

THE AMERICAN TAROT ASSOCIATION

QUARTERLY JOURNAL



WINTER 2008

In This Issue:

Juliet Sharman-Burke
and the New Mythic
Tarot



Mighty Mars,
Dashing Knights, and
Tumultuous Twins



A Whale of a
Collector's Tale



Plus

News & Reviews

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On the Cover

The cover art is the Judgment card from the **New Mythic Tarot**. Images from this soon-to-be released tarot deck are used with permission from Eddison-Sadd Editions, copyright © Tricia Newell and Giovanni Caselli. The joint copyright recognizes that Giovanni's new art, as credited on the pack and book, is based on Tricia's original art.



PRESIDENT'S CORNER

I hope you found your winter holidays to be all you wanted. I've had the pleasure of sampling some of the many decks that came out in the 2008 season and a thought occurred to me. As varied as the decks are, so are the members of the American Tarot Association. We each are drawn to a deck or repulsed by a deck or even intrigued by a deck for a myriad of reasons. So too are the members of the ATA. Now I'm not saying we are repulsive, but I am saying we are drawn to one another or intrigued because of different things. It is this variety that makes the ATA a strong organization.

Because we celebrate all of our members from the beginner to the experienced, we can share in the rich tapestry that we create. We don't judge because someone is certified from one organization but not another. We don't judge because someone isn't certified and could care less about certification. We come together because of the ATA's mission.

The American Tarot Association is a professional and social organization for tarot enthusiasts, students, scholars, and readers. We promote the study and appreciation of tarot by supporting a variety of educational programs. We require a high level of ethics in tarot readings by asking our members to agree to our published code of ethics.

It is this mission that motivates the Board. We take this into consideration before we make decisions. We've revamped the website (I'm crossing my fingers that we'll be unveiling that very soon). We've begun a project to help our professional members and those that want to become professional. We've also started working on gathering some legal resources for those of you in areas where outdated laws and ideas keep you from practicing your art.

So I just want to take this moment to remind you to celebrate your own diversity. That uniqueness that is you is a strong thread in the tapestry that is the American Tarot Association. I hope you will vote in the upcoming ATA election. And I hope you will continue to keep the board posted of your needs and desires for your American Tarot Association.

Until next time,

Stephanie Arwen Lynch

President

NOTICES FROM ATA MEMBER AT LARGE PAUL WEISS

ATA Legal Aid Support Task Force

American Tarot Association board has decided to create a legal aid support center for its members. In the past, the ATA board had received correspondences from readers that had experienced legal challenges. These legal challenges are associated with maintaining a tarot practice. The goal of this support center is to help members find their own solutions when they are confronted with legal challenges. This would be located online at the ATA professional resource center -- name pending.

Here are examples of legal challenges that some of our members may face or have already faced:

- a) Persecution on religious grounds;
- b) Antiquated laws;
- c) Fear-based discrimination from lack of knowledge about the tarot

The ATA board is asking the members input on what kind of legal resources and information they would like to see at this support center. The Board is also requesting volunteers who could be resources to fellow members.

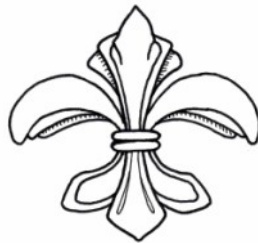
Submit your input, comments, questions or stories to Paul at memberatlarge@ata-tarot.com

Local Tarot Group Directory

Would you like to start a tarot local group in your hometown? Are you part of a tarot local group and would like to share your experiences? Would you enjoy meeting people in your area who are also interested in tarot?

The American Tarot Association (ATA) board is developing a local tarot group directory that will be posted on the ATA website. Member-at-large member Paul Weiss is leading this project and also offering to be a mentor for members of local tarot groups.

Please submit contact information about your tarot group for this directory, and if you need support or would like to help others who are creating local tarot groups, please email Paul at memberatlarge@ata-tarot.com



INTERVIEW WITH JULIET SHARMAN-BURKE: REMAKING THE MYTHIC TAROT

BY MELANIE HARRIS

An analytic psychotherapist and author with a flair for creating tarots, Juliet Sharman-Burke is a dedicated, multi-faceted, and hard-working woman. She has taught astrology and tarot for many years, serving as administrator at the Centre for Psychological Astrology and staying in the spotlight on the tarot lecture circuit as well as through her many books. She's the author of **Understanding Tarot**, **The Complete Book of Tarot**, **The Mythic Tarot Workbook**, **Mastering the Tarot**, and the **Beginner's Guide to the Tarot**, and she also co-authored **The Mythic Journey** and **The Mythic Tarot** with Liz Greene. Her and Liz's latest creation is the upcoming re-release of **The Mythic Tarot**, to be issued as **The New Mythic Tarot Pack** (Ebury Press, projected release date May 2009) with a revised book and all new card illustrations. The deck is based on Greek mythology just like the original, but the images have been completely redrawn and executed anew. Re-creating a modern tarot with brand new artwork is highly unusual, so we asked Juliet if she would tell us more about **The Mythic Tarot's** makeover.



Quarterly Journal: I understand that the **Mythic Tarot** is being reworked and re-issued. What prompted you to do this?

Juliet Sharman Burke: The book was certainly due an update, and it now has a new introduction and some additions to the interpretation section. The new edition is larger and therefore much easier to read, with nice clear illustrations throughout.

QJ: A different artist is doing the re-issue—were you unhappy with the artwork of the original **Mythic Tarot**?

JSB: The new cards are illustrated by Giovanni Caselli, the artist who designed the Sharman-Caselli deck, using the same symbolic design that Liz Greene and I gave to Tricia Newell, which she followed faithfully and beautifully when she illustrated the original deck in 1986. We therefore felt it was important to keep the symbolism intact and close to our original vision, but also felt that it would be nice to freshen up the images with a new look, although we were certainly not unhappy with Tricia Newell's version at all.

QJ: In addition to your tarot work, I understand you operate a private practice as a psychotherapist in Lon-

don—is that where you are originally from?

JSB: I was actually born in East Africa, but I have lived in London for much of my life. I also lived in Canada and the Middle East for a few years, but now I spend most of my time between London and South West France, which provides a perfect contrast between city and country life.

QJ: What do you like best, the city living or the country living?

JSB: I love living in London, as it provides such a stimulating wealth of culture—art galleries, museums, and theatres, as well as some stunning parks and architecture. It is impossible to be bored in such a vibrant city. However, life is much more hectic than it used to be (or maybe I am just getting old!) so I like to retreat every so often to rural France.

QJ: Well, you certainly deserve a retreat now and then; you seem to stay quite busy. Are you working on anything else right now besides the **Mythic Tarot** re-release?

JSB: There are a few things coming up. One is the release of a **Tarot Study Shop**. Astrologos recorded a two-day workshop that Liz Greene and I gave together in London last year. It is a double CD for use in the computer and it gives the full audio and visual material of the seminar. We used both the **Mythic Tarot** and the **Sharman-Caselli** deck as illustrations, and Bernadette Brady, who has designed [the Tarot Study Shop CD], is very clever indeed with all things technical and has done a brilliant job. [www.astrologos.co.uk]

QJ: You're very in demand on the tarot lecture circuit—where are you headed next?

JSB: Next Easter, I am going back to Bali to do a nine day tarot course with Heaven and Earth Workshops. Evelyn Roberts has designed some amazing courses so that people can study tarot or astrology in the most beautiful country imaginable. I was lucky enough to have taught there last year, and I am thrilled to be going back again. It is a wonderful opportunity to spend time learning while also enjoying the wonders of Bali. If any of your readers are interested, they should have a look on the website www.heavenandearthworkshops.com

QJ: How did your interests in tarot, psychology, and astrology first develop, anyway?

JSB: I have been interested in tarot and astrology since my teens when I started taking courses with Liz Greene, whose wonderful teaching was a great inspiration. Her groundbreaking work combining depth psychology, astrology, and her use of myth to elucidate them both, led me to train as a psychotherapist.

QJ: Do you use astrology concepts in your tarot readings?

JSB: I do use astrological concepts in tarot readings when appropriate, as having natal chart information can provide additional understanding when doing a reading, showing the way in which an individual might be likely to process the imagery contained in a spread. Astrology can be helpful when it comes to timing by looking at the progressions and transits. Tarot and astrology are both systems that require intuitive under-



The Moon Card from
the New Mythic Tarot

standing, although the pictorial quality of the tarot allows even more scope for the imagination. They are highly complementary systems, which do work really well together.

QJ: What tarot deck do you use most often for readings?

JSB: I use the **Mythic Tarot** because I like to use the myths in the reading, although if a person expresses a particular wish to use the **Sharman-Caselli** deck, I am also very comfortable with that deck. These two are my favorites, and I only ever use one or the other for doing readings.

QJ: What do you think a person should look for when choosing a tarot deck?



The Ace of Pentacles from
the New Mythic Tarot
(black and white image)

JSB: The most important thing, in my opinion, is that you should feel comfortable and in accord with the imagery and symbolism of a deck. I believe it is necessary to really like the cards both pictorially and symbolically in order to work well with them, and these days there are so many different decks that it can be quite a difficult task to choose one. It is necessary to do your homework carefully, as I think once you have found a deck that you really like, one that speaks to you, you tend to stick with it, so it is an important decision. Of course, it is great to collect decks out of interest, and it is true that tarot cards make fascinating collections, but in my experience, most people will select a favorite deck that they use exclusively for readings.

QJ: In your twenty plus years of working with the tarot, have you ever had any revelation or epiphany that greatly improved your cartomancy skills?

JSB: Well, I don't know about any revelation or epiphany, but one thing happened early on that made me aware of the importance of relying on the message of the cards rather than using any personal knowledge. Many years ago, when I first started doing readings, I was laying out the cards for a friend who had been married for a couple of years and had spent at least eighteen months of that time renovating a beautiful home. The cards pointed to change, possibly of residence, and upheaval, so I said, "Everything seems to be going in the direction of moving, but of course that could not possibly be true in your case because you have just settled into your new home... The cards must be wrong." In other words, I was using prior knowledge to counter what the cards appeared to be indicating. However, she said to my surprise, "I'm leaving my husband, no one knows yet, but I am moving into a rented flat next week."

QJ: What do you feel is one of the most common mistakes made by beginning tarot readers?

JSB: Probably trying too hard to get it right and not letting their intuition guide them. I notice students scrabbling for their notebooks to read the interpretation in order to get the "correct" answer rather than

letting the images speak for themselves. My position is that if you learn the symbolic message of each card and do the *work*, by which I mean meditating on the images, associating them with things you are familiar with in your own life, and learning the symbolic and mythic associations, then the meanings of the cards will naturally unfold.

The New Mythic Tarot is published by Ebury Publishing, an imprint of Rider and Company, a division of Random House, and will be released May 7, 2009. It can be pre-ordered at <http://www.amazon.co.uk/New-Mythic-Tarot-Deck/dp/1846041783> or at the publishers website, <http://www.eburypublishing.co.uk/>

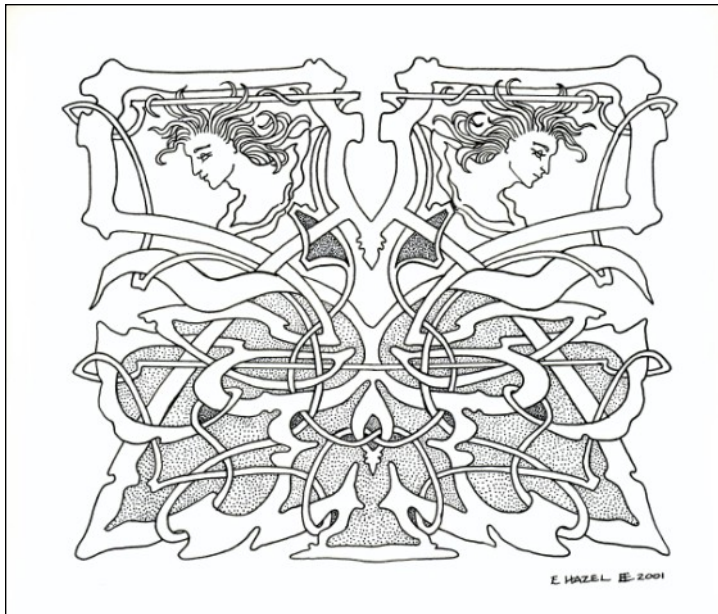
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TAROT AND THE ARCHETYPE OF THE TWIN

BY JANINA RENÉE



You don't have to have a twin brother or sister to be intrigued by the mystique of twinhood. There is something numinous about an Other Self who is alike and yet different. The creative force is split through the magical power of doubling into contending as well as complementary dualities, and myths about Sacred Twins appear in religions throughout the world. As an archetypal image, Twinhood has implications for our multiple Inner Selves, and the themes of doubling and duality are repeated throughout the tarot.

To explore the archetype of the Twins, ask a question like, "Which aspect of Sacred Twinship is active in my life at this time?" Shuffle your deck, then go through it until you come to the Hierophant, the Lovers, the Chariot, Strength, the Devil, the Moon, the Sun, or other cards with doubled images of human or animal characters. After you find a card with doubled figures, examine the two cards flanking it, as they may also reveal something about the Twin Selves involved. For example, if on one side is a Major Arcana card, and the other side one of the Minor Arcana, it may indicate a pull between spiritual and mundane issues, or that one personality is able to apply the other's ideals to practical purposes. Depending upon what is going on in your inner and outer worlds, the cards may pertain to a relationship with another person who is in some way a Twin Self, or it may denote inner dualities. As the tarot often does, it may mirror inner and outer realities simultaneously.

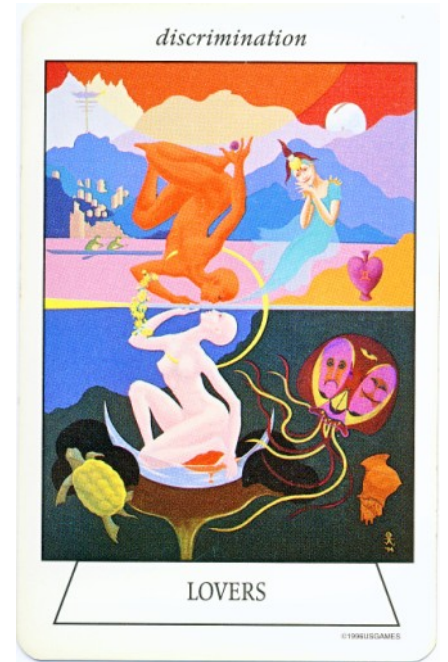
Here are some of the ways that twinning may be expressed:

The Hierophant: Many versions of this card portray two monks, priests, or initiates kneeling before the Hierophant. The hand of one figure may be raised, while the other points downward. As with other paired figures, they can represent the anima and animus, the solar and lunar, active and passive, conscious and unconscious sides of the individual. Because this card represents wisdom, knowledge, and teaching, one figure may be more concerned with philosophical traditions, and the other with the real world applications of information and learning. (Of course, in the figure of the Hierophant himself, all knowledge is integrated.) As cards with twin figures can say something about interpersonal relationships, the paired figures may illustrate the pleasure of having a kindred spirit with whom you can share adventures in learning—whether they be worldly or spiritual studies—and predict that such a person

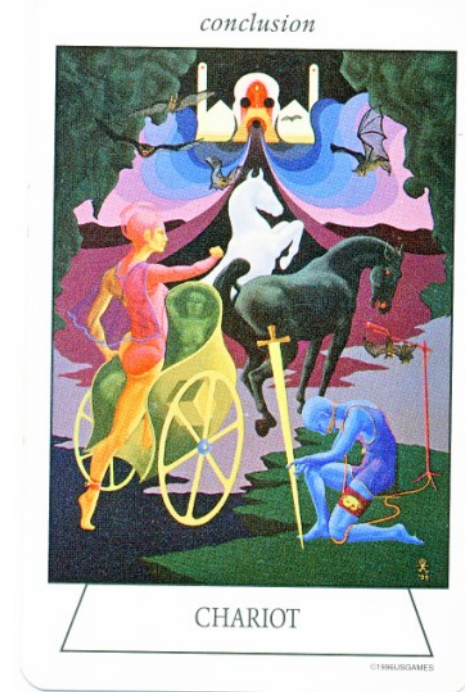
will be entering your life. It may also indicate preoccupation with the learning process, or trying to achieve a balance between practical needs and higher ideals.

The Lovers: The ideal of twins and soulmates are closely connected, tied in with the idea of finding your Other Half, someone who completes you, who truly understands you. Although the appearance of the Lovers card usually pertains to querents' interests in finding romance, it can apply to other types of emotional bonds. However, the pair in the Lovers must come to terms with each other's "Otherness."

This card may feature a man and a woman, or a man and woman standing before an angel, or, in some older versions, a man who must choose between a pair of women. The latter portrays one woman as young and fair, and the other as older and darker, revealing the person torn between solar and lunar, i.e. conscious and unconscious influences. In decks without the other woman, the man represents the solar principle and the woman the lunar. In the Rider-Waite-Smith deck, the woman gazes at the angel while the man gazes at her, indicating that she is his connection to the Spiritual World. This is the first card that deals with the interaction of a male and female, emphasizing the complementarity of the sexes. On a psychological level, it may portray the anima and the animus, which are the inner woman and inner man. Interestingly, older cards may speak to a man's having both a Bright Lady and a Dark Queen within; of course, a woman can also have a Shining Hero and a Dark Prince within. Whether a tarot reading applies to two individuals, or the male and female sides of one individual, when conditions are auspicious, the Lovers can denote a "Sacred Marriage" or Mystic Oneness in which two personalities combine to embody the harmony of the Universe.



from Navigators of the Mystic Sea by Julia Turk



From Navigators of the Mystic Sea by Julia Turk

The Chariot: A pair of horses or sphinxes pull in opposite directions, and reveal conflicting currents within one's own nature. If you have chaotic emotions, they can generate regrets when an impulsive Shadow Self asserts itself. If you find yourself lamenting, "Why did I say that?" or "Why did I do that?" it is like you have been possessed by another being. However, while we all have less skillful sub-selves, we can also develop resourceful alter egos. If you have trouble dealing with certain situations, fantasize yourself as a character who can manage those situations confidently, (such as a character from a book or movie, or perhaps one of the tarot characters, even the Charioteer himself), and then adopt that character's mode of acting on the appropriate occasions.

Strength: This card typically portrays a woman holding the mouth of a lion, prying it open or closing it. In some artists' ren-

ditions, the woman has an almost sensual relationship with her tamed lion, as in the Cannons' **Witches Tarot**. Interpreting this as a Twin Self might be a bit of a stretch, unless one entertains the possibility of animal totems and "bush souls," as do various Native American and African groups that believe individuals are paired with animals that function as spiritual twins. Nurturing twinship with one's animal double is a preoccupation of many shamans, and shamanically-oriented decks, like the **Shapeshifter Tarot**, engage this idea more directly. Therefore, depending on how your deck portrays the Strength card, you might think about whether a powerful animal archetype is challenging you to connect with it. (Though other cards pair people and animals, such as the Fool and his dog, I won't discuss them here, because they aren't interacting as directly as Strength and her lion. Nevertheless, you can certainly contemplate whatever dualities they may suggest.)

The Devil: This card may indicate ways that your Shadow Self is implicated in personal addictions. Many versions of the Devil feature a large, winged devil figure with two chained figures standing before him. Often one of these is male and the other female, and they may have demonic features such as horns and tails. Sometimes the chains around their necks are fairly loose, implying that their bondage is illusory, and they could escape if they chose. As the large devil figure is often shown with hermaphroditic features, the male-female imagery is redoubled. Because the Devil card represents self-limiting factors, these figures can denote the ways conflicting inner dualities can create trouble.

The Devil card does have overt sexual symbolism, as individuals can be slaves to sexual impulses. It is also through sexual fantasies that many people discover their Dark Selves, and these libidinal selves can be a source of vitality if kept in the realm of fantasy, and not acted out in ways that can ruin a person's family life. However, even less imaginative persons discover that sexuality presents a different mode of relating than intellectual or business or other mundane transactions; it is almost as if you are another person, (and indeed, different brain and body processes are activated).

The Moon: The Moon often features two canines, sometimes a wolf and a dog, howling in a wilderness landscape. The Moon can make a statement about Wild Selves that are closer to Nature and closer to the Unconscious. Because this aspect of personality is more instinctive, it can warn of danger; though if uncontrolled, impulsiveness can also lure into danger. Consider the "inner wolf" which is concerned with survival, and the "inner dog" who is more playful, and also more of a people pleaser. When interpreted in a shamanic context, the Moon card can reveal something about the connection to Animal Spirit-Selves, of which there can be more than one. Perhaps you need to find a point of compromise between a more wild and a more domesticated animal totem.



From The Old English Tarot by Maggie Kneen



From The Old English Tarot by Maggie Kneen



The Sun: If you have a modern version of the Sun card that portrays a single child riding a horse, you might regard this as an Animal Twin, as discussed previously. Older versions portray two children playing in a walled garden. Sometimes the children are androgynous and almost identical, and sometimes a boy and a girl are pictured. These children are often holding hands or otherwise touching each other, portraying a satisfying, human connectedness. Sometimes one child's hand points upward and the other downward. The Sun is a card of the individuated Self, where all of the subselves have been harmonized. In fact, in some tarot readings, the Sun can make a statement about a person's "Bright Shadow." The Shadow involves hidden parts of the persona. These are often the source of problematic impulses like sexuality, anger, and aggression. However, certain family and social environments compel a person to repress positive qualities like leadership, self-confidence, resourcefulness, etc. If you lack confidence, but others push you into positions of responsibility, it is probably because they are seeing something in you that you cannot: your Bright Shadow Twin.

Generally, the Sun card bodes good fortune, abundance, happiness, healing, fertility, and sometimes also the birth of children. In Afro-Caribbean traditions, twins are said to bring good fortune, abundance, happiness, healing, and fertility, and they are the patrons of children. Within these traditions, there are also different pairs of Sacred Twins. They are usually portrayed as male and female, but some are also of the same sex, and they have different folkloric associations. (While in Africa, the cult of the Twins mainly seems to be practiced by parents of living or dead twins, in the Caribbean, it is more generalized, so even persons who don't have twins in their families may be called to it; people honor the Sacred Twins with altars decorated with twin dolls and other toys, and by holding children's parties.)

There are other paired characters in the tarot. For example, the Two of Cups often features a man and woman holding ornate goblets up to each other, and could depict ways that Sacred Twinship is celebrated through friendship, conviviality, and shared memories. Because so many artists are creating original tarot decks, images of twinning may pop up in other places, particularly in Twos cards and other even-numbered cards, as these often pertain to the ways we have to accommodate other people.

Any time we encounter images of twinning in the Tarot, we can entertain the possibility of meeting a Twin-Self, because many ancient traditions teach that we have at least one spiritual twin somewhere in the world. As one Yoruba priestess told the artist, James Elniski, "Everyone has a spirit twin. When you meet yourself, you will be happy all the time" (**Parabola XIX.2**). So may we all meet ourselves, and, as the Jewish saying goes, "May we meet at times of celebration!"

Janina Renée is a scholar of folklore, psychology, medical anthropology, the material culture of magic, ritual studies, history, and literature. Her books include Tarot Spells, Tarot Your Everyday Guide (winner

of 2001 COVR [Coalition of Visionary Retailers] award for best Self Help book), *Tarot for a New Generation* (2002 COVR winner, best General Interest Title), and *By Candlelight: Rites for Celebration, Blessing and Prayer* (2005 COVR runner-up, Spirituality). Janina continues to work on multiple books, with ongoing research projects exploring the ways Tarot, folk magic, and folk medicinal techniques can apply to modern problems, including the modulation of Asperger's Syndrome and other neuro-sensory processing problems.

UNUSUAL CARD MEANINGS

Have you ever discovered a card symbolized something for a client that you'd never seen before? Here are some singular card meanings that have come up for me over the years. If you have any unusual card meanings you'd like to share (and help out your hard-working editor by filling in a few of these awkward empty spaces) please send me an e-mail. (Ed.)

Six of Wands. A very expensive status car, or vanity plates. This card can indicate someone who is a show-off or attention-getter. I've always thought the guy riding the horse looked a little smug.

Queen of Swords: a woman who has especially long or elaborately decorated fingernails. Guess these work like built-in swords.

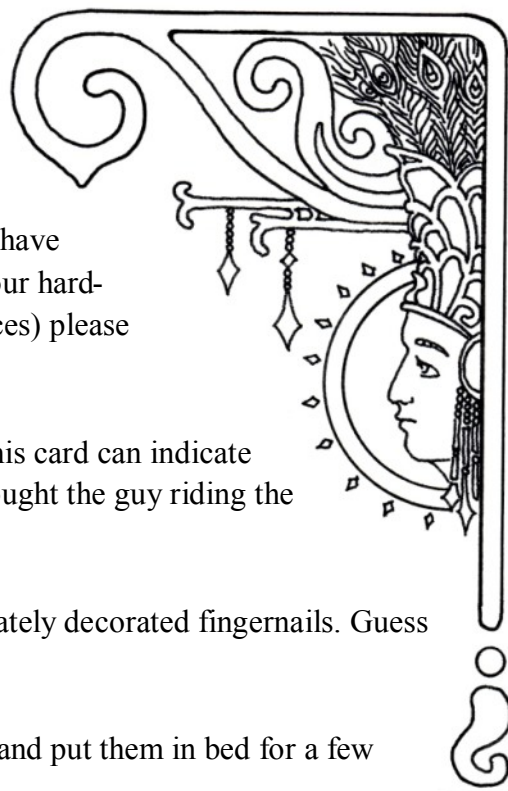
Ten of Wands: the flu, or nasty colds that take a person down and put them in bed for a few days.

Three of Swords: Once I drew this card, and within a few minutes three different neighbours had cranked up their lawn mowers. So I added "lawn mowers buzzing in harmony" to my meanings for this card. On occasion, it can mean singing or instrumental trios, too.

Ace of Pentacles: A one-time special purchase, like a new couch, or a special garment. Have also seen this card come up when a person got a new body piercing. Would have thought this an Ace of Swords type of thing, but apparently the piece of jewellery prompted the Pentacle as representative.

Knight of Wands: the old "dine and dash". This meaning came up when I did a reading for a waitress, and a customer had left without paying for his meal a few days earlier.

Three of Wands: broken promises or broken contracts. Although the intentions of this card are usually good, every now and then when this card appears in difficult surroundings it can mean promises or agreements that aren't kept. People have to be careful about giving trust when this card appears.



STARS AND CARDS: MARS CARDS

BY ELIZABETH HAZEL

War god, destroyer, planetary bad boy. Mars has the potential to be helpful, but there's no denying that the red planet can be troublesome. The brutish Greek god Ares became more sophisticated when transformed into the Roman god Mars. The Romans saw Mars as a noble, honorable warrior, driven to achieve conquest and military glory. Aspects of Ares, Mars, and Hercules are incorporated into the modern view of this planet. This gives Mars a large range for expression, and a surprising degree of sensitivity to zodiac signs and the other planets.

Mars is the hero who fulfills the Sun's ego-driven quests, as well as the lover who yearns and woos Venus. Mars represents yang assertiveness and virility; the qualities an individual needs to leap into action and accomplish great things. Without the power of Mars, individuals would be incapable of planning and executing great deeds or of struggling to gain the heart's greatest desires.

The tarot is saturated with images of war and armaments. First, there is the suit of Swords. Then there are five cards with military designations: the Emperor and the four knights. The Chariot was originally a military vehicle, and Mars is attributed to this card in older attribution systems. In modern times, martial energy is generally redirected into athletic pursuits, sports, horse races, and physical fitness. When Mars dons a suit and tie, he is the fierce boardroom competitor, or with a hard hat, he becomes the construction site manager.

Where Venus rules romance, Mars rules sex. In order for Mars the pursuer to be successful in obtaining physical love, he has to learn the art of courtship and romance to please the object of his desires. Many legendary warriors have also been poets, scholars, or great lovers. Mars rules the physical urges of sexuality, but can range from clumsy fumbling, to brutal dominance, to sophisticated eroticism.

It was believed that associating Mars with water would reduce his violent tendencies, so he was assigned to be both day and night triplicity ruler of the water signs. Early astrologers sometimes considered Mars a female planet. Mars needs help from other signs and planets to perform with finesse and skill. These influences determine whether Mars will be civilized, heroic, or a thug. In the same manner, neighboring cards dramatically influence how Mars cards will behave.



From The Whispering Tarot by E. Hazel

The Tower

Mars is assigned to the Tower in the Golden Dawn system. He is variously assigned to the Chariot or the Strength card, and has ties to the Emperor and Death cards through their association with Aries and Scorpio. Mars represents the most violent aspects of this card: overt destruction, swift strikes, war, ruin, etc. This isn't a user-friendly card, and both Uranus and Pluto have become associated with the Tower because they share similar propensities for destruction and chaos. On the whole, though, it is rare to find the Tower card wielding power with the sheer scope of Uranus or Pluto. The Tower usually manifests in a Mars-like way unless severely provoked by neighboring cards. It can be confirmed if the client's chart is besieged by traumatic Uranus or Pluto aspects.

Mars rules accidents, blood, iron and weapons, fevers, breakage, and quarrels. Mars-ruled things are upsetting in one way or another, and disrupt the normal flow of life. The appearance of the Tower indicates some kind of hiccup or

jolt in the client's life.

If the Tower appears near **Pentacles** cards, the chaos may be a form of home renovation, or of temporary upsets for practical gain. It could represent job changes, job losses, or some disruption or shift in the flow of wealth. With the **Wands**, the Tower is more likely to represent an upsetting argument, or a confrontation that burns hot as long as there's fuel. But if the neighbors are good ones, the Tower could be a stroke of genius or a brilliant invention. The **Swords** are the most dangerous, as with these the Tower can represent accidents, injuries, and physical peril. There can also be legal upsets and scandals. With the **Cups**, the Tower can represent the end of a relationship, but in the right setting could mean an unexpected discovery of new love. In general, if the Tower is preceded and/or followed by good cards in a strong position, it suggests changes or breaks that are deliberate and possibly welcome.

Mars Pip Cards

Due to the way that the planets are distributed through the faces, Mars is attributed to six rather than five pip cards, and enjoys the strongest dignities. Mercury cards show what people say and think, and Venus cards show what they desire; but Mars cards show what people actually do, or where energy is being channeled.

Two of Wands (Mars/Aries – ruler) Divinatory meanings for this card waver between contemplation of the future to embracing new opportunities. The attribution of Mars with his fiery sign of rulership powers this card with the vibrant enthusiasm of an infant. No thought is necessary; the light is green, and it's time to go. Infants operate with self-absorbed instincts. They reach for whatever looks interesting, and usually stick it in their mouths. Adults often lose the capacity for child-like wonder, curiosity, and experimentation; in this respect, the appearance of this card may indicate that the client needs to absorb the world around them in an untrammelled, child-like manner. Although it may be difficult to strip away the jaded cynicism of the adult world, this card says that's exactly what's needed for a fresh viewpoint.

Children are also free to express likes and dislikes. If they don't like how it tastes, smells, or looks, the offending item is likely to be hurled across the room. This card may indicate the need to reconnect with those primary likes and dislikes as a source of self-honesty and genuine feeling. The honest but primitive side of Mars is often squashed with culture and etiquette. Sophistication helps people get along in the world, but can also result in personalities awash in ambivalence, and unwilling to make dynamic choices. This card requires some (if not all) of that honesty, especially if future options are under consideration. Pleasing one's self is, from a Mars standpoint, not selfish, but self-fulfilling.

Nine of Swords (Mars/Gemini) Here Mars is the *enfant terrible*, the monster of nightmares, the antagonist who wounds and attacks. His capacity for damage is unrestrained in the Mercurial environment, and accelerates as Mars revolves with his evil twin Antares (anti-Ares). Mars is crude and rude in this environment, and feels free to torment his victims. In this twin and mutable sign, troubles may come from more than one direction. Gemini is associated with the hands, but this card is associated with injuries to the extremities and the head. Headaches, migraines, night sweats and nocturnal terrors are conveyed by the traditional imagery. Sometimes this card represents the burden of mental illness, panic attacks, or of thoughts that relentlessly attack the mind. Mars quickly runs out of fuel in this airy environment, so the situations portrayed by this card are rarely of long duration. At best, this card may represent the ability to remain calm in emergencies, or to think quickly when the situation demands it.

Seven of Wands (Mars/Leo) Mars helps the lion find courage and valiance when facing challenges. The card's image indicates the need for physical endurance and balance, a strong heart, and stalwart determination to overcome the adversary. Although Leo is a sign associated with luck and gambling (and these qualities of Leo are illus-

trated in the 6 of Wands and the Strength card), most of life comes down to resilience over the long-term. This card also demands the ability to multi-task, as the number seven implies challenges on physical, mental, and spiritual levels. Mars injects enough gusto and moxie to come out on top in the end. A little cheerleading doesn't go amiss in this card; Mars/Leo includes words that sustain the spirit, or that help the individual maintain a positive attitude. Gold, the sun's metal, may be precious and beautiful, but it takes the iron of Mars to make it tough and unyielding.

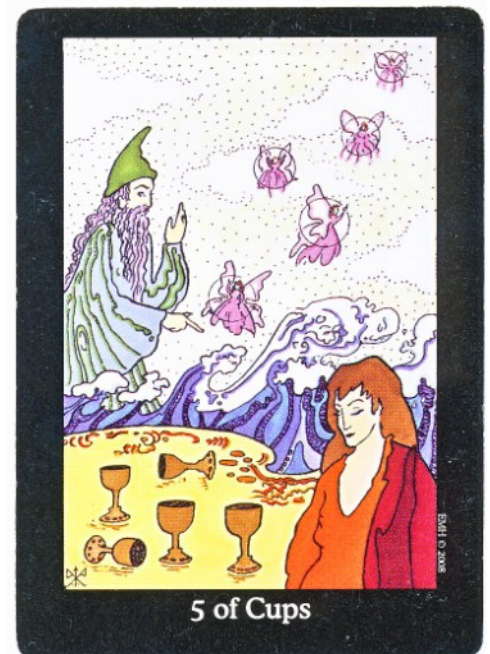
This card weakens when the demands are unsustainable over time, or when resources are unavailable. Pride can prevent requests for aid. The individual can become mired in thankless labors, or can feel emotionally swamped by too much work and too few rewards. This card does best when it is supported by neighboring cards that indicate a positive focus and a single goal, like the Star card or the King of Pentacles. Cards with the potential for emotional instability, like the Page of Cups or the 5 of Swords, can provoke the dark, diva side of Leo and indicate outbursts, temper tantrums, or meltdowns.

Five of Cups (Mars/Scorpio – ruler) This card is a portrait of Mars' feminine side, as the planet is both the sign and triplicity ruler of Scorpio. Fixed water doesn't flow easily, and the fixed quality implies containment and limits. Problems can be deep seated and intractable. The person or situation this card represents has powerful wants and needs, but some are beyond reach. Problems breed and pressure builds. Worries about health, sex, and competency arise, as do sinister emotions: doubt, frustration, jealousy, and repressed rage. Mars is a well-intentioned protector and defender mired in sticky interpersonal dynamics. Circumstances create a crucible for core identity; the ego risks becoming defined by limitations. Relationships transform into a battleground of conflicting wants and needs. Neighboring cards will indicate whether struggles are intimate, or entangle a family, work group, or circle of friends (for instance, 2 of Cups – couple, 7 of Swords – group).

When surrounded by helpful cards (The Empress, Chariot, Knight of Pentacles, 3 of Pentacles) containment is advantageous: a compartment of life is flowering with creative juices. Scorpiconic obsessions are channeled into artistic frenzies, intense research, collections, or secret love affairs. The drive for perfection and attainment is intense.

Three of Pentacles (Mars/Capricorn – exalted) Mars exalts in Capricorn; he is a welcome guest and his traits are well-matched to the sign's qualities. Saturnian discipline helps Mars focus energy and hone skills. Hard work and dedication build a reputation, or merit increasing authority and compensation. Specific, well-defined steps carry him up the ladder of success. Even an exalted planet, however, can run into trouble. When placed near difficult cards (like the 7 of Pentacles, a Saturn-attributed card), the client may be swamped with career frustration or fear of success. Actions are misdirected into time-wasting activities, or tasks are micromanaged. Work may be delayed by bureaucratic paperwork, or demanding authority figures make unreasonable demands. But when it is well-placed in a spread, this is the most successful Mars card. The cardinal quality of Capricorn gives Mars the scope for dynamic, goal-focused action.

Ten of Cups (Mars/Pisces) The watery, Jupiter-ruled, mutable nature of Pisces gives Mars a social conscience and a pair of rosy-tinted glasses. He channels strength and courage into domestic and group welfare, and stimulates the courage to act on altruistic impulses. This is a card of gatherings, and may represent anything from a fam-



From the whispering Tarot by E. Hazel

ily party to religious and philanthropic events. Group functions can be magical, but success is dependent on the hard work and coordinated efforts of many people. Problems arise when individuals devolve into squabbling, turf wars, or overbearing pushiness. The event may still come off beautifully, but the process is less pleasant.

This card can also represent a family or tight-knit group compelled to revolve around the needs of one individual. For instance, a minister's family must conform to external obligations of the profession. Sometimes this card indicates a temporary focus on a personal milestone. Swift-action cards (3 of Wands, 9 of Cups) indicate a special event, whereas slow or stagnant cards (4 of Swords, 8 of Cups) suggest a persistent central concern.

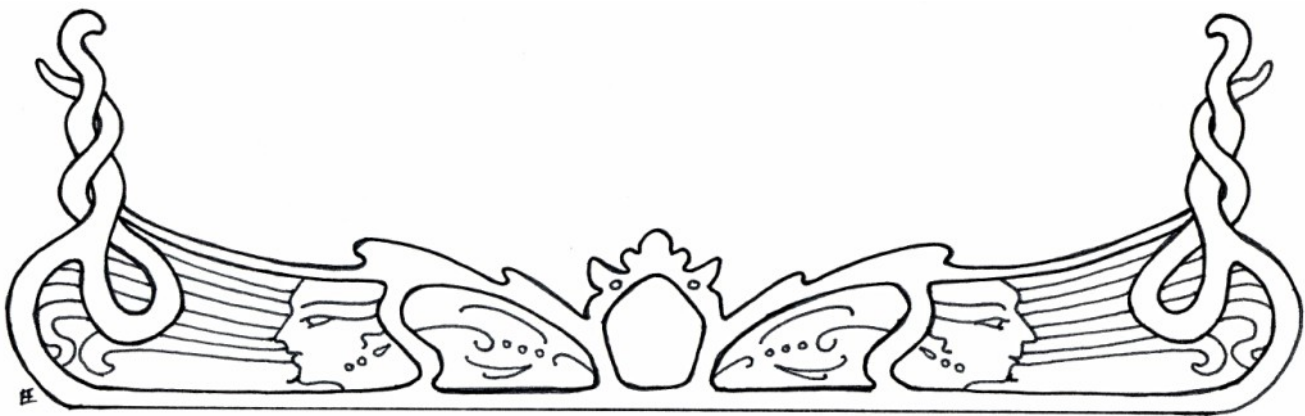


Mars cards contribute either energy or strife to neighboring cards. This planet functions best in the context of specific rules and goals, like those that define competitive sports. Where structure is lacking and goals or emotions are blurry, Mars devolves into frustration and anger. He lashes out and people get hurt. This planet is necessary for emotional assertiveness and survival instincts, but his exchanges with other planets are uneven. Mars is sweetened by Venus, but can bring out her bitchy side; he gains diplomatic eloquence from Mercury, but can provoke his amoral and criminal tendencies. Mars gets exuberance and open-handedness from Jupiter, but stirs up Jupiter's propensity for overweening egotism. As Mars and Saturn are the lesser and greater malefic (evil planets), their exchanges are more extreme. Together they run the gamut from a high-powered over achiever (3 of Pentacles + 5 of Cups) to a control freak or abuser (5 of Cups + 10 of Wands).

Mars is the pepper in a tarot spread: a sprinkle brightens flavor, but an excess burns the mouth and overwhelms the taste buds. A predominance of Mars cards can indicate an athlete or soldier, a male-dominated or competitive environment. Without these positive, martial outlets, a Mars-heavy reading indicates strife, frustration, accidents or anger. Mars is the champion of self preservation and the sword and shield of the ego, but is also the symbol of raw force that must be channeled and directed toward worthy attainments.

Next issue: Jupiter cards

*Elizabeth Hazel is an astrologer, author, artist, and editor of the ATA **Quarterly Journal**. Her articles about tarot, astrology, and practical magic appear in a variety of magazines and publications. Her book, **Tarot Decoded**, is the first handbook of tarot dignities. Liz recently released her **Whispering Tarot** deck and the accompanying text, **Whispering Tarot: Softly Spoken Secrets** (now in a printed edition). These are available through her website at www.kozmic-kitchen.com.*



ONCE A KNIGHT IS ENOUGH

BY LINDA GAIL WALTERS, CPTR

In the previous issue we looked at a comparison of the Queens from the Rider-Waite-Smith (RWS), the Crowley-Harris Thoth and Robin Wood Tarot decks and found that, with the exception of the back-story for the Thoth Queens, they were very similar across the three decks.

In this issue, we look at the Knights/Princes and return to examine the palace coup of the Thoth from the perspective of the Knight/Prince. In the Summer 2008 issue we saw that the Court of the Crowley-Harris Thoth Tarot was a dynamic world in which a moribund Court is rejuvenated by the dashing young Knight who wins the hand of the Princess, ascends the throne and in doing so the old is reborn in the Knight. The happy story book couple produce two offspring: a Prince who will become a Knight in the next cycle and a Princess who will take her mother's place as Queen to a new Knight in the next cycle. (1)

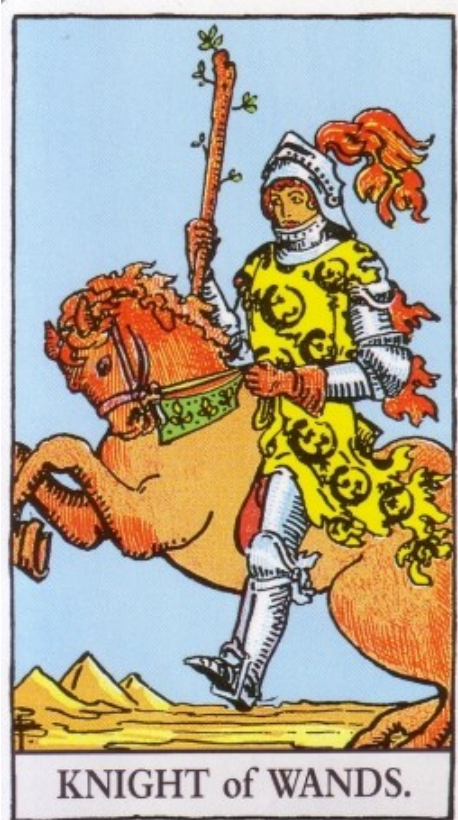
This is a much more integrated and familial view of the Courts than that afforded by the RWS and its descendents. The RWS Court is mature, settled and, other than the King and Queen, does not have to be seen as a family unit.

The focus of this article will mainly be on the Knights since the Prince in the Thoth Tarot stands in the place of the RWS Knight and fills its role as the Air aspect of its suit. To properly look at what role the Knight cards play in the tarot, we need first to understand what a knight is and what he does, at least in the ideal view of what a knight should be.

Knights, be their armor shining or not, have a strong foothold in the popular imagination. This idealized, romantic view is what is presented in the tarot image of the Knight. It is the knight of the Arthurian Romances and the Pre-Raphaelite painters. He is a hero in the fullest sense, a Paladin, the stuff of legend. Knights were gallant, brave and paragons of the highest ideals of Chivalry. They were also restless, reckless, impetuous and always looking to prove themselves either in single combat or by accomplishing some impossible quest, like slaying a dragon or finding the Holy Grail.

This is all part of the mercurial side of their element of Air and is why, even in the very different, dynamic world of the Thoth Tarot, the Prince is really the Knight, because he takes on the role of the element of Air in his suit. (2,3) The knight of romance could let his idealism and romanticism get the better of him as Lancelot did.

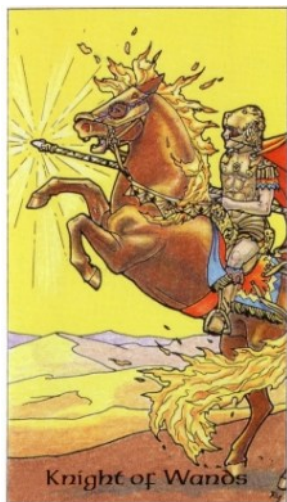
In the three decks used for examples, we see the several different aspects of the Knight/Prince in the elements of their respective suits. The Knights/Princes show remarkably common traits even with the differences between the RWS and its derivatives and the Thoth. The Knights/Princes of Wands that are shown in



The RWS Knight of Wands

this article all have much in common, despite the fact that the Thoth Princes are all riding chariots and the Knights of the RWS lineage are mounted.

In the RWS and Robin Wood, the mounts are rearing up on their hind legs, ready to charge in to battle. They both hold their wand like a knight's lance, at the ready; the other has it couched, poised to strike. They are each well equipped with the symbols of their element: salamanders,



The Robin Wood Knight of Wands and the Thoth Prince of Wands.

lions and flames. The Thoth Prince of Wands is no less a representative of Fire. The card is ablaze with reds, yellows and oranges. Bursts of flame and light surround the Prince in his chariot, which is pulled by a fierce-visaged lion. Light rays emanate from around the Prince's head. He carries an ancient Egyptian *was* staff, itself a potent phallic symbol as is the lamen on the Prince's otherwise naked chest.

The other suits also share their commonalities along with their differences. Like Fire, Air is a vigorous element. Since the Knights/Princes are the element Air of their suit, the Knights/Princes of Swords are the "Air of Air" and the most active of all the Court cards. While the horses of RWS and Robin Wood Knights of Wands are ready to charge, those of Swords are in full gallop and the riders have their swords raised above their heads, ready for action. The Thoth Prince of Swords presents a violent, chaotic scene as the arch-fairy children who pull his chariot go "irresponsibly in any direction that takes their fancy; they are not reined, but perfectly capricious.". (4)

The Knight and Prince of Cups bring a greater sense of calm to the whole picture of this rank as is befitting the receptive, feminine suit. In both the RWS and Robin Wood the Knight of Cups is sitting on his gently walking horse contemplating the cup in his hand. The Robin Wood Knight is by far the more watery. His merhorse wades in the waves and his helmet is a giant, fantastical nautilus shell. The Thoth Prince of Cups shows us a much calmer aspect than his fellows. Drawn by an eagle, the higher symbol of Scorpio, the chariot appears out of a crashing wave. The Prince is contemplating the cup with its coiled serpent in his left hand while his right holds a lotus.

Finally, the calmest of all the Knights/Princes, the Earth element of their suit, the Knights/Princes of Pentacles/Disks. Compared to the other Knights/Princes, these fellows are somnambulists. Even the frantically active Thoth Princes finally find a respite in the Prince of Disks. Seated upon a heavy looking chariot that is filled to the rim with seeds, he holds a globe with his left hand and scepter with

his right. His chariot is pulled at a plodding pace by that other symbol of Earth, a bull. The colors are all rich deep earth tones.

The RWS and Robin Wood Knights of Pentacles are equally at peace. They sit upon their heavy warhorses, who are standing still "...on the bare ground of a newly plowed field."(5) Both Knights are drawn in greens and earth tones. The feeling of stillness they evoke is that of a weary crusader returned home from a long and harrowing quest.

In readings the Knights/Princes carry the mercurial aspect of Air into the reading. If there is restlessness, a need for change, for getting away, for adventure, the Knight/Prince will be there. Attention should be paid to the element of the suit and the placement in the spread for the specific meaning, but know that there is restlessness and perhaps adventure in the wind when the Knight/Prince appears.

Next time we will look at the youngest of the Courts, the Page/Princess and then we will sum up the Courts in the final installment.

Endnotes:

1. Crowley, Aleister. *The Book of Thoth*. San Francisco, CA: Weiser, 1974. 150.
2. *The Book of Thoth*, 151.
3. Duquette, Lon Milo. *Understanding Aleister Crowley's Thoth Tarot*. San Francisco, CA: Red Wheel/Weiser, 2003. 175.
4. *The Book of Thoth*. 162.
5. Wood, Robin. *The Robin Wood Tarot: The Book*". Dearborn, MI: Livingtree, 1998. 90.

Linda Gail Walters, CPTR, is a website and web application developer and staff writer for the Metaverse Messenger. She has studied Tarot with Dr. Art Rosengarten and Lon Milo Duquette.

COLLECTOR'S CORNER

BY CASEY DUHAMEL

"Captain Gardner, I seek the white whale...I'll follow him around the Horn, and around the Norway maelstrom, and around perdition's flames before I give him up." (**Moby Dick**, starring Gregory Peck, 1956)

As classic literature and film recount to us, the manically driven Captain Ahab never did claim the object of his frenzied passion - the great white whale, Moby Dick. The following is a true story of the one that got away; the rare, collectable tarot deck that has managed to elude me for these many years.

Aye, matey, just call me Ahab.

On Top of Old Moby

Does any place on the planet evoke more enchantment and mystery than Glastonbury in southern England? Well, yes, my kitchen, but other than that.

This little Somerset town of sacred waters is shrouded in the ancient enigmas of Druidry, Paganism, historical Judaism and mystical Christianity that come together in a whirling mélange of antiquated secrets. Row

after row of new age shops, psychic reader store-fronts, Wiccan goodies and cafes line cobble-stone streets populated with tourists, street entertainers, dread locks, tattoos and facial hardware.

It was there in Glastonbury I saw it in a second-hand book store window on that splendid September '08 afternoon. The sun glinted off the seven nose rings of a young panhandler sitting in front of that window against its red brick frame. As my British companion and I meandered along the sidewalk, I stopped and looked down to toss some coins into his grimy, chipped bowl. If the beggar was obsessive-



#20 from the Wm Blake Tarot

compulsive like me, he probably needed the money to purchase one more nose ring to make it an even eight...when you are OCD nothing can be uneven; all must be balanced. I felt a kindred spirit with this young street person. But then again, if he was not OCD, he probably just needed the money for more booze or something of a bit more illegal nature or hopefully some shampoo for his dirty dreads.

The coins clinked as they fell against other shrapnel in the bowl. I looked up to continue on my way and found myself looking directly in the storefront window at the **William Blake Tarot of the Creative Imagination** by Ed Buryn sitting boxed on its stand next to a variety of other displayed mystical publications. The genius of Blake adorned the box in the form of his master etching *Ancient of Days*. My eyes widened, my jaw dropped and I took a quick breath as I recognized the deck immediately. I then breathed out an "Oh my god" as I grabbed my companion's arm. I had coveted this rare tarot issue for the past five years, but for whatever karmic reasons I had not been able to procure an edition ...and here it was within arm's reach in - of all places - Glastonbury, England! I could not believe my

good fortune.

As a tarotist (and even if I wasn't), I am a firm believer in synchronicity: there are no accidents, everything happens for a reason, when God closes one door, She opens another. Glastonbury is a magical place and it lies outside (albeit a bit far outside) of London, England, the birthplace of the poet-artist-mystic William Blake. If it wasn't for the possibly OCD beggar bedecked in nose rings, I never would have stopped and looked in the book store window. It was all coming together, one domino pushing against another - the last five years have all lead up to this moment!

Excitedly, I peered through the glass trying to glimpse the white price sticker. I was able to make out the number '40' - that is forty British pounds sterling. Calculating quickly, I realized that would cost me about \$80 American. At that specific time the rate of exchange between the US dollar and the British pound was not favorable. No matter; it was obvious that tarot deck was supposed to belong to me!

"C'mon!" I had not yet let go of my companion's arm and led him into the bookstore. "There's something I must get, I have to have this!"

With all the determination of a rabid collector, I marched like a proud new parent to the front desk. "I'll take that William Blake Tarot deck you've got there in the front window, please." I said as I tried to tone down my Midwestern American drawl.

The clerk gave me a knowing glance and smiled in appreciation, "Wise choice, that's a rare one, hard

to find.” I could detect a bit of Scottish roll in her thick northern brogue.

I winked back. “Don’t I know it!” I grinned. I stood enjoying the hypnotic aroma of rich, spicy incense that filled the air as the clerk went to the front window and retrieved my new acquisition. I was thrilled; this was all so right, so perfect! She placed the cardboard box containing my William Blake deck next to the cash register on the wooden counter top. Just as she was about to ring up my latest prize, I noticed another sticker on the deck box. It was a smaller sticker and I had to squint to read it. “Book Not Included”.

My obsessive compulsive disorder kicked in like a mule trying to buck free of Godzilla.

“Oh, wait...I’m sorry, could you wait a second? I apologize, but I can’t buy this.”

Parci, my companion, looked perplexed. His real name is Mark Taylor, but I had christened him Parcival a year ago. “Why not?” he inquired mildly puzzled.

“Is there a problem?” asked the clerk, genuinely concerned.

“Ahhh, well...there’s no book...the deck book is missing from the set.” I replied sheepishly.

The clerk had a simple resolution. “You could probably find the book easily on-line.” she said cheerfully.

My heart started to palpate. “Yeah, but what if I can’t?”

That would mean the box containing that sublime William Blake Tarot deck would sit on its shelf amongst my Tarot collection, staring at me and driving me quite insane. The package would be unbalanced; it was supposed to be a set! In its present state, it was an uneven non-set. There was yet another worry: the deck I was about to purchase was in near pristine condition. What if the book I was to purchase separately to accompany the deck was more worn than the cards? Then they wouldn’t match. I can’t have that.

“You’re joking, aren’t you?” Parci was incredulous. “Here, I’ll buy it for you.”

I politely but firmly declined as my sanity depended on it. I explained I would clarify the situation once we were out of the clerk’s earshot and tipping a couple pints o’ Guinness. A bewildered Parci held the door open for me as we took our leave of the book shop, bless him. As we strolled past the store front window on our way to the King William Pub, I spied my new beggar friend, whom, I swear, was now sporting an eighth nose ring and swigging from a bottle of Guinness. With a toss of his head, he flipped a dusky blonde dread lock away from his cherubic face and smiled at me. He understood.

The William Blake Tarot of the Creative Imagination by Ed Bury (Harper Collins, 1995)

William Blake (28 November 1757 – 12 August 1827), born in London, England, was an innovative poet, painter and mystic of the Romantic Age. A thoroughly original genius, he is now considered to have been a spiritual and philosophical visionary of that time whose influence reverberates today. Blake was impacted by the esoteric aesthetics of Christian mystics Emanuel Swedenborg and Jakob Bohme and the ideals



#4 from the Wm Blake Tarot

and ambitions of the French and American revolutions. How fitting a modern-day free thinker and self-described vagabond such as Ed Bury should devote an entire Tarot deck to this cutting-edge alchemist.

This is a 78 card + cover cards collage-type deck consisting of a Major and Minor Arcana inspired by the artwork of Blake. If one counts the “invisible” Major Trump non-card Eternity 00, it then numbers 79. However, since this card is nonexistent, recognizing its tangibility is entirely up to the reader. The cards are 3” x 4 3/4”, glossy on medium card stock. This is a very special and popular deck with advanced readers seeking intense introspection.

The four Creative Process suits represent the four suits of the tarot, and are named after Blake's four "arts in eternity": Painting, Science, Music and Poetry. The Court has morphed into Child cards (Pages), Angel cards (Knights), Woman cards (Queens) and Man cards (Kings). The Majors correspond to the traditional tarot trumps, however they have been renamed, for example: Innocence/Fool 0, Mystery/High Priestess II, and Whirlwind/Wheel of Fortune X.

An enlightening 180-page book accompanies this very interactive boxed set chock full of informative trappings. As one delves into this tarot, an immersion into psychology and philosophy is evident in Bury's work. This deck is a must for collectors of tarot esoterica and hermetics as well as enthusiasts of art-inspired decks.

This deck is out of print and becoming increasingly difficult to find. It is still available from independent booksellers on Amazon ranging in price from \$35.00-\$100.00 depending on the condition of the deck and the seller. I believe an autographed copy of the **William Blake Tarot of the Creative Imagination** can still be purchased directly from Ed Bury for approximately \$50.00 plus postage. I am convinced that if I can set my OCD mind to it, I can secure one of these autographed copies as a Yule gift for myself.

“All visible objects, man, are but as pasteboard masks. But in each event--in the living act, the undoubted deed--there, some unknown but still reasoning thing put forth the mouldings of its features from behind the unreasoning mask.” Capt. Ahab (possibly addressing his own OCD)



#13 and #18 from the
Wm Blake Tarot



*Casey DuHamel is an ordained minister in the Gnostic Christian tradition and the creator of **The Magdalene Legacy Tarot**. This deck will be featured in Stuart Kaplan's upcoming **Encyclopedia of Tarot V**. Ms. DuHamel has been a student of esoteric spirituality and the Tarot and its history since 1992. She is an avid deck collector and mother to three cats and one ancient American Pit Bull Terrier named Uncle Louie.*



Dear History Geek,

Back when tarot was mostly played as a game, how did people learn to read the cards? When did people start doing book-deck sets explaining what the cards mean?

Loyal Reader

Dear Loyal,

Back in the olden days, say about 1750, when folks used the **Tarot de Marseilles** for game playing, fortune tellers memorized card meanings learned from friends or relatives. Judging from old cards in museums with keywords written on them, card reading back then was along the lines of, “a tall, dark stranger will come to your door with a message.”

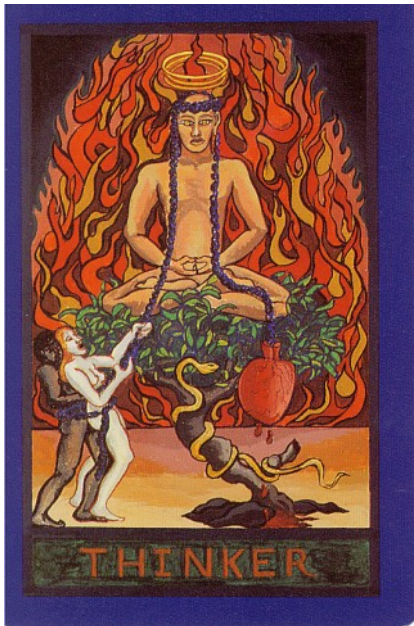
Once people realized that the cards could tell them something more profound than the hair color of their next love interest, they needed books to teach them these expanded meanings. Custom-designed decks illustrating a particular philosophy almost beg to be accompanied by a book explaining their symbolism. The first person to design his own deck and sell it with a companion book was Etteilla, the tarot reader and astrologer who seems to have done just about everything first — and managed to do it all with the French Revolution swirling about him!

The late 19th and early 20th centuries were the golden age of occult tarot, when people with esoteric interests designed decks then wrote hefty tomes explaining their symbolism. These books usually had a few chapters in the back giving tips on divination. Tarot was revolutionized in 1909 when A. E. Waite and Pamela Coleman Smith created the **Rider Waite Smith** deck. The following year, Waite published **The Pictorial Key to Tarot**, which explained his deck, gave divinatory meanings for the cards and introduced the Celtic Cross spread. A few decades later, two American occult organizations, the B.O.T.A. (Builders of the Adytum) and the Church of Light issued their own decks along with their educational material.

Meanwhile, in France, Oswald Wirth published **Le Tarot des Imagiers du Moyen Age** in 1926 with a set of cards in an envelope attached to the back cover. Paul Marteau took over the Grimaud publishing house in the 1930s, then produced a re-colored **Tarot de Marseille** and a book explaining its color and number symbolism.

In our post-modern era, when tarot can be used to explore anything from the Grail legend to Native American traditions to al-





chemy, it's almost imperative to provide a full-length book explaining the deck creator's intentions. One of the first mid-20th century deck-book combinations is **The New Tarot: The Tarot for Aquarian Age**, published in 1968 by John Starr Cooke after he channeled both the deck design and the book with the help of a Ouija board.

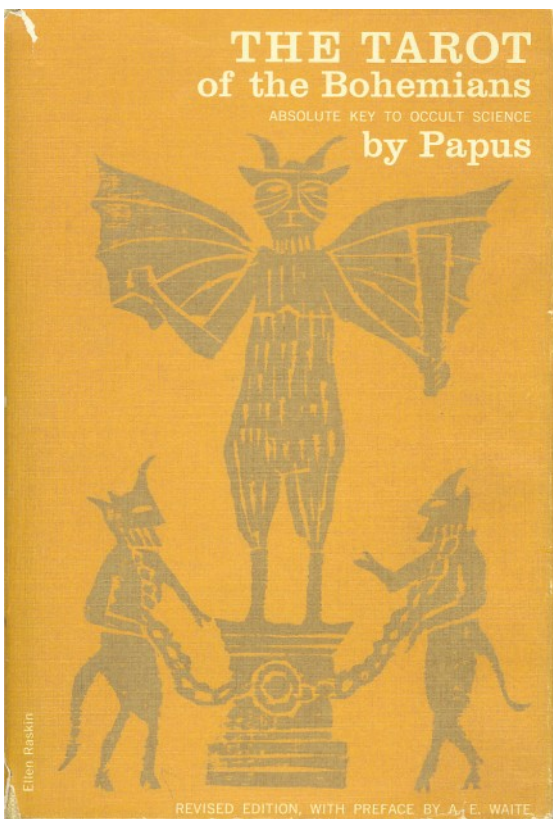
Writing books to teach the symbolism of a particular deck is a tradition that's over 200 years old; although packaging a deck and its book in one box seems to be a late 20th century innovation.

The History Geek lurks in a book-lined apartment somewhere in the western U.S. When not crusading against historical incorrectness, the Geek reads with a 19th century Milanese deck. If you have a question about Tarot history, send it to Editor@ata-tarot.com

TIMELESS CLASSICS

BY SHERRYL SMITH

The Tarot of the Bohemians by Papus



A seismic shift for tarot and western occultism occurred in 1855 when Eliphas Levi published his grand synthesis of the western esoteric tradition, **Transcendental Magic: Doctrine and Ritual**. His system, based on the Hebrew alphabet, the cabalistic tree of life, and tarot, became the foundation for all future western esoteric traditions. After Levi, tarot and Cabala were inseparable. Two men who were children at the time Levi was flourishing, Oswald Wirth (1860-1943) and Gerard Encausse (1865-1916), codified Levi's writings on tarot into a logical system. Their books have become essential texts of the French esoteric tarot tradition.

Gerard Encausse (Papus), was a physician, obsessive student of the occult, and an active member of several esoteric lodges. He wrote nearly 300 books and articles on a variety of subjects, including 160 titles on esotericism. In 1889, he became a founding member of the Martinist order led by Stanislaus de Guaita, a follower of Levi. Papus' grand synthesis of tarot, numerology and Cabala, **The Tarot of Bohemians**, was published in 1889, and translated into English in 1910 with a

foreword by A. E. Waite. The book has three parts: 1) the theoretical underpinnings of the system; 2) a detailed description of the 22 trumps illustrated with the **Tarot de Marseilles** and **Wirth** decks; and 3) practical uses of tarot for astrology and divination.

Papus was the quintessential occultist. He sincerely believed that the tarot is an ancient Egyptian book of wisdom given to the Gypsies (Bohemians) for safekeeping disguised as a deck of playing cards. Initiates who understand the code embedded in the images have humanity's highest wisdom at their fingertips. The keys to this code are the 22 letters of the Hebrew alphabet. Papus' book offers a rational system that ties the cards' meanings to a framework of Hebrew letters, numerology and astrology; and is the first attempt since Etteilla in the 1780s to create a systematic method for studying tarot.

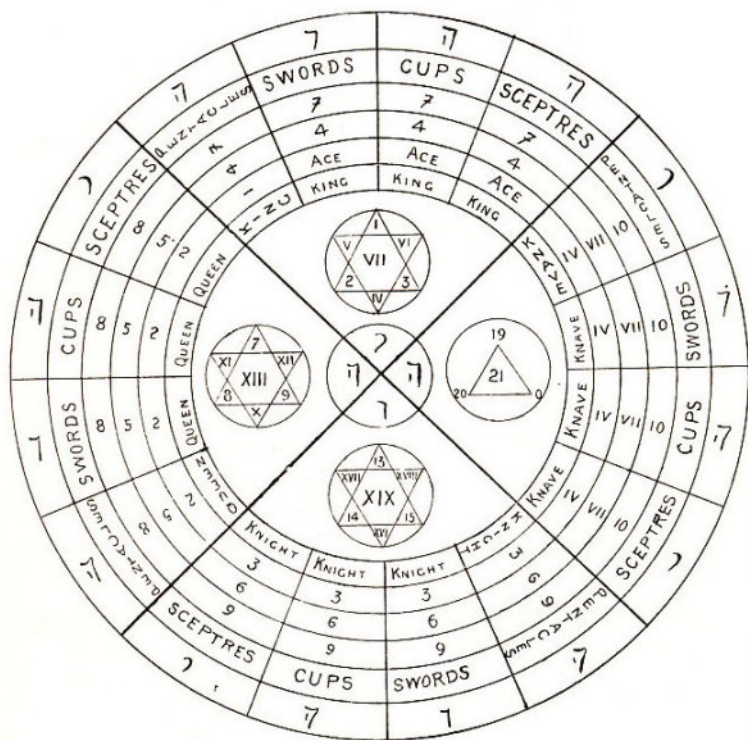
Papus' system is based on the four Hebrew letters of the Sacred Name (actually three letters with one repeated) Yod, He, Vau, He. These four letters correspond to numbers one through four, and embody four basic energies: Yod/1 is active and creative; He/2 is passive and receptive, Vau/3 is generated by the

interaction of one and two, but also binds and encompasses them. The second He/4 is a transition to the next set of numbers, and is also the first number of next set.

This four-fold structure cascades through Papus' tarot system. The four letters correspond to the four court ranks and the four suits. Papus arranges the pip cards in sets of three plus a fourth transition card. He arranges the Major Arcana into three sets of seven having two sets of three cards representing active, passive and neutral energy, plus a repeated transition card that sits at the end of one set and the beginning of the next. It sounds complicated, but the book has numerous charts that synthesize it all and make it clear.

Papus' four-fold organization also underlies his unique system of attributing divinatory meanings to the pip cards. He arranged the number cards of each suit into sets of three plus a final transition card. Ace - 3 is the beginning of a situation, 4 - 6 the opposition, 7 - 9 the realization, and

68 THE TAROT OF THE BOHEMIANS



GRAND GENERAL FIGURE OF THE TAROT, —Arrangement of Series.

10 is uncertainty and change as an old cycle ends and a new one begins. There are triads within the triads that follow the same pattern: Ace is the beginning of the beginning, Two is the opposition of the beginning, Three the realization of the beginning, Four the beginning of the opposition, etc.

Papus' system is still hugely influential in Europe and Latin America, inspiring contemporary European tarot artists like Scapini and Tavaglione. The Levi-Papus system is the foundation for all occult tarot systems. Students of the Golden Dawn and BOTA need this book to understand the roots of the tradition and to appreciate what the founders of their systems were rejecting. If you're curious about occult tarot and its Hebrew alphabet associations, this book is a good place to start because of its clarity and rational organization. Papus included brief entries in his book by occultists Charles Barlet, Oswald Wirth, J.A. Vaillant and Etteilla, offering a rare opportunity to read material that's not otherwise available in English.

This book has never gone out of print, and is currently published by several companies simultaneously. The French publishing house Dangles does a reprint every few years, a testament to how popular Papus remains in his native land. There's a wealth of British and American paperback editions on the market, both used and new, for under \$10.00.

Here's a list of editions that will interest collectors:

First edition published in 1889 by Flamarrion, Paris, costs over \$300.

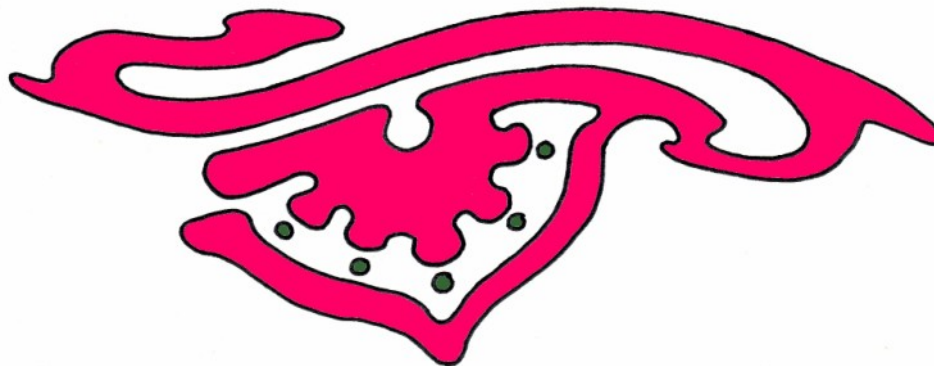
First English edition: Chapman and Hall, London, 1892.

Other early English editions: George Redway, London, 1896; and Rider & Co. London, 1929.

First American hardback: Arcanum Books, U.S. Games Systems, Inc., New York, 1958. Second edition, 1962. Costs under \$50.

First German translation published in 1925.

***Sherryl Smith** has been studying Tarot for over 30 years. A fascination with the Visconti-Sforza deck led her to research Tarot's origins and history. She currently serves as the ATA board's secretary.*



Reviews

TAROT WEBSITE REVIEWS

BY LINDA GAIL WALTERS, CPTR

In this issue we will be spanning the globe to bring you the constant variety of the Tarot.

Tarotpedia (http://www.tarotpedia.com/wiki/Main_Page)

Overall Rating: ◆◆◆◆
Navigation: ◆◆◆◆
Content: ◆◆◆◆
Visual Appeal: ◆◆◆◆

Tarotpedia is the Tarot world's version of Wikipedia. This ambitious project was initiated by the Association for Tarot Studies (<http://association.tarotstudies.org/>) from suggestions made at the 2005 International Tarot Conference. It was approved by the ATS in January, 2006 after consulting with the owners of both TartoHistory.com (<http://www.tartohistory.com>) and Aeclectic Tarot (<http://www.aeclectic.net>). The site is built as a standard Wiki, which means that the navigation is well known to anyone who is familiar with Wikis and, like Wikipedia, can be edited and expanded by any registered user.

A sidebar of links is particularly helpful to visitors. The Navigation tab's Community Portal is of particular help to the newcomer. On that page visitors will find information about how to use the Tarotpedia, guidelines for editing and adding articles, a list of things to do and a list of registered users.

Following the Navigation tab is the Key Pages tab with links to jump to the start pages for Deck, Cards, Usage, History, Books and Links. A Tarotpedia tab links to help and other useful information. This setup will have general familiarity to anyone who is a regular user of any Wiki and especially of Wikipedia.

Visitors can register with the project and that will give them the ability to edit and expand existing articles and to create new articles of their own. Those who do choose to become part of the project should make a point of reading the various guidelines and standards of the site. Most are simple and similar to other Wiki projects, but some are peculiar to this site. For example they follow the older style of suit names in that Wands are Batons and Pentacles are Coins and those are the names they want used.

For their efforts and the information contained and for the spirit of the project this site rates an overall 4 diamonds.

Gaian Tarot (<http://www.gaiantarot.com>)

Overall Rating: ◆◆◆◆
Navigation: ◆◆◆
Content: ◆◆◆◆
Visual Appeal: ◆◆◆◆

The Gaian Tarot website is dedicated to the "Deck in Progress" that is being created by artist and writer Joanna Powell Colbert. Colbert's name and work will be familiar to readers from the Goddess and Earth-centered spirituality communities. Her Goddess related artwork is held in high regard in the community and her writing is frequently found in *Sage Woman* and *Pan Gaia* magazines. The Gaian Tarot is her deck in progress.

The layout of the pages is very pleasing with no unnecessary bling. The soft blue headings and accents with black text on a white background are easy on the eyes. But what gives this site its highest marks for visual appeal are the cards of the Gaian Tarot themselves. All the Majors appear to be completed as well as all except the Elders (Kings) in the Minors. At the risk of turning this into a deck review, it must be said that these are some of the most stunningly beautiful images to be seen on any tarot deck. The images are multicultural, earth-centered and look like a nothing less than a set of picture postcards from Earth to far off alien planet, saying "this is what our planet and people look like".

One of the best things about this site are two links called "creative process" and "journal". The creative process link goes to a page where Colbert takes the reader inside the steps that she goes through in creating a card, the research of that card in existing decks, she then goes on to talk about doing a photo shoot, digital collage, line drawing and final color work. This is a unique look into the creative process with visuals of each step.

The other link, the journal, takes the reader to another site, Gaian Tarot Artist's Journal (<http://gaiantarot.typepad.com/>). This is Colbert's personal blog on "Musings & Reflections on Creating the Gaian Tarot". While not all blog entries are strictly about the tarot, they give a glimpse inside the mind of the artist so that we may better understand the meaning of her deck.

The site has links across the top for navigation that are on each of the main pages for relative ease of navigation. Some links do open in other tabs or windows, which is a minor annoyance, but overall the navigation is smooth.

These sites and the Gaian Tarot are "must sees".

Trionfi: History and Origins of Tarot (<http://trionfi.com/>)

Overall Rating: ◆◆◆◆
Navigation: ◆◆◆
Content: ◆◆◆◆
Visual Appeal: ◆◆◆

This is a wonderful site for the wealth of information that it contains about its title subject, the history and the origins of the tarot. Its overall rating of 4 diamonds (out of 5) is due mainly to this terrific content, which alone rates 4 and a half diamonds. The emphasis of this site is research into the origins of Tarot in its earliest days between the 14th and 15th centuries in Europe, Italy in particular.

The amount and detail of the information available is impressive, but few of the articles have attributions to primary or secondary sources, which greatly decreases its value for academic research. There are bibliographies that accompany some articles as sidebars, but they are not linked back to the body of the text where assertions made about historical facts.

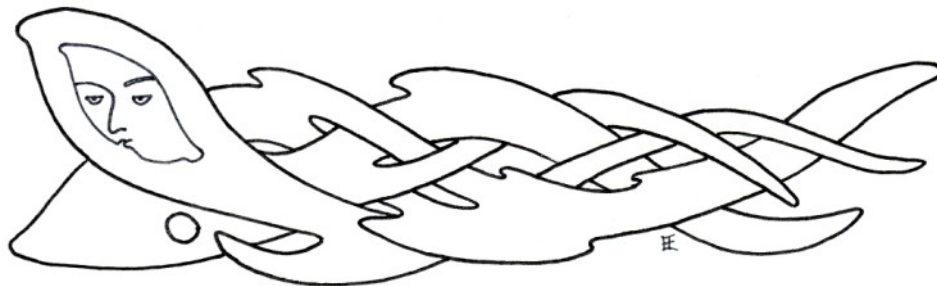
The result is a site that has much interesting information about the history and origins of the Tarot as seen from the point of view of the site creators, but little that can be used to further the investigations or writings of others because of the less than rigorous documentation of the facts presented. Still, it makes for fascinating and informative reading for the casual, rather than academic, reader.

Navigation from one part of the site to another is a problem. Few, if any, pages link back to previous pages and the navigation bar is at the bottom of the page. Furthermore, when the visitor navigates to some pages they are displayed in the same tab or window (depending on the browser), but other pages display in new tabs or windows without any apparent pattern. Also, some pages are frame-based with separate scrollable main and sidebar frames and some are single pages. Again, there is no apparent pattern to this dichotomy.

Perhaps the most annoying things about the site is the visual effect that occurs when the visitor places their mouse cursor over a hyperlink. Rather than displaying the title of the link, as is best practice, the rendering of the link changes so that it is highlighted by a background color change and, worst of all, a change in font size. This causes the text and sometimes the entire paragraph to shift, which can be quite disconcerting. Further, if the text is wrapping around a graphic, this can cause both the text and the graphic to shift positions.

Overall this is a site worth visiting for the information it contains, but be aware of the fact that the information is less than rigorously documented and be prepared for annoying visual shifts when you mouse over a link.

Linda Gail Walters, CPTR, is a website and web application developer and staff writer for the Metaverse Messenger. She has studied Tarot with Dr. Art Rosengarten and Lon Milo Duquette.



THE TRANSPARENT TAROT

REVIEW BY EMILY CARDING

Two cards



Every now and again a new deck is published that makes the tarot -reading community sit up and take notice. Such a one is the **Transparent Tarot** . . . but not for the usual reasons of artwork or theme. The artwork on the **Transparent** could reasonably be described as minimal and there is no specific theme. The reason I and others are so excited about this deck is the concept which is so original and inspirational that it takes tarot reading to a new level.

The cards, as may be inferred from the title, are not made of card but, rather, of celluloid so that they can be layered on top of each other and a composite image can be built up. The genius of this deck is that the images *do* fit together giving interpretations that go far beyond the individual cards themselves.

I was taken with the deck when I first saw it but didn't realise quite how mind-blowing it could be until I did my first reading with it. It was the day after the Presidential election and I asked the cards for the likely results of Barak Obama's first year in office.

First I drew the three of Swords. A man is shown in a kneeling position. In his hand he holds a sword which he points at himself. Two other swords hover behind him, pointing at his back.

Then I drew the two of Pentacles. A man sits cross-legged, his arms outstretched. In each hand, he holds a pentacle. When placed over the first card, we find that the sword the first man is holding appears to be at the other man's throat, while one of the other swords is embedded in one of the pentacles.

So, thus far, it seems that we are looking at a picture of discord and disharmony. One man is trying to juggle his two pentacles, or at least balance them, while the other man is trying to sabotage his efforts.

Then the third card - Death. This takes the form simply of a scythe sweeping downwards. Place it on the other two - and suddenly we have all this discord and balancing acts being swept away, simply and cleanly.

And the final card . . . Judgement - a huge red phoenix rises at the top of the card. Placed over the other three, she hovers above the scene of carnage - a wonderful image of the rebirth of a nation.

The joy of this deck is that, for each reading . . . if you use two, three or four cards . . . you are building up an entirely new card with a specific meaning for the situation you are reading for. I find that four cards is the maximum that can be seen clearly, but several readers have started to use a light box with their deck which not only means that more cards can be used for a reading but that the composite picture is seen with almost three-dimensional clarity.

Three cards



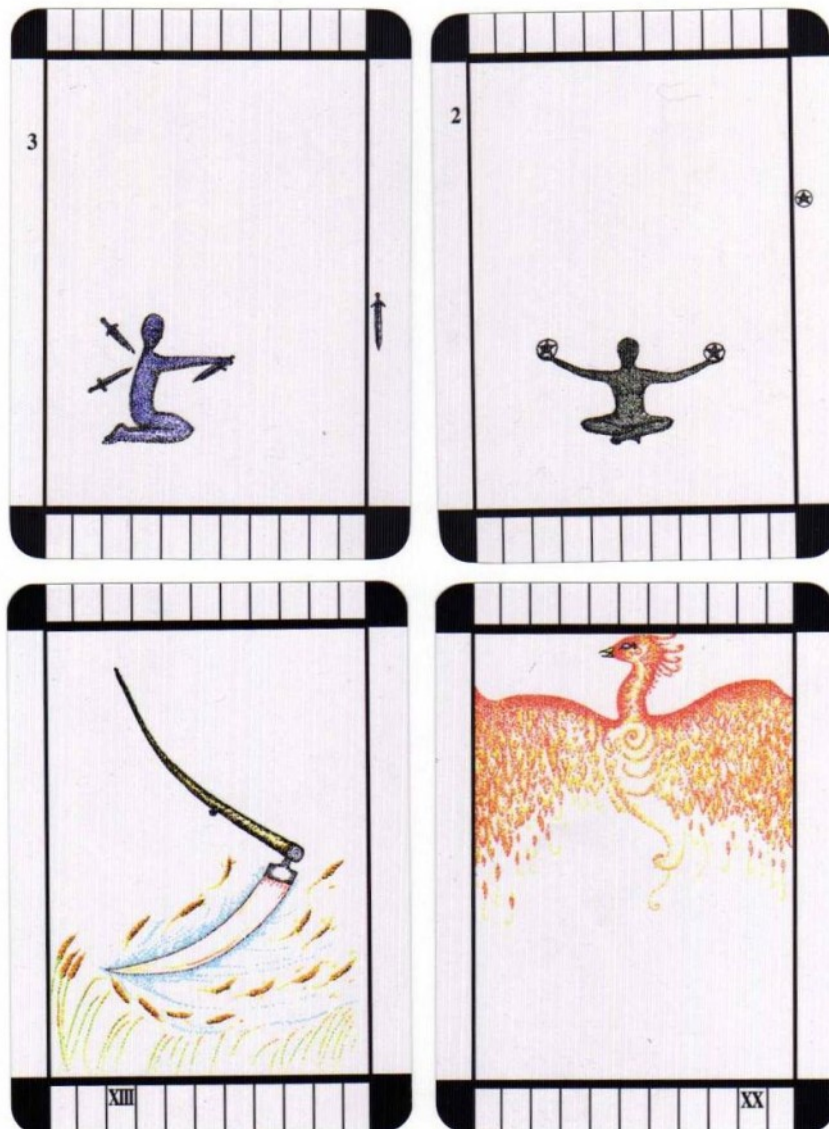
Four cards



I have no doubt that this is going to be an extremely popular deck.

The Transparent Tarot is published by Schiffer Publishing Ltd & available from Amazon

*Emily Carding is the artist who created **The Tarot of the Sidhe**, and other tarots, by using direct inspiration. Her cards are based on images received in spiritual communication with the people of the Sidhe, (pronounced 'shee,' the Gaelic word for the Faery race). Her tarots can be used as tools for meditation, visualization and shamanic journeying. Emily's tarot images can be seen at www.childofavalon.com*



All four cards from the Transparent Tarot shown separately

A GOREY DECK: THE FANTOD PACK

REVIEW BY ELIZABETH HAZEL

Edward Gorey's *Fantod Pack*, Interpreted by Madam Groeda Weyrd

My friends got me a bottle of poison and the **Fantod Pack** for Christmas; there must be a message in there somewhere. This deck has a long and gory history. The original art appeared in a 1966 issue of **Esquire Magazine** accompanying two stories, "A Chthonian Christmas" and "An Awful Vista of the Year." An unauthorized edition was printed by Owl Press in 1969. An authorized limited edition of 750 copies was released in 1995 by Gotham Book Mart Inc. Copies of the 1995 edition are difficult to find, and can cost up to \$400.00.

An affordable reprint of this twisted little deck was published by Pomegranate Communications in 2007. It contains twenty unnumbered cards printed on high-quality glossy cardstock, featuring Gorey's delightfully morbid little drawings. The lovely booklet that accompanies the deck provides interpretations for each of the cards. Since the **Fantod Pack** is not a tarot deck, but a dark satire on tarot decks, the interpretations are dastardly and decidedly evil. For instance, the card called

The Feather means "November, blackmail, a forged passport, hysterical pregnancy, loss of eyelashes, disorders of the small intestine, a disagreeable letter, delirium, hindrance to prospects, twitching, separation, imbroglios, a mistake."

The booklet was written by Madame Groeda Weyrd (an anagram for Edward Gorey). Madame Weyrd has a predilection for accidents in strange locations, so if you pull The Effigy card, you might have an accident in a stadium, or if you get The Limb, you might have an accident in a theatre. Strange illnesses are also possible – The Child portends sties, crawling sickness, or catarrh. The other cards forecast some of the yuckiest possible diseases on the planet, although I noticed that Madame Weyrd sadly omitted parasitic infestations and Plantar's warts. Some of the disastrous forecasts were obscure enough to send me running for the dictionary. Luckily the card interpretations include either days of the week or specific months, so you know when the boom will drop.



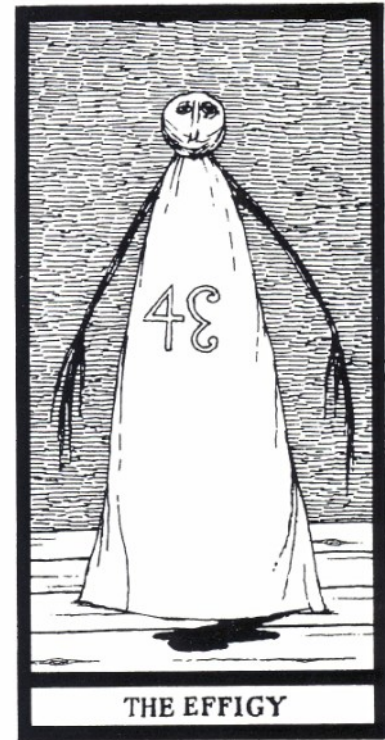
Box cover for the Fantod Pack



Edward Gorey (February 22, 1925 – April 15, 2000) is probably best known for the animated opening to PBS's **Mystery** series. His artwork is a playful blend of ominous images and sinister characters garbed in neo-Edwardian costumes. Gorey was an author and illustrator, and produced around 100 books of his own in addition to illustrating the work of other authors. This strange and rather reclusive man was an unabashed pop culture junkie and ballet lover. He was also a cat lover, and lived with several cats in his Cape Cod home (now the Gorey House Museum).

The deck is unsuited for giving readings, although it may be tempting with certain clients. I had a notion to slip these cards into the **Deviant Moon Tarot** deck for a few extra shocks and groans. This is a great collector's item, and loads of fun for people attuned to the shadowy side of life. The deck is a welcome contrast to airy-fairy feel-good decks where nothing ever goes wrong and the world is certainly perfect if you believe hard enough.

Proceeds from this deck go to the Edward Gorey Charitable Trust, and supports various animal welfare organizations.



THE TELL-ME TAROT

REVIEW BY ELIZABETH HAZEL

A deck specifically designed for beginners, the Tell-Me Tarot cards have brief divinatory meaning printed at the bottom. There are several decks like this in circulation, and some work better than others. This deck has a clear advantage in the thoughtful divinatory meanings supplied by Arik Eyal. Although limited to a very few words on each card, Eyal's interpretations are generally clear, positive and helpful without being saccharine.

The printed information has a tidy format designed for easy reading. The title of the card is accompanied by a keyword and a (+) or (-) sign, followed by the card meaning. For example, *Page of Pentacles = Productivity (+). Possibility of new position or new job. You are modest, productive, accurate, and perform well.* And another: *Eight of Wands = Rain of Activity (+). Wishes and desires become reality. Your actions are focused and creative. Now is the time to act.* While some of the card meanings are a bit wide of the mark, there is just enough information to give a beginner the sense that each card has a unique identity and meaning without dumping overwhelming information that might discourage the learning process.

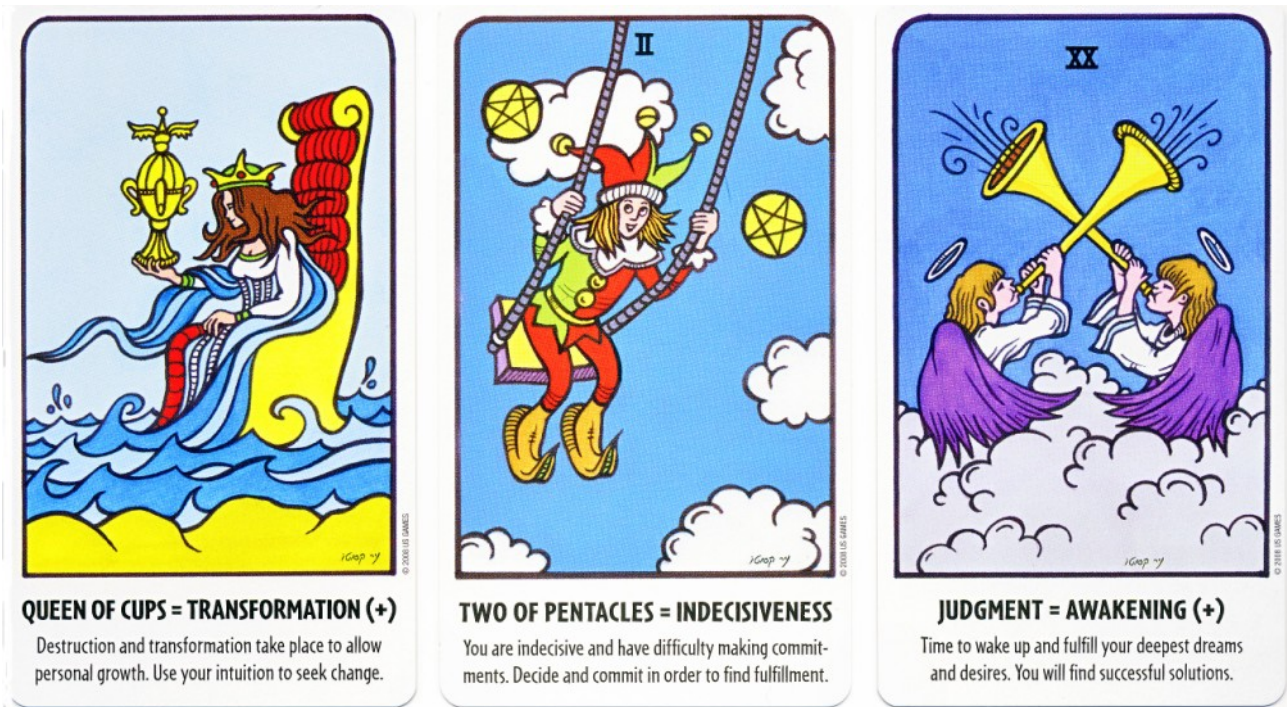
The artwork by Nir Cassuto is reminiscent of drawings found in coloring books, and is loosely based on the RWS template. Strong black outlines are filled in with solid blocks of color. The imagery is simplified and rudimentary, and many traditional and occult symbols are omitted. Nevertheless, the pictures are acceptable and convey the most important figure for each card.

The deck does not include an LWB. Instead, four extra cards describe the general methods for using the deck, suggestions for the types of questions to ask, and supply a few very simple spreads. Overall, this

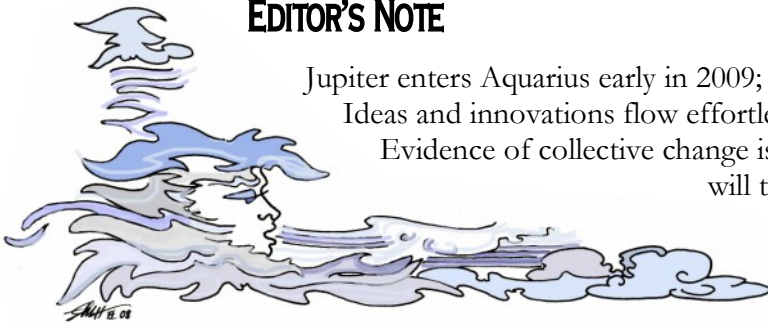
presentation of the tarot is extremely minimal in all respects, but quite acceptable for the earliest stages of learning. The treatment is respectful and straightforward, and manages to avoid the difficult issues the tarot can dislodge in a reading without sliding into triteness.

This deck is appropriate for people just beginning to study tarot, and is especially useful as a deck one could give to children. I'd recommend this deck to people with curious children, or to adults who are interested but slightly fearful of the tarot. Some adults may find the artwork too simplistic. Since the barebones instructions convey no information about gleaning meanings from the images other than to say "It is also advised to look intensely at the picture, as it can provide further details and assist in understanding the card's meaning", more serious students will be better served by acquiring a copy of the RWS. There is always a need, however, for a deck that can be offered to young people interested in learning. The Tell-Me Tarot comfortably performs its mission by conveying basic, introductory lessons in tarot reading in a way that will encourage the student to continue to learn.

The Tell-Me Tarot, created by Arik Eyal and illustrated by Nir Cassuto. US Games Systems, Inc © 2008. (No price indicated yet; check www.usgamesinc.com, as the deck should be released for sale within a few months).



EDITOR'S NOTE



Jupiter enters Aquarius early in 2009; that's like the Wheel visiting the Star card.

Ideas and innovations flow effortlessly, and hope for the future is renewed.

Evidence of collective change is visible as the government changes hands. But will these ideas be successful? New and different is not always better, and sometimes the notions that the Star card comes up with are plain loony. I call these "bean schemes," a term coined by astrologer Dana Gerhardt in an

article about how Aquarians can sometimes behave like Jack of the legendary bean stalk, who swapped his cow for magic beans. The beans seemed like a good idea at the time, but he had no guarantees that the beans would pave the highway to his dreams.

The Wheel can churn up the Star card with lofty notions and a swollen sense of manifest destiny. Having had plenty of bean schemes that hit the ground with an embarrassing thud, I feel somewhat obliged to pass along a word of caution as 2009 begins. A cow in the hand is sometimes better than a bag of magic beans! The planetary patterns of the next few years promise radical changes, and sacred cows may be turned into hamburger quicker than boiled asparagus. Some traditions and patterns may be worth preserving in these times of change. Others may be ready for the grinder. The trick is to keep the right stuff. This might be worth mentioning if the Judgment card drops out of the deck.

Sometimes tumultuous historic periods can throw up old or ancient things for renewal and re-examination. The tarot have staked a claim in the mainstream in the past few decades. The unfolding events in 2009 will place more demands on tarot readers. So while we explore possibilities with clients, keep a leery eye open for wacky bean schemes. Jack was a lucky fellow in all respects, but not every seed reaches its full potential. The greatest attribute the Star card can offer this year is the uncommon gift of common sense.

Best wishes for a happy and prosperous New Year,

Liz

SUBMISSION GUIDELINES FOR THE ATA QUARTERLY JOURNAL

Editor E-mail Addresses: Send Quarterly Journal submissions to Liz at: Quarterly@ata-tarot.com and Tarot Reflections submissions to Shari at: Reflections@ata-tarot.com

Submission deadlines for 2009:

Spring 2009 - due to editor March 5

Summer 2009 - due to editor June 8

Fall 2009 - due to editor by September 7

Article Proposals

Contact the editor with an article proposal before writing and submitting it! Synchronicity is often at work, and multiple articles on the same topic seem to show up at the same time. An article proposal should include the title, a paragraph describing the article contents, and approximate word count.

Formatting Articles for the Quarterly Journal

Please double-check grammar and spelling before submitting. Format: double-space, 12 point, Times New Roman or Arial fonts. Quotes from books must be credited; please give citations as endnotes (author, title, publisher, year). Include a short author bio with submission. Send to Quarterly@ata-tarot.com as a Word doc attachment. Do not format art in the body of the article; please e-mail images as separate jpgs.

Tarot Book and Deck Reviews (300 to 800 words). Include overview of book's contents, and indicate what level of study the book targets. Deck reviews should include assessment of artist's style, unique deck features, remarks on LWB (if one is included with deck) or companion book. Include three to five card images (.jpg) - contact editor if you need help with this.

Practical Tarot Articles (1,000-2,000 words)

- Card combinations
- Divinatory meanings and comparisons between different decks
- Different reading styles
- Divination versus counseling
- Tarot meditations
- Sample spreads
- Examples of actual tarot readings

Topical Articles (1,000-2,000 words)

- tarot and magick, tarot and religion
- tarot reading tips; how to prepare for readings
- tarot and other divination systems
- tarot teaching techniques
- tarot symbolism, mythology connected to symbols, changing meanings of symbols, etc.
- business tips for professional tarot readers – how to start & maintain a professional tarot business
- interviews with tarotists, deck designers and artists
- how to read tarot for your self and others



The Sleeping Goddess by EM Hazel

Tarot Cover Art

The editor is seeking original tarot cards (or tarot-like art) from recently published decks or from decks in development for the cover of the **Quarterly Journal**. Submit the image as a jpg and include an artist bio, highlights about the deck's development, central theme or unique artistic idiom, and other information of interest.



American Tarot

A S S O C I A T I O N



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Fax: 1-800-331-7787

Email: info@ata-tarot.com

Quarterly Journal and Tarot Reflections editors can be contacted at

editor@ata-tarot.com - please indicate the intended recipient by putting "QJ" or "TR" in the subject line.

Mission Statement

The American Tarot Association is a professional and social organization for tarot enthusiasts, students, scholars, and readers. We promote the study and appreciation of tarot by supporting a variety of educational programs. We require a high level of ethics in tarot readings by asking our members to agree to our published code of ethics.

Treats for ATA Members

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- For more information call 800-363-6177 and reference Group 1340