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by Alexander Daniloff
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Natalia Plakhina
Editor-in-Chief
Moscow, Russia

Legends

In any area of human activity—and in the Tarot, due to its specifics, even more so—there are Legends. In the Tarot, these are legends about the origin of cards and stories about the personalities who created various decks. You will, of course, remember Papus, Waite, Crowley... And you can read about them on the pages of our magazine.

The Legend of this issue is our outstanding contemporary, the man who made the Tarot world as we know it today—Stuart R. Kaplan, founder of the *U. S. Games Systems*, creator of the titanic *Encyclopedia of Tarot*.

In February of this year, Stuart R. Kaplan completed his earthly journey. We dedicate this issue to his memory and publish the priceless memories of his family, colleagues, students, and associates.

We express our gratitude to Giordano Berti for his delicate and difficult work in preparing the memories of Stuart R. Kaplan's children about their father and for help in the creation of other materials.

Stuart R. Kaplan left, but his family and his company remain. His contribution to the Tarot is invaluable! And we hope that his heirs and disciples will continue his work. We are anticipating the publication of the fifth volume of the *Encyclopedia* (and, if necessary, we will provide all possible assistance).

As usual, our magazine pays tribute to the history of the Tarot. Giordano Berti explores the Kabbalistic Tarot of Papus, and his colleague Luigi Scapini investigates the "Mandala" of the Tarot of Papus. Editor and translator Andriy Kostenko presents the first known published English text on the occult Tarot, and in the Russian version of the magazine, the readers will see the first Russian translation of this article. We are certain that this material will be of interest to many.

Not only the past but also the future occupies the minds of tarologists. On the pages of this issue of the magazine, Giovanni Pelosini proclaims the *Manifesto of Humanist Tarology*.

Tatiana Milovidova reflects on the "reverse genesis" of the Major Arcana, and Eric K. Lerner, co-writing with Bozana Antich, in an article on Aleister Crowley's birth chart, presents what may be considered a brand new system of divination. We will study it!

From this issue of the magazine, as always, you will learn about new decks, new layouts, and, of course, about a new detective Tarot investigation by Alexander Guly.

I wish you interesting reading!



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Stuart R. Kaplan, father of the modern Tarot lovers

By Jennifer Kaplan
Stamford, USA

My four brothers: Mark, Peter, Michael, Christopher and myself, Jennifer, are honored to have this opportunity to write about our Dad for *Tarot Chronicles*. He dedicated the first three volumes of *The Encyclopedia of Tarot* to his five children and his wife, our Mom, Marilyn R. Kaplan, and the last volume to you, dear reader. We would like to dedicate this to him.

Stuart R. Kaplan was born on April 1, 1932 in the Bronx, New York. Little did he know that being born on April Fool's Day seemed almost written in the stars as his life unfolded. He loved to play stickball with his friends in the neighborhood streets on a makeshift team they named The Crescents. He looked forward to when his Dad came home each evening after closing the modest store he owned. He would have a small pouch containing the pennies collected from the day's receipts, and our Dad would carefully examine each coin searching for Indian Head pennies. After only one year, he had found 11 Indian Head pennies that he kept in an album under his pillow. It was his most prized possession, and the genesis of a lifetime love of researching and collecting treasures.

Our grandfather sent our Dad away from the confined streets between the Grand Concourse and Jerome Avenue to Cardigan Mountain School in New Hampshire. He was one of five students in the inaugural class and attributed his adventuresome spirit to the lessons he learned there. After graduation, our teenaged Dad embarked on a 14-month adventure throughout Europe and the Middle East, culminating with a stay in the walled city of Laghouat, Algeria at the base of the Atlas Mountains. On New Year's Eve 1950, he wandered alone out into the vast desert.

This would be a profound moment of realization for the young traveler. Taking in the expansiveness of the open desert, he knew he was ready to embrace the infinite possi-

bilities that shimmered before him. He went on to graduate from La Sorbonne in Paris and the Wharton School of Business at the University of Pennsylvania.

While working as a company clerk for the United States Army in France, he met a young librarian from North Dakota who would become his wife and our Mom, Marilyn, and an integral part of our Dad's tarot journey. Like his Dad before him, our Dad longed to have his own business, something that he built himself and if he were to fail or succeed it would be his responsibility with no one else to blame.



Stuart and his wife Marilyn

Stuart R. Kaplan in 1970



In 1965 while working on Wall Street managing coal mines, he wrote *A Guide to Information Sources in Mining, Minerals, and Geosciences*. The award-winning book was a comprehensive resource involving countless letters and telexes to mining companies around the world. In the Introduction, our Dad wrote, “I hope that this guide will provide a useful desk reference for members of the mining, minerals and geosciences community and that it will in some measure assist toward improving the exchange of information and cooperation of activities.”



In 1968, while on business in Germany, he visited the Nuremberg Toy Fair to look for presents for us. Walking through the aisles, he discovered a Swiss IJJ Tarot deck at the booth of a small Swiss publishing company. Fascinated by this beautiful and mysterious treasure, he brought it back to New York to sell. He got a small order from Brentano’s Bookstore and although the cards sold quickly, the buyer told him that no one really knew what to do with

the cards. So he wrote *Tarot Cards for Fun and Fortune Telling* and with The Tarot Fortune Telling Game founded U.S. Games Systems, Inc. at the age of 38.

He hired Hector Alfonso as the Accountant and George Bennett as Art Director, who worked diligently at the company for over 50 years combined, a trend of career employees that continues today. Our Dad would sell decks, write about the decks and pack and ship decks. We loved the adventures on our summers off from school, taking the train into the city to the sweltering and cramped Park Avenue office. There we would assemble Rider-Waite decks with our Dad, and he would pay us with a few dollars, kind words and a joke, and a cookie for the train ride home.



Stuart with his wife and sons



Stuart, Marilyn and Mark shipping games around 1979

With his natural curiosity and quest for knowledge piqued by what he discovered in writing the first book, our Dad threw himself into exhaustively researching and learning everything he could about the history of tarot. Writing *The Encyclopedia of Tarot, Volumes I – IV* (1978, 1986, 1990, 2005) gave him the rare opportunity to meet hundreds of talented tarot artists and authors, from different countries and all walks of life, and to personally enjoy their immense talent, which he loved. He and our Mom traveled numerous times to Europe where they reveled in the generous company of creative tarot artists and authors, art historians, tarot collectors and readers. Together they purchased many items that would later become part of the Stuart and Marilyn R. Kaplan Playing Card Collection. Like his collection of pennies as a young boy, our Dad treasured each item for its unique beauty and story, and many were featured in the encyclopedias.

With her degree in Library Science from St. Catherine University in Minnesota, our Mom deftly edited the extensive indices for the first encyclopedias and helped our Dad with tradeshows and company business. In addition to *Tarot Cards for Fun and Fortune Telling* and *The Encyclopedia of Tarot, Volumes I – IV*, our Dad wrote *Tarot Classic*, *Tarot of the Witches Book* (the deck made famous by being featured in the 1973 James Bond film *Live and Let Die*), the collaborative *Pamela Colman Smith: The Untold Story* and many little white booklets.

When he had the good fortune to acquire the rights for the now iconic Rider-Waite Tarot Deck in the early 1970’s, our Dad was immediately captivated by the relatively unknown artist of the cards. The more he learned about Pamela Colman Smith, the more he realized she never got her proper due. He dedicated the rest of his life to ensuring Pixie finally got the recognition she so rightly deserved. He created the Smith-Waite Tarot deck and traveled to Bude, England in



Stuart Kaplan and Mary Greer in front of the portrait of Pamela Colman Smith

an attempt to locate her grave so he could honor her with a proper tombstone. He collected all of Pixie’s original art and writing that he could find. The 1906 oil painting *Portrait of Pamela Colman Smith* by Alphaeus Cole hangs proudly in his office by his desk. Always attentive to the smallest detail, he bound the limited edition of *Pamela Colman Smith: The Untold Story* with forest green cloth and only used a green pen when signing the book since green was Pixie’s favorite color.

With a birthday on April Fools’ Day, our Dad embodied the spirit of the first card of the Major Arcana, The Fool, by taking leaps of faith with an open heart on uncharted paths, and never being afraid to fail. He continually learned from the creativity, passion, curiosity and insight of those he met worldwide in the new age communi-



Stuart R. Kaplan in his office around 2007

While Stuart R. Kaplan is known as a leading authority on tarot card symbolism and for making tarot accessible to millions with a variety of art styles and approaches, to us he is enough and forever, Dad.

As his children, to all of you, we say

spasibo.

Mark Kaplan, Peter Kaplan, Michael Kaplan, Christopher Kaplan, Jennifer Kaplan
March 22, 2021

ty. After buying so many treasures from his collection, the Peterhof Playing Card Museum in St. Petersburg was eager to showcase the items and his knowledge, which gave him a chance to visit Russia. “The Deputy Director, Nina Vernova, invited me as the guest of honor for the opening,” he said. “The inaugural ceremony took place in September 2007 before a throng of news reporters, T.V. cameras, and an 18-piece marching band in the true tradition of Russian pomp, befitting Catherine the Great.” True to his desire for genuine connection, he gave a brief statement in Russian, having taken a two-week crash course in the language prior to the trip. He was humbled by the love and respect shown to him by those in the tarot and playing card world, and by the rich opportunities his passion for knowledge opened to him. “It was a great privilege to participate in the inauguration of the wonderful Playing Card Museum at the Peterhof, and to return to the country from which my grandparents had emigrated over a century ago.”

Our Dad was a true Renaissance man and most who knew him easily recall a favorite story or meaningful interaction, no matter how brief. He filled our childhood with excitement and love, and we had many memorable family outings including camping, fishing and road trips. Our Dad’s kind and gentle nature attracted many wonderful employees to USGS over the years. He was committed to doing good in the world—with his family, friends, business and community. My brother, Michael, shares this quote from Martin Luther King, Jr.

“We must accept finite disappointment, but never lose infinite hope.”

Our Dad’s legacy lives on in the company he started, the many employees past and present who have made lifelong careers and friendships at USGS, through the stewardship of his children and by the incredibly passionate and wonderful fellow travelers in the tarot community.

His dedication in *The Encyclopedia of Tarot, Volume IV* reads:

“To the people who make the world of tarot: artists, scholars, dreamers, booksellers, writers, collectors, magicians...to all believers.”

Ode to Tarot

In this ode to ancient tarot cards
I touch with care new friendships painted
on pasteboard faces drawn
during man's obscure dawn.

The single-ended carnival figures
clad in full-length costumes conceal
the profound knowledge of antiquity.

Each gamester skillfully plays
with the arcane figures at his command.

The fanciful trickster separates
the fool from his money while
the wicked fortune-teller
with astonishing accuracy lays bare
the great prophecies of life.

As one card falls another
dares to take its place
much like the evolution of life itself.

The relentless processional
out of the past
unmasks each symbol of the present
and portends the limits, which exist in
the future.

Despite the sly tricksters,
the gamesters,
the crafty gamblers,
the fortune-tellers,

none can answer the simplest of arcane questions,
whether the Major and Minor Arcana

were created together,
or took form each born of separate genius.

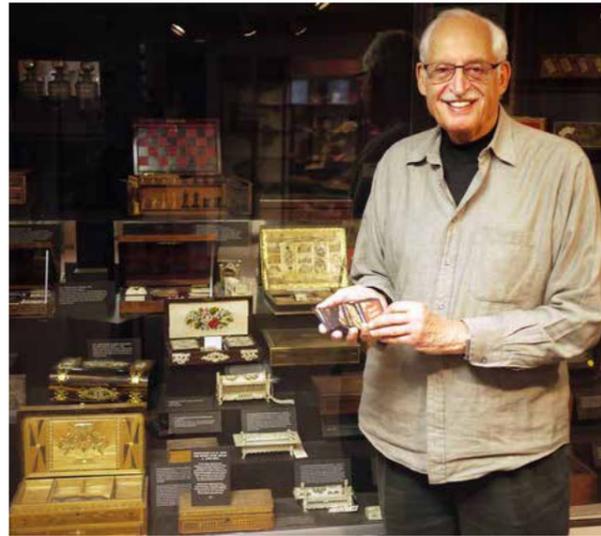
One yearns to discover
the ingenious mind that started it all.

What chance to find
face to face the wit who wrote
life is but a game of cards.

Instead we resign ourselves to accept
the allegorical pictures, which we do not
fully understand.

Beautiful cardboard face
I love you as an old friend
despite your unyielding guard
of the symbols shrouded
in the mysterious tarot pack
that beguile and defy us all.

Stuart R. Kaplan, 1978



Stuart Kaplan with his collection of Tarot decks and playing cards

Ода Таро

В этой оде древним картам Таро
Я касаюсь нежно картонных лиц
Всё что есть на них – нарисуй, сотри,
Но дождись туманной живой зари.
Карнавал одиноких цветных фигур,
Разнаряженных кто во фрак, кто в камзол
Скроет мудрость так, чтоб её нашёл
Лишь игрок, повеса и балагур.
Лишь обманщик, шулер, гипнотизёр
Знает в картах толк, приручил аркан.
Только ведьма скажет, где фантазёр
От пророчеств древних как будто пьян.

Так сменяют карты друг друга и
За одной выходит другая вслед.

Чередой эпох, всполохом зари
Тем что будет и тем, что было лет
Пятьдесят назад,

Мы глядим в глаза

Аферистов, трикстеров, игроков,
Шулеров, гадалок и знатоков,
Но никто из них не ответит за

Тех, кто Старших с Младшими сотворил.

Был ли он один иль среди светил
Целый хор созвездий создал аркан.

Кто был тем, кто первым из карт сложил
Мир – свободен, смешон и пьян.

Мы смирились с тем, что не можем знать
Аллегорий тех, что внутри Таро.

Я смотрю на карты и всё равно
Их пытаюсь символы разгадать.

Ekaterina Dais, translation into Russian

Remembering Stuart R. Kaplan



by Giordano Berti

Asti, Italy

The sun seemed to devour the skin. The sand was incandescent as I was asleep on a cot and listened to the shouting of an immense crowd mingling in the light lapping of the Rimini sea. In my head, many thoughts were buzzing, adding up on top of each other. They were very vague ideas for stories that I never wrote, added to new wave music and very distant memories of when, as a child, I went to the beach with my mother and brothers.

I often ran to cool off in the boiling and salty seawater. In Rimini, you have to walk a long time to find deep water, as far as it is from the shore. You can stay on the water for hundreds of meters and dream of following in the footsteps of Jesus on the Sea of Galilee.

It was that day, in the summer of 1980, that I made the acquaintance of Stuart Kaplan. Around noon I went to the beach bar to drink a fresh lemonade. As I sipped slowly through the straw, constantly wiping my sweat-soaked forehead, I noticed the cover of a book lying on the next table. It was titled *The Tarot*, and in the subtitle it promised to explain the most effective methods for knowing the future.

I already knew the Tarot cards because I had seen them play, when I was a child, at the Tavern of Sun (*Osteria del Sole*), in the historic center of Bologna, where I sometimes went with my grandfather. In that tavern there was often, almost huddled in a corner, an old woman who played solitaire with the Tarot. From time to time someone came, usually a young woman, who sat next to the old woman. Then began a chat, a shuffling of cards which were then placed on the table stained with wine... and the fortune teller began to explain.

Then I got to know the “magic of the Tarot” more closely, even if only superficially, thanks to a book by Kurt Seligman that my brother Vittorio and I had bought on a stall in the underpass of Bologna's Piazza Maggiore.

Later, I stumbled upon the Tarot on other occasions, such as when Anna Macchiavelli brought a bizarre deck to the Club dell'Antico Angelo di Monghidoro. Those cards, inspired by Papus, had been produced as gadgets for a famous Italian amaro. We were all teenagers, in that club, and we enjoyed reading our first fleeting love stories in the cards. I still keep that deck, almost like a relic. Sorry for these digressions. I'll be right back to Stuart.

I stayed in the bar for a long time, waiting for the temperature on the Rimini beach to drop a few degrees. I read some silly news in a local newspaper while from the next table a Fool and a Sun called my attention. That book looked like a magnet. I took it and started leafing through the pages, first quickly, then more slowly, focusing on the historical part. I have loved history since I was a child. I liked how the author explained things. His language was simple and the topics fascinating, including the chapters on cartomancy.

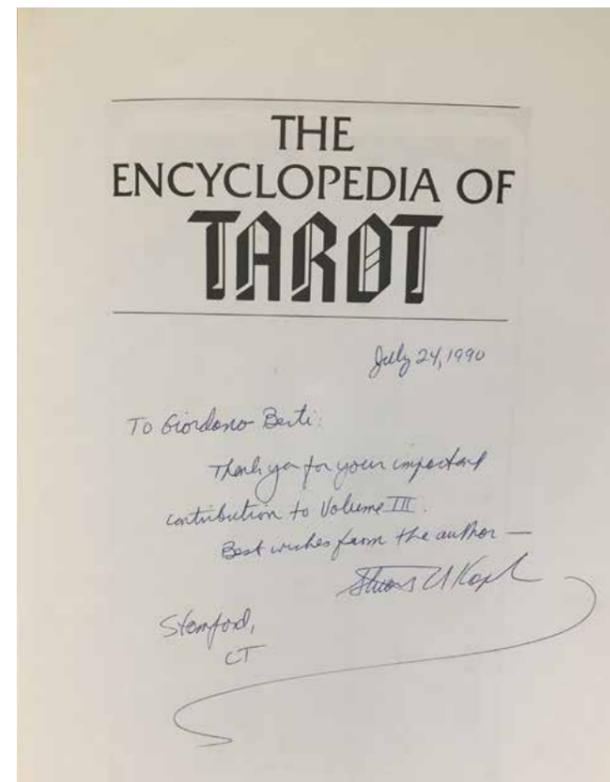
Two hours passed, or maybe more, and I felt like going back to the beach. I was sorry to leave that book so I turned to the waiter: “Can I get it?” He looked at me without answering as he continued to serve customers at the counter. “I'll bring it back later,” I said aloud, thinking the owner of the book might be in the bar. No reply. So I went to the beach with the book in hand and, lying on the cot, I read many pages, interspersing the reading several times with a nap.



By the time I got back to the bar it was already evening. The place was almost empty and the waiter, visibly tired, was sweeping the floor. "This morning I took this book from a table." "Embé?" was the annoyed reply. "Ok," I said... and left with the book. I couldn't imagine that, a few years later, I would meet Stuart, this time personally.

A lot of water passed under the bridges. In the following years, I embarked on a strenuous career as a writer and author of studies on Western esotericism. The Tarot continued to fascinate me more and more, in all their theoretical and practical applications.

Among the friendships of that time, there was, in particular, a painter, Maria Teresa Monti, with whom I designed a new deck which I titled Tarot of the New Moon. When the 78 illustrations were finished, the problem arose of selling them. In 1984 I wrote to various publishers, including Stuart Kaplan, sending numerous photos and the draft of the manual. After several exchanges of faxes, Stuart kindly replied that the deck, while he liked it very much, could not enter the US Games Systems publishing program. However, some images of the Tarot of the New Moon were later inserted by Stuart in the third volume of the Encyclopedia of Tarot, of which he sent me a copy with a dedication for my collaboration.



In the meantime, I had purchased the first two volumes of the Encyclopedia; they were indispensable to me when, in 1987, together with Andrea Vitali, I organized at the Estense Castle in Ferrara the largest historical Tarot exhibition up to then. From that moment on, a steady rise in the publishing world began for me, thanks to my studies on the history of esotericism.

In the following years, I still had some contact with Stuart both for my work as an editor at Lo Scarabeo publishing house in Turin, and for the invitations that Andrea Vitali and I addressed to him to participate in some international conference on Tarot that we were organizing in Italy, such as the Archaeological Museum of Bologna and the Museum of Castel Sant'Angelo in Rome. Unfortunately, Stuart was never available due to his engagements with US Games.

I finally had the opportunity to meet him personally. It was in May 2001, at the World Tarot Congress in Chicago organized by Janet Berres. He congratulated me on my successes and I thanked him heartily, explaining that in reality the whole Tarot community should have thanked him for having restored their dignity to the Tarots and for having contributed to spreading Italian culture in the world, thanks to the Tarot. Stuart loved Italian culture. I told him about some projects that I had in mind and for which I would have liked his supervision ... I will not talk about them here, for discretion.

The Congress program, full of appointments, unfortunately did not allow us to deepen the discussion. We promised to speak on another occasion, but then everyone went back to their commitments and we never talked about it again.

A few years ago I got back in touch with him, or rather with US Games Systems in an attempt to carry out at least one of the projects that remained in the air. I have to thank Jennifer Kaplan, for listening to me and agreeing to develop my idea which, unfortunately, Stuart will not see the final realization.

With this story I do not pretend to have said anything new about Stuart Kaplan. What I want is simply to pay homage to a person I have always felt like a Master and a Friend for how he has positively influenced my career, starting with a book abandoned on a coffee table, one summer's day, many years ago. And as a true Friend, I know that Stuart will not abandon me even now that he has been taken to another branch of the Tree of Life.

Thanks to Stuart R. Kaplan

by *Andrea Vitali*

Faenza, Italy. Chairman of Le Tarot Cultural Association www.letarot.it

Although I have never met Stuart R. Kaplan in person, his work has been an indispensable point of reference for me. To explain why, I want to tell you what happened to me in 1984. At the time I was an Official for Culture for Brisighella, a city close to my place of origin, and the Councilor for Culture asked me to organize an event for the kids on the occasion of the carnival. Taking a cue from Bruegel's famous painting *The Fight between Carnival and Lent*, I decided to organize an exhibition of historical holy cards for the Lent and one of Tarot cards for the Carnival. Same format, the former sacred, the latter profane. I didn't know much about Tarot cards, other than what I had learned at university during my Medieval History studies, but on the other hand, since it was an exhibition for children, I felt that an in-depth description of the decks on display was not required, and I bought the decks by local tobacco shops! Once the two exhibitions were set up, I sent a press release to various communication agencies thinking that probably no newspaper would mention it. Well, I was wrong.

The Italian newspapers wrote extensively about it and I witnessed an incredible turnout for me. After all, it was just an exhibition for children, I thought, but adult people arrived from all over Italy. I understood then that it was a very intriguing topic, way beyond the quality of the cards on display. The exhibition was an extraordinary meeting place for Tarot enthusiasts, and one of them told me about the existence of an encyclopedia dedicated to the Tarot, written by an American collector. I didn't pay particular attention to that information. However, intrigued by the subject, I started looking for documents in the Archives and Libraries of Bologna, and I found many. I decided to extend my research to other cities such as Florence, Milan and Ferrara, recovering ancient manuscripts and books. My research continued for three years in an almost obsessive manner until one day I received a phone call from the Administration of the City of Ferrara. A kind gentleman told me: "A fellow professor of the University of Ferrara has indicated you as a Tarot cards expert; do you think you will be able to produce an exhibition project on the history of Tarot to be presented at our Castle? As you know, the Estense Court has produced wonderful exhibitions along the years".

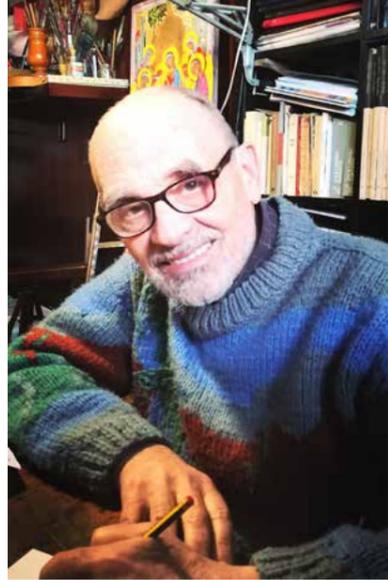
I was not ready at the time, but it was impossible to say no to such a great opportunity. I had six months to organize the whole event and with a huge budget, a budget just impossible nowadays. If on the one hand I could count on great resources, on the other I had to deal with a still partial knowledge. I had recovered many documents, however they were mostly written documents, and I was well aware that it is the beauty of the artifacts that enchant an exhibition audience. I remembered the American scholar who had written an encyclopedia on the subject. I looked for that book and to my surprise I found that Kaplan, that was the name of the author, had published two. I thought they would have been useful to me. I bought them both and began to study them avidly, drawing up a list of miniated cards, their place of origin and the museums where they

were kept. Furthermore, from the first volume I learned about the existence of other XVI century documents. Meanwhile, my research continued on its own. I was lucky enough (as the Chapel had been closed for many years) to visit the fresco of Hell at the Bolognini Chapel in San Petronio to spot the images of two hanging men identical to the Tarot Hangman, and while looking among the Ferrara archives I discovered illuminated manuscripts depicting fools identical to those of the Tarot cards, and so on.

I believed that a major exhibition on Tarot cards should also offer a look at the allegories of the XV and XVI centuries, those that have merged into the images of the Triumphs. It was important to present the popular Tarot cards and the two volumes of Kaplan's encyclopedia came useful again. Then I bought Michael Dummett's book *The Game of Tarot* and completed the project. The exhibition, the largest and most comprehensive yet not outdated, was an extraordinary success. If the credit was mine, it was also Stuart Kaplan and Michael Dummett, both of whom I wanted super cited in the catalog. Dummett had no problem traveling by plane from nearby England to discuss the history of Tarot cards with me, so we started a beautiful collaboration and friendship, which later led to further exhibitions. I thought, perhaps wrongly, that it would have been difficult for Kaplan to come to Italy from the United States. However, I wrote to him several times for a few years in order to keep him updated about the progress of my research.

Today, Tarot studies have made great strides, so much that we can claim to know much more today than fifty years from their invention. For my part, I kept on my historical and iconological studies on Tarot cards, with great commitment and as much satisfaction. And so today, after thirty-six years from my first steps in the Tarot world, I feel confident to organize a great exhibition, but in 1984, without the information provided by Kaplan's books I would have had troubles.

Kaplan was a forerunner, and like all the great initiators of new studies he takes credit for offering the fundamental basis to the Tarot research. His studies are truly incredible for us: we are living the age of computers and digital storage, when many documents are accessible online and researching is way simpler than before. The documentation he presented in various volumes is therefore fundamental for the understanding of the historical-philological approach, the only one correct to start a historiographic investigation, and so the one to be adopted for any historical study on Tarot cards. I believe that there is a feeling that unites me and Kaplan, even if he is no longer among us: a feeling well expressed by the medieval saying "What kind of man is the man who doesn't make the world grow?". The goals I have reached in my research are the result of the desire to transmit the medieval imagery of the Triumphs to the scholars and to all the Tarot enthusiasts, and one of the masters I want to thank is Stuart R. Kaplan.



In Memory of Stuart R. Kaplan

Luigi Scapini

Verona, Italy

I am nearly 75. A few days ago, Giordano Berti gave me the sad news that Stuart R. Kaplan had departed from this world. I had met him when I was in my early thirties. Him being older than me, I wish I had met him as a patriarch, but now, I await a new encounter with him in my dreams.

My attraction to tarot cards was what led me to discover Stuart R. Kaplan's work. To this day, I have created more than twenty tarot decks, for both public and private clients. My interest dates back to the mid '70s, when I started reading *The Golem* by Gustav Meyrink, in which tarot cards were splendidly presented. I was particularly touched by *The Hanged Man* as I could closely relate to it, especially the way I was at that time.

I have been drawing since my childhood. As I grew older, whilst I gained a certain renown as an artist, critics often blamed me for being more an illustrator than a painter. As a consequence, I devoted myself more and more to illustrations, along with religious art, which nourished my interest in metaphysics. It goes without saying that for me, it was love at first sight with tarot cards! As I knew very little about them, I went to a bookshop and bought the Italian translation, published by Mondadori, of *Tarot Classic* by Stuart R. Kaplan, a concise and perfect essay. This was the start to my adventurous association with Kaplan.

With my recently bought star wheel etching press, I created the 22 major arcana by engraving with the drypoint technique onto 22 small copper plates. I worked as a man possessed, even without preliminary sketches and to the detriment of my poor phalanges, soon marred by bloody bubbles! Kaplan's words, plain and clear, revealed the most bizarre symbols to me. Such images productively interacted with cultural, religious and esoteric suggestions which bubbled in my unconscious mind of a professor's child, brought up in a house crammed with books and in a solid classical background.

I made 22 prints of the 22 plates and decided to send them to Stuart R. Kaplan, as I thought it was right. My friend Alba Avesini, who worked for Mondadori publisher and occasionally involved me in editorial projects, provided me with his address. I am grateful to Alba for the crucial role she played in introducing us. It seems to me it was no coincidence that, when she prematurely passed away, my illustrations of her erotic poems were considered among my best works ever. I believe that the most beautiful things originate from special connexions, a bit like a fire whirl, and such too was my meet with Kaplan through Alba!

I never knew what Kaplan thought of my arcana, he was a discreet man. Yet, he proposed a meeting ten days later in Milan, where he would show the U.S. Games Systems in a local fair.

I met a tall, fine and extremely kind gentleman, his pin-stripe, indefinable brown suit being of the utmost elegance. From the exhibitor he picked a Visconti-Sforza which he gave to me, and invited me for lunch. A positive feeling arose between us as we talked about a lot of topics. Then he suggested that I examined thoroughly the Visconti Sforza cards and read carefully a few volumes – my book hunt turning out successful in the bookshops of Paris, which I compulsively “raided” as my paintings were displayed in some galleries in town. Thirdly – you can imagine my surprise! – he asked me to create a tarot deck according to the Visconti-Sforza model, but with more surreal and misteric symbolism – as far as I could – and consistent with modern exoterism. I knew so little on tarot cards then, yet, I replied that yes, it was possible: ignorance is a bliss, the saying goes! He smiled and asked me to send him the preparatory sketches as I made them: it would be a four-handed job. He also came to my place to see my paintings which, in that period, told stories of the Mongol invasions of medieval Europe. He seemed to like them, as the title he proposed for my tarot deck was *The Medieval Scapini Tarot*, but we are crossing bridges before we come to them.

The books he recommended were ascribable respectively to two different traditions, the English Golden Dawn and the French school which took inspiration from Eliphas Levi, one of the most celebrated Kabbalistic authors. Although I did not know much of Kabbalah then, I chose to follow for my tarot cards the French tradition, which I found more familiar. Curiously, as I realized later, this was probably due to my Sephardic DNA coming from my paternal grandparents. The true Israelite Kaplan though, totally overlooking such genetic connections which regarded only my paternal lineage, was imperturbable. He smiled and was pleased to hear my considerations about the concept of zero in contrast to the English tradition.

I have written on this to a greater extent in my comment on *Papus tarot*, recently edited by my friend Giordano Berti.

Now it is time for me to recall the intense exchange of photocopies between Verona, Italy, and Stamford, Connecticut, that is between me and Kaplan, in that pre-digital age. For my part, I must admit I would be still a computer illiterate if it were not for my wife and children...

II

As I believe, what Kaplan appreciated most about my work was my acquaintance with old traditional card readers, including gipsy women, in order to get a deeper insight into minor arcana and the figures. This may well be the reason for the success of *The Medieval Scapini Tarot*, published in 1988.

It is possible Kaplan did not realize that I never looked at my notes: I always improvised, following what my hand, pencil, brush, gold leaf created on the empty sheet. Yet I carefully listened to Kaplan's suggestions regarding the characters' faces: I thought it was the genuine “American” contribution to the ancient European tarot tradition. Besides, he sent me a few pictures of himself as he wished to be portrayed as *The Emperor*, like Domenico Balbi in 1975. In the picture enclosed with this text it is precisely he who is portrayed, Stuart R. Kaplan: even now I can see him. I was asked to rework *The Popess*' face several times. It must be considered that over those years we were imbued with the wonderful American post-war film and Actors Studio imagery, dominated by stars such as Elia Kazan, Marlon Brando, James Dean, Montgomery Clift, Paul Newman. Therefore, I was to enthusiastically welcome the overseas tradition as far as faces were concerned.

Kaplan bought *The Medieval Scapini Tarot* plates out of his own pocket. In a few editions, due to a typo, it was said that I, Luigi Scapini, was born in the 15th century, attending the Renaissance courts. However, my Scapini ancestors did not attend courts. On the contrary, they had to convert from Judaism to Christianity in the late 18th century in order to go on selling wooden boards to the shipyards of the Venetian Arsenal. Indeed, their family name came from “pè scapin”, that is the shoes of the wooden boards sellers who rowed downstream to Venice from the Southern Veronese lowland crossed by Adige river.

Kaplan did not know this, nor the link between my mother's family, the Cartolari-Fanzago, and the Bergamasque family Colleoni whose members were owners of the so called Visconti-Sforza Pierpont Morgan deck. Nevertheless, soon after the publication of *The Medieval Scapini Tarot*, Kaplan asked me to recreate the missing cards of the Pierpont Morgan for a U.S. Games Systems modern reproduction, that is *The Devil*, *The Tower*, the *Three of swords* and *The Knight of coins*. With a humble attitude, I worked on the iconography of the original cards and put my knowledge of late gothic miniature and Early Renaissance in Northern Italy to use. As such, I believe I did a good job, undoubtedly better than previous attempts.

As a consequence, throughout the 1980s, Kaplan commissioned me to create the 19 missing cards of the Cary-Yale Visconti deck. They turned out so fine that it is not clear which cards are a remake, nor is my name mentioned in the booklet enclosed with the deck, which I managed to dig up out of my desk. I vaguely recall a few cards, yet my recollections might be inaccurate, as I have no spare decks, Kaplan bought my original plates, plus my memory plays trick on me as I grow older...

After reading all this you will understand to what extent I am grateful to Stuart R. Kaplan regarding my 19 Cary-Yale Visconti cards: he rewarded me with a bit of immortality. And an immortal dimension such as this, is the very place where I am sure, sooner or later, we will meet again.

Stuart Kaplan as the Emperor painted by Luigi Scapini in 1988



Stuart Kaplan by Domenico Balbi 1975





Ciro Marchetti

Weston, USA

My relationship with US Games started with their licensing of my Tarot of Dreams, back in 2014. Since that time the relationship has progressed positively and they went on to license and publish several my other decks that were produced in the years that followed. Including Tarot Grand Luxe, Tarot Decoratif, Oracle of Visions, Gilded Reverie Lenormand, and the Fin de Siècle Kipper. During that period I visited the offices of US Games and had the honor of meeting Stuart Kaplan. Beyond our business relationship I believe we also shared a friendship and mutual respect. He gifted me several books from his personal collection, which became an integral part of my research and reference while working on those future projects.

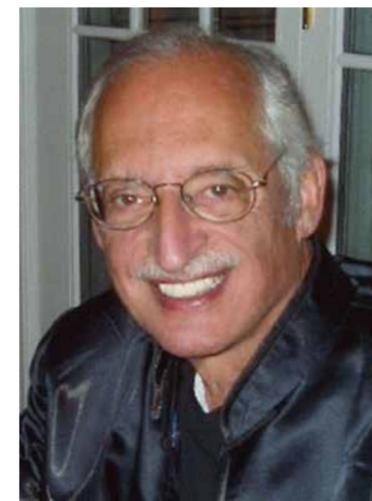
In my opinion Stuart Kaplan is arguably the most important figure in the world of tarot. Far more so than any artist or writer associated with tarot's rich history. His passion and energy was the key to taking tarot from a previous relatively obscure and limited audience, and reaching a far wider one. Expanding its appeal and more importantly its accessibility.

I consider the worldwide tarot community market as we know it today is a direct consequence of this one mans involvement.

Ricardo Salas Soler

Madrid, Spain

On one of my visits to the United States, back in January 2008, I met Stuart Kaplan and a lovely woman, Bobbie Bensaïd, VP of the U.S. Games Systems, Inc. At that time Stuart Kaplan's private collection was put up for sale in the prestigious Christie's gallery. It was one of the most pleasant visits I have had, not only because of the exquisite attention received but also because I acquired some Tarot treasures that are now part of the Tarot Museum in Spain collection. Among these treasures was an uncut sheet of the Tarot Balbi signed by Domenico Balbi himself in 1976. Impressed with Stuart Kaplan's deep knowledge of the history of cards and the great variety of objects related to them, I wondered why he would sell his collection. I could not resist and asked him this question. He replied, "I am getting older and my children may not want to devote themselves to this collection, so I prefer to sell it to some people who are as passionate about the world of cards as I am."



Stuart R. Kaplan around 2002

Stuart Kaplan's Passing

by Eric K. Lerner

Glen Burnie, USA

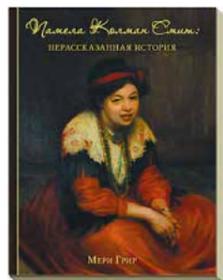
Stuart Kaplan's passing marks an enormous loss for the global Tarot Community. He established U.S. Games the world's largest publisher of Tarots.

Not only has it been a source for many famous historic and commercially successful decks. Under his guidance it continued to develop the vocabulary of tarot by bringing out new decks from a variety of perspectives. He gave artist friends of mine like Arnell Ando and Lynyrd-Jym Narciso invaluable opportunities to reach a broader public with their innovations. Kaplan believed in Tarot, keeping it relevant.

My own contact with him with limited. I purchased some rare decks from his personal collection. Every time I did, he would share his recollections of how he came across the deck and its wonders. He treated them like the treasures they are. His company US Games contacted me in the early 2000's to ask if I would be interested in developing a deck based on the mythology of the orisha. At the time I declined. In retrospect, I realize that was one more example of how deeply he was committed to expanding the reach and potential of tarot.

This does not even begin to touch on the tremendous resource he created with the multi-volume Encyclopedia of Tarot or other scholarly contributions.

I can only hope that future will continue to hoist his mantle and optimism.



Avallon – Lo Scarabeo and United States Games Systems have been cooperating for about twenty years, but I only got to know Stuart R. Kaplan in May 2019. I attended the Tarot Congress in New York City and visited his office in Stamford, Connecticut.

Stewart showed me his collection of playing cards and Tarots for at least an hour. Together with him and his wife Bobby, we took some photos in his office, full of books on the things occult and the Tarot, among which there are even 500 years old volumes!

Stewart demonstrated all those books and decks with genuine joy. He seemed to me like a big child who lived happily among his treasures, and after all, he was already under 90 years old! As it turned out, Bobby, Stewart’s wife, is of Russian origin and lived for some time in Israel, so we immediately found a common language.

They were a very bright and happy couple. In the photo, we are standing near a painting that is the pride of Stewart’s collection: a portrait of Pamela Colman Smith by Alphaeus P. Cole dated 1906. At our meeting, we signed an agreement on the Russian publication of the book, *Pamela Colman Smith. The Untold Story*, in which Stewart presented all his treasures concerning Pamela’s life: drawings, books, photographs, and more.

Anasita Karmelitski

*Haifa, Israel
representative of the publishing house “Avallon - Lo Scarabeo”,
organizer of the Tarot Assembly and the Tarot Festival in Israel,
organizer of Tarot training centers in Israel,
author of books, articles, training courses*



Tribute to Stuart Kaplan

Giovanni Pelosini
Casale Marittimo, Italy



In 1998, the artist Roberto Granchi, illustrator of a deck I designed that was created specifically for my first Tarot book (*The Golden Tarot*, originally *I Tarocchi Aurei*, 1997), received a letter from Stamford, CT. Roberto immediately called me and said that our deck of Major Arcana crossed the ocean and fell into the hands of a collector who highly appreciated its images.

Taking the letter in hand, I saw that it was signed by the famous Stuart Kaplan! He wanted to get the consent of the authors for the inclusion of *The Golden Tarot* deck in his famous *Encyclopedia of Tarot*, a grandiose research work, which could only be embodied by a free and brilliant thinker. Of course, I agreed with joy and was very happy when in 2005 we received as a gift a signed copy of the fourth volume of the Encyclopedia, in which Stuart Kaplan and Jean Huets devoted a whole page to this Major Arcana deck.

For a long time, Kaplan was one of my idols. Since 1968, his publishing house, U.S. Games Systems, has been the most respected beacon for Tarot researchers and lovers around the world. And the fact that my name was mentioned in his large encyclopedic work and my work was published filled me with joy and satisfaction.

In Italy in the early 1970s, when I was still a budding tarot lover, there were very few books on the topic; almost all of them were, to one degree or another, contrived manuals and mainly dealt with aspects of cartomancy. The first modern author I met on my research path was Kaplan, and the first book I read and studied was *Tarot Classic* (1972), and it was a great work. *Tarot Classic* was an introductory text that made up for the then lack of information on the origins, history, design, bibliography, and classification of traditional decks.

I still keep this book as a treasure for me to remember. Half a century ago, in the margins of the pages that have now turned yellow with time, I wrote down my comments in pencil and sketched the first approaches to the interpretation of the symbolism of the Quaternaries and Septenaries in the Tarot, which I then began to develop. Leafing through it today, I experienced nostalgia: it is pleasant and a little sad to remember how fresh and energetic I was then and at the same time naive in my research.

A nagging feeling in my heart arose when I reread Stuart R. Kaplan's dedication to his wife Marilyn and children Mark, Peter, Michael, Christopher, and Jennifer. Although I was not familiar with them, today I send them the most tender thoughts in memory of the man who gave so much not only to me but also to several generations of scientists and enthusiasts, whom he motivated by his example as a great pioneer of modern international cultural studies of the Tarot and which, thanks also to him, today demonstrate to the world a new look at Tarology and its role in society and culture.



Andriy Kostenko
Kyiv, Ukraine



My brief acquaintance with Mr. Kaplan

Jennifer Kaplan said of her father that “most who knew him easily recall a favorite story or meaningful interaction, no matter how brief.”

My acquaintance with Stuart R. Kaplan was very briefly indeed. In May 2006, as Associate Editor of an independent Russian publishing house, I was at Book Expo America, which was held in Washington, DC that year.

After scheduled meetings, I walked through the exhibition halls and looked at the stands of many major and smaller publishers. I came across a table overloaded with various Tarot decks and stayed by for a long time. So long that the publisher's employee (it happened to be U.S. Games Systems) came up to me to offer her help. I introduced myself and said that the company I work for also publishes Tarot books, which I supervise as an editor. I also translated Crowley's *Book of Thoth* into Russian...

A minute later, the employee, Ashoka Mitra, took me into the back room of the stand and introduced me to the founder and owner of the company, the great collector and publisher of Tarot, Stuart R. Kaplan. He asked me with sincere curiosity about the state of the Tarot community in Russia and Ukraine; I satisfied his curiosity as best I could. Naturally, he had very little time, so the conversation was brief. Upon its completion, the master handed me his business card—of course, with the RWS Fool—and gave an autograph. He signed for me *The Lover's Path Tarot*, that season's novelty from U.S. Games Systems. I keep the deck as a valuable exhibit of my own collection, and the business card as a talisman.

A meaningful interaction? It was there. Mr. Kaplan said that it is great that we translate Tarot books into Russian. And it would be just as great to translate original Russian books into English. He understood perfectly well that America is not the world center of Tarot culture, but only one of its centers, and we all, in different centers, need to communicate more, exchange information and energy, decks and books. All this must be available everywhere. Actually, this activity I loved most of all before meeting with Stuart Kaplan, and even after the meeting, even more so. I am very grateful to fate for this brief acquaintance with such a wonderful person.



Stuart R. Kaplan in his office in 2020

MANIFESTO OF HUMANISTIC TAROLOGY

by *Giovanni Pelosini*
Casale Marittimo, Italy

In 2013, I realized that all my research and experience had led me to a form of Tarot work that I would define as philosophical, psychological, predominantly evolutionary, and indeterministic.

Then I officially announced the founding of *Humanistic Tarology*, a discipline that grew out of the roots of my tarological and tarosophical consciousness and which I had been already using in my teaching practice. Its main method is based on historical sources and cultural codes, and its ultimate goal is to reveal the true essence of man.

Today, many use the term Humanistic Tarology without knowing its origin and not fully understanding its meaning. This is what I want to talk about in this article.

The widespread use of Tarot in mantic practice, which has been actively developing in recent centuries in parallel with the use of these cards for the game, has always implied a narrative function in their amazing iconographic and symbolic combination.

This property includes undoubted values of a philosophical, cognitive, meditative, psychological, and even spiritual nature, aimed at promoting the processes of self-awareness and identification, creativity, and evolutionary expansion of consciousness. Therefore, Tarot consultation should be a narrative, revealing a map of possible directions, and a compass to navigate in any situation, make the most favorable choice, and achieve real happiness in life. The Tarot is a mirror reflecting a person's thoughts about themselves and the world until they begin to think about the infinite.

Since its initial hermetic origins in the Renaissance, beyond the game, well beyond divination, the Tarot has been and still is a wonderful "philosophical machine" for the evolution of consciousness, and the recovery of the dignity of man as an essential part of the sacredness of cosmic nature.

The autonomy of the psychic functions of man was one of the foundations of the humanistic, neo-Pythagorean, and neo-Platonic philosophy of Marsilio Ficino, which placed

the soul at the center of everything in the Universe. In the very fruitful multicultural forge of the Italian Renaissance, the alchemical-tarological code was born and structured, permeated with philosophical concepts typical of Alexandrian Hermeticism and the most ancient cultures that preceded and formed it: it was the prelude to what in the 20th century was called depth psychology of the profound and was the legacy collected by humanist tarologists at the dawn of the 21st century.

In the current era, the purely mechanistic, materialistic, and positivist vision of reality now appears to have been largely superseded by history, while the recovery of ancient but always living traditions in various ways related to symbolic and holistic thought is close to maturity. In the meantime, the gravity of the global crises of this beginning of the millennium has contributed to highlighting considerable disorientation of humanity, no longer supported by presumed certainties, but not yet fully aware of its historical heritage of values and culture, which can make a profound sense to life.

In the modern collective consciousness, Tarology has been relegated to the narrow sphere of common folk fortune-telling. Tarot is supposed to be just a fun and childish

divination game that reveals the platitudes of the everyday future. This stems from centuries of prejudice and a lack of academic Tarot research. The most skeptical rationalists saw the lack of rigorous, tested formulas and methodologies as clear evidence of the falsity and unreliability of everything related to the Tarot. The low ethical and cultural level of some fortune-tellers allowed the formation of ignorance, superstition, and mystification and contributed to the widespread prevalence of prejudices that facilitate and provoke the denigration of Tarology.

This period of confusion is finally coming to an end, thanks in part to the current crises of most conventional traditional paradigms and progressive globalization. But above all, this is due to the huge cultural contribution of many tarologists around the world, who revived the dignity and nobility of their ancient discipline.

It's time to finally structure what I call *Humanistic Tarology*. This is high science, the purpose of which is to give a person the tools for exploring the complexities of being, the depths of the individual and collective psyche, and the greatness of the spirit. In our time, this has become possible due to three factors:

1) the restoration of ancient traditions and rediscovery of the hermetic codes of the Renaissance Tarot;

2) research on synchronicity and the individuation process by Wolfgang Ernst Pauli and Carl Gustav Jung;

3) recent discoveries in quantum physics and epigenetics.

So, Humanistic Tarology will be formed already in this, XXI century, and modern science confirms what has always been an axiom for tarologists: "Everything that exists is connected with the entire Universe since the Whole is connected with each of its parts." Following holistic tarological principles, we can finally imagine the Cosmos as a complex multidimensional unit, much more ordered and coherent than it was previously imagined. There is a vacuum-based Psi (Ψ) Information Field, devoid of the conventional concepts of time and space that shape so-called reality. In fact, reality is a product of information and matter; more precisely, it is informed matter that grows in all its complexity with the continuous evolutionary progress of the consciences that are part of it, which are all connected and derive from the One-All. Paradoxically, this Universe is both objective and subjective: the macrocosm and the microcosm follow the same eternal rules of Nature, the laws of cause and effect and synchronicity, in perfect harmony between necessity and free will. They are only apparently separate and distinct, while

what appears to us as stochastic variables makes our view of the probabilities of predictable events vague.

Tarot cards are often thought-provoking, imaginative, and creative. Imagination can become reality, and creativity can give rise to creation. This process is not much different from the Great Work of the alchemists, who followed the symbolic path of the evolutionary development of a self-knowing person.

Today we are encouraged by the growing interest around the world in serious tarological research at the intersection of various sciences and disciplines: history, philosophy, anthropology, psychology, art, natural sciences, symbolism, mythology, iconography, numerology, esotericism, epistemology, cryptology—speaking generally, both physics and metaphysics.

All over the world, museums, exhibitions, schools, magazines, tarology congresses and associations are born and develop, which demonstrate the unity of the basic archetypal code and the deep message transmitted by the Tarot, despite the creative diversity of its various cultural sources.

Tarot symbols convey manifested forms of deep knowledge that would otherwise be lost. The legacy of this ancient iconographic and symbolic language, typical of Hermeticism, is combined with a modern visual and narrative language: today the Tarot is developing dynamically, thanks in part to the widespread dissemination of film and television.

The ancient wealth of culture and wisdom, which was brought back from oblivion, and then again disseminated by Marsilio Ficino, Pico de Mirandola, Matteo Maria Boiardo, Heinrich Cornelius Agrippa, Luca Pacioli, Leonardo da Vinci, Albrecht Dürer and other humanists of the Renaissance, has come down to us through the fertile naivety of the exoticism of the 18th century, the mysteries of the initiatory occultism of the 19th century and the fog of prejudice of the recent times.

From this rich seed has finally grown a tarological plant of the present, 21st century, which is evolving to find its place among the holistic disciplines of the third millennium. The flower of Humanistic Tarology is now in full bloom.

Today, the Tarot is ready to regain its dignity and significance, it can be an excellent tool both for the entire humanity striving for the growth of consciousness and for individual creative individuals who want to reveal their talents and understand personal limitations in order to cognize themselves in their Higher Self and comprehend the true meaning of their life.

The time has come to put modern, ethical, and conscious Humanistic Tarology at the service of Man, his innate holiness, his thirst for knowledge, his art, his freedom, his evolution, his harmonization with the Cosmos for the New Renaissance.

TAROT COLLECTION



by **Giordano Berti**
Asti, Italy

Only today, as I put together the ideas for writing the Papus Tarot, from a corner of my memory emerges the scene of a game that reasoning adults consider naïve. However, I know that for many people with a certain sensitivity the same episode will be able to awaken the memory of the first "magical" experiences had during adolescence when childhood thoughts are dying out and a different awareness of reality takes shape.

The scene: the cellars of a medieval monastery in Monghidoro, a small town in the mountains between Bologna and Florence. Among those ancient walls, moldy and dusty, we young people of the town, all between 15 and 19 years old, had started a club. We listened to melodic, hard and progressive rock, funk, and pop music. We danced, played cards or chess, invited friends, and lived our first love stories.

From the first days in which we were working to clean the cellars from the meters of dirt accumulated in the last centuries, paranormal phenomena began to occur and were repeated even later, when the rooms were already frequented. I myself was a witness and I can say that, in some cases, they were jokes or absolutely natural noises ... but there were also inexplicable and really disturbing episodes that led some guys to stop setting foot in the club.

Teenagers, in general, are fascinated by everything that smells of magic and mystery and often see puzzles even where they don't exist. On the other hand, we had grown up in a mountain village and many stories we had heard in our childhood had a magical, witchy, in many cases macabre imprint. We were therefore predisposed to accept the supernatural as an expression of reality.



THE CABALISTIC Tarot of Papus 1909 - 2019

My first Egyptian Tarot

One evening Anna arrived with a deck of cards never seen before. Anna was proud to show that game which, as promised in the booklet attached to the cards, was used to divine the future. The figures, in Egyptian style, were very cute, their colors were harmonious and each card had divinatory meanings written on two sides. We immediately began to ask questions, one at a time, in a somewhat vague way so as not to reveal our secrets to others; for this same reason, we jokingly commented on the answers of the cards laid out on the table.



each figure meant. I also used black paint to erase the advertising lettering on the back of the cards and made a box to keep them better. Then they ended up in a drawer along with some things from my youth and I completely forgot about them.

Many years later, when my historical knowledge of the Tarot was already solid, putting old things in order, my first Tarot deck came to light and in those figures, I recognized the inspiration from the Papus Tarot. In the meantime, my collection had been enriched with many works, including the first editions of *Le Tarot des Bohémiens* (Paris, 1889) and *Le Tarot divinatoire* (Paris, 1909), as well as various decks derived from that of Papus.

There is therefore a strong emotional bond that stimulated me to write this article, as well as an intellectual interest that, two years ago, prompted me to reprint the Papus Tarot in a modern form coherent with the thought of the great French esotericist.

Doctor Papus (1865–1916)

Many things could be said about Papus and his immense work of popularizing occultism between the end of the nineteenth and the beginning of the twentieth century. Suffice it to say that, in the course of his short but intense life, he published about 150 treatises on the most diverse topics: cabala, alchemy, astrology, Masonic initiation, theosophy, spiritism, homeopathy, esoteric anatomy, hypnosis, magic, divination arts ... not to mention the extraordinary amount of articles published in numerous journals.

In addition, Papus was a member of various brotherhoods, including the Theosophical Society, the Cabalistic Order of the Rose + Cross, the Gnostic Catholic Church, Freemasonry, the Hermetic Order of the Golden Dawn. He is also remembered for having founded a mystical brotherhood that still exists today: the Order of the Martinists. Ten numbers of the Taro Chronicle would not be enough to describe Papus's entire work, so I will make a summary by focusing, of course, on his Tarot.

To fully understand the meaning and importance of the Papus Tarot in the context of Western esotericism, it is necessary to know some fundamental aspects of his life.

At that time, it was the spring of 1974, I already knew the Tarot of Marseille, but this Egyptian deck had an extraordinary charm on me. I felt a kind of magnetic energy flowing through my fingers as I spread those cards on the table, and my explanations went far beyond the keywords written on each picture. I was so attracted to that Tarot that at the end of the evening I asked Anna if I could keep it. She agrees without problems; that was an advertising deck from a liquor company and Anna could get more, in her relatives' shop, as she later did.

I have used those cards for many years without asking myself who drew them and what the symbols at the foot of





Papus, whose real name was Gérard Encausse, was born in 1865 in La Coruña, Spain. His mother, Irene Perez-Vierra, was originally from Valladolid while his father, Louis Encausse, was a well-known French chemist and inventor of medicinal substances.

When he was four, the Encausse family moved to Paris. Here Gérard, having finished his secondary studies, enrolled in the university faculty of medicine in 1882, obtaining a doctorate in 1894. It was then that he attributed the pseudonym Papus to himself, which in the ancient Egyptian language means “doctor.” Since adolescence, Papus was interested in the occult sciences. As soon as he arrived in Paris, he began to frequent the theosophical circles, becoming one of the most prominent characters despite his very young age.

In 1886, together with his friend Augustin Chaboseau, he gave birth to an initiatory brotherhood, the Order of the Martinists, inspired by the thought of Louis-Claude de Saint-Martin (1743–1803). It is worth dwelling briefly on Saint-Martin because the interpretation of the Tarot provided by Papus a few years later took shape from his ideas.

The reintegration of the soul

Following a tradition that was bothreoplatonic and kabbalistic, Saint-Martin stated that the first human being, Adam Kadmon, was an androgynous creature placed by God in the Garden of Eden. Unfortunately, Adam, yielding to the seductions of the rebel Angels, fell into the material world and separated into male and female, becoming mortal and subject to disease. Saint-Martin detailed the many trag-

ic consequences of that Fall and at the same time indicated how a man can reintegrate himself into the divine Light: prayer, meditation, fasting, and good works. These ideas were largely taken up by Papus in *Le Tarot des Bohémiens*. *Cléf absolue de la Science occulte*.

Papus divided the 22 Major Arcana into three groups called “Septenaries.” The first, composed of the Arcana from 1 to 7, is called Theogony and represents the divine genesis. The second, composed of the Arcana from 7 to 13, is called Androgony and represents the human genesis. The third, composed of the Arcana from 13 to 19, is called Cosmogony and represents the cosmic genesis. Then there is a “Transitional Ternary” (the Arcana 19, 20, and 0) and finally, the Arcanum 21 which represents the Universe in its entirety and perfection. These are, in Papus’ view, the stages that Adam went through in his fall from the spiritual world to the material world. At the same time, they are the stages for the return of every human being to the Edenic condition.

This idea of reintegrating the soul into primitive perfection was already present in some religions of the Near East, for example in Mandeism and Mazdeanism, and again in the Roman imperial era, they contaminated the nascent Christianity, inspiring the birth of numerous Gnostic sects. The rebirth of Christian Gnosticism was one of the objectives of Papus who in 1890 formally became a member of the Gnostic Catholic Church founded that same year by his friend Jules Doinel, a former member of the Martinist Order.

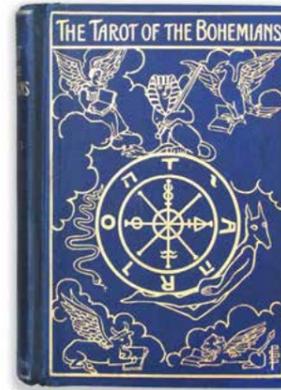
The Univers in 78 cards

Another very interesting aspect of *Le Tarot des Bohémiens* is the insertion of the 56 minor Arcana in a kind of mandala in which all the cosmic dynamics are summarized, condensed in the sacred Tetragrammaton of the Jews, that is the four letters that make up the divine name יהוה (Yod Hé Vav Hé). From this derives a series of complex theories that see in the court and pip cards the emblems of material bodies, intellectual energies, and vital or spiritual forces that form each individual.

This same division of the reality—material, intellectual and spiritual—is reflected in the explanation of the meanings of the Major Arcana which forms a very long chapter of *Le Tarot des Bohémiens*. The entire explanation is based on the coincidence, already defined by Eliphas Lévi in the *Rituel de la Haute Magie* (Paris, 1855) between the 22 Major Arcana and the 22 letters of the Hebrew alphabet of which Papus gave a very personal interpretation that bends the Jewish cabala to Martinist thought.

It is a work that is not easy to understand without an expert capable of guiding the student into an authentic maze. However, *Le Tarot des Bohémiens* became a powerful tool for disseminating a new form of Christian-Jewish Gnosticism in the Anglo-Saxon esoteric circles who knew the work of Papus thanks to the translation, performed by A. P. Morton and published in 1892 in London. The second edition with a preface by Arthur Edward Waite and corrected by him was published in 1910.

The second English edition of *Le Tarot des Bohémiens*



Thanks to Papus, therefore, the idea that the Tarot is the representation of travel along the paths of the Kabbalistic Tree was consolidated among modern esoteric brotherhoods in every part of the world. Then, that path was marked by well-defined initiation rites, as in the Golden Dawn, or by individual mystical and physiological practices, as taught for example by Mouni Sadhu (1897–1971).

The divinatory Tarot

Therefore, Papus’s book would seem an unoriginal work, but we must note Papus’ strategy that he wanted to insert a very high initiatory message in a manual of simple disclosure. I like to define this work as “a handful of seeds planted for future generations of fortune-tellers.” Among those suits are the illustrations specially designed by Gabriel Goulinat, which have become famous as the Papus Tarot.

The Arcana of Papus

This deck is mainly interesting for the 22 Major Arcana, as the 56 Minor Arcana are absolutely identical to those of Etteilla, including their particular numbering. Papus wrote that these 22 “hieroglyphs” are inspired by Egypt “according to the most authentic documents that we have been able to put together.” But by carefully observing each figure it is evident that it is a mediation between the 22 Arcana of Wirth published in 1889, and *Les XXII Lames hermetiques* designed by Maurice Otto Wegener and published by René Falconnier in 1896. From a purely stylistic point of view, moreover, these images are very poor, not only for being in black and white. However, the instructions surrounding them deserve some attention.

At the top is the traditional number, in Arabic numerals, flanked by a geometric symbol corresponding to the card number (but only for the Arcana from 2 to 9). Under the figure, in capital letters, there is the traditional title and even further below there are three meanings: spiritual, moral, and physical. One, therefore, leaves the divination *tout court* to enter the mystical dimension so dear to Papus.

To the right of the figure are indicated the astrological correspondence of each card, which continues in the series of the Minor Arcana and which “would serve the fortune-teller to make the most precise predictions,” as Papus claimed. In some cards, the esotericist added a draft classification linked to the Kabbalistic tradition. To the left of the figure there is a series of letters derived from different alphabets: at the top the Latin, then the Hebrew, the Sanskrit, the Egyptian, and finally the watan sign created by Alexandre Saint-Yves d’Alveydre (1842–1909), an esotericist today almost forgotten.

I will not enter here into the merits of these ideas which were widely shared by the French initiatory elites until recently, however, it is necessary to underline the “occult power of archaeometric keys.” In fact, according to a theosophical legend, archeometry was the science by which the Ancient Sages constructed the esoteric myths of religions: the Hindu Vedas, biblical Genesis, etc. Furthermore, being visible manifestations of the primordial principles, the same keys would be capable of answering all questions; hence the link with the Tarot proposed by Papus who, however, did not provide any information on the practical use of the *watan*, merely saying that “such correspondences will be precious for occultists of every school.”

Despite the wishes of its author, *Le Tarot divinatoire* was practically ignored outside the French borders until the 1950s, and even the Arcana devised by Papus struggled to find admirers. Only today, 110 years after its first publication, the Papus Tarot comes back to light with a sumptuous dress that enhances its content.

I personally edited this magnificent version choosing the colors for the 78 cards on the basis of the conceptions of Papus and the occultists with whom he was in close collaboration. Thus, each suit is distinguished by a particular color of the frame, in accordance with the alchemical, kabbalistic, and astrological traditions.

The dominant colors are four: gold for Coins, silver for Swords, blue for Cups, red for Batons. These colors generally reflect the symbolic Quaternary (the elements, human temperaments, seasons of the year, and so on), but within the



Note: Muni Sadhu is the pseudonym of Mieczyslaw Demetriusz Sudovski. Pole by mother and German by father, he was born in Russian Poland, lived in different countries of the world and died in Australia. His 1962 book *The Tarot: A Contemporary Course on the Quintessence of Hermetic Occultism* is essentially a retelling of the *Occult Encyclopedia Course* by the famous Russian martinist Grigory Ottonovich Möbes.





A Mandala of Papus on Tarot

Luigi Scapini
Verona, Italy



court figures and numeral cards they take on particular tones and shades according to each divinatory meaning, according to a precise psychological correspondence.

The series of the Major Arcana is associated with the Quintessence of matter, so it does not have a distinctive color being a harmonic synthesis of all the elements. Furthermore, in this edition, I preferred to insert only the Hebrew letters and astrological correspondences, in order to give more space to the divinatory meanings of each card, both straight and upside down, reported in four languages.

The back of the cards is dominated by the symbol of the Martinist Order whose philosophy has inspired the path of spiritual rebirth suggested in the Papus Tarot.

I will explain all these secrets, including the meanings of the *watan* and their occult use, in a video course that I am preparing and that will be accessible on my website giordano-berti.com. For information, you can write to my e-mail giordano.berti@gmail.com.

There are two fundamental traditions of the Tarot of modern esotericism, both derived from Eliphas Lévi: the French one, which has its spearhead in the Tarot of Gérard Encausse, alias Papus, and that of the Golden Dawn, at the top of which is the *Thoth Tarot* by Aleister Crowley.

One of the substantial differences between the two traditions lies in the attribution of the Sephirot, the 22 Paths of the Tree of Life, to the Major Arcana which are 22 like the letters of the Hebrew alphabet. The French tradition attributes the first letter, Aleph, to the Magician, the Arcanum 1, and the letter Shin to the Fool, Arcane 0. Instead, the English tradition attributes the Aleph to the Fool and the Shin to the Judgment, Arcanum 20, thus changing all the intermediate correspondences and, consequently, the kabbalistic meanings of each figure.

It should be noted that Zero does not exist in traditional Kabbalah; more precisely, the Zero is everywhere, in the empty spaces between the letters. Those voids are, in a sense, more important than the letters themselves, being the words of the Torah not separate from each other.

As is well known, all the letters in the Kabbalah correspond to numbers and the numbers, kabbalistically, are reduced to the three letters present in the unpronounceable name of God: Yod = 10, Hé = 5, Vav = 6, the sum of which gives exactly 21. Also, for this reason, the attribution of the letter Shin to the Fool—numbered Zero but in position 21—by the French esotericists was brilliant, because 21 contains the three numbers, namely 1, 2, and their sum which is 3.

But the even more brilliant thing is that in a “mandala” created by Papus, Zero represents the transformative element within the series of the last four Arcana entitled Generation. More precisely, in this series the Sun is Yod and represents Creation, the Judgment Hé represents Conservation, the Fool Vav represents Transformation and the World Hé represents Equilibrium. In practice, from the coupling between the Sun Yod and his Hé, the Judgment, mediated by the Fool Vau, a daughter is born, that is the second Hé that summarizes all the Tarots: THE WORLD.

In this way, the Zero, being also 21, spreads among all the Major Arcana like the void between the letters of the Torah; in this way the cosmic generation takes place. This is just one of the many mysteries that Papus was able to unearth.

The mandala containing this and many other brilliant ideas of Papus on the Tarot is titled *Cycle des Révolutions de Jeve* and is contained in *Clef Absolue de la Science Occulte*. I bought this book in Paris in 1980—it was the 11th edition for Dangles Publ.—and from that moment I began to understand something about the Tarot. That book, it is worth underlining, on the title page bears the phrase: *A l'usage exclusive des initiés*. I don't say anything else.



It must be said that Giordano Berti had a splendid idea of re-proposing in a modern and essential edition the Tarot of Papus that was missing on the market.

As a graphic designer, I greatly appreciate the work of Letizia Rivetti who, with her stylistic choices, enhanced the work of Papus and Goulinat, originally in black and white, re-proposing it in a contemporary way, without any fall into banality also thanks to the colors rigorously chosen according to the esoteric dictates of Papus himself, recovered by Giordano Berti in the works of the great Master.

I am impatiently waiting for Giordano's book dedicated to Papus because someone needed to bring the Kabbalah back to the Mediterranean world where it was born, around that magical sea in which the great civilizations of the East and the West, of the North, met fruitfully, and Africa.



1917 Tarot

<http://1917tarot.com>

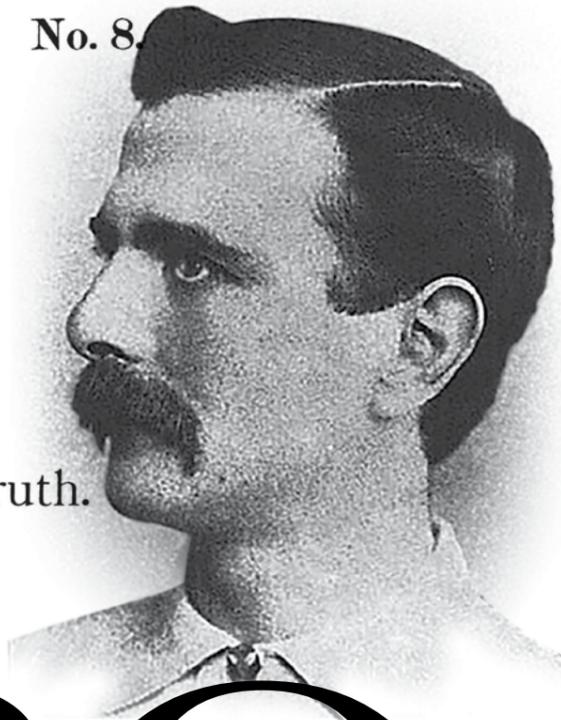


The Moscow publishing house Silhouette invited Tarot authors and artists to take part in an international non-commercial project dedicated to the 100th anniversary of the 1917 Revolution. It was proposed to create a complete tarot deck reflecting some of the most important people and events of the Revolution 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.

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THE PLATONIST.

An Exponent of Philosophic Truth.



The TARRO

This anonymous article published in the August 1885 issue of *The Platonist* appears to be the first printed text in English dedicated to the subject of the Tarot. The author of the article is identified as Thomas Henry Burgoyne (1855 – 1894), an astrologer and founder of the Hermetic Brotherhood of Luxor, famous for his book, *the Light of Egypt*.

The Taro is a series of leaves or an unbound book coming down to us across the ages from a primitive epoch. The name is merely a disguising transmutation of the Latin word, *Rota*, or *Wheel*. We shall presently see in what respects the name of *Wheel* is applicable to it.

By ordinary men, whose reasoning powers are ruled, rather should we say, are thrown into disuse, warped, or even obliterated by the mists of prejudice, the extreme antiquity of this book would be sufficient to cause them to consider it merely as a venerable toy played with in the infancy of the world, and not to be seriously considered in this highly enlightened nineteenth century. The true occultist, divesting himself of every prejudice, as of a garment which would impede him in the race he has to run, investigates all things, old or new, purporting to appertain to the Occult Sciences, however absurd, uninviting or difficult they may at first sight appear. We only care to invite the attention of such as these to the subject of the Taro.

To get a precise idea of its import, we must first know something of the remote period in which it was invented. In this short paper we cannot pretend to give sufficient proofs of what we advance. Were we to do so, we should require to displace Plato altogether from this journal. We can only indicate the path, and leave the student to trace out for himself whether or not it leads him to the goal he would reach.

This so-called primitive epoch was in reality a time of the greatest intellectual activity in a race of men who had for many generations been in the ascending scale of civilization, scientific culture, and attainment of knowledge. This race had gradually discovered that to gain knowledge by the external senses only, as even the lower animals do, was a very slow process, and that the life of man was too short to enable him, however great his natural genius might be, to achieve more than a very limited and uncertain result having only some remote relationship to the great truths of the universe. What led them to avail themselves of the joint use of the male attribute of reason and the female attribute of intuition is beyond our limits to enter upon. This process was then called inspiration, and those who practiced it were called *munis* or inspired men. By way of illustration of our meaning we may mention what is known to mathematicians as a matter of history. About 300 B. C., there lived in India one Arya Bhatta, who has the credit of being the inventor of algebra. He was one of the first of the uninspired philosophers, when the race had entered on the descending scale. Before him was a whole series of *munis* or inspired men. They had invented mathematics and algebra. Arya Bhatta, only, in all probability, collected, and put in some kind of form, a small portion of the discoveries of generations of *munis*, as their knowledge was fast dying out, and so got the credit of having invented algebra. This Arya Bhatta also knew the diameter of the earth, or squaring of the circle, to within a few decimal places, and we know no more now. The *munis* had, at their culminating point, penetrated all the mysteries of creation and mathematics followed as a natural consequence. The orbits of the sun, moon and planets, were to them familiar knowledge. The mysteries of polar motion and its dependent "procession of the equinoxes," with the vast changes it had made in the course of ages in the earth's cycles and seasons were all fathomed and esoterically symbolized by them, which symbols remain to this day. Not only had they arrived at an intuition of the mechanism of the macrocosm or great world, but also that of the microcosm or smaller world of man, and the intimate analogy, mutual relationship and interdependence of the two.

It was from the very sublimity of their knowledge of this interdependence that they conceived the idea of the *rota* or *wheel*, i. e. the sun, moon and planets moving in their orbits, on wheels within wheels, expressing the cosmogony and continuance of creation, and symbolising it in such a form that the microcosm could, by using it according to nature's laws, discover his own relation to it in his daily life, beginning at any point of time, and tracing it backward or forward from that time. They knew that nothing whatever happens by chance, and that if, under certain conditions, man's imagination and will are concentrated upon any subject he wish-

es to know, what may appear as a fortuitous disposition of the leaves of the Taro, becomes to the seer an open book in which he may read an answer to the question seriously occupying his mind. The leaves or cards are placed in the form of a circle, which consists of four trines. $4 \times 3 = 12$, or the 12 signs of the zodiac, or 12 houses of heaven. In the center are placed the four modes of conceiving creative unity or the four aces. These bear a relation to the four trines, and they must be considered in relation to the subject proposed and to each other. The colours also of the aces and the trines correspond. There are seventy-eight cards, of which twenty-one are keys or seven trines. There are really twenty-two, but the additional one is 0 or zero and not counted as it represents the primordial chaos. Wherefore it is 7×3 plus 1. The cards having been placed according to the rules around this zodiacal circle, the apparently fortuitous collocation of them is in reality a movement analogous to planetary motion, inasmuch as it proceeds from the will or word of the microcosm. As the learned P. Christian says, "The science of will, the beginning of all wisdom and source of all power, is contained in twenty-two *Arcana*, or symbolical hieroglyphs, of which each attribute veils a sense, and of which the whole composes an *absolute Doctrine*, which is summed up in the memory by its correspondence with the letters of the sacred language and with the numbers which appertain to those letters. Each *letter* and *number*, as they are contemplated, or as the word utters them, expresses a reality of the *divine world*, the *intellectual world*, and the *physical world*. Each *arcana*, made visible and tangible by one of these pictures, is a formula of the law and of a human activity in its relation with the spiritual forces and the material forces the combination of which produces the phenomena of life." The student will therefore perceive that it is an astrological system. In fact, the science of astrology is a part of the Taro, and was taken from it, in all probability, and is therefore not so perfect as the system of which it forms only a portion.

It is a well known saying in India that an Astrologer without clairvoyance is like a wife without a husband. So it is with the Taro. In order to use it with complete success, the artist must have attained to lucidity. It is also said that this lucidity comes with daily Taro contemplation with a mind earnestly concentrated on a particular subject.

How far empyreal intelligences intervene to help the earnest student who presents to this work a pure mind in a pure body, we do not enter upon here. As to these planetary intelligences, see Cornelius Agrippa! The presumption is that they are the adjutants, whether in the Taro, in Astrology, or in the use of the Magic Mirror.

We have said there are 78 cards, of which 22 are keys but these are only the exoteric keys. It is known to adepts that there should be 22 esoteric keys, which would make the total number up to 100. We have not ourselves yet seen these 22 esoteric keys, and we know of no one possessing them. On this point, an earnest English neophyte, who has attained to a considerable degree of lucidity, suggests that when the artist has arrived at a certain stage of perfection, these super-natural intelligences themselves furnish the 22 esoteric keys, or impress their symbolic signature on 22 blank cards prepared

by the student. On this point, we presume not to speak positively. If it be so, it would account for the Esoteric Keys not being seen, as, no doubt, the possessor of them would be constrained to carefully guard them from every eye but his own. We only throw this out as a suggestion to the student.

“*Corruptio optimorum pessima*” is an ancient saying, and it applies especially to the Taro. As the Aryan race degenerated and fell away from their primeval purity, so did their very knowledge become an evil to them. The misuse of the Taro for mere worldly purposes soon led to the loss of the knowledge of its true use, and it became a mere fortune-telling instrument. Even in this its degenerate use, so true is its mechanism to the powers of nature, that enough of truth can be told by it to sustain the faith of oriental nations in its thaumaturgic efficiency. All nations have had or have a Taro. Even the Gypsies, who were an oriental Pariah race, brought a Taro with them when they first appeared in Europe. Hence, their fortune-telling proclivities. With them, it has become mere trickery and fraud, though, formerly at least, some of their women were clairvoyantes, and able to tell enough to astonish those who sought to learn the future of them. It was brought by the Moors through Spain to Italy, and it is still in daily use there with the full number of 78 cards, but only as a harmless game called Tarocchi. The wily priesthood there, took good care it should be nothing else. The ordinary pack of 52 playing cards is simply a modification and perversion of it. Even in this its mutilated and imperfect condition, in many villages even in England, there are still elderly women who by it do foretell, accurately enough, small events about to happen in the lives of simple village folk. These small predictions are of vast importance to them. The only explanation of this is, that these women by constantly contemplating the cards and concentrating their attention on a certain class of subjects do become clairvoyantes sufficiently to foresee some small events, aided by what remains in this imperfect Taro, of what may be called its once divine origin. In Paris, an elaborate pack of Taro cards may be bought for eight francs with a book of instructions by the notorious and illiterate whilom barber, Etteilla, entitled, “*Art de tirer les Cartes.*” It is used by ladies and others “pour dire la bonne fortune.” It is a mere fortune-telling affair, of little or no use to the student of true occultism. It is almost needless to say that the French and Italian Taros, as now made, are very imperfect. The Italian was once made properly in Marseilles with the right colours which is a very important part, but we are told that this manufacture has ceased. It would be desirable to have a manufactory of them in America, if the true forms and colors could be obtained. The importance of the colours will be better understood by a short reference to the Chinese Taro.

The Chinese do nothing like other people, and, as might be expected, their Taro is peculiar to themselves, though the same correspondence with nature’s laws is its principle. It is composed of straight lines distinguished by different colours, instead of hieroglyphical coloured forms as in the Indian and Egyptian. The same English neophyte mentioned above, has attained a great insight into it, and we will quote some of his words upon it.

“THE CHINESE TARO.”

“If you desired to represent the pure Masculine principles \triangle by straight lines, you would do so by



Blue being the opposite colour to red you would express the pure Feminine condition or ∇ by



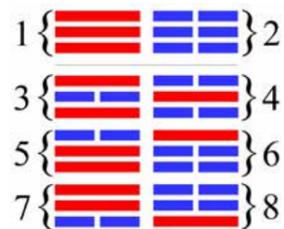
These two forms therefore would express the two divine principles which underlie all created nature and correspond to the well known symbol



By the various combinations of these six lines we should be able to express the union of the several principles under various relationships as seen in nature and corresponding thereto.

Three red and three blue lines alternated with each other, or interchanged, give rise to

SIX OTHER FORMS AND NO MORE:



The divine source numbers 1 and 2 or the divine unity contains 3 red and three blue lines, that is, a pure masculine trinity, and a pure feminine trinity.

The six sub-results or forms are therefore combinations of the first primary form or unity, only that each three must be an imperfectly balanced entity when taken by itself—some of them containing two masculine and only one feminine principle, and vice-versa, but if we associate them in pairs, thus putting

3	and	4	together	(1)
5	“	6	“	(2)
7	“	8	“	(3)

we get divine attributes 3 red and three blue in each pair. The three pairs forming a sub-perfectly balanced trinity, in so far as they contain (as just said) an equally associated group of the divine principles, each pair being perfect in itself.”

He then shows that an analogous kind of combinations apply to music and finishes by saying,

“The 12 signs of the zodiac are the 4 trinities of principles.

The 6 planets are the result of their unity, or the *interior* principles influenced by the condition of the surrounding and uniting 12, and the sun is the centre or seventh principle of the enclosed six.

As we have seen these principles to be applicable to musical chords, it is evident that the music of the spheres is no myth, but that when we are able to attach these principles to the combinations of the planets and the signs of the zodiac (which can be done the same as to this Chinese Taro) and place them upon the astrological chart, then can be written the music of a life, and as the cadence leads us back to the common chord upon the tonic, so may we calculate the approaching conclusion of the human symphony.”

This short but hitherto unpublished extract will also aid in understanding the form of Taro which is used by Rosicrucian adepts.

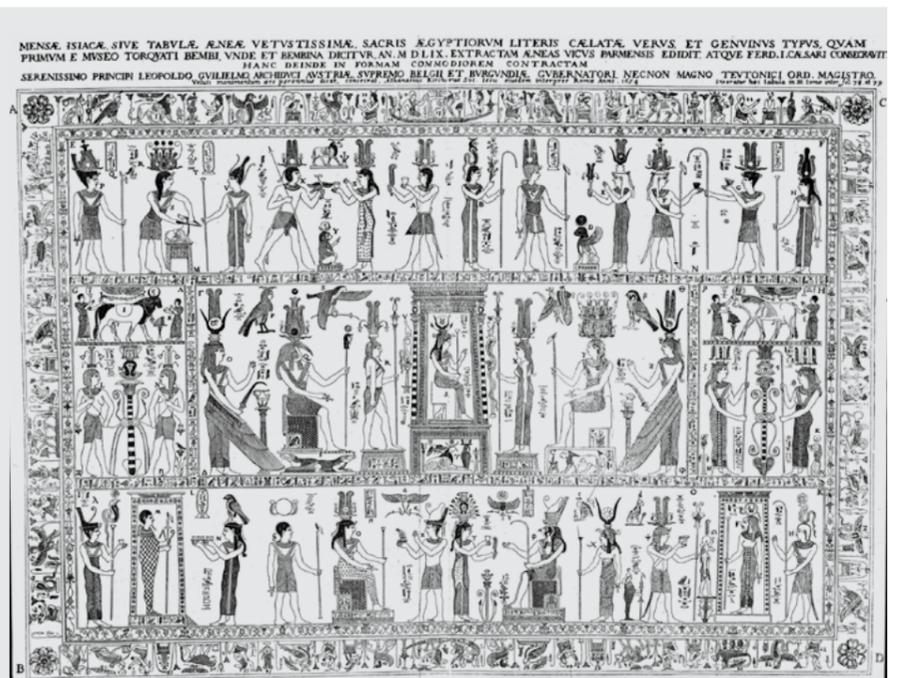
In the Egyptian mysteries of initiation as celebrated in the adyta of the pyramids, the aspirant, after triumphing over the first trials of his courage and self-command, was led into a chamber on the walls of which were portrayed these 22 arcana, and an explanation was given him. Through this ordeal passed Pythagoras, Plato, Apollonius Tyaneus and other sages of antiquity. Yes! the Divine Plato learned the secret of the Taro in the pyramids of Egypt. Hence the appropriateness of this subject to this journal.*

All occultists should know that the Taro rightly used is a source of the most perfect illumination and approach to divinity, whilst, perverted by the profane to mere worldly purposes, it becomes an instrument to drag them to still further degradation. To misuse the divine gifts of God, brings with it its own punishment, and renders them not only useless, but dangerous. The tree of knowledge may be one of good, but it may be also one of evil. The wise will understand.

It has been sedulously inculcated recently that we Westerns have not the natural qualities for success in occultism, and that the natives of the East are the only possessors of these natural gifts. It is quite true that they did once possess them in perfection, but to any one calmly considering the

history of India, it is evident they have lost them, have not for generations made proper use of the stupendous secrets contained in their own sacred books, the Vedas, and have fallen into a state of physical and moral degradation. They will at some future time rise from it, but meanwhile, we Westerns are in the ascending scale and are destined to reach the top of it. We are probably undergoing the same gradual process of elevation which took place in India some thousands of years ago. One has only to contemplate such books as “Fahnestock’s Statuvolism,” “Dowd’s Rosy Cross,” “J. R. Buchanan’s Therapeutic Sarcognomy” and “Psychometry,” and last but not least “Babbitt’s Principles of Light and Colour,” to perceive that they are leading thoughtful minds in the direction of the occult sciences. They may not be perfect in the particular department they have taken up of these immense subjects, but what they have taught has a very strong savour of the arcana taught by the ancient sages of India and Egypt. There was a great divergence at a certain point between the occultism of the two nations. The latter tended more to development of soul-power and the making of heroes, instead of the do-nothingness of Nirvana, and we follow the Egyptian system. The sages of the ancient world, perhaps of the gold or silver age, seem to be inspiring the minds of certain men in America with the great truths of occultism so far as the development of their psychic organism will permit. As their psychic organism is not yet perfect, truth and error must necessarily be somewhat mingled. From what I see and hear, I am convinced that the time is not so far distant when at least some few men in America will so far have developed as to be able to read perfectly, as did the ancient hierophants, in that most perfect and divine sybilline oracle, the Taro. It might even be that the ancient initiations will be restored on American soil in their pristine majesty, magnificence and splendour.

* The Isiac Table also, depicted by Athanasius Kircher, is really a description of the powers of nature, and the Taro is the same. The Isiac Table formed the altar in one of the subterranean halls of initiation in Ancient Egypt. Before this very altar, was, in all probability, the Divine Plato initiated into the mysteries of Isis. On this see “*Histoire de la Magie, par P. Christian.*”



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ISBN 978-5-901506-16-5

GRAND BAVARIAN TAROT

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 Gulyi). 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

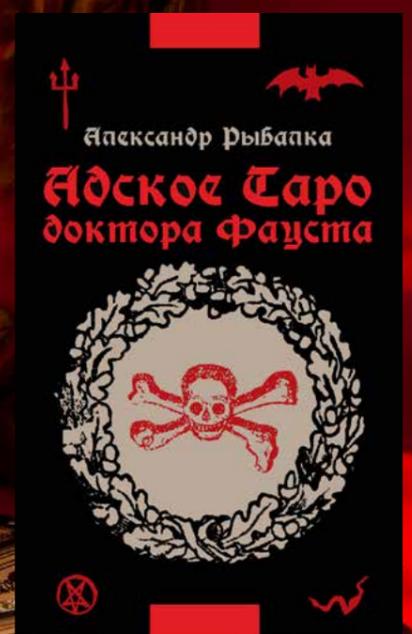
Size: 70 x 105 mm, Content: 36 cards.
Booklet in English OR in Russian, 48 pages

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.

Dr. Faust's Infernal Tarot

Author:
Alexander Rybalka,
Karl Wertz
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.



ISBN 978-5-901506-13-4

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



By Gabriela Sverdlick
Buenos Aires, Argentina

Every time I go to Madrid, I have a desired and scheduled visit ... to go to the Tarot Museum. For several years the talk with Ricardo Salas, its director, is essential for those of us who are lovers and passionate about the Tarot. Visiting his private collection, which Ricardo so generously displays, is a feast for the eyes and an explosion of information for the senses.-

On my last trip, before I started living this pandemic science fiction movie, I visited Ricardo as usual. After a few minutes of lively talk, like a great magician he took out a Tarot deck from the galley, a Tarot that I did not know but that he knew perfectly well what it could mean to me. It was the Holocaust Tarot, a tarot that carries enormous meaning in my life ... As I start to see it, Ricardo clarifies that it is not for sale ... we talked for a long time on the subject and agreed to have lunch the next day.

The next day, Ricardo tells me: I have a gift for you ... he takes an envelope and gives it to me ... I open it and with surprise I see that it was the Holocaust Tarot Deck ... I was stunned, speechless, excited, with tears in my eyes for having that jewel in my hands, with a lump in my throat, and with infinite gratitude. But this gift came with a message, because Ricardo added: it is for you but write about it.-

I returned to Argentina with my deck kept under seven keys and, as happens with important things that are internally mobilized, I needed some time and I couldn't write...

The Holocaust has always been, and is, part of my life. My grandparents, my mother and my uncles lived in Paris during the Second World War ...

My grandfather was in a concentration camp and I still remember his prison number tattooed on his wrist and, although I saw him a few times in my life since I was born in Buenos Aires and my grandparents had already moved to Melbourne, Australia, that image always accompanied me.-

The story does not end here, since Ricardo did not know that at the time he was giving me the deck of the Holocaust Tarot, I was simultaneously writing about the Tarot in times of war.

That is, not writing about the Holocaust, but writing a lecture on the Tarot in times of war, from the perspective of power and its connection with the occult, magic and hermetic languages ... but I still needed to write the other look. ..the look that was my look, that of my family, my story.

It was a topic that had been spinning in my head for a long time ... to see what had happened to the Tarot and its relationship with power on the one hand and, on the other hand, the immense possibility of understanding that the

Tarot is an Art, its relationship with it and consider both symbolic languages as languages that heal ... heal the soul, heal the wounds, shed light on what is in shadow and, above all things, allow us to fly the imagination and sharpen the senses.

Power and Magic as protagonists of an era. The leading role that Occultism, Magic, oracular systems, Hermetic Societies and the Tarot have had during World War II is undeniable ... rather, the link between hermetic languages and power occurred throughout the history of mankind.

The Second World War is full of esoteric references on both sides, and hermetic languages have fulfilled both the role of transmitters of secret codes and of denunciation of barbarism.

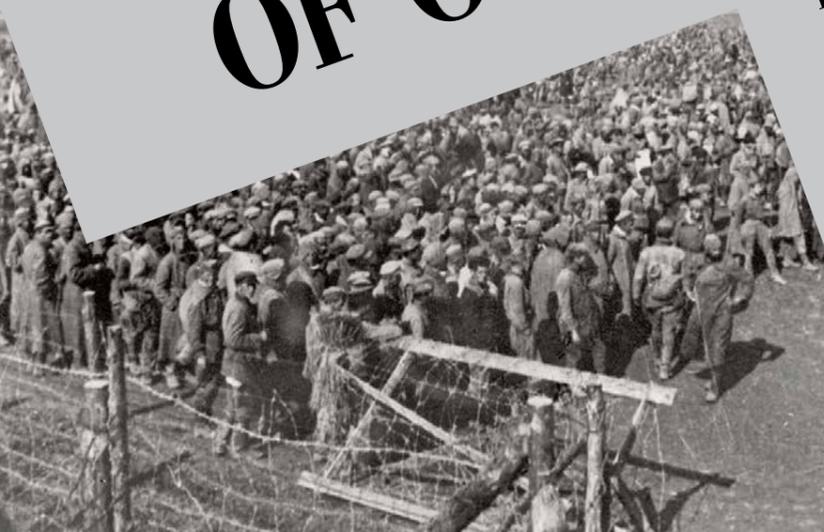
The Tarot, which manifests itself as an Art, has also been a mechanism to safeguard symbols and meanings of horror.

To explain how Art is inspiring to manifest emotions, sensations and perceptions ... just like the Tarot does ... a study from the University of Minnesota maintains that the Holocaust can be explored through 4 main areas:

- Art created by victims and survivors
- Art created by the perpetrators
- Art created by outside witnesses
- The art of remembrance and the aftermath

THE TAROT, EXPRESSIVE CATARACTS OF OUR MEMORY

The Holocaust Tarot, graphic memory of the War
The Tarot of the Surrealists - artistic memory of the War



When I saw this classification of Art, where it can be expressed as a means of catharsis from the place of the victim, I felt that this was the position in which. I wanted to write ... I am a descendant of victims of the Holocaust.

As a descendant of a Jewish family, I feel an enormous responsibility to make the memory last ... My mother is the memory of my grandparents, I will be the memory of my mother, and my daughters, and the children of my daughters, will have the responsibility to make sure that memory does not die, so that this sinister chapter of history is never repeated.

We have to think that my mother, aged 86, is one of the few people of her generation who have lived through the war and may still be a memory of her ... When my mother's generation is gone, it will be the responsibility of future generations to maintain long live the memory ... but there will no longer be direct witnesses.

For this reason, I consider that all visual and written material that is testimony to that genocide is worth gold. The Tarot, as a symbolic language, but also being a visual and optical language, has the wonderful opportunity to evoke and provoke ... in the same way that happens with Art.

Returning to the classification proposed by the University of Minnesota, if we consider the Art created by the victims, a representation of this case is "The Holocaust Tarot", a deck of Tarot cards that was created in 1945 by Boris Kobe (1905- 1981) to document and respond to the Nazi persecution, becoming a visual summary of what life was like in a concentration camp. Tarot cards as visual, graphic and dramatic memories of human horror, highlighting the terror caused by Nazism, for whom the Human Being was nothing more than a mere number.

Boris Kobe was a prominent Slovenian architect and painter who was a political prisoner in a concentration camp in Allach, near Munich, Germany. Kobe created this Tarot deck where all the humiliations and horrors suffered by the prisoners are shown ... the hunger, the torture and on the other hand the abuses of power of the kapos, those prisoners with privileges and who supervised other prisoners (*for definition, Kapos: "prisoner in a Nazi camp who was assigned by SS guards to supervise forced labor or perform administrative tasks – Wikipedia.org*).



Gabriela and her mother. Photo from the author's archive.

This Tarot has the particularity of exposing a double look, because each of the cards shows two images of the same vexation, a double vision of the terrible reality. It surely reveals the explicit and the implicit of each situation, where certainly the duality of the Tarot, the face in light and the face in shadow of each arcanum, are linked to be shown crudely. The light is represented from the situations that were left to the eyes of all, and the shadow represented by the humiliations and abuses of power caused by the same prisoners towards others.

The Holocaust Tarot images are a reflection of life in the concentration camp. The prisoners are represented with their famished, hungry figure, with their despair transmitted from the gestures, looks and postures of each character. And



Boris Kobe, 1961

as a counterpart, the position, gestures and attitudes of the Kapos.

In the letters that refer to the numeral figures, the prisoners and the Kapos can be seen portrayed with a certain humor, like caricatures, but marking the differences in the human form between one and the other, and making reference to everyday situations within the camp: concentration, such as work and the struggle for survival.

The deck is believed to have been painted after the liberation of the Allach concentration camp, since Arcanum XXI shows American soldiers, the Slovenian flag waving and the concentration camp on fire.

This Tarot was not made for commercial or divination purposes, but its objective was, and is, essentially education-



al, to be able to leave visual testimony using the Tarot as a symbolic denunciation in the study of the Holocaust. The original card game is in the Archives of the Republic of Slovenia and is a cultural heritage of that country.

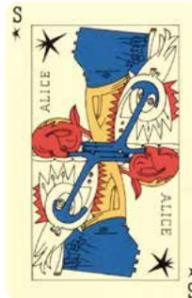
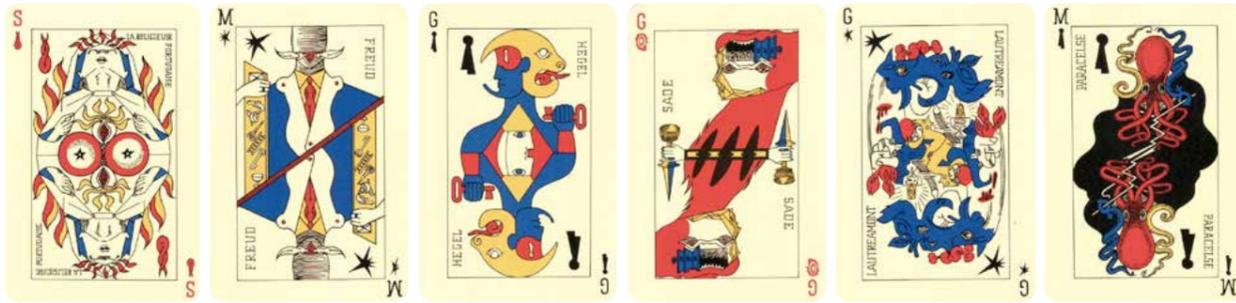
Within the classification made by the University of Minnesota, in the art created by victims and survivors, I want to show the parallelism of the "Holocaust Tarot" with the "Tarot of the Surrealists", where in this case the focus was not to leave testimony of horror, but its objective was focused on perpetuating the social and cultural protagonists of the time that were part of the Surrealist Manifesto, commanded by André Breton ... the survivors.

The Tarot of the Surrealists also tried to function as a bridge between what could be said and what should be kept silent, a way of encrypting the hidden message that the Tarot cards could manifest.

This Tarot was created by André Breton in 1940 while he was in Marseille and about to go into exile, and where he coincided with other artists such as Dominguez, Max Ernst, Wilfredo Lam. This meeting inspired them to create a kind of Manifesto in order to express their thoughts.



André Breton



It was not a conventional Tarot, it was a version halfway between the French card game and the Tarot, a game they named “Marseille Game”. This deck was considered Tarot more by occultists and because it transmitted a hermetic legacy, than because of its structure, because it did not have the 22 Major Arcana, nor did it complete a deck of 78 cards.

These tarot cards, as a clear expression of their art, were one of the many demonstrations that the artists had to be able to rebel and rise up against the oppression of the system. It was a secret code in which to safeguard his ideas. We see how the suits of the deck were transformed to express emotions, ideas and sensations of an era.

Some interpretations hold that:

Red flames represent love

Black Stars represent dreams

The red wheels represent the revolution

Black locks represent knowledge

André Breton, through the “Tarot of the Surrealists” proposed to open the doors of the unconscious because he maintained that he was imprisoned by reason. He proposed a spiritual revolution that was clearly only possible if it was accompanied by a social revolution ... a catharsis in which to express the artistic expression of the war.

Boris Kobe, through the “Holocaust Tarot” perhaps needed to express the horrors of the Holocaust from the Tarot, a sacred language, with encrypted messages, with powerful images that always generate an internal revolution ... a catharsis where to leave the graphic expression manifested from the war.

There are different aspects of the linking of Magic, Occultism and Tarot with the Second World War. On the one hand, its connection with Power in a sociopolitical context that needed to anticipate each contrary action, and on the other hand, the enormous possibility that the Tarot had as an expressive and healing catharsis in a world at war.



Gabriela was born in 1961 in Buenos Aires (Argentina). She studied painting. She graduated from the University of Buenos Aires with a degree in architecture and urbanism. Years later, she began her journey of searching and studying various symbolic languages. She studied metaphysics, Kabbalah, astrology, and Tarot. In her study of the Tarot, which is a visual symbolic language, Gabriela’s two passions—esotericism and art—were combined.

In 2017, Gabriela took part in a series of international Tarot congresses in Barcelona, Mexico City, Santa Fe (Argentina), and Quito (Ecuador), where she presented her thesis “Tarot as a source of inspiration in art.”

In 2018, she participated in the international Tarot congresses in Madrid, Mexico City, and Santiago de Chile with the report “Contribution of the *Universal Tarot of Salvador Dali* to the Tarot of Marseille: a general look at the predictive and psychological aspects.”

In 2019, at the international Tarot congresses in Barcelona, Mexico City, and Santa Fe (Argentina), Gabriela Sverdlik presented the report “Women of the Tarot. Feminism, Occultism, Magic and Revolution.” In the same year, she received the honorary title of “Ambassador of International Tarot Congresses” for her work to unite Spain and Latin America around the Tarot theme.

Gabriela also teaches Tarot and astrology; she conducts seminars on the topic “Tarot and Karma,” as well as complex consultations on astrology and Tarot in Buenos Aires, Madrid, and Barcelona.

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МАРСЕЛЬСКОЕ ТАРО КЕД



CBD TAROT DE MARSEILLE

Точная реставрация традиционного Таро, основанная на старейшей колоде, которую печатал НИКОЛА КОНВЕР (1760). Реставрация выполнена РОАВ БЕН-ДОВ (2010).

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
Size: 62 x 120 mm,
Contents: 79 sheets.
The booklet in Russian, 36 pages.



СЕЛАМ ИЛИ ЯЗЫК ЦВЕТОВ

Divination Cards Selam or Language of Flowers

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
Instruction: 40 pages in Russian

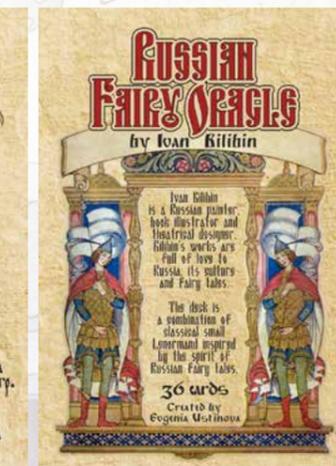


Online store
www.taromarket.ru

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.



Tatiana Milovidova
Rostov-on-Don, Russia

ARCANOLOGY

Reverse Genesis of the Major Arcana

First of all, I would like to say that nothing written here does not claim to be the truth, proven scientific data, or theological dogma. This is just a different look at familiar things. The purpose of this article is to awaken interest and, possibly, encourage the reader to think outside the box, to study the material more deeply, to want not only to look, but also to try to see, and this requires different points of view. This approach can be a source of personal discovery and inspiration.

A lot has been said about the tarot. A number of studies have been conducted, many hypotheses have been put forward, and a large number of schools and directions have been created. But, despite all this, the tarot still contains many mysteries, which, when closely examined and carefully studied, turn into clues for inquisitive minds.

I would like to offer you a reverse review of the evolution of the Major Arcana – not from 0 to XXI, but from XXI to 0.

You may ask, "What justifies such a liberty, and what is the point?"

Let's start with the fact that the majority of those who study and work with the tarot today link this system to a Kabbalist tradition. Kabbalah, in turn, is inextricably linked to the sacred meanings of Hebrew, which belongs to the group of Semitic languages, as well as Arabic. In general, when we talk about the Semitic language group, we are talking about the alphabetical systems of the most ancient

languages, which originated as early as 2000 BC in the Middle East. According to the majority of researchers, the Semitic peoples should recognize, if not the development of the alphabet letter, at least its distribution. The ancestor of these alphabet systems is the Phoenician pictographic linear alphabet and the Egyptian phonetic hieroglyphics (4000–3000 BC).

If we consider the tarot in the context of Kabbalah or the Sufi tradition, reflected in the Naibi game, one of the versions of the tarot's forerunners in Europe, then either we are confronted with the intersection of Semitic alphabet systems and the Arcana.

And these alphabetic systems have a general rule – left-handed writing and reading. Well, let's not forget that writing and reading from right to left was widely used in ancient methods of encryption and spell creation.

Thus, reading the meanings of the Arcana "backwards", from right to left, is a valid approach.

What picture is unfolding in front of us in reverse reading?

XXI Arcanum, the World, is indeed the whole world. It presents before us the description, the picture of the project – the plan of the Creator, which should be realized as the world of Creation.

We can take this Arcanum as the starting point of reference as a new, just-born Universe, fully embodying God's plan. Tetramorph in the image of four animals, symbols of the four elements, four cardinal points, the fixed cross of the signs of the zodiac, seasons and times of days, the basis of the Kabbalistic Tetragrammaton; androgyne as a Divine, integral soul descending into this world and acquiring a bodily shell. Integrity and harmony, a completed process – this is the message and essence of this Arcanum.

XX Arcanum, the Last Judgment. The Resurrection theme carries the idea of the destruction of the old and the beginning of the formation of the new. The old world, the old era, is collapsing, giving way to a new way of life. Everything that was up to this moment ceases to exist. The old Universe is dying to be reborn as a new one.

The next seven cards illustrate how the Demiurge creates, constructs a new reality, realizing his project.

XIX, the Sun; XVIII, the Moon; XVII the Star. In these Arcana, the great cosmic mystery unfolds, the scenery against which dramas, comedies and tragedy of earthly life will be played out. A luminary appears in the sky, embodying the nature of God giving life – this is the Sun. The Light appears. The moon is a companion and guide, the mother of shadows and delusions, and this is how Darkness appears. The Star is a symbol of the stars and planets that fill the firmament. It is no coincidence that ancient people called the stars the eyes of God.

XVI Arcanum, the Tower. Let's get away from the usual interpretations of this Arcanum and try to penetrate its hidden, deeper meanings. Here we again come across Semitic languages, in particular, Arabic. The Arabic word "burj" (plural "buruj"), which is translated into English as "tower", means a tall structure, usually erected on each of the four corners of a fortress. This word is mentioned in the verses

of the Quran and the meaning of the word "buruj" (towers) boils down to the fact that Allah installed in the sky (from above in relation to the inhabitants of the earth) structures that are the seat of the Sun, the Moon and the stars. The interpreters of the Quran believe that the towers in the verses are meant to be the constellations of the zodiac.

So, in front of us are the Sun, the moon, the star (stars) and the zodiac belt.

XV Arcanum, the Devil. In the 15th Arcanum, materialization occurs; space appears as a physical form.

And the Devil is nothing more than Matter as a rigid, conditioned form, which begins to create its own laws of existence; Matter, a captive of which, the Divine soul inevitably falls.

XIV Arcanum, Temperance. In this Arcanum, time is born, one of the coordinates of a single space-time continuum. This is also a form – a form of the flow of any processes in Matter, a condition for the possibility of their change. Measure (Temperance) of the duration of the existence of all objects, the characteristic of the sequential change of their states in the processes and the processes of change, development and extinction themselves.

XIII Arcanum, Death. As soon as the world is finally formed as a space-time continuum, the ruler of this world, Death, immediately appears. This world becomes her throne, her kingdom, for she exists and reigns only here and nowhere else.

And even God cannot avoid meeting her in this world.

With the appearance of Death, God must also die, at least in his earthly hypostasis.

XII Arcanum, the Hanged Man, fully conveys this to us, broadcasting the image of the God-man, who in the world of Matter inevitably makes a sacrifice, which is presented in the history of all dying and resurrected gods – from Mithra to Jesus.

XI Arcanum, Strength. The Arcanum of the duality of all living things, two principles forced to coexist in one space – the Divine and the animal. If in the XII Arcanum the God-man is sacrificed, then in the XI we are given a hint that the eternal contradiction between the beast and God within us is our strength. The energy of life is born from this inner struggle. And this struggle, in fact, is nothing more than an act of love, where two opposing principles tend to merge into one, returning to the primordial integrity of the androgyne, whom we saw in the Arcanum World.

X Arcanum, the Wheel of Fortune. This Arcanum shows us the Wheel of Life, where rhythm acts as an immutable law. This Arcana shows how the Dharma functions – a regulatory spiritual, social and moral "law" that determines the conditions for the existence and development of both the cosmos and society. It reflects in itself both the circle of daily existence, and the Wheel of Samsara, which returns the Divine soul to this world again and again.

The essence of the IX Arcanum, the Hermit, is conveyed by the words once uttered by the Buddha: "Life is suffering, but there is the Way". The Hermit is the one who, realizing his Dharma, follows his own Way. He is the Demiurge, paving the Way for each person.

VIII Arcanum, the Justice, symbolizes the Law of Equilibrium, based on the manifestation of the duality of the Universe. Spirit and Matter and their apparent opposition are only aspects of the Unity in which they are united. The Law of Equilibrium is the law of perfect justice, and this law in the conditions of our world manifests itself through causal relationships and is realized as the law of Karma.

VII Arcanum, the Chariot. The Arcanum that rushes us down the left side of the Sephiroth Tree. Merkaba, the celestial chariot, falls into this world and is broken into the four letters of the Tetragrammaton – the name of the Creator of all that exists, including all kinds of forms that exist in the world.

From now on, our world is a world of exile, in which the letters of the name of God, containing all the emanated worlds, are divided and are no longer the whole.

Can a person restore the connection with the Almighty and regain integrity, having collected the fragments of his soul and the unification of Spirit and Matter?

The next VII Arcana will tell us about this.

VI Arcanum, the Lovers. How can we find harmony in this world when we are so complicated, so broken and out of touch with the Creator? How can we return to our true nature, to our Divine essence, to that beautiful Androgyne who embodies the plan of the Almighty? The VI Arcanum answers these questions – through another person. Our true "halves" are within us, since each of us contains the opposite. The woman contains the male component inside, which is her Animus; the man contains the woman as his

Anima. Yes, all this is within us. We go through the initiation of a relationship with another person by stimulating the awakening of these parts of ours. We are forever expelled from paradise and divided, but we are left with a chance to find someone who can awaken our other half within us. Love is the most faithful compass and navigator in this world.

V Arcanum, the Hierophant. Another attempt to restore and maintain harmony in this world is tradition and involvement in it – the tradition that has kept the laws of interaction between the Creator and his Creation for centuries. It manifests itself in various cults, in religious teachings, in the eyes of sages, and in the words of spiritual leaders and guides. Often degenerating into dogmas and clamps, however, Tradition is one of the Soul's refuge and helps a person to remember themselves.

IV Arcanum, the Emperor – earthly, human power.

III Arcanum, the Empress – Mother Nature.

II Arcanum, the High Priestess – the ability of the Soul, as a particle of the Divine, to cross the Abyss.

I Arcanum, the Magician – will as a directing vector of this movement.

And the 0 Arcanum, the Fool – the Soul that is ready to incarnate in this World. 0 Arcanum closes with the XXI, launching the greatest Mystery of the universe – human life.

The Nativity Chart of Aleister Crowley:

Interpreted through the Thoth Tarot, astrology and the Tree of Life

by **Eric K. Lerner**
Glen Burnie, USA

and **Bozana Antic**
Belgrade, Serbia



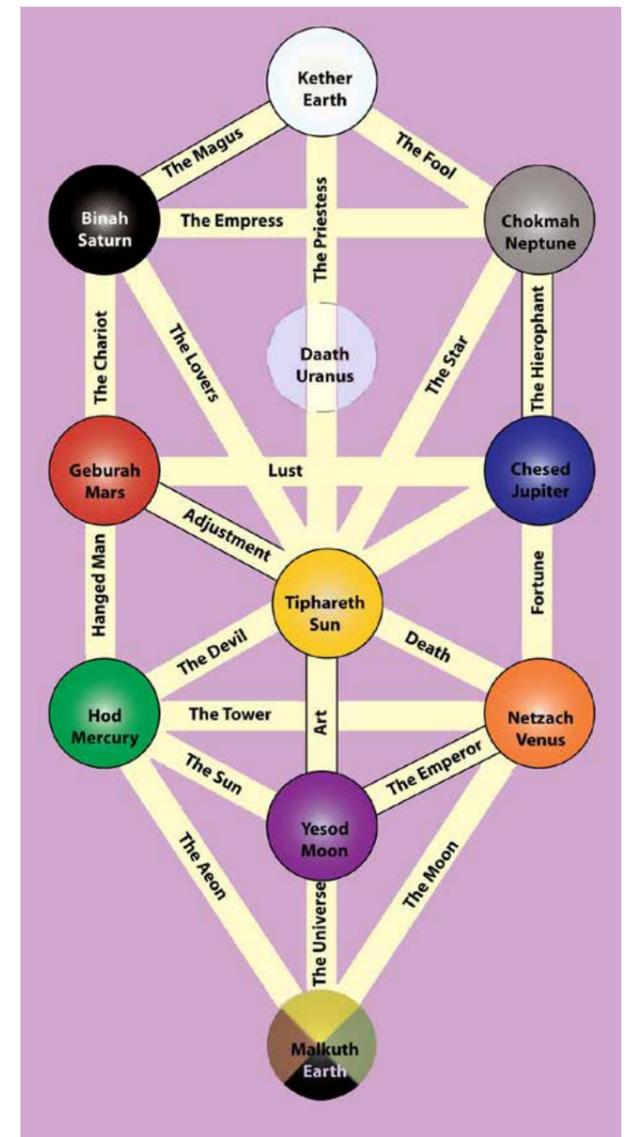
Portrait of Aleister Crowley in Warhol style.
Illustration by Vladimir Stimkov

The Tree of Life, astrology, and the tarot, each form a basis of understanding, interpretation, and prognostication in Western esoteric practices. Each bears on the other and frequently interpreted through referencing one another. A methodology to integrate all three into a coherent basis of understanding an individual's life and Pathwork is important and furthers our understanding of the totality of existence.

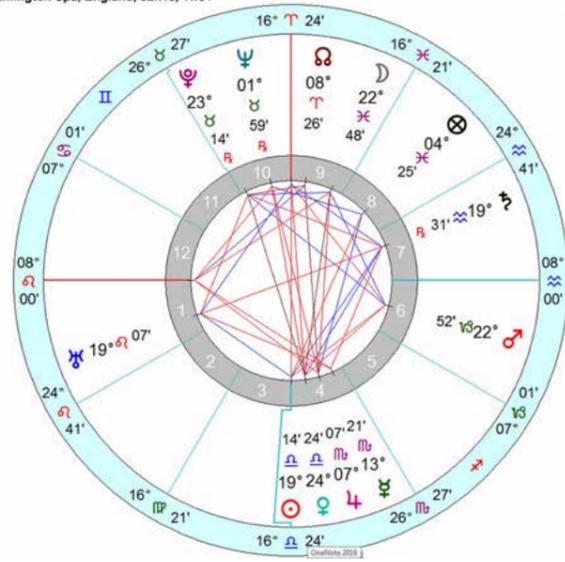
In Soviet Russia in the late 1970s and 80s a system of astrological natal chart analysis was developed that interprets planetary aspects integrating Thoth Tarot and Tree of Life Path interpretations. This approach to understanding an individual's necessary Pathwork was popularized throughout the Balkans by an itinerant Russian shaman. He taught it to renowned Serbian astrologer Bozana Antic. She incorporated it as a key component of her own astrological and tarot practice. About twenty years ago I had the privilege of working with her on a book examining the Frieda Harris-Aleister Crowley Thoth Tarot. She taught me the technique, both as a means for me to learn astrology and appreciate how correlating the Major Arcana of the Thoth Tarot and Tree of Life to astrological aspects produces a richer understanding of a client's Pathwork.

The approach is elegant in its simplicity, yet opens a more holistic understanding of an individual's journey than a natal chart interpretation or tarot reading alone provides. Sephiroth on the Tree of Life are attributed to planets. In astrology aspects link planets. Aspects between planets are reflected by Paths between two Sephirah. These Paths correlate to Major Arcana in Thoth Tarot. In analysis, a Path is closed or opened for the individual. A Path is open if planets in the horoscope are in conjunction or have easy aspects: sextile and trine. Closed Paths are indicated by challenged aspects between planets. These are square, quincunx, sesquiquadrate, and opposition. A Path is indirectly open or closed if the astrological signifier of the Major Arcana aspects one of the two planets whose linkage forms a Path on the Tree.

Bozana and I wrote an extensive analysis of Aleister Crowley's birth chart, employing this technique. The following article reproduces extracts from that study in italics.



Aleister Crowley
12 October 1875 at 23:42 (= 11:42 PM)
Leamington Spa, England, 52n18, 1w31



Aleister Crowley was born on October 12, 1875, in Leamington Spa in England, at 11:42 PM, with Sun in Libra and Leo Ascendant. His natal chart provides a cogent example of the rich portrait that emerges from this approach. Crowley's chart is especially dynamic as one would expect, making it an exceptional case study. The following Major Arcana are activated in his nativity.

- Death—Venus conjunct Sun, opening the Path; Venus quincunx Sun indirectly closed.
- Devil—Saturn trine sun, indirectly open.
- Adjustment—Sun square Mars, indirectly closed. Venus square Mars, indirectly open.
- Magus—Sun square Pluto, indirectly closed.
- Art—Sun sesquiquadrate Jupiter, indirectly closed.
- Tower—Mars square Venus, indirectly closed.
- Chariot—Moon sextile Mars, indirectly open.
- Emperor—Moon quincunx Venus, closed.
- Lovers Sun trine Saturn, open.
- Priestess—Moon sextile Pluto, indirectly open.
- Star—Sun sextile Uranus, indirectly open.
- Empress—Venus trine Saturn indirectly open.
- Hierophant—Uranus sextile Venus, indirectly open

In this article, we shall examine only four of the aspects and their Major Arcana correlates: Death, the Devil, Adjustment, and the Magus.

His Sun is in Libra in conjunction with Venus also in Libra as her home. If we look at the Tree of Life, we can see that this conjunction refers to the Path XXIV (Nun)—Death. Death joins the Sephiroth Netzach (Venus) and Tiphareth (Sun). On a simplistic level, this for Crowley was an opened Path.

As brilliantly conceived by Frieda Harris, the card portrays a skeletal figure wearing the Ateth helmet of Osiris. He boldly wields his scythe in an off-center composition of a series of ellipses. He cuts through translucent beings seemingly encased in embryonic sacks tenuously linked by a recursive diamond web pattern. The outer elliptic that extends beyond the frame features three levels of realization. These

are embodied on the lower level by a scorpion and swamp vegetation; the middle level by fish and snake; highest level by an eagle. Combined they represent a cycle that runs the gamut from decay to aspiration through the figures. The card represents a revolving cycle of decay and rebirth.

Crowley's own Pathwork integrated that cycle extraordinarily. As a student, he rapidly progressed through the initiatory grades of the Golden Dawn. When his quest for deeper knowledge exceeded the levels available in that framework, he continued on his own to create his own initiatory grades. These are manifested in seminal works like *The Book of the Law* and *The Book of Thoth*. Initiation can be described as a process of dying to one's self and being reborn as a more numinous being. Such a series of transformations is well illustrated by the card.



His mastery of the Death arcana also enabled him to face his Ego, deep instincts, and sexuality.

Death symbolizes metaphorical death and the release of old Ego in ecstasy. It is written in the *Book of Law*: "Think not, o king, upon that lie: That Thou Must Die: verily thou shalt not die, but live. Now let it be understood: If the body of the King dissolves, he shall remain in pure ecstasy forever."

Crowley is known for his passionate nature, which bordered on debauchery. Liberated from fears and prejudices, on this Path Crowley perceived dark secrets of the driving instinctive energies that exist hidden in every individual. Crowley operated with sex magick. This was one way for complete understanding and uncovering the meaning of sexual power as the most important driving force linked with love.

However, the Path of Death is confronted by challenges in Crowley's natal chart which were reflected in his life and work. Venus is quincunx to Pluto, ruler of Scorpio, the astrological signifier for Death. If Crowley did not have a favorable aspect between the Sun and Venus, such a condition would indirectly close the Path. That raises distinct problems for Crowley in his Pathwork here.

First, at the time Crowley wrote the *Book of Thoth*, Scorpio was popularly assigned to Mars. Later astrological science would recognize Pluto as its rightful ruler. Crowley may

have had a premonition of this because he was troubled by the Scorpio's attribution to Death. He wrote in the *Book of Thoth*, "The card must then be considered as of greater importance and catholicity than would be expected from the plain Zodiacal attribution. It is even a compendium of universal energy in its most secret form." The fact that these two sentences presage later understanding about the energy of Pluto is unmistakable. The fact the Crowley perceives incongruity in the occult science concerning this trump indicates issues that may stem from a personal imbalance in this area.

To continue in analyzing Crowley's difficulty, it is useful to examine how the influence of Pluto on his Venus may have been realized. The challenge most obviously manifests on the level of Netzach (Venus.) Crowley had a lifelong difficulty dealing with women. Many accused him of misogyny. However, "misogyny" in this case may be psychological double-speak for exploration of the dark aspect of the eternal feminine. (Crowley hated whitewash simplifications and trite judgments.) His difficulties with Venus are expressed in *The Complete Astrological Writings*, where he refers to "the essential falsity and worthlessness of the unredeemed and vampire Venus." Obviously, he did have some issues, and the influence of Pluto on Venus informed his work and life.

Crowley did not realize true spiritual rebirth through erotic relations with women. Instead, he was absorbed by a morbid preoccupation with both pleasure and revulsion of the flesh through coitus with women. "Death" has long been a metaphor for sexual intercourse. Crowley was not able to fully humanize his sexual partners nor recognize his own humanity through them. Therefore he failed to recognize the potential for spiritual regeneration which is part of the glory of the sexual act, and also a fulfillment of the potential of the Death Arcanum. The fact that such exploration for him led to vituperation suggests that even though he was able to travel the road between Tiphareth and Netzach, he did not achieve true satisfaction in Netzach. So the Path of Death was at least in part not fully rewarding for him.

He more adequately comes to terms with his creativity and sexuality in his exploration of the indirectly opened Path XXVI (Ayin), *The Devil*, represented by a trine between the Sun and Saturn. Unlike the Death card, the devil figure is represented by a Himalayan Goat, symbolizing both the Goat of Mendes and Pan. He sardonically grins. His stare is aggressive. Contrary to Death, protean figures are encased in globules resembling testes. They can fertilize life to come but not emerge as life itself. Combined with the base that rises between them, they contribute to a blatantly phallic image. The image is rebellious like Crowley.

The Path Ayin unites knowledge, the power of intellectual abilities (Hod) with higher awareness, and the center of personality (Tiphareth). On this Path, Crowley integrated spiritual components into base physical expression. By his own strong will, he overcame the temptation to conform



in the spiritual realm. He released himself from a karmic burden created by his childhood experiences. He was challenged by deep-rooted and restrictive Christian dogma in its most extreme form. Crowley's parents were members of a fundamentalist Christian sect, and they literally followed the Bible as their only guide. In his biography, Crowley wrote that his intensive sexual life was a revolt against all that limited and retarded the superiority of Man's Will. He glorified Dionysus, the Greek god of wine and ecstasy, and Pan, the Greek deity of nature, whose name in Greek means "All," and in Sanskrit "Exalted Uniting." Dionysus personifies divine incarnation manifested through humanity. Significantly, he is twice-born. The myth of his genesis fits Crowley. Zeus in the form of a snake impregnated his mother, a mortal named Semele. When Semele viewed Zeus in all his glory, she was incinerated because she was unable to face the reality of divine fire. Zeus took the horned child from her womb and placed him in his thigh until Dionysus could emerge as a child-god.

Crowley needed to immolate the influence of his own mother to emerge as a mystic, the Beast. On the Path of the Devil Crowley liberated himself from Christian dogma, no longer to concern himself with people's narrow-mindedness. His pursuit of sexual extremes liberated him from his mother's influence. Like Dionysus' mother, she could not face the true face of divine fire, which was embodied by Crowley's mystic vision. His vilification of her confirms his departure from the stale Christian principles she embodied. By demonizing her, paradoxically Crowley became his own godly beast. He understood and celebrated the extremes of human nature. This was not evil in itself, and it does not represent Crowley embracing evil. Rather, he shines the light of truth on the full spectrum of existence. Crowley writes of this Path, "The formula of this card is then the complete appreciation of all existing things. He rejoices in the rugged and the barren no less than in the smooth and fertile. All things equally exalt him. He represents the finding of ecstasy in every phenomenon, however naturally repugnant; he transcends all limitations; he is Pan; he is all."



Such an unruly insurgent as Crowley would likely face challenges when it comes to finding practical balance. This is illustrated in his nativity by a Sun-Mars square that directly closed Path XIX (Lamed), Adjustment. In contrast to the virile energy of The Devil image, the card depicts an empowered female figure. She occupies the vertical center, garbed in the accouterments of the Egyptian goddess Maat. The scales emanate from the apex of her crown forming the upper triangle of a rhombus. She brandishes a sword pointing downward, reversing the polarity of the phallic shape in the Devil. The image creates an exaggerated sense of balance.

The square between the Sun and Mars stopped emanation from Geburah to Tiphareth, which means that he faced many challenges in reaching Geburah through Adjustment. Venus square Mars also indirectly closes the Path of Adjustment, again blocking energy from Geburah to Tiphareth. This Path demands hard work to establish inner balance. However, this Path needs to be examined differently than other closed Paths because of the fortunate placement of the planets involved in Crowley's natal chart.

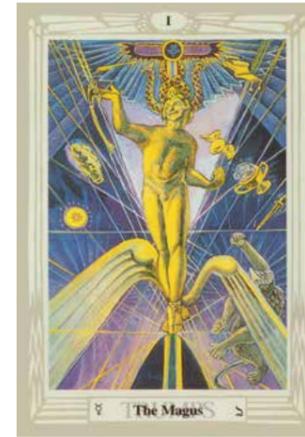
Crowley's natal Mars is exalted in Capricorn. The strong energy of Mars in this position focuses on the attainment of high aims (Capricorn.) This position represents great persistence in all efforts and strenuous work that leads to results. (Let us remember that the astrological characteristic of Three of Discs is Mars in Capricorn. This Minor Arcana lays the foundation for creating all in nature by uniting alchemical Sulfur, Mercury, and Salt, which are represented on the card with three circles or wheels as a pyramid's base, a symbol of human striving to the summit of heavens knowledge). Crowley's Mars is in the sixth astrological house, which refers to everyday work that may serve others. Crowley's ambition (Capricorn) and focused energy (Mars in Capricorn) drew him to hard and devoted work, attainment of which would serve others (sixth house). The Mars/Sun Square was a challenge to him to work on establishing balance both in his inner and outer worlds. His Sun in the third house under Libra, cardinal and airy, strives to unite opposites (Libra-balance.) This leads to expansive insights about communications (third house and

air-communication) and revealing them in public (Libra-publicity). Crowley's epithet about Adjustment was that of a "fulfilled woman." That refers to the Egyptian goddess Maat, goddess of justice and cosmic law, who weighs on her scale souls of mortals against an ostrich feather to define their karma. It also refers to the completion of a critical leg of the Fool's Journey through the Major Arcana. The letter Lamed refers to an Ox goad. The letter of the Fool's Path is Aleph, which means Ox. The dynamic between these Hebrew letters suggests that the undifferentiated energy of the Fool be harnessed by Adjustment. Hence a notion of "fulfillment": the authority of the knowing woman herein controls feral energy of the naïve male. Potential is realized. His insight said so simply but holding such deep meaning, tells about Crowley's peek awareness for the necessity for balance on a spiritual level as well as on a worldly one.

Crowley's Mars trine with Pluto bares his desire to straighten worldly injustice. It accentuates his leadership ability to demonstrate the extraordinary force of personality with great self-confidence. His great ambition and obsession to work without any break illustrate it. This led him to the attainment of success through excessive effort. This trine and the position of Mars in Capricorn helped overcome the squares: Sun/Mars; Venus/Mars (which closed the Path of Adjustment). In his mortal life, he faced many ups and downs and obstacles due to his desires, and rashness. Such challenges are emblematic of the squares.

However, the Sun's conjunction with Venus indirectly opened the Path of Adjustment. Venus as attributed to Adjustment shows that Crowley had potential characteristics of this Major Arcana. The archetypal types of experience therein represented were intimate to him due to his well-positioned natal Venus. (The Path itself being closed challenged him throughout his life). Crowley's Sun/Venus conjunction in Libra is beneficial, because the Sun and Venus agree, especially when Venus is in her own home. This conjunction softens the square between the Sun and Mars and thus helped Crowley face the gauntlet of Adjustment. The conjunction of the Sun and Venus means in his chart that he had a very strong instinct for balance, and a great need for uniting with another side (either with his own shadow or a partner). This helped him to forge ahead on this Path, even though Mars' squares with the Sun and Venus made the passage difficult. His strong sex drive drove him from lover to lover. His lustfulness may be perceived as part of his struggle for balance. Ironically, his prowess as a lothario suggests that he did understand how to make a woman feel "fulfilled."

Achieving practical "Adjustment" proved a life-long challenge for Crowley. It is reflected in his magical enlightenment as well. It may be surprising to discover one considered by many to be the greatest Magus of the Twentieth Century that Crowley faced closure in overcoming the Path between Binah and Kether, Path XII (Beth), The Magus, the messenger of God's word who conveys magical secrets and



knowledge to humanity. In the card image, the juggler figure appears joyous and liberated. He effortlessly manipulates the four elements represented by coin, sword, fiery wand, and cups cycling between his agile hands. Such a delicate balancing act did not prove easy for Crowley.

For Crowley, this Path was closed, represented by Saturn (Binah) square Pluto (Kether). In his natal chart, Pluto is positioned in the tenth house—the highest life aims and attainments in this mortal realm. Saturn is under Aquarius in the Seventh house, known for familiar enemies and publicity. His approach toward attaining the most hidden mysteries and human essence (Pluto) was perceived as black magic (Saturn-Pluto) by his enemies. His effort to explain to people new cosmic tendencies and cycles (Aquarius) was challenged by traditional attitudes (Saturn). It seems that Crowley didn't succeed in his life to overcome obstacles imposed by society to illuminate the whole truth. His last testament (Pluto) to his followers led to his work being recognized posthumously. His books (Hermes, Mercury, and Thoth are lords of books and knowledge, represented by the Magus), bequeathed to coming generations, to be their lodestar toward knowledge and the release of Free Will. In his own spiritual growth, Crowley attained ultimate enlightenment (he became Ipsissimus) and overcame the closed Path of The Magus toward Kether.

It is critical to realize that when obstacles are revealed in a tarot spread or astrological chart that they are not insurmountable. Instead indicate areas which require special attention. If the native takes the challenge seriously, he can transform it through awareness and strategically applying himself to the challenge. It can prove a blessing and field of accomplishment.

A couple of astrological notes bear on the interpretation of the Magus card for Crowley. The Square between Pluto and Saturn is marked as a separating aspect. However, Saturn was in retrograde, and the aspect became exact around December 20, 1875. In astrology, progression is an important method for predicting future life events. Most progression methods roughly apply a year for a day after the native's birth to calculate life events. So an astrological aspect that becomes exact someone's twentieth day of existence becomes manifest in his life in his twentieth year. For Crowley the Saturn Pluto squares marked a time close to Crowley's physical death in 1947. The exact closure of the Path of the Magus could well have marked the great Magus final decumbiture!

The planet attributed to the Magus that refers to this closed Path is Mercury. Crowley's Mercury is in Scorpio and unaspected. It's known that Crowley was merciless in expressing his attitudes and critiques of others and the entire social system. His words were keen, poisonous, and injurious as a scorpion's bite. He had an encyclopedic mind, and talent to remember and abridge huge amounts of knowledge. Unaspected Mercury tells about great oscillations in expression. Sometimes he spoke and wrote in incomprehensible ways, and other times his vision and insights were expressed in the most refined and direct way. His etiquette made him the most controversial occultist of the Twentieth century. His tendencies toward extremism in expression and communication with the world are a direct extension of Mercury's influence.

Crowley wrote:

"Mercury ... represents actions in all forms and phases. He is the fluidic basis of all transmission of activity; and the dynamic theory of the Universe, like himself the substance thereof. He is thus continuous creation."

Crowley's life work remains the creative and esoteric preoccupation of many. It continues to be interpreted and re-imagined. Hopefully applying this technique which combines astrology, Tree of Life, and his and Harris' Thoth Tarot extends the dialogue he instigated. These examples barely scratch the surface of a full analysis of Crowley's nativity. Hopefully, this inspires readers to explore and experiment with this technique on their own.

TAROT DETECTIVE



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

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Alexander Guly
Moscow, Russia
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Fragment of the painting by Ivan Alivazovsky "Wave"

Collage based on the poster of the film "The Ghosts of Mary Celeste" (2020)

Mary Celeste: a "ghost ship"

The stories of "ghost ships" furrowing the oceans without a crew on board and only ruled by the will of Heaven, or evil spirits, or even dead sailors, seem today to be a product of sick imagination. However, the world has known similar stories that have been documented, the most famous being the story of *Mary Celeste*.

It happened in 1872, 400 miles from Gibraltar. The captain of the brigantine *Dei Gratia* David Reed Morehouse saw a small spot on the horizon, showing through the fog, which soon took on the shape of a ship. The ship sailed in strange zigzags. Sensing something was wrong, Morehouse decided to approach the ship. The sailors who were sent in the boat returned stunned. The ship was completely empty. Everything looked as if the crew were there, nearby: in the captain's cabin, there were money and jewelry in a box; in another cabin, there were children's toys; and the pipes of the sailors were in their proper place in the cockpit. But no one responded to the call of the rescuers. Only the creak of the masts, the howl of the wind, and the dead silence...

Such a story was told by the crew of *Dei Gratia* in the port of Gibraltar, where the navigator of the brigantine brought the found "ghost ship." Many years have passed since then, but the excitement around this story does not subside. What happened to the *Mary Celeste* crew? The interest is warmed up by the location of the found vessel, in the area of the ill-fated Bermuda Triangle.

The anomalies of the Bermuda Triangle, taken on their own, manifest themselves through the Tarot cards in a curious way. This is what ships and aircraft are faced with: the Knight of Cups, Two of Swords, and Ten of Swords. The duality of the middle card of the triplet is revealed by the Wheel of Fortune and the Chariot. It looks like a paradox of movement. It is possible that Something Dangerous manifests itself from time to time, randomly influencing some unlucky ships. May this Something cause confusion or just not be visible to the

navigators? One way or another, the ship finds itself in a hopeless situation, which ends very sadly. Isn't that what happened to *Mary Celeste*?

Among the cards that fell on the story of the "ghost ship," the Two of Swords is also present. It could indirectly confirm the version of the "floating islands," which would explain the disappearance of people from the ship. This version was put forward half a century ago by a certain Dod Osborne, who recalled the phenomenon of washing out of the sands of the Sahara desert by an underground river. The river carries clods of sand into the sea, where they float up in the form of

Bermuda Triangle anomalies



MIAMI

BERMUDA

PUERTO RICO



small islands and can cause a shipwreck. *Mary Celeste* could have run aground; the crew left the ship, and then the sands washed out and the ship sailed over the waves again. This hypothesis seems quite plausible, but not for the Tarot cards. It receives the Nine of Cups, the card that recommends that we take Osborne's version not too seriously...

This story receives Cups more often than other suits, and these Cup cards are quite significant. Not only because the event happened in water, but also because the cargo transported by *Mary Celeste* was precisely the "Cups," barrels of flammable liquid. Nine of Cups is found in almost all spreads made for different participants in this sto-

Nine of Cups is found in many hands



Key Card – Four of Pentacles

ry. The key card that reflects the essence of the matter happens to be the Four of Pentacles. Isn't this combination of the most significant card and the most frequently drawn one evidence that the tragedy has occurred due to the "Cup" cargo? The Nine of Cups was transformed into the Seven of Cups—let's say fumes led to a critical situation by the Death card. The Sun card played an important role. This arcanum can mean ignition, a flash that frightened the crew and forced them to abandon the ship. They left the ship for a while, to wait out in the distance and see what would happen next. That is why they did not take with them the important things to have in evacuation.

This version was put forward by the nephew of the missing captain of *Mary Celeste*. It is described in detail in the book titled *The Pink Cottage*, published in 1940. According to the theory first put forward by Dr. Oliver Cobb ("Cobb's theory") which is based, in particular, on the emptiness of nine barrels (the number that remarkably coincides with the Nine of Cups card, which shows in spreads more often than other cards), some flammable liquid leaked, fumes filled the hold and an explosion occurred. The frightened crew immediately left the ship, keeping in touch with it through a rope. Unfortunately, the wind blew the sails, *Mary Celeste* rushed forward, the rope broke and people were left alone in the middle of the sea, dying after a while from thirst, hunger, or storm...

Cobb's theory is plausible, but apparently, it only reveals part of the truth. In the spreads, there is a flash (the Sun card), but the explosion (the Tower) does not show, nor does the despair of people fighting for life with the elements. The lifelines of most of the crew members of *Mary Celeste* stretch, metaphorically speaking, to land (the Pentacles), and it is not clear that the crew is "losing the ground under their feet." The plausibility of Cobb's theory is tested by the Two of Staves and the Seven of Cups. The cards tell us to look at the situation from a different angle. What if it's not so much about fumes as about distorting the truth, or perhaps about ambition, wanting more?

Considering the spreads made for the main characters of the story and their view of what was happening with *Mary Celeste*, one can discern some common meanings. Vividly highlighted, even in Cups, is the Pentacles theme, that of wealth. The situation arises in the Seven of Pentacles: a not too inspiring work and not too flattering assessment of the results of this work. But then the Four of Cups appears it means an opportunity for the Nine of Pentacles, i. e. for wealth. This opportunity is truly intoxicating in the Seven of Cups and probably tempting...

One version speaks of the possibility of a secret conspiracy between the two captains, *Mary Celeste's* and *Dei Gratia's*. Indeed, Briggs and Morehouse, judging by the Lovers, the Star, and the Pentacle cards, might have some common plans for the future. So might have others. The key participants in the event were strangely famil-

iar with each other. Morehouse, who happened to be at the scene of the tragedy and who evacuated the "ghost ship," was friends with Briggs for many years. Briggs' chief mate, Richardson, was the former captain of *Mary Celeste* and was also married to the sister of Briggs' wife. The situation was controlled on both sides by "insiders." If we dismiss the loss of the crew, then the tragic story brought good dividends for everyone. Those who discovered the ship received a monetary reward, and *Mary Celeste* returned to her owner along with insurance payments. Was it insurance fraud? What if the crew of *Mary Celeste* simply boarded *Dei Gratia* and secretly disembarked in the port of Gibraltar?

This can explain a lot: the Pentacle nature of the case, the cards of temptations, and also one strange circumstance. The evacuation of *Mary Celeste's* crew from ship to boat is far from obvious; there is no direct indication that they all left the ship in an orderly manner. But there are cards indicating oddities in this matter. The Seven of Swords and Seven of Cups, Two and Nine of Staves seem to say, "Look closely,

there is something wrong, distorted, or hidden..."

There is a simple and useful two-card spread dedicated to the things hidden. One card stands for what everyone "knows," but what is not true in the story. The second card stands for what is true and important, but what no one knows about. In our case, the first card was the Hanged Man. Perhaps in the story of *Mary Celeste* things might have been different with the victims; perhaps there have been no victims at all. The card that fell to the second position, the Nine of Pentacles, suggests that there was some kind of treasure or "forbidden fruit" in this story...

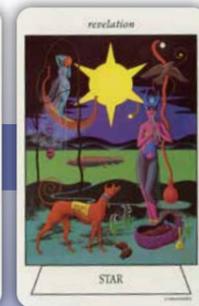
Did the crew of *Mary Celeste* survive unharmed; did it just cheat the public? Was the captain of *Dei Gratia* rubbing his hands while approaching the "ghost ship" in anticipation of a profit and meeting with accomplices?

Entering into nuances makes us doubt this. Seeing a ship on the horizon and recognizing it as *Mary Celeste*, Morehouse was determined to meet an old friend and acquaintances; his expectations are conveyed by cards with the

Is it insurance fraud?



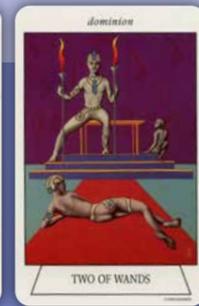
Captain of the *Maria Celeste* Benjamin Briggs



Captain of the *Dei Gratia* David Reed Morehouse

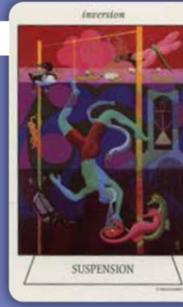
conspiracy?

"Look closely, there is something wrong, distorted, or hidden..."



Spread on the topic of the hidden:

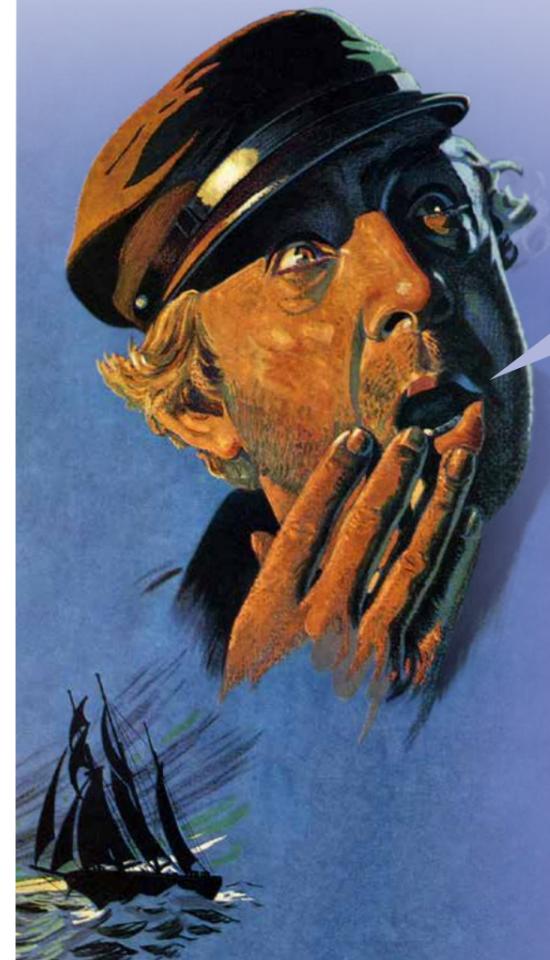
1. what everyone "knows" but is not true



2. what is true but no one knows about



Fragment of the poster for *The Mystery of the Mary Celeste*, a 1935 British mystery film directed by Denison Clift and starring Béla Lugosi, Shirley Grey and Arthur Margetson



semantics of communication. But the sailors sent on reconnaissance reported that there were no people on the ship; the World card falls on their presence. When Morehouse stepped aboard the “ghost ship,” he saw the following picture: the Death and Four of Swords. The ship was most likely empty and abandoned; in any case, the captain of *Dei Gratia* did not find living people on it. Morehouse did not know about the whereabouts of the crew; his assumption in this matter is reflected by the Eight of Staves. It is more “somewhere” than in some understandable, expected, assigned place. But what happened on the ship was clear enough to Morehouse; it manifests through the same Nine of Cups and Nine of Pentacles, as well as the Sun, which finally acquires the recognizable form of the Ace of Pentacles. This is not an explosion, not a flash, but rather something valuable—for example, gold. It seems that the captain of *Dei Gratia* knew that the cargo of *Mary Celeste* was not only barrels: there was something more valuable on board, which at the moment was no longer... The captain of *Dei Gratia* kept quiet about some pieces of evidence of the manifestation of the Force; he put the “Priestess” veil” on them to avoid problems with the authorities (the King of Staves)...

Participation of Morehouse in the “business” remains questionable, but, perhaps, his presence at the scene of the tragedy is not directly related to the “criminal conspiracy.” There is an opinion that Morehouse “lent” his seamen to *Mary Celeste*, so that the friend’s ship, sailing ahead, on practically the same course, could overcome the most difficult part of the transition. That is why Morehouse approached *Mary Celeste* with the Three of Cups in his soul, perhaps without thinking about any profit. He sailed to close people, not to treasures...

There is an important factor to consider when talking about values aboard *Mary Celeste*. The combustible material, the fumes of which, according to Cobb’s theory, could cause tragedy, was alcohol. Not only are the Nine of Cups and Nine of Pentacles read in this sense as a couple that speaks of the value of *Mary Celeste*’s “Cup” cargo, but, being supported by other Cups in the spreads, they can be interpreted as forbidden pleasure, idleness, sensual pleasures. If the nine vessels had not been opened accidentally, could they have been drunk by the crew? This seems very likely.

Spreading a modified Celtic Cross for each of the crew members of *Mary Celeste*, we observe a similar “Cup” picture with almost all men on board, starting with the captain. Here is his personal story. The Nine of Pentacles and Nine of Cups are the situation and the key to it. The reason is the Star: some captain’s hopes and thoughts are directed forward, and perhaps absorbed by communications (the Knight of Cups). The captain acts on the Seven of Staves and perceives the situation as the Force. Apparently, a certain conflict arises in which, under the influence of the Ace of Cups, emotions, or alcohol, the captain takes the position of the Queen of Staves; perhaps the captain reminds of certain rules and/or a sense of duty. The situation develops in the mainstream of the same suit, according to the Page of Staves, and ends not too favorably for Briggs: the Ten of Staves. The assumption that the captain of *Mary Celeste* could have died in this story

is confirmed by the Hanged Man that dropped out as the clarifying card.

The situation is seen as a “conflict of honor” and temptation through the eyes of the chief mate, Albert Richardson. For him, it passes through the Page of Staves, which is opposed by the Devil and the Seven of Cups. It’s about cargo or something of value on the ship (the Four of Pentacles). Judging by the cards, the chief mate could have supported the captain in the conflict.

Among personal spreads stand out those in which the Devil is not an object, but a subject. This arcanum indicates the feelings, thoughts, and actions of people, and it activates by the same triggers (the Ace or Nine of Cups, Four or Nine of Pentacles). These are the spreads made for the sailors. In some spreads, the Devil is supported by cards of concession to the collective (the Hanged Man, Three of Cups), in others, by the open aggression of the King of Swords. However, it seems likely that the cards highlight two groups of people who came into a conflict of interest and resolved the issue accordingly. For the Command of the ship, this could have ended sadly—the result of their spreads is heavy cards. For the sailors, at least part of them, everything could have ended better—their resulting cards are “strong Pentacles;” perhaps they were able to take advantage of the situation and finally won.

The role of the captain’s wife and her daughter in this story is seen as tragic. The former, Sarah Briggs, experiences fear (the Nine of Swords), watching around the rampant male energy (the Magician, Ace of Staves, King of Swords); she is captive to the situation (the Eight of Swords); the result of this situation for Sarah is conveyed by the Force, which can reflect violence against a woman. The latter’s fate is the King of Swords. The little girl is killed or dies in any case.

Looking at the event through the eyes of the participants, one can assess the nuances of the very first and most important spread, which the author of the present article made at the beginning of the investigation. The time has come to offer it to the judgment of the reader, who will be able to interpret the cards according to their intuition and, possibly, put forward their own version of what happened in the waters of the Atlantic in 1872.

The Situation: the Four of Pentacles (a material issue, presumably the matter is in the cargo of the ship). The key to understanding it is the King of Swords (the destructive nature of the card can be associated with a person or a group of people who committed an attack, violence, murder, and/or with destruction in general). The cause of the situation is the Death (sudden changes, crisis). The crew gets the Six of Staves (triumph, victory, triumph). This card may indicate a riot on the ship. The key factor of the situation was reflected by the Sun (taking into account the additional cards described above, the Sun can speak about the values that are on the ship; indirectly, about the truth that could be revealed; about a certain “positive,” emotional outburst; finally, about a child who could play a role in the situation). How did the crew perceive the situation? The Ace of Pentacles (the material; this card supports the Four of Pentacles semantically,



The article is illustrated with cards from the “Navigators of the Mystical Sea” deck, US Games, 1996.

and can also talk about an opportunity). From the outside, the situation is seen as the World (indeed, for the public the “ghost ship” is just a small isolated world wandering in the ocean). The situation develops from the Five of Staves to the Two of Staves. A conflict or some kind of social game leads to the achievement of a result. The last card may indicate that the situation has changed its image, or it has been re-interpreted, presented from a different angle.

According to these cards, we can build different versions or accept the well-known versions described at the beginning of this article, but in general, none of them fits into the spread completely; that is why the author went deeper into the situation, observing it from different angles and clarifying the details.

The nature of certain values, in addition to the cargo found on *Mary Celeste* by Morehouse, remains a mystery to the author. Was there any treasure in this story that could arouse greed or become a cause for conflict, a treasure that could be stolen by the survivors? If so, what is it? There is one romantic answer to this question, which was voiced by... Sir Arthur Conan Doyle. In 1884, he wrote the story *J. Habakuk Jephson’s Statement*, offering his own version of the events that took place on *Mary Celeste*. According to this version, the treasure could be an ancient artifact belonging to one of the African tribes, and the ship’s crew could be killed as a result of betrayal. The globe in the hand of a man on the RWS Two of Staves—could it be not the “Earth,” but the “Sun”? Let’s leave this question open, allowing *Mary Celeste* to preserve the aura of mystery even after the detailed Tarot investigation...





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Center of Psychological Portraiture
tarosite.com, psptaro.pro, tarotprofile.com

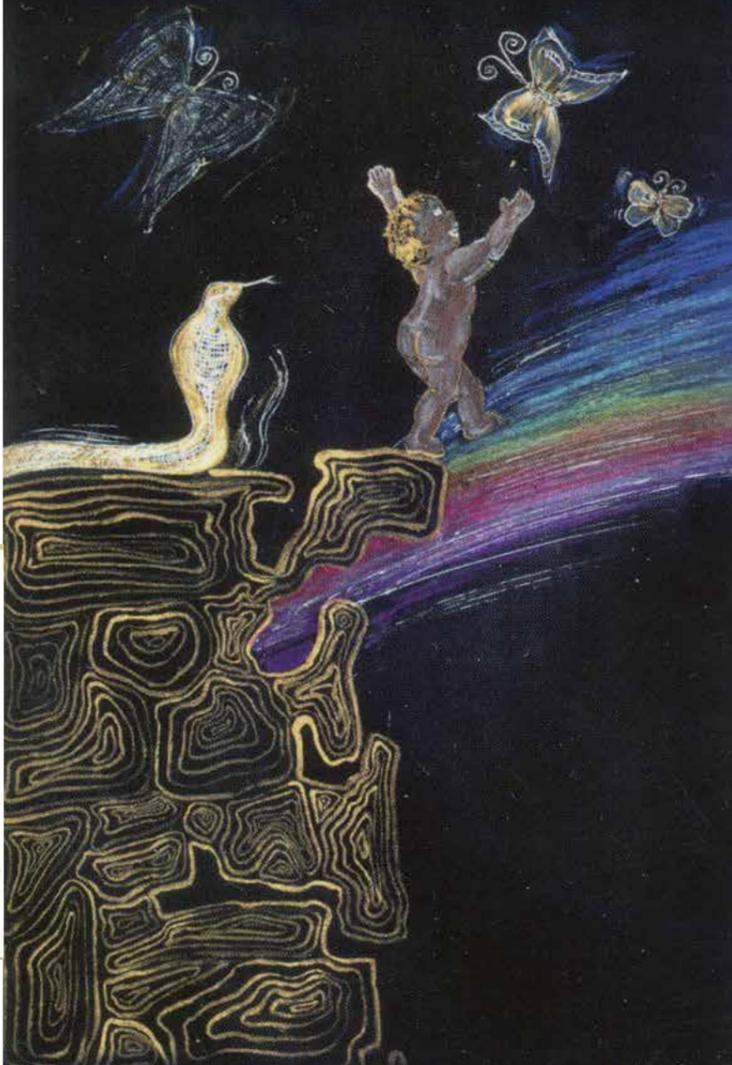
The Psychological Portrait of Alla Alicja Chrzanowska is an innovative method that allows you to get a lot of information about a person by their date of birth. The date is represented by the Tarot archetypes. Then the archetypes in different positions are interpreted.

Currently, there are 35 positions in the Alla Alicja Chrzanowska method. They describe our potential including our talents, mission, lessons, karmic tasks, and shadow sides. Having a psychological portrait written, we can clearly understand what we should work with in this incarnation. This is a map of our journey called Life.

Each Archetype is beautiful, and each one teaches us its own life lessons. Let's start with the Fool (0/XXII).

Archetype of the Fool

The Fool Arcanum in the Psychological Portrait Method of Alla Alicja Chrzanowska



Beginning Course of Psychological Portrait Method by Alla Alicja Chrzanowska.

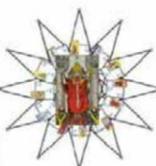
What will be covered in the course:

- Rules of working with Psychological Portrait
- Major Arcana Tarot
- Differences between traditional Tarot meaning of the cards and Psychological Portrait's meaning
- Meaning of positions in Psychological Portrait
- Interpretation of cards depending on a position
- Cards in upright and in reverse
- Double and triple cards
- Masculine, feminine, and neutral cards
- Active and passive cards
- Interpretation of cards in connection to other cards
- Practice of working with examples of Psychological Portrait



PSYCHOLOGICAL PORTRAIT
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It is not easy to be a Divine child here on Earth.

Alla Alicja Chrzanowska,
Tarot Archetypes



A naive and pure child, who we are when we come to this world, inevitably gets into the conditions of materiality, under the influence of society, stereotypes, and beliefs imposed from all sides. Some people can better feel their inner child, and others have difficulties with this. With the Fool in our portrait or without him, we still carry a part of the Creator in us, because we are all God's children.

Do you like the Fool? Is this energy well manifested in you? Do you feel the presence of this archetype in yourself? While reading the description of this arcanum, observe your bodily reactions and emotions, and feel if there is resistance—or do you rejoice at its every trait and understand that this is definitely about you?

I present to you a fragment of my future book on the method of psychological Portrait.

(0) XXII. The Fool. Getting experience. The Fool has huge potential.

Neutral	Dynamic
Active	Energetic
Material	Fire element
Aries	Child. Childhood up to 7-10 years

Hi there! I am a Fool!

I begin my Path, I journey through life, I study, I comprehend life, I live in the present, I gain experience. I trust the Higher Forces and my Destiny, and I do not expect a reward. I am free from the conventions of this world; I love adventure and pleasure, and I am open to everything new, unknown, wonderful, and divine. For me Life is a game, and I like to go beyond limits and find new ways.

I know how to be surprised. I accept myself and others as they are, without evaluations and prejudices. Everyone has their free will, and so do I. I rejoice in this freedom, in this world, and I am open to experiments. I love life, I love the state of flight, I live playfully, I do not take everything seriously, I can laugh at myself, start from a new leaf, go through closed doors where no one has been, hoping for a miracle and divine support.

I may seem crazy to some, but this is my world, my life, and I am happy. I anticipate change and thirst for it because I do not like routines, rules, and obligations. I act spontaneously, at the behest of my soul, following my dream. I easily switch, I enjoy the process, I don't like stagnation and boredom. I have no stereotypes, I am a free artist, there are no restrictions for me, all paths are open, I am independent, I dance the dance of life.

Traits:

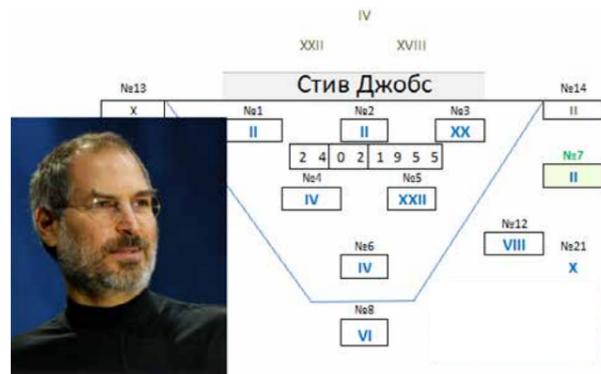
- +** Sincerity, curiosity, trust, openness, spontaneity, optimism, gaiety, enthusiasm, independence, love of freedom, adventurism, originality, purity, simplicity, innocence, spontaneity, unpredictability, originality, fearlessness, sense of humor, courage, determination, thirst for life, passion.
- Carelessness, irresponsibility, carelessness, carelessness, impudence, vanity, stupidity, inexperience, recklessness, defenselessness, extravagance, excessive naivety, frivolity, gullibility, recklessness, impulsiveness, arrogance, inconsistency, inconsistency, inconsistency immaturity, infantilism.

Steve Jobs' Fool (born Feb. 24, 1955)

Steve Jobs is a pioneering information technology innovator, co-founder, chairman, and CEO of Apple Corporation. In his psychological portrait, the Fool is in the 5th position which stands for what is important for a person at the level of consciousness. In his past incarnation, we also see the Fool at the 9th position. Of course, his extraordinary, innovative approach to business, his independence, and his belief that anything is possible, allowed him to create prestigious and very user-friendly gadgets.

He came up with new things; he created new products, new opportunities, and new times. Steve tried a lot in his life; he used to be a hippie, smoke marijuana, and take LSD. Always insisting on his own, seeing new perspectives, he was a rather authoritarian and sometimes somewhat aggressive leader (influence of the Emperor from the 4th position of the psychological portrait), but without a serious organi-





zation of the process, it would have been difficult to achieve such great results.

Pay attention to the look of Steve Jobs in the photos: open and enthusiastic, as if he sees the butterfly on the Fool's card.

"My mother taught me how to read before I got to school, and so when I got there I really just wanted to do two things: I wanted to read books, because I loved reading books, and I wanted to go outside and chase butterflies. You know, do the things that five-year-olds like to do. I encountered authority of a different kind than I had ever encountered before, and I did not like it. And they really almost got me. They came close to really beating any curiosity out of me." This quote perfectly illustrates the Fool and the interaction of arcana in Job's childhood triangle. By the way, in Alla Alicja Chrzanowska's Tarot deck the curious Fool—the Divine Child—follows the butterflies, not looking ahead at all, and the Divine Forces, protecting him, send him a rainbow as a bridge so that he does not fall off the cliff.

In a famous commencement speech in Stanford University in 2005, Jobs said to the students: "Stay Hungry. Stay Foolish."

Here are a few more quotes from Steve Jobs that show the striking manifestations of his independent Fool:

Praise Madmen! Rebels, troublemakers, losers; those who are always inappropriate and out of place. Those who see the world otherwise. They do not comply with the rules. Laugh over stuff. You can quote them, argue with them, glorify or curse them. But only ignore them is impossible. After all, they carry change. Pushing humanity forward. And let someone say: madness, we say: genius. After all, only madness believes that he can change the world—and therefore only changes it.

Your time is limited, so don't waste it living someone else's life. Don't be trapped by dogma—which is living with the results of other people's thinking. Don't let the noise of others' opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition.



By the way, Steve forbade his children to use computers for a long time at once and limited their time of "communication" with iPhones and iPods.

Jim Carrey's Fool (born Jan. 17, 1962)

Jim Carrey is a comic actor, screenwriter, and producer. In the main portrait of Jim Carrey, there are many arcana that allow him to make a brilliant acting career, and Fool is at the 21st position, which I consider very indicative. This position is most important for a person and shows their greatest responsibility, the most important thing in life. In addition, the Fool is manifested in Jim's Work Program and Career Program, and we can see the manifestation of this archetype in his professional activity. Jim Carrey is a wonderful comedian who brings smiles to millions of people around the globe. He is very charismatic and mesmerizes with his energy and emotions (XIX Sun, XV Devil, XVIII Moon). Since childhood, he loved to grimace, amuse classmates, and parody famous personalities. The grateful audience still heartily laughs at his comedies.

Jim Carrey Quotes:

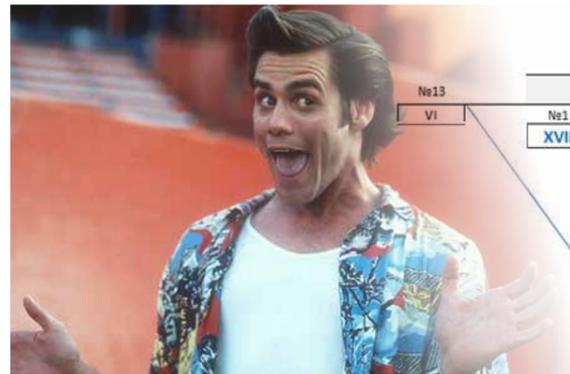
Maybe other people will try to limit me but I don't limit myself.

Many of us have crazy relatives. And many of us are crazy in the eyes of our relatives.

When things get really bad, you can only laugh.

I think you've got to be a little bit unpredictable in life or you are not sexy.

I would like to be a great actor, whose name would have lived for centuries. I would be proud of myself. But it doesn't have to be that way. You just need to be yourself. That's all.



A Fool must learn:

- to build contact with their inner child;
- to hear the inner voice, listen to themselves;
- to face the truth;
- to laugh at themselves;
- to let go of the past and fears;
- to get to know the world around;
- not to neglect important things;
- not to be afraid to be stupid;
- not to hope for an off chance;
- to trust their instincts;
- to use new opportunities;
- to use their own and other people's experience;
- to learn from their own and others' mistakes;
- to learn from children, but not be a big child with a childish attitude;
- to play, but not to forget themselves in playing, and not to impose their games on others.

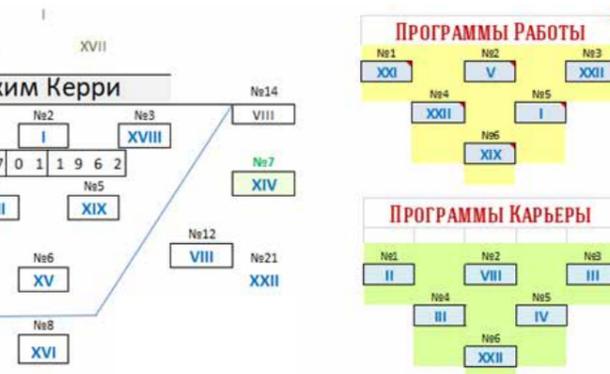
For a successful life it's also good:

- to think about the consequences;
- to show responsibility;
- to keep their word;
- to be aware of themselves as a person;
- to look under their feet;
- not to scatter forces and energy;
- not to ignore important matters;
- to set goals;
- to have serious intentions;
- to be more careful with money;
- to plan things and complete business.

ALLA ALICJA CHRZANOWSKA COURSES in Poland (Wasilkov) in September and October 2021:

- | | |
|-------------------|---|
| Sept. 25–26 | <i>Programs of Consciousness and Subconsciousness</i> |
| Sept. 27–28 | <i>Return to the Source</i> (for the first time in the world – about the first position in a portrait!) |
| Sept. 29 | Day off |
| Sept. 30 – Oct. 1 | <i>My mission</i> |
| Oct. 2–3 | My sexuality in the portrait |
| Oct. 4 | Teachers' final test |
| Oct. 5–6 | Teachers' workshop |

Registration on the website of the International Center for Psychological Portrait:
<http://tarosite.com/content/seminary-alicij-hshanovskoy-v-polshe>



Tips for the Fools:

- Think about your purpose, about why you came to this earth. Everything you learn here is your valuable experience and should not be neglected. By the way, you can learn not only from your mistakes.
- See yourself as a child raised in a particular family and grow up. Until when did you feel like a child? For your parents, of course, you are always a child, but you may already have children of your own.
- Think about what freedom is for you and whether there is responsibility in it.
- Be aware of your values in life, make decisions, and choose priorities. This does not interfere with enjoying life but helps to get out of chaos, concentrate the active energy of creation, direct it to good, necessary deeds, and see the perspective.
- Indifference to your talents and capabilities and the lack of goals hinder your development in this incarnation.

Tips for those with Fools around:

- Do not try to tame a Fool, do not restrict them, do not set limits, do not demand loyalty from them, or they will run away. Fools live by their own laws and rules. They are often indifferent to your opinion of them. You'd better enjoy living with them and opening up new horizons—then you will learn a lot of curious things and train yourself to appreciate the moment, live in the present, listen to yourself and your Soul.
- By interacting with you, Fools learn what you have. Show your best qualities and learn from them lightness, spontaneity, the ability to enjoy life and be "here and now."

How to contact me for training, consultation or collaboration:

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Wandering the Night Sea

Crisis in the Mirror of the Major Arcana of the Tarot

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Bratislava, Slovakia

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When the sun sets, the outlines of the world we know are inevitably lost. A lantern, torch, or candle snatches only a small piece of reality from the darkness. What was clear and understandable becomes questionable. Crossing the night sea is dangerous, especially if you have to do it alone. A drifting ship in muddy waters, a descent into a dungeon, a sucking swamp in a deep forest, a sticky spider web, a cave labyrinth, the wandering of the lost in the desert, the icy numbness of winter—all these are metaphors of a crisis, a symbolic embodiment of the archetype of Death-and-Rebirth and everything that you will have to face along the way. Uncertainty, irreversibility, fear, and pain... We, the Tarot practitioners, are frequent witnesses of this. We are also the holders of the most valuable map, the timeless coordinate system. The sufferers do not ask for proof, they only seek relief. And we can give them a helping hand.

The idea that each of us is the Hero of our own life's Myth, and the path itself is subject to a certain logic, is not new. Thanks to Joseph Campbell (*The Hero with a Thousand Faces*), we have a detailed description of this matrix, and thanks to the Jungians (*Sallie Nichols, Jung and Tarot: an Archetypal Journey*), we have its transposition into the Major Arcana. There are several correspondence systems; I'll add my psychologist's perspective and modify the circle a bit for practical purposes.

Although this article is illustrated with the cards of Philippe Camoin and Alejandro Jodorowski and while you can work with any other deck, I will note that I prefer the monochrome Marseille Tarot without titles, in the form of printed and cut sheets of A4 format (four Arcana per sheet). This makes it possible to use the images in different ways during the consultation. The lack of color corresponds to psychological detachment from emotions and traumatic material. The deceptive simplicity of these cards allows attention to focus on specific, clearly depicted symbols and delve into their meaning without excessive reflection on secondary things (modern decks, even psychologically oriented ones, are often overloaded with details). In addition, in the beginning, middle, or end of the session, the client can color any card in their own way and, if desired, keep it; this not only has a diagnostic meaning but also has an art-therapeutic effect. In the example you see in Figure 1, what would it mean to use purple as the dominant color: regression, passivity, or some infantilism? The psychological meaning of the combination of purple and red colors—for example, in the world-famous Lüscher-Test—is formulated as “increased ex-

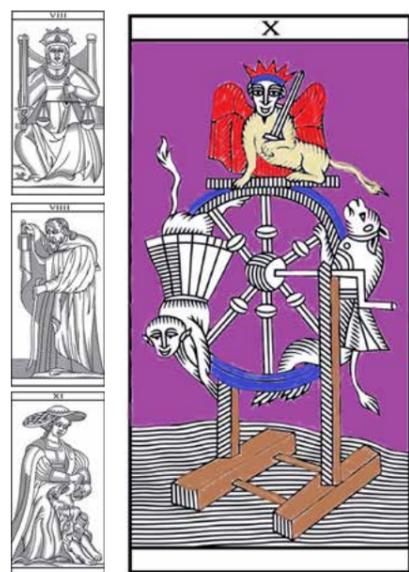


Figure 1

citement, not always adequate enthusiasm, and/or the desire to make an impression.” Add to this the meaning of the symbols of the Wheel of Fortune—and we get the assumption that the client, for example, often finds themselves in repetitive situations due to a lack of objectivity and inadequate emotional reaction.

The Hero's Journey is a cyclical model with naturally determined stages. It records the painful transforming experience of the crisis as part of history, followed by a new

round of development. A person really needs to know—to know emotionally, with their heart—that there is life after the crisis, albeit some things will be different. The Major Arcana, sequentially laid out in a circle according to their numbers, make it clear that the downward movement (dying) in due time will change to the upward movement (rebirth). The practice has shown that it is necessary to slightly change the way the cards are laid out in front of the client (see Figure 2).

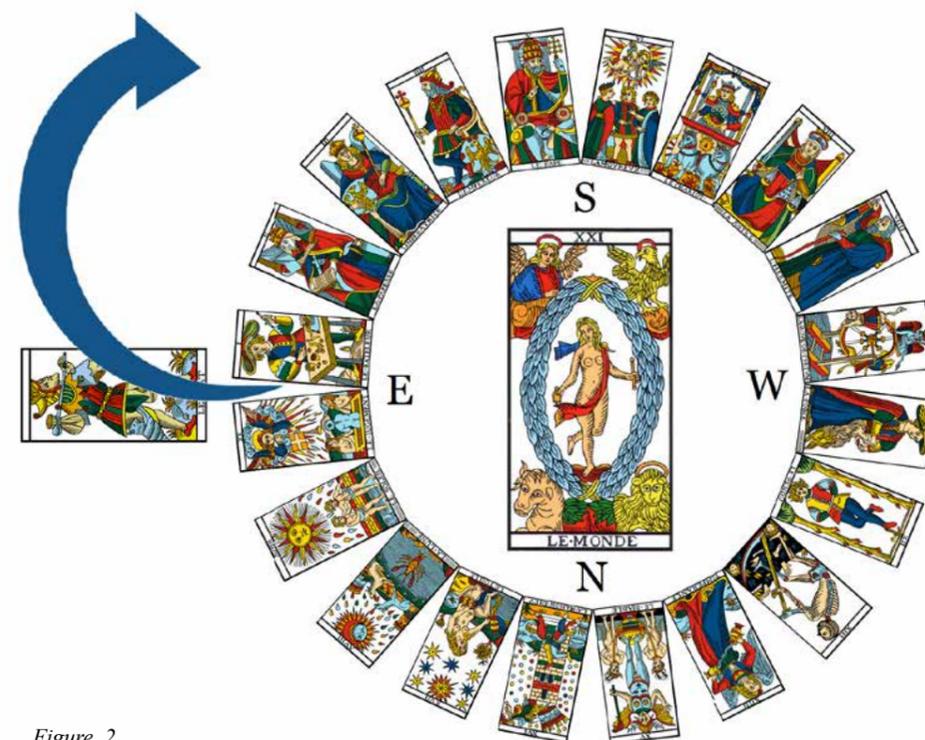


Figure 2

Let's start by separating the World and the Fool from everyone else. The World is placed in the center of the entire system, and in the Marseille Tarot it is the only "mandala" card with the corresponding iconography:

- numbers 1, 2, 3, and 4—described by C.G. Jung as basic for the functioning of the psyche—are easily read in it;
- a wreath as a border of the mandala is a symbol of unity, healing, and protection;
- the four animals represent the *fixed cross* of the zodiacal circle, a symbol of the cyclical nature of time as a universal law; at the same time, the sign of Aries (the vernal equinox) is on the left between the Angel-Aquarius and Taurus, i. e. in the east, where the newly born Hero-Sun begins its journey.

Note: the Wheel of Fortune should not be considered a mandala, because its main meaning is not integrity but constant change in the current position, which corresponds to Jung's idea of *enantiodromia*, a cardinal turn in the opposite direction. Take a look at Figure 2, and you will see the axis: the Wheel of Fortune (and the descent down in the west) opposes the Judgment (and the resurrected people emerging from the ground in the east). It is more than logical to see turning points of development in this.

The Fool has no number, for he is the Journeyer who goes through the cycle of his development from birth in the morning in the east to midday self-expression in the south to evening doubt and letting go in the west to nocturnal transformation in the north to new birth. He is the hour hand of the World Dial.

The other twenty cards within these quadrants tell the story of the path in detail. I tell it to my clients.

Each of us comes into this world with innate curiosity and craving to explore everything that comes into our field of vision. This is the stage of the clever Juggler who disassembles and reassembles all the details of reality. This is also one of the images of the Child archetype, a creative spirit, which in its intellectual play still misunderstands the limitations of this material and social world. The Priestess can be a grandmother who reads fairy tales to the child, the natural world, instincts of survival, and natural wisdom—we still cannot go far from her. The Empress and the Emperor are archetypal parental figures, lived up through real people of flesh and blood. At the southern top of the circle, we see the four cards related to socialization. The Emperor is the patriarch of the parental family, the first legislator of our life. The Hierophant represents people respected in society, authoritative bearers of knowledge, teachers at school (and not only), experts who complete our system of socio-cultural attitudes based on parenting family attitudes. The Lovers open the southern sector of the circle and bring the first partners into our lives, mainly based on "fire"—temperament and sexuality; here we choose whether to leave with them or remain in the bosom of family unconsciousness; this is what we call *separation*. The Chariot is somewhat similar to the Magician—it opens for us the doors to the world. It's a wider world, where our will already means something. On the oth-

er hand, in this wider world, we will bear greater responsibility for the consequences of our choices, as evidenced by the following Arcanum, Justice. Thus, having passed one-third of the circle of evolution, we find ourselves on the threshold of the Journey, the stage to which the psychotherapist Bill Plotkin (*Nature and the Human Soul*) gives the apt name "the Wanderer in the cocoon. Here everyone must leave the cozy regression of other people's attitudes, go to the dangerous desert, weave their "Soul cocoon," undergo a fundamental transformation, and hatch as an Imago-Butterfly, someone who they really are. And if until now the description was somewhat formal and generalized, now we will be deeply interested in the next nine cards from the Hermit to the Star. This is our (my client's and mine) mythopoetic map of the dark territories of the Soul, scary and painful to walk through. Only those who have not yet faced the horrors of the night can ridicule and devalue mythopoetic discourse. Fortunately for many of them, symbols are not people and respond when addressed. As already stated, the sufferer does not seek proof; now it is not so much the mind that is important as the unconscious. Unfortunately for many of them, you can drown in the "Night Sea," confusing *Spiritus Dei* and *spiritus vini* (that is, the Spirit of God and alcohol).

Hajo Banzhaf associates the Hermit with the search for the True Name ("Who am I?"), which, of course, is interesting and important. However, working with a client, we often encounter the most banal manifestations of it—fatigue, sadness, pessimism, and even depression. How? It would be pertinent here to tell to begin with what my job is. Like any other psychological consultation, it includes familiarization with the client's history, identifying his request, diagnostics, and some corrective techniques. None of this is especially surprising today for an experienced Tarot practitioner, even the one who did not specifically study psychology—difficult conversations about life sometimes teach no worse than a university. So, the most obvious option is to ask your client a question about what he sees in the picture, what thoughts and impressions it evokes in them. If you listen carefully, you can understand what symbols are now important for their unconscious. And then, deepening the process, you can ask what the client thinks about a lantern, a staff, a lion, a flower, etc. In depth psychology and transpersonal psychology, which with good reason can be a base of Tarot helping practice, this process of building associative networks is called *amplification*. What was outside the field of conscious perception can enter there and free the client from the fixation on two or three scenarios of behavior.

From the general associations ("What do you see and how do you like it?") we go towards "What is this and where is it exactly in your life now?", or "What do you think after my story about the meaning of such and such a card and about this stage of your path?", or "What new do you learn here about yourself or the situation?" The crisis process brings a person close to those layers of the psyche where the archetypal is active. And, of course, one of the most common options is synchronistic coincidence or dreaming ("I saw a lantern last night!"). In general, in working with the

circle of the Major Arcana, a combination of four methods turned out to be productive. They are:

- already mentioned **amplification** (clarification of the meaning through discussion of parallels and associations);
- **visualization**—presentation and development in the imagination of scenes, images or individual symbols from cards, viewing an "intrapsychic film";
- bodily **identification** with a character or object: "How does it feel for you to be a lightning bolt knocking down the top of a tower? Feel it in the body, take your time, let the impression be born in response to the bodily response." Neurological studies have shown the high efficiency of this kind of techniques based on the inclusion of sensorimotor intelligence;
- the work can be continued and enhanced through **dramatization and dialogues of characters**, as is customary in gestalt therapy, when the client alternately identifies with each of the characters and utters replicas on their behalf (what exactly and to whom is this addressed?) Here it becomes important to unravel the contradictions and conflicts between characters, which requires the practitioner to be a good conversationalist and director—flexible, creative and considerate.

In short, the ultimate goal of all these actions is, on the archetypal and mythopoetic basis of the images of the Major Arcana of the Tarot, to provide the client with emotional and bodily (psycho-physiological) support for experiencing the crisis process and to show clearly its logic and stages, while avoiding excessive rationalization or intellectual superficiality.

The Hermit is forced to move away from those standard learned roles as unsatisfactory, not bringing emotional relief, or not having important meaning. *What would you like to get away from? What drives you into the night? What thoughts or questions? What began to seem meaningless to you? Which part of you is ready to leave, which part is not ready to let go, and of what exactly?* (Hereinafter I will write questions as if they were addressed to the client.) Intellectual reflection, as a rule, does not bring the desired understanding and peace, the Wheel of Fortune turns and throws down, the sun of our conscious Ego sets in the west. The point of no return has been passed, and now the journey through the gloomy landscapes begins. But we are not left to our fate, as it often seems. The lion of the Strength Arcanum can be considered as "an animal of your body" that needs to be taken care of: first, you, like in fairy tales, rescue it from the trap, and only then it helps you out, carries you away on its back from inevitable death.

My clients, having gone through the crisis, repeatedly talked about how important it was just to go to fitness regularly, eat timely, or quit bad habits. Nothing extraordinary, just maintaining any regime that distracts you from heavy emotions: for example, in the gym, you are not up to depression—you are busy, for example, maintaining balance or withstanding physical load. But we will not ignore the more explicit meaning of the card: *do you have pets that*

can support you emotionally, be they animals or plants? The third option: are you abusing your animal instincts or, conversely, are you suppressing them (primarily sexuality and aggression)?

Being the Hanged Man is difficult because of the inability to consciously control the ongoing emotional and material processes—you are bound and turned upside down. *What you can no longer control in the usual way? What happens as you lose control of it? What's the worst thing about that? If this "worst thing" comes true, what happens next? And then?* Employing such questions we bring the situation to the point of absurdity, when "nothing could be worse," and *dereflection* occurs, the removal of the negative fixation of thinking and emotions. There is one important pattern: when you resist pain, its experience only intensifies but if you allow it to flow freely through yourself, then the intensity decreases significantly. In this, you can see the continuation of the work of the Strength Arcanum—to trust the ability of your body to bear what seems unbearable. And the moment you finally surrender to the situation of the crisis, you just allow it to be (it already exists without your consent), the Ego lets go of its omnipresent control and opens up to the new. A grain that has fallen into the ground must die as a grain to sprout and become a plant. Death frightens with a sense of non-being, which is impossible to imagine or simulate from our habitual experiences. But depth psychology during all the years of its development convincingly points to innate mechanisms of regulation that surpass the Ego-complex (C. G. Jung calls this "Self," R. Assagioli, "Higher Self," etc.); and it is important that the data are obtained not in psychoanalysis of relatively stable clients but in work with those who experienced severe trauma (see, for example, the work of Donald Kalsched, *Trauma and the Soul*). Consent with Death revives the movement towards life through *metamorphosis* (literally, "the outgrowth of the previous structure"). The inability to accept this transformation throws a person back to the stage of the Wheel of Fortune, which is characterized by repetitions, obsessive thinking, and the polarity of "mania/depression". And when this is so, you can use the following technique: ask the person to focus on the state of obsession and pay attention to their body—usually, it begins to make subtle monotonous movements (a "Wheel!"); we propose to consciously strengthen them, to perceive the peculiarities of their trajectory, and then begin to make changes easily and unobtrusively, that is, create a new scenario at the bodily level. Over time, the movements will become alive and fluid (which marks the transition to the stage of Strength). Psychosomatic connections allow us to work from any point and with any phenomenon: what was started at the physical level will manifest later on the mental. This is what body-oriented techniques are good for: they allow us to strengthen our body without violence against it, to feel in it as in a house, to trust it in order to allow ourselves to be suspended in a cocoon, like a chrysalis waiting for spring. The chrysalis will certainly die but who would consider it a tragedy when a butterfly appears? In a magazine article, I cannot further discuss the incredibly spectacular analogy

of a mental crisis and the process of transformation of a caterpillar into an imago but at the stage of Temperance, it becomes obvious, although inexpressible in simple words, the fact that the process is somehow directed and not accidental. Some authors believe this angel to be a *psychopomp*, guide of the soul, but in Jungian psychology, there is, in my opinion, a more accurate interpretation. The angel is not a man nor God, but a function of communication. Transcendental function, the study of which Jeffrey Miller devoted an entire book, painstakingly studying all references to it in the writings of Jung. The deep psyche gives rise to a paradoxical connection between two previously incompatible positions: “I cannot live like this” and “I cannot live differently.” But this will cost the ego-consciousness an inevitable collision with everything repressed and terrible that is in the psyche, especially if it was previously projected onto other people. Depending on the state of the person, we can talk right away about the Devil or about what forces accompany him in the process of transition. The analyst Jeffrey Raff explores in his writings *Jung and the Alchemical Imagination* and *Healing the Wounded God* the elusive figure of an inner Ally who is always on our side and with whom relationships can and should be developed consciously. Within the framework of a short article, long excursions are hardly appropriate but it is important to say that this knowledge is not theoretical but highly concrete and practical.

The lowest point of the cycle, the harsh north, the deepest night, the winter solstice (Death-and-Rebirth of the Sun), is described by the complex connection between the Devil and the Tower—the inevitable collision with the Shadow and the destruction of the previous functioning of the Ego. Four emotional markers indicating that we have actually come into contact with shadow content are anger, fear, shame, and lust. If none of these experiences are present, then we are not at the Devil stage—something has been missed or not completed earlier. In this case, referring to the previous cards and their symbols, like a projective test, will highlight semantic gaps and flaws. But if the process was started, then the releasing destruction of the Tower, called *catharsis* in psychology, will happen almost by itself. The forms can be different but very often there is a break in relations (people who were in chains next to the Devil, on the next card fall

from the Tower, struck by lightning), sometimes moving house, changing jobs, or downshifting. In any case, we can talk about something conditionally irreversible (few people will afterward want to bring the past back). And then the sky will open and the Star will rise, a guiding symbol in which you can see a glimpse of the future, a new hope—not yet directly but as vague outlines (a girl looks at the water and can only see the star in reflection—by the way, it is a hint on the value of recording and analyzing your dreams). But our psyche is rather inert, the “roots” of the past are deep and long, and habits won’t go away easily. Retraining takes time, one needs a certain number of cycles (months of the Moon), during which relapses and regressive episodes, emotional “ebbs and flows” are frequent. And only then will new patterns take root, the renewal will take place (the Sun Arcanum is an archetypal child, the potential for the future), and then a new order will manifest in the external world (Judgment: what was hidden inside comes out).

Such work is unlikely to interest anyone who expects a quick magical result from the Tarot, and is such a result possible in a situation like this? Mental pain and disorientation, like their physical counterparts, take time and patience. But the ability to withstand stress is subject to a serious emotional test. For this reason, both psychotherapists and holistically oriented practitioners (healers, for example) prefer to turn to non-verbal methods—bodily techniques, meditation, art therapy, and transpersonal work with symbols. In the approach I am describing, they were presented to you as a single complex. Sometimes a person needs to return to an important thought from a consultation, sometimes to remember “with their body” a resource state or consciously change a problematic state, sometimes to look at some card (you can give the entire printed set to the client), or even... to divine with them!

Once again I will note that the one who suffers is not looking for arguments: they need kind attention, simple life-giving wisdom, and hope. Tarot cards are a treasure trove of meanings for a European person. Their visual code reveals any situation from a variety of viewpoints. And at the same time, it tells something universal about what it means to be a Human in the World.

Evdokia Nesterova

Moscow, Russia

Tarologist, Tarot-teacher, Head of Tarot school
“Dragon Star”, Life-coach

SHORT SPREADS: the Unseen Treasure

Browsing through sites and forums dedicated to Tarot spreads one may notice a strong tendency for using increasingly long and detailed spreads so that nowadays a 78-card Tree of Life seems a considerate one.

As a practicing tarologist who has to do, for example, a year reading, which usually covers around 70-75 arcana, I must admit that an ordinary querent can hardly remember that amount of information. The ability to remember the details fades noticeably after reading the first three months. Even if noting down the reading, the querent is most likely to be unable to remember all the information one receives—even though it is the knowledge one came for and the information truly important for the one asking.

So this love for huge detailed spreads pretty much looks like boosting the price of a tarologist’s work as well as an attempt to invent something extremely “unique and original” to draw students to tarologists’ schools or courses.

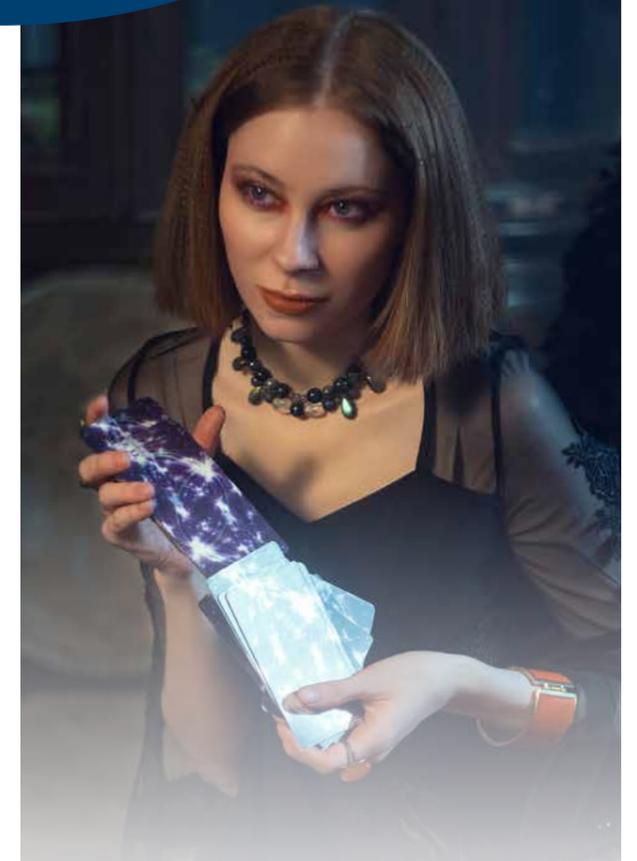
On the other hand, short spreads like triplets or those consisting of four cards are more and more perceived as “not real” or “not full” spreads.

This happens due to several unrelated reasons.

First of all, it is quite often exactly the triplets plus The Descartes Square spread that are given to Tarot apprentices as “training spreads”. So one gets used to seeing those as a stage before one could start doing “normal” big spreads.

Add to this the fact that short spreads are widely offered as «Express Readings» - so, quick short spreads that can give the common vision of the situation without getting into much detail. This agenda contributes to the perception of short spreads as not fully qualified ones (the more qualified the tarologist is, the longer spreads one should be conducting).

Alongside with a lower price these facts lead to querents looking for a longer spread whenever possible. Taking into account that human memory would not be able to withhold the results of a spread significantly bigger than 10 cards in full (and most of the querents are unaware of that), we see a situation, where we come to the decline of the quality of readings.



What is more, this decline happens most often unintentionally from both sides. Tarologists are likely to follow the querent’s wish for a bigger spread as it is beneficial. And querents seek for a bigger spread, as they believe those would give them a better and deeper understanding or perception of the situation they require. And this belief comes from the perspective created by tarologists presenting exceedingly detailed spreads as more effective and worthy.

I do not mean to suggest that big spreads are a bad thing. Still, their scope of application is quite limited. A really big spread can be required in not that many situations. These are ones like: getting to know an entirely new person (still, what for in such detail?), assessing a set of possibilities (they can be compared making a shorter spread for each one separately), or specific magic questions for a practicing magician (but those most often prefer to do readings on their own).

Let us now concentrate more focused on why short spreads are underestimated unjustifiably.

Tarot is deeply intertwined with numerical principles. Therefore spreads are frequently created on important figures and the sphere the spread analyzes correlates with the Pythagorean or sacral meaning of the number of cards in the spread.

Triplets’ structure is based on the field of the meanings that Triad carries. It represents such fundamental principles as the shamanic world’s structure (The Upper, The Middle and the Down Worlds), thesis—antithesis—synthesis logic of process shaping, and the human perception of time as past—present—future. These are the most general ones, and if to look deeper into the sacral meaning of Three, there will be even more and this itself is an intriguing topic to study.



MARSEILLE TAROT FOR COLORING

Based on the standard deck, which was printed by Nicolas Conver (1760).

78 traditional tarot cards for coloring
card size 7 x 12 cm, hard box

<https://www.etsy.com/shop/TarotMarket>

I would say, the triadic spread structure is perfect for finding out “where I am at the moment” as it places the querent inside this primordial frame of reference relevant to any life situation and gives one a strong, obvious, and helpful coordinate system. With the mentioned structures creating its core, triplet can be thought of as the most fruitful and rich soil for any kind of comprehension and getting-to-understand work.

Four is the sacral number for stability, balance of parts, physical material form of things, bringing ideas into birth in the real world. It is the number of Earth and discipline.

Taking this into account we can choose this spread structure to get profound answers for questions about manifesting things, bringing them to life, fulfilling creative or business tasks, or for finding calmness, tranquility for a conflicted situation.

To signify your own creative imagination about the Four as a basis for spreads I would just remind you that there are:

- four Archangels appearing on the Major Arcana,
- four ranks of court cards.

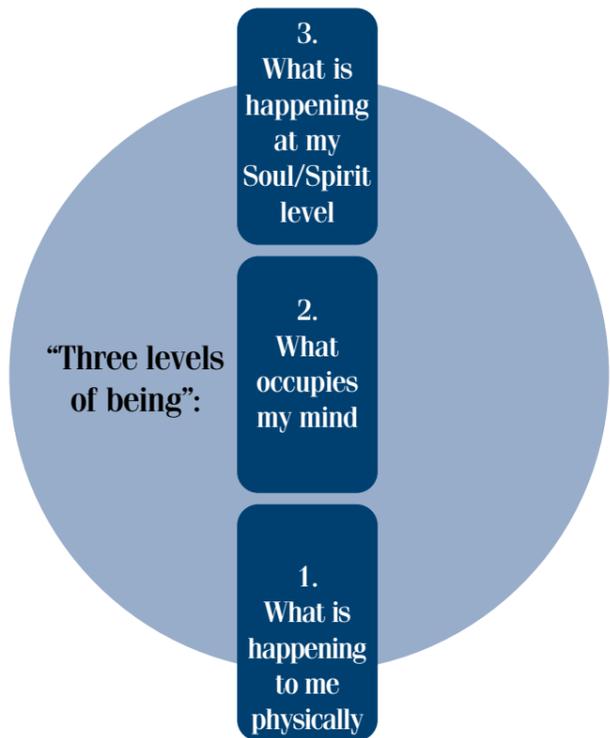
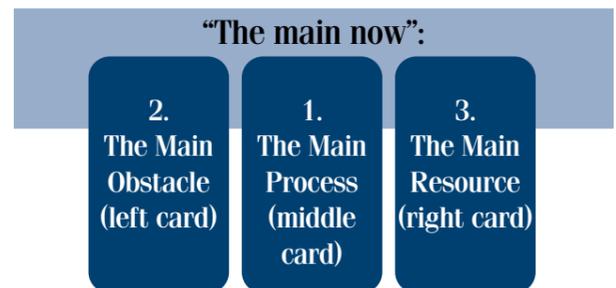
There are also immeasurable models of practically anything (learning, establishing a company, a person’s socializing, and so on) that understand the process as having four stages. So in case you feel uncertain about where you are or how well you are doing at some particular area of your life, you can just browse the Internet, find a model of the situation you are curious about or struggle with that describes it through 4 stages—and make a spread. It will clearly show you how far you’ve come, at what stage did the trouble arise, how competent you are at each level, and what is to be done to move up to the next level.

I would specifically like to draw the readers’ attention to the model of a project (which merely means it is about absolutely everything in our life) which is called Dragon Dreaming© and has precisely four stages of completing a project.

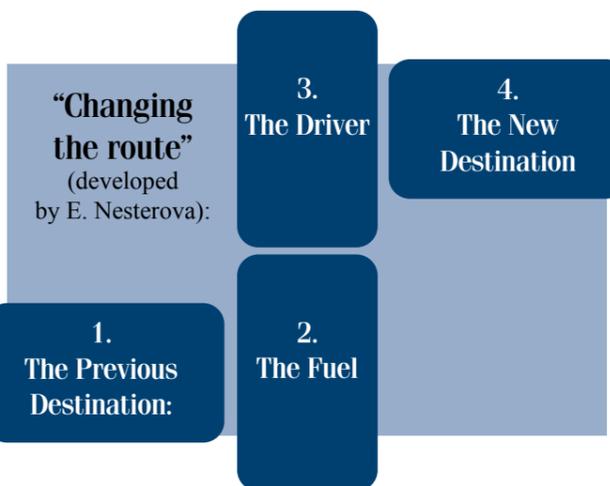
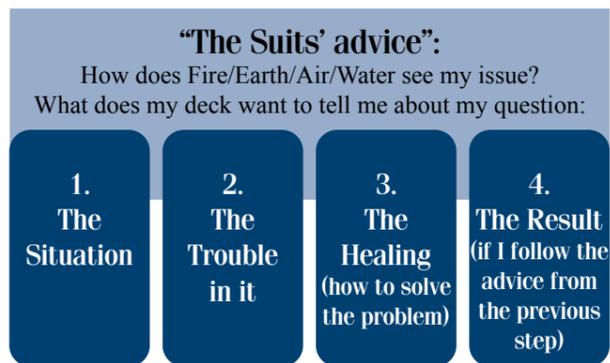
The power of short spreads among other things is that they, being clear, structured, and basic can also be seen as tentative and serve as the starting point for developing your own, more complex, more specified, or just more authentic longer and detailed spreads.

Some example short spreads I would like to recommend

For three cards:

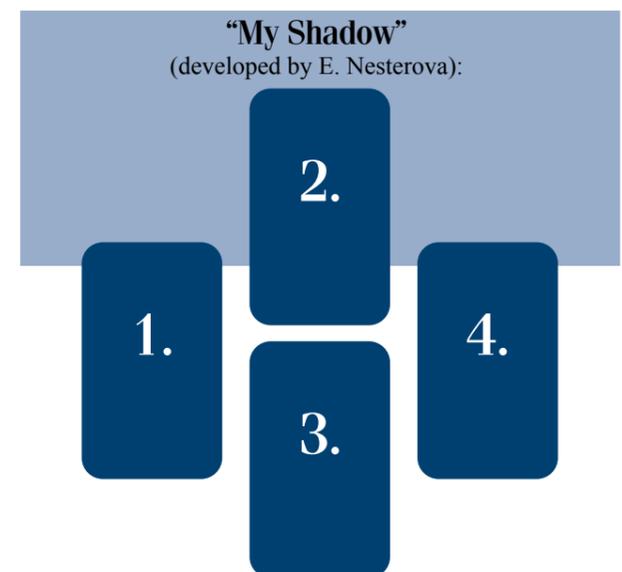


For four cards



1. The Previous Destination: what is it I wanted?
2. The Fuel: what is it I actually wanted when I was pursuing that goal?
3. The Driver: why I wanted that?
4. The New Destination: how can I reach the underlying goal?

This spread is helpful if you feel stuck or unable to fulfill a wish that is of importance for you; if you understand there is a desire you cannot just leave behind. The spread helps you comprehend what motifs drive you toward that wish and through seeing and acknowledging that deeper, usually unconscious drive we can set another, more attainable goal that will solve our longing and thus allow us to manifest our true desire.



1. What part of myself do I not accept and push it into the Shadow?
2. How can I uncover and unleash this part of myself?
3. What will help me to accept this aspect and make friends with it?
4. What is the strength hidden in this aspect? What useful and necessary can it give me?

The vogue for exact spreads or spreads created by a fashionable celebrity-tarologist will pass away sooner or later. And triplets have established themselves as Tarot classics. Short spreads have a huge potential in solving our crises, helping us to understand ourselves and get to the core of the issue. So I suggest you not make the mistake of overseeing them as incomplete, just training or ignoring this type of readings because of their considerate price.

If you formulate your query precisely, stay focused and be open to all of the information a short spread gives, you are bound to get the answers you require. Sometimes, even more likely than with a long spread.



Lady's oracle of full positive “Hilda Lenormand”

The oracle is based on illustrations by the American artist Duane Bryers, who came up with the most atypical pin-up heroine – Hilda.

Playful, a bit awkward, but not shy about her curvaceous forms, red-haired Hilda adorned the pages of American wall calendars from the 1950s to the early 1980s. Postcards and posters with this lively and carefree girl were very popular. Hilda still charms us with her spontaneity and cheerfulness. She is always vibrantly positive, and body positive, too!

Oracle “Hilda Lenormand” predicts only a happy future for you.

Size: 70 x 105 mm.
Content: 36 cards. Booklet in Russian and in English, 72 pages



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Aalna Lemberg

Moscow, Russia
Master of the Tarot, writer, translator,
teacher and practitioner of esoteric
disciplines

The Moon

I can write about the Moon endlessly: this is my favorite Arcanum, despite all its complexity and ambiguity. Most of all, I was once enchanted—and I still am—by the mirroring of everything that is on this card: the two buildings, hiding in themselves terrible and/or amazing mysteries; the Moon itself in the sky and the water under the sky, two mirrors reflecting each other and creating an endless mirrored corridor; and the two animals on either side of the muddy path...

In the Moscow Tarot which I have been creating for many years¹, the emphasis of similarity/inverseness is placed on two buildings, too: the Government House (2 Serafimovicha Street), known in Russian culture as the House on the Embankment², and the Cathedral of Christ the Savior³ in Moscow do stand exactly opposite each other, and both structures bear a very difficult memory and symbolism in the consciousness of Moscovians and Russians in general.



¹ I hope to bring this deck to light in the near future; the artist is Natalia Goley

² The House on the Embankment (the official name is the Government House; also known as the First House of Soviets, the House of the Central Executive Committee and the Council of People's Commissars of the USSR) is a residential complex built in 1931 on the Bersenevskaya Embankment of the Moskva River. It is known as the residence of the Soviet elite, who suffered during the Stalinist repressions.

³ The Cathedral of Christ the Savior (15 Volkhonka Street) was built in memory of the victory in the Patriotic War of 1812; the construction began in 1837, the consecration took place in 1883. In 1931, during the "Stalinist reconstruction of Moscow" the Cathedral was destroyed. It was restored in 1994–1999 very close to its original form using modern technologies and materials. Today it is the main Cathedral of the Russian Orthodox Church.



Icon of the Martyr Christopher. XVII century. Art Museum, Cherepovets, Russia

& cynocephali

However, this time, writing about the Moon as a Tarot Arcanum XVIII, I am not going to discuss the two buildings, the monstrous crayfish crawling out onto the bank from some body of water, and the Moon itself, indifferently or mysteriously shining over the wasteland... I propose to give a closer look to the two beasts on either side of the path, or on two banks of the lake. These characters, in my opinion, have been receiving insufficient attention.

At my request, the young artist Anastasia Lebesheva created a special presentation of the Arcanum XVIII. She produced two versions, and, in my opinion, both are very interesting.

The characters of this card arrived from very different times, countries, and mythologies. They came and stood opposite each other, making it impossible to discern who is whose reflection. These two, for all the difference, are like twin brothers. This is how it should be in the picture of this Arcanum: two animals are very close, like a wolf and a dog, but in some ways, they are completely inverse.

Several years ago, in the spring, I visited Rostov the Great, when a wonderful exhibition of Russian icons was taking place in the Kremlin there. Among other great things, there I first saw a full-length depiction of Saint Christopher as a cynocephalus< >, which is rarely found in his iconography. According to historians of Christianity, portraying Christopher with a dog's head is a purely Orthodox Christian thing. Christopher is described in the hagiography as an "exemplary" martyr of Roman times. He received this name in baptism and, according one version of his life story, he was a cynocephalus from birth and came from a cynocephali tribe.

He acquired his human form by a miracle of God. And then everything was as usual: he conversed to the True Faith, preached, worked miracles, and was martyred... Another story, much more interesting for the theme of Arcanum XVIII, explains the name of the saint: a man of great bodily strength and vigor, he served at a ford across a river as a carrier of travelers from bank to bank. Once he undertook to carry a baby, but in the middle of the river he felt as if he was not carrying a small child on his shoulders, but the whole world.

The baby explained that the future saint does not carry the world but the One who created this world, that is, Lord Christ Himself, which is why our carrier received the name Christopher—"Christ carrier."

Let's accentuate two points here: the river with two banks and the weight of the burden. As for the beastly/human appearance, according to another legend, the future saint was

⁴ Cynocephali (Greek κύνκεφαλοι) are zoomorphic characters of different cultures, having a human body and the head of a dog, wolf, jackal or hyena.

Anubis. 1st-2nd century. Vatican Museum





very handsome. When he became a Christian, he prayed for a dog's head so as not to produce sinful thoughts in nearby virgins and wives, and his prayer was answered.

So there I was in Rostov, standing in front of the icon and looked at the holy cynocephalus: the 12th century artist painted the dog's face in profile and the nimbus full face. And it seemed to me that it was not a nimbus but a round golden Moon and the character, lifting his head, howled at it, as his animal half demanded. And I vividly imagined—one can imagine much under the Moon and in the mood of its Arcanum!—that I have already seen somewhere this or a very similar dog. He was definitely familiar to me.

I had Crowley's Thoth Tarot deck with me. And I found a familiar silhouette on the Moon card. The passage between the Towers was guarded, as Crowley has put it in his book, by "Anubis... who stands in double form between the Ways. At his feet, on watch, wait the jackals themselves."

(By the way, the Crowleyan Moon has always reminded me of the atmosphere of a concentration camp: guards with watchdogs and watchtowers rising above rows of tangled barbed wire. The card was drawn in the late thirties or early forties of the last century, during the heyday of the Gulag, and Crowley himself described the Moon as the kingdom of horrors, abominations, and terrors... But let's not digress.)



In general, Egyptian motifs are popular in the pictorial series of the Tarot. Anubis or his jackals are often depicted on the Arcanum XVIII, and this is natural: the Moon is a card of the boundary between the world of reality and the world of illusion, of the limits of consciousness, and of the power of the subconscious realm of the living and the dead. The moon itself and the animals under the lunar sky can be black and white (referring to the new moon and full moon); the wild desert creature is in a close zoological relationship with both the domestic dog and the free wolf. It is a predator and hunter but does not disdain carrion; it does live in the desert but keeps closer to the city garbage dumps—all in all, this beast is very "intermediate".

It is not surprising that in the mythology of Ancient Egypt, with its developed and complex cult of the dead, both the image of the jackal and its mode of existence in nature were reconsidered and Anubis became a mighty god. The jackal's special relationship with dead flesh made him the patron saint of funeral rituals and funerary technologies that facilitate the transition of the soul beyond the limits of the local being. He guides souls to better worlds.

The classic iconography of Anubis depicts him either as a real sharp-eared beast or as a man in a royal garment with a jackal-dog's head.

Here we see the amazing external similarity of our two characters. Both cynocephali have a sensitive nose, sharp ears catching nocturnal rustles, and watchful eyes; both carry staves, as they are a kind of guides; both have symbols of their religion in their hands, and in both cases these are crosses. Christopher holds the Christian symbol of the Crucifixion, the cross of death and resurrection. Anubis has the ankh cross, a sign of the eternal life of the soul. Each of the

crosses symbolizes a kind of key to eternity in the afterlife and the protection of higher powers. The similarity of these signs has been noticed for a long time. Copts, for example, use the ankh as a symbol of their Christian church.

Role functions, or the "occupations," of the two sacred cynocephali are also similar. Christopher served as a carrier of travelers across the river, and the river is one of the basic symbols of the border between the worlds, between life and death; this image is known in many world mythologies. Egyptian necropolises were usually located on the uninhabited, that bank of the Nile, set aside by the Egyptians for the kingdom of the dead, for the possession of the jackal. So both are guides to the other side, helpers in crossing the River.

Anubis was often depicted with scales, helping him to determine not so much weight as the ponderability of the soul that came to the posthumous court. Christopher experiences the ponderability of the One who created this world and that, and God in the form of a baby turns out to be very heavy. The theme of heaviness, true weight, and significance is organically included in both images of cynocephali. So the Christian saint and the Egyptian god are not only outwardly like brothers—they are also "colleagues."

Well, so be it. Both can rightfully replace the traditional wolf-dogs in the Arcanum XVIII.

Two canids on the card of the Moon are usually interpreted as false friends, who are really secret enemies, as figures of conflict between the tamed, civilized, daytime part of human nature and the instinctive, dark, bestial side of it.

Our heroes can only emphasize this duality: both wear an animal's head on a human body. So in this variation of the Arcanum XVIII, they bear a different meaning: they are

not enemies to the seeker and not his friends. In full accordance with the very nature of this Arcanum, are mirrors (just as the Moon itself is a mirror, mysteriously reflecting the radiance of a daytime luminary). It is they who will show everyone what in him or her is the spontaneous, dark animal principle and what is human. Both of them will help a person to cross the River, die, reach the paradise gardens or blissful fields, and be resurrected in the upper world; each has a life-giving symbol for that. So they are guides and helpers of sorts. Not friends or enemies—they are just doing their job...

Behind Anubis, of course, there is a pyramid and behind Christopher, there is an Orthodox Christian temple. Every temple is a portal between the earthly world and the Otherworld. There is no need to guess where we meet these cynocephali guides: it's in the land of dreams, in the realms of the subconscious, where the search for our true essence leads us, and this essence is twofold.



One of the versions drawn by Anastasia Lebesheva emphasizes the semantic relationship of Anubis and Christopher: two dog's heads, one with a nimbus, the other in the traditional headscarf of the pharaohs, crown one body crossing the border River. The second card draws attention to the mirror-like similarity of the characters, who, like everything in this Arcanum, reflect each other and the one in

whose hands the card is. In fact, it does not matter which character is from pagan mythology and which is a Christian. Choose the one that is closer to you: in the light of the moon, all paths are equally dangerous and treacherous but also equally beckoning and enticing, so you cannot do without a guide.

It seems to me that such a version of the Arcanum XVIII clarifies and enriches its traditional meanings, significances, and interpretations—although, of course, in the unsteady glow of the night luminary, everyone can imagine anything they want.

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The Mystical Madness Tarot

**Malek Chaoufi
Canoura**

Madrid, Spain

The Mystical Madness Tarot, inspired by the traditional Tarot de Marseille, is described in the book of the same name. The deck was designed—meticulously, patiently, passionately, enthusiastically, creatively, professionally, and with love—by four authors: Ainhoa Cambronero García, Mehdi Fazzat, Nexy Carvajal Neira and myself.

This Tarot was born in four places on three continents: drawn by Ainhoa in Valencia (Spain), painted by Mehdi in Casablanca (Morocco), quality controlled by Nexy in Bogotá (Colombia) and supplied with some ideas and images from the Akashic Records by me in Madrid (Spain).

The drawings were influenced by Japanese art, which is Ainhoa's passion, and information obtained from the Akashic Records. Then Mehdi Fazzat, who lives in the world of graphic design and contemporary art, made each arcanum colored. Nexy kept track of the overall quality of the design, and I tweaked the details and suggested the addition of symbols, which, in my opinion, made this Tarot richer.

My book, *The Mystical Madness*, provides an introduction to the twenty-two Major Arcana of the Tarot, and each of them, like a close friend, shares their personal history, views on life and philosophy. The Arcana constantly invite us to think about certain aspects of life, so that we become more conscious and complete. In addition, through them, we can more easily master various spiritual instruments—such as numerology, the Law of Attraction, the Law of Karma, chromotherapy, crystal therapy, the Akashic Records, Reiki, Kabbalah, astrology, Hooponopono, transgeneration, angelology, Tantra, Hermetic Laws, mudras, etc.

I believe that the combination of feminine and masculine energies, the diversity of team members, and the use of spiritual tools have been crucial in creating this treasure that connects the West with the East.



The Reverse

The background of the cards was designed in an antique style because the wisdom of the Tarot and other spiritual instruments is part of the history of our ancestors. The deck was given a vintage look in honor of the book *Mundus* (Latin for the *World*), which I saw during a past life regression session. With its help, I finally was able to analyze my past life in the 15th century; I tell this story in my book.

On the reverse of each arcanum, circles are depicted with a dot in the center. If you look in a certain way, the circles appear to be rotating (optical illusion). By this, we wanted to remind the reader and the querent that in our life we often focus on some point or goal, but the mind still makes us believe in non-existent things and even “see” them, playing a cruel joke with us. Therefore, it is recommended that both the reader and the querent relax during the session and allow themselves to really feel with their hearts what is transmitted through each arcanum and the spread as a whole. In the spiritual world, not everything has a rational explanation, and our life is a game and constant study. Choosing one of the circles, you exercise free will, and your choice is always correct: there are no good and bad choices, just as there are no right and wrong judgments. Finally, I remind you that the Universe is in continuous motion, and no matter how static we may seem, we are also moving, since we are part of the Universe!

There are 22 circles in total, and they represent the 22 Major Arcana of the Tarot. In any situation in our life, we can be any of them, but they are all in a box; this symbolizes that they are all in us. You may also notice that some of the circles of the reverse are incomplete, or “trimmed.” This should serve as a reminder that some cycles do not end for us in this life.

Each circle contains the following colors:

- Black and white: a hint that not everything that happens to us is “black or white.”
- Yellow color symbolizes that in any situation we can turn on our light.
- Golden color means action in this material world, coming from our essence.

It's up to you to decide what color *your* life will be!

The Obverse

On the obverse of each card is one of the Tarot Arcana with the appropriate symbols. It is important to remember that good and bad do not exist—this is only part of our perception and beliefs. In the same way, there are no good or bad cards, they are just Arcana that have different vibes and convey to us many meanings. No wonder they say that a picture is worth a thousand words.

Types of Tarot Reading

In the world of Tarot, there are three main types of reading:

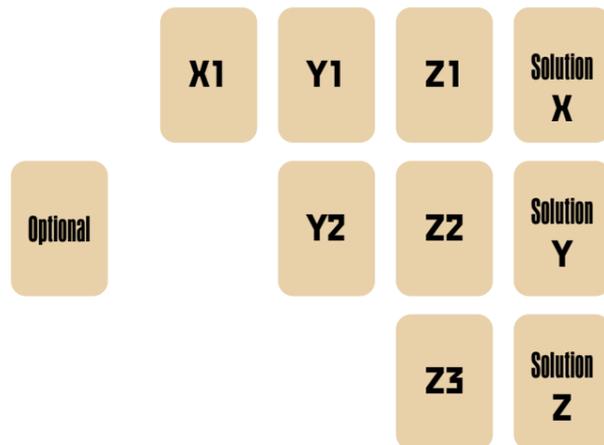
1. **Fortune-telling or predictive:** it is often just a waste of time, money, and energy for the querent. Such reading does not lead to anything other than discrediting the Tarot.
2. **Therapeutic, evolutionary, or humanistic:** the goal is to make the unconscious conscious so that the querent can develop on the *spiritual, emotional, psychological, and earthly* levels.
3. **Esoteric:** the combination of the Tarot with such instruments as Kabbalah, angelology, astrology, numerology, etc., to convey a spiritual message to the querent.

I find the predictive reading to be the least recommended. This type of consultation creates expectation; we become passive, waiting for the predicted events, and lose our strength, forgetting about the present. Remember that the solution to any problem is in the present.

Concerning therapeutic and esoteric reading, what the reader is telling us always corresponds to our feelings. With any type of reading, especially the second and third, we may feel anxious: this is part of the healing process. But no reading should make us feel worthless. And any reading must always be confirmed. We don't have to pay for empty words.

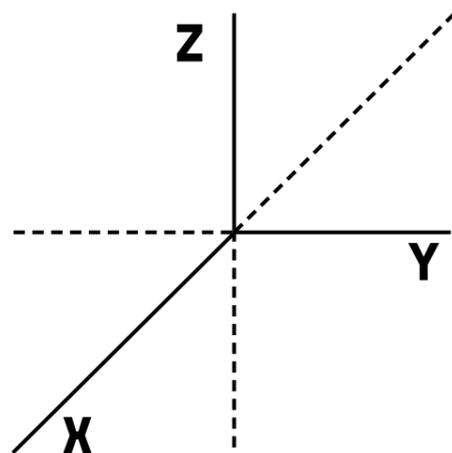
The choice of the type of reading depends on the querent and the reader, on their level of consciousness, beliefs, experience, and lifestyle.

When we turn to a Tarot reader, it is because our soul requires a message. When we ourselves act as a reader, we also get what our soul needs at a given time, because the consultants help us in our own learning. We all learn together—the readers and the clients. Of course, we are all human, and the message that is transmitted during the session may be in some way erroneous. I say this because readers should not be deified and because you, besides free will, have the power of life.



The Mystical Madness Spread

This spread is done with the Major Arcana only, and the reading is based on an equation with three unknowns. Why three? The answer is simple: our earthly life is based on the third dimension, and everything that happens to us is connected with our earthly Self. Equations are solved mathematically by matrices. And speaking of matrices, we mean the MATRIX. So we read the three-dimensional Matrix through the Major Arcana.



X: Querent.

Y: Situation (what the querent is asking about: money, love, health, personal, etc.).

Z: The relationship between X and Y.

Solution: recommendation, advice, message from the Matrix, i.e. from the Universe.

The spread consists of three rows and four columns, which are laid out starting from the first row from left to right to the last row and the last column.

The first line will tell us what's going on in general.

We then proceed to study the Z3 relationship. What solution does the Universe give us (position "Solution Z")?

Next, we will move on to position Y2, which shows the situation and, in combination with Z2, tells us what is happening. Solution Y will recommend what is needed to *resolve* the situation.

We'll go back to the first line to see what happens to *querent* X1 as a result of the decisions made on line 2 and line 3.

At the end of the reading, a review is carried out to obtain a general conclusion from the querent (X1) using the cards laid out in each column from top to bottom. We start by interpreting the column that contains all the solutions (Solution X, Solution Y, and Solution Z), then the relationship column (Z1, Z2, and Z3), and finally the situation column (Y1 and Y2).

At the request of the querent, you can draw out one more card, which is always read in an upright position and indicates a spiritual instrument useful for the querent.

Spiritual Instruments:

The Madman: numerology

The Magician (I): Law of Attraction

The Popess (II): Akashic Records

The Empress (III): chromotherapy

The Emperor (IV): power animals

The Pope (V): Kabbalah

The Beloved (VI): Reiki

The Chariot (VII): herbal medicine

Justice (VIII): Law of Karma

The Hermit (IX): Hermetic Laws

Wheel of Fortune (X): lower astral

Strength (XI): Ego and Shadow

The Hanged Man (XII): transgeneration

(Arcanum XIII): mediumship

Temperance (XIV): angelology

The Devil (XV): tantra

The Tower (XVI): inner light

The Star (XVII): Hoponopono

The Moon (XVIII): astrology

The Sun (XIX): crystal therapy

Judgment (XX): parapsychology

The World (XXI): Self-realization

There are two more types of reading the Tarot: easy and advanced. With the former, all cards are read in an upright position. With the latter, both upright and inverted positions of the cards are possible. If all cards in a row happen to be inverted, they are read as upright, because "my enemy's enemy is my friend."

At the end of a reading, for each card that came inverted, you must draw another card from the deck and read it in an upright position to unlock the inverted card. This unlocking card will show the querent how the healing process begins for them and how to get out of the situation in question.

As the Madman would say (his traditional French name is *Le Mat*, but it would be better called *Le Mathématicien*, that is, the Mathematician, because he wears the golden number Φ on the laces of his shoes, the number π on his hip and the infinity sign ∞ on his hat),

"Pure science can also embrace the perfection of spirituality, and all solutions can be found in mathematics..."



I believe that the therapeutic and esoteric reading of THE MYSTICAL MADNESS will help you.

From the Madman to the World!

Namaste and with love,

Malek Chaoufi Canoura

About the Author

Malek Chaoufi Canoura was born in Dubai to a Spanish and Moroccan family. Always living between East and West, he spent most of his childhood in Casablanca. Between 18 and 30 he lived in Dublin, London and Madrid.

In 2014, on the Camino de Santiago Malek received a mystical experience that turned his life 180 degrees and prompted him to write the book "MYSTICAL MADNESS. Metaphors and Pillars of Life. Mundus," which, in turn, inspired Malek to create the Mystical Madness Tarot deck.

A tireless traveler and "citizen of the world," Malek loves to solve the mysteries of life and secrets of the Universe and spirituality, to which he devotes his texts in prose and poetry. Although he is a polyglot, his texts speak the language of emotion, reflection and sincerity.

On the earthly plane, he is a computer engineer, poet, writer and teacher.

On the spiritual plane, he is a tarologist, Akashic Records facilitator, Reiki master, regressive hypnosis practitioner and of emotional freedom technician.



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Tiene la solución...

Kristina Sindalovskaya

*Saint Petersburg, Russia
Master of Taromagic, Magician-artist,
Head of the school of Magic "DIADEM"*

Secrets, mysteries, and occult miracles have always attracted people. And the world of Tarot is so wonderful and beautiful that anyone who at least once saw a deck of Tarot cards and took it in their hands felt its magnetism.

I first met Tarot back in 1988, when I “accidentally” saw a deck of cards at a book fair and bought it. At that time I was quite good at fortune-telling with gypsy playing cards according to my grandmother’s method. Those gypsy cards were one of the favorite pastimes of my childhood. My grandmother and I often played solitaire and Russian card games like Durak (“Fool”) and Akulina, and I listened to her scary stories about the Queen of Spades, not at all similar to Pushkin’s version. The Queen of Spades in my grandma’s stories was always a femme fatale, a homemaker, and an insidious killer hard to catch and expose. The Queen’s goals have always been material—the theft of jewelry, for example, or revenge on a rival. All my friends frequently came to me asking to tell their fortune. Now we understand that there are no accidents and the Universe leads us, suggesting the way. Jung’s concept of synchronicity has gained unprecedented popularity in psychology and esotericism of the 21st century. However, my first Tarot deck was only accompanied with a LWB featuring a brief description of the cards, their divinatory meanings, and two examples of layouts. So when I saw the handwritten announcement for the two-year Tarot courses pasted over the poster for a classical music concert, I immediately ran to enroll! In the meantime, I continued to look for information in the literature.

Books about Tarot began to appear in my life a little later, in the early 1990s. For example, in 1991, the old (1912) Russian translation of *Le Tarot divinatoire* by Papus was republished in Moscow. That book contained black and white reproductions of Tarot cards, absolutely different from my first deck. After I completed a two-year Tarot course, Aleister Crowley’s Thoth Tarot deck came to me along with his book. One girl, having learned that I was reading Tarot, gave me these treasures with a request to relieve her of this “black” deck. I was very surprised at this turn of fate. I liked Crowley’s book and deck very much, so I decided to figure out what was the matter and began to study Magic deeper. Vladimir Shmakov’s fundamental work, *The Sacred Book of Thoth: the Major Arcana of the Tarot* (1916), republished in Kiev in 1993, and the book by a certain Symmachus Tarot: *the Ladder of Worlds* (1996), illustrated with the deck Eclectic Tarot, opened for me the ways of magical correc-



Tarot as a Way of Life

tions and modeling of Tarot layouts. From the latter book, I gained a lot of information about ways of correcting Tarot layouts and programming situations with the help of Tarot cards.

Aleister Crowley’s *The Book of Thoth* turned to be much more useful in helping me understand what the Tarot is than the two-year study courses. However, I am still very grateful to those courses! Indeed, in those days it was much more difficult to find the necessary information. Thanks to Papus, the Christian Kabbalah entered my life, followed by *Liber 777*. The Kabbalah of Crowley, his disciples, and colleagues eventually brought me to the study at the synagogue. *La Cabbale* by Papus and *The Secret Teachings of All Ages* by Manly P. Hall initiated my magical practice with Tarot cards.

Of course, there were also books by McGregor Mathers, Dion Fortune, Eliphas Levi, and many other works by Aleister Crowley, as well as other authors, and ancient grimoires but it would take too long to list all these sources. There were many of them, and in the process of my research of Tarot cards and Tarot-related practices, there were even more. I am convinced from my own experience that the Tarot does not come into our lives just as funny pictures or cards for entertaining fortune-telling. Each Tarot Master was influenced by the cards in their own way. And this is a valuable experience for all of humanity. We all weave our threads of fate into the common field of the Unconscious. However, both in religions and the occult, to which the Tarot card system belongs, there are many stereotypes and dogmas that the researcher and practitioner encounter.

In this article, I want to tell you how Tarot changes people from the inside, through a personal example. I would also like to touch on such a topic in the Tarot as Mission. Then I will offer you a method that I use in my practice. (And my practice with Tarot cards has been going on for thirty-three years.)

In all my previous articles written for *The Tarot Chronicles*, I told readers about the connection of the Tarot system with Kabbalah and, in particular, the Tree of Sephiroth, or Tree of Life.

Creating my own Tarot deck, I followed the path of magical transformation, living the energies of archetypes at all levels of my life. And this practice helped me create not only twenty-two pictures of the Tarot but also an original method of living the Arcana. I am currently putting all my experience in a book and an original training course, which has already been announced on my resources. I began my work with the Arcanum painting “Temperance,” an article about which was published in *The Chronicles* №1, 2016. That article was about the magic of Time. The Major Arcanum “Moderation,” or “Alchemy of Art,” launched new energetic processes in my life. In the year of its creation, I became a master of the Reiki system, continued my studies of cosmoenergy, and underwent a shamanic rite of passage. All these new energy levels required harmonization with society and my personal development. Therefore, the Arcanum “Temperance” (the

Path of the Tree of Life from the lunar sephirah Yesod to the solar sephirah Tiphareth, the harmonious combination of the Sun and the Moon, and reliance on spiritual values and spiritual guidance) became the first in my original deck and set the right direction on the Middle Pillar. At that time, this was my new mission of harmonization of the personal and spiritual for all people. After the Arcanum “Temperance,” I deliberately used the energies of the “Wheel of Fortune” in order to start in a new capacity to new personal heights, and began to draw this Arcanum. It became for me a tribute to those Teachers who influenced me and my choice of the path of development. Therefore, in the structure of the ship of the Goddess of Fortune, I included a “curtsy” to the Thoth Tarot deck by Aleister Crowley, depicting Taurus and Leo as elements of the ship’s decor. Further, I built Arcana as a grimoire, deliberately laying foundations of the changes in my life. In the process of working on the Arcana, there were many amazing events, unexplained phenomena, and changes in space. I am telling this story in my book, and in this article I just want to mention that, starting with the Arcanum “Hierophant”—which manifested itself on its own in my dream and literally made me draw it the way it turned out in the picture,—all the Arcana began to come to me bursting into my life, filling it with their energies and amazing events, and building a magical grimoire out of my work.

Working on this more than eight-year project, I have mastered many areas of practical magic and studied different magical sciences. I had to learn Latin and Hebrew to read texts competently and write spells and psalms correctly on magical altars, which I also create.

Today I want to talk about the final quartet of the Arcana. I put off living these Arcana as long as I could, realizing from the experience of living the previous ones how transformational they can become for me. But, coming to the point when the choice was utterly limited and I needed to take courage and jump into the abyss, I suddenly realized that, prolonging the work on these Arcana, I had been accumulating my strength, knowledge, and the potential of a magician! And only having accumulated enough experience and knowledge, can you engage in the deep living of such complex Arcana.

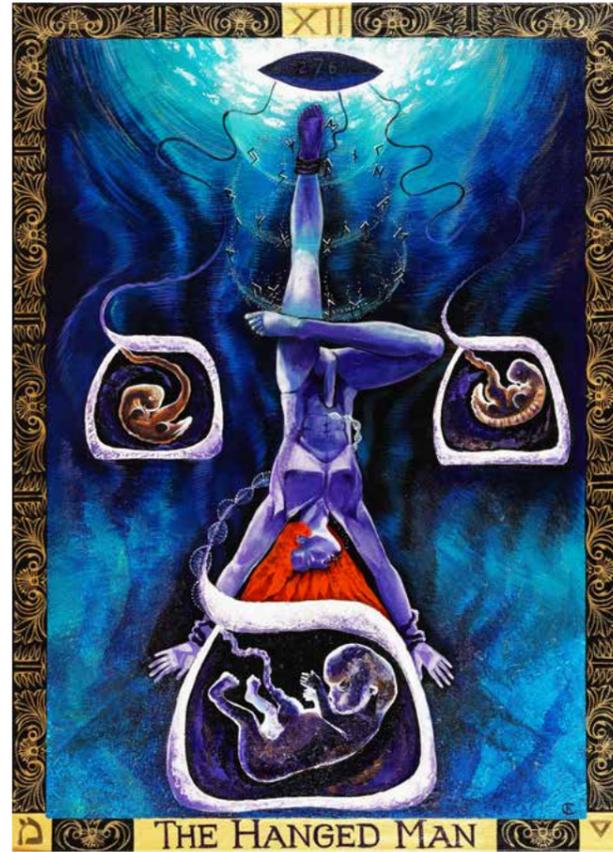
The year 2020 was a test for the whole world, and for me, a year of hard work and profound transformations. Conceived in November–December 2019, the Major Arcanum “Judgment,” which became the result of my experience with necromancy and ancestral programs, was created very quickly in early 2020 thanks to the Lockdown and was renamed “Rebirth.” It became, in a sense, prophetic. The very idea of this Path of the Tree of Life is associated with cleansing by Fire and Rebirth from the Ashes, the Dust of the Earth, as the Phoenix Bird is reborn. Shin, the third “mother letter” of the magical Hebrew alphabet, is associated with the element of Fire. Therefore, the volcano on the Arcanum erupts with the letter Shin, a sacred fire, and other letters are visible in the smoke—Alpha and Omega, Beginning and End,—and



these are the names of God. A protective prayer in Hebrew is written twice in the flame—the same one that Kabbalists recite over a red string.

The volcano itself symbolizes the power of the Family, the memory of ancestors, the family programs embedded in the blood. And its cracks with fiery lava resemble blood vessels in the lungs. The scary skull is just a symbol of an ancestor. We are all carriers of the genetic memory of our ancestors. The Man reborn from the flames of the volcano rises into Heaven and unites with God, Who in this union also gains a new vision. That is why the blue angel with golden wings has open eyes on his palms. The Starry Sky covers them all with its veil. Light indicates the Way. The Blue Angel of the Water Pillar of the Sephiroth Tree with golden wings is the Bearer of Light. On his head is the Star of the Magician. You can see his hands with eyes on my original Arcanum “Star.” The number 469 and the triangle are also symbols of the 31st Path. This painting is the portal of tapping into the Ancestral Channel and the necromantic egregor. Working on this Arcanum helped me cleanse myself of the negative programs of my Bloodline, activating resources and gaining new Ancestral knowledge. And my Bloodline gave a new sprout—I got a niece!

When I realized that the quarantine caused by the coronavirus would last longer than I would like, I decided to work it out for the good in the Arcanum “Hanged Man.” This is how the “Drowned God” appeared.



WHAT IS DEAD CANNOT DIE.

(A Song of Ice and Fire)

Forget the Hanged Man.

This Arcanum is not a portal for Tarot beginners.

I quoted George Martin, the author of books filled with magical philosophy, on which the famous TV series Game of Thrones was filmed, for a reason. Arcanum XII corresponds to the letter Mem, the second of the three “mother letters” of the magic Hebrew alphabet, through which God created the Universe.

Mem is the element of Water. The Primordial Water of Creation. Amniotic fluid.

$12 = (1 + 2) = 3$. This is the Sacred Triad of numbers. Arcanum XII is one of the three that make up the MYSTERIES OF THE HOLY SPIRIT. This is exactly what we have experienced and are still experiencing throughout the world during the pandemic.

The Hanged (or, in this state, Drowned) God is the Conscious Essence of the higher planes, descending into the lower worlds of form and falling into the confinement of form. For God, this is death. And for the spiritualized form, birth.

Life and death are the two sides of one coin. AS ABOVE, SO BELOW.

This is how the UNITY OF OPPOSITES Principle works.

Therefore, there are three forms in the picture in the shape of the letter Mem, in each of which the embryo of a new life is ripening.

The boat at the top with 276, the number of the Path, on the bottom, which we see from under the water, looks more like a vulva or a closed dark eye. The Eye that God Odin sacrificed to the Well of Mimir for wisdom and the acquisition of Runes. Three ropes hang from the boat, holding shapes like umbilical cords. Futhark (Scandinavian runes), dropped from the side of the boat, drowns in the Waters of Creation, sinking to the bottom to the already fertilized form—the one to which God is tied with a DNA spiral, like an umbilical cord.

The fiery hair of God is a symbol of the energies of the sephirah Geburah descending into the sephirah Hod.

The God’s pose is classic, depicting the alchemical symbol of Sulfur. It is a symbol of initiation. God is neither alive nor dead. Inside the shape with the formed baby there is an inscription in Hebrew, a fragment of the Psalm XXII. This Arcanum in magical practices is dangerous for the profane. Its codes and ciphers can serve the knowledgeable. The rest are not recommended to use it in magic—it is advisable for them to limit themselves to meditation.

This is how the Drowned God was born! And for me personally, he brought, along with a deep spiritual inner working out, a new powerful prophetic gift. I finished working on this Arcanum last summer. And for a long time I could not decide on the two final Arcana.

The Arcanum “Universe” became for me a summing up of the results of my study of Kabbalah and alchemy. I created this Arcanum painting in a trance state, in fasting and prayer, inscribing all 72 names of God on it and working through

every aspect of His names in meditation. In the process of working on this Arcanum, I was able to conduct a very difficult seminar on 72 names of God, at which I spoke with inspiration for six and a half hours! I still don’t understand how I endured it but everyone present was charged with my energy and inspiration. Nobody was tired—on the contrary, everyone received a huge charge of energy and knowledge. The Arcanum “Universe” became a logical continuation of the Arcanum “Sun,” which showed the inner world of a person, manifested outward. In the Arcanum “Universe,” all the beauty of the World is inside.

The universe is inside. Inside the golden egg is the space of the Divine Creation, in which there are 10 Sephiroth and 72 names of God in triangles (the first forms of creation and sacred geometry). The hourglass on the figure of the Great Dark Mother is a symbol of Saturn and the infinity of time.

The Great Dark Mother Aima herself is Fiery-haired and consists of two primary elements (like the alchemical symbols around the Egg: the black serpent is Water, while the red dragon is Fire).

Mother Aima gives birth to a new universe. The Golden Egg is the Orphic Egg.

In the corners of the picture, instead of the expected Kerubs (Man, Ox, Lion, and Eagle, symbols of the four elements), Tetragrammaton, the sacred four-letter name of God, is written.

The world was created with the HEBREW LETTERS. These are not just letters but magical seals.

This picture can serve as a portal to the Magic of Time and Magic of Kabbalah by reading and contemplating the 72 names of God written on it. This Arcanum is permeated with love, and its main theme is birth from completion.

That is why the closing Arcanum of my original deck became the “Fool,” the nullifying Arcanum.

I was looking for his image for a very long time. In my work on 22 Arcana pictures, which began with the “Temperance” Arcanum (the Flow of Time as an alchemical process) and lasted for eight years, the “Fool” Arcanum became the completion of this demiurgic process. For me, this Arcanum symbolizes the New Beginning, a part of a cyclical process. That is why it opens and closes the circle of Portals.

The painting depicts the Highest Heaven, the Divine Plane. The universe was created and is open to exploration.

The sky was cut through with a portal of 22 sacred Hebrew letters, the SPIRAL OF CREATION is spinning!

Constellations appeared on the Spiral, now the wheel of the Zodiac Signs is also spinning. Then the Big Dipper, the Pleiades, and Sirius appeared (this star can be seen at the Fool’s right palm), and below, the Belt of Orion. Further, there is a Spiral coil with the sign of Saturn, the planet of sephira Binah, the third sephirah of the Divine Triad.

The empty coil of the Spiral symbolizes the Abyss separating the World of God and the World of His material creations, the Extended Countenance and the Lesser Countenance. The next coils are marked with the symbols of the planets of the Tree of Life. Actually, this Spiral is the Tree of Sephiroth, the Tree of Life, where the Fool—a pure Soul, the Spirit of God—flies in to incarnate in Matter and manifest





himself on Earth. The Fool has nothing... He is almost naked, his hands are bare, only short pants are depicted on him, hiding his gender, and we see his dirty heels. This is Karma, or Destiny, imprinted on the soul as a program to be fulfilled in the material world.

But the Fool had a choice—to jump or not.

The Fool jumped down and flies to Earth without a parachute...

He knows no boundaries, knows not where and how he will land.

Will he land at all?

The Fool is a Soul, a particle, a spark of God, His creation.

He only believes in God and in the Better. He is as open as possible to the Universe. He trusts it.

Will his Trust be justified?

The Fool, in essence, is the starting Arcanum. Though bearing the number zero, it corresponds to the first Hebrew letter Aleph, the “mother letter” of the element of Air. Air has no shape but is omnipresent. It penetrates everywhere and connects everything. This is a Spiritual substance.

Ruach in Hebrew means the Holy Spirit. The letter Aleph is androgynous, it has no gender. Why is the Fool in front, if he is not a One? Because the letter Aleph, the first letter of the magical Hebrew alphabet, personifies Unity but the Creation of matter does not begin with it.

Aleph-Fool includes all the potential before separation. Essentially, it is also Chaos, an impulse, an idea, a breath

before the creative Word. And the Creation itself begins with the letter Beth because the Torah begins with the word Bereshith (“in the beginning”), in which the first letter is Beth.

This picture is the portal to all other Tarot Arcana. It also opens a portal to any magical tradition.

Let’s take a closer look at what this SPIRAL is.

I was inspired to create such an image by the model of planetary spheres of *Cosmography* by Peter Apian (1535). It is a system of ten concentric planetary spheres. The outer sphere, the Heavenly one, was considered the house of Good—the Source of All That Is. In the 3rd century AD, Plotinus reinterpreted it as the concept of Oneness, which the New Agers in the 21st century pass off as their original idea.

Plotinus’ Oneness connects the first sphere with the Highest Heaven. Starting with the ninth sphere, primary mobility arises, the force that leads potentiality to action. A spiral of creation arises, similar to the telescope being extended. Each coil carries the energies of the previous spheres, accumulating them, and creating a new quality of energies. In Plato’s *Myth of Er*, this spiral of creation is linked by a pillar of Light, or “the Spindle of Necessity.” (In Kabbalah, this corresponds to the description of the Ray after Tsimtsum.) Plato’s Spindle includes eight celestial spheres carrying all fixed stars and all revolving planets. It is this Platonic idea of the multidimensional Tree of Sephiroth, presented in the form of a portal that I depicted on the “Fool” Arcanum.

Many people mistakenly believe that the Tarot Fool is jumping into the Abyss. But the Fool’s Path is a primary impulse, a leap from the Highest Heaven—sephira Kether—into the tube of the Spiral of Creation of Chokmah and further past the fixed stars. The Abyss is below, and he still has to fly to it. Descending into incarnation, the Soul sequentially crosses all spheres and takes energy from each planet. Thus, it “dresses” in various qualities of the planets and characteristic psychological traits. That is why the Fool on this Arcanum is almost naked. During the flight, he will have time to “get dressed” and even obtain a spirit guide. The image of the blue Butterfly, traveling through the Arcana of my original deck, is associated precisely with the Fool.

I finally appreciated and accepted the fact that in the Tarot Arcana system there are no entirely “good” or “bad” Arcana: all Arcana are multifaceted and interconnected by these faces, like pieces of a puzzle. There are no good or bad pieces in the overall picture of the puzzle. There are only right and wrong places. A piece can harm the puzzle as a system when it falls into the wrong place because then it interferes with the formation of the whole picture.

The path that I went through, living through the Tarot Arcana being created by me as a grimoire, made me a Magician. But in history, there have been many cases when artists who were energetically unprepared and did not have the proper knowledge and devotions, who took up the creation of Tarot decks, ended their journey deplorably, unable to withstand the energies of the Arcana.

I invite my fellow tarologists to read and interpret on their own this Path from the sequence of the Major Arcana of

my original Tarot of Magical Portals deck. The entire deck is currently only available in the form of my Arcana paintings and chiffon Tarot stoles, as well as on my Kristysind Wear clothes. It is not yet available in paper form. Unauthorized production of the paper deck will be considered theft. You will violate the copyright and destroy the magic of the deck. Better come to my training course and be one of the first 22 students to receive deep transformation and gifts.

Here is the sequence: 14-10-4-1-11-3-6-15-13-19-5-2-18-16-17-7-8-9-20-12-21-0.

If you draw this Path on the “Kabbalistic Rose of the Rosicrucians” matrix (see photo) you will get an interesting result—the sigil of the deck. Likewise, you can compose the sigil of Divine Creation from the order of the Hebrew letters.

I like to use different tools in my practices, combining, for example, the magic squares of the planets with Tarot layouts. I also make a matrix of Hebrew letters in the form of an altar of natural leather for layouts and magic. The matrix itself serves as the basis for the layout of the Tarot cards (see illustration).

The inner plane is represented by three “mother letters” Aleph (Air), Mem (Water), and Shin (Fire). This is the deepest component of the examined person, their energy of Life, emotions, and experience of the soul and mind as a way of thinking.

Seven “double letters” associated with seven planets and seven personality traits, as well as with seven body parts, are an indicator of how exactly the person under study uses their potential of the three “mother letters.” It is in these three letters that the person’s Mission is hidden. All the following stages will show the potential and implementation of the person’s Mission at a certain moment.

The twelve “simple letters” associated with the signs of the zodiac give us descriptions of the events and lessons of the year that a person must go through. Thus, the matrix of



letters becomes a detailed annual layout! How else you can use this matrix in the Tarot system, I tell in my new course on my original deck, Tarot of Magical Portals. This training course already runs and is gradually gaining momentum. The first 22 students will receive a unique set of 22 chiffon Tarot stoles with a description. They will also become teachers of the system until the deck is published in paper form.



The set of 22 chiffon Tarot stoles can be ordered and purchased at www.etsy.com/shop/KristysindWear.

... or directly from the author, through contacts at krissindalovesky.com

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The new project of Elsa Khapatnyukovskaya and Evgeny Vinitsky is what many tarot readers have been waiting for: the Marseille Tarot with plot numbered cards! And these are not Pamela Coleman Smith's stylized "Marseille" minor arcana works, but a completely original, innovative work. Especially for the magazine, the authors present their deck and book.



Returning to Tarot of Marseilles

Introducing the Marseilles Tarot of the New Incarnation



Map of Marseille, 1575



What happens when you pick up a Tarot of Marseilles New Incarnation deck? You probably flip through the cards one by one, expecting to see, following Trumps and the Court, the entanglements of Wands and Swords inherent in the number cards, as well as the patterned compositions of Cups and Coins. For hundreds of years, people have looked at the Major Arcana of Marseilles, peering into the large and expressive eyes of their characters, knowing what they wanted to tell. As for the Minor Arcana, they have hidden their stories from our eyes like some kind of cipher or secret seal. But apparently, it's time to voice and visualize the messages of the Minor Arcana, pull back the curtain on the scaffolding where their mise-en-scenes were played out. When you take the deck in your hands, a small miracle will happen. You will see something extraordinary. For the first time in many centuries, a meeting of the prototypes of the Court and the Trumps with the fables of the Minor Arcana will be held in a single stylistic, semantic, and traditional space of the Tarot of Marseilles. The Minor Arcana will speak the same language as the rest of the deck as if enduring a 500-year vow of silence and finally being allowed to speak their minds.

Having worked with the Tarot of Marseilles and having taught about it for years, we have accumulated a trove of knowledge on its meanings and advanced greatly in our understanding of it. Occasionally, the Marseilles decks would seemingly vanish from our sight, as we diverted our attention to other Tarot systems. In those times, the other decks appeared more modern, more relevant, and seemed to be in higher demand when it came to teaching. But for some amazing and mysterious reason, we kept coming back to the Tarot of Marseilles. Its pull was so irresistible that we would, again and again, fall under the sway of its arcane aura. And once again, it brought us back to the starting point, to our attempts to reinterpret the images of the Tarot of Marseilles,

but on a different level, using our accumulated knowledge and enhanced understanding of the Tarot as a whole.

Like a magic mirror, the Tarot of Marseilles, as befitting of the decks of old, reflected the events of people's lives as they truly were, with all the accompanying tribulations and hardships, and without embellishing the true motives behind human actions. Most of the older card decks were originally used for gambling and other card games. Mentions of fortune-telling and magical rituals conducted with Tarot cards date back to the 15-16th century. At the time, however, they were mostly used as part of the folk traditions. This is why the images used in the deck reflect this aspect of its history—the deck holds within it a powerful and rough simplicity in the form of printed European folk images, that were easy to understand for the common men and soldiers who would play card games in taverns and inns. Gradually, the Tarot of Marseilles evolved into a stable semiotic system, whose trump cards were associated with a wide range of meanings, mostly occult in nature. The Minor Arcana, on the other hand, remained visually unchanged for centuries. Researchers would study them to find interesting divination significances and meanings, but no one ever attempted to transform the beautiful patterns of the suits into evocative and measured images like those of the trump cards. Only much later, for that purpose, an effort was made to combine two different systems: the Major Arcana of the Tarot of Marseilles and the Minor Arcana of the Rider-Waite tarot deck. In any case, when it comes to examples of fully illustrated Marseilles-type decks, none are known to exist today.

The Marseilles deck's signature attributes were its straightforward simplicity and its metaphorical nature, for, at the time, the Tarot deck was used as a medium for image-based communication between the common folk, a collection of fables and parables of sorts. The Italians called it



novellino, the French, fabliaux, and the Germans, schwanken. In a way, the allegorical images of the Trump cards, the Triumphs, became the main characters of the Tarot theatre, on whose stage the Court cards would put on small plays and demonstrate their character that would then be developed and fleshed out in the stories of the Pip cards. This is why the Minor Arcana had to acquire their own voice akin to those of the Trump cards. For that reason, we decided to develop small scenes to make it so the Minor Arcana could be read just like their Major counterparts.

To preserve the artistic style of the deck, we settled on the parable, which was (and still is) a popular storytelling form in those days. When it comes to the visual design and the color selection, we tried not to deviate from the color scheme of the original Marseilles decks, for we wanted to preserve the authenticity of the images from 15–18th centuries. The wood engraving technique of that period is so refined and beautiful that all the Tarot decks created afterward could not attain the same level of perfection. This is why the Tarot of Marseilles is still relevant to this day. It is a one-of-a-kind precious gem, whose pure brilliance even now attracts the attention of so many. Today's growing demand for restored and redrawn Marseilles decks stands as a testament to this.

The Marseilles deck is a marvelous and arcane secret. That is the reason for its everlasting and natural pull – it is an ancient wonder and not a static museum curio. It stirs the mind; it evokes the desire to know the true meaning behind the imagery by peering beyond the abstract and deceptively simple illustrations.

Having worked with a variety of sources exploring the Marseilles Tarot system, we took the unprecedented step and decided to change the deck's appearance in concordance with the times. We wanted to breathe new life into the deck,

to make it easily readable and visually comprehensible by creating full illustrations for the Minor Arcana. And now, we would like to present to you a coherent, unified narrative of the Tarot of Marseilles, made with no additions from other Tarot systems. This original project combines the style of medieval book engravings with literary illustrations written in the ancient genre of parables and fables. We hope our delicate yet creative approach to reimagining this deck will resonate with, and be understood by, people who love and are interested in the Marseilles Tarot.

As an illustration of the underlying principle behind the design of the TdM NI book, we present to you the description of the Minor Arcana, the 9 of Cups.

Nine of Cups

They say there are places like heaven. The skies are high, nature is generous, the palaces are beautiful, and the people are kind there. Even the animals and birds are safe and bountiful there. In one of these places, in a blooming valley between two slender palaces, there was a beautiful garden. Few people knew where that garden was located. It was always warm there, the flowers and trees were fragrant, the clear stream gently murmured, and it was so peaceful and quiet that all kinds of birds flew there to rest from their



flights and the day's fuss. Owls and herons, parrots and jays, hawks and swallows. Even the warring parties forgot all their quarrels for a while. No one felt a stranger or an outcast there. Everyone found common ground under the shade of the garden trees. In the land of grace, every blade of grass, every living thing blooms and is filled with joy, quarrels subside, and everyone speaks the same language, the language of understanding and love.

The card combines the values of the Hermit trump No. 9, the numerology of the number 9, and the value of the Cups suit.

General Meaning: The dearest (the Hermit trump No. 9) wish (the Cups suit), happy (the Cups suit) old age (the Hermit trump No. 9), a place of grace and strength.

Work: Complex but fruitful group work, a team made up of bright individuals who know how to find common ground with each other, teamwork for a common goal, everyone is in their place, good command of foreign languages, work as an interpreter, excellent dynamics in business related to international transportation, delivery of goods and mail, tourism, recreation.

Money: Decent pay, good profits, significant rewards, long-awaited and well-deserved rest, vacations, prosperity.

Person and Feelings: Enjoyment of solitude, spiritual generosity, satisfaction in love, happiness in ordinary life and simple relationship, the desire of partners for each other and some detachment from the outside world, benevolent attitude to others, a limited circle of close people, an interesting, diverse company of friends.

Advice: Enjoy everyday life, find your “oasis” in communication, learn how to relax and let your hair down, learn a foreign language, communicate with foreigners, use social networks for profitable or pleasant acquaintances and communication.

Reversed: Untimely events, achievements that do not bring joy, inability to make effective monetary investments, low profitability, the unattainability of the object of love, unfulfilled relationships, the need for temporary loneliness.

MADHOUSE TAROT
Таро Сумасшедшего Дома

It is the author's unique Tarot deck from Eugene Vinitzky and Elsa Khatatnikovskaya. It will allow you to answer the wide range of questions related to the human psyche, understand the origins and mitigate the consequences of many mental traumas. It is ideal for use in projective, psychology.

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Dreams and Tarot

Alla Ambar
Petah Tikva, Israel

Several years ago, I began to actively engage in deciphering dreams using Tarot cards. I have always loved working with dreams, paid attention to them, and tried to figure out their meaning. However, with cards, this process became even more interesting.

I began to observe symbols and write down dreams, and then analyze the situations that happened after them in reality.

Working with a dream is like talking to yourself on the subtle plane. If you work like this, you can learn to ask and get answers, often even completely consciously falling into a state of sleep in the middle of the day.

I want to share one of my original practices of dream analysis using the Tarot.

Tarot dream analysis practice Dream catcher

In the days of old, people created amulets to drive away evil spirits and protect themselves from nightmares. Some amulets are still popular in our time—for example, the dream catcher.

According to Native American legend, Spider Woman created the world from her web, weaving it from the center to the periphery. One day the time will come when the goddess pulls the thread—and the web of the world will curl up into a ball, return to the center, to its original state. A dream catcher is a small model of the universe that a soul travels through. In a dream, the soul can return to its source—the center.

These images gave me the idea of a kind of mandala, with which I could unfold the dream, and then correct it by rolling the web into a ball and weaving it again with the right intention. And, perhaps, make a talisman. After all, we are the creators of our universes.

This is how my “Dream catcher” spread was born, which I will now show you. But first, a few words about the symbolism of the dream catcher as a magical object.

- **The circle** is a symbol of cyclicity, infinity and movement of the Sun.
- **The thread** is a symbol of the life path.
- **The beads** are a symbol of renewal of life and hope.
- **The feathers** are a symbol of air, which is necessary for the life of all creatures.

I kept all these symbols in the spread. After analyzing and correcting a dream, they should become the basis of a talisman, which can be made in various ways. In my school, on the author’s course “Dreams and Tarot,” I give various techniques for analyzing and correcting dreams. I invite you to this course, and now, the spread.

Position 1: dream energies. What the dream is about.

Positions 2–7: dream symbols. We open these cards and try to find their analogues in the dream symbols.

Positions 8–13: where did these symbols come from. These positions are located above positions 2–7. Pairs of cards are analyzed, lower and upper (2 and 8, 3 and 9, 4 and 10, and so on).

Positions 14–19: how these life situations will develop further in life (analyzing clockwise).

Positions 20–22: how the situation will end, what the dream warns about, what it advises.

Before laying the cards out, immerse yourself in the dream details, remember as vividly as possible your whole dream. Especially focus on what excited you or made this dream different. Shuffle the deck well and lay the spread out according to the scheme.

Example: my client’s dream

I am in my hometown. I go to the nearest supermarket and see my childhood friend near the store. She is in black, wearing a wide-brimmed hat and an elegant suit. Next to her are two dogs and a daughter. I call out to her, she notices me, I cross the road and go up to her. I notice that her little girl is crying and holding her cheek. It turns out that they were at the dentist, treating a tooth. I ask my friend to stay with my dog while I go to the supermarket. Then I show her a box with a small window through which we can see a small dog running inside.



The deck “Pagan Otherworlds Tarot” is used to illustrate the spread. By Linnea Gits, Peter Dunham, Uusi Publishing

Dream analysis

What is the dream about? (position 1) — Queen of Pentacles.

Dream symbols (positions 2–7) — Chariot, Devil, Empress, Moon, King of Wands, Knight of Pentacles.

Where did these symbols come from in life? We analyze the pairs: Chariot and Star, Devil and Four of Wands, Empress and Four of Pentacles, Moon and Tower, King of Wands and Seven of Swords, Knight of Pentacles and Page of Swords.

How will these situations be realized further in life? We analyze the cards clockwise between the situations that surfaced in the symbols of dreams — Knight of Swords, Seven of Pentacles, Six of Wands, Eight of Swords, Page of Wands, Four of Cups.

How it all ends and the advice of the dream — Page of Pentacles, King of Pentacles, Ten of Pentacles.

Brief interpretation

The dream is about a female friend of my client. The dream content informs us that she is going through changes in the family, in her personal life. She is married, but there is another man in her life. The meetings are secret but pleasant. It all started very simply—she wanted newness in life, new thrills—and then the relationship developed. Although she wants a new future, she is burdened by limitations, and for some time she will probably live a secret life, torn between the two men. She thinks only of herself and her desires but neglects the feelings of the child. The friend will eventually achieve what she wants, the secret will break out; most likely, there will be either a divorce or parting with a lover—and a new life. Everything will work out, and in any case, she will have a full family: a husband (a new or old one—that’s the question) and the child. But the burden will be heavy for both herself and her daughter.



Elena Sibiryakova
Kyiv, Ukraine
Shaman

The Last Transition

From Judgment to the World

And he shall judge among the nations, and shall rebuke many people: and they shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up sword against nation, neither shall they learn war any more.
Isaiah, 2:4



I have always been interested in the changes in a person that occur under the influence of difficult life circumstances. Some people strain themselves and fly up, and some sink to the bottom. The magic of life and all its further intricacies begin with the movement of psychic energies, and this cannot be avoided. The Tarot Arcana perfectly describe not only situations but also the formation of personality. Since the Tarot uses Christian symbolism, and religious studies are also among my interests, it is fun for me to study mental processes using myth and the images contained in it.

Interestingly, we can identify the manifestations of certain psychic energies not only directly in the Arcanum, which, according to the spread of cards, describes the state of mind of a person but also in the transitions between the different Arcana. While these transitions are not always revealed in the Tarot-related practices, you can find a lot of interesting things in them. As an example, I would like to consider the transition from Judgment to the World and show how meditation can become a point of liberation from guilt.

Being in the Judgment Arcanum, we look into the future, and this often causes anxiety. The moment of inner Judgment sooner or later comes for us, and then emerges all the karma we have accumulated, that is, the pile of cause-and-effect relationships that we have created during our Hero's Journey. It doesn't matter whether our entire mortal life ends or just a year-long project. Only the strength of the experiences will differ. (Of course, one crisis year can be worth several decades of a quiet life.)

There is an anticipation of a change in the Judgment Arcanum, and it cannot but be. There is only one step left before the transition to a new reality. It is unlikely that anyone will be able to answer the question of how long the trial will last and, most importantly, what will happen to a person when they enter into the assessment of every segment of their life.

Working with people for many years, at such moments I saw a variety of behavior. Some people desperately resisted and looked for an excuse for themselves, while others honestly admitted their mistakes and were very glad that the moment had come to throw off the burden from the soul and "resurrect."

Even the trumpet calling for Judgment sounds different for everyone. For some, it is enchanting music, while for others, an intolerable howl. In any case, however, this sound has something that will inevitably put us on our feet and take us to the throne of the Lord, where all the most important things will happen. The ether of the soul will change, and there will no longer be either the former you or the place that you left a second ago.

Concerning leaving the comfort zone, it may seem that our Hero left it more than once from the very beginning of his journey—from the Zero Arcanum. However, those are completely different levels. Then Hero's human experience was only beginning, there was a long way ahead to the Last Judgment. Now he has something to be judged for. In addition, the Hero has already been scared, hanged, and almost killed. However, in compensation, he learned the secrets, won wars, and was happy. More recently, the Moon drove him crazy, and then the Sun warmed him.

The Sun is an ancient symbol of a masculine deity in many cultures. Our Hero reached it but perhaps did not even guess when he admired its rays, what would follow.

I took the words from the second chapter of the biblical Book of Isaiah as an epigraph for a reason. The King of kings, by whom Christ is meant, will come and judge the nations. However, as we read, not all nations will be sentenced and punished, nor will all persons.

In any case, after Judgment, Peace (the World) will come, and people will indulge in gracious labor.

Why does a person need a sword? To attack.

Why do they need a shield? To defend.

If a conflict persists within us, if we do not achieve what we want and do not receive what we deserve, and at the same time passions within us boil, then we resort to spears, arrows, and swords. Very often heavy shields and armor appear where there is no self-confidence. It is not necessary to have a real war around, it is enough to admit fear and distrust of the world—and then we see not a person but a doll in ridiculous armor, which is driven not by a desire to live happily but by a mere need to survive. You must admit that "to live" and "just not to die" are very different concepts.

In any case, sooner or later the angel will sound, and we will go to the Judgment to end the war—at least the war that happens within ourselves.

In the process of living the Judgment Arcanum, the most amazing insights and spiritual transformations occur. The angelic trumpet will raise the dead and make them reconsider their thoughts and deeds to ultimately receive redemption and deliverance from burdens.

Even a deeply sleeping person has the potential to wake up, and if they are asleep, this does not mean that there are no processes taking place in them. They are floating in the depths of their unconscious and waiting for the signal to get out of their captivity.

Meditation on the Judgment Arcanum is healing in its effect, and the higher a person's desire to awaken, the better their results after coming out of meditation.

At this point, the energy of everything we have lived through within a certain stage of the path has already been collected, and we have everything necessary to move to a different qualitative level of being.

When we enter the field of the Arcanum, realizing all its archetypal features, we already internally desire this transition and are ready to accept everything that follows. We are ready to face the consequences of everything that we thought and did, to bear responsibility for all our deeds and thoughts, and finally receive redemption.

Have you ever wondered how many people punish themselves if their behavior does not fit into the framework of public morality, and have been self-flagellating for years?

It is in the Judgment Arcanum that we can find the right to forgiveness and permission to live where we have already mortified. In this Arcanum, we have the opportunity to throw off the burdens from our shoulders that do not allow us to exist normally and to calm down. Here you can let go of an oppressive feeling of guilt, forgive yourself and others, and therefore release a huge amount of energy for new achievements, which is exactly what is blocked by the prohibitions that appear as a result of our assessment of our behavior as negative.

I love meditating on the Judgment Arcanum and the World Arcanum simultaneously. Then logical completeness is formed and complete and unconditional peace in the soul sets in.

The transition from Judgment to the World may or may not happen.

It is very sad to start the journey along the same road again, living over and over the painful things that should have ended long ago! To be thrown back is always unpleasant, and to run in a circle that never ends is exhausting.

Almost any situation requires an end, and feelings and emotions must be fully experienced as a certain internal scenario, which will be used not only by us but also by generations of our descendants. And, of course, everyone would like to have as many scenarios as possible that are successful and supportive, not painful and seemingly hopeless.

Logical completeness is required, in which the tests are passed, the Judgment is completed and the process is over. Now it can be used as a support in future achievements, and relations with the World can be built based on complete trust when neither swords nor shields are needed.

ET CETERA

Donatella Doria
Italy



The NATs

My name is Donatella Doria and I am Italian. I am honored to introduce myself to you through this article. I am an animological counselor with an imaginal address, for over 20 years, I deal with holistic techniques, designed to facilitate the encounter of people, with their authentic self, I accompany them in order to get in touch with their soul, using various and various holistic techniques, so that they can feel again. Fundamental allies of my work are the cards because I believe that regardless of the type, they are codes, portals, symbols that allow extraordinary interpretations, they are art, they show the myth, the magic of the story that can be narrated thanks to them.

Here, I would like to speak to you in a particular way about NATs, they are precious cards, history, and magic, images to be able to make psycho-genealogical constellations. Let's reflect together; there is a reality, a great illusion, which sometimes imprisons the individual, it is created by people who are experts in programming and conditioning the brains, today we see it perpetuated by those who hold power over, through various tools. This type of programming makes us prisoners from within ourselves, it has penetrated our DNA, into our way of perceiving reality

The world is an act of faith, it is what we believe to be true, so based on our perception, we feel and see what is real to us. NATs, the lords of Nature, are needed to get to the heart of the problem, where the spark sometimes also leads to pain, where you don't want to go, because programming leads us to believe through deception, that where there is it is a story of pain it is logical to "believe" that we should not get close.

The NATs depicting the MYTH are the interface between the imaginal and the concrete dimension; in fact, by thinking in an illogical way, it is possible to get out of the rational dimension and approach the imaginal one. In the Natural traditions, teachers often use logical impossibility to help the student free himself from the artificial grip of programming, even from the social one for example. For the same purpose, NAT cards can be used, using the imaginal. By reading them, observing them, we will reveal their and our SOUL. What images will we then observe by reading the NATs? Those that live within us, which condition our ability to create our personal reality. The Soul, the Lady who has the wonderful task of animating us, communicates with us through images. The images we have inside us have energy that we attribute to them, some are distant, almost ancient, they are memories, others more recent, current, and present.

Whether or not we are aware of it, images condition our whole world, they are just to give an example; like a drawing that will then become the object to be created, they are the 3D manifestation of a feeling, which then takes a shape, they are interpretations memories, moods, our dreams. This whole imaginal world literally lives inside us and we project it outside, making it our reality. For this reason, I personally believe it is important, in this time of awakening and renewal, that it is well understood by as many creatures as possible, that as creators of images like Humanity, we are creators of the world in which we live. It is good to revive ourselves and make our own with awareness, the power of the image because it will become the reality of our life.

We are commonly trained in a concept of Faith, connected to what you cannot prove, you just believe, this "distortion" takes us away from what it should entail, having



authentically Faith that is, Trust and such Trust must be deserved, it must be verified as it were, because granting it is a precious act of faith. So trust who? In what? Surely in ourselves, but before we get to this in our individual life path, since we are little, we learn the Faith from our parents and the family and here, family constellations come into play, and NATs can help us to do a precise reading of the influence of our family on us.

We listen to tell from its members, the stories, which are the Myths that each one reports, we hear about Archetypes; they tell us about the "black sheep" of the "heroes" of the "warriors" of their battles, victories, and defeats, we observe the life around us, unaware that we are in fact, introjecting images, having a concept of Faith at times, staggered. It is good to ask ourselves; Are we staging, in the theater of our life, which Myth? Are we certain that it is the Myth that we are really called to live? Or, is it the social or family myth that conditions us? All this baggage of information reverberates within us, creating images that in turn, being part of them, we will narrate in our own way, trusting them and creating our story, how we will live life.

NATs allow us a deep connection, with ancestors, with powerful guides who bring stories, who came to help us understand, what energy we are putting into our path of realization, in what image we have Faith, so much to more or less positively affect our path. Thanks to the reading of NATs, we can recreate our world, we can like through the breath; reabsorb events, contact our truth, harmonize wishing, to create in reality, in an authentic act of trust in ourselves, cleaning up the conditioning and beliefs that we carry within us, to perform a truly creative act, living the Myth Natural, what we are called to be. Thanks.



THE CARDS NEVER LIE

Joel Aleixo:
Brazilian healer,
alchemist and tarologist



Franco Rossi
San Giuseppe, Italy



During my life's trajectory, I had the opportunity to meet a great Italian Alchemist named Franco Rossi, who besides giving me a beautiful copy of a Marseille Tarot, helped me a lot to understand each of the archetypes of the cards and from that moment I started to associate this knowledge, these experiences in the office and Alchemy, and I created with the help of a street art artist named DMS the oracle and the cards.

Joel Aleixo

Joel Aleixo is an Alchemist who was born in the north of Brazil. From 21 to 28 he developed his work in the technical area linked to urban transport. Managed the transportation area of the Recife City Hall, then he worked for the State Secretary of Urban Transport of the state of Pernambuco and then started a new career in the Federal Railway network and the Metro do Recife. At the age of 26, he became the founding president of the subway workers' union in Recife and worked in the union area until he was 28 years old when he abandoned everything and moved to Sao Paulo and settled there until today.

In São Paulo, at the age of 28, Joel used many allopathic remedies to take care of his health, which was very weak. During this phase, he was taking medicines for blood pressure, diabetes, and others for continuous use. He was obese and reached 140 kilos. Aleixo then started a severe diet and isolated himself in a small room in an old horse stable at an uncle's house. During an isolated month, Joel went through a great spiritual experience that changed his life, which he details in his book entitled "The Seventh Step."

For a month in the stable, surrounded by total darkness, Joel fasted for 30 days and his only food was a glass of water at dawn. He lost 30 kilos in weight and received many messages in several languages, spontaneously writing them. Many of these messages he wrote unconsciously. Upon leaving the cloister, Joel had awakened his clairvoyance and clairaudience that were asleep. From then on, he dedicated himself to caring for people and helping them to awaken their conscience through self-healing and spirituality.

Today, Joel Aleixo is the founding owner of Alchemy-lab and EDALC, a contemporary alchemy school. He has developed more than 300 Alchemical formulas and trained thousands of alchemist therapists in Brazil and worldwide. An alchemy scholar, he translated many alchemical postulates of great alchemists from ancient times to the present day. Currently 63 years old, Aleixo is dedicated to teaching courses and lectures on Health in the vision of Alchemy, in addition to participating in the planting of medicinal herbs and flowers and manipulating his alchemy in the Alchemical Laboratory that bears his name.

Testimony of Joel Aleixo

"I started my work at the age of 28 here in a city close to São Paulo. In 1989, I founded "The life integration center," where I gathered several groups a day to develop studies in the areas of alternative therapies and opened my first consultation office. I developed until 1992 a work aimed at reading Aura, and after that date, I started my studies with plants which culminated in a few years to create my own planting and manipulation of floral alchemy. During the first ten years of office visits, I began to observe my patients more than their complaints and symptoms.

I started observing people putting me in their place, in the foreground as the one who suffers because he carries a disease and then observing that most of the time there were many people around that client who, in some way, according to the patient, collaborated with his Suffering. So I saw that the stories they told me always went from the personal to the collective. At first, this worried me, because the people mentioned were usually never present, even because these people were often involved in some type of family conflict or relationship with the person present at the consultation.

According to these external conflicts, patients could have their health conditions aggravated and treating them without knowing the world they lived in was a great challenge for me at the time. They complained a lot about the negative feelings they had for people close to them and these people were not in front of me to participate in the consultation or



03 - O REI



18 - A ESCADA



19 - A MÃE

ET CETERA



even defend themselves when they were somehow held responsible for the harm they did to my client.

I often felt limited in attendance, as I wanted to talk about the patient's entire ecosystem, but I didn't want to interfere or give an opinion about people who were not present. During my observations, I also realized that most people when they are in front of the therapist tell their experiences according to their vision, which often does not contribute to a good diagnosis. People tend to always position themselves as victims and find it difficult to self-criticize, so they end up blaming the world or people for their imbalance.

Meanwhile, parallel to everything that was happening in my life, I met the Tarot of Marseille through a patient. Those symbols and cards had a great influence on my work at the time and it was necessary to go deeper into that topic to be able to objectify the work in relation to it. From that moment on I started to realize that the Tarot could be a great tool that would help me to unveil the collective world of my clients, following its maxim, "THE CARDS NEVER LIE." I started playing Tarot following the popular teachings.

During my experience with the game, I realized that when people brought problems and at the same time consulted the Tarot the conversations were very well directed by the archetypes and there was no dispersion, I thought this was fantastic at first because we didn't waste time and we could focus on the problem much more objectively. The problem now was to better manage the anxiety of the consultants concerning the cards because in the spiritualist environment there is a collective addiction to think that the tarot game is divinatory. Due to the little experience I had, I often fell into the traps of people who ended up being enchanted with the revelations that the symbols brought and it wasn't long before we were walking in search of biased information. From then on, I always used Tarot in my conversations, especially when customers brought information about people around them. This over time became tiring and I abandoned the Marseille Tarot in my office for ten years.

After ten years immersed in Alchemy studies, already teaching Alchemy classes to thousands of people and living daily with alchemical postulates that presented themselves

only through figures and allegories, I decided to create a tarot game that I called Alchemical Tarot, composed of 22 cards and an Oracle that comes stamped in an organized way to the cards and associated with the zodiac and several postulates. Finally, I was fulfilled because of that, as I associated my Alchemy work with a whole symbology that could help me unravel much more deeply the person who sought me out looking for answers.

From then on, my consultations were transformed and the work with the Alchemical Tarot better consolidated the work of analyzing the patient for more sacred levels of reading. From the divination plane, we were going to a more divinatory plane and at the same time the readings associated with the astrological archetypes gave a much more personal tone, we were no longer concerned with the tumultuous relationships that the patients had with the people around them, but with the relationships tumultuous that they had with themselves.

Working in an office with this oracle helped me a lot to understand the intricacies of the collective unconscious, to better understand the more ego-centered human relationships with this environment where all knowledge is stored in Akashic Records. The Alchemical Tarot was established as an excellent divinatory tool because through its symbols it unmasked the traps of the human Ego and stripped it of any mental manipulation that would misrepresent the real path of self-knowledge.

I finally understood the sentence: "THE CARDS NEVER LIE" and from that, I realized that with this oracle the guidelines were safer and more objective and stripped by the Tarot, people were more humble and gave themselves more to the Alchemical service.

Finishing this testimony, I believe that the Tarot and its symbols bare us before ourselves and help us to face each other so that through a conscience revealed by this reading we can be better in front of our spirit. When we know the truth, we know that it will set us free, that is what the Tarot has to offer us.

Franco Rossi
San Giuseppe, Italy

Les taches d'encre, or The

INKBLOTS

For me it is a great pleasure to introduce you to the reading technique with inkblots, or as they are called in France *Les taches d'encre*. I dedicate this article to my French aunt Dany Rollet, who with a lot of love and dedication handed down this knowledge to me. I will be talking about this method for the first time in the world and I am honored that this article will be published in a magazine that I love and respect very much—*The Tarot Chronicles*.

I have always thought that reading the “here and now” was essential for a broader understanding of oneself and that is why I mixed the knowledge I had of alchemy, numerology, sacred geometry, and Tarot to create the “HARMONIC SHADOW and LIGHT READING.”

This method closely resembles the Rorschach test named after its creator Hermann Rorschach. A projective psychological test that nowadays is still used for the investigation of personality and to bring out affective discomforts. Surely many of you have seen movies where the psychologist interrogates his client by showing in sequence some figures made with ink. As children, we all played at least once to create shapes looking like butterflies by folding sheets that had previously been wet with color. Inkblots are part of our memory and have remained etched in our minds because they have a unique power—the power of communicating directly with our Spirit.

But the interpretation of these dark figures has a much older history. Rorschach himself is said to have been inspired by seeing mediums reading inkblots to their clients. I love thinking that since writing has existed, this art existed.

In history, various techniques were used to understand what is unknown, such as reading the entrails of animals, clouds in the sky, coffee grounds. But how can you take advantage of the HARMONIC SHADOW and LIGHT READING? It is used to shed light in one's shadows, connecting the being with its divine part and understanding the wonderful construction that we raise to heaven made up of illusions and lies.



When I interpret the inkblots, I become a mediator between the confused and doubting person in front of me and the divine within them, eager to flourish in the rubble of their illusions. The blots are in fact the tool that allows me to translate the present moment. As it happens with tarot, the therapist's skill lies in knowing how to remove the veils of discord in the right time and space.



The first time I approached the inkblots, I felt a sense of confusion and chaos and I wondered, how could those spots speak about the purpose of the soul? But I knew they had a lot to say to me. Over time, my eyes adapted to their form of communication, I then opened myself to a new way of seeing and what was chaos began to reverberate in order. Intuition became connected and those black forms that seemed protected by a code, which I thought had nothing to say, revealed themselves, showing to my mind a series of worlds and sub-worlds. Figures within other figures, like a wonderful fractal full of information, layers and under layers of ink that represented our masks very well.

The drawings became guides for the escape routes. Interpreting the inkblots is comparable to opening a rusty door, a passage that was previously hidden, concealed. It means to empty the hard disk from everything that has become obsolete and that inexorably slows down our life program. The white sheet represents our internal and external world, the black spots represent the spaces, immaculate passages, alleys, streets, highways, and possibilities that are given to us through difficulties and virtues. The drawings coming out from the inkblots, show the keys that are immediately recognized by the interlocutor's energy bodies.

The operator will have the task to activate the inkblots by revealing them with professionalism and wisdom, to then be manifested by the customer through action.

Aunt Dany passed to me the first knowledge of inkblots when I was in the deepest chaos, sick, without money, without love for myself, and in total crisis. This technique was like a lantern that illuminated the darkness that I had wisely constructed. Dany taught me to predict, but I immediately understood that I would use this wonderful tool to read the “here and now.” The more she taught me and showed me how to do it, the more I expanded that technique with new



knowledge. Something ancient was awakening inside me and the images were starting to rise from the dark spots and white spaces, like when in the 80's we looked at the first three-dimensional paintings, slightly distorting our eyes.

Numbers, letters, silhouettes of animals, flowers, buildings, faces, even figures of the arcana. All these shapes came to me to help to understand others and understand myself.

Creating this technique taught me that in chaos there is a very specific order, that sometimes we cannot see things clearly because we are not ready. That everything has its time and place. That what is hidden from us is hidden for our own good. That we are here to expand through self-knowledge, that nothing is random but synchronic. I learned that light casts a shadow, but that shadow does not cast light.

Thanks to Dany, thanks to *The Tarot Chronicles*.

I wish each of you to know your shadows, because only in this way will you honor all the possibilities granted by the light.

A caress to the heart,
Franco.





More PATIENCE

with the Tarot and Lenormand Cards

Nina Frolova

Moscow, Russia

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

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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*.

We play and we know that we play; it means that we are more than just rational beings, for play is an extra-rational concept.

— Johan Huizinga

We continue our series of publications about games of patience (solitaires) with Tarot and oracle cards (see *The Tarot Chronicles*, #1, 2021, pp. 113–117).

What's the use of this kind of game?

For us tarologists who work a lot with people, this is, first of all, a great opportunity to recover from work. "Rebooting the matrix," switching, getting out of looping into a new vision, understanding, insights—this is important both for one For us tarologists who work a lot with people, this is, first of all, a great opportunity to recover from work. "Rebooting the matrix," switching, getting out of looping into a new vision, understanding, and insights—this is important both for one's own development and for preventing professional "burnout."

The second, no less significant application is the training of concentration and combinatorial abilities. We learn to see the whole field, select structures from the background, rebuild the already built blocks of cards. Needless to say, these are extremely useful skills for reading layouts.

For teachers, card games of patience can be a good didactic exercise when teaching Tarot and Lenormand cards.

Card games of patience can have a very important practical application as a consulting tool. In a certain sense, they become on a par with transformational games currently developing in psychology. You can play card games of patience together with the client. In the process, the questioner independently comes to an awareness of what is happening to them, and the tarologist does not bother them with speeches. This works especially well in games of patience designed specifically for paired or triple relationships.

Card games of patience are also useful for concentrating the energy necessary to achieve a goal, to gain access to one's own resources, as well as for the work with ancestral stories and unfinished relationships with the departed.

But the most important thing that games of patience give us is PLEASURE! Relaxation, meditative state, and rest.

Two Cups, Two Wings by Nina Frolova

This game of patience is based on the Waite-Smith Tarot card, the Two of Cups (see Fig. 1).

The aim of the game. This is a game for harmonizing relationships in a pair (partnership, love, relatives, service, parent-child, etc). The role of a person in real-life situations and their behavior in relations with other people can be described by the corresponding Court card.

This patience takes the player into a *meta-position*. In other words, they have the opportunity to take a detached view at themselves and their partner, to see the situation through the eyes of a player playing patience. Concentration, attention, and the need to distinguish cards from the general background following the rules—all this calms the emotional background. The rules of the game are structured in such a way that it becomes clear in which areas of communication between partners there is mutual understanding, and in which areas it is missing. Mistakes, blunders, difficulties in transferring cards lead the player to the realization of their mistakes in communicating with a partner.



Figure 1. The Two of Cups

This game is based on the hierarchy of the Tarot Court cards. Fig. 2 shows the four families of the Tarot Royal Court. Each family matches one suit. Each family has four figures, differing in rank and level of maturity.

The KING exercises external power, makes decisions, sets tasks, has authority, competence, and extensive life experience.

The QUEEN has inner power, leads by persuasion; she is a mature woman, plays the role of a mentor, is authoritative.



Figure 2. The Tarot Royal Court

The KNIGHT is a young, purposeful, dynamic man; he wants to become a King. His professional and life experience is less than that of the King, but more than that of the Page.

The PAGE is a teenage figure, an inexperienced person, a student; he practically does not make independent decisions.

The game performance. It is advisable to play in two. At a Tarot consultation, the Tarot reader replaces the client's partner. One person may perform the game for two, but this process is more complicated and requires more attention.

The game is played with two complete Tarot decks.

It is recommended to use two Waite-Smith Tarot decks with different backs, mini (80×45mm) or pocket (89×57mm) sizes.

Layout

Step 1. If the game is played by two people, then each player shuffles their decks, and then gives them to their partner to cut them.

Step 2. After that, proceed to lay the cards out. Each of the decks is individually laid out in a 4×4 square (that is, 16 piles) with four cards in each pile, face down. This square is similar to the structure of the Court cards group (also 4×4). The remaining 14 cards of each deck go to the reserve piles. Thus, there are two 4×4 squares and two reserve piles (see Fig. 3).

The aim of the game. Cards matching in value and suit from both decks must be collected in pairs and discarded. They mark points of understanding between partners.

The patience comes out if all cards are discarded.



Figure 3. Steps 1 and 2. Two 4×4 squares are laid out, each pile of 4 cards. The top cards of the pile are already exposed. There are reserve piles at the bottom.

Transferring

1. Cards of each of the squares are revealed in turn by one partner, then by the other.

2. Cards of the same suit and value for both partners are collected and discarded. They don't play anymore (see Fig. 4).

3. When all matching face-up cards are collected, face-down cards are revealed and the procedure is repeated.

4. If the movement has stopped, then one card is drawn from each reserve pile. They are compared with the revealed cards of the partner's layout, identical cards are removed and set aside. It is useful to discuss the cards that restore the movement.

5. If the movement has stopped, the reserve pile runs out, and there are more than 16 cards left on the table in each square, then the game of patience can be repeated by collecting piles from the first to the sixteenth so that the last pile is at the top. There is no need to shuffle the cards. Lay out the 4×4 squares again and repeat the operation.

In this case, the remaining cards of the reserve pile are not mixed with the cards of the layout, but simply turned face down and played again at the right moment. This can be repeated twice more.

6. If the cards of any of the piles have run out and a "window" has formed (see Fig. 5), then the top card from the adjacent pile can be moved to this place horizontally. That is, the movement takes place within the same Royal Family. Cards are not transferred vertically.



Figure 4. Cards of the same value are collected and discarded in both squares.



Figure 5. Either the Priestess or Justice can be transferred to the "window" in the third row from the top.



Norman Rockwell, Solitaire, 1950

Sultan's Divan by Victoria Verik

This is a modification of an old Tarot card game of patience. The source is The games of Patience, published by Kelvory Ltd., 1997 (in Russian). The word divan comes from the Persian diwan, "government office, public place." The Merriam-Webster Dictionary gives several important meanings of the word divan:

- 1: the privy council of the Ottoman Empire
- 2: a council chamber
- 3: a large couch usually without back or arms often designed for use as a bed
- 4: a collection of poems in Persian or Arabic usually by one author

The "Sultan's Divan" game of patience in the context of such meanings can be laid out on the request for stability and support, necessary to maintain the position or just to relax and enjoy the beauty of the world.

Conditions. The game is played with two Tarot decks of the same size. Only the Minor Arcana (pips and courts) are used.

Both decks are combined into one, and it shuffles well.

The aim of the game. To assemble the Sultan's divan. The King in the center of the layout is the Sultan. Around him is the divan. For the game to come out, there must be eight Queens around the Sultan.



Layout

Before playing, the suit of the central column is selected. It should be relevant to a subject that requires sustainability, confidence, support, etc.

Suits correspondences:

Wands—energy, activity, creativity, sexuality;

Cups—emotions, feelings, imagination, fantasies;

Swords—thoughts, ideas, learning, social aspects, justice;

Pentacles—skill, professionalism, health, finance.

Ace of the chosen suit and eight Kings are selected from the doubled deck. They will play first.

Step 1. The vertical center column is laid out: Ace and two Kings one below the other. All three cards are of the same suit according to the subject of the request. In our example, there was a request for sustainability in the execution of a creative project. We chose the suit of Wands.

In our example, the central column is: Ace of Wands, below it the King of Wands, below it another King of Wands. The Central King of Wands is the Sultan.

In the upper row to the right and to the left of the Ace, two Kings of Pentacles are laid out, lower on the sides of the Sultan—two Kings of Cups, even lower—two Kings of Swords (see Fig. 6).



Figure 6. The Sultan's divan. Step 1

Shah Abbas II receives Nader Mohammad Khan, Emir of Turkistan, 1640



Figure 7. Step 2



Figure 8. The result. This game of patience did not come out.

Step 2. On the left and right in the middle row of the shuffled double deck, three cards are laid out face up, six cards in total. This is the divan (see Fig. 7). No cards are put on the central King (Sultan). The remaining cards are the reserve pile.

Transferring

From the cards of the divan, the suit is assembled on the Ace in ascending order: Deuces, Threes and further to the Queen.

On the Kings the suit is assembled in ascending order, starting with Aces and then further to the Queens.

As a result, there should be eight Queens around the Sultan. Otherwise, the patience did not come out.

Step 3. Cards are selected from the divan that match suit and value for laying on the Ace and Kings. Empty places of the divan are filled with cards from the reserve pile.

Step 4. If the movement stops, then the next six cards are laid face up on the cards of the divan from the reserve pile, and Step 3 is repeated. If the reserve pile runs out, then the divan is assembled; there is no need to reshuffle the cards. Steps 2 and 3 are repeated. You can repeat the assembly and layout of the divan two times.

In our example, the game did not come out (see Fig. 8). It is clear that a mistake was made somewhere. The Knight of Cups is the last card after the reserve pile has run out. That is, it was not put in the correct place under the Queen of Cups in the middle row to the right of the Sultan. The player should think about who is rejected in this project, and for what reason.

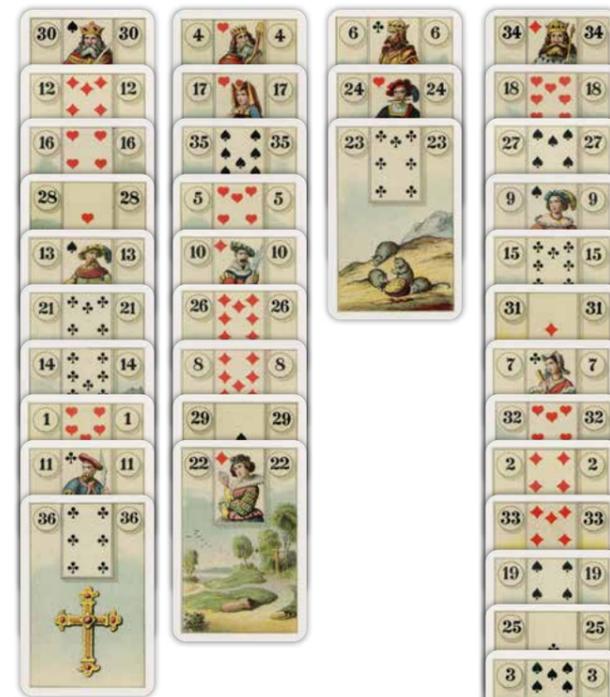
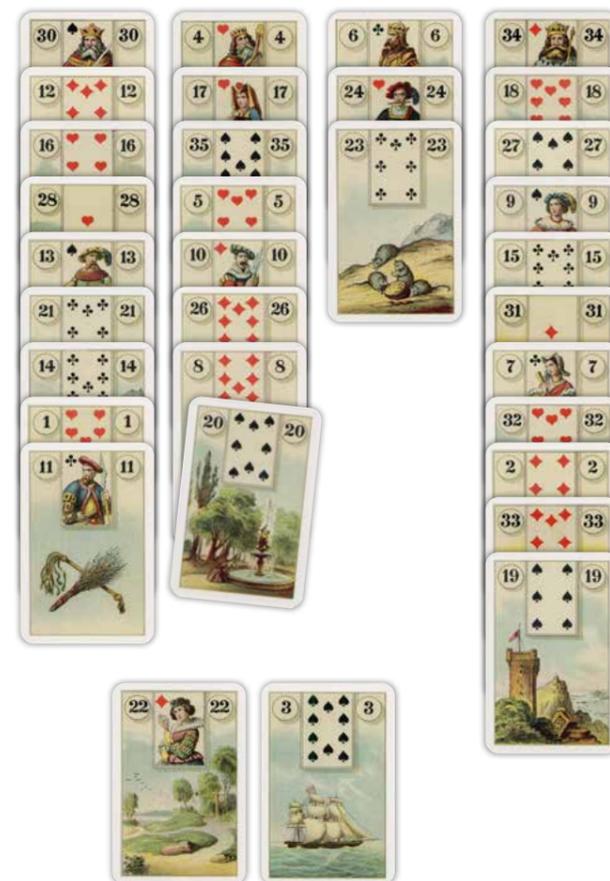


Figure 9. Steps 1 through 3. The whole deck is laid out in four columns.



Unfinished Business

by Nina Frolova

The "Unfinished Business" game of patience is a modification of an old playing card game known under several names: "King's Train," "Royal Retinue," "Cats' Tails," "Tails" (see the book Card Games for All Occasions (in Russian), published by Forum, 1992).

Games of patience of this type require not only attentiveness, but also intelligence, prudence, combinatorial thinking.

This particular game has several difficulty levels depending on the number of cards used.

It can be performed either with one or two Petit Lenormand decks or with one or two incomplete Tarot decks (Minor Arcana only).

The rules are general for both cases, with a few exceptions, that will be indicated later.

Psychologically, we are talking about the concentration of energy to complete unfinished businesses, which, as we say in Russian, "hang like tails."

Let's consider an example with one Petit Lenormand deck (36 cards).

Step 1. Beginning of the game. From the shuffled deck, take out any King card and place it in the upper left corner of the table. The deck remains in the player's hands. From it, one by one, the cards below the King are laid out face up in a chain of any length until another King appears.

Step 2. This second King is transferred up, next to the first one. Continue to lay out cards from the deck in a col-



Figure 10. Two Aces are released. The collection of the suit begins on them. There are two reserve cards at the bottom.

umn, this time below the second King until the third King appears.

Step 3. Similarly, the columns are laid out below all of the four Kings. There will be four columns of different lengths in total, and the top card of each column is the King. This is how the whole deck is laid out (see Fig. 9).

The aim of the game. Collect the suits on the Aces in ascending sequence: Ace, Two, Three and further up to the King.

Step 4. We release the Aces, lay them out, and build on them ascending sequences from Aces to Kings. Aces can be released according to the rules of transferring cards (see Fig. 10).

Transferring

Only free cards are played—that is, those ending the “tails.” They can be laid out on Aces in ascending order according to suit.

1. A free card of one column can be transferred to a free card of another column in descending order, alternating suits. Thus, you can put the black Six on the red Seven.

2. Free cards that interfere with the layout can be temporarily put into the reserve pile in the amount of six cards for one Lenormand deck, as in our example. Reserve pile cards can also be used as play cards: they can be placed on Aces or in a chain in accordance with the rules.

3. If the game is played with a larger number of cards, the number of cards in the reserve pile will change. For two Lenormand decks, it will be eight cards, for one Tarot deck, also eight, for two Tarot decks, ten. When using two decks, eight columns with eight Kings (and eight Aces) are laid out.

4. If the entire King’s column has ended, then the King remains open until the appropriate moment.

5. If there is a chain in a column (a smaller card on a larger one), then you can rearrange the whole chain in accordance with the rules.

6. The game of patience has come out if all cards are collected for the corresponding Aces (see Fig. 11).



Figure 11. The game has come out.

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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

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.



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



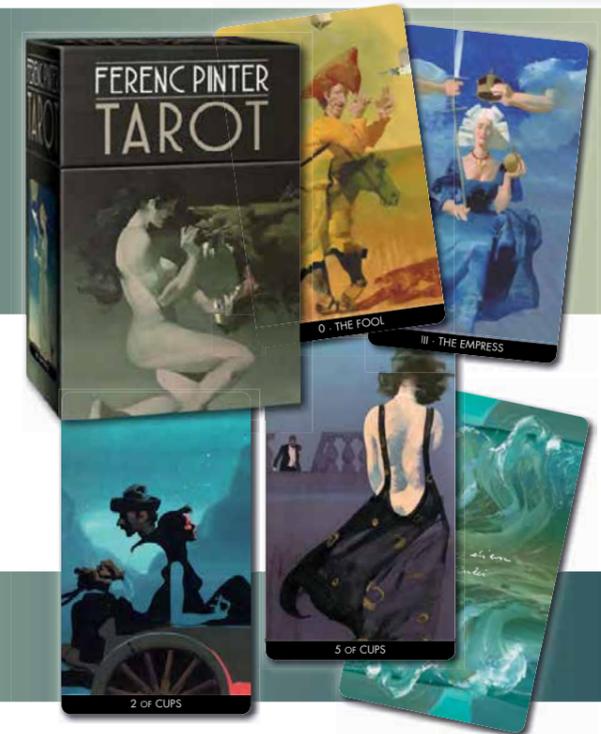
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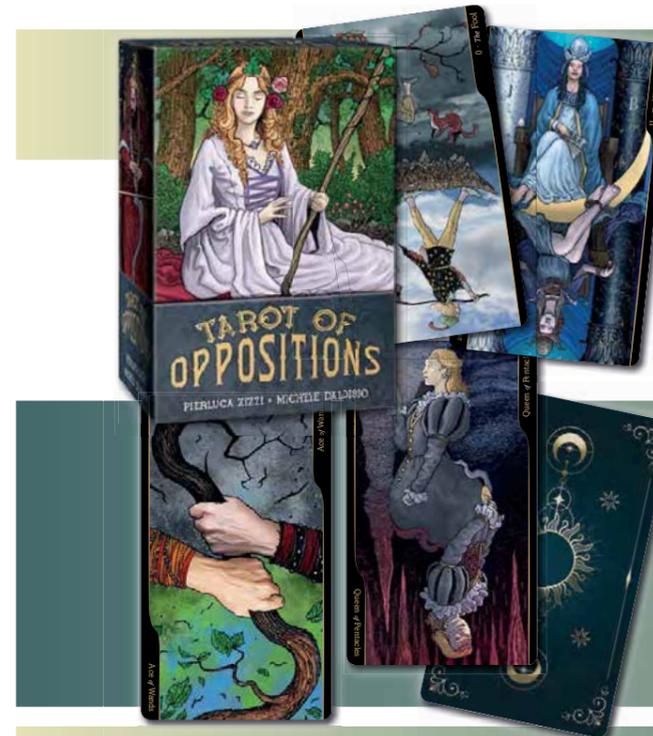
FERENC PINTER TAROT

CODE: EX275

Artwork by Ferenc Pinter,
Charles Harrington, Pietro Alligo
78 cards, 70 x 120 mm.



Not many may know the name of **Ferenc Pinter**. However, this is about to change once people will have seen this Tarot deck. It is a deck beyond the edges of reality, crossing the boundary of what is subjective and what is just imaginary. It is a journey into perfect art, in a sea of mysteries and within our own intuition. A masterpiece Tarot that needs to be savored and not just consumed.



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TAROT OF OPPOSITIONS

CODE: EX274

Artwork by Michele D'Aloisio,
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78 cards, 70 x 120 mm.



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