

TAROSOPHIST INTERNATIONAL

THE MAGAZINE OF TAROSOPHY® & TAROT

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Innovative & inspired tarot for all tarot readers and students

Featuring:

The Common Reader Column
Michael Orlando Yaccarino

The Next Step Tarot Method
Marcus Katz

Illusion and Pele in the Mythical
Goddess Tarot
Tabitha Dial

The Return of Juno & Jupiter
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Five Things You (Probably)
Didn't Know about the Tarot of
the Sidhe
Emily Carding

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TAROSOPHY® TAROT
WORKSHOP IN JULY 2009
WITH RACHEL POLLACK!

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Marcus Katz

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TAROSOPHIST INTERNATIONAL

The Magazine of Tarosophy® & Tarot.

Innovative & Inspired tarot for all tarot readers & students

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Cover 'Sun' (TAROT OF THE SIDHE)

by Emily Carding

www.childofavalon.com



EDITOR'S FOREWORD

In 1856, Eliphas Levi (1810—1875) published *Rituel de la Haute Magie*, the Ritual of Transcendental Magic (first translated and published in English by A. E. Waite in 1896) the companion work to his prior *Dogme de la Haute Magie*; the Doctrine of Transcendental Magic. In it, he wrote of the Tarot as being both the Book of Thoth **and** the Book of Hermes, as the universal key and secret of the Rosicrucians and the key of all magic and the understanding of both the Bible and the Egyptian Hieroglyphs.

Not only that, he also saw the Tarot as revealing the hidden mysteries of the Magic Squares in magical grimoires. In addition to these claims, he went on to state:

An imprisoned person, with no other book than the tarot, if he knew how to use it, could in a few years acquire universal knowledge and would be able to speak on all subjects with unequalled learning and inexhaustible eloquence.

It was this quote which came to mind when I received a letter recently from the US, simply addressed to my name and postcode, stamped with an official monograph bearing the words "From a Correctional Institute". On reading the letter, I discovered a request for making payment by US Check for a print copy of the magazine, by a life-sentence prisoner in this particular US prison.

The author of the letter noted that his visiting Pagan group had searched on his behalf for a Tarot magazine, so that he could keep up with the "latest developments in Tarot" and had found *Tarosophist International*. I have replied to the author to simply request his own thoughts on Levi's quote in return for a magazine in payment. I look forward to sharing this person's unique insight in a future edition of the magazine. In the meantime, enjoy your own liberties and responsibilities ... and may a full deck of possibilities be yours!

Marcus Katz MBA, M.A., PhD Candidate

TAROSOPHY™

Tarosophy, n. Conflation of **Tarot** (from It., *triumph*?) + **Sophia** (from G. Σοφία, *wisdom*). Meaning lit. 'the wisdom of tarot'. Referred specifically to the living (divine) wisdom of the art and science of Tarot as practised by *Tarosophists*.



MICHAEL ORLANDO YACCARINO

**Practical, ethical, and mystical advice
for the professional Tarot reader**

Detach

We are more human than anything else.—Harry Stack Sullivan

The weekend psychic fair is about to begin. As usual for such a situation, I have made sure to arrive early in order to arrange my reading area, take a few moments for silent meditation, and make friendly contact with the other practitioners. I am calm, thoroughly in the zone, and ready to receive. The first few readings unfold exceedingly well—everyone, including myself, seems quite pleased with my participation.

Then *she* sits down at my table.

The unassuming matron bestows a kindly smile upon me. We swap some pleasantries as I shuffle the cards. I explain how this is my first time reading for the metaphysical center that had arranged the fair. With great charm and a winning giggle, she confides never having missed a single one of these events since their inception. I return the chuckle whilst thinking: *‘What a genuine delight she is!’* Then she notes with utter nonchalance as I spread the cards before her: “You know—all of the readers I usually go to here are busy. But since I have a dinner date and no more time to waste waiting, I am seeing you instead.”

So with devastating swiftness, dear aunty has transformed into a lightsaber-wielding Queen of Swords in her worst aspect to neatly cut me to the quick.

Correction—my ego gets a good skewering.

I can feel my face flush, its former grin taking on the unmistakable hint of saccharine. And, yes, a tiny bit of kneejerk anger starts rising to the surface. A twitchy ‘...perhaps the other readers are better than me...’ flashes across my stormy mind. Yet this is hardly the first time I have begun a reading wherein the seeker has potentially dampened the proceedings. It is surely all part of the territory. I take a deep breath before continuing. Similar prior experience has enabled me to accept what might seem to be a deliberate affront if not always willingly, at least from a different perspective. Indeed, the razor-sharp monarch provides the key to surviving such a mishap while remaining still graciously intact.

Use a bit of detachment.



I The Magician

Illus. Arto Tarot, Jane Estelle Trombley

A transformative Tarot reading experience involves soul-touching—a happening in which a profound communion takes place between reader and seeker on a mystical level through the cards. Uncommon depths of understanding and desired change are some of its goals. And while the professional reader attempts to manage this moment with consistent sincerity and openness, the same should be done with a resiliency recognizing several guaranteed realities.

Very often, seekers are strangers to the reader prior to the session. But even when clients are known, we cannot make ourselves responsible for or dependent upon the quality of their transitory temperaments; ability to appreciate our skills as fully as we would sometimes like; or their general courteousness—or the lack thereof. Naturally, no reader should endure rudeness or abusiveness of any kind. But as in most exchanges between humans, the latitude for acceptable behavior is relatively wide. And we need to surrender to these certainties.

Responsible Tarot reading is demanding, necessitating not only technical prowess, but a definite degree of selflessness as well.

Much more baffling than the basically benign psychic fair client described above, some seekers adopt a defensive approach at total odds with requesting a session in the first place. Quite frequently, this is an externalization of a struggle between a spirit needing repair and a psyche frightened by the ordeal. Such a seeming contradiction is sometimes best met with another—embracing with detachment.

The highly interpersonal act of Tarot reading requires receptivity not only to spirit in whatever form we personally

interpret that to be. For in addition, we must allow for the idiosyncratic personality styles, unique modes of expression, and individual quirks of others that will most assuredly differ from our own.

And please let us not lose sight of what may appear to be the obvious.

More often than not, our services are being sought by those in need. So encountering seekers during periods of stress, confusion, not to mention outright desperation is common. Furthermore, we are *all* united in just ‘having a bad day.’

In the end, several benefits did arise from being informed of my apparent ‘booby prize’ status by that fair client. Firstly, the situation was a fine test of my reactionary control. Happily, I met the challenge by providing what resulted in a reading for which I was ultimately thanked. Secondly, a gentle puncture to a ballooning ego is not necessarily a bad thing. When this happens, use it as an opportunity to bridge any self-created elevation of ourselves from our seekers. Instead, let us foster a supportive unity linking reader and seeker as co-explorers on this shared soul journey. And thirdly, which you must admit, it does make for a great cocktail party story.



Illus. 'O' by David Pallandini

Author Biography

Michael Orlando Yaccarino is a professional Tarot reader and instructor whose practice serves numerous private clients. He is the creator of the *Sunset Tarot* series happening this summer at Wainwright House (Rye, New York). As a critically-acclaimed author, Michael's varied work is published internationally. Visit www.marchesacasati.com to read about his new book *The Marchesa Casati: Portraits of a Muse* (Abrams), co-written with Scot D. Ryersson, to be released in autumn 2009.

He has also provided the original material for the Tarosophy intermediate *Journey Begins* Course in a fully-researched 300-page course manual, which Donald M. Kraig (author of *Tarot and Magic*) describes as "an informative introduction to the Tarot that is ideal for adult seekers looking for a lucid and complete approach to the subject without being overwhelming or simplistically childish."

This material has also received excellent reviews from Mary K. Greer, Rachel Pollack and many other tarot authors and experts.

Visit www.orlandotarot.com to learn more.

Illustrator Biography

Scot D. Ryersson is a renowned illustrator and graphic artist who has lived and worked in London, Toronto, Sydney, and New York City. He is the recipient of two Art Directors of London Awards and is responsible for acclaimed advertising campaigns for many Academy Award®-winning films.

Visit www.marchesacasati.com for more details.

Michael Orlando Yaccarino Transformative Tarot Readings



Michael Orlando Yaccarino invites you to experience an always insightful, sensitive, and confidential Tarot reading: "Life can be an ever-evolving journey toward greater illumination. A transformative Tarot reading is a portal through which you may obtain deeper awareness on many levels. Pause awhile on your mystical voyage for a moment of reassessment and self-discovery. As we explore the cards together, you will receive messages on releasing past issues, while reducing undue concern about future events. Our shared goal is mastery of your optimal self in the present. Let the journey begin."

Michael's unique gift combines decades of spiritual exploration, study with internationally renowned Tarot specialists, and intuitive knowing. A member of the world's leading Tarot organizations, he frequently performs private readings, as well as training workshops for individuals and groups in the art of Tarot reading. *The Common Reader*, Michael's column for *Tarosophist International*, offers practical, ethical, and mystical advice for the professional Tarot reader.

Visit Michael at: <http://www.orlandotarot.com>

"Your reading of my Tarot cards was a magnificent, watershed event in my life. Your insightful, loving, and intellectually deep reading closed the circle for me. I believe you have a gift for Tarot with which you can help people move forward on their journeys."

—David Palladini, creator of *The Aquarian Tarot* and *The New Palladini Tarot*

TAROSOPHY: THE NEXT STEP METHOD

Marcus Katz, Director of *Tarot Professionals* & PhD Researcher in *Western Esotericism*

The Courtyard Course of Tarot Professionals is designed to introduce all members to several innovative methods of learning and reading Tarot. In the fifth lesson, members are introduced to the Tarot as modelling any creative act, whether it be a relationship, work project, or the entire universe! Over the years, Tarosophy® has developed many unique applications of this core principle, some of which are presented in our intermediate course, *The Journey Begins*. I here give one of these many original methods for you to try out for yourself.

This particular method of Tarosophy®, called *The Next Step*, works best with questions which contain an element of stuckness or obstacle. If the client just needs to know a next step – or have tried many options and nothing is working (i.e. a “brick wall” has come up) this is an ideal approach. Like many of our novel methods, it is neither just a spread, nor just a reading, nor just a counselling session—it provides a navigation through all these territories to meet the requirements of the divination.

The Next Step Method

1. Perform a three-card reading for the question. There are no fixed positions or meanings in this method—the three cards represent in total the current (stuck) state.
2. Lay these three cards out and then underneath each card select and lay-out the “next” card in the sequence of the Minors, if the card is a Minor, the next card “up the court” if a Court Card, or the next in sequence if a Major.

Example

For example, if the first card in your 3-card spread is the 8 of Wands, the card you put underneath it should be the 9 of Wands. If the card is the Ace of Cups, the card you put underneath it is the 2 of Cups. If the card is the Page of Pentacles, the “next” card is the Knight of Pentacles. If the Blasted Tower (XVI) then the Star (XVII).

Cards at the End of their Sequence

If the card is at the “end” of the sequence, cycle round to the “start”; i.e. Ten of Wands becomes Ace of Wands, King of Swords becomes Page of Swords, the Universe/World become the Magician.

This follows our teaching that the cards are in motion and cyclic (spiral) —as Eliphas Levi describes them, a “philosophical machine”. When we conduct a reading, we are taking a snapshot, but the next stages are already growing out of the present, represented in this same snapshot. The Tarot allows us a reflective mechanism to examine this progression and move ourselves in line with the creative flow.

The only card that has no “next” card is the Fool, of course! The Fool remains the Fool!

A Next Step Layout

So, for example, in answer to the question, “How can I get beyond my block in deciding whether I should move house, and everything that follows—I just feel stuck”. We shuffle, split and deal a 3-card spread which is:

Two of Wands

Knight of Pentacles

Hermit

The cards we then select out from the deck and place underneath are therefore:

Three of Wands

Queen of Pentacles

Wheel of Fortune



Looking at a Next Step method using the Golden Deck by Kat Black. Using different decks will provide variant voices on a divination—experiment with your decks to see which one speaks to you best using this method.

In this particular example, we see additional details and links that may not occur in other decks—such as the elderly male figure of the Hermit being present in the Wheel card which follows.

Working with the Next Step

Then look down each pair and ask “how does this card become this next card?” You can do this with the client, of course. Look for clues, for what must have happened “in-between” the two cards. See what arises.

What did the Hermit do to become the Wheel of Fortune ... perhaps give up his mountain retreat to go gambling?! How did the Knight become the Queen – other than the gender change, perhaps by gaining maturity through travelling the world? The difference between the Two and Three of Wands is that the character on the Three has now replaced the globe he was holding in the Two with another wand—and his ship is set in motion.

This method works best with an appropriate deck—one which acknowledges and depicts this flow. The best decks I have found for this method include the Rider-Waite-Smith, the Golden Deck (depicted here above), the Thoth deck (but requires some heavy thinking in my experience) and the Mythic Deck.

In this example, we might suggest that the globe in the 2 of Wands signifies the clients geographical limits—and the ship in the 3 of Wands would be seen by the client as suggesting they look further afield—even overseas! Although this might not be desirable, the act of thinking like this would widen their existing perspective and give room for new insight and possibilities.

Furthermore, the Knight having to become a Queen might put them in mind that this move should be long-term, not a rush (giving them pause to consider that their frustration is actually against an imaginary schedule, not a real time-constraint. The client might also spontaneously joke that the Hermit has to “keep the bed warm” in the Wheel of Fortune card, which could be explored as signifying the relationship issues underneath the decision to move residence.

Then take these three “bridging strategies” and put them together to create a narrative with a single theme, perhaps here one summarized as “looking further afield, allowing time to explore, the relationship will know where it is warmest to live”.

This narrative will provide the “next step” required by the client to move out of their presently stuck situation. This is a powerful method and in dialogue with the client often provides innovative insight and coaching potential. The Apprentice Tarosophist can often bridge out of this method by laying down more cards, doing mini-readings using one of the pairs as a *bipolar Significator*, and many other creative and unique methods.

Exercising Next Step Thinking

Here are a couple of examples for you to practice Tarosophy® Next-Step thinking. How does the 6 of Cups in the Mythic Deck become the 7 of Cups? And how does the Magician become the High Priestess in the Intuitive Tarot? To learn more about this method and many other innovative uses of Tarot, do consider joining **Tarot Professionals** and enrolling on the Intermediate “Apprentice” course, *The Journey Begins*.



Marcus Katz is the founder of *Tarot Professionals* and has been studying, reading and teaching Tarot for over thirty years. He is the holder of a Masters Degree in Western Esotericism and is currently pursuing a PhD in the teachings of occult groups 1850-1950.

He teaches Kabbalah, Thelema, Ritual, Tarot and Witchcraft at his Far Away Centre in the heart of the English Lake District. For more information see www.farawaycentre.com.

ILLUSION & PELE

Tabitha Dial, Poet, Tarot Student and Freelancer

Painter Katherine Skaggs and writer Sage Holloway may have intuited that they were on the same journey when they met in Fort Collins, Colorado in 1991. Holloway wandered into Skaggs's metaphysical store, The DreamWeaver. "She immediately jumped in to help me with display of stones and we became fast friends," said Skaggs. Soon Skaggs was selling Holloway's water fountains, and later promoted her as a tarot reader.

The pair began collaborating on the *Mythical Goddess* Tarot deck and guidebook in September 2006, though Skaggs said her partner had spent decades dreaming up "a paradigm breaking approach to the tarot."



Holloway's approach resulted in a re-visioning of tarot, especially the major Arcana, through the power of the goddess archetype. One example of this is Holloway and Skaggs' adoption of the Goddess *Pele* for the traditional Tower card. Both, said Holloway, "represent creation through destruction and purification of the old form." "In the Hawaiian tradition Pele brings her volcanic destruction when land has somehow been desecrated," Skaggs explained. "In the process of destroying the form of the old land and purifying it, new land is left for new life to begin."

Though Skaggs had not visited Hawaii for more than twenty years when she and Holloway began working on their goddess-inspired tarot, Skaggs said Pele visited her, giving her a very clear presence of her energy. A very receptive state of visioning and focusing on Pele allowed the painter "to receive an image of her, a feeling of her, and the sense of her essence," said Skaggs.

A visualization of the Pele painting became clear. Skaggs and Holloway also discussed each goddess and their story, part of their process for "channeling the vision and the essence of the archetype," said Skaggs. The intellectual research behind each card helped to establish part of the foundation of each image, each card and its story.

Pele's story spoke distinctly to Skaggs' friend Jennifer Schrader when they shared lunch after not seeing one another for some time. Skaggs shared her experience working on the painting and meditating on Pele.

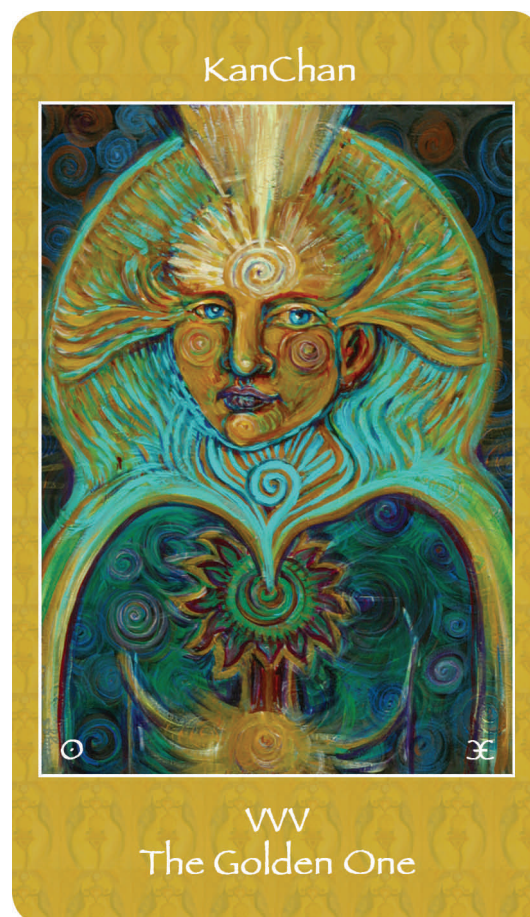
Schrader, she said, was quite interested because she had connected to the goddess after a recent trip to Hawaii. Though she had not seen the painting yet, she told Skaggs she had to purchase the painting. Later that week she visited Skaggs' home and wrote a check for her after seeing the painting.

Schrader has had the two-foot-by-three-foot painting for about five months. It is hung in her home office and when her 22-year-old daughter first saw it, she said she looked like her mother. "That was a shocker," Schrader said. When they see the painting, "others are stunned. She is beautiful. She does shape shift, she can look very intense at times and others very sweet," said Schrader.

When she wrote about the Hawaiian goddess for the Mythical Goddess Tarot guidebook, Holloway said that her essence was intensely powerful to experience and then describe. "I found Katherine's portrayal of her brought forth a sweetness, coupled with her boldly transformational energies. Pele's energy is very dominant in the world right now, so writing about her was very appropriate and will hopefully help people who work with her to feel empowered and unafraid of the huge changes taking place on Earth," said Holloway.

Though Holloway had written text for the deck and designed the suits, pinning down most of the card meanings before Skaggs joined her, she said the collaboration of the artists' ideas and images created a new element. "The cards took on new life, fleshed out and some even changed entirely," said Holloway. Pele's energy, she said, may not feel comfortable, "but her purifying fire is crucial to the rebirth of this world into all it can be." Her sweetness reminds everyone that shedding the old need not be a heavy and difficult undertaking, said Holloway.

Collaboration, Skaggs said, gave her structure that kept her on task. She said it takes some people many, many years to create the 78 pieces of artwork that eventually become a Tarot deck. She said the work was intense, working deeply on the energy and archetype of each card so that she could create images that are accessible to everyone, regardless of their knowledge of Tarot. "I feel that we both had a mission in our hearts and our minds, to create a tool that was to inspire and open all people to their intuition and divine feminine essence," said Skaggs.



The Mythical Goddess Tarot is a force bigger than either of the women and their individual talents, Skaggs said. This inspired them to continue their work, “to keep showing up, moving toward our goal of what we came to provide humanity,” she said. “Showing up for each other was not only honoring us and the project, it kept the steam building so that we could complete such a massive project in only two years,” Holloway said. Holloway and Skaggs felt they were not alone as they worked on the deck. They followed individual as well as collective guidance through the goddesses represented in their Tarot, and each archetype inspired personal growth and transformation for the two women.



One of the most interesting re-visioning of the minor arcana is the Ten of Winds, or Illusion, a recreation of the Ten of Swords. This card depicts a young girl huddled under a red umbrella, unable to see anything but the shadow in front of her. As Holloway wrote in the Mythical Goddess Tarot guidebook, “this silly girl is armed to the teeth against the furious imaginary rainstorm she perceives to be lashing at her from above.”

The cloud is small and passing, Holloway wrote, and she ignores the sunshine. “What you are holding dear as your reality is likely far from the truth,” Holloway wrote. The Illusion card acts as an incentive to take in the bigger picture and move beyond appearances to expand your own horizons.

“It reminds us to stop looking at the shadows in life and to pay attention to all the light and good around us. Where is the focus? That is the point,” said Holloway.

Holloway and Skaggs chose to reinvent the Ten of Swords for their deck because it generates fears of destruction, feeling victimized and powerless in traditional decks. Holloway said their card makes it clear that a shift of focus is necessary, and that the most important way of making this point was by presenting it with humor. “It is much easier to look at a situation in our lives with levity and lightness of being, realizing if only we shift the view of what is happening, that we gain power in creating our world anew,” said Skaggs.

They laughed as they created the card. The image, said Skaggs, is a funny one and creating it gave her the chance to draw from her experience as a cartoonist. “Laughter is perhaps the purest form of detachment and healing,” Skaggs said. The little girl on the Ten of Winds represents a cartoon version of life, a metaphor for ourselves when we fall asleep. “When we are awake, we can truly laugh at ourselves, at life and all that is absurd that we get caught up in,” she said.

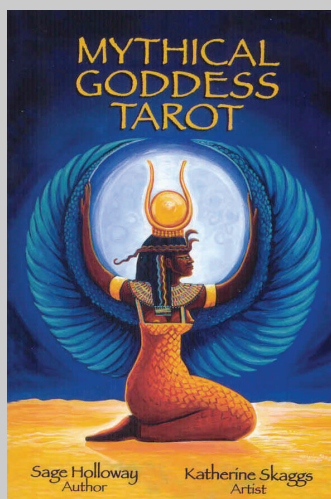
Mythical Goddess Deck

June 2008- first Mythical Goddess Tarot deck is pre-sold five months before actual release.

1500 – approximate number of decks sold to date.

63 – combined years Skaggs and Holloway have used Tarot.

22 – number of recognized goddesses from cultures around the world that appear in the Mythical Goddess Tarot deck.



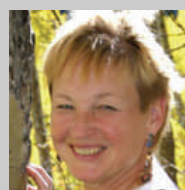
Holloway also sees this image as a prompt for the heart and intuition to overturn the often faulty perceptions of our brains. “Our minds have been running the show far too long, illusion reminds us of this. We are full-spectrum beings,” she said.

The woman who owns Skaggs’ painting of Pele attests to having a sense that the Mythical Goddess Tarot has alerted her heart and intuition to new possibilities, too. She said the Illusion, or Ten of Winds card, often appears when she uses the cards. She said it reminds her to let go of an illusion she is working through as part of a life lesson.

Schrader said the card can point out how things are not what they seem, suggesting that it is time “to take off the veil and realize that the good things have been there, and will be there all the time.” She said that Pele is a force that gets right to the bottom of any matter at hand. “She helps to totally destroy the old ways and helps to bring in the new. She’s a beautiful power house with a great sense of humor.”



The Mythical Goddess Tarot as well as more than thirty prints of Skaggs’ work are available for purchase at:



<http://www.soulpaintings.com> &
<http://www.starchalicesisters.com>

Sage Holloway & Katherine Skaggs

Tabitha Dial is an M.F.A. poetry student at Colorado State University who has been using Tarot casually for divination for more than ten years and is now working on a thesis comprised of poems she has written about Tarot cards. As part of this project, she has studied the work of Carl Jung and Joseph Campbell. One of Dial’s objectives in these studies is to determine, from a creative writer’s perspective, how it is that the metaphor of Tarot and the Other or the anima/animus works on the subconscious and helps produce art as well as identity.

THE RETURN OF JUNO AND JUPITER

James Jacob Pierri, Tarot Specialist, Palmist and Astrologer, Podcaster

In this day and age of era change and modern technology growing in leaps and bounds, it's interesting to still see so many 'retro' style things making themselves known or remembered. Like the rest of us finding our place in a new world these 'retro' throwbacks of fads, ideas or styles long past their time look for a stable place to remain.

It's comparable to our sacred Tarot as well, two figures that seem to take their bow and then re-emerge during shifting eras are the Juno and Jupiter Tarot cards . Having a fascinating history of decline and return, once again a movement amongst Tarot specialists, historians and devotees are requiring their divine and majestic appearance.

At one time in Tarot history they were added to replace Pagan influence in a Christian Mindset, then replaced by PAGAN IDEAS TO REMOVE Christian CONCEPTS FROM FORTUNE TELLING. Literally, a sign of the times, we could all use a little more extra intuition and truth these days. So Juno and Jupiter reveal themselves independently of hiding under their modern veneers as The High Priestess and Hierophant, finding their rightful place in public eye instead of being an invisible spot blending Priestess/Empress and Hierophant/ Emperor.





But exactly where their rightful place in the Tarot is still subject to speculation and opinion. Fact is we don't really know. Should we follow their inclinations, we'll discover they're as at home anywhere in the deck that they choose to be. At the present time we can find them in the Swiss Tarot Deck openly and some older early 20th century decks, but alas in so many more Tarot decks of today they simply are the two blank cards nobody knows what to do with, such a pity to have ignorantly put them aside or worse discarded them altogether without even a flinch.



Identifying them individually as Juno, Queen of Heaven, the Goddess who commands the stars at her whim and can change the Fate of any person at her nod. Pretty powerful and strong concepts, a philosophy that needs more attention today especially when applying such to our deeper choices and decisions made upon society and nature.

A *Juno* is also related to the spirit of woman when assuming spiritual responsibilities on behalf of her family or another in ancient Rome; it was She who looked after the *Lares* shrine.

Another familiar association is the ever present Goddess of the Philosophers, Sophia and as we remember her creed

“seek above all other things truth and knowledge and ye shall find me, Sophia and I alone will reveal the secrets you seek.”

Perhaps hoping to find her in our Fate or reading when we seek answers from above will at least put a piece of the puzzle together in that missing place between our heart, spirit and mind?

*Illus. from The Divine Auset Gypsy Tarot
(forthcoming from James Pierri)*

Jupiter, of course recognized as King of the Gods - in the Roman pantheon He brings to mind a strong, thunderbolt-hurling competitor we hope is on our side! As recalled, Jupiter has the final say in all matters on earth and in heaven, hearing the arguments and debates brought before him on all levels cosmic or petitions of mortals seeking advice, assistance and need. His only request- Truth.



So here is his Tarot card - the truth shall set us free. In a time where the era has been based on many 'mis-truths' His presence hasn't come a minute too soon. Reminding us to value truth of self, nature and oath are the reasons for living.

Thunderbolts will be hurled at the 'un-trust-worthy' and those who deceived the innocent will in the end have to answer to a higher power.

In a more spiritual and personal definition, having Jupiter appear in a spread or meditation is a awakening from disillusionment and should be heeded, perhaps compartmentalizing our ambitions and how they will affect ourselves in the long run, our loved ones, strangers and how it will help or hurt society as a whole.

*Illus. from The Divine Auset Gypsy Tarot
(forthcoming from James Pierri)*

Lo! Juno and Jupiter reveal themselves and to those who are adept in reading the sacred and divine language of symbols. We must understand that once acknowledged we cannot ignore the message. The polarities of feminine and masculine, the balance of Intuition and Truth, the God and Goddess together subtly talk to their children.

Juno and Jupiter's Prophets - the High Priestess and Hierophant - have delivered the message, Juno and Jupiter's authoritative representatives - the Empress and Emperor - have done their work, but again the people have ignored, abused or innocently and ignorantly used their positions for their own devices and lead society astray.

While we walk into a new era, Juno and Jupiter will confidently guide us, reminding us that the truth is found deep within and not in TV, media or government; our intuition will reveal what's right when we can regain our trust again. Just like so many times before, they will exit quietly from public sight as well as disappearing from the Tarot leaving the responsibility on The High Priestess and Hierophant again and in hopes that The Empress and Emperor will do what's asked of them, to listen to the needs of the people and create balance and peace.

Amma Iset.



James Jacob Pierri is the creator of Ausetgypsy.com and presenter/writer of 'The 'Scopes' horoscope pod cast show, a stylish and modern approach towards age-old metaphysical philosophies and methods. Of these methods James Jacob Pierri is a Tarot specialist, Astrologer and Palmist. With a vast clientele both nationally and internationally of celebrities and non-celebrities alike, a new client can always find a spot in the enchanting gypsy caravan James provides. James Jacob Pierri is the Astrologer of well known publications such as Z!nk Style magazine(Lucky Stars) and NYC'S very own NEXT!.

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THE JOURNEY BEGINS ...

Reviews of the course material provided by **Michael Orlando Yaccarino** for our intermediate course on Tarot Professionals, *The Journey Begins*.

Michael describes Tarot readings as an “art form.” No matter how many interpretations or symbolic systems we learn, it is all theory until the cards come up in a reading. It is just because reading is a kind of art, akin perhaps most of all to story-telling, that new meanings can appear to us at any moment. Michael demonstrates how he works with the pictures to create a story of a person’s life in a particular moment. The freshness of Michael’s approach exhibits the dedication and sensitivity of his training. What is the mark of a good beginner’s course? Simple, that people who are not beginners can learn from it. And this we find again and again in Michael’s work of distilled simplicity.—**Rachel Pollack, author of *Seventy-Eight Degrees of Wisdom* and *Rachel Pollack’s Tarot Wisdom: Spiritual Teachings and Deeper Meanings***

By viewing a reading as an art form and emphasizing “good taste” as the mark of a good reader, Michael elevates the Tarot consultation into the soul’s story. Learn how to transform your spreads and readings into detailed examinations of the direction life’s conflicts are taking you.—**Mary K. Greer, author of *Tarot For Yourself* and *21 Ways to Read a Tarot Card***

Michael’s approach to the Tarot literally transforms the journey of the Fool into what it was always meant to be: A glorious voyage upon the seas of personal spirituality.—**Dorothy Morrison, author of *Everyday Tarot Magic*, and creator of *The Whimsical Tarot***

Michael’s solidly-researched teachings on the Tarot will set the beginner on the proper path to enlightenment.—**David Palladini, creator of *The Aquarian Tarot* and *The New Palladini Tarot***

Michael’s texts, upon which the training materials are based, are an informative introduction to the Tarot that is ideal for adult seekers looking for a lucid and complete approach to the subject without being overwhelming or simplistically childish.—**Donald Michael Kraig, author of *Tarot & Magic***

Michael has created a wonderful course on Tarot for the beginning or more advanced practitioner. It delves into the most important aspect of Tarot—that is, its use as a life-guide tool. Michael draws on the archetypes found in the cards as a learning device for spiritual and personal growth.—**Edain McCoy, author of *Past-Life and Karmic Tarot***

Michael’s concise approach is of use to both those new to the Tarot and experts who desire to refresh their knowledge of the cards. Accordingly, the Fool becomes the protagonist in the story of the soul’s destined evolutionary progress from the physical world through the mystical. The great deal of effort he puts into his work is obvious.—**Tracy Porter, author of *Tarot Companion: An Essential Reference Guide* and *Tarot: The Definitive Guide***

The Journey Begins is a charged intermediate course available to all members. It is a six-month course supported by a 300+ page manual (as reviewed above), monthly video lessons to improve your reading ability and confidence, our innovative exercises and unique tarot learning games. You will require a minimum of only 2-3 hours a week over each month to follow the course and practice your new-found skills.

All students work in small groups, and are individually mentored using Skype video conferencing for 1:1 discussion. A Forum area is made available for each group to share discoveries and insights.

If you enjoyed our free Courtyard Course, and want to advance your tarot to a whole new level, please register your interest through enquiries@tarotprofessionals.com to be placed in the Audience Hall whilst the next group forms for entry!

HUMOUR ME

Jonathan Kaneko-James, London-Based Tarosophist & Ritual Magician

The four elements are an important feature of mainstream Tarot. Granted, there are decks that divorce themselves from the elemental concepts, but most choose to have suits following the basic concepts. In the modern day many of us follow ancient Celtic, Norse, Native American or general New Age paths a lot of our understanding comes from Ancient Greece and Rome. We owe a lot to pre-Socratic Greek philosophical concepts laid down by Empedocles of Acragas.

The first recorded mention of the Elements as we know them is in his poem, *On Nature*, although this is probably informed by earlier teachings from Near Eastern thinkers. In the Near East they had a tetrad of deities related to the Elements, with a family structure reminiscent of, but not identical to, the court cards in the Rider Waite: An, the father, being heaven; Ninhursag, the mother, being Earth; sons Enki and Enlil were Water and Fire.

We can see this as influencing Empedocles if we just look at one of the opening fragments of his poem:

“Hear first the four roots of all things: bright Zeus, life-giving Hera, and Aidoneus, and Nestis who moistens the springs of men with her tears.”

– Empedocles, *On Nature*.

We see the Mother and Father element still present in Zeus and Hera, but in another echo of Summarian Mythology* he has decided to pair them with another couple: Aidoneus and Nestis, the Sicilian cultic names for Hades and Persephony. In this scheme we have Zeus as the Heavens, like An, Hera as the Earth, Fiery Hades and definitely watery Nestis.

It might be worth mentioning briefly at this point something I will come back to later: the radiant and airy characteristics of Air. In Hermetic and Alchemical tracts like the *Corpus Hermeticum* fiery principles are shown to be a constantly refining all pervasive force, whereas Air is a carrier - an *intermediary* as Aristotle sees it - lifting things up towards God. In fact as far as Aristotle and later thinker Ocellus are concerned both Water and Air are intermediary elements. They were only created to put space between the first, or Extreme, elements – Fire, which gave everything appearance, and Earth, which gave everything form.

*Near Eastern creation myths, like Hermetic and Gnostic texts, place a ladder of paired deities at the beginning of creation, leading down to the establishment of the pantheon. This was also popular in later texts, like the *Pymander*.

This addition creates a ladder of manifestation from the super rarefied nature of fire to the solid material presence of earth. At first glance this might seem to justify placing Earth in the position of a base and faecal element, but in reality it's role is more like that of a seed. As the *Emerald Tablet of Hermes Trismagestus* says:

“It ascends from the earth to the heaven and becomes ruler over that which is above and that which is below.”

– Jabir Ibn Hayyan (tr.), The Emerald Tablet of Hermes Trismagestus.

Next Ocellus – who was probably influenced by Aristotle – attributes to the elements a number of characteristics, namely: heat, dryness, moisture and cold. These aspects of the elements interact to show us how one element can change into another.

Element	Status	Properties
Fire	Extreme	Heat and Dryness
Earth	Extreme	Cold and Dryness
Air	Intermediary	Heat and Moisture
Water	Intermediary	Cold and Moisture

What's more it's interesting to note that whereas we have a very explosive view of what happens when opposing elements combine Ocellus has a very different opinion – he warns that the elements cancel each other out, but resulting in uniform blandness. In Aristotle's scheme the elements' ways of influencing each other was cyclical. We have fire overcome by the moisture of water and becoming Air; Earth's cold becoming overwhelmed by the heat of Air and bursting into fire.

CONFLICTING TRAITS WITHIN THE TAROT SUITS

Of the four suits of the Tarot Air and Water, the 'Intermediary' elements, have the most conflicting personalities: Air is both a creative, lifting, intellectual force and a dark power of sadness and despair. Water is loving, fertile nurturing pleasure and the cold, black suffocating womb of creation.

For Air the divide could well be linguistic; in Empedocles' poem *On Nature* we have two terms for air: *Aether*, meaning the more radiant properties of air, and *Aer* standing for damp, heavy, obscuring mists of the type associated with Virgilian pictures of the after-life. Over time the use of language shifts, by the time of Plato it is already acceptable to use *Aer* in most situations to denote qualities of Air as we think of them, and the more Stygian connotations are gone, but perhaps not forgotten?

Likewise, in the element of Water we can clearly see the picture of water as associated with the moon in the *Emerald Tablet of Hermes Trismagestus* later tracts of Alchemy. She is seen as synonymous with nature and motherly qualities as we are used to her now, but just as the darker qualities of primordial *Aer* remain in the collective memory, the Tarot remembers the role of Water in the Creation of the world as given in the *Pymander*.

“...but after a little while, there was a darkness made in part, coming down obliquely, fearful and hideous, which seemed unto me to be changed into a certain moist nature, unspeakably troubled, which yielded a smoke as from Fire; and from whence proceeded a voice unutterable, and very mournful, but inarticulate, inasmuch as it seemed to have come from the Light.”

– Hermes Trismagestus, The Divine Pymander

ELEMENTAL DIGNITY

Elemental Dignity is the doctrine espoused in the Tarot of the Hermetic Order of the Golden Dawn. The Golden Dawn, as many people know, was a magical order from the early 20th century, espousing an eclectic mixture of Hermeticism, Alchemy and Orientalism. Two of its members were A.E. Waite and Patricia Coleman Smith, creators of the Rider-Waite-Smith (RWS) Tarot.

The Order mentions this idea heavily in their main published text on Tarot – *Book T*. Elemental Dignity presents the idea that instead of a binary system of good and bad meanings, the nature of cards is influenced by the matrix of how they relate to each other elementally. Air opposes Earth and Fire opposes Water, and vice versa. The remaining elements are classed as supporting/neutral elements, mediating between any oppositions or strengthening friendly cards.

Take the layout below:



We see here a fairly straightforward layout; using the system of elemental dignities we see that the two wands cards would strengthen each other, and that the swords card would be supportive. The Wands card brings a hot/moist aspect into the Wands' hot/dry mode. With two Wands cards it would seem certain that the moist aspect would not be strong enough to influence them, eliminating the slightly more passive influence of the Air card. On the other hand we can see that the heat aspect, shared by all three cards, will be greatly strengthened, emphasising the passionate, decisive, perhaps destructive aspect in all of the cards. Another example would be a slight variation on the reading, below:



Three supportive cards together. The fiery Wands card to separate any elemental conflict between the Sword and the Disk. The heat and moisture of the Air card threaten the dryness of the Wand, which is shored up by the dryness of the Earth Card. On the other hand the cold of the Earth Card threatens the heat of the fire card.

The three forces drive each other through mutually beneficial opposition, working only because of their precise relationship. If the Fire card were anywhere else it would strengthen one side against the other. The characteristic it shared in common with the element it was supporting in that case would do nothing other than to give extra shape to the unpleasantness in the reading. If it supported Earth the excessive dryness would result in the joyless, courteous wealth of the miser. If it supported Air the added heat would result in hyper activity and unwise, possibly destructive, expression of the Knight's ideas. This idea of the fine balance of the elements, and how it's disruption can cause sickness or misfortune, is an important part of the classical doctrine of the elements.

THE FOUR ELEMENTS IN KABBALA

The Four Elements have been a feature of Kabbala and the Jewish Faith since early Midrashic texts echoing the Corpus Hermeticum and Empedocles:

“...the fire gave birth to light, the water gave birth to darkness, the wind gave birth to spirit, and the earth gave birth to humanity.”

According to 10th Century writer Maimonides the four elements are named Eish (fire), Ruach (air), Mayim (water) and Afar (Earth). In the Kabbala the universe is characterised as being composed of ten Sephirah, or Spheres. These spheres descend through four worlds, or stages of creation, each corresponding to one of the elements.

THE FOUR WORLDS

THE ATZILUTH is the Fiery World, also known as the World of Emanations or Archetypal World. This is the first spark of creation in its most abstract form, conceived by a mind completely alien to our own. It is a realm without form, or even ideas as we think of them. It is the mere root of creation, in the same way as the Aces are the root of their element in Tarot. Here God works as himself and the World of the Atziluth is inhabited by the ten names of God. This is fire as its 'heavenly' alchemical aspect, refining and lifting things up to God. It is the sensation that comes in the moment before we first realise that we are about to feel the need to cough.

THE BRIAH is traditionally the Watery World, the World of Creation. Sometimes known as the World of Thrones. It is associated with the Archangels and words of power; the world of mandates and contracts as the Archangels play their part in creation. In this way it is almost airy, which is something mentioned by Israel Regardie in *The Complete Golden Dawn*. He mentions the close relationship between Air and Water in the pentagram ritual. A stroke in one direction is the gesture to banish water, yet it is also the gesture to summon air. Regardie tells us that the elements are close, as Air contains Water and Water evaporates to Air.

In some ways it might even be more accurate to associate the Briah with Air: the Logos of Hermetic thought is associated with the element of air, and the Pymander's "Workman" aspect of God, called Mind. Replacing Water with Air as the element of Briah would also bring in Swords as the second suit, creating a more sensible elemental progression by the rules of Aristotle/Ocellus: from heat and dryness to heat and moisture, cooling to the cold and moisture of water and finally the cold and dryness of Earth. On the other hand, adding to the more watery view is the fact that this world is very much tied to the Sephirah of Binah, also known as the Great Sea.

THE YETZIRAH, or the World of Formation, is the home of the Angelic choirs. It is a world of ideas being formed into many shapes and of Angelic Hosts zipping from place to place. This is the Traditionally Airy realm, it is a populous and fertile realm, sharing the same affinity with a Watery aspect as Briah with Air. In fact a more watery Yetzirah serves well for an almost solid, nearly formed realm where things almost ready to be formed into matter as they reach the world of Assiah.

Finally, THE ASSIAH. This is the World of Shells and matter. Disdained by some thinkers, Dion Fortune maintains that it is still above our material world, being more a realm of the signs of the Zodiac, the magical elements and the magical influence of the seven known planets. This world is associated with the element of Earth.

These worlds are represented in the four letter name of God, YHVH, as are the suits of the Tarot and the Court Cards. Traditionally Fire is the Yodh, Water the first Heh, Air the Vau and Earth the final Heh. This is the same pattern as the suits in Tarot, Wands at the Yodh, then Cups, Swords and Pentacles.

For the Court Cards the King is Yodh and Fire. He is the active, initiating principle and the authoritative ruler as befits the Atzilutic plane. The Queen is the first Heh and Water; she's the Seneschal who develops and executes the will of her master and the more nurturing power. She is also the darkness of the primordial womb, cold and smothering. The Knight is the Vau – less independent, charged with a task and its execution. Finally we have the Earthy, materialistic Princess or Knave. She is the final Heh and has a special relationship with the Aces, representative as they are of the four elements. After all, as the *Emerald Tablet* says: all things shall come from the earth. She is the seed which shall grow into a new Kingdom.

In the Minor Arcana we can get a lot of understanding about how a suit behaves: each of the ten cards represent a movement downwards following the path of the Sephirah on the Tree of Life. For the passive elements, like Earth and Water, this is an unproblematic process. In Alchemy, Jewish and Greek Cosmology they are shown as heavy elements, sinking down together. In fact in the vision of Creation presented by *Pymander* in the *Corpus Hermeticum* Water and Earth are at first homogenous, having to be forcefully separated by Fire and Air. It even explains the warning of the Ten of Disks that it stands for material success without any degree of purpose or thought outside of itself. Money without creativity or spirituality. It is the bottom of the Tree of Life, the Malkuth of Asiah. The most Material point of creation.

For the active elements Fire and Air this is not a pleasant process. They are elements trying at all times to ascend to the heavens, to refine, create and carry upwards. Now they are being dragged downwards towards material embodiment and that is a traumatic process. The Ten of Wands is not the best card, and the whole suit becomes quite problematic in its later stages; similarly suit of Swords does worst, being closer to embodiment than the originating Fire and quickly becomes as cutting and unforgiving as its symbol. Who could argue that the Rider-Waite-Smith deck's Ten of Swords isn't possibly one of the darkest and most tragic cards in the whole of pack? Neither suit does well as it approaches materiality.

ELEMENTAL DIGNITY AND THE MAJOR ARCANA

As far as the Majors go Elemental dignity goes largely unchanged: the four explicitly elemental Cards (The Fool, The Hanged Man, Judgement and The World) work through their respective elements and the Zodiac influenced cards follow the element of their sign. The remaining cards are planetary influenced, therefore following the elemental path of the they influence, however for some of the planets there is another angle. . .

William Lilly (1602—1681) was a 17th Century Philosopher born three years after Shakespeare's Globe Theatre opened its doors for the first time. He lived near Aldwych, where a commemorative plaque now stands close to the disused Strand Tube Station favoured by spies and film crews. Like Shakespeare he is essentially a talented amateur – not university educated and the son of a commoner. Like Shakespeare he comes to London to get away from crushing poverty after his father falls onto hard times, and while Shakespeare found himself in the Theatre, Lilly began to dabble in Astrology. Over time dabbling becomes paddling and eventually full time immersion. By the time he is forty-five he wrote *Christian Astrology* - the seminal work of Western Astrology, upon which a great amount of our modern understanding is based.

Lilly, as a man of his times, was a believer in the medical doctrine of Humourism. This was the prevailing medical theory based on the four elements as laid down by Empedocles. It was developed through medical writers such as Harpocrates and Galen, and the Arab writer Avicenna. The four humours were Blood, Phlegm, Yellow Bile (Choler) and Black Bile (Melancholy). As we see below each one of them shares characteristics with its elemental counterpart:

Humour	Aristotlean Characteristic
Choler	Hot and dry
Blood	Moist and hot
Phlegm	Cold and wet
Melancholy	Cold and dry

Blood was thought to be made sweet, hot and temperate in the small veins around the liver; Choler was made in the small intestine and gallbladder where it was thought to be hot, dry and bitter; Phlegm was made out of the digestive juices leaving the stomach after digestion and Melancholy or Black Bile was made in the parts of the body that processed waste.

Each of the humours was charged with a certain task in the maintenance of bodily health and to fall out of balance with your humours meant disease of the body and mind. Plato's *Timaeus* gives descriptions of the mental and moral illnesses that can fall upon the man who is out of his humours:

“...the secretion of dark and bitter bile, which, when mingled under the influence of heat with salt, is malignant and is called acid phlegm.”

– Plato, *Timaeus*.

“Acid Phlegm” was caused by an over abundance of Black Bile and Phlegm. This rises through the three bodily spirits* and causes such problems as ill temper, forgetfulness or depression. By the 2nd century BC these emotional characteristics have been categorised by the thinker Theophrastus of Lesbos (or someone writing as him). Theophrastus/Pseudo-Theophrastus created personalities based upon the four humours in his book *The Characters*.

Character	Humour	Personality
Choleric	Choler	Combative, rash, thoughtless, brave
Sanguine	Blood	Optimistic, kind, just, companionable, cheerful
Phlegmatic	Phlegm	Dull, unemotional, lethargic
Melancholic	Melancholy	Despondent, sleepless but with a tendency to genius

~~*In addition to the four humours there were the three spirits – natural spirits, the vital spirits and the animal spirits – which motivated the body's processes to action.~~

Lilly was a man of his time - a time when Ben Johnson was writing his 'Humour Plays' and Shakespeare was sketching out his characters by their humour. What could Hamlet be other than a Melancholic hero? In his work each of the Humours is ascribed a planet:

Planet	Humour
Mars	Choleric
Jupiter	Sanguine
Saturn	Melancholic
Moon	Phlegmatic

This is particularly interesting when you think of the Fool's Journey. He starts out as a man 'out of his humours,' a single sided optimistic fool, Sanguine, and along the way not only meets events that shape him but seeks to balance himself and finds something else...

QUINTESSENCE AND THE NEW HUMOUR

The Soul of the World, or Fifth Essence, links closely with the three bodily spirits: classical thinkers and Hermetics sought out the 'cause' or motivating factor of the processes of the four elements. In the body the processes of the organs and humours were motivated by the three bodily spirits. These were Natural, Vital and Animal. Without them the body would die, or at least fall into a dead faint, like a machine deprived of it's electrical current. The Spirits provide the link between the body and Mind/Soul, turning a machine of flesh into a reasoning human being with the potential for higher reasoning or magical power.

In the soul of the world represents the power motivating not just the forces of nature but the motion of the planets and their mystical influence. It is what makes something more than just the sum of it's parts. The Quintessence is not a force in the same sense as Earth, Air, Fire and Water, but represents the synthesis of these forces and the ability to take them to a new level. To put them to a greater purpose.

In the 1980s the National Christian Counsellors' Association Inc. researched and coined a fifth Humour to accompany the existing four. Through the work Richard G. and Phyllis J. Arno the Supine Humour was coined. It is a serving humour: Supine people are seen as liking people, enjoying service and being very gentle. Weaknesses of the Supine Humour include not communicating desires and then concealing anger as 'hurt feelings.' Supines are plagued with low self worth and powerlessness

I do feel that although at first a fifth humour might seem like getting closer to the ideal of the Pentagram, discovering the complete system instead of the incomplete four arms, but it misses the idea of Quintessence. Spirit is not some transparent stereotype of the modern Christian ideal, but the imperceptible force that makes a system work, an organisation prosper. All the four Humours represent an imbalance. If you want to find the Quintessential Man look for the man who is perfectly in his Humours.



Illus. William Lilly (1602—1681)

Jonathan Kaneko-James has been a ritual magician and student of the Kabbalah for 15 years. He has published numerous articles of fiction and nonfiction for small press magazines in England and Wales, and is looking to move into a professional tarot reading practice. His esoteric science fiction novel, *A Dark Neon Dying*, will be available as an e-book in the next year, with all profits going to *Shelter* -- a UK-based homeless charity. He is a massive fan and promoter of the Thoth Tarot and is looking to start *Tarot Café*, a monthly meeting where student Tarotists and those who wish to enter professional tarot practice can each bring a guinea pig and spend a few hours just perfecting their tarot skills. Jon Kaneko-James has RSI, and dictates all of his work using Dragon NaturallySpeaking voice recognition software.

He can be contacted on jonathan.kaneko.james@gmail.com

THE READERS STUDIO 2009

James Wells, Toronto-based consultant, teacher, facilitator and motivational listener

The Readers Studio is an event offered by the Tarot School in New York every Spring. This year's gathering, May 1 through 3, was superb. The premise is that one's Tarot skills can be augmented over the course of a weekend and that this skill enhancement can be noted on the final day. It's a tremendous way to see one's progress and to boost one's confidence. A friend of mine went wondering if she should attend and returned all fired up to read Tarot. The merchants faire was chock full of Tarot-related goodies and left many of us with emptier wallets.

All three key presentations were excellent, providing us with information and techniques that we could apply to tarot consulting in practical ways. The presenters were Geraldine Amaral (www.tarotcelebrations.com), James Wanless (www.voyagertarot.com), and Rachel Pollack (www.rachelpollack.com). There seemed to be a theme of intuition and imagination this year.

I'll offer you a few highlights in the form of quotes from each of the three main presentations.

GERALDINE AMARAL.

- *An oracle reconfigures the connection between the conscious and the unconscious.*
- *One develops intuition by having clear intent when opening and closing the reading, by giving up the need for confirmation, knowing what kind of receptor one is (clairvoyant, clairaudient, clairwhatever), by quieting the outer self, and by being open and flexible.*
- *Staying present is important.*
- *A reading is a study of energy.*

JAMES WANLESS.

- *Picking cards from a face-down tarot deck frees/liberates us from our projections, expectations, and pre-conceived notions.*
- *Tarot is a wholistic map.*
- *Life experience + empathy + skill = being a good tarot reader.*
- *Getting stuck in our familiar boxes is "death by comfort".*
- *Tarot consultants carry archetypal medicine.*
- *To be authentic means to be the author of one's own life.*
- *Not only is the whole deck a map, each card is a map in itself. Turn each card symbol into a question.*

RACHEL POLLACK.

- *The High Priestess represents esoteric/inner teachings and the Hierophant represents exoteric/outer teachings.*
- *Tarot is a method to know our true selves.*
- *The soul is the sun shining in one's heart (from the 7 of Trees in the Shining Tribe Tarot).*
- *Imagination and play can take us to deep truth.*

There were also evening study groups for those whose Tarot saturation point had not yet been reached. My own Friday evening study group went well. By mingling Tarot with conversational processes such as PeerSpirit circle methodology (www.peerspirit.com) and World Café (www.theworldcafe.com), people responded to questions that took them beyond themselves, connected them to the needs of humanity and the larger world. The actions people committed to were beautiful. It was a pleasure to offer this process to them and I plan to offer it to any groups that would like to host it.

I did tarot consultations for several people on Saturday. Lovely to share their stories over the cards and to let whatever insight that needed to come emerge. Thank you for this privilege, dear readers! I even got to break in some Tarot packs that I had just purchased:

- The [*Mystereum Tarot*](#) by Jordan Hoggard
- The [*Mythical Goddess Tarot*](#) by Sage Holloway and Katherine Skaggs [see this issue]
- [*The Fifth Tarot*](#) by Martien and Teressena Bakens[see last issue, ed.]

There were informal gatherings of old friends reminiscing, crying, and laughing together (the bounty of "in" jokes at these events knows no end). There were new friendships forged. And a sense of a real tarot tribe was present.

Next year's key presenters will be Robert Place, Mary Greer, and Elinor Greenberg. Thank you to Wald and Ruth Ann Amberstone of the [Tarot School](#) for yet another tarot-ific triumph.

James Wells is a Toronto-based consultant, teacher, facilitator, and motivational listener. He is dedicated to making ancient wisdom ways relevant to the 21st century. Through tools and processes such as tarot, journal writing, reiki, and council circle, he and his clients and students are inspired to remember who they really are.

To book private sessions or workshops, or to visit James on the internet, go to:
<http://jameswells.wordpress.com/>

THE ART OF JAPANESE TAROT 2009

Marcus Katz, Director of *Tarot Professionals* & PhD Researcher in *Western Esotericism*

Gallery Exhibition, Glasgow School of Art, 17th April – 9th May 2009

A Show by Adam Mclean, Curated by Ronnie Heaps



Photo: Adam Mclean

Having fallen in love with Japanese culture on several visits to Tokyo, I was delighted to attend the opening of Adam Mclean's unique gallery exhibition in Glasgow, Scotland, *The Art of Japanese Tarot*. This exhibition ran from April to May 2009, and you can still enjoy the artwork and Tarot collection through both a fully-illustrated 43pp catalogue and also a short 18-minute video DVD of the exhibition narrated by Adam Mclean. These are both available from Adam's Tarot Art website.

<http://www.alchemywebsite.com/tarot/>

Although there are several 'Japanese-style' decks, such as the Ukiyoe Tarot (1982) these are often western interpretations of Tarot utilising Japanese images or stylistic conventions. However, since the early 1970's, Japanese artists and designers have embraced western Tarot as a distinct model for art, producing a dizzying array of decks, artworks and promotional materials featuring Tarot.

It is this broad spectrum of work that Adam has been drawn to collect as part of his larger Tarot collection, and here showcase to a wider audience – academic, artistic and Tarot enthusiast alike.

In discussion with the gallery Exhibitions Officer and Adam, I was yet again fascinated to see the reaction of others to the prevalence and cultural depth of Tarot. The Exhibitions Officer was surprised to learn that there were panels on Tarot in the American Cultural Association, and so many people interested in the art and academic study of the material.



Photo: Gallery Organisers, Brina Katz, Marcus Katz, Adam Mclean (front).

It is often the case that the stereotype of the Tarot Reader is assimilated in the popular imagination to the exclusion of all other representations of Tarot – as an art-form or marketing tool in this context. It is all the more important then that these opportunities are created to widen the engagement of Tarot with popular culture in both an educational and entertaining manner.

Tarot Professionals was pleased to give a small financial contribution to the framing costs of the exhibition and is recognised in return in both the catalogue and video.

The Opening was very well-attended with a broad range of mutual interest represented in the 50 or more people browsing the exhibition. It was evident that the sheer scale of the artwork was of a pleasant surprise to many – the framed sets of Death cards and Fool cards from different decks showcased over 30 different cards in each frame.



The frames, laid out pleasingly to fill the wonderfully fitting Mackintosh gallery walls, traced not only the history of Tarot in Japan, from the 1974 *Keishebo* deck through to more contemporary photographic decks such as the *Kosmokrator* deck of 2004, but were also arranged to display themes, such as Costume & Fashion, or Promotional Decks. Here we were treated to three or four cards from several decks within that theme, suggestive again of the embrace of Tarot in Japanese culture.

One specific deck caught my eye just for the title alone – I would love to own the *Waku Waku Doki Doki* Tarot deck of 1997, just to be able to say it out loud on occasion! This was one of many children’s decks on display, possibly an area where Japanese Tarot has promulgated more widely than Western decks.

Other unique areas of permeation of Tarot in Japanese culture (although Western examples are to be found, perhaps not with the sheer unabashed enthusiasm of Japanese designers to appropriate Tarot for their own ends!) included *Doujinshu* decks, meaning “fan-art” and *Furoku* decks, meaning “free-gift”. These types of decks – for which we owe Adam’s collecting-streak a great deal for rescuing and preserving them – are given away or privately published in limited editions and are very ephemeral.

Some are unbelievably cute – I don’t recall if these were displayed, but the Tokyo.com site, ‘cruising girls combing for something sparkle in Japan’ has a *Kiki and Lala* “Mook” (a wonderful Japanese term for a publication between a book and a magazine) containing a Tarot deck depicting the twins Kiki and Lala arriving on Tarot Star, where even “some fearful cards become cute in their world”!

A separate exhibition case had examples of Tarot ephemera from Japan, including a deck that could only be gained by collecting wrappers of *Morinaga* Chocolate and sending them together to the chocolate producer for the deck as a prize. I suspect for many of us, the combination of chocolate and Tarot is a very appealing promotion!



In addition to the cute nature of many decks, the Manga-style decks, decks relating to Cats, popular music bands, and Anime cartoon series, role-playing games and computer games (the list is apparently endless) there were also examples of very stylish decks such as Art-Deco decks, photography decks and a deck which promoted the Japanese edition of *Vogue* magazine.



Whatever spectrum of culture Tarot is on, it has very far-apart ends and a wide scale which still has endless space within each division – and many as yet undiscovered divisions. A Tarot deck to represent the members of government, playable as a Wii console game, where cards have special moves but can only be gained by attending underground music gigs? Eventually, it will happen. And most likely, in Japan!

TAROT IN POPULAR CULTURE 2009

Marcus Katz, Director of *Tarot Professionals* & PhD Researcher in *Western Esotericism*

Popular Cultural Association/American Cultural Association Conference
8th-11th April 2009, New Orleans, Louisiana



Being shown a way of doing “down and dirty” readings in Jackson Square by a very experienced Tarot reader and attending an academic talk that same afternoon in the Marriott Hotel on Tarot Guidebooks considered as Literary Genre was one of the most striking examples of contrast whilst attending the PCA/ACA Conference in New Orleans this year.

The Chair of the Tarot panel of the PCA/ACA, Emily E. Auger, had assembled a fascinating range of speakers for the conference, and we were well-supported and developed by our fellow speakers and audiences. Many of the papers will be included in a forthcoming academic anthology on Tarot. In total, there were four panels, each with four individual twenty-minute presentations.

That’s about nine hours of wonderful information and research on Tarot presented by knowledgeable and (most importantly) enthusiastic speakers!

I don’t know about you, but when I look over a conference agenda ahead of the event, there’s always a stand-out talk that I think I really *must* attend, and a few that I probably feel I *should* attend. Then after the conference, there’s always that talk that I didn’t really think of ahead of time, and turned out to be the most thought-provoking presentation I’ve attended!

This conference had all of these, many times over, just in the Tarot panel!

I suspect the talk I *really* wanted to attend was by Dr. Richard Kaczynski, on the collaboration between Aleister Crowley and Lady Frieda Harris on the Thoth Deck. This turned out to indeed be a fascinating presentation, with a couple of photographs of Frieda Harris I hadn’t seen before, and insight into her work on Masonic Tracing Boards. Another useful part of Dr. Kaczynski’s presentation was highlighting the influence of projective geometry (via George Adams) in Harris’s work – which of course is extremely evident in the Thoth deck.



After the conference, there were actually several presentations – in fact, likely most of them – that turned out to be far more thought-provoking than I had garnered from their abstracts in the program.

One of which, by Tabitha Dial, on her poetry dealing with identity and the creative process through Tarot, has resulted in her presence in this same magazine! Tabitha's poetry, inspired by the Tarot, moving through Arthurian myths, and

then into a poetic form of cut-up technique *ala* Burroughs, demonstrated how Tarot can be released from its cardboard-bound structure into new creative trajectories.

Another stand-out presentation was by Paul Mountfort, considering Tarot Guides as a Literary Genre. This was the talk I had raised my eyebrow over ahead of the conference, and wondered how such a subject could be examined in any depth. Of course, this showed my own ignorance and thus I was fascinated and truly informed by Paul's examples and analysis of the 1910 *Key to the Tarot*, the *Book of Thoth*, and *Mythic Tarot* book. So much so that we talked well into the night on "how to write the ultimate tarot guidebook" (fuelled by several Hurricane cocktails, if truth be told) and the following day took up the quest to visit Sallie-Ann Glassman, the artist of the New Orleans Voodoo Tarot Deck. That is, of course, another story.

Paul's background in literary analysis allowed him to view Tarot guidebooks as a hybrid genre, and analyse the works in terms of both organisation and motivation. His description of the *Book of Thoth* as an "undifferentiated slew of text" really struck a chord with me, and likely anyone who has tried to use that work as a guide to the cards. His suggestion that the *Key to the Tarot* and the *Book of Thoth* set substantial constraints for all further texts in this genre is a valid one. What guidebook has radically departed from the structure of: rationale – positioning of authority – index (card by card) – and application (spreads)?

Other talks proved equally fascinating. Bruce Hersch's apparently bizarre talk on "Pirate Tarot for a Pirate Culture" proved a heart-felt and deep analysis of our culture as indeed being akin to that of pirates and highwaymen, in the words of Jung. Hersch's throw-away comment that "as soon as you have values and goals, the other is constellated" left a deep resonance with me and gave me much to think about, within and beyond Tarot.

The presentations and presenters were wonderfully varied, from both practitioner and academic backgrounds – and in most cases, both. This was extremely positive and hopeful for the future appreciation of Tarot and its deepening awareness and place in popular culture. I particularly enjoyed meeting up with Batya Weinbaum, who astounded us all with tales of living by Tarot reading in Israel and Mexico – not the most likely locations for divination in this way!

Further talks included a survey and analysis Tarot in film, with examples from underground and avant-garde films I'd never heard of and am now acquiring, Tarot in Harry Potter, in Comics, in TV series such as *Carnivale*, and the growth of Faerie Culture in contemporary society, seen through the popularisation of Brian Froud's artwork and the *Faerie Oracle*.

If you are able to attend this conference – the next one is in 2010, St. Louis, Missouri, March 31 - April 3 – then I would highly recommend it. The whole conference hosts enough other talks to fill an entire paperback program book, so you may also find yourself attending heated debates on the role of women in Buffy the Vampire Slayer, the relevance of Battlestar Galactica in the Israel/Palestine conflict, and learning more than you ever thought you could know about responses to motorcycle accidents in a local newspaper ...

<http://pcaaca.org/>



At the Magic Realist Press we focus on the design, development and production of beautiful, intelligent and image-rich books and card decks. All our work falls into the broad areas of magic realism, myth, magic and symbolism. We believe that imagination and a sense of enchantment can transform and enhance life - and that all magic is in the mind's eye, if we choose to see it.

Unusually for a small press publisher we are design-focused and studio-based, working in a variety of media and techniques. The publishing company is registered in London, but nowadays we do all our work from our office/atelier in the old centre of Prague. This allows us to put an exceptional amount of time and attention into the research and realisation of our publications and products. Everything we do is made to last, and to give lasting use and pleasure.

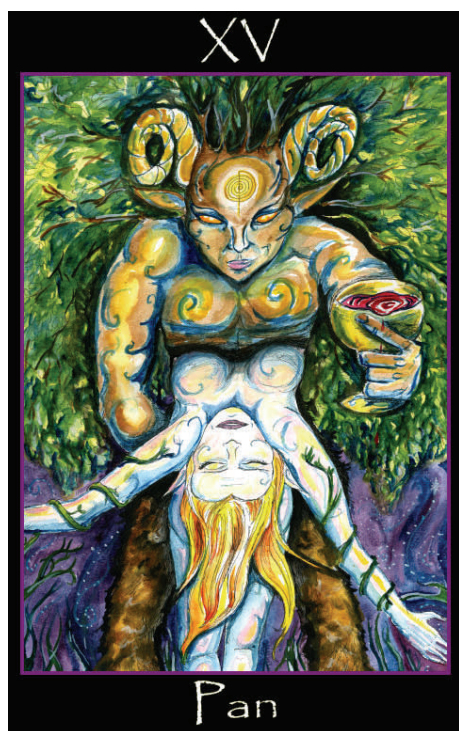


<http://www.magic-realist.com>

FIVE THINGS YOU DIDN'T KNOW ...

About the Tarot of the Sidhe by Emily Carding.

- 1- The first card to be completed was 'Temperance', which evolved from an attempt to create a Christmas card design that would be Christian friendly. At some point after the appearance of the antlers and standing stones I realised the image was meant for other things!
- 2- Each painting was the result of a combination of channeled image and automatic drawing, with no planning or sketching beforehand. There was no opportunity for correction, either, as they were drawn with ink straight to paper before being coloured with watercolour.
- 3- Each card of the Major Arcana features the spiral symbol known as 'The Great Glyph of the Sidhe'. If you can't see it in 'The Star', it's because it's very small and hidden in the right eye!
- 4- The female figure in XV 'Pan' is a self-portrait. (I used to have blonde hair)
- 5- 'Warrior ten', the equivalent of the Ten of Wands, shows my daughter and I to the far left, behind John and Caitlin Matthews, meeting with the Sidhe. The other human figure I have yet to meet...



Tarot of the Sidhe is currently available from Adam Mclean as a Majors-Only Limited Edition and will be released as a full deck by Schiffer Books in the near future.

TAROT PROFESSIONALS NEWS & VIEWS

The latest news and views from Tarot Professionals by **Marcus Katz**

In this regular section, I will be promoting the general activities of Tarot Professionals and news from our member activities, including new decks and books not otherwise reviewed, special discounts and promotions and the general state of the art with tarosophy worldwide. This issue we showcase several of our members decks and materials.



I would first like to draw members attentions to the delightful and quirky artwork & tarot of Maine-based artist Beth Seilonen. An eclectic artist using a variety of media, her tarot decks (22 Majors only) are available in extremely limited editions from her website and on Ebay.

Some of these decks are produced in editions as small as 15 decks or 25 decks, and sell out quickly to collectors and tarot enthusiasts, so they are art investments as well as practical and amusing decks!

Beth's artwork is straightforward as it is insightful - a recent deck entitled *Both Sides* was created by pairing each of the Majors. That's to say, if you placed the **Fool** and **Magician** cards next to each other, or the **Empress** and the **High Priestess**, etc., they show two halves of the same image, showing two sides of a composite concept. An intriguing idea that helps the student learn that cards reflect each other in myriad ways.

Other decks show Beth's use of nature, including Maples leaves, Trees and Flower-based decks. However, my personal favourite at the moment - and one destined for my Yule present from my wife - is the **Isobel Snail** deck! Just the promotional image of the interpretation of the Tower (top left here) had me both concerned and laughing at the same time - the expression in the poor snail's eyes conveys everything one needs to know about the Tower!

Beth Seilonen
Cat's Eye Gallery
272 North St
Calais, Maine 04619
(207) 454-2020
<http://www.catseyeart.com/>

The Artwork of Modern Tarot Course



On another artistic approach, I'd like to recommend Adam McLean's excellent self-study material on CD, The Artwork of Modern Tarot. This is a wonderful collection of 25 lessons on contemporary tarot considered as modern art. Adam has a collection now surpassing 1800 tarot items, decks, artworks, magazines and ephemera, and this course draws on images from this wide-ranging and unique library.

Adam makes it clear that this course is from the viewpoint of art only, and it is often refreshing for a tarot student or reader to take this approach! He writes on his website the following guidelines:

What this course is **not** about:

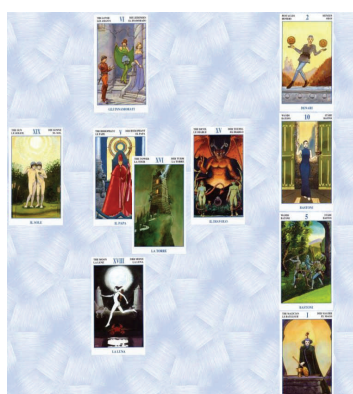
- This course will not teach you anything about cartomancy or fortune telling using tarot cards - there are a multitude of courses and books doing that.
- This course will not teach you anything about tarot reading.
- This course does not deal with esoteric interpretations of tarot - there are already so many books on this theme.
- This course does not teach the early history and origins of tarot, it deals with modern tarot only.

What this course **does** attempt to teach:

- This course aims to give you a wide appreciation of the artwork of modern tarot card designs.
- This course will guide you through the maze of the many different modern tarot and provide you with some tools for understanding, analysing them and placing them in their context within the tarot tradition.
- This course will help people who are beginning to build a collection by showing the relationships between different decks and the ways in which they can be grouped and linked together thematically.

At the time of writing, Adam has the course at a reduced price of \$40 USD or £20 GBP.

The website is: http://www.alchemywebsite.com/tarot/tarot_course.html



[Orphalese Tarot](#). Members of Tarot Professionals can enjoy a **10% discount** on the already very affordable tarot software, **Orphalese**. I've been using Orphalese for a few years, and I often use it now for designing spreads, and preparing powerpoint graphics for my courses. There is a discount link on the special offers members site.

TAROSOPHY™

Weekend Tarot Workshop with **RACHEL POLLACK**,
author of *78 Degrees of Wisdom* and others!

The first Tarosophy Tarot Weekend Workshop (UK)
with world-wide leading authors and teachers Rachel
Pollack, Marcus Katz & others!

Theatre by the Lake, KESWICK, LAKE DISTRICT
JULY 25th-26th 2009

A Unique opportunity to join us in the “Tarot Event of the
Year” & Rachel’s only visit to the UK this year.

Learn the **combined** wisdom of **Tarot, Astrology, Kabbalah**
& **Magick** - creating a spiritual life-map for yourself & your
friends, family and/or clients.

- + The most beautiful venue in England
- + The most professional standards of Tarot
- + The most supportive environment for Study &
Development for newcomers and experts alike.

Weekend Cost: £199

Includes Natal Chart constructed for you to use in the
workshops by leading Astrologer Lyn Birkbeck (author of
Watkins Guide to Astrology & Instant Astrologer)

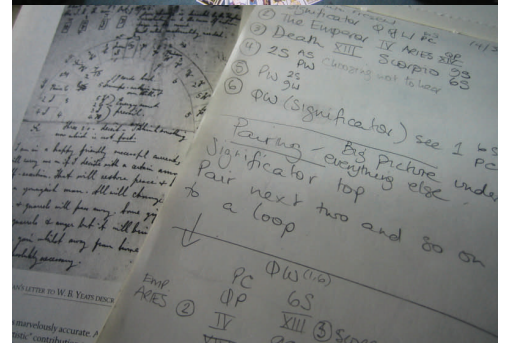
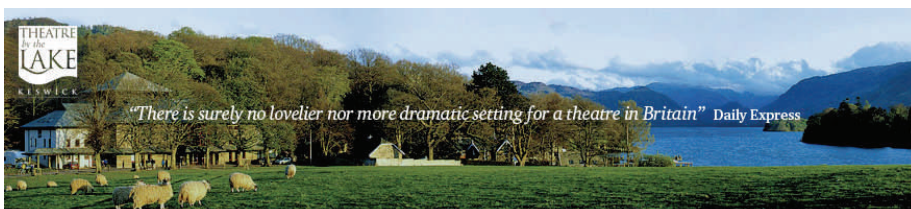
Includes all refreshments both days

Includes 1-year free membership of Tarot Professionals
[Discount to existing members - contact enquiries@tarotprofessionals.com]

Opportunities to have Tarot Readings by Rachel or Marcus

Specially selected products for sale including Baba Bags &
Maroon Tarot deck & rare Tarot materials on display.

<http://www.tarotprofessionals.com>



TAROSOPHY™

A full course program will be sent closer to the date to all participants. The weekend is planned to include two key-note Tarot workshops with Rachel Pollack, two workshops with Marcus Katz on Tarot Magick and learning Kabbalah through Tarot, a Tarot workshop by Kim Huggens and one workshop on Astrology by young rising-star Keren Happuch.

These workshops are being specially designed to interlock with each other to provide all participants a comprehensive spiritual life-map through Tarot, and the methods to construct the same for your clients, friends or family should you wish. There will also be opportunities to network with other tarot students & professionals, make new friends, and enjoy the fabulous landscape.

On the Saturday evening, optional events may be arranged - there is a famous Stone Circle, Castlerigg, within five minutes of the town, as well as other opportunities to spend an evening in fine company! You will find lunch at many cafes close by or bring your own and sit by the Lake - we are 5 minutes walk from the "most beautiful viewpoint in England".

A small area will be available at the venue to promote your own work - please contact us for details. There will also be a display stand of rare Tarot materials for you to view. As with all Tarot Professionals offerings, you will be provided a comprehensive course folder, CD with presentations, and any supplemental material, including a private forum area to discuss the workshops when you have returned home.

You can learn more about Tarot Professionals at our website at:

<http://www.tarotprofessionals.com>

For more information about our venue, town, the beautiful Lake District, and finding accommodation & travel details [trains to Penrith, we can arrange pickup/drop off]:

Venue: <http://theatrebythelake.co.uk>

Keswick Town & Accommodation: <http://www.keswick.org>

Lake District: <http://www.visitcumbria.com> & <http://www.lake-district.gov.uk>



I would like to book ____ place(s) at the Tarosophy Weekend Workshop July 25th-26th 2009.

My name is : _____ (complete one slip per person with details)

And I was born at ____:____(am/pm) on _____(dd/mm/yyyy) in _____ (place & country)

My address is : _____

My e-mail address is: _____

☐ I enclose full payment (£199 per person) or ☐ deposit (£49.75) and understand that the balance is due by **1st July 2009** and in the event of any cancellation, the deposit amount of £49.75 is non-refundable, although best endeavours will be undertaken in this unlikely situation.

I would be interested in a Tarot consultation with Rachel Pollack ☐ and/or Marcus Katz ☐ (fee to be arranged)

Cheques payable to Tarot Professionals or credit/debit card payment through Paypal to enquiries@tarotprofessionals.com

Please send to: Tarot Professionals, 1 Wood Cottages, Old Windebrowe, Keswick, Cumbria CA12 4NT, UK or e-mail same details to enquiries@tarotprofessionals.com.



Image: King of Discs from Cilla Conway's Intuitive Tarot deck.

END-PIECE

Inspiration

In a letter to his student, Monsieur Montant, Eliphas Levi wrote that “the Bible is an inspired book, but the Tarot is a book which inspires” (*The Elements of the Kabbalah in Ten Lessons*, Eliphas Levi, ed. Darcy Kuntz, pub. Holmes, 2006). It is this ability of the Tarot to inspire our thinking, philosophy and imagination with which we leave this issue.

What has your Tarot inspired in you today?

Future Issues and Articles

Our next issue of *Tarosophist International* will mark our first **annual** issue and to celebrate we will be producing a stunning themed issue on the **Thoth Deck** and the work of Aleister Crowley.

We have invited some of the leading writers in the field to contribute articles and will be covering aspects ranging from learning the deck to the life and magick of Aleister Crowley.

The cover is presently under wraps as we are hoping to gain a unique illustration—the one you see in our mock-up to the right is equally interesting (an original draft by Lady Frieda Harris) but the one actually planned will be truly groundbreaking, if we get permissions and access to the artwork we want ...



FIND OUT MORE ON SEPTEMBER 1st 2009 !!!

The next issue of *Tarosophist International*, issued quarterly free to all members of Tarot Professionals & available at cost to the public, will be available 1st September 2009.

**Please submit any articles or promotions to
enquiries@tarotprofessionals.com
May a full deck of possibilities be yours!**

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