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The Tarot Chronicles etc.



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## CONTENTS

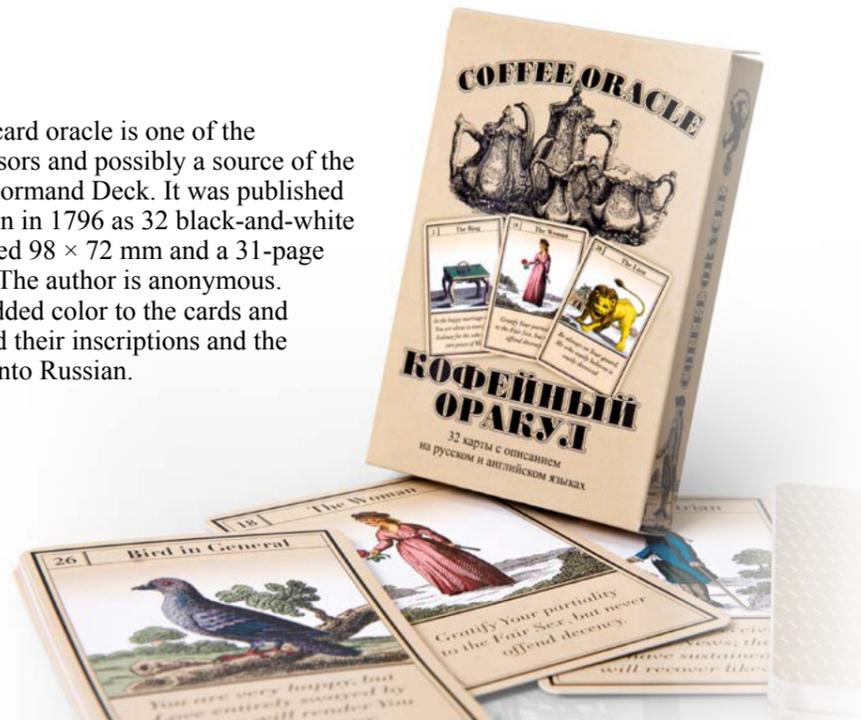
<b>Giovanni Pelosini.</b> An Epistemological Approach to the Tarot . . .	4
<b>Marc Meurisse.</b> Synchronicities: Jung's Definition, Historical Aspects, the Law of Attraction, and Links with the Practice of Tarot . . . . .	6
<b>Andriy Kostenko.</b> The Hieroglyphic Egyptian Tarot by Madame Dulora de La Haye . . . . .	12
In memory of <b>Eric K. Lerner</b> . . . . .	17
<b>Gabriela Sverdllick.</b> Tarot: Labyrinth or Puzzle? . . . . .	20
<b>Veronika Nikitenko.</b> Arcanum XII: What if I Am Not a Victim but a Path? . . . . .	24
<b>Mario Fuhrer.</b> The Alchemy of Cocktails . . . . .	30
<b>Olga Voloshina.</b> The Exit from the Matrix: an Extraordinary Experience of Everyday Things . . . . .	34
<b>Henadzi Bialiauski.</b> A Feminine Practice in the Masculine World . . . . .	36
<b>Marianne Costa and Ana Groch.</b> Tarot and Tango: a Secret Brotherhood . . . . .	38
<b>Alyona Solodilova and Snezhana Korneva.</b> The Fool's Tarot: A Psychological Transformation Game . . . . .	42
<b>Kristina Sindalovskaya.</b> Naked King, or Fool's Clothes . . . . .	48
<b>Mila Smirnova.</b> Hermit: Loneliness in Self-Sufficiency and the Flip Side of the Coin . . . . .	52
<b>Alexander Guly.</b> Howard Phillips Lovecraft: The Sound from the Depths of the Worlds . . . . .	54
<b>Eva Maria Cabrera.</b> How Do the Tarot Arcana Breathe? . . . . .	60
<b>Alexey Lobanov.</b> Chemistry and Life . . . . .	64
<b>Renata Taño.</b> Petit Lenormand: The Story-Telling Oracle . . . . .	66
<b>Tânia Durão.</b> Getting to know the Lenormand symbols in Brazil . . . . .	70
<b>Odete Lopes Mazza.</b> The Coffin from "Le Petit Lenormand" . . . . .	72
<b>Franco Rossi.</b> Arcanum XIII of the Tarot de Marseille . . . . .	75

## Coffee Oracle



This card oracle is one of the predecessors and possibly a source of the Petit Lenormand Deck. It was published in London in 1796 as 32 black-and-white cards sized 98 × 72 mm and a 31-page booklet. The author is anonymous.

We added color to the cards and translated their inscriptions and the booklet into Russian.



## THE TAROT SYNCHRONICLES, etc.

### Dear readers and friends:

That's who you are indeed. Many readers and authors of our magazine are really good friends—if not in everyday life, then at least in social networks.

Thanks to information technology, our world is getting smaller and more often synchronicities are manifested in it. As a translator and editor of the magazine, carefully reading every submitted material, I have long been not surprised by these “coincidences” of topics and approaches. They testify that we are all on the same wavelength and in the same field. It's especially interesting that when new authors come to the magazine, they fit perfectly into this field of synchronicities.

In this issue, we say goodbye to our very dear author—and welcome new ones. Life goes on. And this issue receives several profound materials on the theme of Death and Rebirth. Synchronicity? Perhaps. And it so happens that it's exactly about synchronicity that one regular author and one new one write in this issue. You can easily find more examples going through the pages. And this is wonderful, because, as one of the authors says, “the real message of synchronicity is synchronicity itself, the fact of seeing that it exists, simply because it is an unshakeable proof that we are connected to the Whole and that our thoughts act on the Universe.” Let us maintain this connection and develop this action by exchanging ideas, stories, and practices on the pages of our beloved Tarot Chronicles, etc. magazine!

Yours truly,  
Andriy Kostenko,  
Editor



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By Giovanni Pelosini

# An Epistemological Approach to the Tarot



When we cannot understand the meaning, cause, or purpose of an event, and our assumptions are faced with the mystery of life, we use the word *chance*. For the Universe, however, everything that exists has a meaning, significance, and reason. In the culture that prevailed until recently, we called *chance* any law of nature that eluded the study of our (not always adequate) tools of cognition.

Those who are still convinced that the 19th-century positivist philosophy resolved all doubts about what was true and what did not correspond to the scientific knowledge of the time, even today think that Cartomancy is a practice devoid of any logical meaning. The one who has experienced the effectiveness of the Tarot system without prejudice has two alternatives: either they believe in some mystical or supernatural power, or they want to know by what laws of nature the Tarot operates. The second approach is scientific and experimental, inherent in the ancient tradition of Hermeticism.

## Inadequacy of the language

Carefully observing cartomancy in action, we understand that no Tarot card falls out in a random and meaningless way: its extraction from the deck is a physical phenomenon that corresponds to a certain mental state and conveys a symbolic message to those who can interpret it. But the analysis of this phenomenon is complicated with the relationship between “objective facts” and “subjective feelings.” It is difficult to give a precise definition to cartomancy due to the weakness of our knowledge, the poverty of scientific instruments, and the lack of terms with unambiguous and generally accepted meanings. The reasons for the lack of language capabilities are only partly cultural and are common to all human languages; if you think about it, every language is structurally incapable of defining the concept of *infinity*. After all, to define means to establish limits, that is, to limit, but this cannot be done for something that has no boundaries—for Consciousness.

However, I will try to talk about this complex topic in simple terms; I hope physicists will forgive me for the inevitable inaccuracies, and Tarot readers, for the audacity of thought.

## Synchronicity

The first convincing hypothesis to explain why the Tarot system works is the theory of the “acausal connecting principle” of *synchronicity* (in original German, *Synchronizität*), put forward by psychiatrist Carl Gustav Jung (1875 – 1961) and physicist Wolfgang Ernst Pauli (1900 – 1958).

According to Jung and Pauli, synchronicity is “the coincidence in time of two events that have no *cause-and-effect* relationship (or causal relationship) between them, but have a common (for a specific person) meaning.”

Thus, synchronicity is a meaningful coincidence, or correspondence, that sometimes arises between a physical phenomenon and a state of the psyche. In the case of Tarot, a physical event is the extraction of a card from a deck, and the state of the psyche is the depth of thinking of the person involved in the process. Simultaneously with how the unconscious image manifests itself in the psyche, the objective external event of the withdrawal of the Tarot card coincides with the content of this image, but there is no causal relationship between these two simultaneous events.

Both scientists were looking for an explanation of the meaning and significance of the psychic nature of space and time, archetypes, the collective unconscious, psychic phenomena associated with mantics and parapsychology, quantum physics, and life itself. The Jungian concept of synchronicity is a rational and scientific attempt to explain not only psychological phenomena and psychosomatics, but everything related to metaphysics.

In my opinion, the theory of synchrony is currently the only rational explanation of the significance of many events observed in the tarological and, more broadly, in the parapsychological sphere. It seems that this is also confirmed by both Eastern and Western ancient philosophical ideas: the principles of Tao, I Ching, Parakh Pad, and Hermeticism, as well as the magical doctrines of Albertus Magnus, Avicenna, Isidore of Seville, Robert Fludd, and Giordano Bruno.

The humanists who created the Tarot during the Renaissance were Neo-Platonic Hermeticists. They were close to the ideas of Plotinus, they strove to trace the apparent multiplicity of reality to the original Wholeness, which generates and understands everything. This concept came with the symbols of the Tarot deck to become a common cultural heritage, but it was not until the 20<sup>th</sup> century that people began to realize that this idea was not as “mystical” as it seemed,

but could become a scientific theory. If psyche and matter are connected, as synchronicity suggests, then tarology is a natural phenomenon that can be scientifically studied and understood.

## The uncertainty and cosmic dualism

This hypothesis is based on the fact that the physical act of drawing a card from the deck is significantly related to the mental state of the observer. The scientist Werner Heisenberg (1901 – 1976) was the first to investigate the apparent paradox of wave-particle dualism. Its essence lies in the fact that the photon behaves like a wave that has no mass, or like a material particle, depending on how it is observed. Subsequent studies of the wave function by Erwin Schrödinger (1887 – 1961) and David Bohm (1917 – 1992) confirmed the importance of the observer in determining the nature of certain phenomena. Can the mind of the observer influence the drawing of a particular card from the Tarot deck? This might explain why tarot cards have always been considered intermediaries and messengers between the psychic and material fields.

Tarologists are well aware that their deck is an assistant for the mind, a functional and flexible tool, a philosophical machine capable of describing a general complex of possible events in the creative continuum.

## Entanglement

Modern science assumes that the information field interacts with the electromagnetic one. Two subatomic particles, created by the same source and separated from each other, remain connected to each other regardless of their distance: if one of them is forced to change the direction of rotation around its axis, the other will instantly do the same. The paradox lies precisely in the instantaneousness of the connection, as if the information between the two particles moves with infinitely great speed, like thought. Thus, this phenomenon casts doubt on the general concepts of space and time, which here finally show themselves as artificial tools created by consciousness in order to interpret reality. The nonlocal phenomenon of correlation between particles is called *entanglement* and has recently also appeared to have been observed on a macroscopic scale.\*

\* See *Science*, May 07, 2021: Vol. 372, Issue 6542, pp. 570-571.

If there is something that connects two subatomic particles at any distance, then it can be an interweaving of information in the quantum universe: an invisible cosmic network in which everything is interconnected and coordinated and which we can call the *Psi Field*, while others called *Ether*, *Akasha*, *Prana*, *Superconsciousness* and *Anima Mundi* (the World Soul).

The *entanglement* of the consciences informed by the Psi Field in a non-local way suggests that archetypal images may emerge collapsing from the quantum potential, evoked by the synchronistic act of extracting the Tarot cards. The conscience of the tarologist would act as a bridge between Bohm’s *explicate order* and *implicate order*, or between the objective and subjective dimensions, while his creative imagination would connect *sensation* and *reason*.

## Wholeness

The ambiguity of the Tarot symbols is a dualistic paradox, a heretical mixture of subjectivity and objectivity. Perhaps reality is both subjective and objective at the same time—just as a photon can be observed both as a wave and as a particle. In the continuous evolution of the tarological narrative, *Wholeness of the World* and *Nothing of the Fool* instantly coincide. Reality is probability. The Tarot answer is a probabilistic prediction in which consciousness always has a choice.

The ultimate goal of the humanist philosophers who invented the Tarot deck was not a card game or cartomancy, but the manifestation of this miraculous fusion of the physical and mental in the human mind. The ability to comprehend the essence of a single reality before one of its dualistic versions collapses can become the key to understanding any as yet unexplained phenomenon: the *entanglement* can tune thoughts, inform the intellect, and orient humanity in an evolutionary and teleological sense. The human being is a part of the space information network and its co-creator; this realization will make them finally responsible for their own existence, free from dogmas and beliefs about the so-called reality, the maker of their own destiny, identified with their true Self.

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# Synchronicities:

*Jung's Definition, Historical Aspects, the Law of Attraction, and Links with the Practice of Tarot*

## *Marc Meurisse*

My name is Marc Meurisse and I usually introduce myself, with a big smile, as a “tarologist engineer.” Of course, I did not choose the “tarology” option during my engineering studies, but it synthesizes, in a concise and slightly provocative formula, two phases of my life, distinct and yet complementary. During the first phase, I studied civil engineering, which went hand in hand with a very Cartesian education, where, for me, things like hypnosis, clairvoyance, or Tarot, came under the domain of invention or illusion. During this period, I had the opportunity to meet fortune-tellers who revealed to me incredible things about me and the people around me. They allowed me to become aware of certain blockages that they could not know a priori. Those fortune-tellers used Tarot cards. And I thought then, “Hey, it’s weird, these people, how can they know these things about me? Do Tarot cards give them access to hidden knowledge?” This is what made me decide, about fifteen years ago, to start studying Tarot and to see how these cards allowed access to the invisible. Even today, I see myself more as a researcher than a practitioner. And day after day, I continue to marvel at the relevance of most of the readings.

So, I study oracles and Tarots, even if my approach is a bit peculiar: I am not a fortune-teller and I do not make predictions. I use Tarot as a tool to access the unconscious, to access things hidden in the present. The advantage for the persons who come to see me is that they remain in control of what I say to them. I am not going to tell them, for example, that they are going to have problems in a few months or weeks, but rather I will say, “You are afraid that something will happen. We can work on this fear.” The consultant remains in control of their destiny and is perfectly capable of choosing whether to accept what I suggest, which is not the case when you make a prediction. If you say to someone, “In three months you are going to have an accident,” what can they do? They can just wait and see if the prediction is right or wrong. If I tell them, “You are afraid that something will happen to you,” then they can work on that fear, and therefore they can remain in control and active in relation to their destiny. This approach to Tarot is what is generally called a humanistic or psychological approach. It is therefore more about support and coaching, than about clairvoyance.

So, synchronicities... In everyday life, we often hear, “It’s a small world!” Or, “There is no such thing as chance!” This is a phrase by Voltaire. He first said, in *Zadig*, “There is no such thing as chance,” and then, 20 years later, he wrote,

“His holy majesty chance decides everything.” I even heard one person say on TV, “There is no such thing as chance, and chance does it right!” It’s weird, of course: there is no chance, but chance does it right! It’s not completely inconsistent. This is simply because the notion of chance is mixed up with the notion of significant chance. So, when we say, “There is no such thing as chance,” we mean, “There is chance, but, in chance, there is a message.” Besides, I prefer the formula, “There is not ONLY chance,” because, for me, there may also be a non-significant chance.

So where does the word “synchronicity” come from? It was created by Jung in the 1920s, (yes, already a century ago, it is not new!). I imagine you know the story... I can nevertheless remind you of the anecdote of the beetle, which is at the origin of this concept. Jung was in consultation with a lady. It was blocking, it had been many weeks since he was moving forward, and Jung offered to analyze her dreams to unblock the situation. The lady wasn’t at all convinced, but, well, she told him a dream, and in that dream, there was a beetle. As she relates this, there appears from the window, a kind of beetle—because in the area where Jung was, there was no beetle, but it was a bug that looked like a beetle—and it comes to rest on the desk, just between the two of them. Jung then said to her, “You see? So! This is the beetle from





## s y n c h r o n i c i t i e s

# ◀ Circumstances that appear meaningfully related yet lack a causal connection ▶

*Carl Gustav Jung*

your dream!” And just that, this bizarre coincidence, made the person accept that the dream analysis could be useful. It was like a trigger: after this coincidence, the sessions progressed in a much more positive way. It is, as it seems, after this experience that Jung defined the concept of synchronicity. We are in the 1920s. But he will not mention it in his publications until the 1950s, because it was so strong for him and it seemed so unscientific, that he preferred not to talk about it earlier in an “official” way. Finally, it was not until the 1970s, with the emergence of the “New Age,” that it began to be talked about in the public. Fifty years have passed between the moment Jung defined the concept and the beginning of its evocation in everyday life.

How did Jung define synchronicities? Here is its definition: “Simultaneous occurrences of events that do not have causal links between them, but whose association makes sense to the person who perceives them.” So, we have different elements. One: “simultaneous occurrences”; it means that there are two things happening at the same time, for example, an external event and a thought or just two external events. The second point is: “no causal link.” It means that one thing does not lead to the other. If I intend to move my glass, move my arm, and the glass moves, there is obviously a causal link. Here, in the principle of synchronicity, we have two events, exterior or interior, which are not causally linked together... but, the third point: “which make sense to an observer.” This is important because the concept of synchronicity only works if there is an observer giving sense. Otherwise, we’re just talking about a coincidence. If two things intersect at one point, but there is no meaning placed on that encounter, it is a simple coincidence, similarity, or concordance. It is not a synchronicity. Jung adds a comment on this definition: the more “numinous” the message is,

the more it exerts a fascination, the more the synchronicity is important. That’s why, sometimes when I am having a huge synchronicity, I say around, “Wow, this is amazing!” But the others say, “Yeah, well, that’s just a coincidence!” And conversely, sometimes people say to me, “Look, this is amazing, I have an amazing synchronicity!” And I answer them, “Yeah, well, to me that doesn’t make a lot of sense!” Because it’s the emotion, fascination, and wonder that you put on it that makes synchronicity important. And this is also one of the keys for Tarot reading. When you spread Tarot cards and read them, there is something a bit magical going on, something incredible, which can sometimes scare some people a little. This fascination contributes to the efficiency of the reading. More simply, we can summarize synchronicity with this sentence: “an external event resonates with an internal state or questioning.” So, what’s interesting is that an outer event and an inner event are in phase, while there is no causal link between them. Synchronicities bring proof that everything is connected in the Universe. Von Franz, a pupil of Jung, even declared that “the outside world behaves as if it were an extension of our psyche.” What does it mean? It means that our thoughts, our psyche, can influence the evolution of the outside world. **Synchronicities are proof that our thoughts act on the Universe.**

I now propose to address the historical aspects. The concept of synchronicity, which Jung defined, was not new.

In Hinduism, the following notions have been present for a very long time: oneness, the fact that everything is connected: “In their multitude, the phenomena around us are only the various manifestations of the same ultimate reality: Brahman.” They also speak of a Universe in perpetual transformation.

In Buddhism, in the same way, one finds the impermanence, the uniqueness, and the interdependence of all things. We are told that nothing exists by itself and everything exists through its relationship to other phenomena.

In Western thought, the non-causality of the phenomena took longer to be accepted. In Antiquity and even since pre-historic times, to explain external phenomena—which they used to predict the future or to express their inner state—they spoke of spirits or divine intervention. The notion of non-causality was replaced by a causal intervention of invisible beings. Among the Romans, the unforeseen effects of our well-structured actions were the responsibility of the goddess Fortuna, the goddess of chance who could decide to bring down the powerful or succeed the humble. It is no coincidence, precisely, that in Arcanum X of the Tarot (the wheel of Fortuna), the goddess left the field of the card. But I am anticipating a bit.

During the Middle Ages, it was the Church that held the truth about all unexplained phenomena, all invisible phenomena. And it was a fact: everyone accepted that only the Church could interpret, explain the phenomena, which were not accessible to ordinary people. If one opposed this idea, one was, at best excommunicated, at worst burned as a wizard or witch.



It was not until the fourteenth and fifteenth centuries that we began to see this influence of the Catholic Church diminish little by little in the West. Indeed, around this time, the Church began to sell “indulgences.” That is to say that someone who was rich could gain forgiveness and thus gain access to paradise. This means that people who had money got to Heaven more easily than people who didn’t. That started to creak a little bit. And then, in 1517, the monk Luther declared that one can have direct access to God without going through the Church. Obviously, you understand—this is the birth of Protestantism—why this thought was so attacked by the Catholic Church: it was its own prerogatives that were endangered! And finally, to end the story, around 1600, we discover that the Earth revolves around the sun, while the Church claimed the opposite. There, everything collapses, and a new thought emerges. So, to return to Arcanum X of the Tarot, the disappearance of the goddess Fortuna from the card now allows the common man to take his destiny in hand!

Unfortunately, the suppression of one religion often causes another to appear, and not everyone has become a Protestant! The new religion is called for many “sciences” or “materialism.” It’s the one which is supposed to answer their existential questions. It becomes all-powerful. Results? People turn away from questions that science does not answer and thus move away from spirituality. “Distraction allows us to forget that we are ignorant of our ultimate ends.”

We had to wait until the beginning of the 20<sup>th</sup> century for the same phenomenon to happen, but this time in relation to science. At that time, science claimed that the world was a big machine, which one only needed to cut into small pieces to understand how it worked. The domination of this materialist and mechanistic conception of the Universe is in turn beginning to be undermined, as the omnipotence and the assertions of the Catholic Church, around 1600, were undermined by the discoveries of science.

What challenged the mechanistic view of the Universe was first relativity, established by Einstein. Broadly speaking, special relativity asserts that the notion of absolute time is no longer valid: you put someone in a rocket, someone else on Earth, their clocks display different hours “at the same time.” The notion of absolute time no longer exists.

If we now look at general relativity: it tells us that space is curved when there is a planet, when there is matter. So, the notion of absolute space no longer exists; matter influences the shape of space.

To this, we add electromagnetism, which teaches us that matter is energy. There is nothing solid.  $E = mc^2$ . This means that the solid world no longer exists; it can transform entirely into energy and energy can transform into matter.

Finally, quantum mechanics tells us that observing a phenomenon influences it. The myth of the neutral observer lying outside the field of experience, which was then one of the pillars of “scientific observation,” is in turn collapsing. **It is the same with synchronicities: normally, we have a statistical behavior of chance, but, when there is an observer, this statistical notion no longer exists. The observer will create a reality that is different from the statistical distribution of chance. Then appear synchronicities!**

A quick word now on the “Law of Attraction.” I could have said “Law of Attraction of Synchronicities” since that is what it is. You have a deep desire, and you want the Universe to behave in accordance with your desire. For me, the Law of Attraction always works, but, however, you must understand the mechanisms.

**The first thing is to have a real demand,** a strong intention. Let’s suppose that you say to yourself, “I would like to meet someone. I’ll make the Law of Attraction work.” And then you realize that you don’t meet anyone! What is going on? Maybe there is a part of you that doesn’t feel like meeting someone because you are comfortable in your loneliness. You have your habits, your way of life and yes, you want to meet someone, but not you don’t want to change your lifestyle. And so, a part of you is going to oppose that and either you won’t meet anyone, or you will meet someone who is not suitable for you so that you can quickly part with them. It is the totality of your desires, of course, that

will activate the Universe. Sometimes people wait for signs from the outside when they are hesitant. There is a sign telling them to go left. “Oh!” They go left. And then, suddenly, another sign tells them to go right. “Oh!” They go right. And then to the left, and then to the right... And finally, they are lost. Because the Universe does not send us “signs” but “signals.” The Universe sends us external elements that are in tune with our inner state. And if we hesitate between going left or going right, then the Universe will send us once to the left and once to the right, according to what we want on a deep level. What is important is to have a real demand, a strong intention, and above all, a clear intention at the conscious and unconscious levels. The Law of Attraction involves, above all, knowing ourselves well and knowing if our desire is well expressed and conforms to what we want deep within ourselves.

**The second rule is not to ask for things that everyone wants.** For example, if you say, “I would like to win the lottery,” probably you are not the only one who wants to win, there is going to be competition. And so, there is no reason for you to be favored over others by the Universe. Conversely, if you say to yourself, “I’d like to find an old pair of shoes while walking around town,” that will normally come true, especially if you tell everyone, “I’d like to find an old pair of shoes.” If you do it with enough happiness and kindness, obviously someone is going to give you an old pair of shoes. So, it’s important to talk about it around you. **The Law of Attraction is not just something you send to the Universe; it is something you send first and foremost all around you in the “real world.”** I have a friend who wanted to make a trip. We talked, and she said, “I don’t have the money.” “How much would you need to make this trip?” “I would need about € 400, but I know I can’t find it like that. Yet I make requests of the Universe.” I then wrote her a check for € 400. And she said to me, “Oh, no! I cannot accept that!” “Why can’t you accept that?” “Because I don’t want to receive this from anyone in particular, I would like to win this in a lottery, for example.” So, she made requests, but they were too tight. I told her, “I am part of the Universe. You made a request and the Universe replied by giving you € 400.” Finally, she never accepted. I put a time limit because I didn’t want her to come back in ten years and say “Hey! You promised me € 400!” because in ten years I didn’t know if I could give it to her. This day I could, but in 10 years I didn’t know. That’s why I gave her a 30-day limit, and after 30 days she said, “No, I can’t take it!” She made a request, but she did not agree to receive it. In the Law of Attraction, you must “give the Universe every chance,” which means that it is not for you to define how it should happen to you. The Universe will choose the way that makes the most sense for you, and sometimes there is a job to be done. For her, it was a job of acceptance. She asked, but she was not ready to receive. And so, obviously, there was a contradiction.

**On the other hand, “giving the Universe every chance” does not mean that we should not act.** In the case of the pair of shoes, “to act” was to communicate your desires. If you do not communicate your desires, the Law of Attraction has fewer possibilities to achieve. On the other

hand, when an opportunity arises, you must be prepared to seize it. If you don’t, if you say to yourself “the Universe is taking care of me,” maybe the opportunity will slip away, and you are not going to be able to have the fruits of your request. This is how the Law of Attraction reconciles synchronicities with free will: you ask for something, you let the synchronicities present themselves to you, and, when they are there, you pick the fruits, and you agree to receive the gift of the Universe. But you were the one who asked for it in the first place. That’s what’s important.

Let us now discuss the link between Tarot reading and synchronicities. When we read Tarot, we usually ask a question, we choose cards at random and then we read the answer proposed by the cards. What are we doing? We have created a “significant chance.” That doesn’t mean there isn’t an explanation. Some people will tell you it’s all about the energy. The cards were there at the right time to answer the energy of the question. Other people will tell you that the angels guided the hand of the one who drew the cards. Or, it will be said that the tarologist has a kind of sixth sense, which, even if the cards were upside down, allowed him to perceive them. Since he knew what he meant, he drew the “right” cards. In fact, all these explanations remain compatible with the principle of synchronicity. Because what is synchronicity? This is based on the principle of non-causality in the real (material) world. What does it mean? This means that non-causality in the real world—I told you about the prehistoric man or Antiquity—can always be explained by causality in the invisible world, whether it is a god or something else. Jung didn’t say there was no explanation. He simply said that today, with our scientific knowledge, in the real world, there is no causality. And so, we are well in what we call synchronicity.

**Tarot cards—personally I work primarily with the Major Arcana—provide a representation of the world or of the psyche.** That means that, if you take the 22 Major Arcana, you have a complete model of the psyche. All cards together form a sort of synthesis of our personality. Making each card have a positive meaning for us, will gradually shape our psyche in a different way and change our outlook on ourselves and on the world. It is in our best interest, when doing a Tarot reading, to have positive words to interpret the cards, because, automatically, even if the person comes up with a problem, we are already focusing on the solution. For example, we could say to him, “Perhaps this problem, you can see it differently, as a resource, as a solution, as something that is necessary to evolve.”

Another aspect that is important when reading Tarot is **to cultivate wonder.** “What does this have to do?” you will tell me. This is the “numinous” aspect that Jung referred to. Every time I do a reading, I’m amazed: I say things to people I don’t know, and they tell me it’s fair or they correct it a bit and I’m amazed each time that, me who do not know these people, I manage to tell them things that appeal to them and that interest them. I believe this is something to continue to cultivate in the Tarot reading: if there is this magic working, you increase the efficiency of the drawing.

**Tarot is therefore a tool which makes it possible to capture or generate synchronicities. And, above all, it is a tool within our reach,** which allows us to see that there are things in the outside world that behave in tune with our inner world. We can refer to the writings of the ancients, we can refer to quantum mechanics, but all of these are experiences that cannot be simulated or reproduced by ourselves. With Tarot, it is possible. I encourage you to do a lot of readings on yourself and put the Tarot to the test, ask questions... At the beginning, when I started to draw the Tarot—I am completely self-taught—to check how it worked, I asked simple questions like “Do I want to eat a hamburger?” And then, for example, I pull the devil, and I read it like that, “Oh yes, he’s standing on a big burger! So, this card must express something related to the pleasure and this desire that I have.” Indeed, by asking the question, I knew what state I was in, so I had words that I could associate with that card. Normally in a classic draw you have a question, you know the meaning of the cards and the unknown is the answer. But when you start working with Tarot, it’s interesting to pose as unknown: the meaning of the card; you ask a question to which you have the answer and therefore you seek the meaning of the card. And it works very well. You can draw cards

this way throughout the day. When you have a big emotion, you draw a card, and it gives you information about what that card means to you, (at least if you know why you have this emotion). **That’s the key: putting our own words on the cards, and at that point Tarot becomes a really overly intuitive tool.**

To conclude this article, I would like to mention those people who put a lot of energy into decoding the synchronicities, who sometimes spend a lot of time understanding the hidden message, who hesitate, wondering if their interpretation is correct, if they have understood, if they are not on the wrong track, to such an extent that this research can become invasive, when it does not turn into addiction. To these people, I want to say that the message of a synchronicity (and by extension of a Tarot reading) must spring up spontaneously: we must not look for it; it must simply be there, otherwise, it is worth better simply to let it pass, as we let our thoughts fly during a meditation. Because the real message of synchronicity is synchronicity itself, the fact of seeing that it exists, simply, because it is an unshakeable proof that we are connected to the Whole and that our thoughts act on the Universe.

**Tarot creates synchronicity and, by extension, since the outside world behaves as if it were an extension of our psyche, Tarot also creates reality. Our view of the outside world can be influenced by our understanding of Tarot, and our thinking can influence the outside world.**



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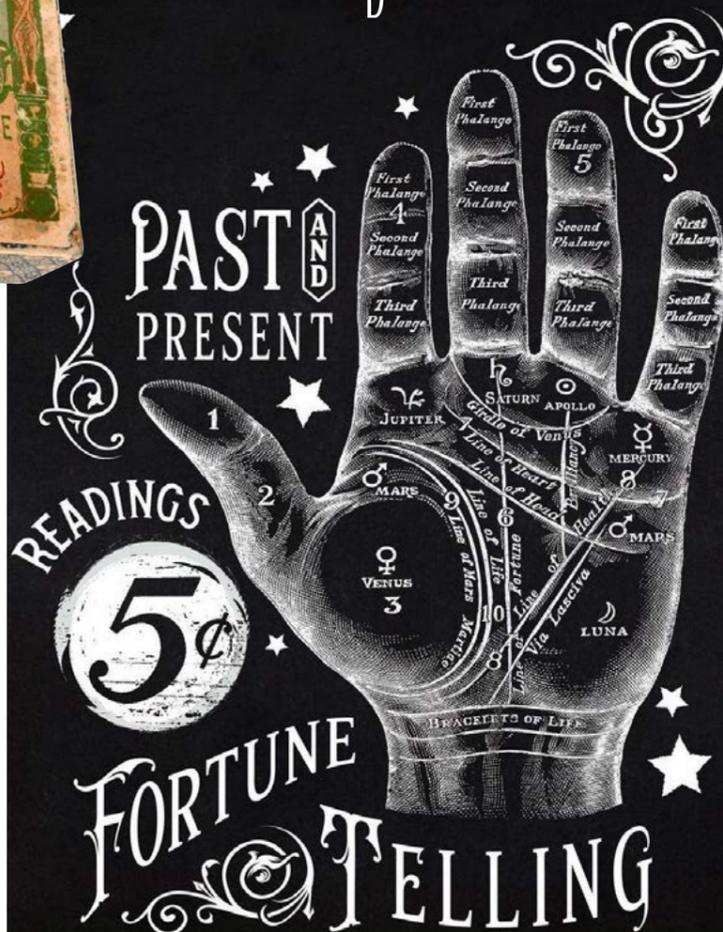


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Contact: [kostenko2002@yahoo.com](mailto:kostenko2002@yahoo.com)



# The Hieroglyphic Egyptian Tarot by Madame Dulora de La Haye



In this publication, I continue to draw the attention of esteemed readers of *The Tarot Chronicles*, etc to important milestones in the history of the occult Tarot. We will talk about one old and strange French deck, discuss its features, establish its historical value and correct the dating. Due to the shortage of space, I cannot show the entire deck here. Fortunately, it is presented in full on the website of the National Library of France. Please use this link:

<https://gallica.bnf.fr/ark:/12148/btv1b10545698k>

So let me introduce to you *Tarot Hiéroglyphique Égyptien* (“Hieroglyphic Egyptian Tarot”).

## What is this? Why is it important?

In a nutshell, this is the **second ever published** occult Tarot deck that does not belong to the Etteilla tradition. It was printed in Paris in 1896 and came with a 12-page instruction booklet. In our time, it was reissued as *Tarot Hiéroglyphique 22 lames* by the French company Dussere and as *I Tarocchi di Horus* by the Italian company Rebis.

Now let’s expand on it a bit. In 1781, Antoine Court de Gébelin published in his encyclopedia only **illustrations** of the Tarot trumps and aces. The first Tarot **deck**, designed specifically for divination and comprehension of esoteric ideas, was published in 1789 by Etteilla. By 1896, several more Tarot decks in the Etteilla tradition were published in France, Germany, and Russia. However, for the followers of the “more serious” occult tradition, revived in Europe by Eliphas Lévi, decks of the Etteilla type had no value whatsoever since the numbering, nomenclature, and iconography of the major cards were radically changed in them.

The year 1889 saw the publication of Oswald Wirth’s first famous deck, *22 Arcana of the Kabbalistic Tarot*. It was the first ever printed occult Tarot deck outside the Etteilla tradition. And the second such deck happens to be *Hieroglyphic Egyptian Tarot* by Madame Dulora de La Haye (1896). Both decks only consist of 22 Major Arcana cards, but otherwise they are very different. Wirth’s cards, as the inscription on their box says, are “drawn for the use of the initiate.” De La Haye’s cards, according to the inscription on their box, were created “for the fortuneteller.”

## The author

I failed to find out anything about Madame Dulora de La Haye except that she was quite a popular fortuneteller in Paris and from 1896 to 1910 published a dozen books and brochures in French.

On March 27, 1900, a short article by a certain Auguste Rambert was published in the Parisian newspaper *La Presse*. It is also available at [gallica.bnf.fr](http://gallica.bnf.fr).

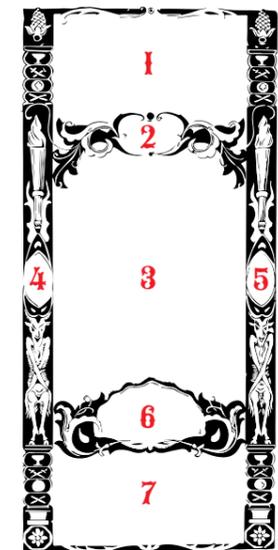
Excited by the book *Extasy* by Dulora de La Haye, Rambert became interested in the author’s personality and decided to pay her a visit (the address was indicated in the book). He reports that Madame’s apartment had several waiting rooms for clients, so she was doing quite well. At the same time, she was generous enough to “give additional explanations free of charge, that might be required from her in many specific cases after reading her books.” The journalist was received out of turn and honored a fine philosophical conversation, during which the clairvoyant lady made several predictions, such as: 1) the Paris Exhibition of 1900 is expected to be “an unprecedented success,” 2) England will enter a period of decline after the death of Queen Victoria in 1901, and 3) the Russian Tsar will deliver a “great speech”

in which “he will again emphasize his peaceful intentions—perhaps too peaceful at this time of struggle and conflict.”

The Queen did die the following year, but England, it seems to me, has not fallen into decline. The Paris Exhibition was successful (well, quite expectedly). Tsar Nicholas II, as far as I can tell, was indeed a little too peaceful... Rambert claims that the previous prophecies of Madame Dulora de La Haye “can be easily checked in the newspapers, where they appeared long before the predicted events.” So, the author of the Tarot deck, to which my present article is devoted, was a star in the pleiad of “Parisian Sibyls,” albeit not as bright as Mademoiselle Lenormand.

## The deck

As I said, the deck consists of the 22 major arcane only. However, each card corresponds one of the four suits of the Tarot: Cups, Swords, Denaries, or Wands (see the table). Thus, the minor arcana are indirectly present in the system.



Each card has seven meaningful Fields separated by decorative elements. The first two lines of **Field 1** list the general meanings of a card. Below in the same Field there are four lines of additional meanings. For example, on the **Milky Way** card, the general meanings in Field 1 are “Good news, hope, exchange, trade” while the additional meanings are as follows:

The union is not very lucky, but very happy.  
Risk to your projects.  
Theft, loss of money.  
Voyage.



Displayed in **Field 2** of each card is its “attribute” (suit). In our example, this is Denier (Coin, depicted as a circle with a cross).

Each of the four lines of Field 1 (see above) also corresponds to one suit. From top to bottom they are Cups, Swords, Deniers, Wands. Dulora de La Haye has developed an original system of card divination, which is described in the booklet. When reading each specific card in the layout, the diviner should look at the card “preceding” it, that is, located *on the left*. The suit that is the “attribute” of the previous card determines the line that must be addressed in the card being currently read. This line will modify or clarify the general meaning of the card. In our example, if a card of Swords falls to the left of our card, then the modified meaning could be formulated as “the commercial enterprise may cause loss of money.”

**Field 3** is the largest one. It contains the picture of the card, and the card’s title is written to the left of the picture. We will talk about pictures and titles below.

**Field 4** contains the “Hebrew hieroglyph” corresponding to this card. These “hieroglyphs” are actually Hebrew letters in the classic “square” style. The author notes that the letters have their own meanings, favorable and unfavorable, which contribute to the interpretation of the cards. These values are given in the booklet.

**Field 5** contains the corresponding Latin letter. Such correspondences are sometimes rather odd—for example, the letter Shin 𐤃 corresponds to G. When describing the methods of divination, the author uses these Latin letters as identifiers of cards. For this purpose, it would have been more convenient to give the cards numbers, but Madame de La Haye decided that it would be enough to list the cards in their correct order in the booklet.

**Field 6** is reserved for the “astrological signs.” These are the 12 signs of the Zodiac, 7 planets of classical astrology, Earth, solar eclipse, and lunar eclipse. “For lovers of the oc-

cult sciences, this astrological part of the Tarot will be the most important element,” promises Dulora de La Haye. The booklet contains the basic meanings of all the “signs.”

**Field 7**, symmetrical to Field 1 and similarly arranged, contains four lines of text marked with symbols of suits—Cups, Swords, Deniers, and Wands. When reading each specific card, the diviner should look at Field 2 of the “next” card, that is, the card *on the right*. The suit that is the attribute of the next card determines which line should be addressed in Field 7 of the card being read. This line will also complement the general meanings of the card given in Field 1.

The last two lines in Field 7 indicate the “very important meaning” this card acquires when the cards to the right and left of it are of the same suit.

Thus, we are dealing with a rather complex divination system in which the meanings of the card being read are modified by the neighboring cards. For me, this is undoubted evidence of Dulora de La Haye’s acquaintance with the works of Etteilla Tarot school that invented and developed this feature.

## Pictures and titles

The booklet mentions the 78-card “Tarot of the Bohemians” as too cumbersome and difficult for beginners. It is logical to assume that Dulora de La Haye was familiar with the book of the same title by Papus, published in Paris in 1889, and therefore with the cards of Oswald Wirth used as illustrations therein. In some of the pictures of the cards of the “Hieroglyphic Egyptian Tarot” of Madame Dulora de La Haye, the influence of Wirth is noticeable, but most of the pictures (and many of the titles, too) are unique. There are the usual **Sun**, **Moon**, **Strength**, **Temperance**, and others. But what is the **Vase** (the picture displays a vase in a wreath)? What is the **Cross** (a cross in the sky, lightnings, and flying swallows)? What is the **Shield** (a human arm with a shield)? Since there are no numbers on the cards, only Hebrew letters help to establish correspondences. And thanks to them we see that the **Vase** is the **Chariot**, the **Cross** is the **Pope**, and the **Shield** is the **Hermit**. (Of course, the tables in the booklet do help to sort it out.)

Some cards have traditional (or very similar) titles, while their pictures are non-traditional. For example, **Death** is no longer a Grim Reaper, but a composition of a skull with bones, an hourglass, and scissors cutting a thread. The **Fool** has become **Fools**; for the picture we have two foolish marottes, male and female, tied with a ribbon.

The unique artistic style of the *Hieroglyphic Egyptian Tarot* by Madame de La Haye didn’t influence any Tarot decks of subsequent generations, but her innovations in themselves are very interesting and deserve close study, as well as the system of divination proposed by her.

## Significators

Among other things, this system makes use of *significators*, and this looks like another borrowing from Etteilla. Madame Dulora de La Haye calls these cards *Le Consultant*

and *La Consultante*. There are some discrepancies between the titles on the cards and in the booklet, but it is quite clear that there are two cards for male querents and two for female. We read in the booklet:

**For a man, the operator chooses A or D; for a lady, B or C. This is a matter of the operator’s intuition. If the Consultant is a young man, he is best represented with card A; if he is a serious, prudent man, with card D. If the Consultant is a wise, calm woman, she will be represented with card B; if this woman is spiritually strong and independent, with card C.**

In the picture of card A, in my opinion, neither the **Juggler** nor the **Magician** can be guessed: the young knight is looking for something in the chest. It is also difficult to discern the **Popess** or the **Priestess** in the picture of card B: there are no columns; the girl is standing and modestly dressed; the veil is not on her face but on the tip of her conical cap; the book is placed on a reading-desk. Cards C and D are recognizable **Empress** and **Emperor**, but here they are named **Queen** and **King**.

## Fool’s Location

Not immediately noticeable among the other extravagances, but a very interesting detail of the *Hieroglyphic Egyptian Tarot* of Madame Dulora de La Haye is the location of the card corresponding to the **Fool**. It comes last in order and matches the last Hebrew letter, Tau 𐤀. In the French system of the occult Tarot, which was founded by Eliphas Lévi and developed by his students Paul Christian, Papus and Oswald Wirth, the Fool stands among the major arcana in the penultimate place and corresponds to the letter Shin 𐤃. The books of all these occultists were published in Paris and should have been readily available to Madame de La Haye. But she chose a different system. I call it “Egyp-



tian” because it was historically used in Tarot decks drawn in Egyptian style and inspired by the teachings of the Hermetic Brotherhood of Luxor. By the way, it is interesting that Madame de La Haye’s deck is titled the Hieroglyphic Egyptian Tarot, although at a glance there is nothing Egyptian about it. I think that the “Egyptian” thing is exactly this correlation of the **Fool** with the 22<sup>nd</sup> Hebrew letter Tau.

In France, by the time the deck was published, such attribution had been published in only two sources known to me. These are *Les mystères de l’horoscope* by Ely Star (1888) and *Les XXII Lames Hermétiques du Tarot divinatoire* by R. Falconnier (1896). Both of these authors were followers of Paul Christian. He may be considered the founder of the Egyptian school of Tarot, but he did not put the **Fool** in the last place yet. Madame Dulora de La Haye could well have known one or both of them: Ely Star was a fairly famous Parisian astrologer, and Falconnier was an actor in the Comédie Française.

In any event, the *Hieroglyphic Egyptian Tarot* is the **first** historical occult Tarot of the Egyptian school that was published as a deck of cards. Falconnier’s *22 Hermetic Tarot Sheets*, drawn by Maurice Otto Wegener, remained just book illustrations for a long time.

## Dating

With the historical significance sorted out, let’s talk about dating. There are no dates either on the deck box, or on the cards themselves, or in the booklet. The National Library of France dates its copy the year 1897. Apparently, the dating expert was Thierry Depaulis, the renowned historian of playing cards. In the catalog *Tarot: Game and Magic*, published by the National Library in 1984 and compiled by Depaulis, the following is said regarding the *Egyptian Hieroglyphic Tarot* deck:

Since she [Dulora de La Haye] indicates in her deck booklet that she had just published two works dated 1896, we concluded that the *Hieroglyphic Egyptian Tarot* <...> should have gone on sale in 1897. (*Tarot, jeu et magie*. Catalogue rédigé par Thierry Depaulis. Paris: Bibliothèque Nationale, 1984: p. 141.)

The year a Tarot deck is published and the year it goes on sale may differ, but that’s not the point. The Maître does not accurately quote the booklet, and he evidently did not bother to look at the works mentioned in it. Madame de La Haye recommends to deck users her brochure *Occult Sciences* and announces the release of the new book, *Somnambulism and Magic*.

*Occult Sciences* (*Les Sciences occultes, traité élémentaire de physiognomonie, chiromancie, phrénologie, cartomancie*) is dated 1896 by the National Library of France web site, [data.bnf.fr](http://data.bnf.fr). I have no way to check this.

*Somnambulism and Magic* (*Somnambulisme et magie*) has been digitized and anyone can find it on another NLF web site (<https://gallica.bnf.fr/ark:/12148/bpt6k55308580>). The title page reads:

Somnambulism and magic. Madame Dolora de La Haye, author of *The Occult Sciences* and *The Egyptian Hieroglyphic Tarot explained*. Paris, 1896

Thus, in 1896, the books and the deck complete with the booklet of explanations were already published and on sale.

I will be grateful to those readers who know more about Madame Dolora de La Haye and would like to share their information with me.

Hebrew letter	Latin letter	Title	Correspondence in the Marseille Tarot	Attribute
א	A	1 <sup>st</sup> Consultant	Juggler	Deniers
ב	B	2 <sup>nd</sup> Consultant	Popess	Cups
ג	C	Queen: 3 <sup>rd</sup> Consultant	Empress	Deniers
ד	D	King: 4 <sup>th</sup> Consultant	Emperor	Cups
ה	E	Cross	Pope	Wands
ו	V	Love	Lovers	Swords
ז	Z	Vase	Chariot	Cups
ח	H	Equilibrium (Law)	Justice	Swords
ט	T	Shield	Hermit	Swords
י	I	Fortune	Wheel of Fortune	Deniers
ק	Q	Force	Force	Deniers
ל	L	Execution	Hanged Man	Wands
מ	M	Death	Death	Wands
נ	N	Temperance	Temperance	Deniers
ס	S	Demon	Devil	Swords
ע	J	Lightning	House of God	Swords
פ	F	Milky Way	Star	Deniers
צ	X	Moon	Moon	Wands
כ	K	Sun	Sun	Cups
ר	R	Will	Judgment	Wands
ש	G	Earth	World	Cups
ת	P	Fools	Fool	Cups

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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.

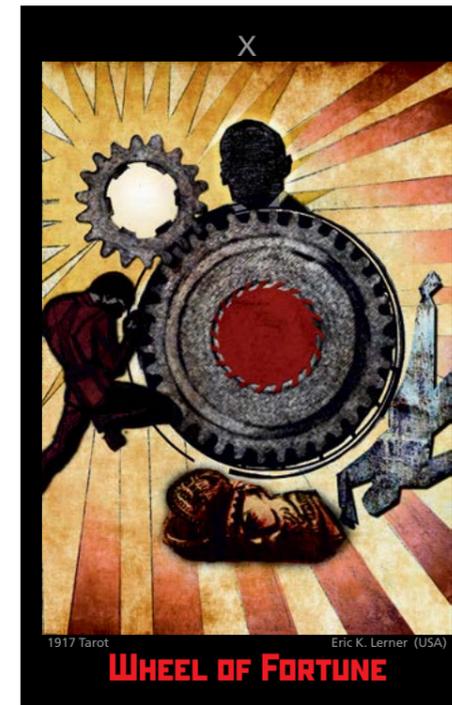
Each card of the Egyptian Masonic Tarot, through the visual language of the profound mystical, esoteric, and philosophical concepts contained therein, corresponds to the Work and the lessons of each of the Egyptian Masonic degrees.



[www.taromarket.ru](http://www.taromarket.ru)

## In memory of Eric K. Lerner

An article by Eric K. Lerner was planned for this issue of the Tarot Chronicles. But it didn't happen. His earthly journey is over. Our correspondence acquaintance with Eric took place during the preparation of the international project 1917 Tarot, dedicated to the centenary of the Russian revolution. He created several cards that became, perhaps, the most poignant in this project. Paying tribute to the memory of the artist and writer Eric K. Lerner, we republish his works in this issue.



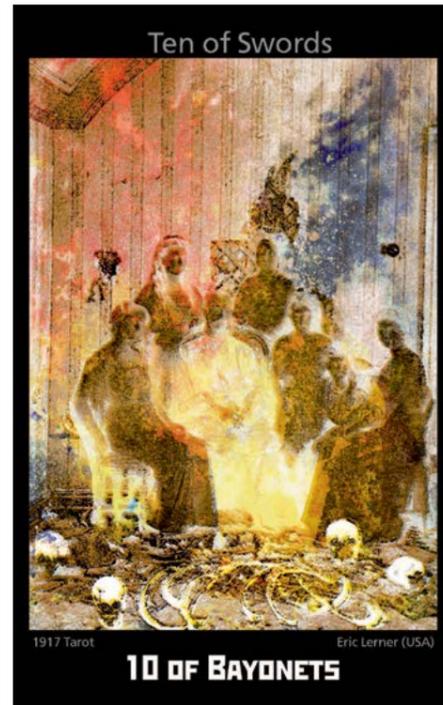
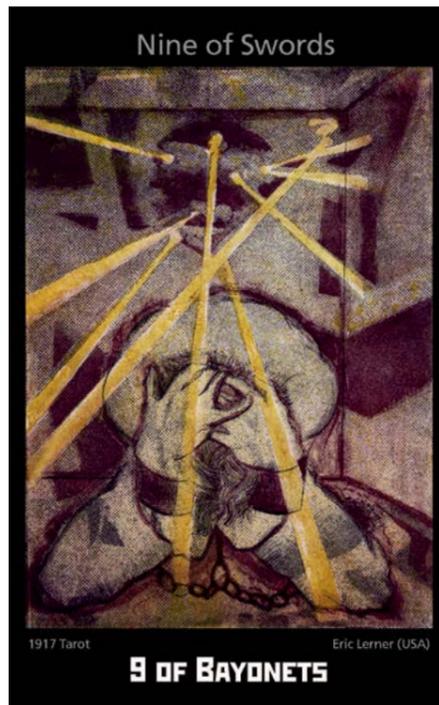
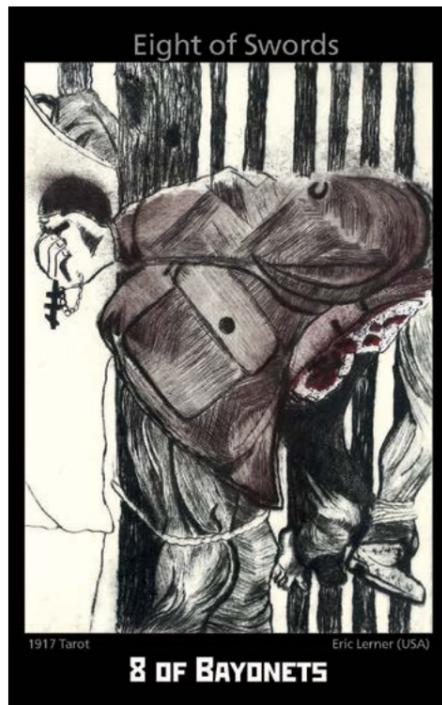
The Wheel of Fortune in Tarot 1917 was inspired by two quotes: "He who was nothing will become everything!" (from the Russian version of "The Internationale"), and "Where there is a person there is a problem, no person no problem" (attributed to Stalin). This card has traditionally indicated a sudden change of fortunes. In Tarot 1917 the Bolshevik is ascendant on the Wheel while the royalist falls off the wheel. The image of royalty embodied by the fallen bust of Tsar lies broken at the bottom. But who ends up on top? Is it the everyman, a dictator, scientist or prophet? It may still be too early in time to fully grasp who really won in the Russian Revolution. For a reader, the card suggests that no position on the wheel is stable. Change is in the air. The surrounding cards will indicate what direction that shift might take. The Wheel merits great attention because the scope of its force and manifestation may be ground-breaking.

**Keywords:** instability, dizziness from success; innovation the benefit of which time will show; the manifestation of strength, internal or external.



In Tarot 1917, this card evokes the repression of the late 1920's through the early 1950's. In the Golden Dawn System of cartomancy, its correlate the Five of Swords is called "the Lord of Defeat." It foretells loss, mourning and affliction. How do we portray this in the context of what sprang from the October Revolution. As revolutionary fervor claimed the day, Russia became a vortex for progressive thought and expression in the sciences, mathematics, fine and applied arts. Many of the leading figures in this awakening considered themselves and their work integrated with the triumph of Bolshevik ideals. Yet over the next three decades, an increasingly totalitarian political apparatus silenced many of these visionaries. Among these was Zinaida Raikh. Her own work as an actress qualified her as such. But her relationships with the poet Sergey Yesenin and the Meyerhold Theatre founder Vsevolod Meyerhold placed her squarely at the fulcrum of bold ideas of the period. In 1939, Meyerhold was arrested for subversive activity. While he was imprisoned, Raikh was stabbed more than 15 times and her eyes were gouged by the secret police. Meyerhold was executed without trial the following year. Her dire end exemplifies the cruel defeat of lofty ideals. In divination, this is not a happy card. The querent is challenged to ask whether their goals have been worth the material price he is not paying. Constructively, other cards in the spread may reveal a path forward so that he can process his failure as a learning step in his progress. The reader has to acknowledge and explore the depth of the setback and help map a way forward for the querent.

**Keywords:** trials, sacrifices, "Pyrrhic victory," great losses incurred by the warring parties.



The Eight of Bayonets corresponds to the Eight of Swords in traditional tarot. It begins perhaps the most dire predictive trio in tarot (the 8 through 10 of Swords). In 1917 Tarot it portrays the execution of a Red Army or White Guards soldier. The irony of the likely Red Army soldier holding an orthodox cross at the moment of his death is intentional. Called "Lord of Shortened Force" in the Golden Dawn tradition and "Interference" in the Crowleyan tradition, its meanings include blame, treachery, too much attention to detail at the expense of morality, and succumbing to often conflicting external influencers. In the case of the Russian Civil War, one must ask just how much did the soldiers (both sides of which were guilty of numerous atrocities) really grasp of the causes for which they fought that lead to them killing others and even sacrificing their own lives. In modern times, the Eight of Bayonets begs us to reason for ourselves how media, peer groups, political and religious doctrines influence our individual actions? Do we really grasp the ramifications of their values versus our own interests? Does being swayed by them mean we are doing right by others and ourselves?

**Keywords:** a comparison of personal interests and the interests of external forces of very different backgrounds and descent, intoxication, a call to listen to the inner self.

This card depicts a prisoner trapped in a van not knowing if he faces imminent execution. The nine rays of light made by bullet holes that have pierced the walls nine bayonets or swords. The Golden Dawn titled the Nine of Swords "Lord of Despair and Cruelty." Traditional meanings include despair, cruelty, loss and misery. There is a suggestion that the subject is either unable or unwilling to throw off his burden (in this etching - shackles). Traditionally, the recommended remedy is patience, perseverance. However, in times of war, how many victims were ever and will ever be given that option? Nowadays, the Nine of bayonets challenges us to bravely try to perceive light even when in the face of tragedy in order to navigate through it.

**Keywords:** doubts, fear and suffering that must be overcome; the ability to correctly read "signs."

This card interprets the execution of the Royal Romanoff Family. "The Lord of Ruin" in Golden Dawn terminology, the Ten indicates the end of eleven lives in the Ipatiev House basement on July 17, 1918, including the Tsar, his family and some other people. The four non-royals are indicated in this monotype rendering by the four skull fragments on the floor. In divination it indicates grief, undisciplined destruction, absolute loss, war, and malice to inflict pain on others. In Tarot 1917, it is the collective memory of these devastations as well. Certainly all these meanings came into play in the actual events of that July day. However, from the perspective of divination (which depends on the surrounding cards) there can be something built from wreckage. Unforeseen at that time, the Romanoffs have been apotheosized as Saints in the Orthodox faith. Today there are accounts of miracles being attributed to them. Still, one must ponder would one of the Tsarevnas have thought that worthwhile when she realized what was happening? Or would a mother of a Bloody Sunday victim have thought such glorification just? Guidance from the other cards can be used to explore if such tragedy can be avoided. Also, the quitrent may prosper from asking if some ultimate boon promised in the reading is worth the burden of the sacrifice.

**Keywords:** tragedy, victim, irrecoverable loss.

The year 2017 was marked by the centennial of the October Revolution, or the Russian Revolution, as it is called around the world.

No matter how we evaluate this event, it radically changed the course of human history and affected the fates of many people, nations and states of the 20th century. Researchers have discovered some occult roots of the October Revolution. It was accompanied by some mysterious phenomena. Some mystical persons were involved in it. So the esoteric/metaphysical community could not fail to respond to this anniversary.

The Moscow publishing house Silhouette 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.

Now we proudly present to your attention the unique result of this international collective work. Within this small box you will find a major piece of the 20th century history as it is perceived by Tarotists of today.

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# Tarot: Labyrinth

# or Puzzle?

By Gabriela Sverdlick

TAROT EVOLUTION

When Natalia Plakhina so generously invited me to write again for “The Tarot Chronicles,” this wonderful and unique publication, her invitation finds me again in a deep crisis with the Tarot. To be honest, every five years or so, my crisis with the Tarot is the catapult that expels me towards a revision of my look towards this language that I love so much.

Perhaps it’s my 60 years old that broke in almost without realizing it, making me notice how much I grew and how much the Tarot grew in me in this last decade. I could say that the Tarot and I grew at the same time, because clearly in recent years it has been, and continues to be, a language available to many and, nobility obliges, I do not know if this latest news makes me happy or scares me. Why does it scare me? Because entering the labyrinth of the Tarot without knowing what the exit is, is not an easy task.

As Jacques Van Lennep says in *Art and Alchemy*, “The labyrinth itself was considered as an allegory of the doubts and difficulties that the alchemist encounters in the course of Opus Alchimicum.”

As an interpretation of the “labyrinth” is not enough for me, I went in search of some other concept that would help me to argue how difficult it is to enter the labyrinth. I came across what Matilde Battistini proposes in *Astrology, Magic, and Alchemy*, which highlights “the identification of the labyrinth with the hero’s inner journey through his unconscious,” which Carl Jung identified as the “process of individuation.”

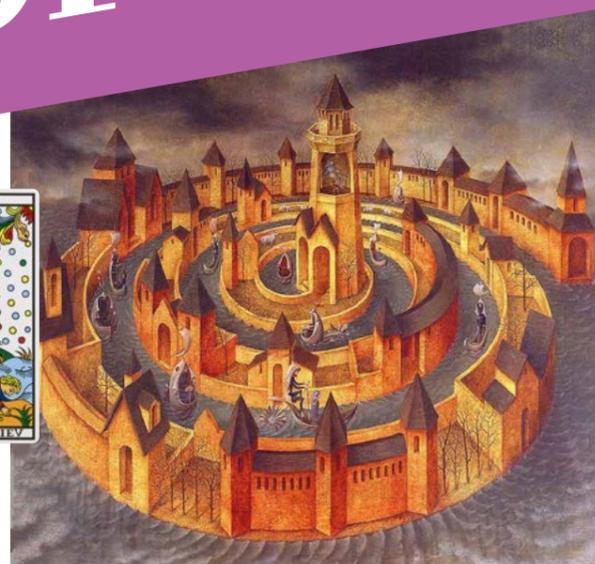
How could it be otherwise? Art always saves me in my times of crisis. Therefore, in the face of my disquisitions with the Tarot, I went to Art to see what way out of the “labyrinth” is proposed to me and what resources are provided me to find my way out of the labyrinth.

How could it be otherwise, I went to take refuge as I generally do in Remedios Varo (Spain, 1908, – Mexico, 1963) and Leonora Carrington (United Kingdom, 1917, – 2011, Mexico), two Mexican artists by the adoption of whom I adore their work, and I find them very inspiring and they have sublimely represented the idea of the labyrinth.

Both Varo and Carrington have represented in their work how labyrinthine the path to spiritual transformation can be, the obstacles we are going to encounter, and how transformative the experience can be.

In her work *Tránsito en espiral* (1962), Remedios Varo rehearses the spiral shape to express the slow path of personal improvement, a process that the author, showing deep optimism, shows long but with an end at the end of it. It is an allusion to the search for his own vision of the inner world represented by the character locked in *The Tower*, and also a tribute to someone who, like Remedios Varo, distanced himself from the status quo to find his own route within his being, and thus be able to reach that intimate state of integration that the challenge of the labyrinth itself proposes.

However, Leonora Carrington in her work *Labyrinth* (1991) uses the spiral shape to describe a somewhat more ambiguous and labyrinthine path where there is no clear objective. She shows the path full of obstacles where *The Hanged Man / Le Pendu*, the Major Arcanum



Remedios Varo, *Spiral Transit*, 1962.



Leonora Carrington, *Labyrinth*, 1991.



№12, is configured as one of them. I always wonder if the inclusion of the image in this Major Arcanum is nothing other than the invitation to reflect on our life where new points of view need a time of maturation, and where perhaps new angles of perspective are also necessary to start this transcendental path to the depth of our being, the indisputable purpose of the symbolic journey throughout the Tarot, a path that is proposed, of course, not without sacrifices.

If the inclusion of Arcanum №12, *The Hanged Man*, is the anticipated expression of the Arcanum that happens in the numerical sequence, *The Death*, or the Nameless Arcanum, the architect of initiatory death, an end to awakening and to restart life, I can conclude that *The Hanged Man* is the change of gaze, the gaze necessary for this initiatory awakening to take place.

The path of the labyrinth shown from the work of Carrington and Varo represents the path of search towards the integration of the Being. Carrington proposes a sacrificial path with a paradigm shift in how to situate ourselves in this earthly world from the inclusion of the figure of *The Hanged Man*, and where the end of the labyrinth is never clear... it is the permanent search, and therein lies the interesting thing.

However, Remedios Varo proposes that the path must be clear, not without sacrifices, but if the objective is to reach *The Tower / La Maison Dieu* in the Tarot, it is the possibility of being more in accordance with the spiritual world, since *The Tower* proposes to be closer to it, rebuilding its world, always knowing how to keep a look at spirituality.

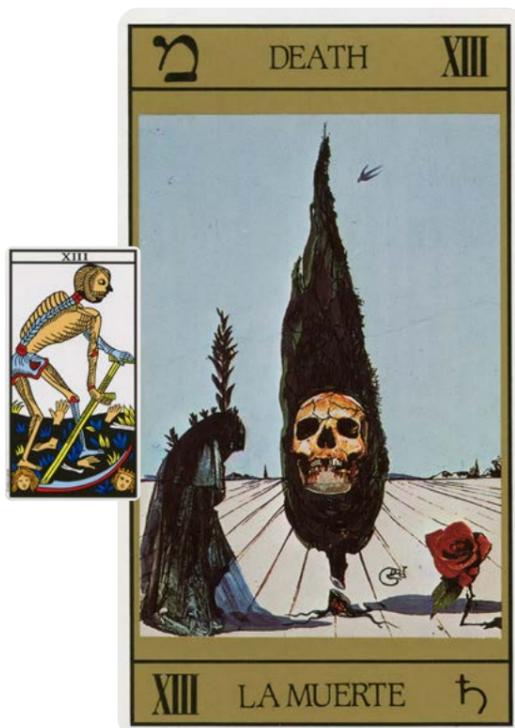
Now, it is clear to me how labyrinthine the path to spirituality can be and how that path can be a parallel with the journey that the Tarot proposes. Still, I think it would be

important to clarify some important points. First of all, to clarify that this path is a one-way path, it has no turning back. Why? Because there is precisely no single exit, just like what Remedios Varo and Leonora Carrington propose, the exit is the possibility of re-entering the labyrinth, again and again, to try to find new possibilities until reaching a new exit... because that is how the Tarot is also expressed, in the inspiring challenge of re-entering to play again and again the exciting game of personal evolution, of the search for an answer that is nothing other than the exit from the labyrinth.

Secondly, duality appears to me: is the Tarot labyrinthine, or does it propose a sequential narrative? The idea of the number sequence in the Tarot is always very tempting, as proposed by Italo Calvino in his book *The Castle of Crossed Destinies*, almost like pieces of a puzzle where finally the spectator will have the last word to put together their own history, more linear, more consistent with the story as an anticipator of realities.

Tarot as a game, as it began in the fourteenth century, is a narrative machine that proposes to put together one's own story, but that story also depends on the cultural model, personal evolution, and the socio-economic context. To argue this, I am going to take *Death* card again, a complex card on the way of the Tarot and, as always summons me to show the Tarot from the Art, I am going to take the Arcanum of *Death* made by the artist Salvador Dalí (1904 – 1989, Spain), who always proposes another story.

If we observe its representation, we notice at a glance how Dalí can demonstrate more fully that the *Death* Arcanum does not represent death from the inclusion of that red rose that, according to Cirlot in his *Dictionary of Symbols*, says, “The single rose is, essentially, a symbol of finality,



of absolute achievement, and perfection.” If we look at the whole of the card, Dalí shows a cypress, a red rose, and a figure on the left side. “As in many European children’s stories, death and beauty are always related” is a phrase that I love. Johannes Fiebig, psychologist and Tarot expert, analysis, said, “An easy way to show that you can welcome death is to live a satisfactory life,” and added, “In the most traditional Tarots, Death is shown as a reaper, carrying a flag and the harvest crown, symbol of a fruitful life, of an abundant harvest.”

The color red we know speaks of the heart, the feeling, the power of the will, and the force of life. Dalí represents it in that space, perhaps manifesting in that way that, for there to be space, one must “make space.” What does “make space” mean in my opinion? Making the old die to make room for the new, an explicit way of showing that Death is not death, it is only the end of a new beginning, the transformation of the ego, represented in the skull immersed in the cypress. That skull that occupies the center of the cypress, in the same as the ego occupies our center, notifies us of the need to “make space” to undergo transformation.

The cypress has a symbolism within European culture, it is the tree that symbolizes the union between Heaven and Earth.

“Both its trunk and its roots rise and descend deeply towards the center of the Earth—formerly the underworld—as well as towards the abode of the gods—currently the realm of psychic ideas... The cypress is in Europe a symbol of mourning. Perhaps it is, in any case, a misinterpretation, albeit of very ancient origin, of the universal and primitive symbolism of conifers which, due to their incorruptible resin and persistent foliage, evoke immortality and resurrection” (*Dictionary of Symbols* by Jean Chevalier and Alain Gheerbrant, Barcelona, 1995).

Here is another interesting definition: “Tree consecrated by the Greeks to their infernal divinity. The Latins ratified this emblematic in their cult of Pluto, giving the tree the nickname *funereal*, a meaning that it retains today” (*Dictionary of Symbols* by Juan Eduardo Cirlot).

The cypress clearly shows us the complexity of the transformation processes since, in reality, we are a bridge between psychic ideas, represented by the celestial world, and the underworld, perhaps represented by the Ego, which always brings out the darkest we have. But at the same time, in that blooming rose, Dalí shows us that life, and especially love, are more important than life. In relation to the perspective that the ground lines have with a vanishing point at infinity, a theory could be that Dalí wants to show us with that vanishing point that life is eternal, infinite from what we sow. If we sow roses, the perfume of the rose will remain forever ... if we sow thistles, there will be no possible perfume that will last over time.

In the Tarot of Marseilles the card of *Death*, or the Nameless Arcanum, or the Arcanum №XIII, does not represent the end either, since we know that other Major Arcana then follow in the numerical sequence until the Arcanum №XXI is reached to complete the story.



In Marseille, the image shows a complete skeleton unlike the skull occupying the central place of the cypress, in the center of the card. This differentiation of the total representation of death in the Marseilles Tarot, or partial in Dalí's Tarot also speaks to us of the determining factor of the concept of “death” in Marseille. We could also think that death in the fourteenth century, when the first origins of the Tarot de Marseille were had, did not have the possibility of a more holistic, more integrative view of death as in the 1970s when Dalí created his Tarot, a time in which there was a re-birth of the New Age look, and its contribution towards life, death, rebirth, and self-knowledge.

This image in my opinion is typical of a puzzle... the possibility of putting together the story from the union of the pieces of the sequence, narrative in this case, but which can also be extended to the numerical sequence.

Tarot today is the passion of crowds, like football. Everything that expands in an immeasurable way runs a certain risk of becoming trivial... I think that is one of the points that today put me in crisis.

As I recently wrote, who am I to show a person what is the path for their personal evolution? Who has the truth? Nobody. There are no truths in the labyrinthine path to the depths of being, there are only obstacles, such as *The Hanged Man*, or goals such as *The Tower* and, perhaps, with a bit of luck, the will to re-enter the labyrinth to find the different pieces of the puzzle that make up the unit, the whole for each one, as a process of permanent death and resurrection in the narrative sequence of one's life.

*For me, the Hanged Man is a microscopic drop of water floating in the air and never spilling on the ground in rain.*

**Veronika Nikitenko**  
Kaliningrad, Russia

Most of the known meanings of this Arcanum are based on the meanings of the words sacrifice, self-sacrifice, lack of external activity, punishment, etc. For me, the Hanged Man is a microscopic drop of water floating in the air and never spilling on the ground in rain. I see in him (I say him because, after all, it's the Hanged Man) not a sacrifice, not a stop of anything but an opportunity to learn something, relaying something, an important emphasis on what keeps me in a state of immobility and on what this immobility will give me in the end.

In this article, I want to focus your attention not on the figure of a hanging person but on the object on which he hangs because this object, in my opinion, can provide a very unexpected turn in understanding the meanings of the Arcanum XII.

The process in which the hanging person takes part is a very important stage on the path of cognition and, as a result, of human maturation, associated not with age but with the tremendous work of the human psyche, making us more persistent and perfect individuals. In a sense, the Hanged Man is both a messiah giving himself up for the sake of a good future and a witness to the world apocalypse, in which there is the Supermind and there is a "God-man" as a derived unit of life itself. The object on which he hangs looks quite optimistic. There are even green leaves, which can hardly speak of the general decline of the situation our character finds himself in. Based on these vivid details, we can and should assume that the story described by this Arcanum is not terrible and contains more advantages than we could initially assume.

He hangs in the center of a strange wooden structure resembling the letter T\* and seems to be a part of it, like the hands of a watch which without a clock mechanism would turn into meaningless sticks. What if the shared collective unconscious of the creators of this image actually conveyed to us information not about the figure of the gallows but



**T**

\* The author is referring to decks of the Waite/Smith type. — Ed.

# Arcanum XII:

## What if I Am Not a Victim but a Path?

about the figure on which it hangs? What if that "T" on the card is more important than the person hanging on it? What modern meanings can we find in it and how can we use it when working with this card?

Let's start with science and philosophy. Even the ancient philosophers Leucippus and Democritus believed that the world consists of the smallest particles they called atoms, which in Greek means "indivisible." Much later, physicists confirmed the existence of atoms, investigated the atomic nucleus, and discovered smaller elementary particles, including the t-quark. Its discovery finally proved the reality of quarks, the fundamental particles that make up everything around us, and us as well.

Currently, the letter "t" denotes the following phenomena and processes:

- shear stress in continuum mechanics;
- function in number theory;
- characteristic time;
- relaxation time;
- chemical shift (nuclear magnetic resonance);
- tau lepton;
- the ratio of the circumference to its radius;
- station interval in the operation of railways;
- transit time of a radio signal from a satellite to a receiver in satellite positioning;
- speed of the transient process;
- average time of free path of carriers in semiconductors;
- delay of something (tau delay);
- the star Tau Ceti (the closest to the Solar system; scientists are actively exploring its planetary system, trying to find out whether life can exist there);
- Planck time;
- temperature;
- time.

As you can see, the letter T is important in mathematics, mechanics, physics, astronomy, and quantum physics. If we

imagine that everything in this world is one big hypothesis, then I suggest you look at the Arcanum XII from the point of view of time and its influence on us.

If we imagine that the Hanged Man is not only time as such but also a harbinger of something to come, then we can see two important points in him:

- the period that has already shaped our future, albeit not yet manifested in reality;
- the period that reflects a certain inner essence of the situation, which is always at a particular point in our life.

I suppose many of you have noticed that the Hanged Man is an Arcanum that affects the situation like a shock freeze. Something was moving and suddenly stopped. Outwardly, this usually looks like the cessation of the development of what was previously developing. But the external is usually nothing more than a mask; everything truly grand takes place where no one sees. You live every day of your life, and it seems to you that you understand what is happening to you and with you; but every time you try to make a clear analysis of your day using the card of the day exercise, you will encounter the fact that the obvious external process would not correspond in any way to what you see in your daily card. This has something to do with the Hanged Man. To unravel this internal metabolism, you need to slow down and look very deeply into yourself.

The Hanged Man influences the general field of layout and some specific Arcana in the zone of his action. The layout field is not only a section of the reality that we see but also a reflection of all its layers. Here again I would like to recall physics with its string theory which reflects the multidimensionality of the Universe, and the "strings" here are not the strings of a guitar or violin but incredibly small vibrating threads of energy capable of stretching, twisting, contracting, etc. It is impossible to predict at what point in space this or that particle is and what the moment of its momentum is. In the same way, it is impossible to understand

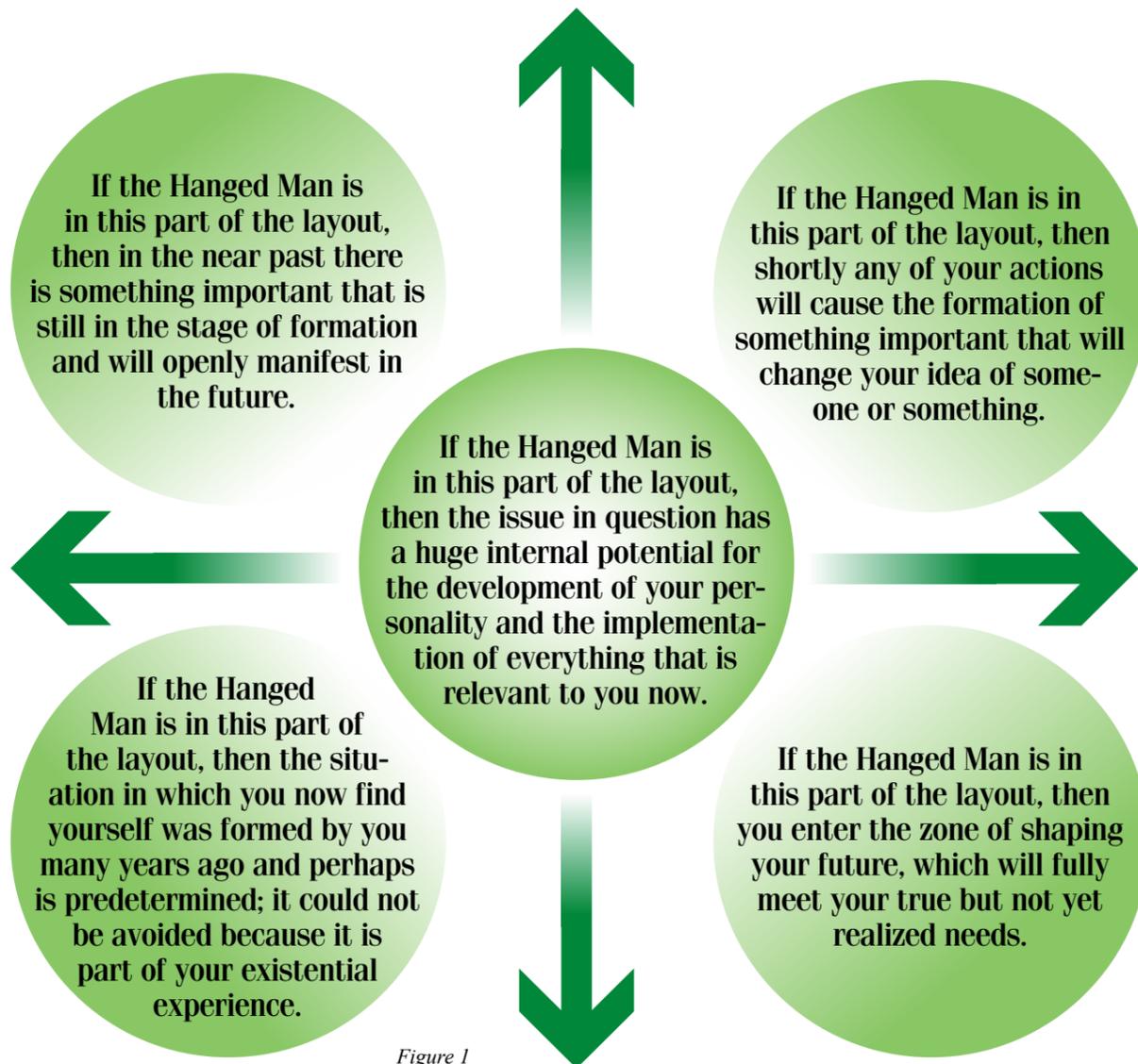


Figure 1

where the Hanged Man is if you see him as some fundamental moment in the formation of the future. However, if you use Figure 1, then in your layout you can find a lot of interesting conclusions that are practically invisible if you do not think about them.

It doesn't matter at all what Arcana are next to the Arcanum XII and what the geometry of your layout is. The position of the Hanged Man already serves as a kind of internal marker for the development of events that interest you or your client. However, the analysis of adjacent cards in terms of the location of the Arcanum XII itself reveals amazing stories that help to understand the issue.

Suppose we have a story that we are researching and it is important for us to get an answer to the question, "How will it end? What will be the result of my actions?" Suppose we have a triplet consisting of the following Arcana: Queen of Wands, Hanged Man, Five of Pentacles (from left to right). By itself, the answer with such cards will sound like this: "You will win an unconditional victory but will you rejoice in the fact that everything around you has become not quite what you fought for?"

The Hanged Man, being in the center of this short layout, changes the energy of the Queen of Wands, making it slower and more massive. Before the situation acquires any concrete stable qualitative characteristics, the Queen will have to completely rethink this situation. Whether the Queen wants it or not, she will undergo major internal changes. From an impetuous, impulsive, demanding woman, flashing like a torch and just as quickly losing interest in everything, she will turn into a thoughtful person focused on solving



complex problems. She will learn one of the main lessons in her life: time is the main architect of reality. If we assume that the Queen herself in our layout is the crossbar of the Hanged Man's "T" and the beginning of some segment of the lifeline, then we can say that it is the inner core of the Queen that will not allow people on the Five of Pentacles to break. And at the same time, the key life discoveries of the Hanged Man are hidden in this crisis state of the Five that reveals a variety of meanings such as:

- in grief and joy;
- what the eyes fear, the hands do;
- train hard to fight easy;
- any crisis is the beginning of a new start, etc.

If a person goes through all the vicissitudes of this incomprehensible and frightening path on the Five of Pentacles, comprehending their every step and maintaining faith in what they are doing, then the final destination will bring not only some tangible physical results but also some cardinal internal changes.

Now let's consider a more voluminous layout, which will allow us to shed light on some situations and give an understanding of what is happening in general and where everything is going. We will use the old "gypsy layout" I first saw back in 1991 in one old book on fortune-telling with playing cards.

- Position 6. The Seven of Cups
- Position 2. The Hanged Man
- Position 8. The Ace of Swords
- Position 4. The Priestess
- Position 1. The Page of Wands
- Position 5. The Magician
- Position 7. The Hierophant
- Position 3. The Page of Cups
- Position 9. The Four of Swords

First, we will give a short interpretation of the whole layout, and then we will pay attention to the disclosure of its inner essence, which can help the client understand what exactly is happening in them, in the situation, and in other people.

Position 1: how the issue is now. The Page of Wands says that a situation that interests a person presents a very good opportunity for them to further self-realize and achieve the most ambitious goals. The situation itself is still in the active phase of development and is equally beneficial to all its participants.

Position 2: visible circumstances of the situation. The Hanged Man says that all participants in this story now see it as difficult to realize due to the presence of some life circumstances that deliberately inhibit its development.

Position 3: what the current situation is based on. The Page of Cups says that the foundation of this situation is good emotional contact between its participants, as well as a deep inner satisfaction from everything that happens. However, the situation itself is still more fictional than real.



Figure 2

Position 4: how it all began. The Priestess says that it all started with a woman surrounded with some halo of mystery. She and the other participants found each other at the behest of their souls but not as a result of any meaningful searches or acquaintances.

Position 5: where everything is going. The Magician says that the story is moving towards the point where one of its participants will have to take responsibility for everything that happens and make efforts to shape it further.

Position 6: the immediate past of this situation. The Seven of Cups says that the near past is characterized by the fact that each of the participants in the story tried on its possible outcomes and reflected on what they would like to get from it.

Position 7: the distant past of this situation. The Hierophant says that at the dawn of this situation, all its participants had a very traditional view of everything that was happening, every-

one was a mentor to every other, and interaction was built based on mutual respect and recognition of character traits.

Position 8: the immediate future of this situation. The Ace of Swords shows clarification of current issues and an attempt to develop a unified view of solving the problems that have arisen. Some friction and a painful feeling of the collapse of illusions concerning the situation and people are possible. There is a need to urgently solve something to make everyone better.

Position 9: the distant future of this situation. The Four of Swords says that in the future, this situation will require a lot of patience from all its participants as one of the key characters of this story decides to retire to sort out their personal problems and understand if they are ready to move on and play a key role in the process.

In Figure 2, we see that the Hanged Man visually divides the layout field into two parts, focusing on the present moment. Based on Figure 1, its position in this place means that

**... the issue under consideration has a huge internal potential for the development of your personality and the realization of everything relevant for you now.**

This means that the central card of the layout, the Page of Wands, as well as the situation that we are considering, is of great importance for someone because it will provide an opportunity not only to change the usual pattern of this person's behavior but also to use some unique chance in their life, which (here again we can refer to the position of the Hanged Man in the layout) the person has long been waiting for.

All the cards below the Hanged Man, if viewed as some kind of natural (psychic) energy, come into resonance with him, and some other nuances appear in them that when read look like this:

#### 1. What do the adjacent cards of the top row say?

Position 6: the immediate past of this situation. The Seven of Cups says that the Hanged Man hangs on the desire to make the situation more real and tangible so that it can be literally "palpable." He was in this situation in the past but now he has received what he has long dreamed of, and he is not ready to give it up.

Position 8: the immediate future of this situation. The Ace of Swords as a reflection of the Hanged Man's head signals that the first acquaintance with a strong desire embedded into the Seven of Cups has awakened in the Ace of Swords an understanding of some very important things. This understanding is quite conscious and rational. The palpability of these objects in the mind of a person will push them to search for some kind of solution so that at last they can not just keep these seven cups in their head but also touch them with their hands.

**2. The middle row of cards reveals to us the process of internal transformation of the story. A lot of insights accumulate inside the Hanged Man, which he is not yet ready to express in words but relies on them in the process of his waiting.**

Position 4: how it all began. The Priestess says, "I feel that this situation is very important to me and gives me a lot of what is difficult to describe in words. It is important to me, and whoever is in it is important to me too."

Position 1: how is the issue now. The Page of Wands says, "I feel that I want to do the right thing and do everything in my power but I cannot cope without outside help because this is the first time I am doing it."

Position 5: where everything is going. The Magician says, "I feel that everything that happens is the work of my hands and it is up to me to decide how everything will be. I think that everything that happens is what I need, what will make me stronger and allow me to show all my qualities. However, I am afraid that I will not be able to cope, and therefore everything still looks as if nothing is happening."

**3. The bottom row of cards shows the key findings from everything that is happening now and from how exactly the situation is felt by all participants at a rational level.**

Position 7: the distant past of this situation. The Hierophant says that in this situation we still have to learn a lot so it can heal us and we can make it more perfect according to our inner vision.

Position 3: what the current situation is based on. The Page of Cups says, "I totally trust my emotions and my intuition. I want to be stuck here as long as possible because it is the first time I am cognizing what I can feel and how. So far, in this situation, everything is very fragile, although it already has solid ground."

Position 9: the distant future of this situation. The Four of Swords says that the situation is stagnating; it requires a complete rethinking of all our principles and approaches. We would all like to become more significant figures in it but none of us is doing anything now because no one is ready yet.

As one can see from this example, if you use the Arcanum XII not just as a static card in the layout but as a tool for analyzing all other cards, a lot of subtle nuances can open up that will allow you (or your client) not only to get the question answered but also to better understand yourself and other people, which means trying to make your life more harmonious and productive.



# MADHOUSE TAROT

## Таро Сумасшедшего Дома

**It is the author's unique Tarot deck from Eugene Vinitsky and Elsa Khapatnikovskaya. 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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# The Alchemy of Cocktails

I would like to thank, apart from Aleister Crowley and his books, my wife Nataliya Dejur and Lon Milo Duquette for their inspiration and wisdom.

## Mario Fuhrer

Daliyat el-Karmel, Israel



### About the Author

Mario Fuhrer is co-organizer of the first international transformation games festival LUMUSFEST in Israel, member of the O.T.O. Spiritual tourist, polyglot, translator, and researcher of the alchemy between the Tarot cards, Kabbalistic Tree of Life, Hebrew letters, Zodiac, planets, and elements. Creator of the "TarotBar with Mario Fuhrer" project.

As we know, the Hebrew alphabet is magical, and Tarot researchers have always tried to establish a connection between the 22 Major Arcana cards and the 22 Hebrew letters. Éliphas Lévi in 1855 was the first to present an elaborate system of correspondences. Aleister Crowley researched the same connection and placed the 22 Hebrew letters on the Major Arcana in his *Thoth Tarot Deck* made in collaboration with artist Lady Frieda Harris between 1938 and 1943.

Besides matching the Major Arcana to the Hebrew alphabet, Crowley also matched them to the zodiac, the elements, and the planets of the Solar system. Furthermore, he positioned the Major Arcana in the Kabbalistic Tree of Life in a non-conventional manner, following his acceptance of the book *Liber Al vel Legis* (*The Book of the Law*) during his visit to Egypt in 1904.

The *Thoth Tarot Deck* is the product of sublime alchemy. That is why this deck has always inspired artists, musicians, and writers. It's been also inspiring me.

Many books and articles have been written connecting tarot cards with nature events, mythology, plants, crystals, animals, and food recipes. But I decided to concentrate on alcohol-free cocktails and only use natural healthy ingredients.

So, I present to you my project, which I have named called "TarotBar with Mario Fuhrer." My goal is to create a cocktail to match each of the 22 Major Arcana of the *Thoth Tarot Deck*, taking into account its different meanings and correspondences.

The drinkable potions included are sure to seduce your taste buds and lift your spirits. I hope you enjoy every sip of your journey through the TarotBar.

Again, it is important to emphasize that the ingredients of the cocktails do not include alcoholic beverages, and/or any other substance that may alter consciousness.

The first cocktail that I have created is, of course, The Fool, Atout 0.

The Fool is given the attribution of Air.

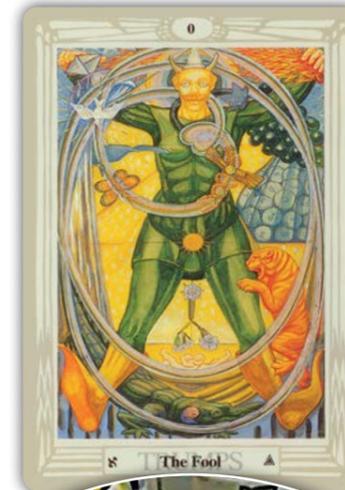
This card is also attributed to the letter Aleph (the first letter of the Hebrew alphabet), which means "bull," but according to its shape the Hebrew letter (so it is said) represents a plow; so, the meaning is mostly phallic. This is the first of the three He-



brew "mother letters" (Aleph, Mem, and Shin), which have various meanings at different levels, i. e. Air, Water, and Fire; Father, Mother, and Son; Sulfur, Salt, and Mercury.

A really important feature of this card is that its number should be 0. It, therefore, represents the negative above the Tree of Life, the source of all things. This is the Kabbalistic zero. This is the equation of the Universe, the initial and final balance of opposites; Air, in this card, means, therefore, space. In medieval decks, the name of the card is *le Mat*, which originated in the Italian *Matto*, crazy, mad, or foolish.

In the *Thoth Tarot Deck*, he is dressed in green, according to spring traditions; but his shoes are made of the phallic gold of the sun. In his right hand, he carries a scepter, adorned with a white pyramid, of the father. In his left hand, he holds a burning pine cone, of similar significance, but certainly more indicative of growing vegetables, and from his left shoulder hangs a bunch of purple grapes. Grapes represent fertility, sweetness, and the basis of ecstasy. This ecstasy is represented by the stem of the grapes that develop into a rainbow in a spiral cloud. This is the shape of the Universe.



In his book *Liber 777* Aleister Crowley compiled tables linking each card to every imaginable subject. Among other things, the Fool card is linked to the wind, the letter Aleph, ox, the colors bright pale yellow, sky blue, blue emerald green, and emerald flecked gold; topaz and galbanum, eagle, the Roman God Jupiter, peppermint, the respiratory system, flow, speech, and thought.

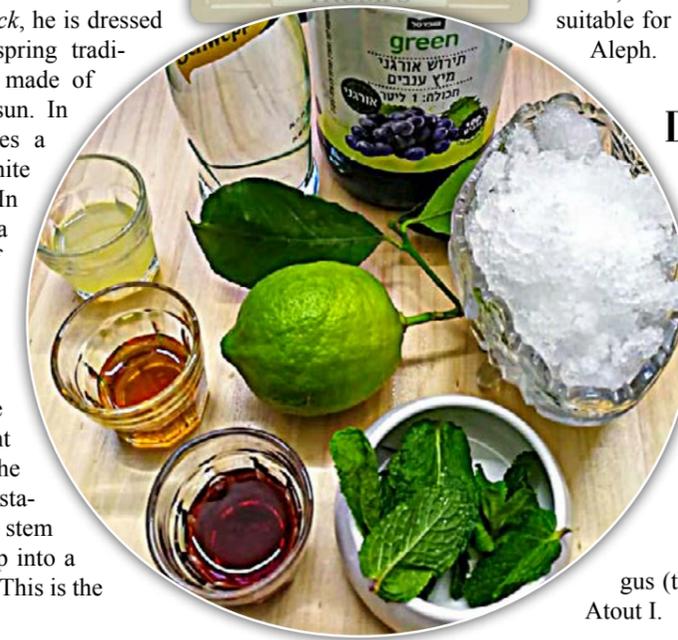
Since the card connects the Tree of Life between Ketter and Khochma, it represents positivity and difference from the other, transferring the essence of the Crown to Wisdom. Based on all of the above, here is my suggestion for a cocktail suitable for The Fool's card and the letter Aleph.

## Directions:

Pour the lime juice into a glass. Add the fresh mint and crush them for about 10 seconds into the lime juice with a muddle tool. Add the juice of the crushed grapes. Top the glass with crushed ice. Add the mint syrup and the soda water. Garnish with a grape or a mint leaf.

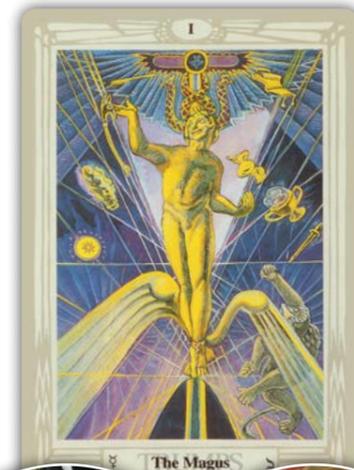
Enjoy!

My second cocktail is the Magus (the Magician, or The Juggler), Atout I.



This card is referred to the letter Beth of the Hebrew alphabet. In Hebrew it means house and its attribution is to the planet Mercury.

The card represents the word, wisdom, communication, and will. In the Kabbalistic Tree of Life, it is the path leading from Ketter to Binah, thus it is the messenger of the gods.



He is highly skilled, highly powerful, and hence a highly dynamic and charismatic figure. He is that part of us that we harness to control our own lives. When we are the Magician we make happen what we want.

However, you can be sure that we receive exactly what we ask for: "be careful what you pray for, you might just get



It is a dual card representing both truth and falsehood; wisdom and folly. It is unexpected, it unsettles all established ideas, and has no conscience; therefore is very creative. It reminds me a lot of the Aquarians (zodiac sign of February).

Above the Magus to his right is a stylus and to his left, a papyrus. These are his attributes as the transmitter of the will of the gods. On his legs are yellow wings, a symbol of expansion. With incredible flexibility, he stands on a kind of surfboard and juggles with the different tools of communication. He is a genius using the means at his disposal. He smiles indicating that he communicates with humor. The amusing ease of his abilities is a sign of positive use of them.

The monkey represents the companion of the god Thoth. It reveals that truth is not absolute.

The two snakes on Magus' head are a symbol of renewal and healing.

He is the master of the four elements. He is able to shift events in his favor and to make the World change around him according to his Will.

it"! The Magus knows where to throw the pebble into the pool of the Universe in order to get exactly the ripples he wants. If we choose happiness and joy and put our Will behind them, that is what we can achieve.

In Aleister Crowley's *Liber 777*, the card corresponds with: Mercury, Hermes, house, the colors yellow, purple, grey, and indigo rayed violet; hips, opal, agate, verbena, marjoram, mastic, white sandal, mace, storax.

Here are my suggestions for "The Magus" cocktail.

### Directions:

Put the chopped core of the pineapple into a blender. Add the lemon verbena leaves, the sugar, the lemon juice, and the water. Put the lid and run the blender until the mixture is smooth.

Strain the mixture through a fine-mesh sieve into the empty pineapple.

Serve garnished with a lemon verbena sprig.

In summer you can add ice cubes.

Cheers!



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# THE EXIT FROM THE MATRIX: an Extraordinary Experience of Everyday Things

**Olga Voloshina**  
Turbito, Italy

Let's talk simply, like friends over a cup of fragrant tea. In simple words, with live examples, let's talk about the things that are most important, especially now. Let's talk about how not to run away from life but to get involved in it, as says Marcus Katz, the founder of Tarosophy, the international community of professional Tarot readers.

Tarosophy is a unique community of tarologists from all over the world united by one common idea, that of Recovering the Spiritual Dignity of Tarot. You may ask, "Do we need it?" I think we do. The Tarot is much more than a divinatory tool. It is an inexhaustible source for expanding the boundaries of consciousness, a tool for correcting reality. With the help of the Tarosophy methods, you can stop decorating the walls of your "prison" with colorful wallpaper and come out into the light, breaking through these walls of restraining stereotypes. And then you can show the way others—step by step, layout by layout. There are many methods of Tarosophy, and you can read about them on the community website (see the link at the end of this article). I will dwell in more detail on one of the techniques that has transformed my life, and not only mine.

The technique is called the *Gate Spread*. It is very symbolic and deep. This gate is an entrance and an exit, a place of transition from one state to another, a threshold to a great mystery, and the border of the division of worlds. The goal of the Gate Spread is to move away from the usual use of Tarot cards as a means of "predicting the future," and instead to use the Tarot to understand our lives, motivations, and therefore our future possibilities. The Tarot in Tarosophy is used as a "divine language" that connects us to the deeper world—the world that lies in the shadow of our usual perception and that we often take for granted.

(A pleasant cherry on the cake for me was the lack of hypocrites in the society of Tarosophy, unlike many other communities lately. The path of a tarologist, mystic, and esotericist is in itself a mini-war, and it is difficult to figure out what kind of battle a person fights at the moment. Maximum correctness and support are the best you can wish for productive work and increasing knowledge. This applies not only to esotericism but also to all disciplines and society as a whole.)

Due to a certain prescribed sequence of execution, these techniques are also called *closed spreads*. In closed spreads, the next task is not performed until the previous one has been completed, otherwise the techniques won't be efficient. Another principle is performing real actions in the real

world. These are not just affirmations and empty promises as in self-improvement books, but specific, tangible actions. All this automatically transfers the Tarot reader (if spreads are used for personal purposes) or the querent from the status of "observer" and "listener" to the status of "active Creator." With the help of the Tarot, you can and should change your life.

Tarosophy has several closed spreads for comprehensive working out various topics. They are built on the methodology of the Western esoteric initiation system, NLP, shamanism, Kabbalah, and the alchemical principles of the Order of the Golden Dawn.

Marcus Katz brilliantly combined everything into a "hellish mixture." It is not always clear, sometimes until the very end of the work you will not be able to assert what will come of it all. But it always works! This has been tested and rechecked by me, numerous members of the Tarosophical community, and my friends, who will gladly share their observations and emotions from this experience.

The *Shaman's Gate* is a week-long journey into the world of animal spirits in search for your guide and place of Power. The spread is great for finding a foothold and working through blocks and fears. This is an unexpected deep immersion in oneself, without "dancing with tambourines" and eating hallucinogenic mushrooms. (By the way, I'd like to note that all Tarosophy practices are based on minimizing special effects and maximizing efficiency.)

It was the Shaman's Gate that pushed me to participate in British Tarot groups, despite my vocabulary of English despite the fact that my knowledge of English was limited to the phrase "Help me, I don't speak English". As it turned out, this problem was not a problem at all, but a "kick of the universe" for me to learn another language.

## Alexander Guly (Russia)

Do you remember the movie, *The Ninth Gate*, where Johnny Depp's hero studied ancient engravings with Tarot archetypes and then realized that they reflect and shape his reality? This is the impression you may have from passing the "Shaman's Gate." You may find that the cards are no longer signs indicating some meanings. There are no pointers because you are already inside an Arcanum. A confused look around, and here they are, all its structural elements: characters, objects, and background...

The *Shaman's Gate* invites us to overcome the fear of meeting our power animal, our spirit guide. My guide turned out to be an animal which I have been afraid of since childhood. It was shocking that exactly this animal became my guide. I met it again when passing new gates, in other Arcana, that fully, in detail, energetically reflected my current reality. This animal has become for me the source of a series of powerful insights into the past, present, and future.

The *Garden of Creation* will step by step wake up your creativity and by the end of the week's experience you will discover the writer in yourself, but what exactly will be born during the journey is always a pleasant surprise.

## Tatiana Kuzmenko (Ukraine)

The priority of my work with the Tarot is self-knowledge. What's the use of external events if you are confused or oppressed inside?

But different layouts for understanding various aspects of yourself are fraught with the danger of stumbling upon something so significant that fear not only blocks intuition but also makes the main message invisible to yourself.

The *Garden Gate* beautifully bypasses these terrible places, since you are not talking about yourself. It's a clever trick that works! You just need to write a story, connecting intuitively paved paths along the cards chaotically scattered on the table. You move your consciousness to the background and enthusiastically number the cards, drawing the winding path of the protagonist.

Writing a story about this personage is very interesting and easy. You don't feel sorry for the ink, because it's not you!

At different stages of this spread, you are telling the story of the hero, describing his states, and overcoming obstacles with him. Your imagination draws the appropriate settings around the unfolding events.

And after the end you reread the story and want to cry at every turn because it is YOU walking and stopping, fighting and despairing!

And somehow it becomes light and clear inside you. Understanding of who you are and where you are going falls upon you, but everything is already written, and nothing can be diminished.

Interesting? Yes! Therapeutic? You bet!

The alchemical spread *Phoenix Palace* helps in restoring connection with the Universe and harmonizing reality; it will immerse you in the world of alchemical knowledge of the Golden Dawn and open for you a completely unexpected understanding of the Tarot and the world around you. After this experience, when the Tower with the Ace of Pentacles falls out, you want to exclaim, "It is finished. The land is plowed, the grain is ripe, let's begin to sow."

The *Resurrection Engine* is a unique work with the Kabbalah's Tree of Sephiroth. This is a "pocket magic wand" for optimizing almost all areas of your life.

## Alla Lyakhovich (Belarus)

I would like to share my experience of passing the *Resurrection Engine* gates. These gates are good for assessing and analyzing the situation here and now. They give a clear indication of those weak points to which you need to pay attention. They show where you need to make an effort and where, on the contrary, let go and relax. Having passed the experience of these gates, you get a formed understanding of how you can influence the situation in order to achieve the desired result. Moreover, there is a "calibration" starting from goals, incentives, motivation. The optimal ways of implementation are formed and adjusted. And finally, you evaluate how much the achieved result corresponds to the desired one.

For me, the revelation was the practice of passing the *Resurrection Engine* gate to analyze and work out a long-standing traumatic situation. It was a very difficult experience because when working out the layouts, there was a real resurrection in memory of those circumstances that the subconscious mind had been hiding deep for a long time. And an in-depth analysis of the alignment revealed the situation literally to the skeleton.

But the effectiveness of working with gates is due to the fact that in the process of work we not only analyze information on the layout but also experience reactions to passing the gates in real life.

Thus, having honestly looked at the traumatic situation, I received further advice on how to normalize the existing problem and how to get out of this experience as a winner. And the last stage of the gate gave me a clear advice on how to handle the situation.

The experience of passing these gates is invaluable! And it is this experience that proves to us that we are the creators of our lives.

The bonus is that after passing these gates you will be able to use these techniques in their "blitz versions" for solving everyday problems. For example, the shaman's method for quickly leaving the block or working out an unexpectedly awakened "mental problem" that poisons your life. It may be done without going through all the practice: you just pull out one card and invoke a spirit guide for this specific situation. Or you may use the *Garden of Creation* spread techniques in storytelling, when you need to quickly come up with a story, advertising text, or fairy tale to let go of fears.

Try it, and you will never see the world with your old eyes. Tarot itself changes perception, and in conjunction with the methods of Tarosophy, this is the Exit from the Matrix into a world where everything is Possible and everything is Different.

The methods and material of the community can be found on the Tarosophy website [www.Tarotassociation.net](http://www.Tarotassociation.net).



# A Feminine Practice in the Masculine World

**Henadzi Bialiauski**

Minsk, Belarus

We are conducting a rather successful “Tarot Supervision” group project where we discuss issues that might concern both a beginner and an expert in Tarot. Those issues arise randomly. Sometimes they are caused by a practical analysis of a certain case in the Tarot practice of a colleague. At times some theoretical difficulty might also stimulate a further discussion, especially if the topic is poorly highlighted in the professional literature. Yet it happens as well when the group dynamics itself attracts attention to a certain issue. The participants bring their social context to the group, and surely it influences the way the working issues are discussed.

The topic of feminism in Tarot came up exactly as a result of such group dynamics. The question was formulated as following: what might the client want from a tarologist, and as a result who are we for our clients. Traditionally the participants expressed their points of view, supported them with their working experience, offering corresponding metaphors. I came to the group being very much irritated by one discussion in social media which concerned quite a big number of Belarusians. The background is as follows. One woman wrote that Belarusian protest is being highlighted by the independent mass media only through male experts, though there were multiple opinions that the protest “had women’s face.” The author of that post offered the bloggers and journalists to pay as much attention to women-experts as to men-experts. One famous TV presenter made a comment explaining his own preference in inviting men for interviews. His comment caused big indignation among female readers. The TV presenter was accused of discrimination, “male chauvinism,” which later resulted in an organized public discussion in order to clarify the situation. The video of that talk was then made for common access on the Internet, and it was further widely discussed in the entire country, as it left an ambiguous impression.

In my opinion, it was a vivid example of “intolerant talk about tolerance.” The female participants were attacking the TV presenter, demanding him to admit the equal women’s rights, accused him of being insensitive to this problem. Of course, he was defending himself, as he was the only man in that dialogue. Being a cross-cultural psychologist, I made sure again that the very concept of feminism is misunderstood in our society. Though, what does it have to do with Tarot-practice?

It is obvious that Tarot-community is mostly represented by women. “Census of Tarot practitioners 2020” as well as

other research proved the proportion to be 1/5. Yet, discussing the problems that exist in Tarot practice, many participants mentioned a dominant manner of Tarot consulting as something unacceptable. The tarologist who dictates one’s own will is not regarded as a professional by the majority.

Here we must consider the concept of feminism and feminine values as they are understood in the modern world in detail. I must say to the disappointment of many people that feminism is absolutely not about women’s rights. Actually, equal rights of men and women are rather the consequence and the narrow and wrongly interpreted example of feminine values. The basic principle can be formulated as “masculine means influence while feminine means perception.” When we try to decode this formula, we get far-reaching social consequences. Masculine society is the society of majority for whom the very existence of any minority is inconvenient. It is much easier either not to notice this minority at all or to influence it in such a way so that it will get aligned with the majority. Putting it in simple words, “the strongest one is the right one.” Feminism denounces such approach. The perception which is in the core of feminine values tries to see the differences, not to ignore them in contact with another even if it is inconvenient. That’s why there is such a great attention to every minority in feminine cultures. One “marginal outsider” in a masculine group of 100 people will find oneself very uneasy as his or her peculiarities will be ignored and depreciated. This person will be persistently advised “not to show off,” to forget about one’s otherness and uniqueness, and just to join the majority. If this “marginal outsider” happens to come into a feminine group of 100 people, they will notice and try to understand him or her. It doesn’t matter that this “outsider” makes lives of all the other 99 participants inconvenient by being not like the others. According to the ideas of feminism, these 99 participants must change in communication with this “outsider,” as this one person is not less precious in one’s minority than the entire majority.

Feminism is very sensitive to any minority—social, sexual, or national. It is the minority who makes the entire society move forward and develop, as it creates an inconvenient environment and forces to change. In the dialogue which was mentioned above, women participants tried to influence the “guilty” TV presenter, and by doing that they remained on the masculine side of the issue. The position “you must admit the equal rights of women” is masculine in its core,

as it is built on influence, not on perception. Naturally, it is rather a dead-end if we want to find a solution, as the methods hardly differ from those which made the protest appear. Moreover, feminism is not about equal rights for men and women. Men and women differ greatly, but it is the equal respect and sensitivity that must be applied to their peculiarities.

How is it connected with Tarot practice? It can be formulated as a question which only seems simple: “Does a client come to a tarologist to be influenced or perceived in his or her uniqueness and otherness?” It is difficult to answer this question as a lot here depends on a client. When a client literally comes to a tarologist with the demand of definite algorithm of action, it may seem that such a client wants influence and masculine attitude. The truth is that many tarologists do not like such a format of work, and the results of the research in Tarot community prove it. The most beautiful side of Tarot practice is often revealed through the fact that using the same symbols and spreads we give birth to absolutely unique texts of interpretations in every other case. A client often comes to a tarologist for “getting a unique reflection of oneself in the eyes of a tarologist.” The very fact that the client has chosen “marginal Tarot” among the variety of other majority paradigms, hints that the view of the majority does not help to solve the client’s problem. Tarologists with their instrument and worldview definitely do not belong to the majority. So, the way a tarologist might see and describe the client’s problem could become that feminine perception of the client’s uniqueness which the client is so desperately looking for.

Of course, it does not exclude masculine approach with its influence. We are not speaking of substituting one thing with the other. There is a distortion that now can be observed in many Western countries. Getting fixed on the minority, they sometimes forget about the majority and use the same masculine discrimination. As a result, the most discriminated today might become a Caucasian, heterosexual man with an obviously male profession. We can also observe a competition of masculine and feminine tendencies in Tarot community. On the one hand, we see the wish for standardization and common rules for all the tarologists, and this is a masculine tendency. On the other hand, there is a feminine (represented not only by women) protest against such a standardization, because masculine rules destroy feminine uniqueness.

Well, being a feminine practice of information reading, Tarot cannot ignore the masculine character of the modern world. Nevertheless, it is not about who is stronger and more influential, but rather it is about how sensitive and tolerant we are to differences. There is one uncomfortable idea. The masculine character of the modern world is actually “a women’s product.” Who is forming a modern man? Since having been born, a boy goes under the strongest influence of his mother. The father becomes noticed and important much later. Then the majority of teachers in kindergarten are also women. Later we see the same tendency at school and the university. So, how does it happen that a modern man grows up so “insensitive” to women’s uniqueness? There might be some subconscious secondary profit which many women are not aware of. There is a wonderful feature film *The Stepford Wives* where this issue is perfectly shown in the form of fantastic comedy.

Transferring this idea to Tarot practice it can be said that we “form” our clients by ourselves. So, if a client considers Tarot consultation to be a whip it is mostly our merit. The very phrase “formation of sensitivity” is an oxymoron which perfectly combines the best that both masculine and feminine approaches contain. If a client after a Tarot consultation gets the experience of having been uniquely reflected together with his or her problem, he or she also confirms the experience of being admitted in one’s uniqueness. Curiously, that the true reflection may be enough for finding the right solution. Therefore, people after Tarot consultation choose the correct direction not because they were told so, but because they were correctly perceived and reflected. Clients had a chance to look into a clear mirror, saw their true nature, and made the right decision by themselves. And if such a practice is fixed in the clients’ lives, we form that very sensitivity to ourselves and others which clients will keep applying to other spheres of their lives.

Naturally, regardless of the fact that this article is being written by me alone, the idea of it was born within the discussion of our supervision group. It is important to read this article not in masculine, but feminine understanding. This means that it should not be perceived as a manual for action for everyone, but as an example of unique point of view which may greatly differ from that of the reader. The aim was to show that difference, but not to align all the Tarot practitioners.

## TAROCREATION

**Marianne Costa**

Marianne Costa is a French writer, actress, and singer. Her works included a novel (No Woman's Land). She has co-written with A. Jodorowsky the best-sellers *La Vía del Tarot* and *Metagenealogía, la familia como trampa y tesoro*. Her new book is *El Tarot paso a paso* (The Tarot Step by Step. History, Iconography, Symbolism, and Interpretation), that was published in Italy in 2020 and in Argentina in 2021. The common pints of their activities is the way in which fantasy and life interact: reading the tarot, reinventing your place in the family lineage, focusing on the metaphors of the body, singing, and writing are several facets of the narrative. For the last 10 years, her passion for Tango has coated most of her activities, and lead her to the Tarot del Tango project. Marianne lives in Paris and spends most of her free time dancing milonga and singing.

**Ana Groch**

She has a university degree in History of Art, a Magister in Culture Administration and specialist in Art and Tarot projects. She is an advisor for the Ministry of Culture of Argentina in Art Markets and teacher at the University of Buenos Aires, as well as a member of Jury in performing arts in U.B.A.

She has made *Arcanos Argentinos*, the Tarot with prestigious Argentines artists exposed in the C.C. Recoleta and Caraffa Cordoba Museum and the Argentinean Theatre of La Plata, and the accompanying book of the deck.

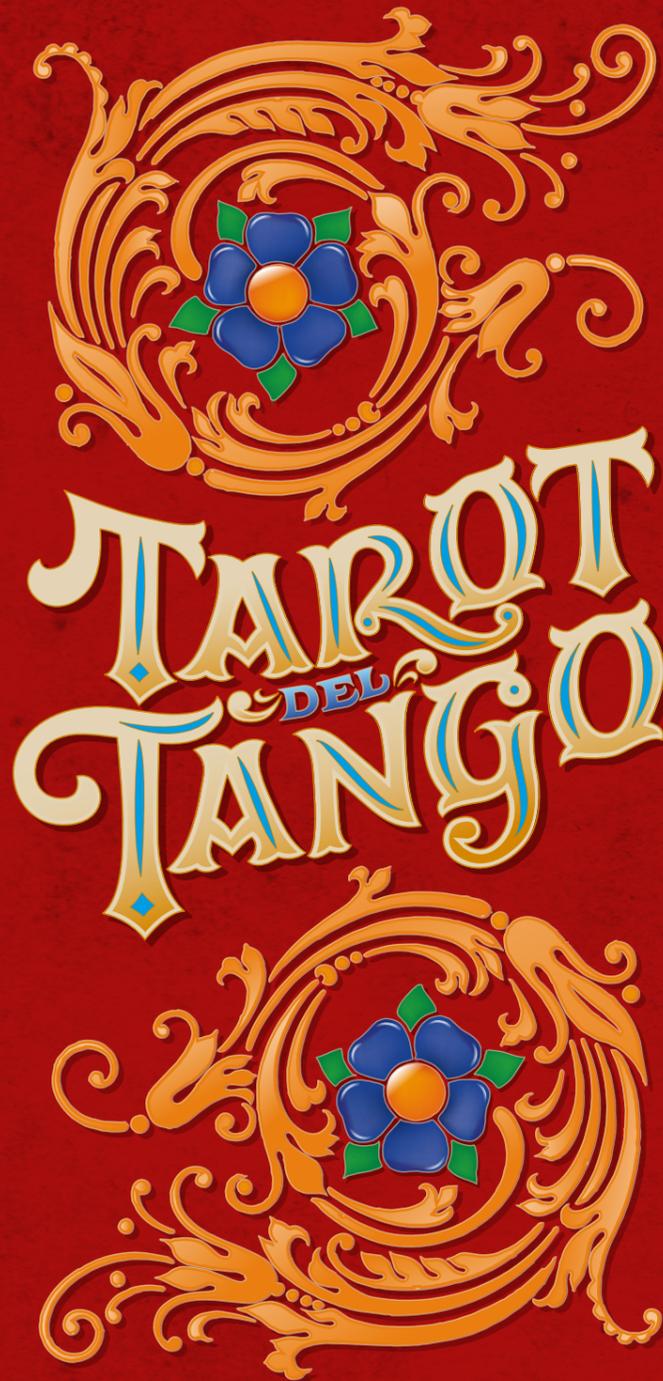
Along with A. Jodorowsky, she organized "Psicomagia Poética" ("Poetic Psychomagic") with grandmothers and grandchildren of Plaza de Mayo in the ex-E.S.M.A. and the Cabaret Místico (Mystical Cabaret) in M.A.L.B.A. Museum. She studied with Marianne Costa and Andrea Vitali, and in Buenos Aires with Silke, the art critic Julio Sanchez, and the visual artist and tarotist Claudia Melo.

She lives and attends in Buenos Aires.

The Tarot del Tango team is completed with the designer Diego Vainesman, specialist Adrián D. Amore, and the producer Claudio Pustelnik.

More Info: [www.eltarotdeltango.com](http://www.eltarotdeltango.com)

@ana.groch, @mariannecostatarot, @eltarotdeltango



*"We can describe the figure of eight in pairs, But we don't know what a single dancer's figure eight looks like."*

*Ke-Fui, Milonga and Zen*

# TAROT and TANGO: a Secret Brotherhood

By Marianne Costa  
and Ana Groch

The collaboration Project of *El Tarot del Tango* began to take shape on a hot Buenos Aires afternoon, in a bar on Florida Street...

Ana, who gave birth to the first idea of the project, decided to share it with Marianne, a passionate *milonguera* (fan of the South American *milonga* dance culture) as well as a renowned Tango expert. And as we sipped *café con leche* ("coffee with milk" in Spanish), our shared passion for Tarot and Tango began to throw us ideas that we could not have thought of before.

We decided that if a *Tarot del Tango* is destined to be born, it shouldn't be just a collection of beautiful images. The structure of the Tarot as a *mandala*, that is, a model of the Universe, would allow the deck of cards to express the specific philosophy of Tango culture of as a whole world and to serve as an oracle that one would be able to consult in order to find legitimate, rich, profound responses. We mused on and on about tango history, the protocol and philosophy of the social ball (*milonga*) with its codes and traditions, all the aspects of tango as scenic art, orchestral music, and of course the wonderful lyrics of Tango written by old and contemporary poets.

The idea of generating a Tarot dedicated to tango came to light a few years earlier, observing the multiple expressions that twin these sacred disciplines, as well as the cities where they came into being: Paris and Buenos Aires.

*Last Tango in Paris*, *Sur*, and *Gardel's Exile* are examples of films that narrate these pilgrimages through audiovisual language. In the same way, the Tarot decks that arrived on ships at the end of the 19th century, together with the migrants who brought them, invaded Buenos Aires with esotericism and a taste for the occult that has been perpetuated over time and stayed in fashion ever since.

In this framework, we found the creation of a "Tango oracle" to be inevitable, as it combines the symbolism and numerology of the Tarot with the universe of the Rio de la Plata genre and reveals at least three profound connections between both disciplines. First, both are apparently profane activities, which can arouse a passionate and even mystical dimension in the soul of those who practice them. Second, the Tarot was initially used as a deck of cards, before acquiring, in the nineteenth century, the dignity of a soul-searching device. Tango was born in the brothels of the late nineteenth century in Buenos Aires and Montevideo, before expanding throughout the world, as a song and dance of the uncertainties of the human soul. Third, both Tarot and Tango have developed a philosophy and art of living based on our essential relationship with beauty. They both have roots in the underworld and are somewhat ill-repute, but both end up reaching all classes and social strata. The two constitute an "art of relating" and both demand, besides certain virtuosity, the essential qualities of intimacy, presence, and listening. Both teach us how to develop interpretative freedom within a strict framework or protocol: the aesthetic, cultural, and rhythmic codes (numerological, in the case of the Tarot), form the basis and the limit of individual virtuosity.

Both disciplines are also closely related to poetry: from Petrarch's *Triumphs* in the Renaissance to the surrealists of the twentieth century, the Tarot evolved in harmony with the great poetic movements; the best poets of their time dedicated poems to the culture of Tango.

From all these weaves, the idea of a deck began to form. In the Major Arcana, the archetypes of the *tangueros* of all times, their songs and characters are rethought. Designed by 22 contemporary Argentinean artists, these 22 cards are a kind of miniature mobile museum.

In the Minor Arcana, the talented Argentine illustrator Agustín Pizarro Maire reinterprets the four primary elements in the key of *milonga porteña*.

This is how the Swords became *facones* (long knives of gaucho cowboys), the Cups, champagne glasses, the Pentacles turned into the typical Tango streetlamps of the of the *malevos* (hooligans) and *compadritos* (dandies) neighborhoods, and Wands gave way to *bandoneons* (harmonicas) that breathe the air of the Tarot Wheel.

In the Court Cards, the Pages became musicians, the Queens and Kings (of the dance floor) became Tango dancers who lend their virtuous steps and embellishments to the rhythm of the music, and the Knights act as singers riding in the tamed intensity of the orchestra.

In this new, the Pages, represented as musicians, are also depicted as female characters. The underlying idea is to balance the traditional deck concerning the genders of the figures and, at the same time, to give the Pages the place they deserve, from their position of dedication and humility: to serve, as well as to support. In a nutshell, without musicians, there is no Tango!



In this new *arrabalero* (slum dwellers) hierarchy, the musician Pages are presented as female figures. Our idea was to balance sexes of the traditional Tarot deck while giving the Pages the place they deserve, from their position of



dedication and humility: to serve, as well as to support. In a nutshell, without musicians, there is no Tango!

To complete the representation of the tango world, the numerology of the Minor Arcana is accompanied by the typical *porteño filete*, declared Intangible Cultural Heritage of Humanity by UNESCO in 2015 with its curves, flowers and leaves. They are a part of the unique mystery of this deck...

The word *filete* comes from *filum*, Latin for "thread." And it is this thread, so typical of the culture of Buenos Aires, so unique in its genre, that takes on the role of the guiding thread in the Tango Tarot, giving shape and structure to the deck and the Minor Arcana in particular, threading them together and impregnating them with colors, lines, textures, and their respective symbolism.

Thus, in this deck framed in shapes and scrolls, Carlos Gardel, The Magician of the Tarot, intermingles with Osvaldo Pugliese, represented as the Hermit, the Empress is the *Rara, como encendida* of the Tango band "Los Mareados," and The Star is Malena, the great love of Homero Manzi who "sings Tango like no other"...The visual and emblematic repertoire of Tango keeps interweaving ties between the cards.

On the other hand, unique synchronicities occurred as the spirit of the Tarot came to life, emerging from the individual and collective imagination of the artists. And just as the figure of the Angel is repeated in the Tarot, so is "San Pugliese" in the deck, canonized as the tutelary saint of the Milonga, who appears mysteriously in three of the cards. Likewise, the Empress and Emperor share the same eye and tiles, just as in the Tarot of Marseilles they share the Sceptre and Eagle...

The artists used various techniques: drawing, painting, photography, etc... And together they gave life to this singular deck.

These are just some of the components of this *Tarot of Tango*, which we invite you to get to know and immerse yourself to in the pure rhythm of the art, the music, and the esotericism, to the rhythm of the 2 x 4... Yira y Yira!

After all, whoever practices Tarot or Tango with dedication and love ends up discovering that both are a single journey or better said, a path for a lifetime. A journey that can be jokingly conceived as a "one way trip," as we all know that



both Tarot and Tango can induce a slightly addictive mood, but mostly, as in any spiritual path, a direction to grow and explore the very foundations of what it means to be human. At the heart of both disciplines, lies the human and super-human relationship between the Feminine or concave, and the Masculine or convex, as essential polarities. Whether it is the cosmic couple formed by the Moon and the Sun in the traditional Tarot or the symbol of Tao where Yin and Yang "dance" together eternally, or the Queens and Kings of our *Tarot del Tango* expressing their connection in walking and whirling to the rhythm of orchestral music, the path ends up being a path of sacred love.

Chan chan!

### Filete



*Filete* is a genre of popular art brought to Buenos Aires by immigrants from Europe in the first quarter of the 20th century. It was founded by Italian and French artists, illustrators and poster makers, authors of impressive shop windows and theatrical signs on the avenues of the great capitals of the world at the beginning of the century.

Already settled in the Reina Del Plata, they grouped in workshops, probably like the old *maitres cartiers* (playing-card makers in France), popularizing their art very quickly, which began to be in great demand and multiplied all over the city.

Constituted as an anonymous art, with popular and collective roots, it soon grew and took hold in the different social classes and began to be used both on car bodyworks and cars and on small posters with phrases of anonymous or humorous wisdom that were sold in shops and markets, and reproduced on trucks and buses.

In them, the Virgin Mary could join Carlos Gardel as today you can see Diego Maradona next to Pope Francis.

Like the French emblem books, they accompanied typical phrases and images decorating buses and private buses until, like playing cards once upon a time, they were banned during the last Argentine military dictatorship (1976

– 1982), possibly because of their daring and light-hearted humor, their colors and their clear relationship with joy and popular culture. This led to the closure of workshops, generating a certain risk of the disappearance of its artists and disciples. Tango also had its moment of opacity. But both, *filete*



and Tango, recovered their vitality years later, and since the 1990s they are great representatives and ambassadors of the Argentinian Culture, with wide international recognition.

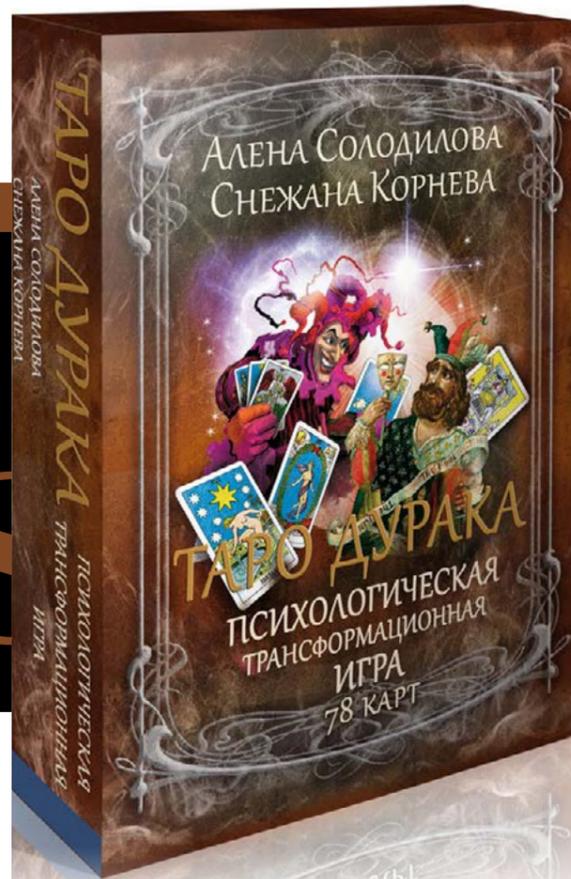
# The Fool's

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It is a great pleasure and good luck to meet a partner with whom you can co-create. We, the authors of this article, are lucky: we have already done several projects together, inspiring and supporting each other.

In co-creation (as in any interaction of one person with another), contact with the World is reflected. It's the eternal dialogue that we enter into when we are born. The Fool's Tarot Game is all about this. It simulates the very essence of human life, allowing participants to be aware, learn, change, and become more and more themselves.

The Game, which includes a deck of Tarot cards and a book of instruction, was published by Magic Kniga in 2021 and resonated with both psychologists and Tarot practitioners. The purpose of this article is to tell about the rules of the Game and to acquaint the readers of the magazine with it. Of course, you will find a much more detailed description of the Game, including meanings of all the Arcana, in the instruction book. For now, however, we want to inspire you with the spirit of the Game, enchant you with its simplicity and depth.

## A few words about the Game, or an Ode to Stupidity

We usually learn about card games in childhood, as well as about many, many other things. We learn about these games as something forbidden, dangerous, alluring, and at the same time ordinary and innocent. And, of course, sooner or later someone takes out a deck and shows us the first card game in our life, teaches us its simple rules, and infects it with a venturesome sense of luck. And for many of us in the former U.S.S.R. countries, this first game was the so-called *Fool's Game*. In our part of the world, it is known to almost everyone.

## A Psychological Transformation Game

# Tarot:



*Card Game on the Cradle,*  
attributed to Johannes van Wijckersloot, 1643-83

Called *Durak* in Russian, this card game has many variations that can be agreed upon by the players before starting play. Pip cards 2 to 5 are not used. Only aces, the face cards, and pips 6 to 10 are used, and the aces are the highest-ranking cards. The point of the game is to avoid being the last person to have cards left in their hand. You do this by getting rid of cards with each turn and by avoiding any cards another player gives you by "beating" them with higher cards of the same suit or the trump suit. If you can't beat them, you have to take them into your hand. If you are the last person left with cards in your hand, you are the fool.

That's where a surprise awaits you. Instead of the familiar fun, the Fool's Game, you will discover a whole world of your experiences, desires, questions, and answers. This is the essence of all transformational games: beneath the frivolous cover of entertainment lies the possibility of deep personal growth work.

## What's the essence of the Game?

Why do we play Games? Why do we put our request, problem, anxiety, or painful story at stake? What do we want to win as the result of the Game? And what do we want to play with? We play with our requests—or, better to say, we play them out. In the course of the Game we decompose the requests into elements; we explore, realize, and experience things. We win a change of state, a movement of energy, a turn towards a solution. By unpacking our request in the Game, we release the power hidden in it. We can say that by playing out (that is, experiencing), we win (that is, enrich our experience with previously excluded resources).

What are the components of the request? They are the player's moves. Each move is one element: an act, a manifestation of will.

Let's recall the basic actions of the Game. Excitement acts as an engine of desire. I "move," that is, I discard a card, and my partner in the Game answers me, that is "beats" it or "takes" it to their hand. Life is very similar: I make a movement, and the world gives me an answer to it. This is how I enter into dialogue with the innermost part of my soul, when the response of my partner in the Game to my move is the reaction of the unconscious to my conscious movement.

This "movement—response to movement" mechanism reflects the idea of splitting mental space, which many psychological concepts describe as the main engine of all mental processes. But the reasoning about the split into conscious and unconscious is much older than the science of psychology. The shamanic view of Being also features the twin worlds: "this world" (manifested) and "that world" (unmanifested).

In the Game, just as in the shamanic trip and in modern psychological work, the player's unconscious scenarios are manifested, and through the partner's answers, the scenarios' lost fragments are restored so that one can rewrite their personal history.

The Game is often referred to as a non-serious occupation, forgetting that this is the only action (beyond solving the issues of survival) on which people spend their life. Nevertheless, in our culture, the opinion has developed that Games are only played by children (that is, those who study, train, and prepare themselves for something serious) or fools.

There is the Fool card in the Tarot deck. But this Arcanum has another name, the Madman. Who are the madmen? Since ancient times, those people have been expelled from society, then isolated, and in the recent centuries "treated," that is, "brought to normal." But they scare us not so much with their otherness, dangerous pathology, or opposition to the existing way of life, as with their ability to be in contact with their unbearable experience, to withstand meetings

with the Unknown, to live in the common space with their internal demons.

The Game offers you another approach: to enter into an alliance with the Fool. Look at the madness that overcomes you in contact with the unconscious as your partner in the Game. Surrender to the Game! And move on towards the Unknown!

## Beginning

The Game is directed by the Game Master. Their work requires knowledge of the Tarot cards and the rules of the Game, as well as a certain psychological preparation so that they can interpret the cards in the context of the participants' request. We offer players to keep records of interpretations that the Master will give out during the Game.

The Game can be played by up to four players. Regardless of the number of players, the game is played with one deck. Players are assigned in pairs and play and can, during the moves of the other pair, to reflect on the interpretations made by the Game Master.

Before the start of the Game, the deck is divided into the Major and Minor Arcana.

## Technical rules

The technical rules for the Fool's Game have many variations. Researching this issue, we met with the Throw-in Fool, Transferable Fool, No-Trump Fool, Two-Trump Fool, Royal Fool, and a dozen others. For our Game, you are free to choose any rules that suit you. For this article, we have chosen the simplest rules.

The Game uses a deck of the Tarot's Minor Arcana, to which the cards of the Major Arcana are added according to the number of players. The rank of cards in a suit increases in the following sequence: 2, 3, 4, 5, 6, 7, 8, 9, 10, Page, Knight, Queen, King, Ace, Joker. The trump suit beats others. Jokers beat the trump Ace.

The deck is carefully shuffled and six cards are dealt to each player. The rest of the deck is placed in the center of the table. One card of it is randomly opened and put under the deck. This card determines the trump suit in the Game. If a Joker was opened, then the Game has no trumps. This card remains face up until the end of the Game.

You can agree on the order of the players' moves by lot or by the presence of the lowest ranking card in hands.

The first player can make the first move with any of their cards. The first player moves a card to the second player, and the latter must beat this card.

In order to beat it, the second player must respond with a card of a higher rank in the same suit. If the card to be beaten is not a trump, then you can beat it with a trump card. If the card to be beaten is a trump card, then you can beat it with a trump card of a higher rank or with a Joker.

The beaten cards are deposited in a closed pile and do not take further part in the Game. If the second player does not beat the card, it must be taken by the second player.

At the end of the round, the players draw cards from the deck to have six cards in hand and a new round begins. Now the player who fought back moves first.

This is how the Game goes on until there is only one player left with cards in hand. This player is considered the loser and is called the Fool.

## Psychological rules

### Request and Joker

The request is the topic with which the player will meet in the Game, the problem situation that worries him. If necessary, the Game Master will help define it. The player's request can concern any area. It can be very specific (for example, "What should I do to achieve this or that?") or rather vague ("What's my situation with money, love, health, career, etc.?"). However, the more specific and meaningful the question is, the more information the player can get in the process. The Game Master must tell the players that it is not worth asking questions that imply simple "yes" or "no" answers since by doing so the person shifts the responsibility for deciding the meanings of the cards. The aim of the Game, which is based on the principles of the psychological Tarot, is to reveal the situation on a deeper level so that the players can, based on this, make their best decision and realize what steps they should take in life.

Requests for the Game are voiced by the players before the cards are dealt. Then everyone pulls for their request a Joker, Major Arcanum of the Request Destination. The Game Master interprets the Jokers in the context of each player's request.

## Meanings of the Major Arcana

The meanings of the Major Arcana are given below as answers to the following questions: "Why was this situation given to me? Where is it taking me? What is important for me to live and understand through it?"

**The Fool.** Letting go of control, relinquishing responsibility, doing stupid things and turning your life into chaos—perhaps this is what you are missing.

**The Magician.** Activity, initiative, unrestrained creativity and self-expression—this is what the situation wants from you; use all the tools, all the possibilities that are given to you.

**The Priestess.** In some situations, it is worth tempering your ardor and becoming like water. Remember, silence is golden.

**The Mistress.** It's time to give birth, to learn to be abundant and satiated, in comfort and taken care of.

**The Master.** Time to put things in order. Follow the rules, observe the chain of command, obey and subjugate; do what you must.

**The Priest.** Look what you serve, what you belong to. Your Request Destination is to be a part of a community, a bearer of a tradition, a link in the chain of generations, a successor and continuer.

**The Lovers.** The request leads you to people, turns you towards the world, and sends you in search of a Significant Other. Communicate, fall in love, be enchanted.

**The Chariot.** The request teaches you to focus on the goal, to bring what has been started to the end, using all effective methods of promotion; your god's name is Success.

**Force.** Your request awakens the fire of desires, aggression, and sex. Your animal power is bursting out. Fill your body with energy.

**The Hermit.** It's time for existential questions: "Who am I and why? Where am I going and why am I mortal? What is the meaning of my life?"

**The Wheel of Fortune.** Again and again the wheel of fate revolves. The request leads you to understand this scenario, the meaning around which the world of one person revolves—your world.

**Justice.** The world strives for balance. If one member of the system violates it, then the other compensates, and this is not a question of guilt, but a question of balance. Your request leads you to restore that which was broken.

**The Hanged Man.** In some situations, it is better to freeze and not move; your test is incapacity.

**Death.** Time to let go; you don't have to hold on to the past, to dead connections, ideas and goals.

**Temperance.** The request teaches you harmony and abstinence. It teaches you to live a simple everyday life "like everyone else." Equally accept joys and losses, surrender with all your soul to worldly affairs.

**The Devil.** The request leads you to the dungeon of the soul; here you meet your Shadow and learn to accept the inner criminal. Take responsibility for the desires and manipulations of your ego.

**The Tower.** The time has come for revolutions and changes; make room for the new, act harshly and decisively, overthrowing old dogmas, protesting and expressing aggression.

**The Star.** It's time to look at your situation as if from a height or from the future. The request leads you to wisdom and universal love. It requires your awareness, ability to abstract thinking, and a philosophical view of the world.

**The Moon.** The request directs you to the unconscious. Follow your instincts, no matter how illogical their call may seem to you: forces much older than Reason are at work here.

**The Sun.** The request invites you to be grateful, forgiving and generous. Be bright, noticeable, live this life with joy and in all the fullness of feelings.

**Regeneration.** The request leads you to the roots. It shows you the succession of your ancestors and incarnations, to big historical events, giving you the opportunity to feel like a grain of sand carried by the cosmic wind.

**The World.** The request leads you to the perception of the world as whole and perfect right now. Be yourself in your place, make a small contribution with your life to the experience of the whole Earth.

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We have already noted that during the game a Joker beats any card. If the player gets the Joker of his own request, then they are possessed by the spirit, they have *carte blanche* for any move. And if the Joker of their request turns out to be with their partner, then we can say that fate acting as another person uses the player as the fate wants: the partner has the right to make any move. The player who moves with a Joker can demand any suit in response: Staves for principles, Cups

for feelings, Swords for actions, or Pentacles for money. The player who responds with a Joker asks the question, "What am I spending my *carte blanche* on?" (the card beaten by a Joker may turn out to be the key in resolving the request).

After the cards have been dealt and the trump suit is revealed, the revealing trump card and the suit as a whole are interpreted by the Game Master in the context of the request of each participant as an important accent. Let's say a Six of Cups went out. We can say that in the process of this Game, feelings (passions, emotions) will become the main theme, and the players' requests will be turned to their childhood, to the past. The Game Master can ask players how their requests are related to the meaning of the trump card that went out. In the course of the Game, the Master should not forget about the psychological component of the trump suit.

## Course of the Game

The basic rule of the psychological Game is as follows: **the Game Master translates all the moves of the players into the language of the psyche.**

The card of the player who starts the round is interpreted as their action within the framework of their request. The card of the player who beats off is interpreted as the World's response to this initial action. The cards of the player who makes a move mean this player's actions, deeds, decisions within the framework of the request. The cards of the player who beats off mean the answer of the World to this. The player who responds, "works" not for their request, but by the meanings of their cards expresses the position of the World (environment, circumstances, events, other people) on the efforts of the first player to solve their request. At the same time, it is important that the player who responds does not try to "psychologically" play along with the partner, but instead strives, following the technical rules of the Game, to achieve the goal—to get rid of the cards in order to be the first to finish the Game. Then the excitement of the Game lasts.

Before giving an interpretation, the Game Master asks the player what they see in the cards played and how, in their opinion, such a play out is related to their request. It is important to ask these questions in order to take into account the projections and personal associations of the player and not to impose a third-party interpretation on them as the only correct one. The interpretation can be based on the meaning of the card and on the projections on it made by the player. If the meaning and projection do not coincide, then the Game Master offers the traditional description of the card as additional, variable, giving food for thought, and expanding the field of awareness (for example, "also, this card can mean this and that").

## Meanings of the Minor Arcana

### Suits

*Staves stand for creation:* beliefs, worldviews, agendas, faith, meanings that form the basis of the personality.

*Cups stand for acceptance:* feelings, emotions, experiences, relationships, ability to interact with others.



*Swords stand for destruction:* movements, decisions, actions, knowledge, liberation, exit.

*Pentacles stand for preservation:* the material, the bodily, money, incarnation, supports, fruits, results.

**Pip cards**

Pip cards represent actions and are indicated by verbs (answering the question, “what to do?”).

Value	Staffs	Cups	Swords	Pentacles
Ace	Want	Accept	Know	Give
Two	Choose	Love	Be silent	Play
Three	Plan	Gladden	Hurt	Build
Four	Pal	Miss	Ail	Keep
Five	Argue	Grieve	Avenge	Lose
Six	Win	Trust	Leave	Distribute
Seven	Fight	Dream	Trick	Wait
Eight	Hurry	Search	Confuse	Accumulate
Nine	Protect	Gratify	Transgress	Have
Ten	Reply	Unite	Kill	Transmit

**Court cards**

The court, or face, cards represent persons, carriers of certain qualities and patterns of behavior, and are designated by nouns (answering the question, “who?”).

Person	Staffs	Cups	Swords	Pentacles
King	Power	Healing	Truth	Poverty
Queen	Service	Secret	freedom	Care
Knight	Creation	Revelation	Destruction	Work
Page	Adventure	Love	Hesitation	Profit

**Ending**

In general, the Game can last up to two hours. As a result, most of the players have “left the Game,” while the last one still has one or more unplayed (not lived) cards in the hand.

What does it mean to “leave the game,” that is, to get rid of the cards? This is a signal to stop spending your attention and energy right now on finding solutions to your request, relying on the wisdom of life and letting it find the way out. When your soul is in constant tension and anxiety, to stop participating, psychologically disconnect from the situation, and stay “nowhere” may be the right step. Give yourself a little time to breathe out, reconsider what is happening—and, perhaps, its value and content will change for you.

The Game Master presents the player who has “left the Game” a prize prepared in advance as a symbol of the wisdom of life and a reminder of a decision that is postponed for a while—maybe for a few minutes, or for years, or forever.

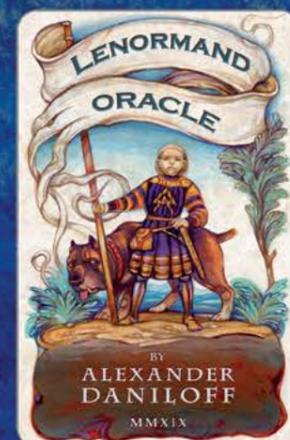
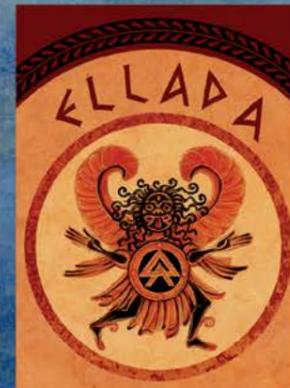
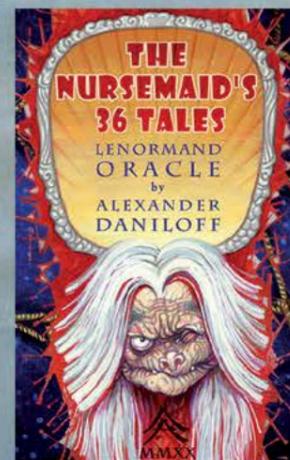
The player who still has cards in their hand is called the Fool. From these cards, this person makes a layout that seems harmonious to them at the moment, and the Game Master interprets it as a good decision within the framework of this player’s request. Then the player assimilates the result in any symbolic way (as an option, you can mix the remaining cards, put your hands on them, and “breathe in” their energies).

So who makes a Fool of themselves? The one from whom the demand is greater.

Fools are different. In the folk tradition, there is a special magical attitude towards names and nicknames. You can have several names—for yourself, for the world, and for God. Nicknames are often given for protection. So calling someone Fool, which at first glance is offensive, may protect a smart and talented person who is given a lot in life. This is implied in Russian fairy tales, where Ivan the Fool—a conscientious and naive character, spontaneous and successful, odd and wonderful—sets off on a journey, goes through all the trials of fate and becomes a winner. And if in our Game you made a Fool of yourself, then it’s time for you to get ready for the road, on a journey to yourself. Your request needs further attention. Sooner or later you will come to a solution through inner work.



Card Players by Lucas van Leyden (fragments)

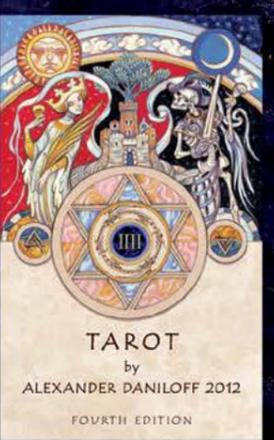
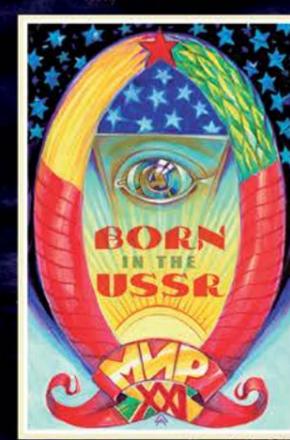


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You can order and buy decks from the author: info@daniloff-art.it  
Shipment from Italy.

Продажа в России в интернет магазине www.taromarket.ru



# Naked



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You can learn more about the Kabbalah Magic and my original deck *Tarot of Magical Portals* at the courses of the school of magic "DIADEM," as well as from the materials of my channels on YouTube and Instagram (see addresses below).

You can view and purchase clothes with Tarot arcana at [www.etsy.com/shop/KristysindWear](http://www.etsy.com/shop/KristysindWear) and on Instagram @kristysind\_wear.

For all questions on purchasing author's training courses and the MAGIC BOX with 22 author's chiffon Tarot stoles and a deck of *Tarot of Magical Portals*, please contact the author.

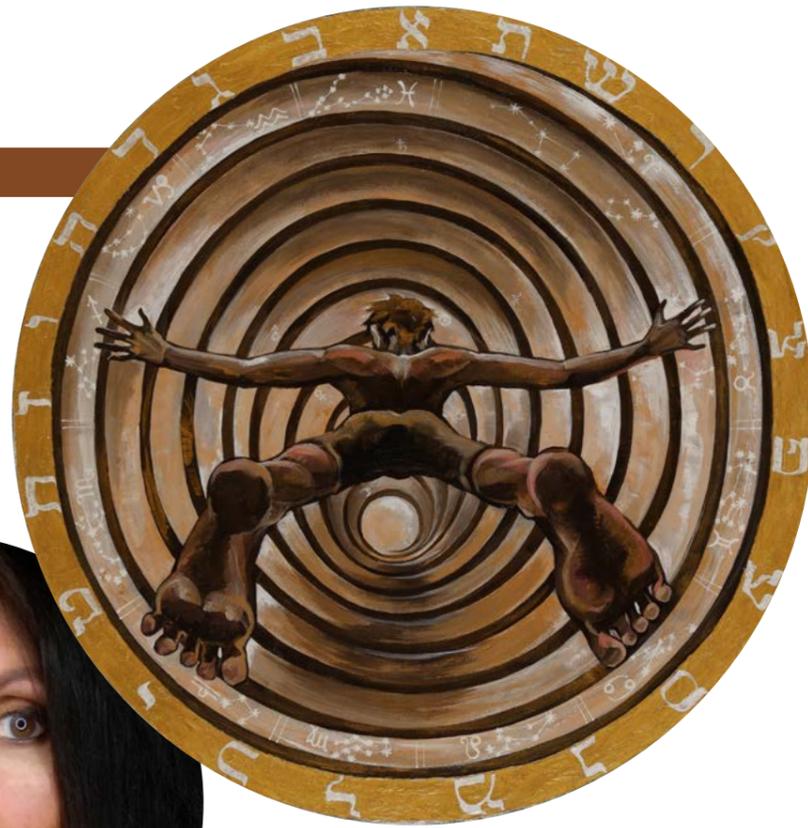
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In my previous article *Tarot as a Way of Life* (see The Tarot Chronicles, etc., #3, 2021), I talked about the complete arcana of my original grimoire-deck, *Tarot of Magical Portals*. These are **Rebirth, Drowned God, Universe** and **Fool**. This time, I'd like to reflect on the Fool's attire.

In my version of this arcanum, the Fool is almost naked, only wearing short pants that hide the figure's gender. That's a deliberate feature because, as I have previously written, the entity of Aleph-Fool is potentially androgynous; it doesn't have a specific gender but contains all possible genders in itself. There is no duality in it, no division into the feminine and the masculine yet.

As a student of the Tarot for more than thirty years, a Tarot Magician, a professional fashion designer, and the creator of a brand of magical clothes with Tarot arcana, I have long been interested in the subject of Fool's garments. As a Tarot card collector, I am mostly interested in "historical" decks, either reprints or reconstructions. This retrospective study helps me understand the essence of the Tarot as a system, its history, and its impact on people as a projection of their beliefs. The imagery and symbolism of the Tarot arcana change depending on external political and cultural influences. In classic Renaissance decks, the Fool is dressed and undressed at the same time. In one of the oldest historical decks, known as **Visconti Sforza**, the Fool is a "God's Fool," a sick, miserable man, dressed very slovenly, with

# King, or Fool's Clothes

a goiter on his throat and dolorous eyes. His coat is torn from the bottom, his shirt unbuttoned, his pants lowered and hindering him to walk. He is barefoot and has a club on his shoulder, which obviously serves him not as a staff, but as protection from dogs. Feathers in the hair, replacing a headdress for the Fool, symbolize confused thoughts. This image of the Fool is a one of the Martyr, Outcast and Beggar, persecuted by everyone. Hence the theme of the afflicted thyroid gland: it is a symbol of a malfunction in the hormonal system and deficiency of the Vishuddhi, throat chakra. The Fool is full of unspoken words. He shouts, but nobody hears him. He whispers a prayer, but people drive him away. He speaks the Truth, but everyone laughs at him. The Visconti Sforza Fool stands over the abyss as a symbol of the division of the world into material and spiritual.

In the **Golden Tarot of the Renaissance**, the Fool continues the Outcast theme: he has no pants, only a loincloth; his shirt is tattered; his hat has donkey ears (a symbol of stupidity); he wears a necklace of bells signaling his approach. Children, depicted with him on the card, scoff at him and stone him. In the Middle Ages, a necklace of bells was worn by lepers and blind men so that everyone would know from a distance about their approach. Pants lowered (as in Visconti Sforza deck) or missing are symbolic of the separation from the material, earthly world, from society and all social moral norms.

In one of my favorite historical Tarot decks, called **Sola Busca** (15<sup>th</sup> century), the Fool receives the number 0 for the first time in history, and his image changes. He also receives the title **Mato**. This is equivalent to the modern Italian word *matto* meaning "mad, crazy, foolish." The Fool-Mato stands in an arid mountainous area, stones are lying around him, which could have been thrown at him by disgruntled people driving him away since he plays bagpipes. This instrument used to be considered rough and barbarian. The three pipes and a goatskin bag connect the Sola Busca Fool with the satyrs and fauns of Hellenic antiquity locked in the framework of the harsh Christian Middle Ages. The pagan barbarians who ravaged Europe and encroached on the refined civilized Rome symbolized Humanity in its raw, wild, animal state. The Sola Busca Fool is not just an outcast but a dangerous barbarian, a wild man, insane in his savagery. Behind the Fool's back, a cliff is seen, an image of transition to another world, of the Abyss separating the World Above and the created world in the system of the Tree of Life of Kabbalah. It is in the Sola Busca deck that a clear line of magical and alchemical correspondences between the Tarot cards and the grimoire magic of the Renaissance appears. This deck influenced the creation of the modern-day classic **Rider Waite Smith Tarot**.

The clothes of the Sola Busca Fool, like those of other early Fools, are sloppy. His head is covered with leaves as if instead of a hat he put on a bird's nest. His stockings are lowered and full of holes, toes are visible in the holes, sandals are missing. We can



see bells again, warning of his approaching, although with such a loud instrument as bagpipes, no bells are needed. The bagpipes, however, connect the Fool-Mato with the myth of Apollo and Marsyas the satire. The latter was skinned as a punishment for challenging the Sun God to a contest of music. Marsyas played his flute (a primitive shepherd's wind instrument, like bagpipes), competing with Apollo's lyre, and lost his life, since at the beginning of the competition they agreed that the loser would be the Victim of the winner! This myth was very important for Christians who sought to defeat the pagan barbarians.

On the Fool's left shoulder, we can see a raven trying to flay his skin off and peck him in the eye. In pagan traditions, the left side is associated with death; Death itself stands behind a person's left shoulder, observing their actions in life. Left is the side of the Chthonic Gods, the Gods of Death. Raven is a symbol of death and a lost soul; it is a bird of the Between, an ideal messenger and guide between the worlds of the living and the dead, like a dog associated with the Chthonic Goddess Hecate and appearing in some later Tarot decks... The Sola Busca Fool carries within him a new and very important idea underlying Theurgy. This is the idea of man's obsession with the Higher Forces. On this card, we no longer see a simpleton Fool or a sick Outcast. Instead, we see a person in an intermediate trance state, which happens to a shaman playing their tambourine. The Sola Busca Fool enters a state of trance and finds himself at the mercy of powerful, natural, chthonic, and terrible Forces. *The Book of Daniel* tells how God punished the Babylonian king Nebuchadnezzar for his vanity and pride with madness and loss of self-awareness: "he was driven from men, and did eat grass as oxen, and his body was wet with the dew of heaven, till his hairs were grown like eagles' feathers, and his nails like birds' claws" (Daniel 4:33). The myth of Marsyas was taken up by the Renaissance Neo-Platonist and transmitted allegorically in this Sola Busca arcanum. As to the dog, which we will see with the Fool in the Marseille Tarot, in Sola Busca deck it appears in the minor arcanum of Five of Cups. There it follows a slob water-carrier, reminiscent of the image of the Fool in the Marseille Tarot. By the way, the Sola Busca Fool's three pipes, the symbol of the three Paths from the Kether sephira, was transformed in the Marseille Fool into a bag hanging from a long spoon on his shoulder. These are all alchemical codes.

Starting with the Marseille Tarot, the Fool almost always wears colorful, sometimes striped, medieval clothes, symbolizing a persecuted Outcast or Outlaw. A dog tears his pants or bites his leg. The Fool's gaze is directed to Heaven, to God, while the necklace of bells has transformed into an adornment of his motley cap. Two-tone jacket and striped pants are attributes of an outcast. They are associated with historical events like the persecution of the Carmelites, who wore striped clothes. The Fool of the Marseille Tarot becomes not just an outcast but a criminal.

The more familiar RWS Fool at the edge of the Abyss, the Traveler over the Void, appeared much later. Michel Morin in his book *Le tarot de Marseille: Les 22 arcanes majeurs* describes this arcanum as a departure from reality:

**This is the only arcanum that does not have a number; therefore, the person depicted on it, as it were, is out of time and falls out of the space-time continuum we are used to.**

Remember the Sola Busca Fool-Mato with his theme of trance in the Between! Morin continues:

**The Fool moves away from the viewer, leaves towards the rising Sun (to the east). He has a stick on his shoulder, shaped like a spoon, and on there is a knot that looks like a jug. Maybe this is a magic beverage he made up? The appearance of this person suggests this. That's all his property, and he doesn't need anything else. He has a serious look on his face. He voluntarily leaves the world, although a dog is trying to stop him, to keep him in this world of feelings and passions. The dog is pink, the color of flesh. The Fool is a pilgrim, he walks leaning on a staff. His blue garment indicates high sensitivity (blue is the color of the element of Water) and susceptibility. His red feet stand firmly on the ground, which means action. His head is covered with a gold hood and a Phrygian cap with a red pompom, and this is the color of the element of Fire and signifies not only action but also Love. This arcanum lives by the laws of the Cosmos, and they differ in many respects from the earthly laws. The card of Fool restores the connection with the transcendental worlds. This is the arcanum of astral travel, of leaving for the invisible world full**

**of purity (the white background color) and hope (the green grass).**

This author's interpretation is very close to me. It explains the alchemical version of the Fool in the **Egyptian Tarot** decks of the Etteilla tradition, where he can be the Madman (#0) and the Alchemist (#78).

Early in the 20<sup>th</sup> century, Dr. Papus creates his Tarot deck, where *le Fou* (the Fool) appears with a completely different, "decent" look. He is a neat young traveler who no longer looks sick, insane, or possessed. The Fool of Papus goes west, into the valley of death; the 21<sup>st</sup> Hebrew letter, Shin, appears on the card, and it is numbered as "0 (or 21)."

Simultaneously, Arthur Edward Waite and Pamela Colman Smith created a completely different image of the Fool. This card contains many symbols of the Egyptian and Eleusinian Mysteries and symbols of the Hermetic Tradition as was practiced in the Order of the Golden Dawn. This is the image of the Prince from the Other World, wandering in the world of humans. He is like an alien, walking the Earth. The Waite Smith Fool is also associated with the image of the Solar God Apollo, like the Sola Busca Mato, only in a different way. His entire costume is richly decorated in the tradition of the Victorian era.

The Fool of Aleister Crowley is a completely different character! Crowley's **Thoth Tarot** is my favorite working deck for magical practice, although I use many other decks from my collection for divination and consulting work. It was out of great love and respect for the Great Master Aleister Crowley that characters resembling the Hierophant of the Thoth Tarot appeared on my original Wheel of Fortune arcanum. Crowley's Fool is the antipode of Waite's Apollo. He is represented as horned God Dionysus, intoxicated with the Force and the divine wine; he is a dancer in heels, depicted jumping through three portals. He wears green leotards with theatrical fake muscles and golden soft long-nosed dancer's shoes. The sun is shining in his groin! I will not describe to the reader the complete symbolism of the card, since in this article I am only focusing on the Fool's garments and considering how, in the process of the Tarot cards evolution, they change depending on those ideas and facets of the Archetype that are relevant in a given time.

In my articles, I tell you that I adhere to the English school of Tarot that is most appropriate for the Lurianic school of Kabbalah, which I have been studying for 18 years. It is the kabbalistic approach and systematic view of the Tarot cards that I expressed in my original grimoire-deck, **Tarot of Magical Portals**. My original Fool is associated with the element of Air and with the first Hebrew letter Aleph that connects Kether and Chokmah, the two first sephiras of the Tree of Life. This is the first Path of Creation as the Great Transition. The Fool in my Tarot of Magical Portals represents a Leap into the Portal of the second sephira of

the Tree of Life, Chokmah-Wisdom, for the experience! The entire Tree of Life is presented in my arcanum-painting *The Fool* as a spiral of Creation. I described this painting in more detail in my previous article, *Tarot as a Way of Life*. My Fool only wears underpants and is naked otherwise, the hair fluttering in the air, the arms and legs spread, resembling Crowley's Fool-Dionysus, intoxicated by his flight. My Fool has just jumped and is still hovering over the Abyss. Free and happy, this personage is nude, as Adam and Eve were in Paradise before the Fall. Underpants deliberately hide the gender. The personage is androgynous and can potentially take any sexual role. The corresponding letter Aleph embodies the idea of Unity and Beginning. This is what precedes a particular action. To say something, you need to take a breath and open your mouth. In Kabbalah, it is believed that the "mother letter" Aleph, with which the Hebrew word *Avir* (Aleph Vav Yod Reish) meaning Air begins, contains Light, *Aur* (Aleph Vav Reish), personifying the Divine Presence. Air is everywhere and nowhere at the same time. Air cannot be touched by hands, as well as Light. It can only be felt.

This idea is also supported by the Sola Busca Fool-Mato in the chthonic version.

In Kabbalah, it is believed that the entire universe was created with Hebrew letters. The Hebrew alphabet has a strong magical structure, and it became the ancestor of the Greek and Latin alphabets. The three Hebrew "mother letters" Aleph (Air), Mem (Water) and Shin (Fire) symbolize the primary elements of Creation, the Divine Triad. The seven "double letters" are associated with the world of Creation and the seven planets of the Solar system. Finally, the twelve "simple letters" represent the Zodiac.

The letter Aleph, however, is associated not only with the element of Air, but also with the concept of *Ain Soph* (which also begins with the letter Aleph), i. e. with the Infinite and Limitless Light, Nothingness, in which EVERYTHING is already present. The number of the letter Aleph is 1, but in the gematria of the word *Aleph* (Aleph + Lamed + Peh-final) we get 111. The three Ones. This is the Divine Triad, or Holy Trinity, of Kether, Chokmah, and Binah. The letter Aleph itself consists of four letters Yod: these are the four aspects of God, contained in One. This is the first step of Creation, the Path from "Nothing" to "Something." That is why the letter Aleph is associated not only with One but also with Zero. The study of Kabbalah provides convincing answers to questions related to the Tarot cards symbolism. It's a pity that many Tarot masters and esoteric schools miss this point. It is this approach to the Fool's archetype as the Aleph from "Nothing" to "Something" that I tried to convey with my naked Fool.

After all, in fact, it doesn't matter what the Fool is wearing. It is important to understand that in every Tarot Fool there is the Presence of God!



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# Hermit:

Tarot cards are gaining more and more popularity among helping practitioners (such as coaches or psychologists). They are used both for individual counseling and for group counseling (such as trainings or marathons). In psychological counseling, the Tarot is combined with symbol drama, gestalt therapy, systemic constellations, and other techniques.

Why are Tarot cards good in psychological counseling? First, a person is not always aware of their condition; in this case, a Tarot psychologist can determine it using a layout. Secondly, a person, relying on pictures, can express their feelings. Then the Tarot works as a projective test.

The Tarot and psychology help not only to diagnose, but also to achieve internal changes by understanding one's self, by assessing one's condition, capabilities, and situations that are developing around. This process is very environmentally friendly for the client.

With the help of the Tarot, we gain access to the unconscious, and with the help of psychology, we can understand the information behind a particular situation, interpret it correctly, and use it for our own benefit.

The combination of the Tarot with psychology also helps to deeper reveal the meaning of each arcanum, which I am going to show with the example of the energies of the Hermit.

Every day we come across people, hear their hard-hitting statements addressed to us, and experience various conflicting states and feelings: "Maybe I should be left alone? Why should I communicate with someone, ask for something? After all, I can do everything myself. Perhaps I don't need all this communication?" One becomes an outcast, one wants to avoid criticism and withdraw into themselves. But this is not always the case. You can often find a completely normal person who does not stand out in any way from the crowd, but there is something alienated in them. It seems that the person is with us, but there is a feeling that they are just alone, they don't need anyone and don't feel any discomfort from their loneliness. Let's see the difference between the two kinds of people.

To begin with, we will introduce the concept of "Hermit" and define its meaning, because the people we have described above are often called that way: a hermit, an outcast, a loner, a singleton...

The Hermit is characterized by a certain level of maturity as well as awareness of inner and outer balance. This is a person with established life experience. The Hermit is absolutely OK with their psychological boundaries, they understand their capabilities and realize their place in society; they have their own principles of building relationships with society; their system of values, priorities, and goals has been formed.

The Hermits' loneliness is solitude. They don't need constant communication with others, but they may well conduct a full-fledged internal dialogue with themselves, and they feel comfortable in this state. Loneliness is not a punishment for the Hermit.

To better understand the Hermit's values, let's recall Maslow's Hierarchy of Needs. In this system, all the Deficiency (basic) Needs have to do with interaction with other people:

- esteem needs;
- belonging and love needs;
- safety needs;
- physiological needs.

The classic Tarot Hermit—say, in the **Druid Craft Tarot**—is not an outcast. This personage satisfies all his needs by himself (we will use the masculine gender only because this is a male figure), just his circle of communication is limited. The Hermit is self-sufficient, not afraid of loneliness, and does not need support from the outside. After all, self-sufficiency isn't only about the ability to occupy oneself, to maintain life independently and without anyone's help; it's also about independence in decision-making and the ability to make choices regardless of whether the decisions are accepted or rejected by society. The Hermit builds his living space, giving him a sense of balance and comfort. He understands his needs and is looking for ways to fulfill them. Self-sufficiency for the Hermit is his inner guideline,

## Loneliness in Self-Sufficiency and the Flip Side of the Coin

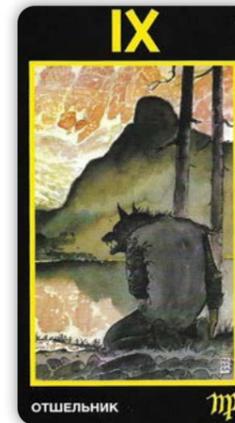
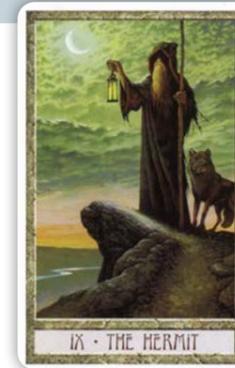
and psychological comfort for him is calmness and confidence.

The Hermit theme echoes healthy egoism that allows one to stay in a resourceful state. Healthy egoism does not care about others; it is focusing on one's energy sources. The Hermit's healthy egoism works for quality, not quantity, and, of course, has nothing to do with disregard for others. The Hermit listens to his condition and lives in complete harmony with his rhythms. Thus, the Hermit is a person with a healthy ego.

But this is not always the case. Like any type, the Hermit has a flip side to the coin. Who is that gloomy and inconspicuous person in the crowd who seeks to escape from it as soon as possible and run away into his hole? The Hermit in the **Manara Tarot** will help us to understand this state.

Here loneliness deprives our Hermit of the joy of life, turning it into a meaningless existence. His loneliness is painful; he has lost himself due to a lack of communication with people. The Hermit's attitude has no positive emotional connections. Despite all his suffering, this Hermit has a trauma of rejection that makes him feel abandoned and worthless. He fails to communicate with others because he is afraid of being rejected; he cannot build relationships with the opposite sex, because he is not confident in himself and is afraid of betrayal. He cannot prove himself in society, because he is afraid to declare himself.

This Hermit has intrapersonal conflicts, dissatisfaction with himself, denial of his own significance, lack of understanding of his needs, and, accordingly, a tendency to self-destruction. Therefore, the Hermit will create situations around him in which he is rejected and his inner pain ever intensifies. Such a person is generally not sure of their right to exist and convinces themselves of the inferiority of the society in which they live. As a result of this discrepancy,



our Hermit will constantly experience shame and guilt. And these feelings can lead to emotional and moral destruction. Such is the Outcast Hermit.

To understand how the Outcast Hermit separated from the Classical Hermit, let us turn to the "self-concept." This is a dynamic system of personal ideas about oneself, which is formed in the process of socialization. It is due to the developed self-concept that a person can function in different roles and engage in different types of activities. Self is formed from disparate images. If a person hears criticism and impartial statements in their address, the entire structure of the "self-concept" is modified due to the discrepancy between the individual's ideas about themselves and how others perceive them. In fact, the "self-concept" serves as the basis for the formation of the behavioral type of personality. And the "self-concept" of a healthy Hermit is directly related to the process of self-knowledge. The Hermit learns the world in which he

lives, and he is perfectly oriented in it.

Hermitage as a state isn't bad in itself. Life is very difficult and full of various events, and we must be able to stay alone for a while without experiencing discomfort, stress, and fear of loneliness. We must be fine with states of withdrawal in order to slow down the rhythm of life and restore strength, prevent burnout, and not drive ourselves to death like a horse. We must periodically put things in order in our inner world, analyze our actions, and reassess values to move on. The healthy state of the Hermit allows a person to sort out their thoughts, analyze various life situations, and ultimately *find themselves*. The unhealthy state is the Outcast Hermit. Exhausted by fears and stress, this person is afraid of everyone and everything. That being the case, one can no longer do without the help of a specialist.

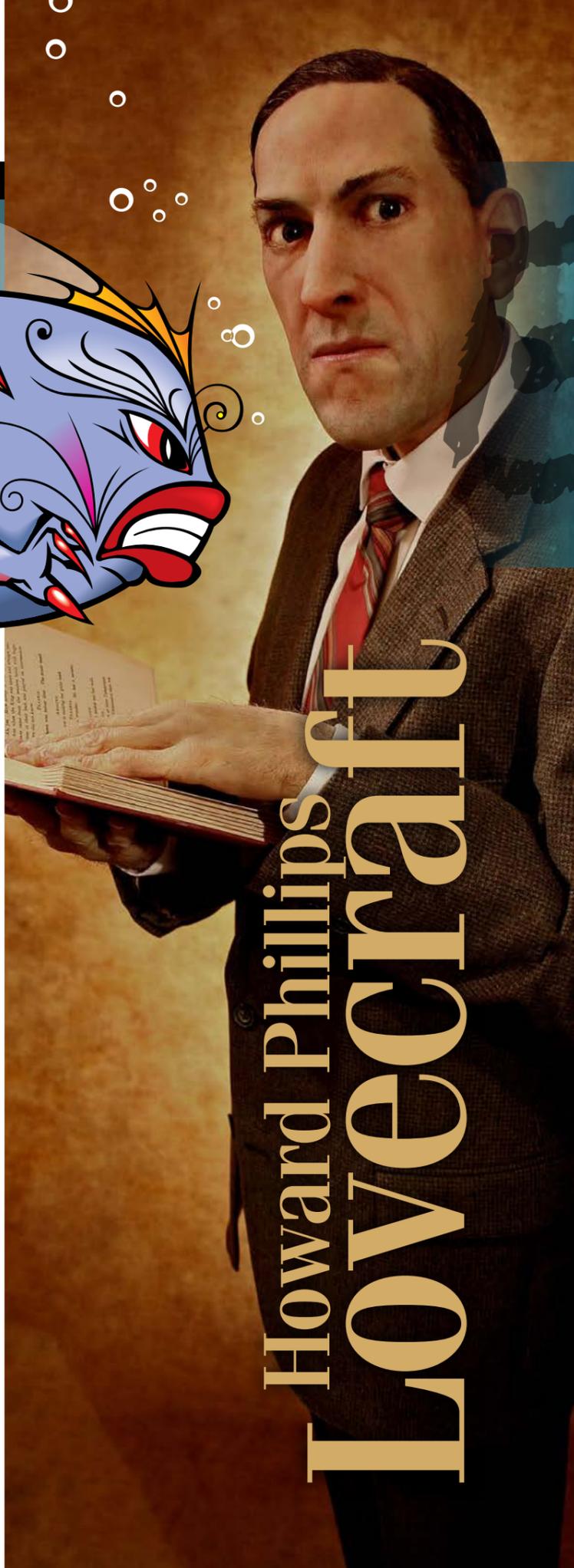


For many years, Alexander Guly has been developing an investigation topic using Tarot cards.

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

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# Howard Phillips Lovecraft

## THE SOUND FROM THE DEPTHS OF THE WORLDS

**We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far.**

*The Call of Cthulhu, 1926*

The strangest and most ominous sound on our planet is the mysterious Bloop. It is a low-frequency sound that sometimes comes from the depths of the ocean. Who or what produces it? Scientists put forward different versions. According to one of them, the Bloop is of animal origin, and this is truly scary. After all, the size of this creature should exceed the size of a blue whale several times...

The coordinates of the place from which the Bloop has supposedly been emitted several times strangely coincide with the coordinates of the legendary underwater city of R'lyeh, analogous to the famous Atlantis. R'lyeh is a part of the waste universe of computer games, books, and films based on the works of Howard Phillips Lovecraft, the mysterious "master of supernatural horror." Unlike Atlantis, however, R'lyeh is not a completely dead city. The nightmarish, merciless god Cthulhu sleeps and waits in it. One day, when the stars align in the right position, he will reveal himself to us in all the power of rage and destruction...

Modern culture has absorbed Lovecraft's artistic world like a sponge. This world penetrated its pores, became part of history, tradition, and fashion. For example, the book *Necronomicon*, mentioned in Lovecraft's eponymous work, "materialized" and was published in hardcovers and paperbacks in the 1970s. Many confuse it with actual medieval magic *grimoires*. Lovecraft's universe, inhabited by frightening creatures who violate the laws of physics, is mesmerizing and evokes a sense of reality. Is it all about Lovecraft's artistic talent or something else?

Among researchers and mystics, disputes continue about why a modest editor from Providence, who called himself an atheist, created an original, very lively, and believable Cosmological Myth, with a large-scale hierarchy of gods, demigods, and monsters, whose essence and appearance is impossible to think about.

**In the darkness, perhaps, there are intelligent entities lurking beyond the limits of any understanding. These are not witches and sorcerers, not ghosts or goblins, who frightened the once primitive civilization, but infinitely more powerful entities.**

*(The Shadow Out of Time)*

A universe full of chaos, nightmares, and excruciating suspense manifests itself in a frightening systematicity. And the keys that open the gates of the infernal look suspiciously "authentic." The spells and rituals that the heroes of Lovecraft's works carry out, willingly or unwillingly becoming the conductors of evil or, on the contrary, the saviors of mankind who closed the gates between the worlds, are very detailed and they feel loyal to the Tradition. In her article *Lovecraft and the Occult*, renowned American fantasy horror writer Mary SanGiovanni notes, "While some of the details of actual occult practice, both modern and traditional, are often misrepresented in Lovecraft's work, there is much that Lovecraft incorporates that is, surprisingly, close enough to give actual practitioners pause." Practitioners have thought



about this more than once. Already at the end of the last century, several New Age organizations adopted the images of Lovecraft in their rituals and used them in all seriousness.

So who was this man called by the descendants “the mastermind of cosmic horror”? A madman? An inventor? An occultist? What is the secret of his genius and where is the source of his inspiration? Let’s try to figure it out with a deck of Tarot cards in our hands. By the way, the *Necronomicon Tarot* deck, based on the mythology of Lovecraft’s works, has taken root in the mantic community and perfectly works in the hands of numerous masters. Is this not evidence that the writer’s universe is sufficiently holistic and alive? But is it so alive that somewhere under the water Cthulhu makes the mysterious sound of Bloop?

Let us examine, by the way, this sound with the Tarot cards. Let’s take the classic Waite/Smith deck so that the “magic of black enchantment” of the Necronomicon deck does not give rise to extravagant meanings and associations for us. The sound goes with the Arcana devoid of personification and not suggestive of some monstrous, gigantic creature that dwells in the depths. The sound’s source manifests in the Eight of Staves: it is “a sound produced with movement.” According to the Empress, this movement is quite material. Perhaps wandering icebergs or phenomena associated with processes in the ocean floor will match these two cards well. The World card indirectly confirms this: these processes are global. However, the Two of Staves, which comes out together with the World, leaves a window of speculation for the “dark romantics.” The Two of Staves card invites you to look at our planet and think that yes, in this land and these waters, processes are taking place that people do not yet fully comprehend. There is also an assumption that our Earth is connected with other Worlds. Is it from there that an ominous and mysterious Bloop comes?

Before leaving with Tarot cards for distant worlds that blind us with the light of the stars and the fear of the unknown, let’s make a journey to the point where the writer and his artistic images used to meet. Lovecraft’s heroes

comprehend the Mystery of the Universe at very different ages, under different circumstances, and in different states of mind. For example, the mind of the personage of the short story *Polaris* is drawn into the Otherworld after a long observation of the night sky:

**Into the north window of my chamber glows the Pole Star with uncanny light. All through the long hellish hours of blackness it shines there. And in the autumn of the year, when the winds from the north curse and whine, and the red-leaved trees of the swamp mutter things to one another in the small hours of the morning under the horned waning moon, I sit by the casement and watch that star.**

With Lovecraft himself, that could have been different. Perhaps those who consider his work to be pure fiction are right. What do the cards say?

In search of the origins of Lovecraft’s mythology, we find a pivotal point in the Six of Cups, which the deck invites us to pay attention to. This card encourages us to dive into the writer’s childhood which, admittedly, passed in a rather strange atmosphere. When Howard Phillips was three years old, his father was put to a mental hospital, and five years later, in 1898, he died. The writer’s mother shared the fate of her husband: due to deep depression, she ended up in the same hospital in 1919 and died two years later.

I recall the characteristic that Lovecraft awarded the ministers of secret cults: they “all proved to be men of a very low, mixed-blooded, and mentally aberrant type” (*The Call of Cthulhu*). Could some of the writer’s occultist views be formed in an “aberrant” family? The Queen of Staves answers, “rather not.”

Despite his parents’ fiasco, Howard’s childhood was “orderly” and “just right.” The child grew up not too positive, he was “closed,” but by no means mentally ill. The inner world of the writer is characterized by the Four of Pentacles, Temperance, and Three of Swords, which, as it seems to us,

Reference point: childhood



## Origins of Lovecraft’s mythology



Source of knowledge: dreams as messages from above

removes the version about the “insane nature of his work.” Lovecraft is basically a Pentacle type—in this suit he goes through all the spreads.

Howard was not left unattended: we know from researchers that his relatives were actively involved in raising him, especially his grandfather. Whipple Van Buren Phillips is a very entertaining character. It is no coincidence that Lovecraft’s followers made him the hero of a biographical story “explaining” the artistic motives of the “mastermind of cosmic horrors.” In the story written by August Derleth, Lovecraft’s first publisher and friend, Lovecraft (pictured as some Ward Phillips) inherits an ancient lamp from his grandfather. *The Lamp of Alhazred* tells how this magic item became for Lovecraft “the source of ecstasy and terror.” The magic lamp projected pictures of distant and mysterious worlds, striking the imagination:

**For the world upon which he looked in the light of the lamp was one of great and surpassing strangeness. It was like nothing he had ever seen before, nor like anything he had read or dreamed about.**

Did the writer’s grandfather actually own such a lamp? Did he pass it on to his grandson? Note that Whipple Van Buren Phillips was a rather extraordinary grandfather. He was a successful businessman, talented inventor, and book collector. As a boy, Lovecraft had access to the largest library in Providence, Rhode Island. Perhaps Whipple had something to do with occult practices: the Magician and the Chariot answer the question about this. Researchers write that Howard’s grandfather told his grandson dark, mysterious, and exciting stories that could shape a mystical worldview. Be that as it may, Whipple Van Buren Phillips did not leave artifacts and secret knowledge to his grandson. The Seven of Cups, when asked about the occult heritage, says that the writer got only fantasies from his grandfather.

However, the version about dreams as a source of Knowledge, put forward by some researchers, does get confirmation from the cards. Lovecraft’s dreams go by the Judgment as meaningful messages from above. He received information that scared him (Nine of Swords) and that he could not,

perhaps, fully comprehend (Page of Pentacles). On the other hand, Lovecraft was able to reveal his feelings in creativity (Ace of Cups). The motive of dreams is one of the leading in his books. He worked out a whole system of characters from different stories who have access to the Land of Dreams, a kind of Outland accessible only to dreamers. Most likely, he counted himself among such people.

It is curious that the Judgment also answers how original Lovecraft’s myth was. It seems that the terrifying unknown spaces and their inhabitants did not appear in the writer’s head in fantasy, but rather due to a visionary practice. They were born in the Arcanum of meditation, solitary reflection, and dreams—in the Four of Swords. The writer’s creative processes go by the Hermit, which is very interesting in the context of the Cups expected in such cases. The master did not so much “create” as he thought, researched, and sought; perhaps he tried to systematize his feelings and visions, to give them some kind of artistic form.

We can assume that Lovecraft could have looked for those who possessed holistic Knowledge. The writer is often portrayed as a recluse, like his Cthulhu. It is no coincidence that comic artists like to depict him with tentacles and other attributes of the cultic Lovecraft’s deity, captivated by the ocean depths. Indeed, there were periods in writer’s life when he literally sat at home for years, in the Eight of Swords.

However, often overlooked is the fact that Howard Phillips had an extensive network of contacts. His correspondence with colleagues, many of whom were mystical writers, is said to be the largest author’s correspondence in the world. It is also assumed that Lovecraft’s wife Sonya Green had connections to such famous occultists as Aleister Crowley. Let’s lay out the cards... Yes, they confirm that the lantern of the Hermit-Writer was directed towards the occult communities of that time, which, according to the Two of Cups and the newly dropped Six of Cups, apparently were agree to contact him.

Let us trace Lovecraft’s interaction with the occult through the Tarot Arcana. Apparently, Howard Phillips did not have enough time to occupy a high place in their midst. It can be seen that he approached a certain Hierarchical struc-



**B  
L  
O  
O  
P**



Sound source: this is the “sound from motion” of something material.

Is it not from other Worlds that the ominous and mysterious Bloop comes?



ture and a Doctrine (Hierophant), and could even consider himself an adept for some time (Page of Staves). However, remaining in the instability of his status (Two of Pentacles) and, possibly, being an aspirant or a neophyte of the lowest levels of initiation, Lovecraft entered an ideological conflict with the occultists (Seven of Staves), left their ranks, and broke contact with them (Eight of Cups, Death). Did he participate in rituals? Judging by the triplet that fell on this question (Moon, Star, World), yes. But, apparently, the rituals caused him skepticism or rejection (Page of Swords and the Judgment).

Suppose, as a hypothesis, that Lovecraft took a more serious and negative attitude towards the actions and goals that he found in the occult circles. What for them was primarily a possibility of closeness (Three of Cups), a sense of belonging, a celebration, a ceremony (Four of Staves), to the writer seemed Dangerous (Tower). The writer saw the problem in the Moon. Behind this Arcanum could be magical actions, which, according to Lovecraft, had far-reaching and unpleasant consequences (Justice, Hanged Man).

We can also interpret the cards differently—as an ideological dispute or rejection of some conceptual points. Be that as it may, there is reason to believe that occultism in Lovecraft's works is not only the fruit of his rich erudition and imagination but has roots in actual occult practices. The Priestess and the Hermit support the theory put forward by Daniel Harms and John Wisdom Gonce III in *The Necronomicon Files: The Truth Behind Lovecraft's Legend*. Lovecraft, as they speculate, might deliberately distort rites and spells in his works to protect the uninitiated from involuntary participation in very dangerous actions.

So, the visionary Lovecraft was at odds with the occultists. The next interesting question is, "to what extent does his

peculiar vision of Other civilizations, worlds, and their inhabitants correspond to what exists in the Universe? Where is the point of artistic distortion, if any?" Tarot cards confirm the main thing: yes, other civilizations in the Universe exist (the Lovers answering the question, "do they exist?"). The Lovers Arcanum, as I have already noted, tends to serve as a signifier of alien civilizations. More about this was discussed in the article "The Secret Mission of Apollo," published in the Tarot Chronicles magazine and dedicated to the American program for the exploration of the Moon.

It is also important that the Tarot cards show a high degree of danger of these civilizations for the people (Knight of Swords, Nine of Swords, Death). How did Lovecraft feel about those civilizations? The Page of Swords says that he felt a hidden menace. Obviously, the intuitive, dreaming knowledge that came to the writer from above (as we have already found out) deserves attention, as do his fears. The cards emphasize once again that Lovecraft did not seek to literally reproduce the Structure of the Universe. He artistically reflected his attempts to comprehend it (Page of Pentacles, Ace of Cups). And this is what captivates and frightens in the fabric of the narrative of his works. In them, the Unknown does not strive to finally assume the Form. Like the Page of Swords, it is somewhere behind us, ready to insidiously attack so that we do not see what our terrible death looks like.

If we explore what is important about Other Civilizations with the help of the Tarot Arcana, we can calculate the point of distortion. "The Ancient Ones and the Gods, those Unknown Ones whom Lovecraft felt, unable to fully comprehend them, go by the pair "the Moon and the Devil." And the Moon again came out answering the question of exactly what mistake Lovecraft made in interpreting their

## Unknown Ones go by the pair "the Moon and the Devil"



This article features cards from the RWS Tarot and Tarot Transcendental.

nature. The Tower took the place of the Moon in the writer's concept. We can suppose that for Lovecraft, the Dark World seemed to be a more Manifest and Direct menace, while this Something could actually present itself in a latent, albeit no less dangerous quality.

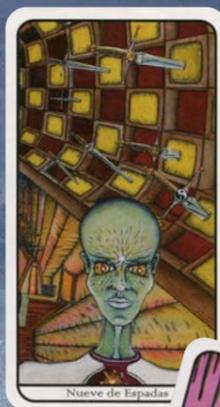
Does the Something correspond to the classical ideas of the mystics? Eight of Staves answers this question, the very card that corresponded to the mysterious ocean sound Bloop at the beginning of our investigation... In the Waite/Smith Tarot, the eight staves look like flying meteors, sound signals, beams of light, or shadows of dead stars... This card suggests that we are infinitely far from Forces and Beings that are beyond our understanding. We only catch the reflections and echoes of this Something, but we are not able to fully comprehend it. And in that sense, as seekers, we all unwittingly share the fate of Howard Phillips Lovecraft.



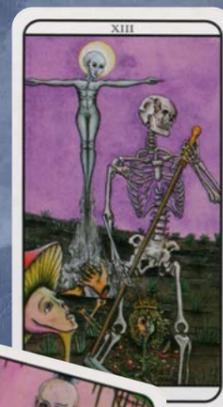
Other civilizations in the universe do exist...



and they are dangerous to us.



Lovecraft sensed a hidden menace in them.



## 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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ET CETERA



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As a Tarot reader, Yoga teacher, Qigong (Chi Kung) teacher, and interdisciplinary therapist, I have seen a wonderful world in each of the Tarot Arcana. A world that can be beneficial to our well-being. A world that goes beyond the knowledge of the great teachings that we already possess and which can be used when conducting Tarot sessions.



# How Do the Tarot Arcana Breathe?

Movement, static postures, breathing, and meditation have been pillars of my work in recent years and I have been introducing them into my work system. How does the Empress card move? What are the benefits of a static posture imitating the Magician's card? How would you meditate on the figure of the Devil? How would you breathe the Star? In this writing, I am going to talk about *pranayama*, or breath control, in relation to the Tarot cards. Do you know the importance of knowing how to breathe for your health, for your emotions, your mental clarity or as a support for meditation?

In the last year and a half, I have been experiencing how each Tarot Arcanum breathes from my knowledge of pranayama, discovering how it can benefit not only me as a Tarot reader but also the instruction given to the client in the session. For example, if with the help of the Emperor card you recommend that the client pay attention to safety, develop discipline, and set goals, you can also teach them how to perform certain body movements, meditate on this Arcanum or some other, and perform the breathing exercise called *prithivi mandala pranayama* that I will explain below.

Some people need tools or a recipe to include in their daily lives helping them to define guidelines for that much-needed change. If in the same consultation you have physically done an act through a physical movement, a breath, or have expressed certain phrases, or do a pranayama, the consultant has taken another step so that their reality or problem changes. I realize that information only is not enough, it takes acts! You can guide them in the same consultation and it will only take a few minutes.

If you don't know how to work on breath control, you are always in time to instruct yourself with a Yoga professional. Some breaths are easy, and others require training and you have to know what are the side effects.

You can learn how to breathe for yourself, as a Tarot professional, and use it if the person who comes for consultation

is nervous or upset. What breathing would you recommend to the clients? How do you guide them?

In this article, I recommend breathing variations for the individual Arcana as tools when reading the Tarot, but it may be the case that you have to apply deeper knowledge of pranayama.

As you read this article, I ask you to pay attention to the illustrations that will help you better and faster understand my explanations of the practice of pranayama. As the saying goes, "an image is worth a thousand words."

I would like you, dear reader, to experience this practice for yourself and feel the flow of each Arcanum and its properties.

Let's start with the **Emperor**. We will work on it with the help of *prithivi-mandala-pranayama*, or "square breathing." *Prithivi-mandala* is a yogic symbol of the earth element, a square.

Sit in a comfortable posture, either on a chair or on an appropriate cushion. Close your eyes.

Feel and visualize the feet, legs, trunk, arms, neck, and head. Do another mental review of the spine: coccyx, sacrum, lumbar, dorsal, and cervical.

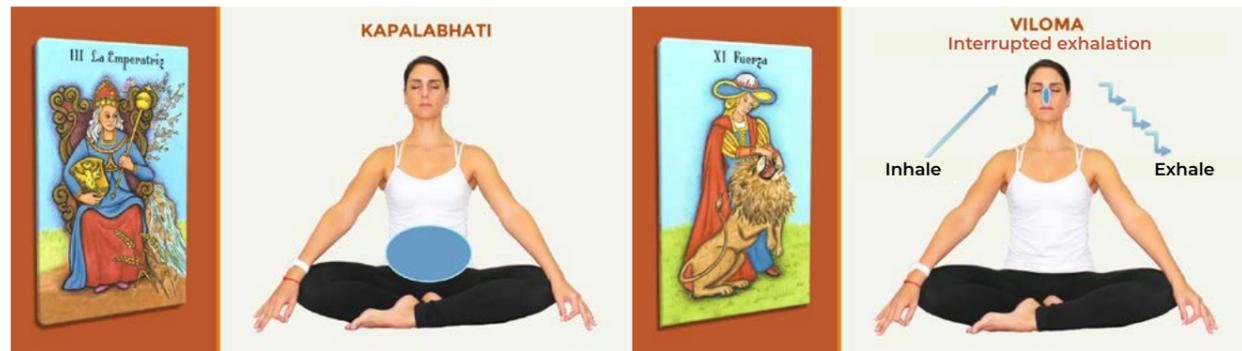
Mentally, get into the **Emperor** card. The Emperor is you; visualize the Arcanum in all details, feel its energy.

Breathe two times inhaling through the nose and exhaling through the mouth.

Visualize a square. The square represents a complete breathing cycle: (1) inhalation, (2) holding the breath (in yogic terminology, *kumbhaka*) with full lungs, (3) exhaling, and (4) another breath-holding, or *kumbhaka*, with empty lungs. All four stages are of equal duration, hence the *square*.

To begin, spare four seconds for each of the four stages (sides of the square). The duration can be increased with practice.





You can visualize the sides of the square when you count the seconds, when you try to feel the figure of the Arcanum, or with both actions at the same time. It all depends on the practice and your preferences.

Inhale for one-two-three-four seconds; hold the breath with lungs full for one-two-three-four seconds; exhale for one-two-three-four seconds; hold the breath with lungs empty for one-two-three-four seconds. Then start the sequence over.

If you feel that you can, do four squares to start.

When you finish, leave the breaths free and spontaneous.

See how you feel. Have you managed to reach those aspects that you want to cultivate with the figure of the **Emperor**? Do you feel stable, secure, balanced, with a clearer mind?

You can write down your experiences in a notebook.

Now let's look at other examples of working with Tarot Arcana using pranayama.

The **Empress** will be well helped by *kapalabhati pranayama* (*kapala* in Sanskrit means "skull" and *bhati*, "pure, shining"), which is used in Yoga as one of the *kriyas* (cleansing actions). This pranayama acts on the abdomen, emphasizing the exhalation. This is a very beneficial breathing for unblocking abdominal congestion, menstrual problems, constipation, etc.; it clears the mind well. This is where you will probably need professional instructions.

*Viloma pranayama* is suitable for the **Force** Arcanum. The term *viloma*, which in literal translation means "against the grain," refers to going against the natural line or movement of the breath. When doing this pranayama, you focus on the nostrils by inhaling continuously, holding the breath, and then breathing out with repeated breaks. Exhalation is interrupted every two to three seconds or every two heartbeats, and there should be at least two breaks in total. It depends on individual abilities. There is a reverse version of the *viloma*—the inhalation is interrupted, and the exhalation is smooth; there is also an option when both inhalation and exhalation are intermittent. With the help of this pranayama, we gain inner energy, as well as lower the frequency of negative vibrations of the Arcanum—for example, when we are angry or upset.

In my yoga classes, I quite often use pranayamas that I have connected with the **Moon** and the **Sun** Arcana. They are called *chandra bheda* and *surya bheda*. *Chandra* means

"moon," *surya* means "sun," and *bheda* means "piercing." In Yoga, it is believed that these pranayamas "pierce," that is, cleanse, the lunar and solar energy channels.

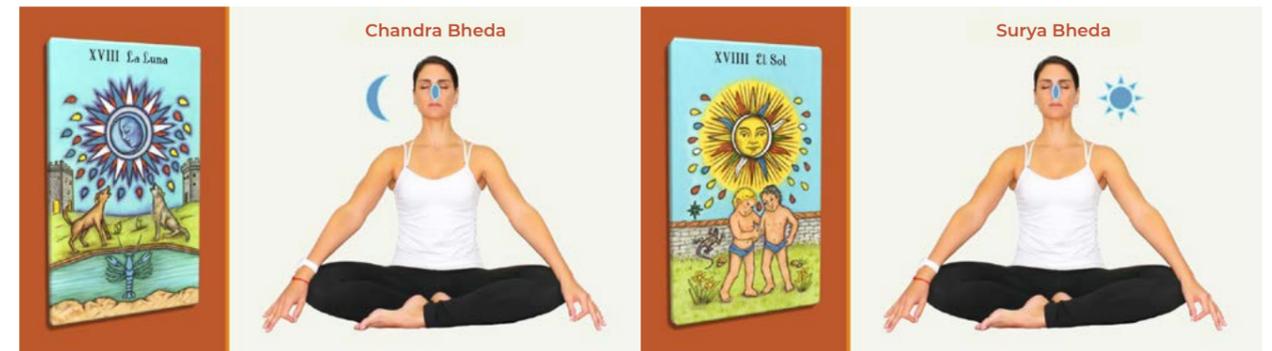
When doing *chandra bheda*, you breathe in through your left nostril, closing your right nostril with a finger, and exhale through your right nostril, closing your left nostril with another finger, and so on many times in a row. It is also useful to simply breathe in and out through the left nostril only. The lunar channel thus cleared activates the feminine energy and the right hemisphere of the brain, calms the mind, and relaxes the body, accentuating the internal characteristics of the **Moon** Arcanum.

When doing *surya bheda*, you breathe in through your right nostril, closing your left nostril with a finger, and exhale through your left nostril, closing your right nostril with another finger, and so on many times in a row. The solar channel cleared in this way activates the masculine energy and the left hemisphere of the brain, mobilizing the body and accentuating the inner characteristics of the **Sun** Arcanum.

You can ask the Tarot which breath would be better according to what has come out during the session. Be you are a Tarot reader or just a Tarot fan, you can shuffle and ask the Tarot what breath you need that day or ask at the end of the day what breath would be appropriate at this time. I hope you can practice these proposals and, if you want, you can share your experience with me. The most important thing is that you know what you are doing and can check it so you can teach it more fluently.

Recently I have been meeting Tarot professionals who are very well trained in other disciplines. They understand that, although the Tarot cards are very important in themselves and their competent interpretation helps the querent move towards their life goal, our personal work on ourselves, and continuous learning are no less important. In recent years, I have been able to attend several conferences where I have seen the seriousness and commitment of professional tarot readers, who have shared their wisdom and creativity as I have shared mine. Tarot never ceases to amaze me, I always learn something new and it always tells me something that I have to transmit.

I give my support and collaboration to all the people and entities that want to spread the Tarot in a serious and professional way, to disseminate professionals who are passionate and share their wisdom in favor of the world of Tarot, im-



proving and improving a card reading session. It is a great pleasure for me to have the opportunity to share my practices of working with the Tarot through body movement in Qi-gong, internal introspective work in meditation, and, finally, work with breathing in different workshops.

I am grateful for the wonderful opportunity this magazine has given me, and I look forward to sharing more about what I call the Conscious Tarot. This involves movement, breathing, and mental work: "Move, breathe and meditate on the Tarot."

Thank you Tarot readers and especially Franco Rossi, thank you for this excellent magazine!  
Long live the Tarot!

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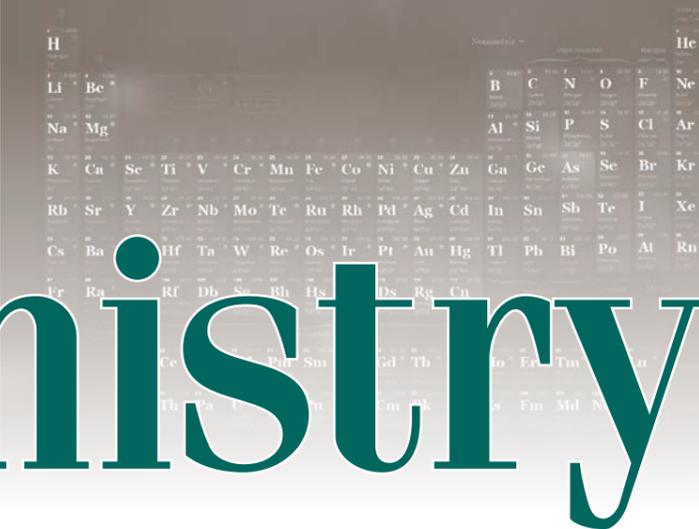
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TAROT AND LIFE

# Chemistry and Life



There is a lot of information on the Internet, good and various... It's particularly useful when the school curriculum is already completely forgotten, then one click, and you are reminded. Once upon a time, I came across an amusing post in some blog. It was about the four hormones of happiness. Unfortunately, I have not saved it and cannot give you the link. However, the experienced user will do the searching and find a couple of dozen other posts on the same topic. What I want to do now is to consider this issue in relation to our divinatory art.

So, that Internet post informed me that four chemicals contribute to our feeling of happiness: **norepinephrine**, which provides the happiness of personal victory at the physical level, **dopamine**, which gives no less happiness when successfully solving intellectual problems, **endorphin**, which is responsible for the emotional perception of the beauty of the world, and **serotonin**, which brings the joy of a problem-free life. As we can see from our professional point of view, these kinds of happiness correspond to the **Wands, Swords, Cups, and Pentacles**.

If we look at the four blood types, then happiness for hunters and gatherers is in search and victory; for farmers, in stable accumulation and absence of changes; for nomads, in discovering new territories and prospects, as well as in avoiding negative emotions; and for townspeople, in inventing new schemes, creating new objects and connections that allow them to stay in place and be the smartest in their town. The blood types are not listed in the same order as the Tarot suits, but after all, medicine should be somewhat different from arcanology!

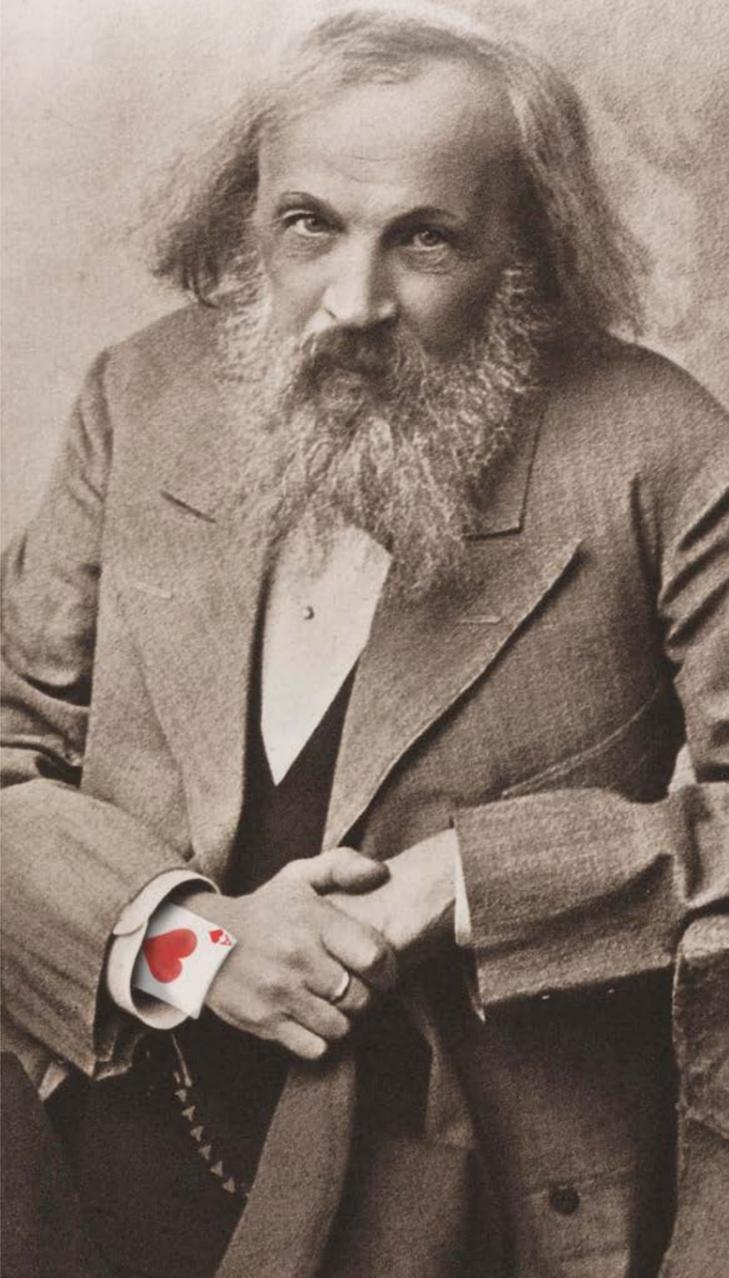
From this, we can make a small, but very pleasant spread for the querent to find happiness here and now.

For beginners, feel free to take a Minor Arcana only deck (after all, it is enough for us to show the querent an external source of positive things). In the Minor Arcana, the four suits are indicated explicitly.

Those who want to work with a full deck need to study the *Five Crosses* scheme by Felix Petrovich Eldemurov, where the Major Arcana are located on the elemental arms of a large cross. (Isn't Felix, "Happy" in Latin, the best patron of the search for happiness?) There are two special Major Arcana in this system, but their appearance only expands the possibilities of the spread. The rest twenty Major Arcana confidently correspond to the four Tarot suits. By the way, in working with the *Tarot of the Gnomes* deck I exploit this feature very vividly. (See books by A. Lobanov and T. Borodina, *Tarot of the Gnomes: Business Questions* and *Tarot of the Gnomes: Business Answers*, published by "Avvalon – Lo Scarabeo," 2014.)

## Fortune-telling will predict happiness in life...

Fortune-teller, the song by M. Dunayevsky and L. Derbeniov from the film *Ah, vaudeville, vaudeville...*



	Wands	Pentacles	Cups	Swords
Major Arcana	I	II	III	IV
	V	VI	VII	VIII
	IX	X	XI	XII
	XIII	XIV	XV	XVI
	XVII	XVIII	XIX	XX

If it happens to be a Major Arcanum, determine what suit it belongs to (see the table).

Then report the conclusion:

1. If this is a Wand card, then the patient lacks norepinephrine. They need the passion of a hunter, an athlete, a scout; they need, as it is put in Russian fairy tales, to "go there, no one knows where, find something, no one knows what thing," and bring it to the feet of their tribal elders and beloved. Shopping, paid fishing, picking berries, mushrooms and firewood, a trip with a commercial purpose to relatives, friends, or to some places where some good things are produced and/or stored. The moment the desired thing appears in their hand, happiness will overtake the querent. Or, conversely, the querent will overtake happiness. Getting the result is a very important point in the Wand scenario—a simple act of train surfing or base jumping not only brings nothing useful, it's a waste of human energy and luck. To have norepinephrine-induced happiness, the sportsman needs the winner's cups, medals, and certificates. Well, at least some monetary benefits. Otherwise, it is so dull! Or, perhaps, we need to look for a different Tarot suit.

2. If this is a Cup card, we need endorphins. They are produced with walks in parks, going to theaters, museums, galleries, and zoos. Also welcome are sightseeing tours, ecological tourism, trips to see new places or revisit old, and simply journeys without a goal, just for unexpected surprises and impressions. *A boat sailed and rocked along the Yauza River...* Bloggers and photographers will then do business on all this, but what the querent needs is such a kind of unclouded endorphinal happiness. Well, you can add a cup of coffee, a mug of tea, or a glass of wine, depending on the time of day, to follow the suit.

3. If the Swords were pulled out, it is a difficult case (dopamine). We need intellectual victories—in "The Four Knights Chess Club" or "Who Wants to Be a Millionaire?" or just betting with friends for a bottle of Guinness about something that requires erudition. A simplified version is communicating with people of your circle, visiting friends, and kitchen get-togethers without ceremony. For excitement, you can play a party of bridge or poker. Not even for money, but just for the fun of it, without material stakes. Although "the greatest happiness on earth" of "changing a penny for

a shilling" is also present here, coins have a purely nominal value as an indicator of victory and the signifier of luck. The exchange process is more important. A separate item will be urban parkour, which burns adrenaline in vain, but dopamine creates an airy mirage of a winner. It's a kind of sport suitable for the Knight of Swords (Air of Air). You can also play many board games with your children. And if you manage to win, then here it is, "happiness for everybody, free, and no one will go away unsatisfied!"

4. Those who choose the Pentacles option do not need to go anywhere. Home, sweet home... This is serotonin. Everything is already there in the apartment—or in a nearby grocery. *The Queen of Hearts, She made some tarts, all on a summer's day...* For happiness, you just need to collect the necessary ingredients on the table near the sofa, take out a warm blanket, turn on some meditative music or a well-recommended TV series, and be an introvert for an hour and a half... An extrovert can add a charged palmtop with the phone numbers of geographically distant friends and/or girlfriends (however, from my point of view, this is not necessary). An alternative is a summer cottage, garden beds, barbecue, a sun lounger, and a pocketbook format whodunit. Well, sorting through collectible treasures from the full and not so full chests will also make the men of property happy.

5. The Fool and the World (alas, exceptions confirm the rule in the art of Tarot, too) require some efforts for the person to spend on themselves. It is important for the Fool to feel like Eric Berne's Child, become "like children," allow themselves the behavior prohibited by their inner Parent. The particular kind of behavior can be chosen from the tactics of the previous four suits. Each of them has its own foolishness.

As for the World, to be happy this person needs to become their inner Adult, responsible and understanding the consequences of their actions, making independent decisions. Tell them, "You should become a happy person all at once, in yourself, by yourself, for yourself and for the World around you. And you don't need the help of a Tarot reader."

They say that oxytocin is naturally prone to this, but I just don't know how to develop this chemistry in myself. Therefore, you who have pulled out the Arcanum XXI, let your slogan be the advice of Kozma Prutkov\*, "If you want to be happy, be." This is your layout, you know...

\* Kozma Prutkov is the literary mask and collective pseudonym of the four Russian writers of the 1850-60s. Satirical verses and aphorisms of Kozma Prutkov and his very image ridiculed mental stereotypes and political correctness of the time. One of the four writers was Alexey K. Tolstoy. This quote is often wrongly attributed to his more famous second cousin Leo Tolstoy.

ET CETERA. LENORMAND



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**About the author**

Renata Taño Berreta is Spanish and Brazilian and at present lives in Lisbon. For the past 20 years, she has devoted herself to studying and researching topics such as mediumship, religions, Afro-Brazilian traditions, and cartomancy. Holding her first Academic Degree in Linguistics, she is also a psychotherapist and educator. Currently developing a deep historical study on the Brazilian Lenormand, she has just published a book titled *Baralho Cigano: introdução ao Lenormand brasileiro* (Gypsy cards: an introduction to the Brazilian Lenormand). She participates in congresses, teaches courses, and offers psychotherapy and cartomancy consultations, as well as other integrative practices.

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**RENATA TAÑO**

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The Petit\* Lenormand deck is an oracle of great narrative power and regardless of what is commonly thought, it enables truly deep and surprising readings.

In a world dominated by the logic of the Tarot, the oracles belonging to a more popular cartomancy approach end up fitting a less prominent place and many times get relegated to a less prestigious category.

In this brief article, we will talk about the narrative structure of the Petit Lenormand deck, its expansion in the contemporary oracular world, and the Brazilian cartomancy.



*Petit means "small" in French. — Ed.*

# Petit Lenormand: The Story-Telling Oracle

## From the Emblem Books to The Game of Hope

In order to be able to understand the iconographic origins of the Petit Lenormand, we need to go back to the 16<sup>th</sup> century, more specifically to the year 1531 when the illustrated book of poems *Emblematum liber* by Andrea Alciato (1492–1550) was published. This book marks the beginning of a new literary genre, which stood out between the 16<sup>th</sup> and 18<sup>th</sup> centuries. The author's premise was creating a universal language of images, similar to the Egyptian hieroglyphs, and using this resource to convey pedagogical and moralizing contents.

Images shown in emblem books were so familiar to people of that time that the mere contact with a symbol would mobilize the values associated with it, and the users of the book, even though they might be illiterate, were able to build a coherent narrative from this initial spark.

*The Game of Hope* created in 1799 in Nuremberg, Germany, by Johann Kaspar Hechtel (1771–1799) is the prototype of what we know today as the Petit Lenormand deck of cards. Like *Emblematum liber*, it was designed with a pedagogical objective, besides ludic. *The Game of Hope* itself was a board game with a narrative dimension. By throwing the dice and walking over the cards spread serving as the game board, the players would develop their stories of victories and misfortunes based on the meaning of each card image.

The researcher Tali Goodwin and her partner Marcus Katz in their book *Learning Lenormand: Traditional Fortune Telling for Modern Life* (Llewellyn Publications, 2013) present the first English translation of the original game instructions:

With these same cards it is also possible to play an entertaining game of oracles by shuffling the 36 cards and then letting the person, for whom the oracle is meant, cut the cards, then laying out the cards in 5 rows with 4 rows at 8 cards each and the 5<sup>th</sup> row with the remaining 4 cards. If the

person querying is a woman, one starts from sheet 29, spinning a jocular tale from the cards nearby around the figures on display. If it is for a man, the tale is started from sheet 28 and again makes use of the cards surrounding this one. This will bring much entertainment to any merry company.

This description is the essence of what is known today as the *grand tableau\** spread. It is very common for this oracular system and allows unfolding its powerful narrative potential. It is possible to interpret the emblems contained in

\* Meaning "big image" in French.



*The Game of Hope in the British Museum collection*

separate drawn cards, but putting all 36 cards into one *grand tableau* allows one to tell a story, the central figure of which is the signifier, Man (#28) or Woman (#29).

## The Game of Hope becomes Petit Lenormand

After being first used for pedagogical, entertaining and ludic purposes, these cards became an oracle. In 1846 in Koblenz, Germany, a new deck of 36 cards based on *The Game of Hope* was published. Its official title was *Kartenspiels der berühmten Wahrsagerinn Mlle Lenormand in Paris (Card deck of the famous fortune-teller Mlle Lenormand in Paris)*. Very soon versions of this deck were created and published in many cities of Europe and America, widely known as “Petit Lenormand” to distinguish it from another “Grand” card deck attributed to the famous fortune-teller of the Napoleon’s court, Marie-Anne Lenormand (1772 – 1843). Using the name of a renowned psychic was a working marketing strategy of those times. The Petit deck came complete with a booklet explaining the meaning of the cards and a method of spread. The text was attributed to some Philippe Lenormand, who was believed to be Marie-Anne’s nephew.

Although it is not yet known who the real author of that booklet was, it is interesting to note that all the meanings proposed therein are very similar to the ones presented in the description of the original game. In the proposed spread, called the *grand tableau*, all the 36 cards are to be laid out exactly as in *The Game of Hope* instruction. The fortune-teller then must build a narrative based on the interpretations and relationships that the cards in the *tableau* establish among them. In this system, however, the distance of each card from the main card in the layout, Man (#28) or Woman (#29), is important.

In this method we have the materialization of an idea of the narrative thread as a technique for the prediction. The cards are laid out as a big board game, filling up the whole visual space, weave and write the lines, untangle the knots and create a narrative of this moment in the client’s life exploring the main areas in their life, speaking about the different and complementary time axis.

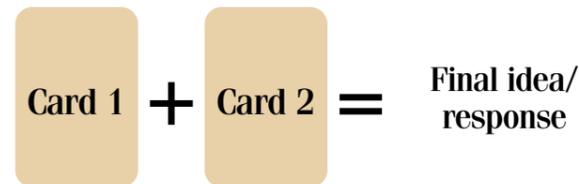
Although nowadays there are countless ways and techniques of movement within this spread, as well as many other possibilities exploited beyond the initial method so similar to *The Game of Hope*, the essence of the narrative perspective prevails independently of the approach.

The learning process can also be thought from this same logic as we will see next.

## Structure of the system and its learning process

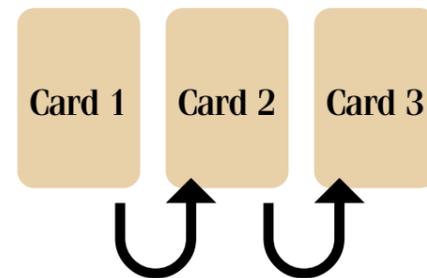
This system’s learning process starts with the memorization of the emblem contained in each card. As it was done with the emblem books of the 16<sup>th</sup> century, the student memorizes each image and this process makes them relate the image to the meanings attributed to it. It is a process heavily depending on the use of memory rather than the reading and

interpretation of the images as is usual with the Tarot cards. This first layer enables the building of the next step which is the basis of the conversational cartomancy system. It is grounded on the principle of combinations, that is, two ideas that unite will form the third one:

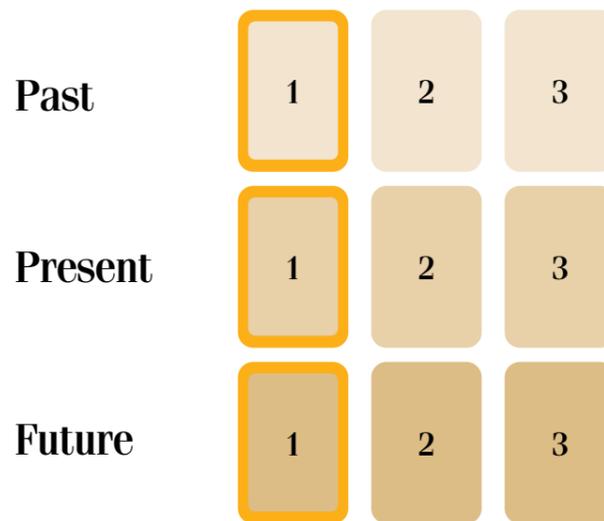


From this first interpretative cell we have the formation of a phrase that answers our question, advice, or guidance. The 36 cards can be combined in endless ways and the order in which they are laid out will influence the message, since the cards nearest to the signifier are more relevant than the others, bringing the most important elements in the story.

The next step would be the use of the linear spreads that would form a longer and more explanatory phrase.

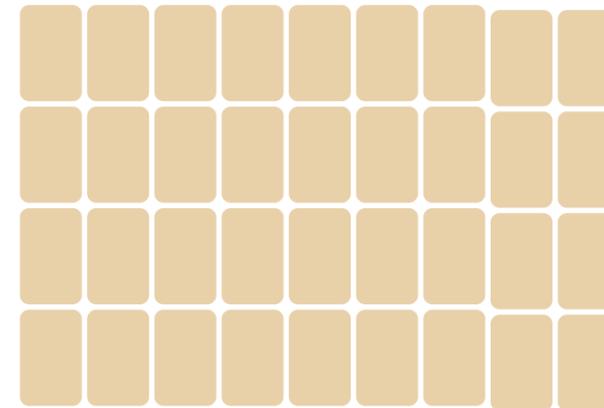


Card 1 is the essence of the question.  
Card 2 complements Card 1.  
Card 3 complements Card 2.



The climax of the reading would be reached and the narrative thread completed in the use of the spread named the *grand tableau*. In this game, all the 36 cards are used in order to build a complex and accurate narrative of the cli-

ent’s moment. If we consider that in the conversational cartomancy cards are words, then simple combinations of two or more cards are phrases, sets of 9 cards (or 3x3 spreads) are paragraphs, and with the *grand tableau* we should have a complete, deep and fascinating narrative.



The grand tableau organized as a spread 9x4

The narrative is structured upon the reading of the client’s card and the theme cards (cards that symbolize specific areas of life). The speech must be coherent and, although the spread in itself offers a great deal of depth, the interpreter (fortune-teller) must have extensive discursive skills to make the connection between the parts without changing the whole and evading from what the cards are transmitting. It’s a great exercise in concentration and dedication.

We have seen, in practice, how the learning process can be structured from the premise of the speech’s gradual construction.

## From the origins to nowadays

In the past years, mainly over the last decade, the Lenormand system has spread around the world captivating a lot of supporters. This expansion has fostered the deepening in the research and studies regarding the historical origins of the oracle and initiated a series of new ways of interacting

with the cards. Besides what is known as European School and its many branches and styles, we can also highlight the great movement in the United States, Brazil, and increasingly in the Iberian countries and Latin America.

## A brief view of the Lenormand Brazilian School: Gypsy deck

The Brazilian Lenormand deck, better known as “gypsy cards,” was born in the process of reinterpretation of the classic Petit Lenormand. However, it doesn’t disassemble the original system. Based fundamentally on the principle of syncretism, its conception shows a very peculiar way of understanding the oracular world and the cartomancy.

Over time, the cards that arrived in Brazil with French fortune-tellers starting from the second half of the 19<sup>th</sup> century began to be used more intensively by the local people who had already had their own well-developed mystical, religious, and spiritual practices, Gods and Goddesses, and, of course, their oracles.

The emblems have an easy interpretative connection and are a very attractive element. Although the symbolic repertoire of those images arising from the 16<sup>th</sup> century Europe couldn’t find a perfect echo on the tropical lands, there was, for sure, an inclination to get to know and use the oracle.

As time went by, and considering that the popular cartomancy reflects the value system of a nation in a specific cultural, historical, and geographical context, some cards have gone through a reinterpretation process from the logic of syncretism; some interpretative, symbolic and iconographical changes have grown stronger and started what we currently know as the Brazilian Lenormand School. The cards are also called “gypsy cards,” an association with the spiritual egrégoire of these people based on the epistemological context of Umbanda (a syncretic Afro-Brazilian religion).

The oracular structure remains intact, the 36 cards continue to exist and the techniques keep on providing the narrative support to the system. It’s only the background repertoire associated with the emblems of some cards that has undergone changes in an attempt to adjust them to the local reality.



The grand tableau with the Trybo Cós mica gypsy cards

## Getting to know

## THE LENORMAND SYMBOLS IN BRAZIL



by **Tânia Durão**  
Brazil

Tânia Durão is a holistic therapist, cartomancer, and author of nine books about the Gypsy deck, which can be found on Amazon (translated into Spanish) and on the site [www.bookmundo.pt](http://www.bookmundo.pt).

The function of an oracle is to reveal the unconscious through the symbols that the querent “chooses.” A cartomancer’s role is to interpret symbols, clarify doubts, and guide the querent.

The Lenormand deck is an oracle tool consisting of 36 cards. It is believed to be derived from the cards entitled *Das Spiel der Hoffnung (The Game of Hope)* and published in 1799 by Johann Kaspar Hechtel in Nuremberg, Germany. Another German publisher, Johann Augustus Reiff, published his own version of these cards in 1846, entitled *The Fortune-Telling Cards of the Famous M<sup>lle</sup> Lenormand*. The most famous cartomancer of all times died on June 25, 1843, and her memory is honored on this day.

The name Lenormand was assigned to the deck to help it sell better. The publisher just wanted to cash in on the popularity of Marie Anne Lenormand in Napoleonic Europe. Mademoiselle Lenormand claimed that she had read the Tarot at the court of Napoleon and provided cartomantic services to many influential persons.

In *Cartomancia Lenormand: o estudo do agora (Lenormand Cartomancy: the Study of the Now)*, Karla Souza presents the first advertisement in an 1856 issue of the Brazilian newspaper “Correio Mercantil,” in which a cartomancer offers her services with the Lenormand deck. At that time, Brazil (a former Portuguese colony) “imported” the European culture, especially the French customs, including entertainment with cards.

The interpretation of the symbols of the Lenormand cards differs in many countries and regions where distinct Lenormand schools were formed. When reading cards, a lot depends on the personality and knowledge of a particular cartomancer. At the same time, reading the Lenormand deck is quite easy for a beginner, since its pictures are very simple: a house, a dog, a tree, a heart, etc.

In Brazil, some cards have acquired specific meanings. In the late 1980s, Katja Bastos introduced the correlation of cards with the Orixás (energies of nature) of the African folk religion, brought to Brazil by the black people who were enslaved. This is how a completely new card reading system appeared. The Brazilian school was born, in which the Lenormand deck is called the Gypsy deck because it is believed that it was the Gypsies who brought Lenormand cards to Brazil. For the use of this oracle, Brazil ranks first in the world, with the production of Lenormand books and decks growing exponentially!

Below I will present you with the Brazilian symbols of all 36 cards.

**1. Rider (Horseman, Cavalier):** Something is coming or going to happen. It advises you to have the courage to take initiative or move forward in some project.

**2. Clover:** Minor setbacks or obstacles that create delays.

**3. Ship:** Travel. Change of course. Distancing. Missing something/someone.

**4. House:** Physical place, routine, coexistence, neighborhood, rules, order, discipline, organization.

**5. Tree:** Physical health, family, ancestry. Growth, prosperity. Sharing.

**6. Clouds:** Worries, doubts, anxiety, expectation, fantasy.

**7. Snake:** Fear, insecurity. Falsehood, lies, deceit, trickery, maliciousness. Sexual desire.

**8. Coffin:** Internal transformation process, psychological change of beliefs. Re-signify to start a new life cycle.

**9. Bouquet (Flowers):** Joy, satisfaction, enchantment, mood, excitement, beauty, art, flirtation, romanticism. Gifts, tributes.

**10. Scythe:** Termination, rupture, closure, breaking apart, divorce.

**11. Whip (Rod, Broom):** Control, dominance, effort, commitment, attitude, violence, competition, punishment, fights.

**12. Birds:** Freedom, breaking free, to go beyond, evolution, expansion, development. Complicity, faith.

**13. Child:** The family child, childhood, inner child, youngness, flexibility, spontaneity, playfulness, naivety, irresponsibility, inexperience, dependence.

**14. Fox:** Observation, attention, caution, planning, intelligence, focus, concentration.

**15. Bear:** Vanity, arrogance, jealousy, possession, envy, selfishness; Depression, grief, mourning, discouragement; Maternity/Paternity, excessive protection, the boss; Sexual chemistry between a couple; Greediness.

**16. Star:** Intuition, inspiration, creativity, spiritual guides or mentors, psychic gifts, mediumship.

**17. Stork:** Surprise, unusual, innovation, exotic, return, return, escape.

**18. Dog:** Friendship, companionship, sincerity, loyalty, respect, obedience.

**19. Tower:** Companies, institutions, government, life mission, destiny, silence, meditation, prayer, contemplation, solitude, isolation.

**20. Garden:** Leisure, meetings and social networks, public, reaping the benefits, merit.

**21. Mountain:** Great difficulties, problems, overload, blockage. Justice, laws, bureaucracy.

**22. Crossroad (Path, Road):** Open access, opportunities, ways, the right direction.

**23. Mice:** Tiredness, wear and tear, stress, theft, loss.

**24. Heart:** Feelings, affection, love, tenderness.

**25. Ring:** Relationships, links, bonds, society, partnership, agreement, contract, commitment, collaboration, groups, teams.

**26. Book:** Studies, courses, competitions, research, seeking knowledge, work, culture, shyness, introvert.

**27. Letter:** Communication, expression, speaking, demonstrating, disseminating, transmitting. Proposals, invitations. Exams.

**28. Man (Gentleman):** The male Querent, maturity, independence, reason.

**29. Woman (Lady):** The female Querent, welcoming, nurturing, sensitive.

**30. Lily:** Virtues, peace, serenity, empathy, charity, forgiveness, kindness, generosity, goodness, harmony. Passivity, submission.

**31. Sun:** Clarity, understanding, transparency, success, achievement, fullness, fame.

**32. Moon:** Emotions, desires, sensations, moods.

**33. Key:** Solutions, answers, ways out. What depends on the querent.

**34. Fish:** Money, finances, profits. Depth, abundance.

**35. Anchor:** Stability, firmness, security. Stagnation, accommodation, fixed.

**36. Cross:** Sacrifices, overcoming. Victories and achievements.

The Lenormand deck, or the Gypsy deck as it is known in Brazil, is an excellent oracle allowing the cartomancer to show the querents their behavior, guide their decisions, and prevent stressful situations.

By analyzing various combinations of 36 cards, you can get a practical, deep, and very objective interpretation.

The reading is practical, deep, and very objective, when using combinations of the 36 cards.

# Mrs. Death

Sometimes there's a sort of irony about the way that the Universe teaches us something.

This article is inspired by Mrs. Death. She is a symbol of deep transformation, and when she comes up, everything in life takes another flavor. In the texts below, you can find two different interpretations by analyzing two different but very similar cards in terms of meaning.

Both speak the wonderful language of love.



**Odete Lopes Mazza**  
Stabio, Switzerland

## The Coffin from “Le Petit Lenormand”

The Coffin is a scary card because we associate it with death, cemetery, funeral, suffering, pain, illness, and the permanent loss of something. Imagine what it's like to live this card. Due to a serious degenerative disease, I have experienced moments of panic, fear, and agony, and in this state of negative feelings, I have lost interest in life, literally interrupting my desire to live. Nothing made sense to me anymore. Death had taken over my life. I cut off all relationships with the world outside. I have isolated myself and focused on my pains and personal losses that were very significant to me. My thoughts have become as dark as my soul. Everything was suspended in the void.

After a long time with no prospects, emotionally, psychologically, and physically shattered, I decided to explore and analyze the psychological and humanistic side of the card which took me on a journey into the depths of my Being. From that moment I've started looking at the Coffin card with different eyes, accepting my conditions and, consequently, changing my attitude towards life. At that moment I woke up and changed myself.

From the moment we are born, there are only two certain things: life and death, the greatest Master and Mistress. During the time that we spend on this earth frequency, Master Life is constantly present, and it is difficult for us to think of the presence of Mistress Death, but she is there, always present, close to us, and patiently waiting to introduce herself.

The Coffin carries all the painful experiences and emotions that a human being lives during their existence: shock, trauma, fear, pain, suffering, agony, and despair.

None of us are immune to painful moments. These are inevitable experiences. We all have to experience the death of our loved ones or pets. We all have to suffer the end of a significant relationship that we thought was eternal, the rejection, the abandonment, or the betrayal of someone we loved and trusted. The news of a serious illness, treatable or not, closed some doors for us and didn't permit us to achieve our goals.

Some of these situations seem impossible to forget and overcome. Memories will come up through a smell, a food, a song, a movie, a picture, a conversation, and we cannot control our reactions.

As strong as we are, we have great difficulties facing death, loss, or pain. We paralyze ourselves or hang on to situations, even knowing the harm they generate in us. We do not allow ourselves to move forward.

In these moments, we lose little parts of ourselves. Little by little, we begin to increase fear and no longer believe in our chance to win. These behavioral models lead us to dramatic and often devastating consequences.

To make you better understand the teachings of Mistress Death with the Coffin of the Petit Lenormand, I will tell you the story of the Black Door.

Like in every story, in this one there's a moral. We all have a Black Door in our minds. For someone, the Black Door is the fear of the unknown. For others, it is the fear of relating, of being rejected, or of changing. For some, it is uncertainty. But if each of us takes a step beyond fear, then for sure we will meet the light that will enter our lives. Opening that Black Door is important.

Believe me, it is possible to go beyond all the emotions that hurt us like arrows that pierce us and come out even more alive, strengthened, and completely regenerated.

We can direct our minds and emotions towards something that makes us ignite the flame of life because we all have the absolute power to control our actions. It is necessary that our inner strength is greater than any event that happens in our life. This inner work causes a deep change that comes from taking a conscious position. In which we have to work hard for an even better existence.

It is essential to learn to stop being afraid, eliminating everything that harms our peace, love, dialogue, and respect.

It is essential to accept the facts as they are. Not everything was born to be ours, and sometimes losing something is a blessing. Acceptance is necessary to heal the wounds of our Soul.

The real revolution in our life happens when we react and take the first step or even half a step to get out of places or situations that prevent us from realizing ourselves as people. It gives us a chance to move on and start over.

Confucius said, "It doesn't matter how slow you are, as long as you don't stop."

## Story of the Black Door



Once upon a time, there was One Thousand and One Night's town. In this town, there was a king who was very controversial because of his actions. One day the king took the war prisoners into a huge room. The prisoners were lined up in the center of the room, and the king gave them a loud command, "I'll give you a chance. Look at the right corner of the room."

There were soldiers armed with bows and arrows, ready to attack. Then the king said, "Now look at the left corner."

The prisoners noticed that there was a horrible Black Door with a Dantesque look. The door was decorated with human skulls, blood was dripping from the wall, and the door handle was the hand of a corpse.

So the king then stopped in the center of the room and shouted, "Now you choose. Do you want to die pierced by arrows or to open the Black Door where you will be locked up inside? You choose, it's your free will."

One day one of the king's archers met his sovereign while he was cleaning the huge room where the prisoners used to choose their fate in wartime. With reverence, the archer asked him, "You know, Great King, I've always been curious what is beyond that Black Door?"

The King replied, "Go and have the courage to open this scary Black Door."

The soldier, trembling, cautiously turned the handle and saw a light illuminating the ugly floor of that huge hall.

Along with the intense light a strong scent of grass came from that door, and the soldier noticed that the Black Door opened onto a footpath. At that moment, the soldier realized that the Black Door was the exit to Freedom.

Even if circumstances hinder us, we must not stop! We must be persevering. We must always move forward, even if moving forward means permanently closing the doors to some people and places.

When the moment calls for it, it is necessary to clean up our life. And we shouldn't feel like we have lost something. It is necessary to learn the lesson from every story and situation lived so that it can always be used because this is how personal evolution takes place.

The Coffin card contains messages that are extremely important for the understanding of our soul. It is a powerful tool to help us overcome difficult and painful times. We just have to learn and listen with an open heart, without fear.

The Coffin is a medium of profound changes, often unsettling and hard to endure. It demands the end of something, which by now was useless, harmful, and no longer recoverable.



**Franco Rossi**  
San Giuseppe, Italy

## Arcanum XIII of the Tarot de Marseille

I've wondered several times why Arcanum XIII required my attention so much. The answer was not that far away, since the Universe was about to tell me that my mother would have a serious degenerative disease. One of those diseases where Doctors look at the floor and make you understand that it is only a matter of time. Short time. That's how Mrs. Death introduced herself to me. We don't even dare to name it (it's a nameless card), but she is there, always present. And when she appears, we ask ourselves why she came right in front of us, and we close ourselves, we isolate ourselves, we despair, transforming ourselves into Death emblems.

When I heard about my mother, a strange thing happened: I felt like an orphan even before it happened. As if Death was without time and space. She hit me even before hitting me. I had recently lost my father and I've never thought my mother could get sick because I knew it was her time to live and enjoy her life. My mother has always been "under" my father. Of course by her choice, but ... I expected that she would have started to live and not to survive. Instead, she has closed herself up for a long time, surviving. When Nature sees that we no longer live, it respects us and helps us meet the path that we manifest through our behavior.

Therefore, when this card comes out in a reading, it is recommended to leave the past, to free ourselves from the old models (thoughts, beliefs, habits, behaviors) that prevent one from reaching the state of happiness. This card requires an effort, to resist the moment with courage, to accept the facts as they are, even if they are dramatic and painful.

The Coffin and Mistress Death are awakening symbols. I awakened to life through the Coffin presence and today I am grateful for all the Coffins I have lived and for those I have yet to live. They have been and will be my greatest teachers of life. I will always go with my head held high, never being afraid of losing something along the way. With these words, I wish you no longer wasting your time with meaningless kisses, with unfelt hugs, loves, or friendships that don't fill us. I wish you to let go of people, things, and situations that only fill your soul with pain, behind your back. This is a great proof of love for each of you.

**Remember that you owe all of this to yourself.  
Happy death to all of us!**

*Odete Lopes Mazza*

My mother seemed more dead than alive, always angry and never happy.

I've always thought that when you look in Death's face you should die, but it's not always like this, since my mother's initial agony soon turned into a desire for life. The icy hands of desperation have touched her but not grasped her, who was cradling her now were the soft and warm hands of hope. I strongly believe that hope and despair come from the same matrix that animates life itself. Just think that in ancient paintings the damned and desperate souls were often shown while trying to rise from the underworld, like the heads that we see rising from the bottom of the nameless card. And that's what happened to my mother. She started through anger, to scoff at death by holding on to life. Starting to get treatments and thinking about what she would do when she was okay. Living and not waiting for something to happen or for that something to swallow her. Hope is an incredible strength and comes from the black pitch of despair, that through the pain allow us to have a deep understanding of everything that happened and to break down the poison we fed on by. In order to have room for a new reality in this life or in the next one.

Many people told me that my mother's fight was useless, that she should have started accompanying therapy as soon as possible, but she was filled with hope. And how can we take hope away from a creature who has just awakened and wants to get up from her oblivion?

How can we not admire a warrior who dares to fight her own worst demons? Letting go is difficult, but we are programmed for it from the first moment of birth and perhaps even before. We live life complaining about everything, sometimes we live like zombies but we are never ready to die. Death is a rebirth even if it ends up with dye. As my dear friend Odete says, we must see the Coffin as a container full of wonderful diamonds, a symbol of new possibilities. Through a disease that bears the symbol of Death, my mother met the force of life. We say 'as long as there is life there is hope', so let's stick with this at any moment. I usually think about what I would do in her shoes and I love thinking that even if the evil was comparable to a huge tank with the cannon pointed straight at me, then I would pick up even the smallest pebbles and throw them at it with all my force. Conscious that before I die I would hear the rattle of that insignificant stone hitting the armor. Insignificant for the evil in front of me, but important for me because I dared to hurl it.

I compare the Arcanum XIII to a great warrior, who remains alone fighting till the end, until the last breath, armed only with a rudimentary scythe. And this is how I see every person fighting for life armed with hope. Letting go is neither surrendering nor insisting. Letting go is understanding when is the right time to open up your hands and get yourself free from what no longer belongs to you, knowing when it's time to stop fighting. Odete told me that Death is a life vitamin, the positive way to achieve happiness. But how could I see happiness in my mother's illness? And it was Arcanum XIII

that answered me: just open your eyes, don't keep them closed. Don't be blind, don't give the wrong name to the things that happen around you. Don't let your mind define what happens to you. Don't look at Death when you look at your mother, she looks at the chances that she has to get herself free from everything through her disease.

Look at her enlivened by a new fire, a new desire to live, whatever the time she planned for herself.

And it's true, death, if we really want to define it that way, has touched with cold hands my mother, warming her heart. And I started to see a warrior in her, a woman ready to take a handful of stones to hurl at that majestic tank. The card that seemed to cry out a tragic end has become a symbol of self-understanding. Remembering that death exists means remembering that life exists. That's why I love my dear friend Wilfried Houdouin's card game so much: because his Arcanum XIII mirrors Arcanum Le Mat. One is the mirror of the other: two reflections of the same image. It might be that Mrs. Death will bring with her some meaningful people to us out there, but she will never be able to take them away from inside us. Life is in us as death is. Hope and despair are both wonderful engines that are waiting to be well-calibrated. I love to think that every loved one that has left us gave me a gift that I must keep alive through a new action. Many cultures think that the dead will be always with us and it is so because our DNA is imbued with our ancestors' experiences and people who have marked our life.

What is death if not a stage of life, which is indefinitely repeated? Doctors gave my mother a few days to live, now after one year of treatment, tears, and suffering, she has overcome death and is living a new life. I often argue calling the Arcanum XIII "Death." I would call it "Miracle" because this is how we sometimes give value to that miracle which is life.

A caress to your heart,  
Franco.

## 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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