

TAROSOPHIST INTERNATIONAL

THE MAGAZINE OF TAROSOPHY® & TAROT

Innovative & inspired tarot for all tarot readers and students

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REVEALED by Marcus Katz**

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TAROSOPHY
WORKSHOP IN UK!
SPRING 2009 VOL.1 ISS. 2



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TAROSOPHIST INTERNATIONAL

The Magazine of Tarosophy® & Tarot.

Innovative & Inspired tarot for all tarot readers & students

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Cover by **Ciro Marchetti**
www.ciomarchetti.com



ABOUT THE COVER

The front cover illustration of this issue is a montage of images from the **Legacy of the Divine Tarot**. This is the latest deck by **Ciro Marchetti**, the artist behind the Gilded Tarot and the Tarot of Dreams. Both of which were voted by visitors and members of the influential Aeclectic.net web site, as the most popular tarot decks of the year on their release, and both in the top ten most popular decks of all time.

The Legacy of the Divine Tarot is being published in two versions. The first as a special edition, where each deck is assembled by hand and includes random variables of certain cards, which result in the final combination being unique, and each deck one of a kind. Each is personally signed and includes the options of a hard cover illustrated book and reading canvas. For more details and sample images visit:

<http://www.ciomarchetti.com>

The second option will be a standard version to be published by Llewellyn later this year.

Make sure to view the promotional video that provides a preview of the theme and story line behind this project. <http://vimeo.com/1076456>

Artist Bio/Background.



Born in Italy raised in the UK, **Ciro Marchetti** now lives in Florida. In addition to his involvement in Tarot, his work as a digital artist has received numerous awards and has been featured in various publications. Many of his images have also been licensed and reproduced as posters, cross stitch and jig saw puzzles, among other items.

Ciro Marchetti also provides periodic workshops and lectures on advanced digital imagery at the Art Institute of Fort Lauderdale.





EDITOR'S FOREWORD

It is with great pleasure that I introduce this second issue of *Tarosophist International*. We have continued to expand beyond our wildest dreams, attracting talented artists, deck designers, and new exciting authors to produce arguably the best Tarot magazine in the world. We hope you find this informative and useful in developing your understanding of Tarot with us!

Our third and fourth issues are already attracting material, with a very special issue being researched and exclusive interviews already completed!

May a full deck of possibilities be yours!

Marcus Katz MBA, M.A., PhD Candidate

**BREAKING NEWS: TAROSOPHIST TAROT LIFEMAP
WORKSHOP WITH GUEST TEACHER, MARCUS
KATZ & OTHERS TO BE HELD IN THE
LAKE DISTRICT (UK) SUMMER 2009 !!!
SEE BACK PAGE FOR DETAILS !!!**

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**

Knowing

There are very few human beings who receive the truth, complete and staggering, by instant illumination. Most of them acquire it fragment by fragment, on a small scale, by successive developments, cellularly, like a laborious mosaic.

Anaïs Nin

By definition, a mosaic is created by setting small, colored pieces of stone, tile, or glass into a surface to form a picture or decorative design. The fascinating etymology of this art term is associated with the Greek word *mousseios*, relating to the inspirational Muses of that ancient culture; as well as to Moses, the biblical intermediary between man and the heavens. Surely, the realms of the artist and celestial liaison intersect in reliance upon intuition. Revealing the unseen through pictures, one of the goals of any Tarot reader is the development of and confidence in this seemingly allusive ability.

For nearly a century, writers of potboiler fiction and film have promoted the image of the Tarot reader skilled at both predicting specific, future happenings whilst delivering a sinister cackle on cue. Instead, the tremendous challenge many readers accept is illuminating their clients' paths toward deeper understanding

of their own mystical journeys while taking an active role in its evolvment. Intuitive knowing plays a vital role in this process.

Intuition has been termed broadly as "the act or faculty of knowing or sensing without the use of rational processes." Let us bypass this definition's superficial implication of our potential for collective daftness. Instead, allow it to indicate accessing meaningful messages by not immediately apparent methods.

Each reader finds their own way to establishing a personal style and effective techniques through practical experience. This includes every level and form of training coupled with reading for the self, family and friends, or professional clients. At its core, card interpretation is the result of a series of split-second decisions guided by one's intuitive sense.

Does that Queen of Swords before me point in the direction of either the seeker's clear-thinking foresight or harmful uncertainty...or that of someone else...perhaps instead, she is demanding a shift toward more honest communication or warning of one's unfair criticism...or maybe this impartial monarch is illustrating an act founded in either objectivity or bias?

Now multiply such determinations by the number of cards in the spread at hand. And then promptly link the analytical verdict from each of these choices to deliver an insightful, comprehensive, and potentially catalytic message worthy of contemplation and, if involved, a fee for otherworldly services rendered neatly.

No small feat this.



MICHAEL ORLANDO YACCARINO

We all experience instances of intuition. Everyday life is filled with such times when we simply *know* the absolute right conclusion has been arrived at. At the essence of each of these, a series of profound connections are made leading to a deep sense of knowing. Practically speaking, calmness facilitates the state of receptivity needed in which the connections between these micro-decisions can take place.

So if at all possible, secure a few quiet, preferably isolated moments prior to performing a reading. This can be spent using deep breathing techniques, silently intoning a short meditation, or even contemplating a brief text of uplifting spirituality. Furthermore, if you are in a situation requiring multiple, consecutive readings, be certain to allow for at least a few minutes between readings to merely regain your composure and prepare for the next session. Sometimes such breaks are difficult to maintain during a busy day of readings. But every effort should be made to either discipline oneself to observe them or make certain the fair organizer or shop owner realizes their import to the quality of your work with the cards.

In addition, if reading outside the home, arrive at least a half-hour before start time to prepare the physical space in which clients will be seen. If allowed, perhaps lay out a favorite cloth upon which to read, light a preferred candle,

or just shuffle your cards. Of course, the same can be done if reading in the home.

The key here is to reduce any sense of hurriedness before applying an art demanding your full powers and access to the inner-depths.

While every reading cannot be a stunning example of intuitive brilliance, each one performed in earnest becomes a sliver of finely-colored glass from which a worthy life in the cards is constructed. More than anything, the Tarot reflects the very *experience* of living—from its most mundane episodes to those of glittering revelation. Let us value them all and rely upon our intuition to illuminate them in a glorious light.

Author Biography

Michael Orlando Yaccarino is a Professional Tarot Reader and instructor whose practice serves numerous private and corporate clients. As an author, his varied work is published worldwide.

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.”

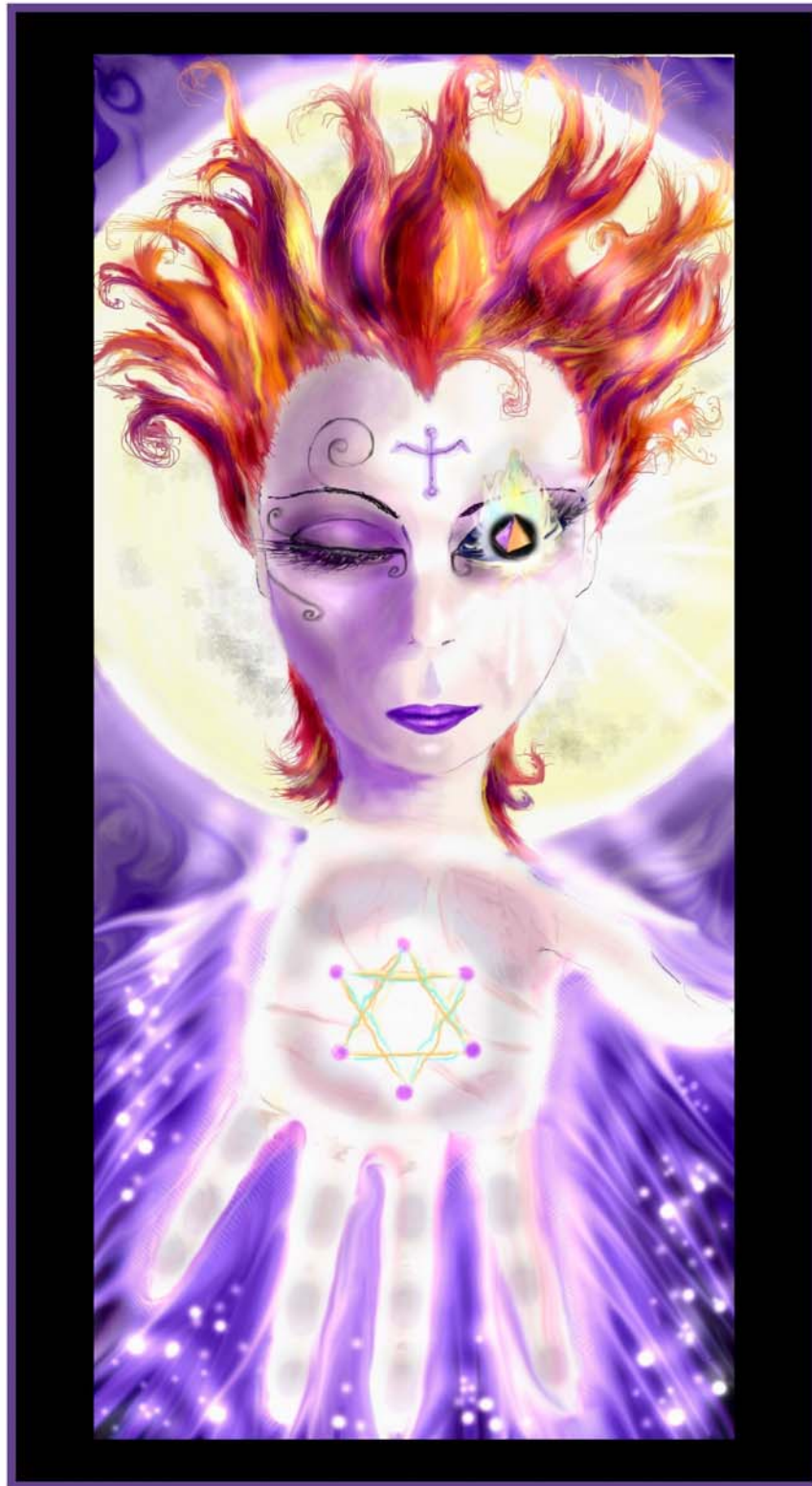
This material has also received excellent reviews from Mary K. Greer, Rachel Pollack and many other tarot authors and experts.

Visit www.orlandotarot.com to learn more.

Illustrator Biography (Common Reader logo)

Scot D. Ryersson is a renowned illustrator and graphic artist who has lived and worked in London, Toronto, Sydney, and New York City.

Visit www.marchesacasati.com for more details.



Seer by Emily Carding
www.childofavalon.com

PUT DOWN THE PAN-PIPES: MAGICAL MUSIC WITH GUITARS IN.

Jonathan Kaneko-James, London-based Tarosophist and Ritual Magician.

When you talk about magical music there is a certain stereotype. People start associating words in their heads: traditional, native, peaceful, beautiful, acoustic. Hippy. Not that there's anything wrong with folk music and its ilk. No one enjoys *Clannard* more than me and I can't get enough of *Joanna Newsome*. *Tyrannosaurus Rex* were definitely better than their rockier abbreviated sequel. Sometimes I even listen to the unrelentingly positive music of *Damien Dempsey* and come away... liking myself. For a bit. Don't tell anyone though.



I'll admit that a lot of my favourite occult themed music comes from the late seventies and the early eighties... and much of it includes Aleister Crowley. Before I was into the Thoth Tarot I was reading Aleister Crowley. I wouldn't call myself a fan, simply because I'm not entirely certain that *Magic in Theory and Practise* is much more than a flim-flam, but even then I had enough familiarity with the Crowley-Harris deck to spot Crowley's The Magic card on the Killing Joke single *Follow the Leaders*.

Fall of Because was the lead song of their second album, following on after the almost compulsory eponymous first album. From an esoteric viewpoint the band nailed their credentials to the mast during an interview with fanzine *No Class* (their first issue, actually). Lead singer Jaz Coleman (who later moved to Iceland, fearing the apocalypse) talks about the Neo-Platonic ideal of linking elements to planetary influences -- claiming that the discovery of radioactive elements was triggered by the discovery of modern planets like Uranus and Pluto. Coleman was the child of committed Pagans who started going to a Christian Church at an early age, but found himself falling out of the faith again when he started asking typically esoteric questions.

The Fall of Because is almost a description of living in the apocalyptic times predicted in Crowley's *Book of the Law*. Killing Joke sing:

losing my fear
no more passion
passion is fed
because the fall of because.

(Killing Joke, The Fall of Because, What's This For...!)

It's a fantastically punk ethic from the classic of Nihilism. In his book Crowley's spirit *Aiwas* longs for an end to tiresome reason and motivation:

27. ... He shall fall down into the pit called Because, and there he shall perish with the dogs of Reason.
28. Now a curse upon Because and his kin!
29. May Because be accursed for ever!
30. If Will stops and cries Why, invoking Because, then Will stops & does naught.

(Crowley, Liber AL vel Legis)

Crowley's Fall of Because is euphoric, but for Killing Joke the whole point is that nothing means anything. In a 1981 interview for *No Class* lead singer 'Jaz' comments on the inevitability of death as something that shouldn't be feared:

What's a human being? It's an advanced form of nature. If you observe nature it goes around in a cycle.

(Jaz Coleman, *No Class Magazine*, Issue 1)

He says Womb and Tomb are feminine words -- Sexual female imagery resonant with Crowleyana like the *Book of Law* and *Books of Thelema*. Not to mention images of death as birth that you see a lot in Hermetica like Mouni Sadhu's *Tarot*. An interesting view taken with Crowley's comments on the Death card in his *Book of Thoth*:

"Death is but the Apex of one curve of the snake of life"

Another unmistakable Tarot reference in Killing Joke is of course the presence of the Tarot card on the cover of their single *Follow the Leaders*. Thinking of the Fool's Journey, the classical progression of the Major Arcana, you can't but help hear *Follow the leaders* as the Magus' speech to the Fool as he comes to the first stage of his journey:

Come inside boy - they call this fun!
(music to please the adolescent)
Taking the easy way out again
You just condone all that you mean
Part of the process - same old story
Follow the leaders

(Following the Leaders, Killing Joke, *What's this for...*!)

It's a quote that makes me think of the Magus as Mercury, just as Crowley thinks of him -- the iconoclast who relies on all of us to follow the rules. The trickster who is also the messenger of the gods, and therefore spreads the word of their authority.

As a Tarosophist I think one of my favourite bands would have to be the Legendary Pink Dots. Hailing from England but resident in Holland the Dots are named after some spots of dried nail varnish on lead Singer Edward Ka-Spel's piano. Like Coleman, Ka-Spel's interviews resonate with magical thinking in the sense of being educated in the occult.

In an off the cuff comment to *Alternative Sounds* he references Crowley's Mexican adventures:

I didn't go to Mars or Mexico or anything, I was just in my room. It was interesting.

The band named several albums after cards from *The Secret Dakini Oracle*, an Indian deck on release in the late seventies and early eighties. The deck combines Tantra and Indian asceticism with traditional tarot meanings. It captured the band's imagination and seemed to speak through them rather than to them.

After albums named *The Curse*, *Asylum*, *The Lovers*, *The Tower* and *Island of Jewels* Ka-Spel maintains that the association was entirely accidental:

The Curse was named after a Tarot Card, but it was accidental up to that point... *Island of Jewels* (also the name of a Tarot card in the deck) was conscious... and that's where it stopped.

I wasn't able to get my hands on a copy of the *Secret Dakini Oracle* or it's modern counterpart, *The Dakini Oracle*, but they do a fantastic job of evoking the intolerable kind of stability you get just before the fall of The Tower card:

She can't get out, he won't come in
Round and Round we go
Her Tower
MY TOWER.

(Edward Ka-Spel, the Legendary Pink Dots, *Island of Jewels*)

Although the name of the *Island of Jewels* evokes the Star it would be more accurate to say that while *The Tower* builds up the intolerability and inescapability that means the Tower has to fall, the *Island of Jewels* is the lightning flash that knocks it down.

Starting out with lyrics like "Old England is out to rule the waves again" the album depicts the collapse of a nation until there is nothing left, and only then can we get the truly star like hope of the album's final song, *The Guardians of Eden*:

With supple hands and iron will,
We'll shape the land -
We shall rebuild
We'll make the world a garden -
We'll only scatter seed.
We'll turn the weeds to wine.

(Legendary Pink Dots, *Island of Jewels*)



It's a theme that runs through the whole of the LPD's music. They forsake the traditional structure of intro-verse-chorus-bridge for an unsettling, arthouse, narrative structure that mixes strings, wind instruments and heavy synths. Forgetting the traditional mid song instrumental they sometimes wander off and put an entirely different piece of music into the middle. Listen to the album *Asylum* and the song *So Gallantly Screaming* ends with what I can only describe as the sound of a Stradivarius having a heart attack.

The Tower sounds equally military, electronic and medieval with bleak, desperate lyrics that hide behind Ka-Spel's deceptively mild vocals. Other songs, like the Tower quintet, can only be described as what would happen if *Softcell* (the duo behind famous 80s hit *Tainted Love*) decided to get together with *The Human League* make an album about ghettoisation and genocide.

It's got insight though, like the end of the last in the Tower series where Ka-Spel seems to address the twisted figures we traditionally see falling as the lightning bolt strikes:

You wanted easy answers.
You want a tidy end.
Don't you know you've got a lot to answer for?
You wanted shining heroes.
You wanted sparkling knights.
BUT THEY'RE GONE. You chose your grave. Lie there.

(Edward Ka-Spel, The Legendary Pink Dots, *The Tower*)

For the Thoth Tarot lover the obvious choice would have to be the fully paid up OTO approved music of *Royal Family and the Poor*. You can be forgiven for not having heard of them. They remain obscure despite having shared a label with 80s legends Joy Division and its post Ian Curtis reincarnation New Order. One reason is that *Royal Family and the Poor* has for some time been the solo operation of singer Mike Keane.

To say that they're unlucky would be understatement -- Keane has been declared bankrupt and lost everything he owns several times over despite the fact that at times it really seemed impossible for him to fail: supporting China Crisis and making music that included Druidism, Kabbalah and the works of Alistair Crowley at a time when David Bowie was exorcising swimming pools and Killing Joke were lecturing punks on neo-Platonism.

Strangely things never worked out the way they should for The Royal Family and even now their albums can be a bit tricky to get hold of. Never the less the belated Alistair Crowley tribute *Songs for the Children of Baphomet* contains the stunning *11th Path*, a song about initiation and the power of Theosophy's *Seven Rays*. I can't recommend it enough for meditation on the Fool, blending tribal music with New Wave harmonies.

I will get one who knows where to go,
Over the oceans,
Across the sand.



In a more Grudging mention of Tarot inspired music I have to mention the work of Brian Hugh Warner. We've all probably heard of him as Marilyn Manson, but his Mum calls him Brian. The Album trilogy of *Holy Wood*, *Mechanical Animals* and *Anti-christ Superstar* is based on a kind of Fool's Journey with Manson starting at the beginning and seeking the perfected state he calls "Coma White".

The songs *Dissociative* and *In the Valley of the Shadow of Death* cast him as the Hanged Man. They talk a good fight about the Tarot de Marseilles and the links between Tarot and Kabbalah, to the point where I feel a snob for saying it, but I'm not convinced. Manson, like Bowie, is too much of an industry for me to take anything like this as sincerity. The whole thing feels more like a wonderfully multi-layered primer to give teenagers something to shock their parents with, while giving them enough information to justify a whine that they're having their religious freedoms oppressed.

Make no mistake -- I'm not saying that it's not possible for real interest and magical study to start from the information given on those three albums... I just have trouble imagining anything so altruistic coming from the Manson industry. Easier to imagine is a brightly lit conference room with coffee and cakes, where media graduates in ironic tee-shirts sit around and say "I know -- let's do religion."

I researched a lot of David Bowie material for this too, and the profundity of early Bowie's shallowness echoes Manson spookily. He comments on *Quicksand*:

I'm closer to the Golden Dawn,
Immersed in Crowley's uniform of imagery.

Personally I think it's more accurate to include both Crowley and Warner in the disparaging list of pseudo-occultists from David Tibet's 1983 article for *Flexipop*. Other villains include Positive Punk act Toyah, now famous for 'serious' acting and pretty much anything other than music, who claimed to have read 'Crowley's Satanic Bible' and slept in a coffin.

Tibet's own band Current 93 have pretty solid occult credentials -- if in a resolutely Crowleyan vein. LASH TAL, the band's 1983 album, even contains an invocation of the spirit Malkunofath. The rest of the Neofolk movement dive head first into the occult -- but the influences are more traditional. Norse mythology, punkish references to fascism and Nazi occultism. Tarot mentions are few and far between, but the same could be said of David Tibet.

There are a lot of others -- Coil's interest in Angel Magic, Throbbing Gristle's wall of sound techniques. One artist this wouldn't be complete without has to be the self proclaimed child of Alistair Crowley: Graham Bond. Bond released several overtly magical albums in the years after he left jazzy R&B outfit *The Organisation*.

Most famous amongst them is *Holy Magic*. It's the jewel in his occult crown -- including a song based on the Pentagram Ritual: plenty of Hammond Organ, dirty sax and the voice of an earnest northerner reciting the words of the Kabbalistic Cross.

Some of his tracks contain absolutely no attempt to create a song other than hissing backing singers and Bond's fantastic jazzy sound. The only shame is that not only did Bond not get recognised for his magical music in his lifetime, but that he was overtaken by his illness (bipolar disorder) in 1974 and ended his life by suicide at Finsbury Park Station.

His song, *The Magician* is a wonderful evocation of the Fool's union with the Magician on his journey through the Major Arcana. This is a Jazzman's meditation on the Atu of the Tarot. All he takes with him are his Jazz quartet and Gospel Choir.

I was a fool to think I could make it
Make it on my own
I was a fool to think I could take it
No one can always walk alone
What I needed was a little communication, and then I met with you.
Then I met with you
Now we work our magic together
Baby there ain't nothing we can't do.

(Graham Bond, *The Magician*, *Holy Magic*)

So there it is. There's plenty more, and by the number of articles I found labelled as rough drafts for people's upcoming books I'm not the only one interested in it. Listen to it, love it. Get the fever for it -- this is our music, about our obsession, written by people who believed the same things as us.

Even if you don't like the Great Beast's personal habits you can appreciate the beauty of *The Tower* or revel in the punk fury of the *Fall of Because*. If the electric guitars really turn you off have a listen to some Graham Bond and have a listen to what happens when a musical genius really gets his teeth into the esoteric. This isn't the evocation of Crowley to sell records, this is a real practitioner singing what he believes in with maturity and skill.

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

EXPLORING THE NATAL CHART WITH TAROT: THE LIGHTS

Keren Happuch, Traditional Astrologer and Tarosophist.

In this article we'll be exploring the links between Tarot and Astrology in the context of the role of the Sun and the Moon in the Natal (birth) chart. Given the length of the article, I'll be detailing the method only as it applies to the Major Arcana – do be aware, however, that the Minor Arcana and Court cards also have astrological significations.

The Sun and Moon are known as “The Lights” and are the core of the birthchart. To understand why the Lights are so important, let's take a quick detour into one of the most fundamental principles of traditional astrology.

Why *The Lights*?

Basically, light is power. Just look around at the plants in your garden and the wind blowing the clouds across the sky. All the energy we have on Earth stems from the light of the Sun. It's no surprise therefore to find that in traditional astrology the Sun is considered the source of divinity.

He is eternal, the one source of energy which powers all life: all else is merely a reflection of this holy light.

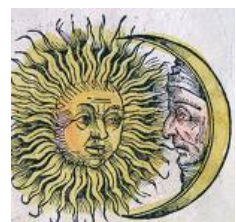
In the birthchart, he represents the divine spark, the central purpose of that person: in essence, the qualities they are striving to develop in this lifetime.

In contrast, the Moon is the planet closest to Earth: hence she represents our Earthly imperfections. As the Moon's face is scarred, and her shape changes constantly, so we see our own imperfections and inconstancy in our attempts to reflect the holy light.

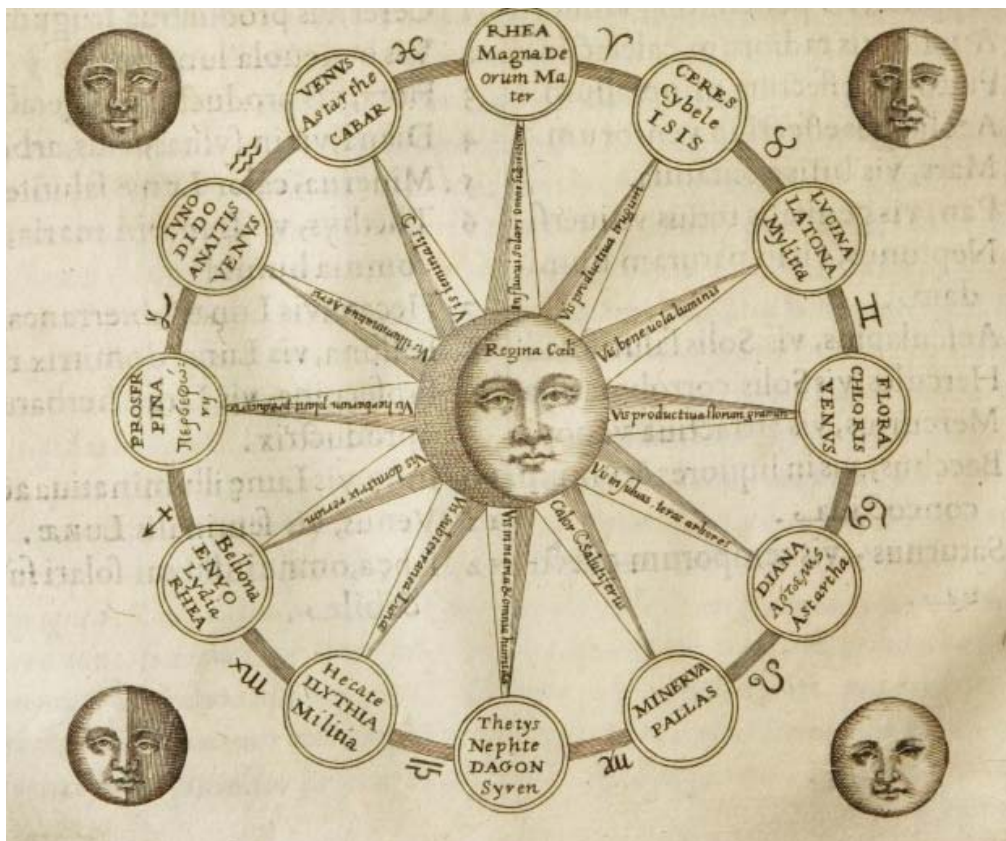
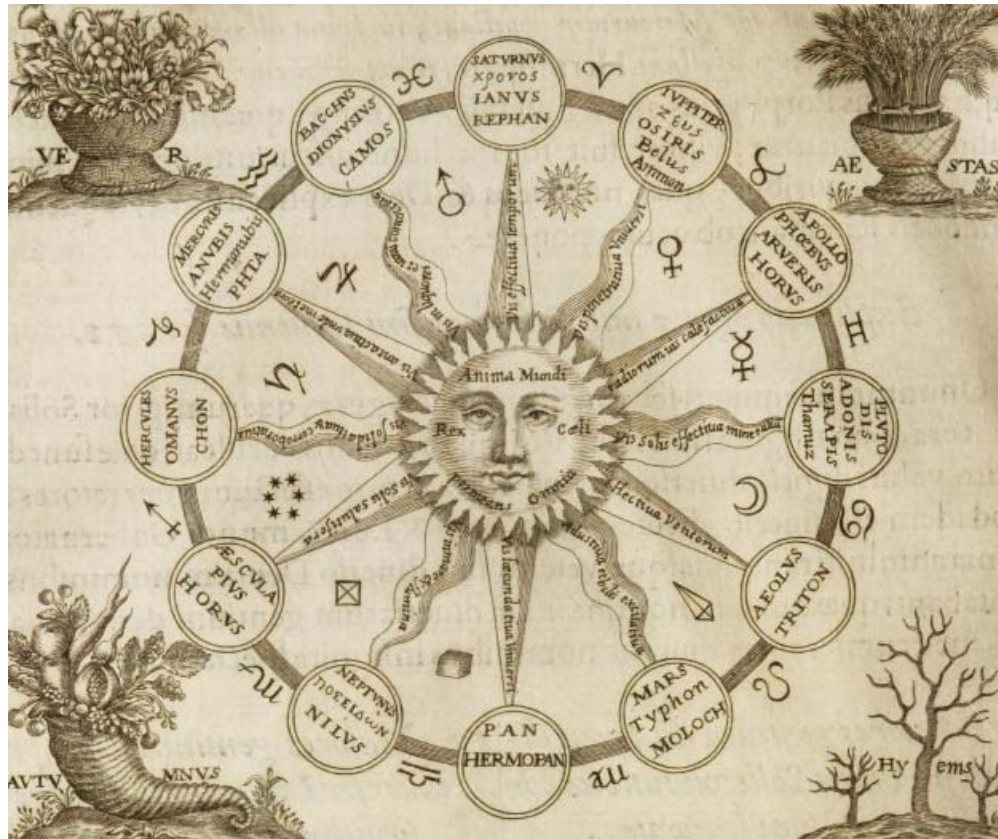
In the birthchart, she represents our unconscious habits and insecurities. Her qualities relate to both past lifetimes and early experiences in this life.

The concept of the Lights also links to the Kabbalah, which associates the Moon with Malkuth, the lowest and most earthly Sphere, and the Sun with Tiphareth, the angelic heart of the Tree of Life.

So, to recap, the Sun operates in the external world and represents both what we are striving to achieve and how we go about getting it, while the Moon operates in the internal world and represents how we deal with our memories, emotions and intimate relationships, including what self-protective traits we have in place for times of need.



Nuremberg Chronicle (1493)



Sun and Moon with Deific and Astrological Correspondences (Kircher, 1652-65)

Linking the Tarot to Astrology

The table on the following page shows the links each card of the Major Arcana has to planets, elements and zodiacal signs. As a first step, using the left-hand side of this table with your favourite Tarot deck, take out the Sun, the Priestess, and the two cards which represent the signs in which your Sun and Moon are placed.

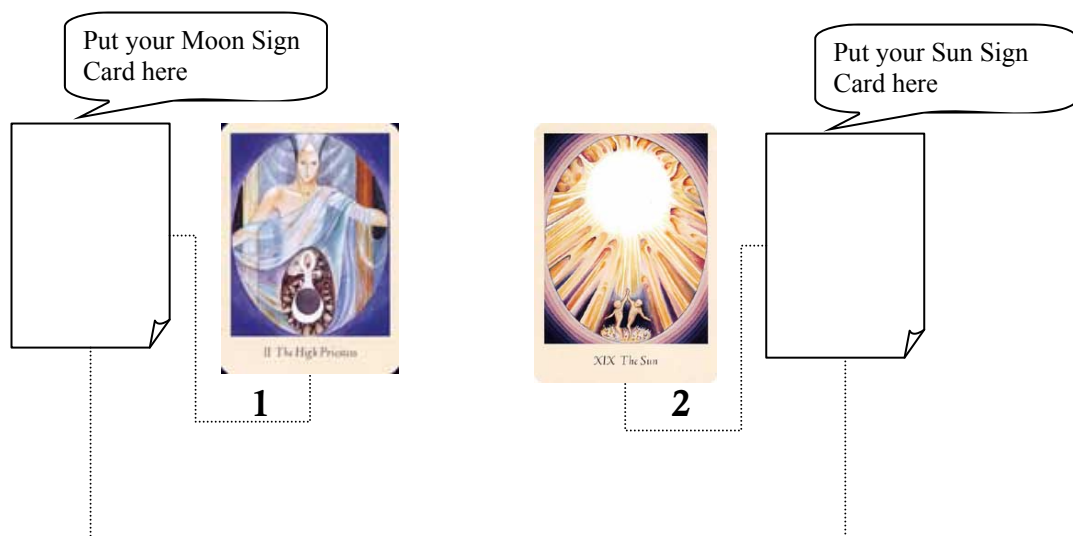
In doing the exercises which follow, I want you to discard the divinatory meanings you would usually associate with the cards. What we're doing here is picking up a sense of the energy of each card, without applying too much judgement to them. Strive to view the cards as if for the first time.

Exercise one: Matching the Sun and Moon to the Zodiac Signs

On the left, place the Priestess and your Moon sign; on the right, place the Sun and your Sun sign. Notice any similarities or differences between the Sun or Moon and its sign card.

1. Does your Moon sign card seem to harmonise with the Priestess? Is it intensifying her qualities? Or perhaps there is a sharp contrast?
2. The same goes for the Sun and your Sun sign card. Do they fit together? Or is there a clash?

This exercise shows you that some signs are more naturally suited to Solar or Lunar expression than others. For example, if your Sun is in Pisces, you will compare the Moon card to the Sun card – what a contrast! This lets you know that it is more difficult to express the energy of the Sun through the sign of Pisces than, say, Aries (Emperor).



Exercise two: Comparing Sun and Moon signs

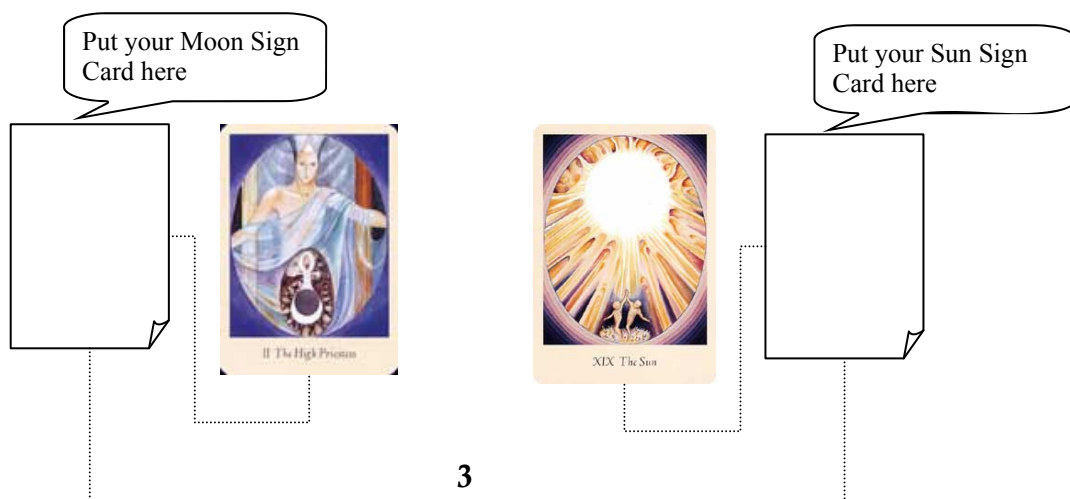
Before you do this next exercise, let's recap the principles. If the Moon and Sun were people, what kind of people would they be? You might think of the Moon sign card as a passive, silent and indirect yet deeply powerful energy, while the Sun sign card is an active, loud-voiced, assertive and consciously powerful energy.

3. Now put the Priestess and the Sun to one side. We're going to compare your Moon sign card and your Sun sign card directly to one another. What are your impressions? Do they share any common characteristics? Are they working together? Or are they pulling in different directions?

Ask yourself which card you sympathise with the most, or feel closest to. Is one card being dominated by the other? Are you glad of this? Or do you feel the frustration of the repressed energy?

You may feel that one of the cards seems to represent someone else – a partner, or perhaps a parent or sibling. And yet these cards are yours – they show your energies. You may have projected this energy onto someone else – but why? Are you afraid of that card? Do you find its energy distasteful? Why?

This exercise will give you some clues as to which side of you, the Sun or the Moon, you are most comfortable living through. It is rare that a person lives through both equally. Often a man feels most comfortable using his Sun energy, while a woman feels most comfortable using her Moon energy. In both cases, there is a tendency to attract a partner who exhibits the qualities of the unfavoured sign.



High Priestess and Sun cards from the **Intuitive Tarot**, Cilla Conway
<http://www.theintuitivetarot.com>

Astrological dignities and the Tarot

Now we're going to look more deeply at the qualities of your Sun and Moon sign cards by combining traditional astrological dignities with the attributions of the Major Arcana.

Included on the right-hand side of the table are an extended set of correspondences based upon the astrological dignities (a full explanation of which sadly would not fit into the space available).

This arrangement may look complex and random but is actually based on a very simple concept. Much as Wands and Swords share an affinity (both are active), while Cups and Swords do not (one is passive and emotional, the other is active and intellectual), so a planet shares an affinity with some signs and not with others. From this table we can see, to put it simply, which planets are happy in which signs (and conversely, which planets are unhappy in which signs!).

I have included a middle column headed "Mixed feelings" – this is where there is some affinity between the two energies, but also some friction. These combinations can sometimes work well together, but equally they can produce fairly disastrous consequences as they seem to "egg one another on" in just the wrong way. Bear this in mind when you are looking at the "Mixed feelings" cards!

During the next exercise, bear in mind that the "likes" or "dislikes" of a sign or planet are based upon the affinities they share. For example, if you draw a "dislikes" card and it seems to represent someone you admire, all it means is that you have attracted someone into your life who seems to possess some quality that you lack, or that does not come naturally to you. Conversely, if one of the "likes" cards seems alien or negative to you, consider why this is. It may be that your Sun and Moon signs are contradictory, or it may be that there are other astrological factors at play.

A Few Additional Points.

Members of Tarot Professionals are encouraged to share their discoveries on your Members Forum under the Astrology Category.

The *High Priestess* Tarot card corresponds to the *Moon* in Astrology, and the *Sun* card corresponds to the *Sun*. It would of course be easier if the *Moon* card corresponded to the *Moon* in Astrology, but it corresponds to *Pisces* instead! Go figure!

On the Table, the element for each sign is given, then find the same element in **BOLD in the same column**, and the card against that main element is your Element Card for your Sign.

Exercise three: In-depth exploration around the Sun and Moon

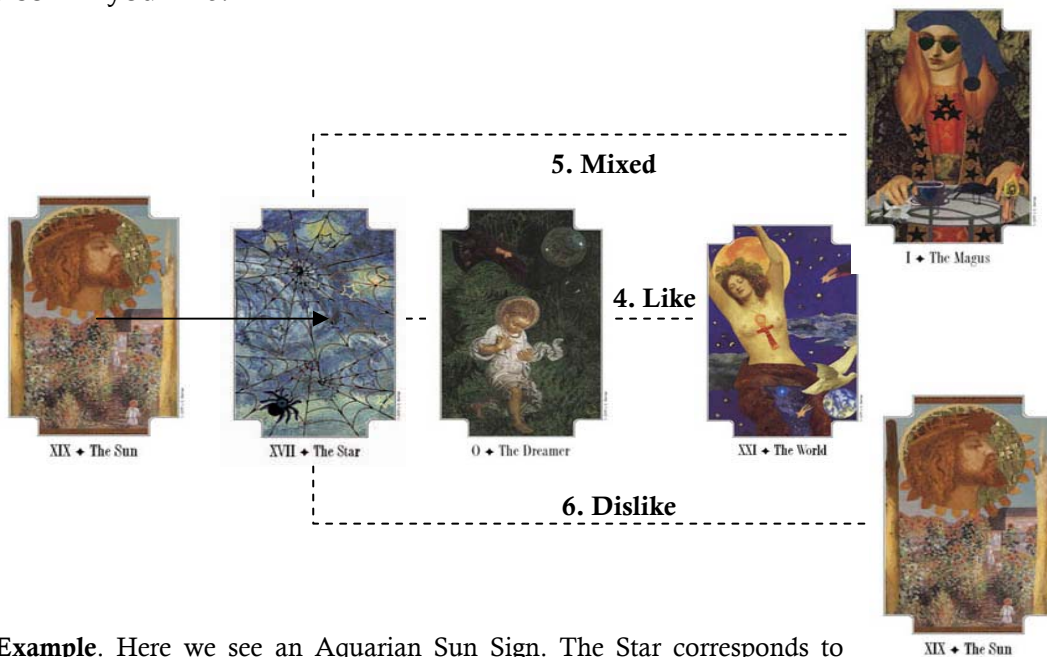
4. Place your Sun sign card in the centre of the table. Using the extended table, pick out the extra cards which are “**liked**” by your Sun sign card, including its element (if you have an Earth sign, pick out the World to represent the element of Earth). For example, if your Sun is in Aquarius, you would pick out the Fool (air) and the World (Saturn).

Lay these cards around the right-hand side of your Sun sign card. Remember to focus on the Sun as an active, energetic quality; the part of you which consciously goes out to make your mark upon the world.

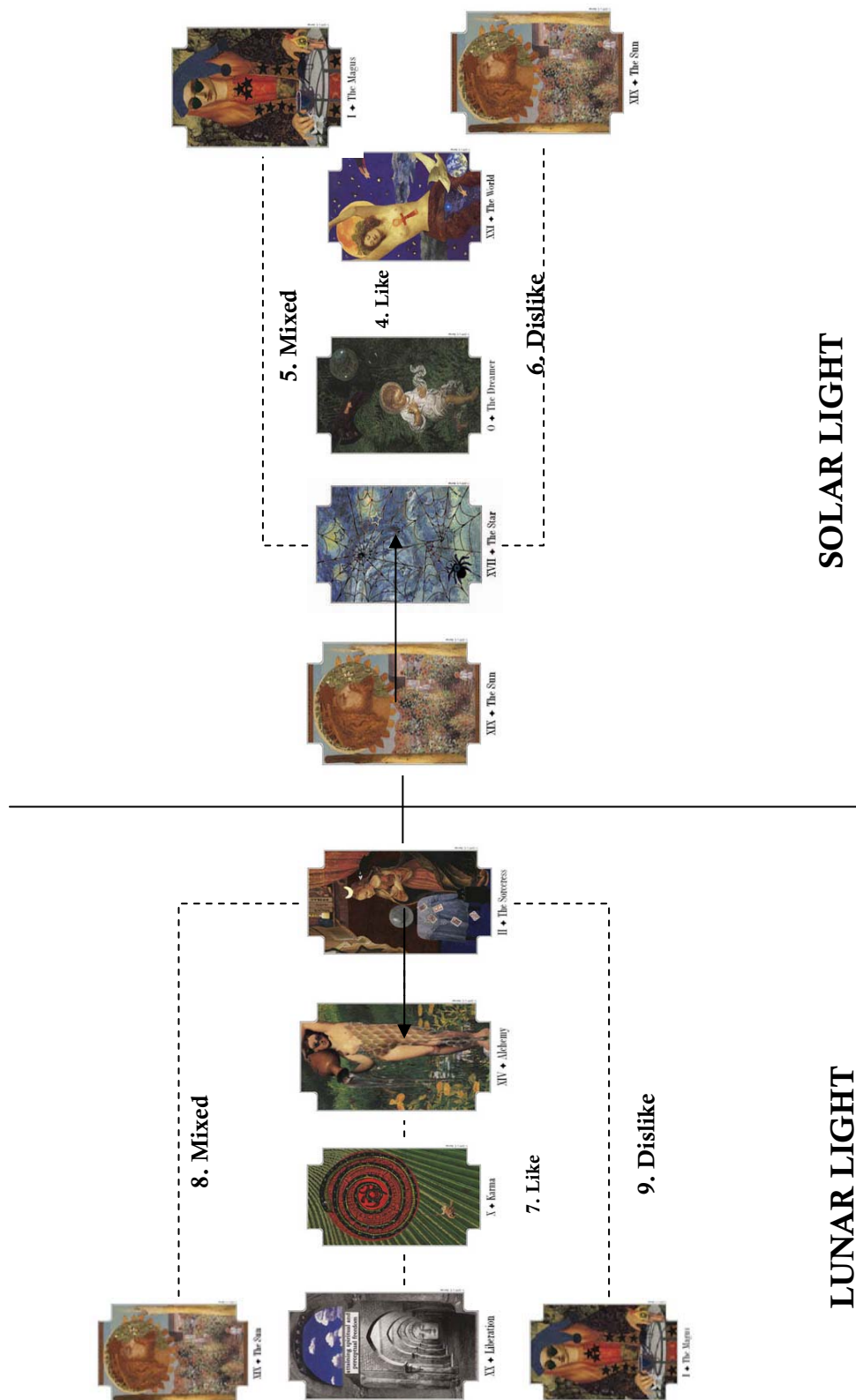
These cards represent additional qualities to your Sun sign. Again, look at them with fresh eyes. Does their energy resonate with you? Can you see different sides to your active personality emerging? For example, how you behave at work compared to at home? Does one seem to represent a friend or partner? What is this card adding to the central Sun sign card? How does it bolster or complicate your impressions?

5. Next, pick out the “**Mixed feelings**” card, if there is one, and place it above the Sun sign card. For Aquarius, this is the Magician (Mercury). How does this card resonate with you? Do you recognise this quality? How is it helping or hindering the other energies? Alternatively, does it seem to represent a person in your life? Do they help or hinder you?

6. Finally, pick out the “**Dislikes**” cards and lay them below the Sun sign card. For Aquarius, this is the Sun (Sun). How does this card interact with the others? Is it out of step with the others? Does it represent a quality you admire, or something you dislike? Is it something you recognise as part of your “shadow side”? Does it seem to relate to a person in your life?



Example. Here we see an Aquarian Sun Sign. The Star corresponds to Aquarius, and the Major Element is Air, hence the Fool card. The Star and the World “like” each other, the Sun however is a dislike, and the Magician (Mercury) is mixed.



Illustrations from *Transformational Tarot*, Arnell Ando
<http://www.arnellart.com>

7. 8. 9. Now, repeat the exercise for your Moon sign, this time focusing on the cards as representing that part of you which is intuitive, emotional, silent and reactive. These cards show how you deal with your feelings, your fears and desires, and how you find safety when you feel threatened by the external world. The Moon represents your “comfort blanket” and your desire for security. Do you approve of these traits or not? Perhaps you resonate more strongly with your Moon cards than your Sun cards. Why? And again, note which cards seem to represent other people in your life.

The large illustration shows the Moon cards and the Sun cards now laid out for the final exercise of the Lights. This is where it becomes more unique to your birthchart rather than “all Aquarians”, or “all Taureans”, etc.

10. This brings us on to the final part of the exercise – comparing your Sun and Moon cards. Set the two circles of cards out side by side, Sun cards on the right and Moon cards on the left, with any shared cards in the middle. Do you see any major conflicts between your Sun and Moon cards? How does this apply to conflicts in your daily life, internally or externally?

Perhaps some cards are shared: does it fit positively with one set of cards and negatively with the other? Or perhaps it fits similarly for each set. How is this card reflected in your daily life?

This exercise is very in depth, yet it is something you can come back to at any point. Don’t feel you have to explore all of the interactions now! Rather than having just the four cards we looked at in the beginning, you now have a much wider selection of images to explore and contemplate in the context of your Solar and Lunar energies.

Taking it Further

After the Sun and Moon, the next most important point in the birthchart is the Ascendant, also known as the rising sign. To find this, you will need to know at least a rough time of birth. You might like to pick out the cards relating to this sign and relate them to your Sun and Moon cards, bearing in mind that the Ascendant symbolises the mask we wear in everyday life; that side of us which we believe to be most socially acceptable. It is not necessarily truly a part of the personality – rather, the Ascendant is the window through which the Lights shine.

Recommended further reading: *The Real Astrology*, John Frawley

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For information on traditional Astrology, visit <http://www.keren-happuch.co.uk>.

Main association (in bold)						Also likes		Mixed feelings		Dislikes	
Number	Major	Sign	Planet	Element	Planet	Sign	Planet	Sign	Planet	Sign	
0	Fool	-	-	Air	-	-	-	-	-	-	
I	Magician	-	Mercury	Air	-	Gemini, Virgo	-	Libra, Aquarius	-	Sagittarius, Pisces	
II	Priestess	-	Moon	Water	-	Taurus, Cancer	-	Virgo, Capricorn	-	Scorpio	
III	Empress	-	Venus	Earth	-	Taurus, Libra, Pisces	-	Virgo, Capricorn	-	Aries, Scorpio, Capricorn	
IV	Emperor	Aries	-	Fire	Sun, Mars	-	-	Jupiter	Venus, Saturn	-	
V	Hierophant	Taurus	-	Earth	Venus, Moon	-	-	-	Mars	-	
VI	Lovers	Gemini	-	Air	Mercury	-	-	Saturn	Jupiter	-	
VII	Chariot	Cancer	-	Water	Moon, Jupiter	-	-	Mars	Saturn	-	
VIII	Strength	Leo	-	Fire	Sun	-	-	Jupiter	Saturn	-	
IX	Hermit	Virgo	-	Earth	Mercury	-	-	Venus, Moon	Jupiter	-	
X	Fortune	-	Jupiter	Fire	-	Cancer, Sagittarius, Pisces	-	Aries, Leo	-	Gemini, Virgo, Capricorn	
XI	Justice	Libra	-	Air	Saturn, Venus	-	-	Mercury	Mars, Sun	-	
XII	Hanged Man	-	-	Water	-	-	-	-	-	-	
XIII	Death	Scorpio	-	Water	Mars	-	-	-	Moon, Venus	-	
XIV	Temperance	Sagittarius	-	Fire	Jupiter	-	-	Sun	Mercury	-	
XV	Devil	Capricorn	-	Earth	Saturn, Mars	-	-	Venus, Moon	Jupiter	-	
XVI	Tower	-	Mars	Fire	-	Aries, Scorpio, Capricorn	-	Cancer	-	Taurus, Libra	
XVII	Star	Aquarius	-	Air	Saturn	-	-	Mercury	Sun	-	
XVIII	Moon	Pisces	-	Water	Jupiter, Venus	-	-	Mars	Mercury	-	
XIX	Sun	-	Sun	Fire	-	Aries, Leo	-	Sagittarius	-	Aquarius, Libra	
XX	Judgement	-	-	Fire	-	-	-	-	-	-	
XXI	World	-	Saturn	Earth	-	Libra, Capricorn,	-	Gemini	-	Aries, Cancer, Leo	

THE ORIGINS OF THE CELTIC CROSS

Marcus Katz, Director of *Tarot Professionals* and PhD Researcher in Esotericism.

The Origins & Usage of the Celtic Cross Spread

A proposed Author, Date and Derivation of Name for the most popular Tarot Spread.

Introduction

The Celtic Cross spread is arguably the most well-known Tarot spread in general usage. Here's what it says on the popular tarot.com site:

The 11 positions of the Celtic Cross offer enough detail to represent complex situations, which is why it has been the standard Tarot spread for hundreds of years.

In this article we will be looking at the actual known history of this spread and clarifying some of the confusion that might surround it – either in the name of the spread itself, the history, or the practical method of reading the cards in the spread.

We start with what appears a simple question – “why is it called the Celtic Cross?” – and we will use this as a gateway into many other areas of Tarot. And as with any research, this article raises more questions than it answers, although we hope it excludes some previously given answers, and there is still ongoing research which will be made available in future editions of *Tarosophist International* magazine.

Importantly, we exclusively present in this article the **first** published photographs of the earliest hand-written and typescript versions of the spread from the archives of the Golden Dawn, the Hermetic Society which was founded in London in 1888 and flourished for about twenty years. We also provide full transcripts of these two primary and original documents.

We will look at a number of members of this Society, and their role in creating the Rider-Waite-Smith Tarot deck, with which – as we will discover - the Celtic Cross is inextricably associated.

We hope that the article as a whole presents all Tarot students and readers with an examination of the way in which Tarot history, myth and presentation gets confused over time, and the manner in which we can now work on re-discovering our roots, which are often far **more** curious and interesting than the wishful-thinking and unfounded speculation that too often surrounds Tarot.

We are quite prepared to question anything here and reverse our thinking - that's what research is about - two steps forward, one back. It may be that the “author” suggested here simply copied his work from Waite's published version - in which case, without accurate dates, we are no more further forward than having a few more early documents.

The extensive bibliography at the end of this article provides many areas for you to research the history of this spread, deck and those involved in their creation. The titles given also cover much of the history of the Hermetic Society of the Golden Dawn, the original backdrop of so much of our current Tarosophy.

The Spread

The Celtic Cross spread can be found in most books on Tarot. A selection of introductory books and learning guides gives a range of descriptions for the spread; in *Learning the Tarot* (Bunning, 1998), it is “probably the oldest and most popular pattern”, in *Tarot Readings and Meditations* (Pollack, 1986) there are almost seventy pages devoted to examples of reading the spread, in *Tarot Made Easy* (Garen, 1989) it appears as the ‘Keltic Cross’, in the popular *Tarot: A New Handbook for the Apprentice* (Connolly, 1979) the spread is described as “a very ancient method”, whereas in the *Mythic Tarot* (Sharman-Burke & Greene, 1986), it is merely “one of the oldest” spreads.

The spread is often described as being presented by A. E. Waite, or recommended by him (as in *Tarot Plain and Simple* (Louis, 2003)), published by him, and so forth. Over time, this conflation has led to the spread sometimes – as in a live discussion thread on the popular Aeclectic.com Tarot Forum – being termed ‘Waite’s Celtic Cross’ method.

The Celtic Cross spread itself consists of **ten** cards of which actually only **two** are crossed, then four are placed around the two, and a short line of four cards is placed to one side. Most authors explain this layout as representing the title by illustrating or describing the cross as the central cross of a Celtic cross, the surrounding cards as the knot-work ¹, and the cards on the right as the stave (as in *Seventy-Eight Degrees of Wisdom*, Pollack (1980 & 1983)) or stand of the Celtic cross itself. We will see that this was neither intended in the design nor the title, which is spurious to the spread itself.

The Publication

The first known publication of the method is to be found in A. E. Waite’s (1857 – 1942) monograph “The Key to the Tarot” of which a first edition can be found in the British Library with its wonderful moiré patterned cover with Orouboros Serpent (see also *The Story of the Waite-Smith Tarot*, Jensen (2006), p. 135). This was optionally bundled and boxed with the Waite-Smith cards being published also by Rider (London) in December 1909 and into 1910.

Here it is simply referred to by Waite as:

a short process which has been used privately for many years past in England, Scotland and Ireland.

He goes on to say:

I do not think that it has been published – certainly not in connexion with Tarot cards; I believe that it will serve all purpose.

(p.140)

Immediately following versions of the same work, now re-titled *The Pictorial Key to the Tarot*, and including illustrations of the cards, published a year later in 1911, contains an *apologia* by Waite for his dealing – as an “exponent of the High Mystery Schools” – in divination methods. He goes on to state that:

I have given prominence to one method of working that has not been published previously; having the merit of simplicity, while it is also of universal application, it may be held to replace the cumbrous and involved systems of the larger hand-books.

In the title, it is now referred to for the first time as an “Ancient Celtic Method of Divination”. So even here it is still not a “Celtic Cross”! The Celtic descriptor is applying to its geographical (and spurious) usage, not the shape of the spread. As we will see, it is unlikely that the spread was commonly used other than by a few people, and the “many years past” Waite refers to are likely to be about 15-20 years at most.

So, in Waite’s typical style, instead of writing, “this method has been used privately by a few individuals over the last fifteen years, living in various parts of the country”, we get an intimation that it is an old Celtic method which he is revealing for the first time. This should already ring alarm bells as the Celts – to my knowledge – didn’t have Tarot cards!

There are other significant differences in the text between the two versions – and following versions of the *Pictorial Key*. One such difference is that in the *Pictorial Key*, we are told what to do if the final (tenth) card is a Court Card. There are other differences, but time prevents collating every edition and performing a textual analysis across the versions.

Jensen (2006) discusses the popularity of the spread, and goes on to conclude with the open question:

Where Waite found inspiration for it is not known, but the interest in everything Celtic was typical for the time.

Indeed, Waite was fascinated – as was Yeats, a fellow Golden Dawn member, and several other members of the Order, notably Mathers, by Celtic revivalism. His rather neglected novel, *The Quest of the Golden Stairs* (1927) is a naïve tale of loving and longing of a Celtic Faëire realm.

It is this fascination and meeting of particular minds within the Order that provides us our major clues and backdrop for the Celtic Cross Spread and it is where my research took me – into the original archives of the Order, held within the Yorke Collection of the Warburg Institute, University of London.

The Background

The use of Tarot and its correspondence to Astrology, Kabbalah and other systems was a central component of the teachings of the Hermetic Order of the Golden Dawn, founded in London, 1888, by Westcott, Mathers and Woodman. They took the concept of Tarot and merged it with the Drawing-Boards of Freemasonry to utilise Tarot as ritual tools – a candidate would be shown Tarot designs as part of their initiation work as illustrating their magical progress. As such, Tarot was a teaching tool and magical map, rather than a mere means of fortune-telling.

However, the Order did have a method of divination – called the “Opening of the Key”. This required knowledge of the Holy Name, YHVH, Hebrew letters, the astrological, elemental and planetary correspondences of the Tarot on the Kabbalistic Tree of Life, and an ability to appreciate numerology and the dignities between correspondences. As such, it was a long, drawn-out affair, that in practice takes several hours to work through five stages of reading, with many days then required to fully interpret the reading, particularly if one has also paired the cards for additional depth as suggested in the technique.

A good example of this method of reading is given in *Women of the Golden Dawn* (Greer, 1995) where readings performed by Annie Horniman (1860 – 1937) in 1903 are given – and a page of her original notes are presented, all using the *Opening of the Key* method (pp. 283-90). It is of importance that we see that she sent these readings to W. B. Yeats, by his magical name, *(D)emon*, for his additional comment, demonstrating his knowledge of the subject at that time.

The Tarot cards used by the Order were hand-drawn, and some were drawn by Mathers, Westcott and others to be copied by members. Other members had Italian decks, but there was little choice in decks – certainly not to the extent that would follow Smith and Waite’s deck following 1909.

It was into this Order that a number of significant personages found themselves being initiated – such as the poet W. B. Yeats, the artist Pamela Colman Smith, and the mystic, poet and verbose A.E. Waite. It is these three, with one other, that we now turn to explore the origins of the Celtic Cross spread.



A.E. Waite (1910)



Pamela Colman-Smith
(1899)



W. B. Yeats (1915)

The Originators

We know that the deck which was published (with the accompanying monograph first revealing the spread) was proposed by A. E. Waite and illustrated – with probably a reasonably free-hand in design – by Pamela Colman Smith during an incredibly short period of time; the seven months between April – October 1909. Unfortunately we have only one letter (PCS to Steiglitz, 1909) and a few memoir notes (Waite) referring to the nature of this collaboration and these remain ambiguous. We can compare the length of production of this deck to the several years it took for Aleister Crowley and Lady Frieda Harris to construct the other monolithic Tarot of the Age, the Thoth deck – in many ways the darker and deeper shadow of the Smith-Waite deck.

There is however **another** originator in the background. In an article in the *Occult Review* (Volume X, No. 12, 1909) entitled “The Tarot: A Wheel of Fortune,” Waite stated that as he and Pamela Colman Smith designed the deck:

we have had other help from one who is deeply versed in the subject.

Roger Parisious (“Figures in a Dance: W. B. Yeats and the Waite-Ride Tarot”) suggested that this help came from Yeats (also see Gilbert, *A. E. Waite: Magician of Many Parts*, pp. 138-9).

Here is the original quotation from the *Occult Review*:

This being the case, and recurring for a moment to the fact that the Tarot, as I have said, is in the air, while many people who divine – and a substantial minority who are students rather than dippers at random into the chances of fortune – are all in want of the cards, I have embraced an opportunity which has been somewhat of the unexpected kind and have interested a very skilful and original artist in the proposal to design a set. Miss Pamela Coleman Smith, in addition to her obvious gifts, has some knowledge of Tarot values; she has lent a sympathetic ear to my proposal to rectify the symbolism by reference to channels of knowledge which are not in the open day; **and we have had other help from one who is deeply versed in the subject.** The result, and for the first time on record, is a marriage of art and symbolism for the production of a true Tarot under one of its aspects; it should be understood that there are others, but whatever has transpired about them or is likely to be related hereafter is and can only be concerned with a part of hidden system and will mislead rather than direct.

(pp. 307-317)

The nature of this “other help” is of course not specified; does it mean help not in the design and production, but in providing material and interpretation, or financial assistance, or something else, perhaps research for a divinatory spread, which was not Waite’s primary interest at all – or does it simply mean additional help to the design and production? Certainly it is hard to imagine Waite working with another in design and Coleman-Smith almost certainly was not assisted in her drawing. The only thing we know for sure is that it was one whom Waite considered – or promoted as – one “deeply versed” in Tarot.

The Method of the Spread

Here for reference we reproduce the method as given in the *Pictorial Key to the Tarot*. We see that in this slightly later edition, the spread was now entitled an “ancient Celtic” method rather than simply another method.

The Art of Tarot Divination

We come now to the final and practical part of this division of our subject, being the way to consult and obtain oracles by means of Tarot cards. The modes of operation are rather numerous, and some of them are exceedingly involved. I set aside those last mentioned, because persons who are versed in such questions believe that the way of simplicity is the way of truth. I set aside also the operations which have been republished recently in that section of *The Tarot of the Bohemians* which is entitled “The Divining Tarot”; it may be recommended at its proper value to readers who wish to go further than the limits of this handbook. I offer in the first place a short process which has been used privately for many years past in England, Scotland and Ireland. I do not think that it has been published—certainly not in connexion with Tarot cards; I believe that it will serve all purposes, but I will add by way of variation—in the second place what used to be known in France as the Oracles of Julia Orsini.

An Ancient Celtic Method of Divination

This mode of divination is the most suitable for obtaining an answer to a definite question. The Diviner first selects a card to represent the person or, matter about which inquiry is made. This card is called the Significator. Should he wish to ascertain something in connexion with himself he takes the one which corresponds to his personal description. A Knight should be chosen as the Significator if the subject of inquiry is a man of forty years old and upward; a King should be chosen for any male who is under that age a Queen for a woman who is over forty years and a Page for any female of less age.

The four Court Cards in Wands represent very fair people, with yellow or auburn hair, fair complexion and blue eyes. The Court Cards in Cups signify people with light brown or dull fair hair and grey or blue eyes. Those in Swords stand for people having hazel or grey eyes, dark brown hair and dull complexion. Lastly, the Court Cards in Pentacles are referred to persons with very dark brown or black hair, dark eyes and sallow or swarthy complexions. These allocations are subject, however, to the following reserve, which will prevent them being taken too conventionally. You can be guided on occasion by the known temperament of a person; one who is exceedingly dark may be very energetic, and would be better represented by a Sword card than a Pentacle. On the other hand, a very fair subject who is indolent and lethargic should be referred to Cups rather than to Wands.

If it is more convenient for the purpose of a divination to take as the Significator the matter about which inquiry is to be made, that Trump or small card should be selected which has a meaning corresponding to the matter. Let it be supposed that the question is: Will a lawsuit be necessary? In this case, take the Trump No. 11, or justice, as the Significator. This has reference to legal affairs. But if the question is: Shall I be successful in my lawsuit? one of the Court Cards must be chosen as the Significator.

Subsequently, consecutive divinations may be performed to ascertain the course of the process itself and its result to each of the parties concerned.

Having selected the Significator, place it on the table, face upwards. Then shuffle and cut the rest of the pack three times, keeping the faces of the cards downwards.

Turn up the top or FIRST CARD of the pack; cover the Significator with it, and say: This covers him. This card gives the influence which is affecting the person or matter of inquiry generally, the atmosphere of it in which the other currents work.

Turn up the SECOND CARD and lay it across the FIRST, saying: This crosses him. It shews the nature of the obstacles in the matter. If it is a favourable card, the opposing forces will not be serious, or it may indicate that something good in itself will not be productive of good in the particular connexion.

Turn up the THIRD CARD; place it above the Significator, and say: This crowns him. It represents (a) the Querent's aim or ideal in the matter; (b) the best that can be achieved under the circumstances, but that which has not yet been made actual.

Turn up the FOURTH CARD; place it below the Significator, and say: This is beneath him. It shews the foundation or basis of the matter, that which has already passed into actuality and which the Significator has made his own.

Turn up the FIFTH CARD; place it on the side of the Significator from which he is looking, and say: This is behind him. It gives the influence that is just passed, or is now passing away.

N.B.—If the Significator is a Trump or any small card that cannot be said to face either way, the Diviner must decide before beginning the operation which side he will take it as facing.

Turn up the SIXTH CARD; place it on the side that the Significator is facing, and say: This is before him. It shews the influence that is coming into action and will operate in the near future.

The cards are now disposed in the form of a cross, the Significator—covered by the First Card—being in the centre.

The next four cards are turned up in succession and placed one above the other in a line, on the right hand side of the cross.

The first of these, or the SEVENTH CARD of the operation, signifies himself—that is, the Significator—whether person or thing—and shews its position or attitude in the circumstances.

The EIGHTH CARD signifies his house, that is, his environment and the tendencies at work therein which have an effect on the matter—for instance, his position in life, the influence of immediate friends, and so forth.

The NINTH CARD gives his hopes or fears in the matter.

The TENTH is what will come, the final result, the culmination which is brought about by the influences shewn by the other cards that have been turned up in the divination.

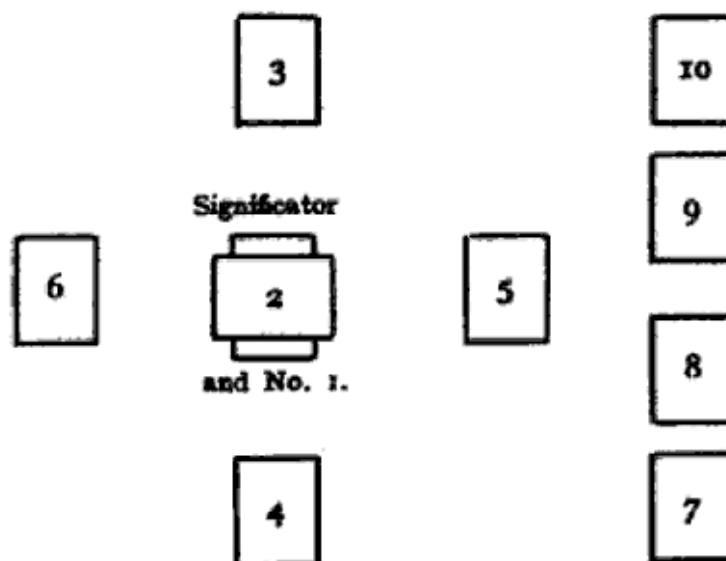
It is on this card that the Diviner should especially concentrate his intuitive faculties and his memory in respect of the official divinatory meanings attached thereto. It should embody whatsoever you may have divined from the other cards on the table, including the Significator itself and concerning him or it, not excepting such lights upon higher significance as might fall like sparks from heaven if the card which serves for the oracle, the card for reading, should happen to be a Trump Major.

The operation is now completed; but should it happen that the last card is of a dubious nature, from which no final decision can be drawn, or which does not appear to indicate the ultimate conclusion of the affair, it may be well to repeat the operation, taking in this case the Tenth Card as the Significator, instead of the one previously used. The pack must be again shuffled and cut three times and the first ten cards laid out as before. By this a more detailed account of "What will come" may be obtained.

If in any divination the Tenth Card should be a Court Card, it shews that the subject of the divination falls ultimately into the hands of a person represented by that card, and its end depends mainly on him. In this event also it is useful to take the Court Card in question as the Significator in a fresh operation, and discover what is the nature of his influence in the matter and to what issue he will bring it.

Great facility may be obtained by this method in a comparatively short time, allowance being always made for the gifts of the operator-that is to say, his faculty of insight, latent or developed-and it has the special advantage of being free from all complications.

I here append a diagram of the cards as laid out in this mode of divination. The Significator is here facing to the left.



The Significator.

1. That covers him
2. What crosses him.
3. What crowns him.
4. What is beneath him.
5. What is behind him.
6. What is before him.
7. Himself.
8. His house.
9. His hopes or fears.
10. What will come.

The Archives and Original Documents

Having learnt that spread myself and used it for so many years, I had always wondered about its origins, and the name, which I never liked; I found myself telling Querents that “this is called the Celtic Cross, but it’s neither Celtic nor particularly a Cross, in fact, we will see it as an arrow, a wheel, and a matrix during our reading ...”! So some twenty years later, when I had gained opportunity and access to the Golden Dawn archives in London as a PhD Researcher, I began to keep a look-out for anything that resembled the spread, or might indicate references to it in letters or papers.

The archive itself is poorly catalogued. Not only that, but library constraints make it difficult to gain initial access (you’ll need good letters about you from respected academics and possibly some good letters already after your name) and even more frustratingly, one is only permitted one or two items out on a table at a time! In the case of individual letters, where there might be a hundred in a folder, this makes a three-day trip to look through merely one or two items of the thousand or so in the collection!

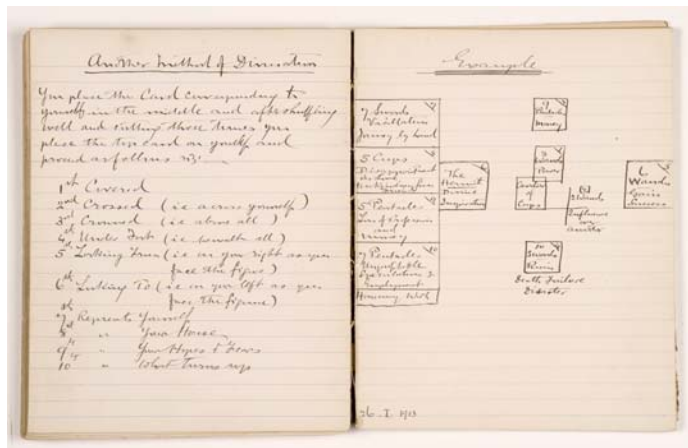
So it is no wonder that one can come across buried treasures even now – such as two unpublished letters by Dion Fortune about Aleister Crowley, which tell us for sure how she felt about him, rather than the interpretative and tentative proposals given in books published so far which touch on the matter. These two letters are not only mis-filed and buried in a folder with the wrong title, but are also under her original name Violet Firth.

Under these conditions and constraints, I have made several trips to the archive over the years, but only recently begun to narrow down certain folders and items of interest to the history of Tarot. It is in one such folder that we find something of immediate interest; a very early hand-written version of the spread!

An Early Hand-Written Version of the Spread

In a set of documents that were bound by string, and had not been opened for many years, I discovered a hand-written version of BOOK T, the tarot “bible” text of the Golden Dawn. This was one of the copies made by the Golden Dawn member, F. L. Gardner (1857 – 1930?) whose records comprise a large section of the archives and who played an extremely active role in the Order.

Whilst being excited to find some additional material in this version, never before published, I was about to close the book and move onto something else when I noticed that not all the pages at the back of the notebook were empty; after a gap of blank pages, Gardner had sketched in an “addendum”.



This additional material was none other than the spread now known as the Celtic Cross! I hope you may share a moment of the thrill I had when I saw this as I reproduce it here for the first time in publication. A larger version follows on the next page and I thank the photographer at the Warburg for making such a good job of taking a high

quality photograph.

Here is the unedited typescript for this original document.

NS63 NOPQR 1892

Golden Dawn manuscripts in the hand of F. L. Gardner.

Another Method of Divination

You place the card corresponding to yourself in the middle and after shuffling well and cutting three times you place the top card on yourself and proceed as follows:

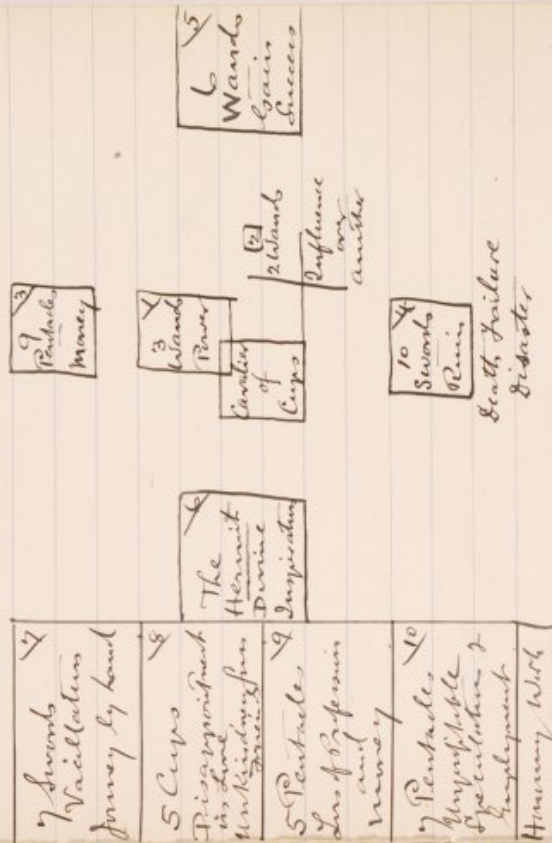
- 1st Covered
- 2nd Crossed (i.e. across yourself)
- 3rd Crowned (i.e. above all)
- 4th Underfoot (i.e. beneath all)
- 5th looking from (i.e. on your right as you face the figure)
- 6th Looking to (i.e. on your left as you face the figure)
- 7th Represents yourself
- 8th Represents your House
- 9th Represents your hopes and fears
- 10th Represents what turns up

Another method of Divination

You place the Card corresponding to yourself in the middle and after shuffling well and cutting three times you place the top card on yours and proceed as follows viz:

- 1st Covered
- 2nd Crossed (ie across yourself)
- 3rd Crowned (ie above all)
- 4th Under Foot (ie beneath all)
- 5th Looking down (ie in your right as you face the figure)
- 6th Looking To (ie in your left as you face the figure)
- 7th Represents yourself
- 8th " your Horse
- 9th " your Hopes & fears
- 10th " what turns up

Example



26. I. 1913

NS63 NOPQR 1892

Golden Dawn manuscripts in the hand of F. L. Gardner.

Example

Cavalier of Cups

1/ 3 Wands	Power
2/ 2 Wands	Influence over Another
3/ 9 Pentacles	Money
4/ 10 Swords	Ruin (Death Failure Disaster)
5/ 6 Wands	Gain, Success
6/ The Hermit	Divine Inspiration
7/ 7 Swords	Vacillation, Journey by Land
8/ 5 Cups	Disappointment in Love, Unkindness from Friends
9/ 5 Pentacles	Loss of Profession and Money
10/ 7 Pentacles	Unfavourable Expectations & Employment

26.I.1913

There is only one particular issue with this sketch – although it represents an early sketch of the method, there is a date written which might have been written at the same time; 26.I.1913. This would – if it were written at the time – date the sketch after the publication of the method by Waite in 1910.

But there are some questions with that date; the example spread written uses the “Cavalier of Cups” as a Significator, which points to the use of an older or alternative deck than the Smith-Waite, and not even a Golden Dawn deck. The meanings sketched in seem closer (although this will bear checking) to the original Golden Dawn meanings than Waite’s published meanings.

So we are left with an exciting discovery but a bit of a mystery. The notebook itself is certainly from the early period of the Golden Dawn, around 1892. So it is possible Gardner later wrote this method in as an alternative method after seeing it in Waite’s book. But this seems unlikely; Gardner would have used the same terminology, perhaps, a version of Waite’s deck, maybe, and why would he have sketched it if it were now published? Perhaps the date was added later?

Anyhow, I made a note of this discovery and returned to my other research. It was somewhat uncertain what this sketch signified – but at least now I knew there was evidence within the Golden Dawn that the method was being utilised by at least one member.

A Gipsy Method of Divination

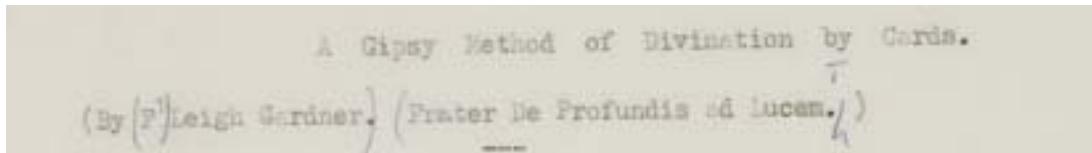
A year later, and returning to the archives for research on Aleister Crowley, I decided to search the catalogues for any evidence associating Gardner specifically with Tarot or even the Celtic Cross method. After a fruitless search, I then noticed something in a set of typescripts by “various authors”.

One item was listed as a “Gipsy Method of Divination by F. L. Gardner”. I requested the folder, thinking that at least this would indicate something of Gardner’s interest in

Tarot.

The item in question turned out to be three sheets of typescript (probably typed by Yorke from original documents later dispersed to other folders or collections, or not originally in his own collection) in amongst many other sheets of material.

The first of the three sheets was entitled “A Gipsy Method of Divination by F. L. Gardner”. I looked down to see which method Gardner had composed, and was amazed to read that it was a method of ten cards, laid out in a particular way (sketched later onto the



typescript, possibly by Yorke) which of course is the “Celtic Cross”!

Again, I reproduce here for the first time the actual typescript photographs and unedited transcript from the collection, with permission and not to be reproduced.

NS103.12 A Gipsy Method of Divination by F.L. Gardner.
Golden Dawn Folder 3. Typescripts by various authors.

A Gipsy Method of Divination by Cards.

By F. Leigh Gardner. Frater De Profundis ad Lucem.

This mode of divination is the most suitable for obtaining an answer to a definite question.

The diviner selects a card to represent the person or matter about which he enquires. This card is called significator, and should he wish to ascertain something in connection with himself he takes the one which corresponds to his personal description.

A Knight represents a man of 40 years and upwards.

A King for any male under that age.

A Queen a woman of 40 years and upwards

A Valet a young man or woman.

The four court cards.

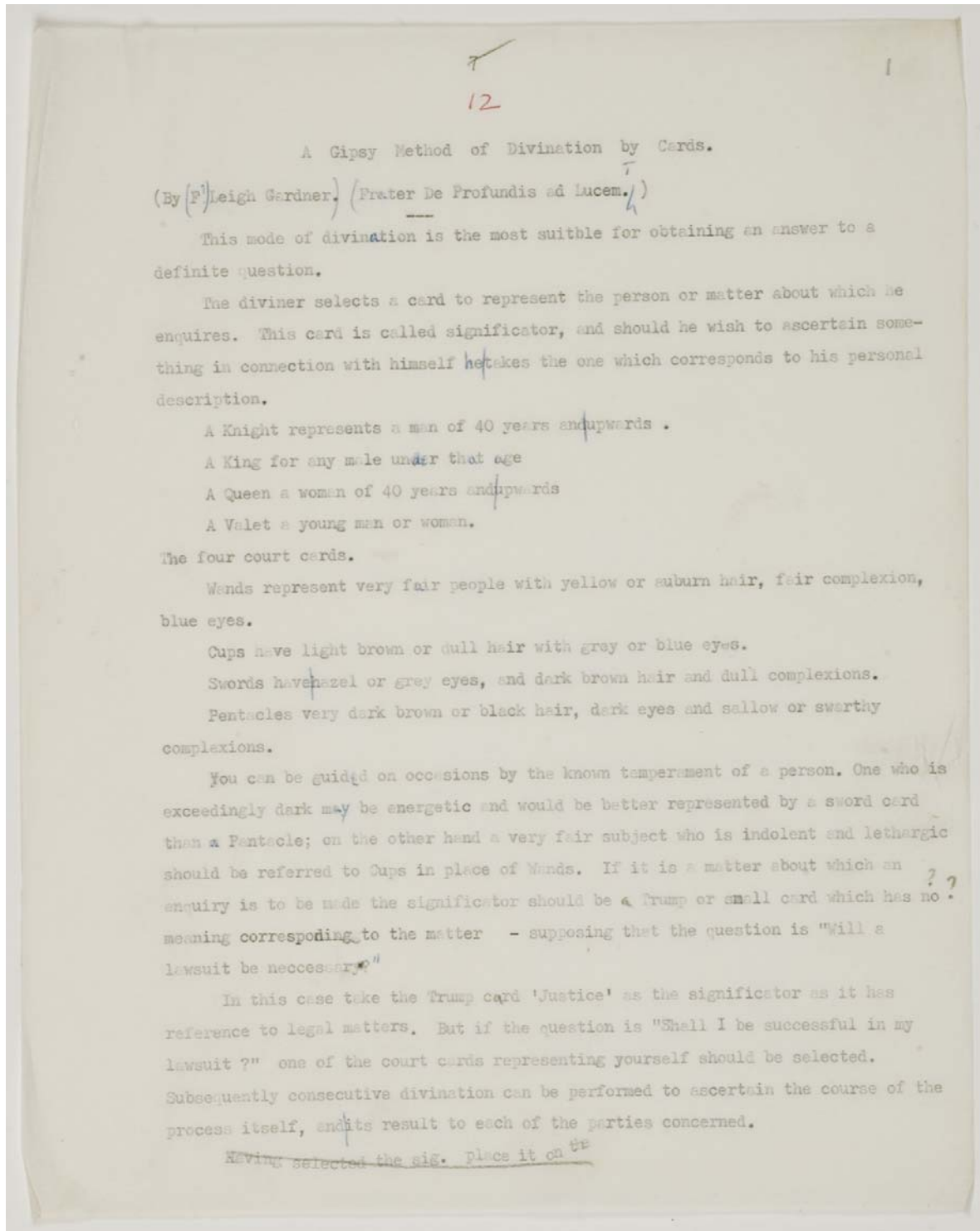
Wand represent very fair people with yellow or auburn hair, fair complexion, blue eyes.

Cups have light brown or dull hair with grey or blue eyes.

Swords have hazel or grey eyes, and dark brown hair and dull complexions.

Pentacles very dark brown or black hair, dark eyes or swarthy complexions.

You can be guided on occasions by the known temperament of a person. One who is exceedingly dark may be energetic and would be better represented by a sword card than a Pentacle; on the other hand a very fair subject who is indolent and lethargic should be referred to Cups in place of Wands. If it is a matter about which an enquiry is to be made the significator should be a Trump or small card which has a meaning corresponding to the matter – suppose that the question is “Will a lawsuit be necessary?”



NS103.12 A Gipsy Method of Divination by F.L. Gardner.
 Golden Dawn Folder 3. Typescripts by various authors.

Having selected the sig. place it on the table faceupwards, then shuffle well ~~at~~ and thoroughly the rest of the pack cutting three times after each shuffle - lastly keeping the face of the cards downwards, turn up the top or front card of the pack and cross the significator with it and say

1. This card covers him.

This card gives the influence which is affecting the person or matter of the enquiry generally, the atmosphere in which the other currents move. Turn up the second card and say

2. this covers him

It shows the nature of the obstacles in the matter. If this is a favourable card the opposing forces will not be serious, or it may indicate that something good in itself will be productive of good in this particular connection.

Turn up the third card place it on the Sig. and say

3. This crowns him.

It represents ~~the~~ the last the Querents aims or ideals in the matter.

And the best that can be achieved under the circumstances ~~the~~ but that which has not yet been made actual. Turn up the fourth card place it below the Sig. and say

4. This is beneath him.

It shows the foundation or basis of the matter, that which has already passed into actuality and which the Sig. has made ~~his~~ his own. Turn up the fifth card and say

5. This is behind him.

It gives the influence that has just past or is passing away. N.B. If the ~~X~~ Sig. is a trump card or a card that cannot be said to face either way the diviner must decide beforehand which side of the Sig. he will take as facing. Usually this fifth card is placed on the right hand side of the sig. as it will be found that most of the court cards are looking towards the left hand. Anyhow if you decide to always adopt the plan it will be found to work satisfactorily, only make a rule always to do so.

Turn up the sixth card place it on the side that the Sig is facing & say

6. This is before him.

It shows the influence that is coming into action and will operate in the near future.

~~The next four cards are turned up in succession~~

The next four cards are turned up in succession and placed in a line by the side of the others which are in the form of a cross. The first of them is the Seventh card signifies the person himself or else the thing enquired about, and shews its position or attitude in the matter. 7.

8. The eighth card represents his House i.e his environment, and the tendencies at work there which have an effect on the matter for instance his position in life, the influence of immediate friends and so forth.

9. The ninth card gives his hopes and fears in the matter.

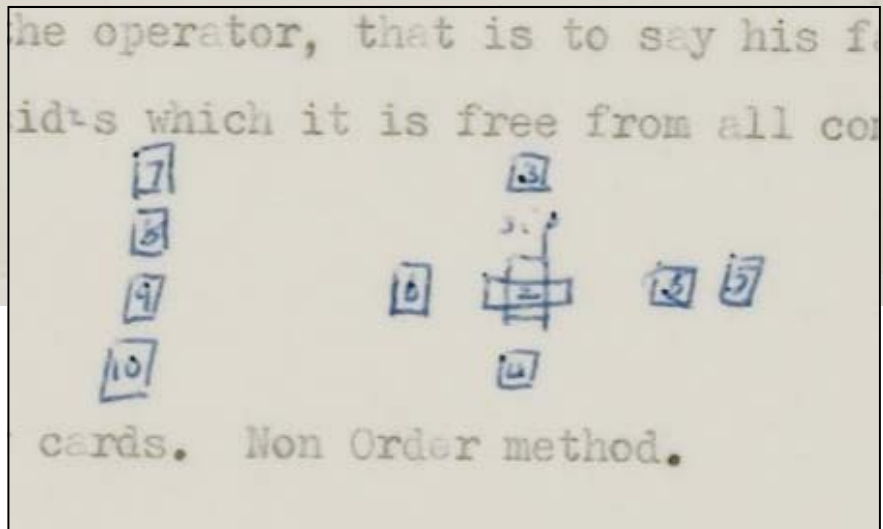
10. The tenth card is what turns up, the final result, the culmination which is brought about by the influence shewn by the other cards that have been turned up in the divination.

The operation is now complete and if in any divination the tenth card should be a court card it shews that the subject of the divination falls ultimately into the hands of a person represented by that card and its end depends mainly on him. In this count it is possible to have a fresh divination taking this court card as the Sig. to discover what is the nature of his influence in the matter and to what issue he will bring it.

Great facility may be obtained by this method in a short time, allowance being made for the gifts of the operator, that is to say his faculty of insight, latent or developed, and besides which it is free from all complications.



Fortune telling by cards. Non Order method.



In this case take the Trump card 'Justice' as the significator as it has reference to legal matters. But if the question is "Shall I be successful in my lawsuit?" one of the court cards representing yourself should be selected.

Subsequently consecutive divination can be performed to ascertain the course of the process itself, and its result to each of the parties concerned.

Having selected the sig. place it on the table face upwards, then shuffle well and thoroughly the rest of the pack cutting three times after each shuffle – lastly keeping the face of the cards downwards, turn up the top or front card of the pack and cross the significator with it and say

1. This card covers him.

This card gives the influence which is affecting the person or matter of the enquiry generally, the atmosphere in which the other currents move. Turn up the second card and say

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It shows the nature of the obstacles in the matter. If this is a favourable card the opposing forces will not be serious, or it may indicate that something good in itself will be productive of good in this particular connection.

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2nd the best that can be achieved under the circumstances but that which has not yet been made actual. Turn up the fourth card place it below the Sig. and say

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8. The eight card represents his House i.e. his environment, and the tendencies at work there which have an effect on the matter for instance his position in life, the influence of immediate friends and so forth.

9. The ninth card gives his hopes and fears in the matter.

10. The tenth card is what turns up, the final result, the culmination which is brought about by the influence shewn by the other cards that have been turned up in the divination.

The operation is now complete and if in any divination the tenth card should be a court card it shews that the subject of the divination falls ultimately into the hands of a person represented by that card and its end depends mainly on him. In this count it is possible to have a fresh divination taking the court card as the Sig. to discover what is the nature of his influence in the matter and to what issue he will bring it.

Great facility may be obtained in this method in a short time, allowance being made for the gifts of the operator, that is to say his faculty of insight, latent or developed, and besides which it is free from all complications.

Fortune telling by cards. Non Order method.

Looking at the F. L. Gardner Gipsy Method Transcript

There are some immediate points that can be made from this typescript; firstly that the title including “by F. L. Gardner” does not of course mean the method was composed by him; it could be that Yorke meant “in the hand of” as he catalogued other materials – but Yorke was always specific about such matters where possible.

The similarity of the paragraph with regard to “great facility may be obtained ...” and other phrases of course can be heard in Waite’s published version. So if this is indeed an earlier version, one would imagine Waite would have had to clear it with Gardner to reproduce this method almost verbatim. Could this be what Waite meant by his 1909 comment about assistance from another “well-versed” and not Yeats?

Another exciting point is that the title refers to Gardner’s magical name within the Order. We know that Gardner took a magical name when he joined the Order – which was not well-received by the Chiefs – and later changed it on entry to the Inner Order, to that given here. If this typescript is verbatim, and the title was on the hand-written original, then we can date the manuscript to **1895** or thereafter. It is of relevance per-

If this alternative method was being utilised by any other member of the Order, it was not widely adopted as far as the evidence suggests, albeit we do not have all the records of the Golden Dawn members.

The Works of Frederick Leigh Gardner

So could F. L. Gardner have actually designed this spread himself? We can say that it is not impossible. Gardner was the son of ardent Spiritualists and had visionary experiences when he was young – and he later personally knew Madame Blavatsky herself. He had a large collection of books, and worked hard within the Golden Dawn initiatory system, taking grades between June 1895 and February 1897.

By the 4th February 1897 he was initiated as a Theoricus Adeptus Minor and able to examine other candidates to the Portal grade leading to the Inner Order. This would have demanded a thorough knowledge of the subjects of the Golden Dawn; Astrology, Kabbalah, Tarot, Egyptian Myth and more.

Interestingly enough, in letters dating 1895, discussing Moina Mathers, Astrology and Tarot, he mentions a reading for the “result of a lawsuit”, for James Durand, the very same question used as determining the significator in the example of his type-script.

As a person we have a few records of his character – however, Mathers did describe him as “uncertain and wavering ... excitable and nervous” when he joined the Order, and Farr didn’t like his drill-instructing of candidates in ritual. I am presently searching for a photograph or portrait of Gardner.

There is then the matter of the interesting title “gipsy method” which seems to be at odds with his likely studies. Is it possible that he himself was referencing something he’d read as a “gipsy method” and this was published even earlier? This might also accord with Waite’s cryptic suggestion that it had never been published “in connexion with Tarot”. It would be interesting to have a catalogue of the Cartomancy books and pamphlets he was selling for a long time, and scour those for such a “gipsy method”.

The Method

As a practical method, we can see some confusions creeping into this spread. The original notes obviously indicate a very brief description of what each position means – and this may account for the sheer variety of personal variations that followed in the literature as everybody attempted to make the method clearer, and in so doing added more complexity to those buying more than one book describing the method!

There are a number of issues we can see in the method that require clarification. I offer here some personal solutions I apply the method of this spread.

The Significator

The earliest versions - both published and the Gardner typescript - suggest that we can use any card for the Significator. That is to say, we should choose a Court Card for a person about which the reading is being performed, or choose an appropriate card to reflect the situation. This would allow us to perhaps do alternative readings for the same situation by reading it from different perspectives.

It is my personal approach that the choice of a Significator, whilst entirely optional, allows the Reader to begin to filter through their understanding of the situation as a preparation to perform the reading itself. The analysis and synthesis of the elements of the question are undertaken unconsciously and consciously whilst selecting a Significator. This is ideal for complex situations which are known to the reader, whereas I do not personally believe using a Significator adds much to an unknown, unstated or simple question for divination.

The Direction of Laying out Cards

The order in which the cards are laid is of some confusion, particularly where the instruction is followed to observe the direction in which the Court Card or personage faces to determine the order. At least we are instructed to make a decision and stick to it where we are unsure! This is also a confusion based on the deck utilised in the spread. Some decks are more readily discerned to be looking one way or the other!

My approach is to take the time-sense of the Querent; this is usually left-right or front-back and is a trick from NLP (Neuro-Linguistic Programming). You can ascertain someone's "timeline" (although I prefer time/space) by watching either their eyes whilst they recover memories ("where were you this morning? How was your journey here?") or look to the future ("What are you doing after this reading?") or watching their gestures and listening to their language; as they motion over their shoulder behind them whilst saying "I want to put things behind me".

This is a positive use of "cold-reading" type skills, where we utilise the clients' own representation of the world to make effective communication, rather than merely fishing for details and feedback.

I then arrange the "past" and "future" cards to suit the clients world-view of time.

It is perhaps in this instruction that we can trace the Golden Dawn lineage, as the Opening of the Key method counts cards from the direction in which the Significator is deemed to be looking. Again, it will bear further research to see where this tradition enters into the vocabulary of Tarot.

The Meaning of the Positions

This is the area that has a lot of variation, given the sparsely worded descriptions of both Gardner typescript and Waite publication. I particularly use a variation which holds the “hopes and fears” position as “concerns (of both a good or bad nature)”.

This enables me to tell a client that their hopes/fears revealed in this card/position are not relevant to the situation - in effect, this is my drop-zone to elicit and discuss/re-frame limiting beliefs. It can also be of considerable help to the Querent to release anxieties constructed on unfounded expectations which are either too high or too low! The “Outcome” card can then be contrasted against this position.

I also contrast and compare the two positions called by the Gardner typescript:

Seventh card [which] signifies the person himself or else the thing enquired about, and shews its position or attitude in the matter. 7.

8. The eight card represents his House i.e. his environment, and the tendencies at work there which have an effect on the matter for instance his position in life, the influence of immediate friends and so forth.

I call the 7th position “This is How You See Yourself” and the 8th position “And This is How Others See You”. We can then contrast these two positions and reveal why the Querent may not be seeing eye-to-eye with others, examine the Querent’s behaviour as others might be seeing them, or explore a projection onto others from the Querent’s perspective.

It is often remarkable how different the two cards can be which fall into this position, and how many opportunities there are to learn about relationships in just this simple pairing with these meanings. They often explain to the Querent in a “Aha!” moment why it is that they are not getting what they desire from others, or a sudden insight into why things are not as they first appeared in the situation.

The Rosy Cross and the Actual Celtic Cross

In papers written for private circulation between 1906-1911, Waite wrote on the “Tarot and the Rosy Cross” (*Hermetic Papers of A.E. Waite*, Gilbert, 1987). In this treatise on the Tarot and its relation to the Tree of Life – in particular the stage between the Inner and Outer Order, the phrase “Rosy Cross” is mentioned nine or ten times. If Waite were going to refer to a cross in a Tarot spread, surely it would be “Rosy”, particularly at this time of his magical career, rather than “Celtic”?

So where might the “Celtic” nature of this Cross crept in? It has been here seen and suggested elsewhere that both Waite and Yeats had a Celtic tendency, and Yeats was possibly involved to some extent at the time of the deck’s (and spread’s) publication. He had met Colman-Smith, they had worked together on the broadsheet and magazine, “The Green Sheaf” and he had been involved with Waite a number of times. There is even a sketch of Yeats by Colman-Smith. Despite various schisms in the Orders, these three certainly remained a potent and connected triptych.

So I Googled (not the most respected research tool, it has to be said) W. B. Yeats and Celtic Cross. And was astonished to find an immediate and direct connection – Yeats specified, in a poem, where he wanted to be buried, and what epitaph should be on his tombstone:

Under bare Ben Bulbin's head
In Drumcliff churchyard Yeats is laid.
An ancestor was rector there
Long years ago, a church stands near,
By the road **an ancient cross**.

No marble, no conventional phrase;
On limestone quarried near the spot
By his command these words are cut:
Cast a cold eye
On life, on death.
Horseman, pass by!

This burial place, at Drumcliff, has indeed a Celtic High Cross, with a carving of the Tree of Knowledge and Adam and Eve upon it, and there is even a nearby Tower; which just happened to be struck by lightning ... It is where Yeats’ ancestor lays, and where he himself now rests. Notice also the break in the cross - maybe it wasn’t always in one piece, perhaps like our considered spread?!

So the Celtic Cross had a profound meaning to Yeats, and it would be likely he (if anyone) made a suggestion that the spread - becoming popular in the first year - be tagged with this important symbol – perhaps even as a magical act.



The Real Celtic Cross? (Drumcliff)

So When did the Spread become Ancient?

Unless we discover an earlier “gipsy method” available to Gardner and Waite in their extensive collections of books, the spread dates to around 1895 at its earliest. This is hardly “ancient” in most conventional contexts, and certainly not “ancient” in a historical sense. So although it is referred to as “ancient” in later versions of the Pictorial Key, how is it associated with such antiquity? The answer lies in marketing and a return to earlier views of the Tarot that Waite had sought to banish.

In an *Occult Review*, dated 1920, reproduced on James Revak’s site, advertising the Rider published deck, we see that there is no mention of the ancient origin of the deck, nor any reference to anything other than “methods of divination” or “Fortune-Telling by the Tarot”. It was not the publisher Rider that promoted this antiquity, despite the new “ancient Celtic” title of the method that had crept into the book.

However, as Revak also illustrates from a 1938 catalogue ², the unauthorised copies of the deck and book being marketed by the De Laurence Company were now described as the “Ancient Tarot” with a marketing spiel containing:

Came with the Gipsies from India ... The early tarot cards are said to be of Oriental and Egyptian origin ... The early gipsy connection is affirmed. These cards came with the gipsies from India...

It was in such marketing, prevalent throughout the 1930’s-1950’s, whilst the Tarot sat in the relative doldrums between the revival of the method in the Golden Dawn at the turn of the century and the 60’s esoteric revival (a period I cover in my presentation at the New Orleans ACA/PCA Conference in April 2009) that the idea of antiquity crept back again. In fact, for a while during this period, Tarot was considered illegal in the UK under the Witchcraft Act, so (noted by Greer on her Blog) the deck vanished for a good while in this country!

The Tarot hence became an occult tool with secrets hidden from the uninitiated, taught only in small Orders – deriving their work on the whole from the Golden Dawn - and in the public mind became associated with superstition; the key marketing ingredients of that period are wizards, pointy hats, and rather oddly, an Owl which turns up in many adverts of the time. Most importantly, the symbols of the Pyramids of Egypt are often depicted in the background of such adverts – most notably in Rosicrucian (AMORC) adverts of which I now have a neat collection which I look forward to sharing with readers in future articles!

This almost subliminal yet obvious call to antiquity has become associated within the public consciousness as what my friend Michael Orlando Yaccarino has kindly pointed out is called “illegitimate knowledge” in Cultural Studies.

This is a subject in itself – the association of Tarot with certain elements in public awareness – that I hope to return to in future issues of *Tarosophist International* and if my ACA/PCA paper is included in a possible published academic anthology on Tarot in the future.

Conclusion

In conclusion, we can see that this spread is neither Ancient, nor Celtic, nor particularly a Cross. **It was possibly designed in London, (14 Marlborough Road, Gunnersby, to be precise) dating about 1895-97 by the bibliophile and bookseller F. L. Gardner,** aged 40-43 at the time, and a member of the Golden Dawn and ex-Theosophist and Freemason. **It was designed as a shorter method than the time-consuming Opening of the Key method taught by the Order** and originally called a “Gipsy Method”.

It was published by Waite in 1910 and – likely based on the Celtic Revivalist tendencies of Waite and Yeats – after a revision, **termed “Celtic”** rather than as was written originally and correctly, “used in England, Scotland and Ireland”. This “Celtic” did not even then refer to the “Cross” in the spread, merely the “method” and the pseudo-historical/geographic usage of the method.

Subsequent publishing introduced the term “Cross” into the title, again, perhaps at the suggestion of Yeats, to whom the symbol of a “Celtic cross” had particular significance. This also led to a sometimes-proposed suggestion that Yeats had designed the spread himself. Waite himself had no particular interest in the symbol – preferring the concept of the “Rosy Cross” and neither did he have much interest in the use of Tarot as divination, as his second – and generally unknown - Tarot deck testifies.

Within thirty years of its publication in 1910, **marketing attempts, notably in the US, began to re-introduce the idea of “antiquity” to the cards,** which became confused with the spread, leading to it also being later perceived as “ancient”.

So from an “alternative and quick” method likely designed by a Hermetic student in London in around 1895, it became an “Ancient Celtic Cross” spread within the course of a century and has been referred to such by every author since that time with varying amounts of explanation.

There remain unanswered questions that this research might provoke and avenues that have not yet been fully explored – other than those usually asked, such as “which card do you place down first?” or “should I use reversals in this ancient spread?” which include:

1. Are we sure that the person intimated by Waite as **assisting** the work was Yeats? Could it have been F.L. Gardner or another? I look forward to getting a copy of Roger Parisis’s work on this matter (Waite and Yeats) which has so far remained elusive!
2. The Gardner typescript is probably of an original **hand-written** document – where is that?
3. When Waite refers to the spread as **not** being previously published, “certainly not in connexion with Tarot cards”, does he simply mean, it was published within the Golden Dawn, or – more interestingly – does he mean it was previously published, but perhaps in a book (owned by Gardner, who also donated books and shelves to the Order?) on Cartomancy, playing cards, or some other subject?

That could mean that Gardner – or another Golden Dawn member – **did** take the spread from somewhere earlier! This would take our research into **reverse** as it might indicate the spread as being more “ancient” than we are giving it credit!

4. **Where** were Yeats and Waite (and Pamela Colman-Smith) at the time the deck was being designed and executed – over so few months? We know that Colman-Smith was in London (York Mansions). How much were they in contact over that time?

And of course, on a tangent to this research, but nonetheless intriguing and possibly the most important research discovery pending, **where** did the original 80 drawings go? Colman-Smith said she might send some to her agent, Alfred Stieglitz (1864 - 1946) in New York, but we have no record she did so.

Some have suggested they were all destroyed in the Wartime bombing of London, but this may be a confusion that the publishing plates were destroyed in this event, not the original sketches. Perhaps on a basement shelf at what was (in 1909) Stieglitz’s 291 Gallery in New York lie several sheets of paper ...

5. Who exactly might have influenced the change of **title** of the spread? Could it have been the publisher – [about which more could be said] and not Yeats – why would he have had a say in the matter?

6. If it were **not** indeed Gardner who designed the spread, as the typescript suggests, was it then another member of the Golden Dawn, Mathers, Westcott, even possibly Yeats or another?

At the very least, after several years of research, we might now be able to go back to Tarot.com and suggest they re-word their description of the Celtic Cross as not dating back “hundreds of years”. Or perhaps they know something we don’t ...!

I hope you have enjoyed this article on research endeavours and it encourages you to look at your Tarot through open eyes and with excited heart, asking questions and questioning answers; a true divination!

Footnotes

1. See the example given in *Tarot Abecedarian* by A. R. Naylor, p.79 where the Celtic Cross spread has the knotwork arranged in a circle around the cross.
2. <http://home.comcast.net/~vilex/Adverts.html>

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Original Documents

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Ace of Wands, Patrick Valenza
Deviant Moon Tarot Deck
<http://www.deviantmoon.com>

THE DEVIANT MOON DECK

Review of the Deviant Moon Tarot Deck by **Marcus Katz**

I hesitate to call this deck *macabre* as the usual gothic connotations and uncertain etymology of the word associate us too readily with a ghastly world; one of death, suffering and the grave. There is death in these cards, and suffering; but it is where we would expect to find it - in the 3 of Swords, depicting a female figure whose stylised heart is pierced by the swords, in Death itself, where a horse-skull headed figure places its claw on a similarly headed child, and in the 2 of Cups, where the dark feminine meets the bright skeleton in a loving tryst.

Yet despite our initial unease at these images, brightly depicted in a modernist take of medieval nightmare, there is something else to be perceived. The Death figure is female and pregnant, the woman on the 3 of Swords looks artfully and self-consciously posed, pointing her hand to a sword tip and characteristically adopting a “woe is me” position to ensure her shadow reflects her self-imposed suffering, and on the 2 of Cups the male left hand and the female right hand are in positions of advance and reception, of surety and uncertainty, of - to be frank - the first flush of romance.

There are brighter cards to be found in this striking deck; the Ace of Swords is lovely, the World a feast, and the 3 of Cups is pure madness in a fish. The Court cards are on all accounts deeper than they look; the mechanistic Pentacles, the dark Cups, the leafy Wands and the metallic Swords all form their own unique families. Whatever World they are in, it makes sense.

This is a challenging deck, and one that may either appeal or not on first glance. I’ve already used it for readings that required me to “tell it as it is, because it’s not pretty but I need to know”, and as a deck for Samhain (Halloween) readings, which worked extremely well.

The designer and artist, Patrick Valenza, is a super-friendly guy, and produces Giclee prints, and occasional original sketches (of which I have at least one, proudly) from his creation of this deck, for sale on his site and by auction. Go there now and buy a piece of the Moon!

<http://www.deviantmoon.com>

Patrick Valenza

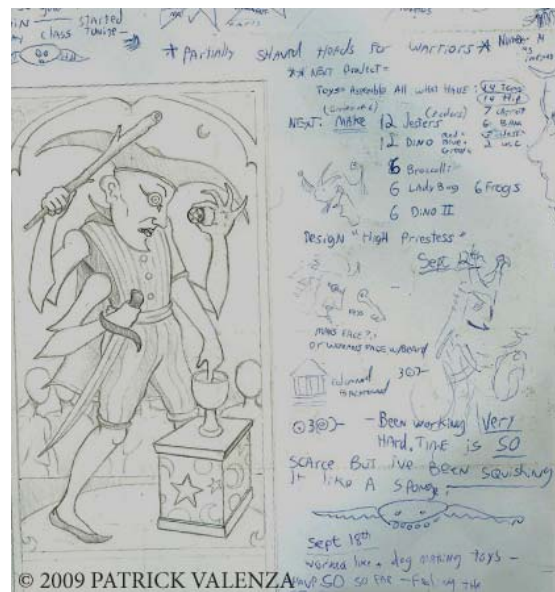


THE DEVIANT MOON DECK

Insight into the Deviant Moon Tarot Deck by designer **Patrick Valenza**

FIVE THINGS YOU DIDN'T KNOW ABOUT THE DEVIANT MOON

- 1 The suit of pentacles has an alternate coin version. I made 22 unique clay coins to be worked into the cards in the style of ancient Greece featuring "deviant ancestors".
- 2 Many of the images came to me fully finished in dreams., literally out of nowhere. Sometimes I had to "wait" months for the card to reveal itself.
- 3 Not only did photos for the deck come from cemeteries and insane asylums, but from ordinary objects like a vacuum cleaner, items in my yard, and even a broken cat toy. The Chariot is made up of a rusted bicycle bell and a car part I found in the street.
- 4 I tend to abandon my artwork very quickly, and was about to stop the whole project after creating the first digital card. Many of the cards contain characters from unfinished drawings and paintings I have done over the years. They finally have a home!
- 5 I had changed so much artistically during the creation of the deck, that I had to consciously keep myself in the original style near the end. The result of that change will be seen in the sister deck to the Deviant Moon.



Sketchbook (1982)

IN MEMORIUM: HAJO BANZHAF (1949-2009)

Susanne Zitzl provides a tribute to Hajo Banzhaf, author of Tarot & Astrology titles.

Hajo Banzhaf, author and co-author of 21 books on Astrology & Tarot and founder of Germany's first Tarot Association (in May 2003) died of a pulmonary embolism after undergoing two preventative surgeries in Munich, February 11th 2009.

Although the majority of his books were published in German and sold throughout Germany, his *Tarot Handbook* has been published in over 20 languages.

Active in promoting Tarot, his last year was spent in part taking Tarot Seminars to groups in Eastern Europe and Russia. He reported on his experience in St. Petersburg and Moscow, noting that despite a Tarot deck costing over a month's salary, there was no shortage of interest and enthusiasm for Tarot.



Hajo Banzhaf (June 2008)

Hajo was born in Gütersloh on Sunday May 15th, 1949 at 00:02h, and received language education in France and studied Philosophy at the University of Münster/ Westphalia.

In 1985, after a successful career in a private bank in Munich, he began writing, directing courses and offering Astrology. For more than 8 years he was editor of the book series "KAILASH" for the Heinrich Hugendubel Verlag (Munich).

A few months prior to his untimely death, in which he followed his beloved wife by merely 14 months (he joked that she was always two steps ahead of him) he completed three books:

The completed work with his wife, Brigitte Banzhaf Theler, *Tarot und die Magie der Zahlen* ("Tarot and the Magic of Numerology") - published in February 2009

Der verborgene Blick - Das Vice-Versa Tarot ("The hidden view - the vice versa Tarot") - to be published by end of March 2009.

Zwischen Himmel und Erde - Esoterik, Tarot und Astrologie ("Between the sky and the earth - esotericism, tarot, and astrology") - to be published on March 1st 2009.

It is this latter book that provides a compendium of his life-work and insights.

For more information on this tireless promoter of Tarot, see <http://www.tarot.de>

HAJO BANZHAF (1949 - 2009)



Liberation by Arnell Ando
www.arnellart.com

THE FIFTH TAROT

Restoring the fifth element: fire, water, air, earth.....and ether.

By Teressena & Martien Bakens

There is much mystery surrounding the origin of Tarot. Some suggest Tarot originated in Egypt. Some connect Tarot to the ancient mystery school and teachings of Thoth, others to the Egyptian goddess, Hathor and still others to the goddess Ta-Urt, mother of all cycles of creation. Some associate Tarot with the Torah and the Jewish Qabalah. Taru in Hindu means “cards” and symbols from Tarot cards can be found in many Eastern traditions and cultures as well.

However the cards came about, the esoteric symbols and archetypal images of Tarot are universal. They connect on a deep subconscious level with our psyche and resonate with our heart and soul. They are like magic mirrors that afford us a glimpse into the understanding of our place in the cosmos and our true divine nature. The universal spiritual truths contained in the cards are a guide for our sojourn through life and an affirmation that we are infinite spiritual beings existing on the material plane.

Through the ages, Tarot decks have preserved the mysteries of the sacred and provided a means of accessing our inner knowledge and wisdom. At this juncture in time, we are entering a new age that calls for an expanded view of Tarot, one which incorporates the shift in consciousness occurring at this time.

Earth’s transition from the Piscean Age to the Age of Aquarius has ushered in new frequencies and cosmic energies, creating a gateway for a new story evolving in our consciousness. The old paradigms of duality, patriarchy, and time and space as we have known them, are breaking up. And in their place new archetypes and higher vibrational gifts are emerging. We are awakening to the remembrance of our divine connection to the spiritual forces of the universe at play in our lives.



The Fifth Tarot is a evolutionary Tarot deck attuned to these cosmic energies that can help us understand the new archetypes and messages emerging in our consciousness. For example, the Major Arcana cards of *The Fifth Tarot* take on slightly different meanings that are in alignment with the divine feminine, the divine masculine and sacred union. Much of the imagery was divinely inspired through dreams and visions.

Meditating upon the images assists one in accessing our divine blueprint.

Each card has its own frequency and, when combined in a spread with other cards, creates a powerful energetic vibration to help us access our inner wisdom and the universal spiritual truths of the cosmos.

The Fifth Tarot makes a significant contribution to the world of Tarot by incorporating a fifth suit which represents the element, ether. ‘Traditional’ decks have four suits corresponding to the elements of fire, water, air and earth. But without ether, there is no *prana*, thus no life. Some schools of thought will suggest the major Arcana represent the element of ether, yet this is not so.

Traditionally, each major Arcana card is already associated with one of the elements (i.e.. The Fool is connected to the element of air, The High Priestess with water, etc.)

It would seem remiss when ancient alchemists working with the platonic solids would not have included ether with the grouping of elements in the original Tarot. Adding or returning the fifth element, ether, to *The Fifth Tarot* makes for a whole, complete opportunity to work with and master the elements through Tarot.

To find out more about this intriguing deck, go to: <http://www.thefifthtarot.com>



THE JOURNEY BEGINS ...

Reviews of the course material provided by **Michael Orlando Yaccarino** for our intermediate course, *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!

TAROT & MARKETING LAW (1)

Essential guidance provided by **Tarot Professionals** with the assistance of the UK-based **Committee of Advertising Practice (CAP)**.

Further to our online guidance and legal guidance provided in our previous issue by Solicitor Anne Davies, we present here our Marketing guidance for all Tarot Readers in the UK. It is essential for any practitioner in the UK (and we offer these guidelines as good practice elsewhere in the world whilst we collate specific regional information) to be at least aware of the laws and regulations applying to their trade. Ignorance would be no defence should a complaint be made against you.

Having said that, despite somewhat hysterical claims in certain quarters of the psychic world, we have found that the relevant bodies are friendly, free to consult, and able to offer clear impartial advice on the relevant issues. They also have a sympathetic understanding of the vagaries enshrined in law, and a sense of humour when it comes to some of the ensuing discussions - as when recently talking about the difference between psychic and non-psychic charms ...!

So, we present here marketing advice for the non-broadcast world - a following article in our next issue will present the relevant advice for broadcasting media. This advice then applies to magazines, leaflets, business cards, pamphlets, and any other print media. The CAP copy-writing team here in the UK are a free service to advise you if you remain unsure after reading this article whether specific text in your material may contravene these guidelines.

We'll begin by presenting a real case of an advert, complaint and adjudication against a Tarot Reader recently in the UK. We are hoping that "Sister Charlotte" is not a member of Tarot Professionals! Here's the original advert, which received one complaint - which we should notice is enough to invoke the CAP and a legal team.

TO ALL BELIEVERS PSYCHIC READER SPIRITUAL HEALER ... SISTER CHARLOTTE CAN DO MANY GREAT THINGS FOR YOU!

I am a palm tarotcard crystalball reader and spiritual healer with 25 years experience. I specialize with 100% success rate in removing: Bad Luck Sorrow Depression Curses Body Sickness Headaches Jealousy Witchcraft Evil or Negative Energies around you or your home Remember no matter how big you think your problems are, they are not impossible to solve! I can find solutions for you in:
Love Relationships Marriage Job Business Family Money Finance Studies Exams Immigration ...

Have a moment to look through that wonderful advert - and we couldn't have made up an example as bad as this one, of course! Notice how many things you might find to complain about in the text, how many inaccuracies you might notice, or where you simply disagree with the wording, spelling, or grammar. Once you have done so, we can turn to the actual complaint and the official adjudication of the ASA advertising body.

Adjudication of the ASA Council (Non-broadcast)

Issue

1. The complainant challenged whether Sister Charlotte could prove that she had a 100% success rate in removing bad luck, sorrow, depression, curses, body sickness, headaches, jealousy, witchcraft, evil and negative energies.

The ASA challenged whether Sister Charlotte could substantiate:

2. the claim that she had 25 years' experience, and

3. the claim that she could find solutions to people's problems in love, relationships, marriage, jobs, business, family, money, finance, studies, exams and immigration.

The CAP Code: 3.1;7.1

Response

Sister Charlotte said she had withdrawn the leaflet and her future advertising would not contain claims identical or similar to those challenged. She said she would refer to the CAP Code before drafting new marketing materials.

1. Sister Charlotte stated that she had received no complaints or negative feedback from clients. However, she had no proof of her success.

2. Sister Charlotte asserted that she had 25 years' experience as a palm, tarot card and crystal ball reader and as a spiritual healer. She said she had been continuously involved in the provision of psychic and spiritual services since childhood to the present date, both in the UK and Canada. However, she had no documentary evidence to prove her level of experience.

3. Sister Charlotte said she would avoid claiming she could find solutions to people's problems in future, and would instead explain that she was able to provide support and advice in relation to certain problems.

Assessment

1., 2. & 3. Upheld

The ASA noted Sister Charlotte was unable to send documentary evidence to prove she had a 100% success rate in removing the afflictions listed in the ad or to demonstrate her length of experience. In addition, she was unable to send evidence to show that she had found solutions to people's problems in any areas of life. We considered claims that marketers could successfully solve all problems, break curses, banish evil spirits, improve the health, wealth, love life, happiness or other circumstances of readers should be avoided because they were likely to be impossible to prove. We concluded that Sister Charlotte's claims were unsubstantiated and were likely to mislead.

We welcomed Sister Charlotte's assurance that the claims would not re-appear and that she would have regard to the CAP Code in future. However, we were concerned that she had taken six weeks to respond in writing to us, despite having received several reminders to contact us, and had not honoured any of the deadlines we set. We told her to respond to our enquiries promptly in future.

On points 1, 2 & 3, the ad breached CAP Code clauses 3.1 (Substantiation) and 7.1 (Truthfulness).

Action

The ad must not appear again in its current form. We advised Sister Charlotte to contact the CAP Copy Advice team before advertising in future.

Having read through that real case, we can see that in all cases we must be appropriate with our wording, our claims, and be able to provide documentary evidence where we make any claim at all. We must also demonstrate to some extent that we have taken steps to substantiate our skill or take appropriate advice - which is where an organisation such as Tarot Professionals can assist [plug!]. Notice that this area of law is on marketing only - such considerations as insurance are covered by the new European Fair Trading regulations as we discussed in our previous issue.

We are pleased - with permission - to present the **entire** text of the “Help Note” which has been drawn up by the CAP specifically for the marketing of Spiritual and Psychic Services. I am guessing most professional Tarot Readers in this country have ever heard that this exists, and yet it is essential reading! It was recently updated, in the last few months, so also see their website for the latest version at any time after the publication of this magazine - a link is provided at the end of this article and for members of Tarot Professionals in the Legal area of the Members site.

Committee of Advertising Practice (Non-broadcast)

Help Note on the Marketing of Spiritual and Psychic Services, Astrologers and Lucky Charms

CAP Help Notes offer guidance for non-broadcast marketing communications under the British Code of Advertising, Sales Promotions and Direct Marketing (the CAP Code). For advice on the rules for TV or radio commercials, contact Clearcast www.clearcast.co.uk for TV ads or the RACC www.racc.co.uk for radio ads.

1. Background

These guidelines, drawn up by CAP, are intended to help marketers and their agencies interpret the rules in the British Code of Advertising, Sales Promotion and Direct Marketing (the CAP Code). The “Key points” are intended to guide media ad departments. The Help Note is based on past ASA decisions. It neither constitutes new rules nor binds the ASA Council in the event of a complaint about a marketing communication that follows it.

2. Key points for media ad departments

- Marketers should hold documentary evidence to prove any claims that are capable of objective substantiation (Section 4).
- Marketers should not mislead or exploit vulnerable people (Section 5).
- Claims about successfully solving problems or improving health etc should be avoided because they are likely to be impossible to prove (Section 5).
- Claims of ‘help offered’ should be replaced with ‘advice’ (Section 5).
- References to healing should refer to spiritual rather than physical healing (Section 5).
- Direct marketers should not imply that they have personal knowledge about recipients (Section 5).
- Claims relating to the accuracy of readings or guaranteed results should not be made unless they are backed up by appropriate evidence (Section 5).
- Claims about being a personal advisor to stars, the wealthy etc and claims such as ‘...as featured on TV’ should be backed up by appropriate evidence (Section 5).
- Claims relating to the length of time that a marketer has been established should be backed up by evidence (Section 5).

- Money-back guarantees should be clear and genuine (Section 5).
- Any testimonials used should be genuine (Section 5).
- Marketers should not imply that a lucky charm can directly affect a user's circumstances (Section 6).
- Claims that a lucky charm can act as a confidence prop are acceptable if emphasis is placed on a user's state of mind (Section 6).
- Unproven beliefs that do not relate to the effect of a lucky charm may be acceptable if expressed as a matter of opinion (Section 6).
- Marketers offering premium rate fortune telling services should adhere to the ICSTIS Code of Practice (Section 7).

3. The Law

Marketers should seek legal advice or contact their Trading Standards Authority to ensure that their claims comply with the law. As a result of the repeal of the Fraudulent Mediums Act 1951 psychics, mediums and spiritualists are now subject to the 2008 Consumer Protection Regulations. [See our previous article & guidance in Tarosophist International Issue.1. Ed].

These regulations make it the marketers' responsibility to prove that they did not mislead or coerce the average consumer and thereby cause them to purchase a product or service they would not have taken otherwise. The average consumer is deemed to be either a member of the group to whom the marketing communication was targeted at or consumers who are particularly vulnerable to unfair commercial practices.

4. The CAP Code

Marketers should comply with the CAP Code and, in particular, with these rules:

4.1 General rules

"Before distributing or submitting a marketing communication for publication, marketers must hold documentary evidence to prove all claims, whether direct or implied, that are capable of objective substantiation (clause 3.1); "Marketers should not exploit the credulity, lack of knowledge or inexperience of consumers" (clause 6.1); and "Testimonials alone do not constitute substantiation and the opinions expressed in them must be supported, where necessary, with independent evidence of their accuracy. Any claims based on a testimonial must conform with the Code" (clause 14.3).

5. Additional guidance

5.1 Marketing by spiritualists, clairvoyants, psychics, fortune tellers, astrologers etc

Marketers of services that involve the prediction of the future, or the promise to make specific dreams come true, should advertise their services in a way that is neither misleading nor likely to exploit vulnerable people. Claims that marketers will successfully solve all problems, break curses, banish evil spirits, improve the health, wealth, love life, happiness or other circumstances of readers should be avoided because they are likely to be impossible to prove;

5.1.2 Claims of 'help offered' should be replaced with 'advice' and the emphasis should be on the individual helping him or herself rather than events or changes happening to them as a result of some external force;

5.1.3 Psychics, mediums and religious organisations may be able to make some claims about healing only if it is clear that they are referring to spiritual, not physical, healing;

5.1.4 Marketers should not state or imply that they have personal information or knowledge about recipients of direct marketing e.g. "I see a major change or a move for you and possibly someone close to you". They should not imply that they send personalised readings to recipients if the same, or a substantially similar report is sent to everyone who requests a reading;

5.1.5 Marketers should not make claims relating to the accuracy of their readings or claim that results are 'guaranteed' unless they are able to provide evidence to prove the claims;

5.1.6 Claims that a marketer is a personal adviser to royalty, the police, celebrities or wealthy business people or that he or she has been featured on television, radio or in newspapers or magazines should be backed up by adequate and relevant evidence;

5.1.7 Claims that a marketer has been 'established in the UK since...', '...nobody has been established longer...', or similar, should be backed up by evidence;

5.1.8 Marketers should ensure that the terms of any money-back guarantee are clear and that the guarantee is genuine; and

5.1.9 Testimonials used in marketing communications should be genuine. Testimonials and newspaper articles alone are not sufficient to substantiate claims (see clause 14.3 of the CAP Code).

6 The marketing of lucky charms (formerly the Help Note on the Marketing of Lucky Charms, August 1996)

6.1 Marketing communications for lucky charms or other products with unproven supernatural properties should not imply that these products can directly affect the user's circumstances.

Examples:

"Could the Lucky Charm make you popular?" - Unacceptable.

"I bought the Lucky Charm and got promoted at work" - Unacceptable.

6.2 Claims that they could act as a confidence prop are acceptable if the emphasis is on the user's state of mind and not the product's effect. Examples:

"When you're feeling lonely clasp the Lucky Charm and tell yourself you're an attractive person with lots to offer" - Acceptable.

"I used the Lucky Charm as a focus for positive thinking and got promoted at work" - Acceptable.

6.3 Unproven beliefs that do not relate to the effect of the product may be acceptable provided they are expressed as matters of opinion.

Example:

"Some Himalayan tribesmen believe the Lucky Charm vibrates with cosmic energy" - Acceptable.

7 Premium rate fortune telling services

7.1 Premium rate fortune telling services may either be live (where a caller speaks to a live operator) or recorded (where they listen to a prerecorded message). As well as complying with these guidelines, the following special provisions that apply to promotional material for live premium rate services are contained in the Independent Committee for the Supervision of Standards in Telephone Information Services (ICSTIS) Code of Practice (9th edition):

i) Unless the live service is available 24 hours a day or permission not to provide such information has been granted by ICSTIS, hours of operation must be stated on the promotional material

ii) Unless ICSTIS has granted permission to do so, no promotion may be directed primarily at persons under 18 years of age or encourage such persons to call the service

iii) Marketing communications must clearly state that conversations are being constantly recorded where there is such a requirement.

Marketers should contact ICSTIS for further advice or visit their website at:

<http://www.icstis.org.uk>.

Advice on specific marketing communications is available from the Copy Advice team by telephone on 020 7492 2100, by fax on 020 7404 3404 or by email on copyadvice@cap.org.uk. The CAP website at:

<http://www.cap.org.uk>

contains a full list of Help Notes as well as access to the AdviceOnline database, which has links through to relevant Code rules and ASA adjudications.

February 2004

Revised: January 2009

So this is the official guidance and help on the legalities of marketing our profession here in the UK. There are no other laws, regulations, or loopholes on “Tarot” or “Psychic Services” or “Astrology” anywhere other than this guidance and the CAP standards to which it refers, which are more about general issues of ‘substantiation’, ‘guarantees’ and the “exploitation of vulnerable people” which apply to any trading.

There are no secret government agendas to target Psychics, Astrologers and Tarot Readers that can be inferred from these laws, neither are they constraining to any who practice an ethical, considered approach to Tarot Reading and who state this clearly. We should welcome, consider and even work to develop such regulation, to avoid the Sister Charlotte’s of this world keeping us in the 15th century.

In the second half of this article, to be included in Tarosophist International 3, in June 2009, we will look at the even stranger regulations governing the **broadcast** media. In this country (UK) we are surrounded by regulatory bodies, making regulations and rulings that seem almost perversely random - did you know that on *Psychic TV*, a satellite channel devoted to on-line psychic and Tarot readings, you cannot say the word **Tarot**?!

We have worked with the ITC and OFCOM, two of the bodies in the country in charge of regulating broadcast media, and discovered **why** this is the case - and the answer may surprise you!

Tune in to our next issue and find out with us why 4,000 people who know nothing about Tarot have governed and constrained how **we** can present Tarot to the world.

THE ART OF JAPANESE TAROT

An Exhibition to be held in Glasgow from April 2009

Adam Mclean is well-known as an expert and publisher on Alchemy. His website is the most comprehensive resource on the subject on the planet! His productions are high-quality collectors items, and it is this zeal for collecting that he has brought across into the world of Tarot. He considers Tarot as Art, and as a cultural record. His collection is now several thousand items of decks, artwork, magazines, and other ephemera.

On a recent visit from Tarot Professionals, it was evident that Adam's passion has moved much to the Far East, where a boom in Tarot has been playing out for some years! The flood of Tarot images into the Japanese, Korean, Chinese and Taiwanese market has extended into even children's comics and pop-icon marketing.

Such is the incredible range of this Tarot artwork, that Adam has organised a unique exhibition of "The Art of Japanese Tarot" to be held in Glasgow with an opening in mid-April 2009. This will showcase a variety of cards and images from Japan demonstrating the vibrancy and enthusiasm which has re-invigorated Tarot in the Far East.

Tarot Professionals is pleased to have provided a small amount of sponsorship towards the framing costs of some of the exhibits.



As with a previous exhibition on Alchemy, the catalogue that accompanies the exhibition will be available for sale at the gallery and on Adam's website after the exhibition has closed. If the catalogue is as lushly illustrated as the Alchemy catalogue, it will be as wonderful as attending the exhibition, and quickly become a collectors item.

For information as it becomes available on the exhibition, please refer to Adam's Blog:



http://www.alchemywebsite.com/Tarot/tarot_weblog.html

Tarot Professionals has an invitation to the gallery opening evening, and we will be sure to take photographs where possible and a full article will be available in the next issue of Tarosophist International.

Members of Tarot Professionals interested in attending the Opening Night should consult the Members Forum for details.

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.

THE JOURNEY BEGINS COURSE

We are now several months into our first intermediate Journey begins course, a six-month series of personally mentored lessons with accompanying 300-page course-book, exclusive to Tarot Professionals. We are receiving excellent feedback as to the innovative and easy-to-follow teaching, and holding monthly teleconferences on Skype, with Video lessons and on-line presentations available for each session.

To register for a place on our next available course, contact us at:

enquiries@tarotprofessionals.com

ORACLES & AUGURIES



Our free monthly newsletter contains a round-up of the latest Tarot news and events world-wide. We also feature occasional tips, ideas and methods you will not find anywhere else! You do not have to be a member to subscribe, and here's also where you'll find membership offers, discounts and exclusive news and invitations first!

To subscribe, sign-up for free here:

<http://www.tarotprofessionals.com/subscribe.html>

FACEBOOK GROUP

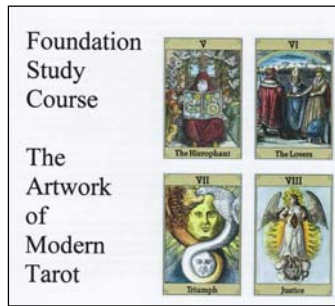
Join over a hundred friends on our growing Facebook group, also open to non-members of Tarot Professionals. Search for Tarot Professionals or go to:

<http://www.facebook.com/home.php?#/group.php?gid=17410018905>

CHARITY DONATIONS & SPONSORSHIPS

We are pleased to provide part-sponsorship for the Art of Japanese Tarot exhibition in Glasgow, April 2009, and charity donations to Haiti Childrens Fund (via our photographer, Alice Smeets) and the McMillan Trust (Cancer Support) in the UK.

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.

First Tarosophy® Workshop in the Lake District (UK), July 2009

I am pleased to announce the first Tarosophy® Workshop, to be held in the beautiful Lake District of England, will feature guest teachers in a range of fields to deliver the ultimate Tarot training. At present we are negotiating with some of the leading Tarot Authors and Experts in the world to present the highest quality teaching in the most tranquil part of the world, the English Lake District. This replaces our Prague trip as it is now cheaper to travel to the UK than into Europe given current Exchange Rates.

Along with **Marcus Katz**, Director of Tarot Professionals, lifetime practitioner and PhD Researcher in Western Esotericism, and other selected experts in Tarot & Astrology, we will present Tarot as a Life-map, enabling every participant to leave with a fully-written spiritual CV, drawn-up life-map and Tarot-compass to navigate a successful and fulfilling life with Tarot as your guide. Take your Tarot to a whole new level!

The weekend workshop will be held July 25th-26th 2009 in Keswick, Lake District.
Details are available on our website at: <http://www.tarotprofessionals.com>

The cost of the weekend workshop, including optional trips (stone circle, etc.) will be kept as low as possible, given the quality of the teaching and unique access to materials. Accommodation will be recommended but not included, and you will need to organise your own flights to the UK if travelling from Europe, US, and Overseas. We can arrange pick-ups from Penrith rail station which is on the main London/Glasgow/Edinburgh line.

Places will be limited for this rare opportunity, so if you want to reserve a place, contact: bookings@tarotprofessionals.com or check out the website for further details.



Images of Tarot Training and Keswick (UK), where the Workshop will be held.



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

END-PIECE

It is with pleasure that I was interviewed recently by the delightful Anastasia and Rose from Tarot Pathways.com. The site, which now has over 25 podcasts, interviews and more, is worth a visit:

http://www.tarotpathways.com/?page_id=558

It got me thinking that Tarot is not only a visual medium, but can also be represented in sound - as we have seen from Jon's article in this issue, it is of interest to many musicians as well as artists - and even actors & actresses. One of our members actually runs Acting Courses at:

<http://www.discoverfineacting.com> (UK)

And of course, Pamela Colman-Smith herself designed sets for theatre productions ... perhaps future issues may explore all other media, such as TV, Music, Theatre, where Tarot is found anew.

Members can see links to such examples on our popular Forum.

SOME OF OUR FORTHCOMING ARTICLES

Advanced article on the Theology of the Thoth Deck

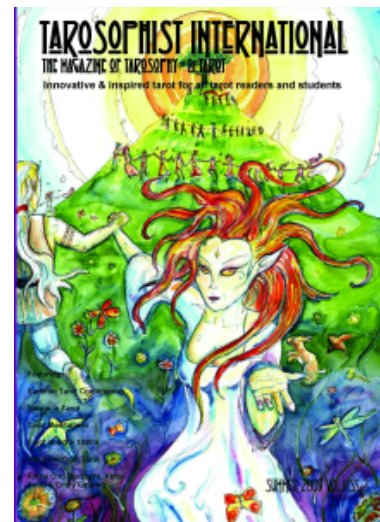
A comparison of I-Ching, Runes and Tarot

Nature in Tarot: Neo-Pagan Decks

A Super-Wonderful Secret Special Edition currently in production! With insight, interviews and insider information not to be found anywhere else in Tarot!

To submit an article or purchase back copies:

<http://www.tarotprofessionals.com>



The next issue of Tarosophist International, issued quarterly FREE to all members of Tarot Professionals, available at cost for non-members, will be available 1st June 2009.



Tarosophist International is a production of Forge Press
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