritual, Cups emotional, Swords mental, and Discs productive.

By collecting cards of each suit following predetermined rules, we symbolically arrange the corresponding energies in ourselves.

Aces were chosen as the base cards (that is, the cards on which the patience is based). Considered the roots of the four elements, they represent the trends underlying the respective energies.

Layout

1. This patience is performed with 56 cards of the Minor Arcana. Major Arcana are to be removed from the deck, as we won't need them.

2. The four Aces are laid open in one row.

3. Of the remaining 52 cards, a rectangle of three rows is laid out. Each row consists of four piles, and each pile contains four cards, face down (see Fig. 2). First, one card at a time, the top row is filled, then the middle row, and finally the bottom one. This process is repeated three more times. In total, this way, 48 cards are laid out. The remaining four cards form a reserve pile. The top cards in the body of the patience are then opened up.



Figure 2. In the top row there are four Aces (base cards), below are three rows with the top cards open, and at the very bottom is a reserve pile of four cards.

Goal of the patience

All the cards must be laid upon the Aces of their corresponding suits in the ascending order, from Deuce to King.

Moving the cards

1. We open up the top closed cards of each of the rectangle piles. In Fig. 2 they are already open.

If there are Deuces among them, then we put them on the Ace corresponding to their suit. In the example shown in Fig. 2, we move the Two of Wands and Two of Swords to the Ace of Wands and Ace of Swords, respectively.

2. Then it will be necessary to lay out Threes, Fours and subsequent cards on Aces of their corresponding suits in the ascending order.

3. Inside the rectangle, the open top cards of the piles are also moved to other piles according to the principle, “the lesser card is put upon the greater,” always of the same suit. So, in

our example, the Princess of Swords can be moved upon the Prince of Swords.

4. When closed cards emerge, we open them.

5. If all possible moves are done and the movement of the patience has stopped, then we open one card from the reserve pile. It's our resource. It can help harmonize energy. We move this card according to the above rules.

6. If a resource card does not restore the movement, then we put it aside, beyond the field of the patience. We take out the next card from the resource pile. It either helps to continue moving or not – and then we put it aside too.

7. If the cards of the reserve pile did not restore the movement of the patience, then we collect the piles of the rectangle from the first to the last.

It is important not to mix them up. We should carefully turn the cards that have been opened earlier face down and put the first pile, face down, on the hand or on the table. We put the second pile on top of the first one, and so on. Thus, the first pile will be at the very bottom, and the last one, at the very top.

8. We repeat the layout. This patience can only be laid out three times. If the patience won't come out the third time, it may mean that the right moment has not yet come, or we should not go in this direction at all.

“Steps towards each other”: playing patience with Petit Lenormand cards

The following patience is a psychological one and can help understand the possibilities and/or difficulties in building relationships. They can be relationships of any kind: between two people, between a human and a pet, between a person and his business, between a person and a system (for example, a team of house repairers).



Figure 3. The body of a “Steps towards each other” patience: two squares 3×3.

The “Steps towards each other” patience is played with two Petit Lenormand decks of 36 cards. It may be played either by two partners, or by a client and a consultant who represents the absent partner of the client, or by one person representing both themselves and their partner.

In the example shown here, we use the decks from AG-Müller (the so-called “Blue Owl”, left) and Piatnik (right).

Layout

1. Two squares are laid out, nine piles each (3×3), each pile contains four cards (see Fig. 3). The top cards in each stack are opened up.

Moving the cards

2. Only open cards are played. If among the playing open cards there are identical cards in each square, then both cards are removed from the body of the patience and set aside. In the example shown in Fig. 3, the identical cards are Fish (34, King of diamonds). In the left square, the Fish card is in the top row; in the right square, it is in the bottom row. Both cards are removed from the game. If you wish, you can discuss their meaning with the client and emphasize that in this matter there is some similarity of the partners' views, but it is far from complete, since neighboring cards differ and, accordingly, have a different effect on the issue.

3. The cards from which the identical cards were removed must be opened up, that is, turned face up, and the two squares are inspected for further identical cards.

4. If there are no more identical cards, then the movement of energy in patience has stopped, which means that there is no movement in the development of the relations in question.

5. Next comes the most important step. If the movement has stopped, then the querent (or one of the players) selects one of his open cards, which can mean “a step towards the



TAROT STYLE
by Kristina Sindalovskaya

KRISTYSIND
WEAR

Tarot is a Worldwide Fashion Trend!

We present our magazine's author, magician-artist, Tarot master Kristina Sindalovskaya and her magic clothing brand KRISTYSIND WEAR.

In the modern world there are progressive methods of using ancient magic symbols, such as Tarot cards and Runes in the fashionable clothing brand KRISTYSIND WEAR by the magician-artist Kristina Sindalovskaya.

KRISTYSIND WEAR clothing is a living magic and style trend in the fashion industry. After all, Tarot cards are often a source of inspiration for designers. Many world brands decorate their collections with playing cards and Tarot cards, using only the decorative properties of cards and magic symbols.

KRISTYSIND WEAR brand is unique in that way. The brand was created not just by a professional fashion designer, but by a magician and tarologist with more than 30 years of experience, and her clothing programs the human consciousness!

This compilation of Art and Magic creates a living stream of Power that anyone can put on and feel the changes in their energy.

We all lack something. Each needs their own. And Tarot cards are a unique tool for programming your reality. They help a person communicate with the Universe and achieve the desired result. Changing yourself from the inside, revealing your talents and capabilities, a person does not just carry the energy of the Tarot Arcana – it lives in them and begins to change, and with it changes the reality around them.

But the uniqueness of KRISTYSIND WEAR brand is not only in this.

All clothing carries the magical picture-portals energy of the author, magician-artist Kristina Sindalovskaya.

The very idea of writing magic pictures-Tarot Arcana came to the author in 2012. The basis was the Tarot cards history or rather the first known decks of the Renaissance in 1440. The first Tarot decks of that time were created as works of art! It is in the form of pictures, not playing cards.

They served as magic Keys in various mysteries of secret orders and only then reduced to cards without losing their magical purpose. This is confirmed by another histori-

cal Tarot deck by Sola Buska, which is the most mysterious deck of the 15th century and a black magic Grimoire. This shows us that Tarot cards have always been a magical tool, not a simple entertainment for the Renaissance elite.

Kristina Sindalovskaya stepped on her Path to the Tarot back in 1988 by taking a two-year long Tarot course, which gave the author a start to study many magical directions.

Although, like many Masters, Kristina had magical abilities from childhood as well as knowledge by Birth. Everyone comes to esotericism in their own way. Someone from a protest against the traditional religions tenets. Someone after mental trauma. Someone after strong experiences and illnesses. Someone after sudden collisions with the other world. The path of esotericism is the Path of self-awareness through self-questioning and searching for answers. At the same time, of course, you need to study the Traditions and sources to understand how a particular magical System works. But at the same time it is important not to fall into dogma yourself, to remain an experimenter, as bequeathed to us by Aleister Crowley.

Studying many magical Sciences and directions, the author created not just another Tarot deck, but her own magic Grimoire following the example of the Sola Buska deck where all the Tarot Arcana are associated not so much with archetypes as with ritual magic, a certain set of symbols, spells and prayers present in the Tarot Arcana paintings. So far in her demiurgical work, the author has limited herself to 22 Arcana paintings, portals to the magic of the Tarot. Among them are Arcana altars, amulets, talismans and instructions for specific rituals. At the moment this eight-year project is nearing its final stage but requires writing an accompanying book about the practices and symbols of this author's system.

Kristina Sindalovskaya's exclusive method of living the Major Arcana archetypes through artistically is a way of cognizing the world through the Tarot System, which includes the ancient knowledge of Kabbalah, numerology, astrology and the mythology of Unity. In her work on creating Tarot Arcana paintings as magic Portals the author invests all her knowledge about the system and her reinterpretation of the Archetypes of the Tarot Arcana, developing and growing spiritually with this project. For the author there are no unambiguous interpretations of Tarot cards. Each Archetype

and each Arcanum of the Tarot contains two sides—Obverse and Reverse, Darkness and Light, Good and Evil, Rubedo and Nigredo. Kristina considers Tarot cards to be a System! And this magic System is a working model of Divine Creation. The 22 Major Arcana of the Tarot are sacred magic seals, sacred letters and numbers, the very secret cipher and the language in which God speaks to us. Therefore Kristina has been studying Kabbalah for more than 15 years and constantly finds new facets of Knowledge, teaching this research approach to her students at the school of magic and esotericism "DIADEMA." The school of magic has been teaching Kristina's magic course of KABBALAH for two years.

The paintings themselves are portals to Tarot magic. They are filled with deep meanings, energies, symbols and are created as magical tools, with certain rituals and inclusions in each Tarot arcane. The paintings are multi-layered and textured. They are designed not only for visual perception, but also for touch, which makes them doubly unique.

But not everyone has the opportunity to touch them, even see them live, feel their energy. Most psychics can't get close to the painting-portals of Kristina, because the powerful energies that escape from her paintings literally roll over the viewer like waves in a raging ocean. You need to be able to work with these energies. Therefore Kristina transfers her magic paintings to clothes and chiffon stoles, so that everyone can touch the art and feel the living magic. Of course, the power of the living picture energies is weakened in photos and prints but only in comparison with the original!

The pictures and all the brand's clothing can be purchased on www.krissindalovesky.com or [Etsy.com](https://www.etsy.com/shop/KristysindWear):

www.etsy.com/shop/KristysindWear

To contact the Author:

Skype: [KristysindWhatsapp](https://www.skype.com/user/KristysindWhatsapp) Viber +79219412486

Instagram: [@cat_aid@kristysind_wear](https://www.instagram.com/cat_aid@kristysind_wear)

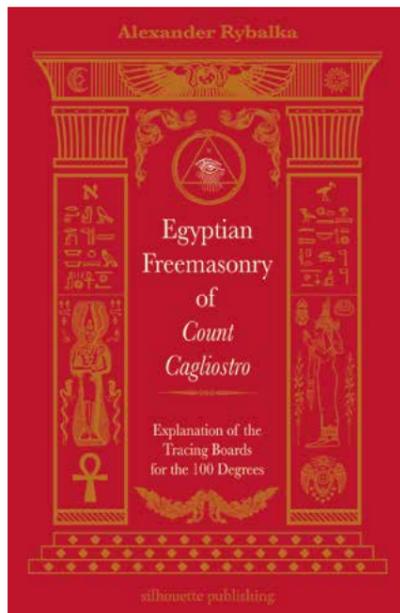
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The Tarot of the Egyptian Masonry of Cagliostro.
 Explanations of the symbolism of the tracing boards for the one hundred degrees

Author: Alexander Rybalka
 Artist: Alexander Naumov
 100 cards + The book in English, 64 pages
 Card size: 70 x 120 mm

The Tarot of Egyptian Freemasonry can also be divided according to its suits, in correspondence with the stages of the alchemical processes. Each card of the Egyptian Masonic Tarot, through the visual language of the profound mystical, esoteric, and philosophical concepts contained therein, corresponds to the Work and the lessons of each of the Egyptian Masonic degrees. Additionally, each card of the Tarot of Egyptian Freemasonry can be divided into higher and lower houses, the Junior, that is degrees from 1 to 33, and the Senior, degrees 34 to 100.



CBD Tarot De Marseille

Accurate restoration of traditional taro. Restoration is based on the standard deck, which was printed by Nicolas Conver (1760)

Restoration: Yoav Ben-Dov (2010)
 Artist: Nicolas Conver
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by Natalia Plakhina & Vladimir Sitnikov
 The Flower Oracle is based on the book of the Russian poet D.P. Oznobishin, published in 1830, and illustrations of flowers from the Victorian era.

54 cards 70x105 mm
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Oracle Lenormand Silhouette

This is the 36 classic cards of the Minor Deck of Lenormand, executed in the technique of silhouette.

Authors: Vladimir Sitnikov
 Size: 70 x 105 mm



Russian Fairy Oracle by Ivan Bilibin

Illustrations by Ivan Bilibin
 Created by Evgenia Ustinova
 Size: 70 x 105 mm,
 Content: 36 cards. Booklet in Russian and in English, 72 pages

The Russian Fairy Oracle by Ivan Bilibin deck connects the artist's amazing illustrations with the Lenormand card system. The artist did not draw pictures specifically for the deck, but his legacy is quite easy to correlate with the Lenormand card value system. The presented deck contains cards that go beyond the usual symbols of Lenormand, they are replaced by identical images in meaning from familiar Russian folk fairy tales.



ISBN 978-5-901506-11-0

ISBN 978-5-901506-08-0

ISBN 978-5-901506-10-3

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