

THE TAROT

why, how and how far



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for

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The English version of this method is dedicated to John Boorman.

You are interested in the Tarot.

You do not know very clearly why. You are vaguely aware that it contains elements which could help you grasp a number of truths about yourself, your orientations and your future, or about things that have from time immemorial remained difficultly accessible, concerning the nature of the world and the destiny of human beings, about what people mysteriously call "knowledge".

But you do not know which way to handle the Tarot. You are disturbed by the appearance of some cards. Possibly, you recognize shapes, images or ideas which seem familiar or meaningful, but what is to be done with, say, the VI of Cup ? You have reads books that deal with the Tarot, you have realized that a considerable amount of big words are to be found there, and a great deal of moralizing. You have noted that the authors display a lot of confidence about what they profess while remaining rather hazy; you wonder to whose authority they are indebted for such assertiveness, while as far as you are concerned you just manage to skim over the surface of the Tarot; you wonder how true their affirmations are: for, in order to buttress their own explanation of the Tarot, they keep referring to other systems, or to their own inner convictions, which, admittedly, are not necessarily erroneous.

But, although unable to articulate your impression, you have a deep-rooted feeling that there is something more, that the Tarot is something other than this muddy, muzzy and dusty mixture. You are right. The Tarot is in itself a living construction, a pure and inte-

gral path. It is you; it is the Universe. What you only need is a means to see it.

Here is a method. Yes, a method — even if the word sounds unpleasant with this schoolish and rational ring to it. Be aware of this straight off: The Tarot is indeed a school. A simple school for children (and for those who know how to become children again). And, in fact, access to what is called the irrational is possible only via a rational method. A method that science could accept, and which would allow one to substantiate a series of objective proofs of the validity of the Tarot — and no longer subjective ones, based on too personal a scale of values.

At the threshold of the year 2000, or of what astrologists call "the Aquarian Era", Tarot study belongs to the fields which border upon advanced science, touching the fringe between two clearly defined domains — though often merging into each other: the collective unconscious on the one hand — in the sense given to it by C.G. Jung — and the holonomic laws of the Universe, on the other hand. The Tarot makes up a set of 78 cards, but also infinitely more numerous series and cycles, each element of which is undetachable from the others, bound to them in a state of interconnectedness (*) which cannot be pulled apart. Could it then be a model, a "design" of the Universe ?

You are lucky enough to hold in your hands the Marseille Tarot, the most experience-packed, therefore the most reliable that has ever been produced: conform to tradition in its minutest details, with colours owing their lasting quality to the art of the 1981 chemist and printer, and yet accurate and very beautiful.

Let us now consider how to approach it.

With method !

Our Ariadne thread will consist in this: WHY does the Tarot exist ? WHY can it be said that it comes from the Future ? etc. HOW will you be able to find your own inner schemas in the Tarot, and those common to the whole known Universe, without breaking loose from day-to-day reality ? etc. HOW FAR can you go, avoiding approximate and dangerous divination, while replacing it by something far superior, vaster, far more beautiful, i.e. by becoming a co-creator of the Future: yours, and that of the world.

(*) The expression "inseparable interconnectedness" is from the physicist David Bohm.

THE TAROT

WHY

Let us begin with a clarification of our vocabulary. Let us borrow the Tarot's own, as it is precise, still unpolluted by commentaries, to the Albarracin doctrine which has been exposed by Rodrigo de Azagra.

Having enunciated the idea of the Universe, let us examine it further, in a rational way, and step by step.

I. PREAMBLE

When man takes a look at the Cosmos, — that is, everything within and around himself —, he realizes that the Cosmos includes:

— tangible parts: they can be touched, or measured, this even when they are invisible. Contemporary physics have it that all these parts are interdependent, and to a certain extent demonstrate this (1);

— intangible parts: they can either be touched nor measured; neither their limits nor their exact content are known, they are intermixed with the tangible parts, in the manner of, say, the ocean, washing pebbles and flowing through them, and this at all levels.

• Tangible Universe and intangible Universe are constantly inter-acting. Thus, within the

(1) Bootstrap Philosophy theory; Bell theorem; David Bohm's theory of the implicate order; theory of the holographic universe, by Karl Pribram, etc. See "Question De" Magazine, n° 34, 1980, p. 54 to 63, and : "Wholeness and The Implicate Order", by D. Bohm, Routledge and Kegan Paul.

human being, dream is partly tangible (detectable by EEG), partly intangible (its origin and numerous significations evade measuring instruments).

To the tangible universe we give the name of Nature. We label the intangible universe in many different ways, whether we name it "chance" or "God".

A glance at the tangible Universe

Nature is totally subject to its own laws. What is the **cause** of man is not to be found there.

• Nature, a brutal, mechanical force, appears to be pursuing an *idée fixe*, relentlessly tracking perfection. For example, it ceaselessly destroys weaker individuals, less adapted species, in order to build again, each time better. This is progress, evolution. Nature never stops.

• As you look for what **causes** Nature, you run into obstacles. The cause of Nature is not in Nature, where you will only find chains of consequences and results. Thus, in Nature, the cause of rain is to be found in the cloud; the cause of the cloud in water evaporation, and so on. And the combination of several effects is generally needed to produce a given event.

• Nature by definition contains all the existing matter. This matter is totally ruled — one could say even : held in bondage — by two very strict codes, in the same sense as legislation rules society by means of codes: whatever opposes them gets eliminated, whatever tries to break away from them is similarly eliminated.

These two codes are:

- order,
- duration.

— **Order**: Each thing, whatever be its material state — solid, liquid, gaseous or other —

occupies a position in space, even if man is unable to detect or control it: A galaxy, an electron, air, occupy a position in space.

- This order implies a cycle whenever one thing takes the place of another: the ox eats the grass and takes its place; the man takes the ox's place as he eats it; worms take man's place, etc. whereupon emerges:

— **Duration:** a thing takes the place of another thing depending on a time-span assigned to it: Everything that is born, dies.

- There is a life-span for all things. Nature in itself has neither present, nor past, nor future, only duration (or durations).

- Space, time, are man's conceptualisations by which he expresses the fact that he perceives the order and duration to him imposed, unceasingly and without exception, by Nature.

- And so far, we have only observed the Cosmos, and worded simple constataions concerning the tangible Universe, without letting any appreciation intervene.

In the same objective manner, exempt of a-priori, let us try to cast **a glance on the intangible Universe.**

This is far more difficult. How is one to observe what one can neither touch nor measure? There is no foundation, no scale of tangible values form which to work. This is the reason why the search for the intangible Universe has aroused the greatest amount of fantasies since the history of man started. It does not mean that these fantasies are useless or devoid of meaning! Adhesion to a religion or a philosophy is permissible, of course; they are hypotheses, and sometimes built on fact; but we may also attempt to **observe** the intangible Universe.

- We have one means at our disposal: Looking at the consequence makes the approach of the

cause possible. The cause cannot be seen, but a model of this cause can be built.

- How should one proceed? As an example, let us look at how a scientific model is elaborated (2): The observer registers a number of observations. Alongside to this, the theoretician puts hypotheses or assumptions together (observer and theoretician may be one and the same person, but in a different phase of the process). By application of the simple laws observed in Nature, he infers consequences. This will be our way as we proceed to approach the Tarot. If, later, the model turns out to be contradicted by closer, more exhaustive observation, it will be discarded. If it is still consistent with observation, once the latter has been pushed further, it will be kept, perhaps with minor alterations. Thus, manifestly unapplicable ideas are abandoned, models are modified, perfected to a higher and higher degree of accuracy.

- Let us remember that **we can only work out a model** of the cause we are studying. This cause is not bound by limits depending on the model that we make up. Even if we are satisfied with the model, it is essential to keep in mind that the cause transcends the confines of the model...

- In Nature, nothing is mysterious: all that is tangible is subject to order and duration. But if we want to enter the intangible Universe, we shall proceed at a very slow pace, less we err into fantasy, and only by approaching cause via consequences. For instance, the Tarot, the I-Ching, etc., illustrate the consequences of a model of the intangible Universe, in molecule vibration and (tangible) colour wavelength. We shall later see why.

- To approach the intangible Universe, we use a technique: we consider its effects within Na-

(2) We borrow this development from "L'Astrologie" (Retz Publishers) by André Brahic, Professor at Paris VII University.

ture and gather them up together in order to examine them. Observation of grouped phenomena (3) only shows one thing: all things happen as if one-track-minded Nature (herself a ferocious master) only wanted to move forward; as if "something" more powerful than herself permanently pushed her on, ordering her to progress. There is no punishment in Nature, only consequences. Hence this:

— **First law of the Intangible:** Change is the only thing which does not change.

- Let us observe Nature further. Soon emerges a second law, as we happen to notice a cycle of four things, or four passages, a mouvement which produces four different states, the ever repeated resurgence of a four period movement (e.g. the four seasons). If this mouvement pattern of four is generalized within the tangible Universe, the reason is that it is a consequence of some cause situated within the intangible Universe. A second law can be brought forward accordingly:

— **Second law of the Intangible Universe:** There exists a cyclic change.

- Consequences of this cyclic change are to be observed mostly in living beings (ex: childhood, adolescence, maturity, old age), but are also manifest in the other realms, mineral included.

- There is neither order nor duration (code of the Tangible) in the Intangible, but a third law may be proposed and included within our model. It concerns groups, i.e. all the ensembles to which this vocable applies.

— **Third law of the Intangible Universe:** There exists a sequential change.

- It would appear that there is a master in the In-

(3) A phenomenon, in the etymological sense, is "what shows itself", hence, "what is perceived by the senses".

tangible, but we have not observed a sufficient amount of consequences of this proposition within the limits of the tangible Universe, therefore we shall not make it the fourth law of our model. In order not to appear biased towards any religion or philosophy, but also not to offend any, let us temporarily use a coined word to name it, which we shall spell "HAZZAR": Not chance, "hazard" as we meet it in the Tangible, but the root of what we call "hazard" (4).

A Glance at Man

Ancient traditions recount those battles between "heaven" and "earth", "Yang" and "Yin", i.e. between Intangible and Tangible. Where do they take place?

Let us examine Man in comparison to the Cosmos. Like the Cosmos, man is composed of a tangible and an intangible Universe. Man is a microcosmos. His tangible body obeys the laws of Nature only — all the laws of Nature. His intangible body obeys the laws of the Intangible Universe only. Man therefore has two masters: Nature — an implacable master — and HAZZAR — a sublime one. The "battles" or interactions between man's material and sublime sides have produced his evolution. This evolution is a necessity: Every person who fixes a choice, dies. Choice arrests movement. To evolve is to live. To live without evolving is to die.

The tangible body of the human being

We have to recall something known to everyone: Our body is constituted of a major proportion of void, and very little matter. The 150 pounds or so of this body — supposing it were at all possible to remove the void

(4) From Arabic "az-zahr", a game of dice. In Hebrew, "Mitskhak Mazal", i.e. a game ruled by the stars.

from it — would hardly fill a thimble. Moreover, chemistry has it that 80 % of the body are H₂O. We are liquid ! Atom, the body of which is an agglomerate, is constantly in motion. This miniature solar system, where everything moves, everything is alive, generates a vibration. The body has a vibration which combines the totality of its vibrations.

- Every vibration can be "active", "passive", or "normal". The latter is a sinusoid combining the active vibration, as provoked, for instance, by alarm (5), and the passive vibration, e.g. the one induced by very deep relaxation (6). Whereas an extreme vibration can be excellent if momentary (as a given state of living), it becomes detrimental when it persists. It then leads to the death of the tangible body.

This group of phenomena, measurable by means of an oscilloscope or similar instruments, belong to the Tangible. There does not exist good or bad vibration, but only interaction of two vibratory ensembles. These vibrations remain unseen because the eye does not detect the entirety of the spectral range.

- If in our model we accept the fact that the intangible "ocean" washes every tangible thing, so to speak, each element in Nature, from the smallest (quanta) to the largest (galaxy) has its own intangible ocean by which it is washed/permeated. We could call it essence energy or — in the fashion of the Chinese — essential Chi, for without it life is inexistent.

- Man, in his tangible aspect, is only a machine yielding responses, a chemical machine which produces a chemical reaction in response to every stimulus. (7).

(5) See "Question De" n° 19, on "Relax-Reflex", and "The relaxation Response" by Herbert Benson, Fontana publishers.

(6) See Note 5.

(7) Stimulus: an excitation of short duration, which may be repeated.

Brain

Let us resume our observation of man's tangible body, proceeding from what is loose-featured towards what is less so.

- The external vibration of the body has its origin in groups of cells. Connected to a large quantity of these groups, comes the brain/nervous system. This is a machine, a computer packed with non localized memory. It commands the totality of man's tangible parts, whether visible or not.

- It appears as the master of the Tangible. But it obeys "something" more powerful than itself. Brain is a mechanic: it works out combinations and permutations of stimuli. That is what it is programmed for. It is an *executant*, but it does not *do* anything by itself. There is no brain in the spermatozoid or the ovule, but only a code which allows brain's self-fabrication (because the DNA molecule (8), like the spermatozoid, has its own essence energy — or essential Chi — environnement.

- Without the brain, nothing functions within man. But the brain can be compared to an IBM machine: without its programmer, without electricity, it does not work...

- Between man's tangible and intangible world, there exists a connection. Let us name it "person", "I", or better, "Ego", as the term is less likely to bring about confusion.

- In a nutshell, we can say that it is a mini-black hole (for the astronomer, the black hole is a place where tangible matter seems to vanish, yet not to transform itself, and consequently to escape order and duration, to which Nature subjects everything within its bounds, as we have seen).

(8) DNA: Desoxyribonucleic Acid. Group of nucleic acids which produce a pentosis by hydrolysis. Their function in genetics is primordial. It enables the duplication, and reproduction, of cell characteristics.

- Brain is only tangible: it can be eaten. One can practice exercises in order to develop the functioning of the right hemisphere, or of the left hemisphere.
- Interesting, indeed, but this is nothing more than brain gymnastics. If you worship brain, you are worshipping a machine.

The EGO

This is brain's intelligence: it cannot be eaten. It is able to communicate with the machine through the mediation of three languages, or behaviours: a "physical", or "motor" behaviour, a "sensitive" behaviour, a "mental" behaviour, in accordance with the individual's scale of values. It produces conditioned reflexes, along with chemical reactions (9), which depend on this scale of values (For instance, I get in a huff when I am told I am pathetic, not when I am told I am great. According to my scale of values, "great" is high, "pathetic" is low).

The scale of values

The "mental" determines what is appropriate, and what is not. Man builds up his own scale of values, right from his very first breath, in relation to that of his human environment (the broader the environment is, the broader will be the scale of values). A conditioned response begins to take shape.

- Man permanently produces reactions to received stimuli. Everything is a reaction to a reaction. The scale of values begets a behaviour which gives life its direction: We do pleasant things — at feeling level — for others and for ourselves, because they are "appropriate". No-

(9) One witnesses modifications in chemical analysis of hormonal balance. eg. an adrenaline influx prepares the organism to withstand an aggression, or to launch one.

thing sublime ! Everything is done in order to gratify our sense of convenience and propriety.

- But it happens that on some occasions, one does something which might be qualified as "spontaneous" ("an overwhelming force has got over me"). What is at work then is not the Ego (for example, in: saving someone from drowning, falling in love...), because with its logic, its sense of propriety and of self-interest, it would bar the spontaneous response.

The spontaneous response

This is irrepressible. It comes from the Intangible. It is sublime, yet it begets suffering because it does not take the scale of values into account. It could cause havoc, bring about your own destruction, but you do it. One example: love according to the Ego may be of a physical order (motor, vibratory attraction), or sensitive (pleasure/concord), or mental (convenience, harmony), or in the best instance all these together. Love coming from the Intangible is another thing. The spontaneous force drives you to doing things which would be judged "unfeasible" according to Ego standards. The sublime (10) Universe manifests itself in that moment.

- As he evolves, the human being is in search of the sublime, aims at contact with the Intangible ; he endeavours to scrutinize HAZZAR. This will only be possible if he first agrees to acknowledge that he is bound to the constraints imposed on him by the Tangible, if he accepts to observe how they happen, to avoid preconception of the Intangible or self-delusion (11).
- Why this rather lengthy preamble ?

(10) Literally: beyond the "limen", i.e. the threshold.

(11) This first part may be considered as a summary of the Albarracin doctrine.

- First, so that the vocabulary we are going to use in the next pages is made quite clear.
- Secondly, in order to show what an objective, methodological approach of the Universe we live in really means.
- Thirdly, in order to understand how we are going to deal with the Tarot. This wonderful model of the Tangible/Intangible connection witnesses both universes. We shall observe the Tangible with a view to discovering the models it offers us. And only then shall we proceed towards meeting with the Intangible, without running the risk of treading fallacious and fanciful grounds. This way of proceeding is in complete contrast to what is usually the rule where esoterism is concerned.
- Why mention esoterism? To what purpose does the Tarot exist? Let us boldly proceed in the forest of illusions and marvels (the Sanskrit tongue unites both notions in one and the same term: Maya).

II. THE TAROT, A CODED KNOWLEDGE

J. Fourastié, of the Académie Française, stated in February 1979: "I have always thought that man's information proceeds from two sources: Revelation, without which our ancestors would have been unable to do anything, and science. From the very moment it has been in existence, science has given us informations concerning the universe which in my opinion are eventually of the same nature as what the Christian faith calls revelation. In both cases, they are informations about the universe."

Science and Revelation

This stunning statement sharply outlines the situation that man contemplates today as his own. In the last fifty, or perhaps thirty years, whenever attempts have been made to define intuition or "revelation", it has no longer appeared necessary to link those to telepathy,

magic, fluid carrier element or the like, which are in fact still less known than intuition. We now proceed scientifically, that is, without letting hypothesis come in the way of observation. We analyse the content of intuition before proposing a theory of the nature of intuition.

- One realizes that when intuition is reduced to its essentials, by provisionally putting aside the factors and apparent circumstances that escort or provoke it, it has to be reckoned as information. Nothing then prevents us, later, from scientifically building up a model, concerning the origin of the information. Until it eventually became what it has been in the past few years for a number of scientists, i.e. a very fine instrument, serviceable within an almost unlimited domain, respectful of the matter it investigates yet refraining from reducing it to its own dimension, science has long smacked of brutalizing materialism (12), and shown a narrowness of outlook which left its mark over a long period and was hurtful to consciences. In reaction to this, mistrust has developed towards the omnipotence of a science not yet worthy of its name. It was believed that science condemned the spirit, or, in more down-to-earth language, that tangible tried to negate the intangible. Thus, whatever belonged to the province of non-probative information was kept secret, whether it be revelation — by definition a personal matter —, or that teaching transmitted through the centuries via a long chain from master to disciple or brother to brother, the basis of which had been carefully concealed. This being said, there is no evidence that any so-

(12) *That which dwells in the brute. Compare this with the following passage by St Irenaeus of Lyons, a sworn enemy of the Gnostics, in the year 200 A.D.: "I do not adore matter, but I adore my Maker, who in order to save me made Himself matter." (This is Revelation !).*

ciety of initiate ever consciously inscribed its "own" message in the Tarot.

- In case you happened to wish to scrutinize the Intangible, and considering that more often than not you were not granted a revelation (13), or such a vague, unreliable one, you could only resort to applying to an esoteric society, where discussing the driblets of teaching you were fed on, or whatever you were asked to perform, was out of question. We are not querying the dignity and validity of occult societies and their methods here. On the contrary: their role is to help the human being mature through an appropriate commerce with those who are more mature than he is, and, precisely, to transmit some truths which elude scientific criteria. Esoterism, a transmission of things sealed to the vast majority, is constituted of several streams based on apparently different revelations.

- The more one goes back in time, the wider the dichotomy is between revelation and official science, the latter being hardly existent then. "Revelations" could therefore only be transmitted in a very cryptic, high-handed form, and this only to men who would not distort them (14), namely, those who had received special training. Revelations, being so alien to the context of day-to-day life, could grieve unprepared individuals, hence the saying which Matthew appropriated (VII, 6): "Do not cast pearls before swines (Margaritas ante porcos)". To put within someone's reach a truth that he is in no way able to understand and to live by is likely to provoke a wound which could prove very serious (eg. induce suicide). That is why grappling with the Tarot causes irritations and disorders whenever you do not have the means to make progress with it. The advantage of these irritations is that they spur your curiosity

(13) Which is experienced within some particular states of being only.

(14) At least one hoped; but through the centuries they were almost emptied of their content.

enough to make you progress. In other words, this is keeping the continued battle between Tangible and Intangible - through which the human race is evolving - unfolding within yourself.

Coding and decyphering the code

In what way was it possible to safeguard these "revelations"? They had to be expressed in a language which would not be accessible to everybody: a coded language. Coding was an essential condition of the transmission. Let it be remembered that these "revelations" were informations concerning the cosmos, its nature, the nature of man, or rather: concerning the Tangible, the Intangible, and their encounter. Something explosive, terrifying! and all the more so for the religious and political powers in office.

- Coding is the art of concealing the content of a message without altering it. You resort to a system of representations and symbols. Such are the I-Ching, Astrology, Alchemy, Kabbalah, and so forth... and also the Tarot.

- This is the reason why the Tarot is rather akin to cryptography, that is to say, the art of finding the meaning of a message without possessing the code or key to it; or, more precisely, since cryptography has recently become an exact science - partly due to the use of computers, which are extensions of the brain outside the body -, to the art of decyphering. Jacques Bergier (15) once noted that cryptography developed alongside Alchemy and esoterism. The code used by the Tarot for the coding of knowledge is utterly simple: its very transparency is the reason why it protects it so efficiently.

(5) *Writer, co-author of "The Morning of the Magicians", a book which transformed the mental attitudes of the Occident; a philosopher who revelled in paradox, his visual functions had exceptional characteristics, and he was endowed with absolute memory - or at least what is meant by this at the human level.*

- Recourse to the knowledge of planet movement, for instance (such as in Astrology), or to spagyric techniques (as in Alchemy), appears more involved - although Astrology and Alchemy reach far beyond the code of which they make use.

- In order to discover the code, it is enough to look at the Tarot; to observe it, without hypothesis or a priori. The only a priori will be, for the time being, that you refrain from rectifying the Tarot, and that you take it, for the time being, as it is.

Tarot and nervous system

But the art of decyphering should never break loose from the decyphering instrument. The latter is no other than the brain, of course (keep referring to the first part of the notice). And without the programmer or without electricity, it does not work ! This instrument is also the privileged material to which the Revelation has been entrusted. Although we do not (yet) know how to use it, both as tool and material. Take a spoon, for instance: you can either stir your chocolate cream with it, or scoop out the cream, but not both at the same time. I am borrowing that spoon from the Tarot; the Mate carries it on his shoulder (please already note how...).

- We have to use a system of mirrors: The Tarot presents us with an image that our nervous system enables us to recognize in the intangible part of the human being. The nervous system - see supra - is so programmed as to establish permutations and combinations of stimuli. In its relentless forward motion, the universe ceaselessly permutes and combines. We therefore have to keep in mind that the Tarot too will be based on permutations and combinations !

A brief description of the Tarot

The Marseille Tarot comes in the shape of

seventy eight pieces of rectangular cardboard, 12,3cm by 6,5cm in size, the corners of which have been rounded in order to prevent them from getting dog-eared with usage. A rectangular black frame, 1mm wide, outlines the content of each card: 11,6cm by 5,7cm inside the line.

- The reverse of the card is "taroted" in blue, which means that it is of a colour and design which do not hold attention, and are not likely to crystallize any psychological effect when the cards are picked out, but instead allow the forms and colours of the chosen card to exert their full impact.

- Twenty two cards appear to constitute a set, because they all are made up of three elements, unequal as to the spaces they fill, each of these being bound by a black line, 1mm in width: At the top, a number, written in Roman figures. In the middle, an image, and at the bottom, a name, written in capitals. Two cards do not conform to the rule: one bears a number and no name, and has no space where to write a name; this is Arcanum XIII (16). The other has a name, and a space which bears no number, the Mate. We shall see later that, broadly speaking, Arcanum XIII is unnamable and the Mate innumerable, and that they are superimposable to each other. Those twenty two cards have been denominated "major arcana" - we do not know who was responsible for this.

- In addition to these, we may distinguish, among the fifty six remaining cards - which have been called "minor arcana", by whom ever it may be: 1) four cards bearing a different image each, without name, number, or space to that effect; 2) sixteen cards picturing

(16) Arcanum: a mysterious operation, in reference to alchemical operations. This is the name generally given to Tarot cards, and to major arcana principally.

a different character each, and bearing a name in an appropriate space under the picture, with the exception of the Valet of Deniers which carries its name vertically; 3) four series numbered on the sides of the cards, in increasing order from II to X, with the exception of the series named "Deniers" by analogy with the four characters who are shown handling similar objects, and who are themselves named "of Deniers". The sixteen characters belong to four families (King, Queen, Valet, Horseman) which prolong the series and bear the name of "Cup, Sword, Staff, Deniers", - the first three being in the singular, the fourth in the plural.

- Number, image, name, or absence of any of these, have a meaning. Not one card is less important or less interesting than another. Each counts within the combination and permutation system. True, some of them signalize axes or landmarks, but a general in full uniform would have no power of execution without the rank and file.

The one and only European esoteric system

The Marseille Tarot is the only purely European esoteric system. Other methods have manifested particular vitality in France and other European countries, but it is mostly in Egypt, and in China, that they have been practiced: Such has been the case as regards Alchemy and Astrology - this latter code should rather be named "Zodiac", as "Astrology" stands for the didactic development that has been drawn from it. Kabbalah can only be Hebraic, even though it remains accessible to non-Jews, and possibly useful to them. The I-Ching is impracticable to the Occidental - unless it is decyphered following an objective technique, not yet widely known - because it requires the use of a book.

Liber-ation and de-liverance; the book and the map

With the word "book" - in latin: "liber" - we come to a delicate hinge. Through the bias of vocabulary, shaped as it has been through the specialisation of brain hemispheres, i.e. the way information is perceived through the channel of the brain - the one and only channel. We cannot delve into the depths of vocabulary, but only use it as a "language of birds", a method familiar to Jungian psychologists (17), in order to achieve a sharper understanding of our subject matter. The Tarot is no more a book than Alchemy, Zodiac, or the I-Ching, are. "Liber", the latin for "book", is also the root for the word "liberty". The book/liber has been created in order to liberate memory. Let us follow this sequence (18):

- All those who offer to liberate you deliver books. Example: Marx's Capital, Mao's Little Red Book, Gadaffi's Little Green Book... By contrast to those who answered de Gaulle's call on the 18th of June 1940, and who adopted the name of "compagnons"/companions (those who, according to the latin etymology, cum + panis, "share bread together"), people who band together in order to liberate you, or liberate themselves, while sticking together round a book, belong to Fronts, and call themselves "comrades" (from "camera", chamber). According to the dictionary, a chamber is a place where you are sheltered, by extension, a bedroom. A place where you sleep. Comrades have sleep in common. Do they not congregate

(17) See in particular the works of Etienne Perrot, "Coran Teint", and other publications by La Fontaine de Pierre, publishers, Paris.

(18) This is the development of an idea fathered by Pierre Lerumeur.

in cells? When you are sound asleep, you cannot catch a sound. Could it be that you are deaf then? And you sleep with your fists tucked in - clenched. What kind of liberation can you expect from people who keep their hands clenched? and raise their clenched fists in salute to each other?

- Besides, let us consider liberation. When a prisoner has been liberated, the prison is still in existence. The prisoner has no assurance that he will not be shut in there ever again. On the other hand, after parturition, a woman is **delivered**, as the child has been delivered/ brought forth; it will never be in her womb again. Delivery means definitive deliverance; whereas liberation is a momentary action. In the major arcana of the Tarot, the Popess (II) has a book open before her, whereas the World (XXI) has a book behind him. He has emancipated himself from the book, he is delivered, free from the "liber". The Popess is liberation only: a good beginning, perhaps, but not a glorious ending. The Tarot shows the way to deliverance, to the emancipation from the book, the way out of it.

- The book calls reading mechanisms into play: extremely refined mechanisms which suppose the highly developed organizing of a great number of elements. One localizes the psychological anchoring of this in the left hemisphere of the brain, which governs the right side of the body. (People can be "dextrous", or "gauche"...)

- The brain consists of two hemispheres, across which runs Rolando's scissure. In the course of human species' evolution, they have acquired a very distinct specialisation.

- "Hemisphere specialization arose from brain motor mechanism differentiation. Which motor activity was it that provoked the selective pressure responsible for this specialization as witnessed in the Homo Sapiens?

"Such is the question asked by Karl Pribram (19). In contrast to this, intuition mechanisms, i.e. the reception of information through a rapid, non verbalized process, have their psychological anchoring point in brain's right hemisphere, which is less developed than the left one, rather less energized and put to less use. In his "Neurologics", Timothy Leary goes as far as asserting that left hemisphere specialization at the expense of the right hemisphere represents a real "neural sacrifice" of the human species.

- Image reaches the brain faster, impregnates it more intensely than written text. The mechanisms thereby set into motion within the nervous system follow right brain energetic circuits. ***This is why the Tarot is not a book.***

- If you wish to travel from London to Gibraltar or Peking, you will not read a book in order to find your way, you will look it up on a map. True, the map is not the territory. But it pictures it in the most straightforward, immediate fashion. ***This is why the Tarot is really a set of maps.*** (In French, "MAP" and "CARD" are the same word.)

- However, you should not expect to be able to function on the "right" brain gear" exclusively, i.e. only with information of an intuitive, or revelatory, nature. This is a mistake. In any case, it is total delusion, too. Your brain functions without the participation of your volition. (And without programmer and electricity, this IBM machine does not work, let it be recalled). It would be a mistake because intuition is not utilizable unless it is relayed to an ordered structure, thanks to mechanisms which are

(19) *American neuropsychologist and neurosurgeon; teaches at Stanford University, California; author of "Languages of the Brain, experimental Paradoxes and Principles in Neuropsychology" Prentice Hall ed.; one of the creators of the holonomic theory (see further).*

physiologically located in the left hemisphere. This is also the reason why we started our approach of the Tarot with a rational observation of the Cosmos.

III. WHY A METHODOLOGY ?

According to the dictionary, a methodology is "the study of the procedures and working rules employed by a given science". More precisely, for us, it will be the art of discerning the method we need to practice in view of the result we want to obtain.

- In accord with brain hemisphere specialization (the brain being our only tool), we shall follow two methods as we deal with the Tarot: logical and rational observation on the one hand, and intuition (but we shall have to clarify this notion first).

- This is why before aspiring at making use of the Tarot as a "support to divination", which is so far the attitude of the immense majority of those who buy a Tarot deck, we shall have to observe it, to decipher it, to decode it. After which it will appear obvious that the Tarot cannot be reckoned as a support - **you**, rather, will be the support, and you will find this wonderful. It contains the key to every possible situation, it covers the schema of the collective evolution of humankind, together with the schema of personal evolution.

To unravel and to reveal

The ensembles and combinations of major and minor arcana fathom all possible aspects of human experience, including experience to come, and all possible psychological situations.

- Against the current opinion of all the exegetes (20) who attempt to justify the Tarot as a survival of the past, it is possible today to show that

the Tarot comes from the future, because its levels of signification appear more and more clearly, and tend towards a kind of perfection, without the code having to undergo the slightest modification.

- But before you forget that you are capable of reading, before revelling in revealing, you have to unravel the content of this model of the Universe. You will unravel it by using the mechanisms of reading.

- The purpose of the present methodological notice lies in your liberty (not liberation). It allows you to work on your own, without submitting yourself to a school of thought, to a person, or to authoritarian dictums.

- Here is an example of authoritarian dictum: "The Tarot should be wrapped in a silk handkerchief. The Tarot should be exposed to the rays of the new moon" (21). Undoubtedly it is better to wrap the Tarot in silk rather than leave it lying about in a kitchen pan, and to expose it to the rays of the new moon (which are, by the way, not visible) rather than to opium smoke. But these are matters of common sense, and self-government. These advices, as such, have nothing to do with the Tarot. Their purpose is to develop a ritualistic attitude towards the Tarot, which gives weight to the user's handling of it, and in that respect, there is nothing wrong with them. But nothing of the kind is in the least a "must".

- The Tarot is in the Tarot, full stop. The only thing that is a must, is for you to train yourself, as soon as you have assimilated the methodology and penetrated the Tarot (i.e. yourself, and the Universe), never to open this notice again ("And now, Nathanael, throw my book, and go away" - André Gide's conclusion to his "Fruits

(20) *Exegetes: Interpreters, commentators.*

(21) See "The Art of the Tarot", by Alexandro Jodorowsky, 1980. Grimaud.

of the earth"). For then you will have become a Contelligence Agent, as Tim Leary puts it (22).

Living Esoterism

Esoterism does not mean feverishly seeking to steal a secret light, but to conquer it, and, in so doing, modify yourself, transform, transmute yourself so that knowledge may come to life through you and light irradiate from you, and evolution thus infectiously spread forward. To be sure, the man of today is no wiser than those who came before him, but he has evolved further. His possibilities are wider, even though he makes little use of them, or no use at all (For instance, average life-span has increased by more than ten years during the last two centuries; human race begins to loosen herself from earth gravity). We live apocalyptic times, times of unveiling. Astrologists speak of the coming Aquarian Age. Aquarius is the Water Bearer, he who transmits, who dispenses the flow. To dispense is to share, to let the flowing energy circulate. We insist again: the Tarot is a model of the Cosmos. You will find yourself there, and more than yourself still. Your endeavour to break the code will make you apt to receive the information that the code contains correctly. This has to do with the theory of "subtle information", a theory which has made its appearance among neurologic experts in the past few years: that some informations of a particular nature have the power to modify the receptor in order to get received...

- Genuine tradition (23) enables the human being to live at the highest level of his possibilities. This is what esoterism means.
- Everyone has a path of his own. The exper-

iences he has to face up to - which we also call "trials" or "tests", as such so many mirrors where man gets to know himself for what he is - may not arise in a set order, at the same time for everyone, but there are constant and almost unalterably identical constitutive elements.

- The final result is the same: obedience to the Intangible/Tangible thrust; evolution; more precisely, anticipation of the next step of evolution - or the final step, who knows? Who comes after Homo Sapiens? Is it Homo Galacticus? Which path starts, or starts again, with arcanum XXI, after arcanum XX has been inverted (24)?

- How shall we proceed? To this we come next. Thank you for having read patiently this far. Examining the "Why" of the Tarot was indispensable.

(24) *Examine how the numbers are drawn.*

(22) "Exo Psychology". Starseed/Peace Press 1977. p. 6.

(23) From latin "tradere": to transmit, to deliver.

THE TAROT

HOW

After we have studied the Tarot, and spent time in its compaigny, and only then, we shall venture outside time, revel in revealing, like prophets and pythoneses, although more modestly; this will be our chapter subtitled "How far" (the answer being that there is no limit...)

Subjective methods

In order to approach the Tarot in the same way as we have approached the Cosmos, we shall follow a method of strict observation which will enable us to trace the coded information in this model of the Cosmos that our Tarot is. But - so have we noted as we opened our notice - you find some cards "disturbing". Thus, Arcanum X sets your nerves on edge, the Staff makes you heart throb, and while your best friend cannot stand the King of Deniers, your little sister is crazy about the Star and the Hermit, your nextdoor neighbour identifies with the Emperor, and Justice reminds you of the girl in your life, or may be it is the Queen of Sword ?

- What sense does all this make ?
- These are Ego reactions, based on criteria which are not communicable most of the time, nevertheless you experience them as unshakably your own. These reactions form a barrier to cold, objective observation. Some of them are staggering - you did not know yourself under that angle - moreover, you do not make sense of all of them. You do not discern the motives behind them.

- We shall therefore start with subjective observation, which is based on your scale of values, on your Ego reactions, on all the associations of ideas, all the memories that cross your mind, without banishing or rejecting any of them.

- You will experience a resistance, though, somewhere deep down yourself. The Ego is aware of the danger of spontaneous reflex, and as soon as the latter shows signs of entering the scene, it sets up a wall.

A projective test

The Ego upholds its own scale of values with all its might, with all possible means (1), lest the basis on which it stands be shattered: a natural and logical attitude of self defense. Man loves living in a dream; he does not really wish to be responsible for himself (we belong to a welfare society, even though this is a progress in some respect). Beware: the Tarot is a trenchant tool; if solicited, its advice cannot be dodged off.

- What is most difficult is perhaps to recognize that you were besides the mark, telling yourself all sorts of tales. You will have to undo this basis very gently, and replace it, little by little, with another one: with reality.
- In the first stage, the Tarot functions like a Rorschach test (2), provoking reactions sometimes as excessive as repulsion or even momentary panic fear ("I'm going to chuck all those cards, I shan't look at them ever more. All these characters are crude, hideous, dis-

(1) *For example, you suddenly feel you are falling asleep, or you have an imperious urge to get down to "important matters", as soon as you start examining the Tarot.*

(2) *Hermann Rorschach, born 1884 in Zurich. Psychiatrist. Famous for having created a test grounded on the interpretation of ink stains.*

figured, provoking"). Allow these reactions to take place without judging them, watch them as you would watch a theatre performance. Do not restrict yourself to the examination of major arcana. True, to start with, associations aroused by minor arcana will be vague, generally connected to decor and ornament.

- Make a note of the persons these characters remind you of, whether real persons or literary characters, embodiments of types or concepts. For instance: my grandmother (the Popess), the archetypal Mother (the Empress); my personal moral standards (Justice), temptation (the Devil); Old King Cole (the King of Cup), Elizabeth I (the Queen of Deniers), Scarlet O'Hara (the Queen of Staff); the Grail (the Cup), Fascism (the Staff) and so on.

- You will develop "fixations" on this or that card. Let them happen, observe them. Note your dreams at that time, even if they appear to have no connection with the Tarot. If you feel repugnance for one card, do not avoid it. Give it a chance to pass its message, to let its teaching be heard. What is so unpleasant about it? Its attire? its physiognomy? (Which particular feature of its face?) the background? Intentions you suspect it to carry? What is it, in your opinion, that it conceals or expresses with unrestrained potency? Let it be unpleasant, then. Just accept that it be so. Write down your impressions. This is very important. And date them, as changes will occur in your perception, when you become better acquainted with the cards, knowing them to the utmost detail.

Symbolism and systems

You will rapidly realize that your inner movements take you back to things that you have met in some areas of Tradition, to the Symbol, or to some symbols - this not being the case, of course, when you stumble on precise memo-

ries (as "the Valet of Sword is the chap who was sitting next to me at University", or may be it was at Primary School).

- We come now to the various symbolical vocabularies that can be identified in the Tarot.

- The Tarot seems to relate to numerology, astrology, to the process of Individuation (3), to paganism, to the history of humanity, etc. all of these in turn; each of them is a separate coding of an information which is revelatory in character.

- Several authors have thought in good faith that the Tarot was to be assimilated to one or the other of these approaches. Do refer to their numerous works. Here are some of them:

Alfred Douglas: *The Tarot*. The origins, meaning and uses of the cards. Penguin Books 1972.

Bill Butler: *The definitive Tarot*. Rider & Company. 1975.

Other people, who do not claim recognition, have produced valuable studies too. Thus, Pierre Le rumeur, French painter, poet and mystic, justifies the parallel between major arcana and the Book of Revelation with unerring logic.

- The authors mentioned in Douglas' and Butler's books, have explained the Tarot by reference to other systems. We shall cast a glance on some not so widely known elements:

- One Gnostic school of thoughts which claims filiation from Jung (4) and is regarded as authoritative in Australia produces an extraordinary revelation concerning the Tarot, unfortunately restricted to the major arcana: When Christianity extended its sway over the whole world, those who held the genuine knowledge assem-

(3) About Jung's work, see for instance Marie-Louise von Franz, "Individuation in fairy Tales", (1974). Spring Publications. New York 28 East 39 th. street.

(4) See note (3)

bied in order to cast the image of the True Ancient Gods - which were being driven away by the new one - for the benefit of the generations to come. Isis is to be seen in Arcanum II, Saturn in VIII, Venus in XVII, Eros in VI, Themis in VIII. Try to discover more of these for the fun of it, but do not be worried if this is not conclusive in the case of every card ! This is an attempt to justify the Tarot by Paganism, or more precisely: neo-Paganism.

- Equally in the major arcana, it is possible to trace the history of humanity: emergence of Homo Sapiens (I), age of Shamanism (II), Matriarchy (III), Patriarchy (III), emergence of the Great Tradition (V), etc, up to Arcanum XVII (contact is established with other celestial bodies), XVIII (first steps on the moon) and XVIII (encounter with a new humanity)... I dare not carry on, for fear of too enormous a blunder. Although in this vein, Timothy Leary has just published a work of genius, bold and brilliant: "The Game of Life" (5), which outlines DNA policy right up to galactic fusion, from I to XXI (see further).

- Major arcana can also stand for the psychological life-story of the human being, who starts with counting up his playing equipment (I), then attends school (II), spends some time in close relationship with his mother (III), then his father (III), discovers religious authority (V), chooses his friend (VI), masters the knowledge of speedy locomotion (VII), comes up against the army and the inflexibility of the Law (VIII), experiences instability (X), of which he frees himself by force (XI), etc... up to you to carry on with this little educational game... and make up new ones too.

- Symbolical numerology is still a favourite topic of those who, while experts in this matter, have no knowledge of the Tarot, and exclusively apply a numerical system to it. Being the

basic material of the Universe (6), it is logical that number - of which the word "name" is derived - should be found in every model of the universe. Devote some time to this exercise, too, referring to a good numerology handbook (7), and remembering that the Tarot has its own particular combinations.

- It is possible to establish connections between the Tarot and this or that philosophy (how should one view the world in order to experience the least possible suffering, or/and behave in the best possible manner while we live in our present state), or religious system (how to behave in the Tangible world in order to obtain effects in the Intangible, after death, mainly, and, as a second consideration, in the here and now of our life in the present state).

Angelology and Heraldry

A Tarot visionary, who wishes to remain anonymous, has developed a complete commentary of minor arcana, following archangelic imagery: Michael, master of the Sword; Raphael, of the Cup; Gabriel, of the Staff. (Uriel as the master of Deniers is more questionable !). In this vision, the Series are to be seen as celestial legions. Heraldry is a domain little explored so far, and yet it carries a host of comparisons with the Tarot. The science of armorial bearings and blazons thus named originated in the coarsely outlined images, painted in garish colours, that knights used to carry during the first half of the XIIIth Century, so that they could be recognized in jousting or fighting. It goes back to remote times (totems). These images alluded to some personal experience, to a physical trait, or to the very name of the individual concerned.

(6) Read "Number and Time", by Marie-Louise von Franz.

(7) Preferably "Vie et Mystère des Nombres", by F.X. Chaboche, Editions Albin Michel.

• Heraldic shields frequently display horsemen or animals or a mixture of elements from the vegetable or animal kingdom: animals with foliated manes or tails, for example (see Arcanum XXI), dragons (head of a dog, paw of a lion, see Arcanum XVIII), manes terminated in the shape of a horn - a reference to the magical power of the Unicorn - (examine the Horseman of Staff), raging animals (see Arcanum XI), swords with their point enclosed in crowns (see the Sword), griffinheaded eagles (Arcanum XXI, where the profile of the animal in the top right corner can be seen either on the right or the left side of the head), lily leaves (in the Staff Series), acanthus leaf (Sword), cups of various kinds (Cup), all sorts of bizarre head-dresses... Note that the little black bird with no legs in arcantum XVII is to be found under the name of "martlet".

• Heraldry, associated as it is with a social structure which has largely disappeared, has today fallen into relative disuse. The images which composed it were nevertheless familiar and bore significance to the times which witnessed the gestation of the Marseille Tarot, until it was eventually drawn by Nicolas Conver, under the reign of Louis the XVth.

• With Christian symbols, connections are still closer. Do we not find a Pope (V), a Hermit (VIII), but beware, with an H like in Hermes (8), an angel who bears the name of a Virtue (XVIII) (9), a seraph (XX), a devil (XV), a (Last ?) judgment, and, moreover, the Grail symbol (Cup),

(8) English-speaking users of the Tarot should be aware that in the original French Tarot, the word "Hermite" (not "ermite" as it should be spelt) bears special significance, related with the greek god Hermès.

(9) Again here, in French, "Temperance", with no article, is to be taken as a name, not as an allegorical figure (contrary to "La Justice" and "La Force".

plus that of martyrdom (Sword). But, lo ! There is also a Popess, a very unseemingly denuded Star, a Queen of Staff who tucks up her skirt, and an Androgyn: The Tarot makes use of every language, and doing so, oversteps their usual boundaries.

• All these connections are due to the use of symbols. Etymologically, "symbol" refers to a double ascending movement, starting from two different points, and merging at a higher level. (from the Greek: "sym-bolo", I throw together) - in opposition to "diabol-" ("diabolo", I throw asunder), which evokes dispersion. The devil, diabolus, is he who divides (in order to rule, of course).

• The symbol thus appears as a representation of which the content is not limited to what is apparent, and which enables contact with a depth of being which corresponds to life - i.e. the perception of several significations which fit into each other and evade definition, either in a given situation or regarding a given person. This depth is reached - or secured - thanks to the constant functioning of the unconscious.

• This depth with which the unconscious endows life, this carrier of a non evident content, is the *raison d'être* of symbolic language, and the source of its impact on us. From the following lines by M.L. von Franz, we may elicit an explanation of this "coding": "This more or less secret knowledge, these subterranean currents (10), compensating the official Christian doctrine, circulated under cover, in the writings of the Albigenses or the Cathars, in alchemic works, in some aspects of Gnosis, etc. These secret traditions could not be taught officially, as they were hunted

(10) In "Shadow and Evil in Fairy Tales" Spring Publications, 1974. The Tarot is, at least in parts, one of these currents, but this is only one of its aspects.

by the Church, due to their suspect character. This is why these documents and their traditional wisdom, while suppressed from within the collective conscious realm, still belong to the Anima...

- This has been suppressed or neglected; it no longer arrests attention, and it asks to be kept alive, and taken in consideration".

Right and wrong

Where is truth to be found, if so many interpretations have been given, and keep being brought forth (see "The Art of the Tarot", by Alexandro Jodorowsky), with justification, by the exegetes and lovers of the Tarot ? Why do they contradict one another, or, worse still, why do they belie the very pattern of the cards, whether taken separately or together ?

- Each commentator is right to some extent. He has used the Tarot as a projection of his own stage of evolution, of his own preoccupations, experiences, convictions and/or knowledge, or, to sum it all up, of his Ego. He has **chosen** a level of interpretation which somehow was for him the only one, thinking it was the only true, only possible interpretation (We call this the "Spanish inn process"). In this he was wrong. For just as the Cosmos is not limited to the more or less accurate model one builds of it, the Tarot is not limited to one interpretation one gives of it. Commentators have confined the Tarot within the bounds of the vocabulary known to them. Most of them have published interpretations with a view to sharing their knowledge for the benefit of ignorant people, who in this way have been able to learn a great deal. Others have done it in order to set their own Ego in a dominating position.

- Some did even carry complicity with their Ego to the extent of making up new images, new names, new numbers, which they found more appropriate, after the Marseille Tarot had already appeared, or of adding to it symbols

which they borrowed from other vocabularies of the tradition - a definite lack of humility towards a heritage of the past, and the only one allowed to come from the future.

- Interesting as they are, as illustrations of various personal quests for the Universe, or as witnesses of a culture (11), these Tarots fall short of providing as rich a material as the Marseille Tarot does; they only lead to an impasse. Indeed, revelations, i.e. information in a pure state, can only be made manifest via a nervous system and a vocabulary: that of the person who is the recipient of revelation. Usage proves the Marseille Tarot to be of another vein: it modifies the receiver...

- These subjective methods of observation have prepared you to tear away, or at least to stand back, from conditioned reflexes (by providing the possibility of seeing, of being aware of them) and from your scale of values (by making you aware of the relativity of its standards).

- If you tackle this work slowly and candidly, without keeping it separate from other domains of your existence, you will start to depulpabilize yourself. This is something you must aim at in order to evolve.

- Culpabilization, one of the bases of relationship between individuals in the present society - and, incidentally, one which submits the strong to the power of those weaker than themselves - is an inhibitor of logical thinking: a culpabilized individual is unable to follow simple rational logic. And yet the latter is precisely what we use when we go beyond symbolism in order to discover analogy, which is the ground of symbolism, through **objective** methods of observation.

(11) Thus the Visconti Tarot, which is of great beauty, only shows a succession of symbolic characters, more or less inherited from ancient mythology; no meaning and no combination can be obtained from it.

Objective methods

Work with the Tarot through objective observation will then consist in observing the cards without letting conditioned answers intervene, which is possible by use objective methods only.

- Now you will find it is beginning to make sense.

Within reach of our prototype

A word of warning: The Tarot is a fabulous racing car, with overdrive and all. It can take us very far, at breathtaking speed, on the condition that it has been properly run-in, slowly, systematically, with periods of peak activity - pistons running full course, thoughts tracked down into the remotest corners of your brain - on the condition that you drive on low gear before you pass second gear. You will ruin your super car if you let it run on fifth or sixth (divination speed) without going through intermediary gears.

- Refer to our preamble once again. Do not proceed further if all this is not quite clear. If need be, have a talk with a friend about it. Treat the Tarot with consideration, with devotion almost: it is far greater than you are, and extremely powerful (12). But please, no superstition: These are only pieces of coloured cardboard ! You will use the cardboard pieces until the time when you are able to establish all the connections with your inner Tarot. Keep the two poles neatly separated - deference, yes, but relativization - just as you would keep the two generating points of an energy current clean and operative.

- Then, frame up this moto of the Royal

(12) *This section is a development of an article in "Question De" by the same author. (N° 30, may 1979).*

Society of Science in a gilt mount: "Nullius in Verba" (do not take anyone's word for granted). Everything must be a working hypothesis for you, including this method. Be honest, though, investigate the hypothesis thoroughly... It works, and will save you a few decades of solitary uncertainty.

- Thirdly, no book contains the Tarot, but the Tarot is contained in the whole of Itself.

One a-priori: We can

The rules by which research has to abide are strict. We have to assume a-priori that "we shall make it", that we have enough adequate knowledge in order to understand this model of the Cosmos, but that we require it in its entirety. And we must strongly resist any wish to modify the model, which would only lead us into unrestrained arbitrariness.

- Far from modifying the signs, whoever desires to be introduced into the whole of reality (= in-initiated) understands them, agrees with them, casts himself into them, so to speak, dwells in them and never tries to improve on them - this being Ego illusion.
- We shall study in the Tarot without venturing beyond the limits of the objective knowledge of an eighteen year old adult who has not forgotten his Grammar School years, or rather the content thereof.
- The thing we are now left to wonder is how we shall detect the extent to which our analysis is satisfactory. Imposing ourselves the task of reproducing all the important characteristics observed, i.e. exhaustive description, clear expression and transmission of our observation to another person seems to be the best criterion.
- For an observer of the Tarot, as for any scientific observer, a law or a theory has to apply to the greatest possible ensemble of

phenomena, and can only be discarded for another law or theory that applies to a greater number of phenomena: when you describe a card, your best hypothesis as regards its likely signification will take the greatest possible number of small details into account. For instance: if your hypothesis concerning Arcanum VI does not take into account the fact that the figure in the centre is barefoot, or the right arm and the left hand which two figures have in common, or the bow with no string held by the figure at the top, discard your hypothesis. Find another one which takes those three data in consideration, **and** all others.

- Such a work with the Tarot is one which complies with the demands of scientific method, as it takes into account a far greater number of elements than any other process to this day. It is, accordingly, the best, until a better one is discovered, assuming it exists. Its advantage is that it does not exclude the meanings offered through the participation of the other source of information: intuition (intuition from inside). As it comes prior to it, it rules out arbitrariness.

- Arbitrariness in our work happens indeed when intuition is not immediate and accurate, a thing the Ego will not accept readily; this is why it produces hundreds of clever explanations in order to step in the way of intuition immediately; certainty in a flash being the characteristic of the latter. The Ego has to be sobered by methods of self analysis or subjective observation failing which it will propose explanations dependent on the scale of values, and thus carry a great risk of error in comparison with objective observation.

To see and to consider.

- The Tarot has to be considered, contemplated, lived, experienced. Through the eye, to start with. (All the figures of the Tarot have their ears covered, with the exception of the

Angel (?) of Arcanum XX who has wings-ears, but all have eyes - including those who are blind...

- Perceive it as it is. Not as you think it to be. Not as you are told it is, or should like it to be. Do not be as thoughtless as to give a name to Arcanum XIII, or a number to the MATE, do not call him the Fool, be aware that Temperance is a proper name, not the impersonation of the virtue of temperance, that the Wheel of fortune (like a spare wheel) is not the wheel of Fortune (or of Glory). Read ! Unravel... later.

- Notice every detail. For example: the cap, or cushion, or head pad (look up these words in the dictionary) of the Queen of Cup carries a crown/which bears a red semi-circle, the latter marking the centre of the cap, but not of the crown. This red semi-circle seems to determine a luminous area on the yellow circlet of the crown. This area displays six more or less regular dots, and, on the left, a lozenge or a rhomb. The lozenge reminds you of Heraldry (it represents a bearing of the shield, a spear head), etc. In her skirt, there is a kind of capital V (red part of the skirt) and a blue sign, flame shaped, analogous to one which is to be found in the breeches of the MATE (blue part of the skirt). Later on, all these details will converge and provide the "basic model" or "energetic imprint" of the card. This notion will be capital in our work.

- In the mean time, register. Try to visualize the card in your mind's eye. Play the Game of Kim with it (13).

- Follow a cross fire method in your proceed-

(13) According to Rudyard Kipling, this game was used in the training of English secret agents. The object is to recapitulate the number and exact position of 10 to 20 objects put at random on a table or in a room, after having looked at them for 5 or 10 seconds.

dings, eliminate such and such a type of detail (Ex.: What is green ?) then another (what is human, animal, vegetable, mineral). Do this thoroughly. Never is there any error in the line: this is our first and basic assumption. See each thing in the place it occupies. If it does disrupt your preconceived ideas (eg.: "the hermit is a wise man who prudently gropes for his way in the dark") change your ideas, because the Tarot will not change (the Hermit is a worried man holding a dark lantern, who does not lean on what is not a stick, and yet, examine his right hand carefully, in every angle, and it will tell you that this character is stopped by an "alibi" he manages to provide himself with).

- Other groups of details: Examine each figure, "feetwise". Where are those feet resting ? (Force has them above the ground, horses seem to hover, except that of the Horseman of Deniers). How many can be seen ? Are they symmetrical ? (See King of Staff). Do they show entirely ? (King of Sword). In what position do they appear ? (turn the pages, or rather the Valets, of Sword and Deniers, you will realize that one cannot determine whether their legs and feet are seen from the front or the back. What about the size of the feet ? The colour of shoes ? The relation of foot to ground ? (firmly resting, or not). What kind of shoes ? Examine the feet of the Horsemen, and the rugged landscape where they stand: are the Horsemen's "ballerina" shoes the right sort for alighting to the ground, in those conditions ? (they cannot dismount...) And what about the feet of the Emperor which seem to rest on a starting-block ready to shoot forward...

- Where is the supporting point of the body ? Where is the body's strength ? Mimic the gesture of the figure. Assess him/her. Try the sitting position of the Popess, the Empress, Justice, Kings (where does the difference lie ?). Feel where the body's energies are located and

how they circulate. (the arms of Temperance: a parabolic movement or a concertina movement ? in which case the white fluid is maintained in between the vases, and not being poured from one into the other). Observe the head of the MATE which seems crookedly affixed to a body without a neck. His left hand appears above the right shoulder, holding a stick, spoon-shaped at the extremity, which rests right across his back, ending up on the left shoulder (is he dislocated ?).

- Admire Justice's right hand; a masterpiece of balance: the opposing thumb alone holds the sword straight, as the bottom end of the pommel is maintained on its side by a kind of gilt wedge. Which way does the sword fall if the thumb is removed ? What is the technical word for this position in sabrefencing language ? Inquire about this.

- Give particular attention to the landscape. How much space does it occupy ? What is the ecology of this landscape ? What is the vegetation ? (is the green pit of Arcanum XX natural or man-made ?) How important is the vegetation ? (lush as in the Star ? White as soon as trodden past, as in the Mate ? Non existent, as in the Sun ?) In your opinion, does the flesh landscape under the feet of the Valet of Deniers delineate a reclining body ?

Be a Peeping Tom

Take a particular interest in the way characters are sexed, i.e. in their exterior, manifest polarity. (Is not the Devil abusively provided with sexual attributes ? Under his tight fitting blue breeches, he displays male organs and besides this a feminine bosom which yet seems kept in place by a kind of hoop, an elaborate contraption which encircles the bust. Is he by any chance trying to pass himself off as an androgyne ? Compare with the approximate sexuality of the two other characters, smugly smiling under his rule... Avail yourself of the

opportunity to notice their root-shaped feet digging into the dark earth and the flesh rope that unites them while keeping them apart, but does not stangle them... Their hands are not seen; therefore they cannot handle the situation. Neither can the Hanging Man; he too is linked to a rope...).

- If it is true (as it has been asserted) that a young man sat for Leonardo's Mona Lisa (the same as for the figure of Saint John in the Saint Ann picture), have fun discovering the real men and the real women, and those who hesitate in between. You are in for surprises !
- Devote some of your study time to the examination/comparison of the characters' eyes (size, expression, direction in which they look; find out who actually sees something, who sees nothing, who is blind. And by the way, someone is mute, and someone is deaf, in Arcanum X). Devote another session to hands (which of the Hermit's fingers is missing ?). Find the symbolic meaning and attributes of each finger, starting with the thumb - set lower, but valorizing the other finger by opposing them - down to the little finger, Fairies' finger, the "little finger who told me" - the only one thin enough to wriggle into the ear cavity, far enough to shut you from the outside world and make you aware of your own inner sounds, and by analogy, your all-knowing intuition.
- Keep an eye on the left hands of Kings and Queens: They give away their secrets. Some are minute (King of Deniers) or over-developed (Queen of Deniers) others are claw-like, there is something animal - or demonic ? - about them (King of Sword, Queen of Cup).
- Another time, get involved with the objects. The Empress' sceptre (which comes before that of the Emperor, but seems the wrong way up). The rope of the Hanging Man (turn the card upside down, he floats, and a hand-shaped strand links him to a minute gold rectangle. He could not be strangled, because

his neck is strong and muscular. He is kept attached by the round part of his heel, the critical point of emergence of energy - swift-footed Achilles' death reminds you of this). The table of the Juggler (try and prolong its perspective). The scythe of Arcanum XIII (the handle has a square section, rather awkward for gardening; spade handles are usually round).

- Appreciate how the blade operates: only in the manner of a broom. "It is a robot and he is rowing", little children say. (Would not the more dangerous blade rather be concealed within the heavy pleats of Justice's robe ?).
- Do not omit the size of the figures. Would it be ideal for those of Arcanum XV to stay small ? But the Popess fills the whole card... she even overlaps its limits...
- After this, move on to the buildings. Measure up the God-House, then the wall of the Sun. Compare those pictured on the Moon.
- Examine the sky. When does it make its appearance on major arcana ? Or rather, when does the "cosmic sign" appear ? (Arcanum XVI; but is it not foreshadowed in the bat wings of XV and the graffiti-chiselled, flesh-coloured wings of XIII ?) After XVI, the cosmic sign invades the cards more and more, until it fills the whole space in XXI.

The Colours of the Tangible

- To try and interpret the Tarot through colour symbolism leads to an impasse, for the fundamental analogies have been falsified by the biased interpretations of numerous Egos.
- There are indeed a number of colour symbolic systems. One of them has tempted a publishing house into printing some works in purple type, in order to develop the spiritual qualities of their readers. Naturally, things are not that complicated, and the brain, unless it is submitted to conditions of extreme sensory deprivation, is not sufficiently "informed" with

the purple colour of printed types as to modify the hormonal balance and thus induce the calm favourable to a spiritual study.

- Tarot colours are violent. They affect body metabolism, in the course of time, and do so more and more vigorously. Working in conjunction, they achieve a deep restoration of inner balance. But in order to understand their meaning, and give them a value in our objective study, we have only one ascertained basis at our disposal: the tangible world.

- Let us for example borrow a number of **yellow** objects from nature, and let us find their common denominator. Wrought gold, some ripe fruit (skin, or pulp, or both), honey, the sun, are of such a yellow. Gorse flowers too (which smell like coconut). Gold witnesses work, result brought by man's work, following that of nature. Fruit manifest a maturing process, honey witnesses to the combined work of flowers and bees, and the sun has travelled through many layers of gaseous elements, and countless kilometers, before it reaches us. The common denominator will then be the idea of work, of time, or space, of metamorphosis (transformation of shape due to transformation of elements), which results in making something ripe, that is, fit for man's utilization. See Deniers, grounds, sceptres, the animal of Arcanum XI (which other animal does it conceal in its "fur" ?).

- **Red** reminds one of fire, and chiefly of blood. What are the qualities of blood ? It is fluid, warm, violent, rhythmic, indispensable to life -these qualities persist as long as the blood stays within the body. Should there be a wound, blood then loses its fluidity (it coagulates), its movement and its colour (it darkens and gets cold). Thus one comes across the notion of something "which is interior and should remain so", something "particular to everybody and yet identical for all". Something necessary and motor.

- Observe its place on clothes; blue/red complementarity specially. Which of both is underneath, which one on top ? See its place in the Staff ? What about the sword of the Queen of Sword ?

- The Tarot intense **blue**, slightly fuller bodied than French blue, but lighter than ultramarine, appears within the Tangible world as the colour of the deep: depth of the sea, of the sky (mobile elements), when seen from afar, when the gaze loses itself in their infinity, as if the very colour gave way under the eyes.

- If you sample one cubic centimetre of water from the bottom of the sea which appears to be of that blue, you notice that, in contradistinction to blood, the minutest visible part of which is red, this sample has very little colour, or no colour at all. This blue is made up of an infinite piling up of transparency, and vanishes if fractioned. This blue, which has ever so little substance, results from quantity, from a collective situation, external to man just as blood is internal to him. It can readily be opposed to red (intimate, warm, pulsating, viscous). The movements of the blue, whenever they happen, are subtle and hardly perceptible. Blue in the Tarot manifests a certain stagnation, impersonality, permanence; and yet in nature, it lightens or darkens slowly in accordance with light; it is not static. Its substance is both smooth and tenuous. To those familiar with C.C.Jung's psychology, it will more or less appear akin to the characteristics of collective unconscious. Why is it to be found in some hair ? clothes ? rays ? clouds ? etc.

- The dark **green** of the Tarot is the colour of the vegetal, but not any vegetal. Not the green of clover or willow, but that of evergreens of those trees that win the battle of light in the jungle. It witnesses a tremendous vitality in time (non-deciduous leaves) or space (jungle). It is the strength of vegetal sap - not that which appears again and again every spring, but that which irresistibly and unceasingly enlivens nature, veridantly nurturing her from season to

season. It is therefore possible to establish an analogy with the energy of primal, untamed nature.

- **Why** is this green not only to be found in the herbs (and the luxuriant trees of the Star) but also on some parts of the clothings or implements ?

- **Black** in nature is the attribute of what is buried and rich, wherefrom light and sustenance can be drawn: coal, for example, which sustains fire; tchernoziom, the famous Russian black loam, most fertile of all for wheat; the "Al Khemeya", the black Egyptian soil, which has brought forth the word "Al-chemy", thus designating its raw material -all belong to the chthonian world, the underside of visible reality, the womb of the world.

- This is also the colour which reigns in a place where light has not yet penetrated - grotto, vault, hence the importance of these in some initiatic rites; one cannot see a thing, one does not know what is in there: it is the pitch darkness of Ali Baba's cave, when you have not brought a lamp, and there are reasons to be frightened. It is not the depth - external, as it were - of water and sky, which is fascinating and dream inducing. It is the still unknown, buried depth, full of promises, provided courage and action are there, both fascinating and horrifying at once, or, to say the least, repulsive at first glance. Look at XIII, XV, XVII.

- The **whiteness** of snow, which is the privilege of some flowers also - lilies (present in the Tarot), arums, edelweiss, syringa - seem to possess vividness, rarity, fragility, as a common denominator. Snow, once it has been trampled on or heated by the sun, melts and decays, loses what is in our opinion its beauty: it is not imputrescible - nothing is, in nature, in the long run. Touch white flower petals lightly, and you leave a mark on them; they are easily spoilt; as they wither, the whiteness fades away. Hence, no doubt, in our climate, the

analogy with purity: rare, fragile, dazzling purity. But white, as good old common sense reminds us, is also the usual colour of paper, and, ivory shade apart, was already so at the time when Nicolas Conver drew the Marseille Tarot. Therefore, white leaves us a choice. It is the part which remains pure. Objectively, both notions fit closely: virginity is absence of mark.

- **White**, the normal background of the cards, raises enigmas on the left shoulder of the Popess, under the flower of the VI of Sword, under the right arm of the Hermit, in the rays of the Moon, between the vases of Temperance, on the Juggler's neck, at the foot of the Mate, below the Angel with a red halo in the World, on the feet of the Emperor, near the base of the God-House, above the head of the Seraph of Arcanum XX, and in the numerous winding and entwining shoots in the minor arcana series.

- And lastly, the seventh colour of the Tarot is called "**flesh**" by reference to the colour of flesh in Tarot country. Sometimes apprehended with reluctance, ("pale", "sickly"), it does not have the vividness of animated life; neither has it the waxen aspect of life gone. In some way, it gives the impression of being inert. It covers almost all the faces, hands, bodies, and some animals as well, a number of hairs, wings, and some objects among the least insignificant: the workbench of I, the book of II and III (yes, he has it tucked under his elbow), drapes in II and VI, not to forget the whole figure of Arcanum XIII, the God-House, and the thing that number VIII holds so loosely in his left hand, and so on. We shall look at it more closely when we study the Horsemen. Have a look right now, though, at the flesh tunic of the sublime horse of Staff.

An essential operation: the grouping of details

- Essential because it is what brings you close

to the essence of the Tarot; it is also what your entire work hinges on.

- You have by now recognized, identified, many details of the Tarot. This world of shapes, colours, sensations, reactions, comes to life with more and more precision (and at the same time, you have drawn your own portrait). Maybe you are under the impression that you know it backwards and forwards. The figures in particular: you have moulded yourself into the characters, you have battled against them or alongside with them (the Queen of Staff, a real Billingsgate type, but what a powerful force to have at one's side - as shows the arrow at the bottom of her dress, leading you to a kind of curly F). You are beginning to live with them, you have identified with one or some of the individuals, then stepped back from them ! You have settled old accounts, sentimental ones in particular. If you still feel a tender inclination or a slight hostility towards this card or another, you record it without anxiety or excitement. Moreover, as you draw daily sustenance and strength from this universe of colours, hormonal regulation already begins to take place: your mood and your sleep should be pleasant, your understanding of events and of human behaviour increase. A smile of complicity or indulgence replaces aggressive reactions. You begin to feel that an organization of incredible complexity is manifest in the Universe, with a coherence that you would like to approach even more.

- This self-analysis can and should be carried further. But, as you have noted and compared a number of elements, i.e. analyzed (14) your material, there comes now the time for synthesis (15).

(14) *Ana-lyze: de-compose ("ana" in greek stand for upwards, backwards, or repeated mouvement).*

(15) *From greek "syn-themi", I posit together.*

- This delicate phase will train your discerning abilities, and enable you to discover structures through analogy. Having put the pieces on the table, you must find out how they interlock, repeat, lead up to one other, form sequences, herald and supplement one other, in order to reconstitute the model. Your attention will have to be directed on words, shapes, and groups of details.

To name: to give life

That which has no name can indeed exist outside man's perception, and even perhaps be perceived. But without concept, instrumentality does not progress. For example, the concept of "vision" has made the improvement of man's visual apparatus possible, by means of external devices (glasses, lenses) or appropriate exercises.

- In the Bible, the Holy-One, blessed-be-He, creates by naming. In similar fashion, to suppress or to replace someone's name is one of the bases of magic. To suppress or to replace the name of a card in the Tarot is tantamount to attempting to nullify or divert or modify an important piece of the model. Now, all the pieces are important, all of them are irreplaceable.

- For example, naming Arcanum XIII "Death" amounts to more than negligence, or lack of respect for the Tarot, an act in itself unforgivable for anyone who aspires at approaching the Tarot with humility; it is creating something which is not. Arcanum XIII can avail itself of no name, not even a band or a space where a name could be inscribed: it should not be named. If within yourself you cultivate the idea that Arcanum XIII is Death, you restrict yourself, you clip your own wings; never will you be able to grasp what transformation is - the natural process of elimination which alone enables the other living parts of the being to be built up. Look at the spine: It

shows roots, a bulb, an oar, a flower bearing four petals.

- To misname the Mate by calling him the "Fool" is to deprive oneself of a precious source of information. (Count the letters which recur most often in the names. Which word do they form?). Moreover, this amounts to freezing the card's signification, to barring those depths of meaning that homophonic word-play suggest, triggered by the unconscious. Indeed, the impact of a name does not arise from its visual aspect only, but also from its meaning and the way it is enunciated. The Mate, from Arabic "Mat" (Hebrew "Met") : dead, applies, in the Game of Chess, only to the King, when he can no longer move from where he is without being caught. But the Mate, to whom no number is allocated, has no specific place either. He is outside the order of the Tangible. And yet, he sets forth. This seeming paradox is further enriched with several other meanings. Matte is a mixture of iron and copper sulfurs. A mat object is a lustreless object. The mast of a ship, perpendicular to the deck, is what enables the sails to be hoisted and the ship to move. You can climb up a mast, and, having thus ascended, become a look-out man (watchful). To tame someone is to "break him in" (examine the body of the mate...) etc.

- To suppress the name of a card is to "golemize" it (16), to take away its life, to render it inoperative, inert. It is to turn what is whole into something incomplete, and also to remove the particular teaching of the card.

- At the visual level, you must attach particular importance to the graphism of names. One of the major arcana contains a U in the

(16) The Golem, in Jewish tradition, is a clay puppet which is endowed with unlimited powers when the four letters of the Divine Name are traced on his forehead. He turns into a heap of mud once the letters are erased.

shape of a V: la Maison-Die V (the God-House). The V is the Roman symbol for the Arabic 5, that we use currently. If you write: Maison-Die 5, you can establish a connection either with the fifth astrological house, that of creation and play. Is the idea helpful? Does the card show elements which are reminders of this idea of creation and/or play? If this is the case, maybe there is a link. If not, discard the hypothesis until closer examination. Thus you learn how to group significant details. Do not try to discover a meaning; just group them; make a note of their coexistence.

- At word signification level, see for instance how Justice foretells Judgment. (Popular language speaks of men's justice and God's judgment, as if judgment was beyond man's competence. Justice is done, judgment is pronounced: it has an affinity with expressing, naming: it is creative.)

- Justice (Arcanum VIII) is a stiff, heavy figure. It fills the whole card. Judgment, the last card but one, shows a very complex image, which groups a number of widely different actions. While the landscape is a desert, the cosmic sign is here very important. Do you see any connection between the six-winged figure (three pairs of wings) with the Seraphim of Angelology, carriers of the purifying fire (their usual attribute) - their name is derived from the Hebrew "Saraph": to be burning (17). It appears that from Justice to Judgment one proceeds from a ponderous, constricting, tribal image, to an image profuse in symbols of immanence. Examine the hypothesis, check it with the help of other details: Justice's cap, set on a separate circle, is larger on the left side (hyperdeveloped left hemisphere?). Go back to Chapter "Why", paragraph "unravel and reveal". The Seraph's aura is foreshadowed in the cap, but it is more balanced in shape.

(17) You would learn just as much by perusing a good dictionary.

Shapes and metamorphoses

We come to our work with shapes. For example, the mandorla (18) encircling the central figure of Arcanum XXI - you have seen it on the tympanum of several cathedrals - is foreshadowed in the preceding arcana. Where do you think it is? In Arcanum XII, which shows a figure similarly enclosed, with one leg folded behind the other, as in Arcanum XXI (but which leg ?), or in Arcanum XV, where both figures, with their mandragon-shaped legs, are linked with a rope ? and what pattern does this rope form ? Or maybe these three cards possess even more startling similarities ? We have already seen that in Arcanum XII, as in Arcanum XV, the characters have no visible hands - and are attached, or linked together. Follow this investigation further by yourself.

- Look for the Intangible. We have seen that the second law of the Intangible Universe shows a cycle of four elements or periods. You might say: Why not seven? Are there not 7 colours, 7 planets for judicial Astrology, 7 genii for the Egyptian theogony, 7 mortal sins, 7 sacraments, 7 virtues, 7 branches to the candelabrum of the Temple, 7 days in the week, 7 seals in the Revelation, 7 degrees in the musical scale, 7 apertures to man's face ? If you observe these series of 7, you will note that, with the exception of the 7 apertures on man's face, all of them are man's work. It seems that for the human being, this division in 7 elements is, so to speak, natural, spontaneous. "Somewhere", there is a form which is named 7. We can call it "energetic schema" or "energetic imprint", the latter appellation being used by reference to the word used by Ameri-

(18) From Italian "mandorla", almond, oval where the Christ in majesty (or in glory) is inscribed, in the "code" of icons and medieval religious art.

can scientists to qualify an information input, of whichever order it be. Thus we have come, via another route, to the notion of "coding".

- Throughout the series, we shall watch the energetic imprint of the "seven" at work in the four different materials: the Cup, the Sword, the Deniers, and the Staff, but also in the series, II to X. We shall come to a close definition of this imprint by comparing its embodiment, its materialisation, in the four tools/materials which man has at his disposal in order to evolve. To help you in your work, here are a few examples.

Search for quaternities

Let us go back to the schema, to the energetic imprint of the 4 which appears as the second law of the Intangible. How are we to check its action in the major arcana ? By finding the 4 four times in Arcanum IIII, of course ! But, more organically, by identifying the quaternities, i.e. by assembling cards in groups of 4.

- Will you start with the 1 ? You then get (first quaternity): Juggler, Popess, Empress, Emperor. Second quaternity: Pope, Lover, Cart, Justice. And so on. But there arise at least two difficulties: Splitting the groupe Popess/Empress/Emperor/Pope remains unsatisfactory; obviously the Juggler does not couple with the Popess. Second difficulty: the fifth quaternity stops with XX, leaving XXI on your hands. Not alone, though, for where shall we put the Mate, who bears no number, not even a nought ?

- This distribution does not make sense. Let us try another hypothesis. To this effect, let us reexamine each of the major arcana, so as to take into account some details that we have overlooked. We notice that two cards only present the particular feature that their image overlaps the upper line and penetrates the space allotted to the number: the Popess, II, and the World, XXI.

• Let us speculate that this overlapping of the image realm (19) into the realm of number (archetypal realm ?... With reservations !) indicate bounds similar to those marking the distance to be run in a race. It would be the starting point, XXI the finish. But in a race, the runner exists prior to the run. It can also be that the I stands for Unity, but no movement is possible unless one element breaks off from the whole (or vice versa). Now, by definition, unity equates totality; nothing can be extracted from it without its essence being altered, and consequently disappearing. Let us look at the card. Does it corroborate the idea ?

• Indeed, the Juggler's movement is suspended, therefore impossible (movement arrested is end of movement), and from a physical point of view, impossible also is the position of the hands. Verify this by putting your hands and fingers most exactly as the Juggler does, on/around a rod or a coin or a sphere. The object will fall, the grip is not firm enough. The Juggler seems to manipulate them, yet objective observation shows that he does nothing of the kind. We may assume that in I, the movement has not yet begun. It is only potential. Moreover, the series begin with number II !

• This does not solve the problem of the Mate. Where should he be placed ? Let us resume our observation. Let us bring in details that we have not yet taken into account. Thus, there is a card which does not bear a number, but then another card has no name. Let us compare them. You have done so already, have you ? You have noted that the figures are almost superimposable ? that their attitude is identical ? Well done ! Suppose then

we are in the presence, not of two arcana (20), but of two aspects or two stages of one and the same operation, which for convenience we could provisionally call "sweeping away", "take leave" ?

• How do you feel about it ? We are touching one of the foundations of our approach of the Tangible Universe here. Nature destroys ceaselessly in order to rebuild each time better, to release her impetus each time further. Each movement registers the elimination of some of our cells, and the apparition of new ones from cellular matrices to which we have no access. Let us keep this hypothesis: we have one Arcanum with a name and a number (which does not prevent the Mate from being innumerable and/or indecipherable, and Arcanum XIII from being innomable). One Arcanum in two characters, so to speak.

• But now then, our quaternary system works very smoothly. We posit I as the reservoir of all that will happen, as absolute potential. He has cup, deniers, sword, staff, plus dice and a yellow "calabash" (21) at his disposal. The first quaternity unites Popess, Empress, Emperor, Pope. The second groups Lover, Cart, Justice, Hermit. The third (and middle one) the Wheel of Fortune, Force, the Hanging Man, and the Arcanum in two characters. The fourth groups Temperance, the Devil, the God-House, the Star. The fifth: The Moon, the Sun, Judgment, the World. End of the race. Let us make ours these assumptions (until something new compels us to reject them). Note that this order of major arcana allows more profitable an investigation of periodicity: each cycle of four contains its own evolution, and it is possible to establish comparisons between each of the first, second, third and fourth stage.

(20) See note (16) of Chapter I.

(21) From latin "capacium": which contains a lot; homophonically related to the Hebrew "Kabbalah": literally, "that which is received".

(19) I would rather say "imaginal" in the sense in which Pierre Solié uses the word. See "Histoire d'un Mythe" series, published by Seghers.

- You have just been carrying out a work of investigation into structures, which satisfies scientific criteria. At the same time this work multiplies our possibilities of interrelating and comparing, and accordingly, a deeper intelligence of the meaning, an extension of knowledge. No need to mention that you could also compare cards in pairs, in ternaries, etc. In fact, you have to compare each card with all the others (all 77 others).

- The purely geometrical schema that you will find on the following page (and reproduce on tracing paper) will offer you interesting suggestions as regards the internal structure of each arcanum, when both are superimposed (22). You will note, this way, that each image is in a carefully calculated off-centre position in relation to ideal architectonic lines, and this deliberate shift reminds us that life keeps adjusting its elements ceaselessly. Too much symmetry is not in nature; a comparative study could indeed be made between body schema of each arcanum (minor arcana included). You have done it? Bravo !

- As you work out this synthesis, do not leave behind anything you have learnt. For example, when you study Arcanum XVI: gravitation is the main cause for the stability of celestial bodies. This allows us to separate gravity-bound elements (tower, vegetation) from those which are not (whatever is gravity-bound falls down, does not float). On this occasion, compare XVI. XVII and XVIII. Where do you locate the gravitational pull ? Which elements ascend, descend, are suspended ? Which is the movement manifest through those cards ?

The Tarot: a matrix of the Cosmos

Tarot structure follows the same model as brain structure: it implies ordinating selective,

(22) And idea of Roberte Laboureau, a french "pupil" of the author.

inductive and projective relations, cross references and connective equivalences, finite sequences (II to X), all this expressing the likely situations of every possible cycle, and consequently, within our specific concern, every evolution cycle. The Tarot exposes the functional criteria of the structure considered as "sine qua non" condition of all evolution. Should discernment of the model be lacking, together with its working knowledge, the Tarot would remain a vague aggregate of dimly glimpsed truths. This is how intelligence is gradually educated: in latin, inter-lego, "I choose between". The Tarot itself shows you how choose, transforms you step by step, informs you as it permeates you.

- From that viewpoint, it is possible to apply to the Tarot Dominique Aubier's words concerning the Hebrew alphabet (23): "The 22 letters of the square Hebrew script are studied here within the mould where they have actually been shaped, i.e. the cortical substance, the brain submitted to language and its realities. To learn this alphabet it also to discover the functioning of the spirit". (24) And further:

"A knowledge indispensable to the ascent of conscience cannot escape recognition, even though vested interests would like to silence it. Without it, humanism remains voiceless, the intellectual and spiritual future of the world, maimed and enfeebled, comes to a halt. There is nothing to govern thought. In vain, language is called upon from every direction. Not being adequately summoned, its answers fall short of expectation. In this blind's man buff game, a child would find his way."

- Therefore, whenever we cast an unprejudi-

(23) In "*Le Principe du Langage*", Mont-Blanc (Geneva), Publishers.

(24) But: the brain is only a machine, etc.

ced, open, and modern glance on the Tarot, we are able to discover the same structures, or schemas, or energetic imprints (25) as in other codes of knowledge or information concerning the Universe.

- Let us proceed further, and come to the hologomic theory, upon which we have already touched openly or implicitly. What does it say ?

Our brain builds up reality mathematically, interpreting frequencies which come from nother "reality", a realm of significant primally archetypal reality which transcends time and space. As is exposed by David Bohm (26), there exists an "explicate order" and an "implicate order" of the Universe. Both the brain and the hologram share the staggering characteristic of distributing information through the system, each fragment being coded in order to reproduce the information in its totality. Just as the hologram (27) "reproduces" an original,

(25) Thus, remember our experimenting with quaternities, and what we came to establish concerning card I and II. As she studies the Hebrew alphabet, Dominique Aubier notices that "Genesis does not begin with aleph, but with beth, the second letter. Aleph represents a unity, but does not indicate a beginning. Stepping out of unity is necessary in order to create an alternate mouvement" (which makes "alterity"/"that which alters" possible ?) In the Tarot, II appears static, following the Juggler's motility, but it is II that marks the beginning of the process (motility is the faculty of moving, physiologically speaking).

(26) See note in the introduction.

(27) "Holography is a tridimensional photography realize **without** lenses. Images are registered and reproduced through the following process: A photographic emulsion is touched simultaneously by two luminous rays originating from a single source of coherent

the brain "reproduces" the universe original, and the universe can then be thought as a matrix generating concrete reality.

- The Tarot is a concrete and extremely accurate reflection of the matrix.
- Moreover, -or rather: because of this, due to its very nature, its own specific character - the Tarot enables a privileged relatedness to be established with states of modified consciousness, which themselves reflect modified states of the nervous system. Interaction with reality - the matrix - is possible at a primary level, allowing encounter, or rather, direct contact, with the archetypes, or better, with the energetic imprints which are the foundation, the matrix, of the Universe.
- Outward reality is, so to speak, extracted, or, more precisely, abstracted from an intangible and invisible flux which is not composed of

light: one is direct, the other travels via an object which is struck by the light and diffracts it. Both trains of waves form stationary interference sheets on the emulsified plaque. A characteristic of the hologram is that from a fragment of the plaque, it is possible to produce the image of the totality of the object. The whole is present in the part."

"As soon as these experiences were known, they met with a deluge of favorable reactions within various scientific milieus, together with criticism questioning the validity of the theory, and, beyond this, the emergence of a new paradigm, the hologomic paradigm, based on the presence of the whole in the part, on generalized interdependence, and the role of coherence. Such are the conclusions of Mrs A. Bloch and R. Scheps, who thus endorse the ideas expressed by Marilyn Ferguson in "The Brain Revolution," in Brain-Mind Bulletin (P.O. Box 42211, Los Angeles, California 90042) and "The Aquarian Conspiracy" (Routledge, Kegan Paul 1980).

separable "parts", and can only be described as this state of "unseparable connectedness" that we have already touched upon (28).

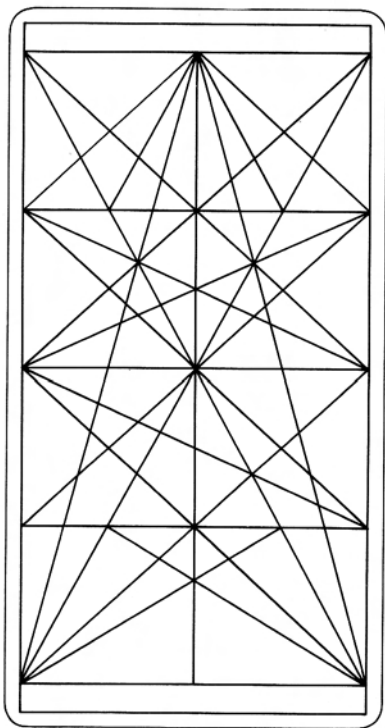
- Up to the present times, man could only proceed in a world so much beyond his grasp by attempting to break it into its various components. Today, due to the pressure of the intangible world - we see this also in the conscious, and for the greater part, unconscious collective movements, - man is led to reconcile, readjust harmoniously, reunite, the various constituents of the Universe, including himself: interrelatedness between the models of macrocosmos and microcosmos becomes increasingly evident; the Universe unveils its coherence.

- Following the same momentum, and taking advantage of these movements, as it were, we shall make no attempt to explain the Tarot, but describe it as precisely as possible. This description alone, which "sticks" to Reality, enables us to establish contact with the matrix. The Universe cannot be explained, but lends itself to description. Which leads us back to our starting point: without any doubt the Tarot belongs to the "explicate order", but it is very close to the "implicate order", we might say. Let us implicate ourself in the Tarot !

- All the work achieved so far did not aim to explain the Tarot, but only to help you see it as it is and open paths of approach which you would have found difficult or impossible to discover by yourself. We were not trying to drive the prototype in your place, but to suggest how you could get acquainted with it, and remind you of a few basic principles, e.g.: do not throw your vehicle straight into fifth gear (or Xth gear... divinatory speed !).

- Keep patient for a while: We now come to the inner and general structure of minor arcana. After this, we shall be able to "see" with the eyes of the future. How far ? Are you ready ? Let us go.

(28) See note in the introduction.



ARCHITECTONIC BLUE PRINT

THE TAROT

HOW FAR?

I. Practical drills

- To start with, let us keep in mind that we are delving into the Intangible, and, to that effect, we want to obtain spontaneous answers from ourselves, or, more precisely, to let them emerge without barring them with conditioned reflexes that are based on a hopelessly limited scale of values, and spring from a still extremely powerful Ego. In order to let spontaneous answers emerge, our Ego - otherwise precious and irreplaceable when our survival in society is concerned - must be temporarily disconnected. Direct contact with the Tarot, "calculated" as it is for that purpose (and various others at the same time), allows this disconnection.
- We are not playing a false show. Pretending to be a guru may be good fun for whoever pretends, but soon his entire behaviour will be affected by the game without his noticing it. Soon he will act, dress, speak, sleep, eat like a guru. His very substance, his relation with the Intangible, will get stalled behind this Guru-Ego. Spontaneous answer only happens outside the scale of values: Let us be heroic and ready to question it again and again.

Minor Arcana.

- Questioning our scale of values is a painful operation. We shall be most disagreeably aware of this when we study minor arcana, which are generally left out or interpreted with unashamed arbitrariness. A book (interesting in other respects) by J.L. Bourgeat is a good example of this, and should be taken as an object lesson. Published in 1906, it also mentions a so called "Gipsies' method", of which

no one belonging to the Rom people has ever heard (1).

- If you have a look at minor arcana, you will observe developments of or variations on four objects. The card which displays each of these objects has neither name nor number. They should therefore be named putatively only, and should not be considered as the beginning, or the I, of each of the series — these being otherwise carefully numbered from II to X. True, each of the cards bears the image of an object... one only. But it is immediately obvious that the object on its own is very different in pattern from the numbered series, with the exception of the series called "Deniers", which bears no numbers.

- Referring to our symbolic scale of values, which stems from our Western civilization — a civilization heavily stamped by Judeo-Christianism, the Roman Church, and also centuries of royal rule and elitism cult (possibly justified, including within initiatic societies like Masonry and Rosicrucianism (2) — which, besides, bear a lot of resemblance to one another) — we shall give an instant interpretation of these four objects:

Staff will be brute, unrestrained force.

Sword will be disciplined force, the embodiment of chivalrous virtues.

Deniers will be the authority of money as a source of power.

(1) "Rom People", "Romané Tchavé". *Thus call themselves the people you call Tziganes, Gypsies, Romanies, and so forth.*

(2) Which is to be distinguished from *Rosae Crucis*, the latter being an ideal, not an organization.

See: "The Rosicrucian Enlightenment", by Frances Yates 1972. Routledge Kegan Paul; and: "The fama and confession of the Fraternity of the R.C. by Thomas Vaughan. 1652. Facsimile edition, F.N. PRYCE.

Cup will be the power of the heart, the Grail.

- Criticizing this interpretation, favoured in the arenas of exoteric esoterism (3) would be easy and negative; we shall refrain from this, and simply observe each card. Let us retain the details in their specific structure.

- For instance: the hand that holds the sword emerges (or does it?) from a stratified system (therefore fixed, congealed); that which holds the staff emerges from inside a rotating system, the exterior of which looks like a cog-wheel, i.e. something capable of transmitting motion to other things. Hand and staff make an autonomous system (they do not touch the edge of the card), hand and sword make a system which is related to their surrounding (is the current ground?).

- Another thing: the construction which rests at the top of the Cup is closed. Admittedly, three locks are there — or details we can interpret as locks — but they are not integrated to apparently movable elements. The foot of the Cup, which is in the flesh, is deformed — compare it with the tenth cup, or rather the tenth cup of the X of Cup — as if squashed. Squashed by what? By the three wing-shaped blue elements? or are they leaf-shaped? hand-shaped? What kind of role is theirs?

- Horsemen are figures who enable us most to refine our work concerning the objects and their true nature. But beforehand, let us consider the Honours, a perfect square of four times four figures.

- Whereas each major arcanum card bears four types of significant clues — 1) shape/colour, 2) number, 3) name, 4) relation to the totality of the coded structure — Honours are without a number. Possibly so that we are not tempted to confer them an arbitrary order within their respective family. Should it be said that father is number 1, mother 2, child 3,

(3) *Eso* = inside; *exo* = outside.

in a human family? Of course not, and yet, something in this arrangement suits our scale of values. The Horseman renders this awkward anyway: Is he "after" the Valet, "before" the Queen? Or "after" the Queen? Nothing allows us to decide. Let us renounce a convenient classification, as the Tarot does not dictate it. Let us refrain from classifying, numbering the Honours. Let us simply take note of their individuality. Let us find out the characteristics common to each one of the Kings: sitting? on a throne? an armchair? against what kind of background? is he wearing both hat and crown? how does he resolve the hat/crown conflict? What does a crown indicate? and a hat? Does he wear a simple attire, and/or an armour?... and so on. Let us systematically compare each card to every other card. What are the details common to the Honours of one family?

- One example: The family of Deniers (we say "family" because its members bear the same name, and only for convenience; there is no deducting of other relationship. Thus, of course, the Valet is not the son of the royal couple. The word "Valet", from latin "vassus", derives from a Celt root which implies a relation of tutelage. Rather than the early meaning of "young nobleman who has not yet been knighted", it seems more correct to keep the nuance of domesticity" which has appeared in the XVIIth century. In some decks drawn before the Marseille Tarot, those figures are named slaves. What is the role of a domestic servant?)

- As you take note of details, as you classify and order them, a dominant characteristic eventually strikes you: the expression and direction of the eyes, which seem to link all four figures to their tool, the Denier(s), with the exception of the King, who nevertheless has strongly characterized, well slit, slightly almond shaped eyes, and a somewhat oriental

expression. The Valet holds the Denier(s) at eye level; that of the Queen is higher in relation to the face, and she has developed her right hand exaggeratedly. The Horseman seems to hold it, as it were, with his eyes only. (Note once again that the word "Deniers" is always plural, it is therefore possible to assume that a collective is thereby designated, or, more rightly, that the "energetic imprint" thereof concerns the bringing into play of an ensemble.)

- Eyes and Deniers, then, stand in close connection.

- In similar fashion, all the figures of Cup have a peculiar trait at forehead level. The Horseman of Cup is the only rider not to wear a hat; he has a low forehead, he looks tired. The Valet wears a flower circlet right across his eyebrows. The King, too, has the brim of his hat across his eyebrows, like a kind of pad (meant to support too heavy a crown?). Both have a strange, weary expression — one of these feelings not easily conveyed objectively! — the Queen wears her crown amiss, perched on top of a bonnet (she wears it at a distance from her forehead).

A Game: Matching the couples.

- When you are well acquainted with Kings and Queens, from a visual standpoint, enjoy a fascinating experiment. Note to start with that in each family one figure carries two implements: they are the Queen of Cup, the King of Sword, the Valet of Deniers, but in the Staff family, all four of them have only one, while in the Sword, the Valet, like the King, is apparently carrying two. What does this indicate?

- Later, choose someone with a good intuition from among your friends; ask him/her to match the four Kings and the four Queens, though obviously not those who bear the same family name (this game will teach you, for one, that Kings and Queens of one family are brother

and sister (4) rather than spouses). In all likelihood he will "marry" Mr. of Deniers with Mrs. of Staff; Mr. of Cup with Mrs. of Sword; Mr. of Staff with Mrs. of Deniers. Mr. of Sword with Mrs. of Cup.

- But he will not be able to explain why: he will only put forward subjective impressions. He has grasped the energetic imprints of the matching pairs, but he cannot substantiate his choice objectively in every detail. You will have noted that we are left with two types of association: Deniers/Staff, Cup/Sword. Any other pairing would be a disregard of the model which underlies the manifestations, and therefore cannot be the best possible.

- Where are the details to be found, that enable us to confirm these intuitive "marriages"? Such a highly subtle work is not easily described in a method. However, if you have proceeded conscientiously along your study of the Tarot, following the present indications, you are now provided with all the elements which allow you to find out these details, openly visible in the images. Here are a few indiscretions to help you:

- One King and one Queen make a gesture, a very obvious one; they alone among all the Tarot people: they tuck up part of their dress. To which intent? Do we really need to be explicit? Another figure has an implement — what does it look like? A syringe? A ballpoint pen? — directed towards his heel. He will injure himself, unless the point of this implement sets a Queen's implement, thus far static, into motion. Have you already seen a spinning top? Another King holds the two (broken?) parts of his implement together. But one

(4) Or clones, i.e. artificially produced from one and the same cell, of which they are genetic "doublets". This operation is at the present time a long way from being possible at human level!

Queen's implement (dangerous, otherwise) could provide reinforcement to the broken one, and at the same time, be safely tucked away there. And last, look at the left hands of the remaining King and Queen... What do they emerge from? Is n't it a surprise!...

- Probative as they are, those details are not enough in themselves to provide a full justification of the pairing we have made. But let us not forget that the Tarot is the master, that we are only learning, taking note of facts. Each King, each Queen, for instance hints at a psychological type, a historical figure, other embodiments/representations of the same energetic imprint.

- Let us observe the alliances to which the Tarot points out; let us look at what there is around us, in terms of association: marital unions, business partnerships, etc. What combinations work efficiently, if not those which allow the assets and shortcomings of both partners to merge? Which of these individuals do you resemble? Which would you like to resemble? Be Jungian! Which one is your Anima or your Anima? the partner who will bring you what you lack, and vice versa?... The Tarot points him (or her) to you. But the game opens still deeper paths to the energetic imprint... and don't forget that several energetic imprints can coalesce: it is possible to be partly King of Deniers, partly King of Staff, or Queen of Cup at times, and at other times Queen of Sword. We are here admiring the combinations and permutations within our model of the Universe, the Tarot of Marseille.

The four Horsemen

- You know them well already. You have noticed that one of the horses has a cat's head, another a cow's head, another a dog's head, another a unicorn's head (why this, if not because of the horn in the middle of his head). You have made a note of all the details. Orde-

ring them into a significant ensemble will give us the clue to minor arcana.

- How should we proceed?
- Which is the smallest Horse? He is also the least caparisoned, the stiffest, the one which the Horseman mounts least solidly. Which horse is the largest? At the same time, he bears the largest apparel (a skin tunic? like whom in the Bible?), the most mobile, the one who forms one centaur-body with his rider. Let us arrange them in this order, with the two others in between, from the smallest to the largest, the least protected to the most protected... We get: Horseman of Cup, then Deniers, then Sword, then Staff.

- Will other details confirm this hypothesis? They do. With his left hand, the Horseman of Cup holds the reins of his flesh mount. The Horseman of Deniers seems to guide his along with the tip of his stick, although the animal has bit and bridle. The Horseman of Sword no longer guides anything, even though the bridle looks as if it prolonged in the direction of the thread of the sword blade. Lastly, we have the Horseman of Staff, who would not be able to guide anything, his horse having neither bit nor bridle. At the beginning of the series, the rider controls his horse, who looks like a diminutive rocking horse. At the end, he is one with his mount; besides, the Horseman of Cup has two arms, the Horseman of Deniers, one arm and a half, the Horseman of Sword, one and a quarter, the Horseman of Staff, one arm only. They are closer and closer, more and more at one with their horse.

- The Horseman of Cup carries a strange burden (hod? mantlet?) on his back, he is heavily loaded, he is bare-headed. The Horseman of Deniers has a better posture, is more balanced. What does he wear on his head? a hood? a student cap? The Horseman of Sword is confidently poised on a frisky, prancing horse, he wears a helmet, admittedly heavy. The Horseman of Staff dances with his horse: both swing

back in a movement full of grace, the head-gear is reminiscent of the Juggler's "lemniscate" (5).

- Numerous other details confirm this hypothesis. It's your turn to discover them.

- The most interesting has to do with tools: The horseman of Cup does not hold his with a firm grip. It hovers slightly off centre in relation to his hand. The Horseman of Deniers holds tool somewhat more firmly... but only with his eyes. The Horseman of Sword grasps his sword solidly... but still better does he hold the curved, gilt dagger concealed at the edge of the horse's caparizon. As regards the Horseman of Staff, he gazes at a tool which passes right through his hand: he is the only one who has integrated his tool. The gradation in the Horseman series is obvious — indicated by objective details. However, we have carried out this investigation as an example towards the study of structures and combinations. If you would rather think that the Horseman of Cup is the most accomplished, you are welcome to do so.

- Let us spend some more time with the Denier(s). Does it stand for money? Of course, part of its energetic imprint is realized at that level. However, if one compares the size of the tools in relation to the figures, one notices that Cups, Swords, Staffs, are of a roughly appropriate proportion, whereas if the Denier(s) is supposed to be a coin, it is undoubtedly oversize.

- Maybe we must consider this differently. Objectively, the Deniers suggests a circular organization, starting from or directed towards a centre. In the image of the Valet, two dif-

(5) *This word has appeared at roughly the same time as the Marseille Tarot. In mathematics, it refers to the geometric locus of points such that the product of their distance to two fixed points is constant. The graph of a lemniscate is a figure 8 lying on its side, i.e. the mathematical symbol of the infinite.*

ferent Deniers are seen (the black part is wider on the top one). That of the Queen has a dot in its middle (which shows where the tip of the King's tool may find its place, as we have seen in the "matching the couples" game. The King's Denier(s) looks like the Valet's, except that the second row is made of twelve (or eleven?), and not ten, yellow elements. But that of the Horseman grants us an important revelation. Its central, and just about round, element is surrounded with a four leaf/petal motif, the axis of which is not vertical as in other deniers. It makes an angle with the vertical... which reminds you... of what?

- You have got it! the earth rotation axis, which makes a 23°27' angle (this feature being related to earth's ellipticity and repartition of matter inside it. Earth is a fluid nucleus inside a elastic envelope.) Let us recall in passing that, were the sun a large grapefruit, the earth would be a pin-head, 11,8 metre away from it, and Jupiter a grape pip at a distance of 61,4 m.

- What does the link which binds the eyes of the Horseman to this Denier(s) suggest? Could it be that the earth is held together by our way of looking at it? (or kept in place?). Is structure exclusively dependent on the vision? Decide for yourself, on the condition that you recognize in the Denier(s) in what way we organize the Universe around us: we stand at the centre; each of us is the centre of the world, as each of us can only proceed from his own nervous system to see the world around himself.

- We have seen a worried man, unable to grasp his tool firmly, burdened, ill adapted, mastering his frail stiff horse. Consider the horse of Deniers (the only one who **would** have his hooves on the ground!). How his body and expression grow to life! But what about this odd inflated skin, this outgrowth of flesh hanging on his side, a kind of artificial device, maybe to the effect of protecting him. Then watch how the horse of Sword bounces and

prances, eyes gleaming, mouth wide open. And last, the sublime horse of Staff, openly speaks (or sings?) and sees, he is all resplendent whiteness and close complicity with his rider.

- From control to free complicity, there lies the path of the tangible body, under the direction of the intangible rider. Mastery is indeed the dream of many individuals on their way along evolution. This is what the Horseman of Cup manages (but "he has his fill"....). Between the horse and the rider of Staff, there exists a wonderful alliance. To discover it is one of the great rewards of the Tarot, to achieve it must be possible... The flesh mount, from which we can never alight in this life, is a winged animal (you had spotted the bird in the face, when you were involved in the decyphering of the images...).

Austerity of the Series.

- Let us leave the Tangible/Intangible alliance and its splendours.

- Let us come down for a while towards the Series. They are generally left aside by Tarot adepts, or presented under an array of authoritarian attributes which leave you flabbergasted (6); yet they provide a genuine object lesson, step by step, on how to handle each implemment. Nevertheless, do read the valuable work by Paul Marteau (7).

- In order to follow and use them, it is enough, but necessary, to uncover their evolution,

(6) Thus: X of Staff: the outside, the exterior, the alien city. X of Cup: Town, village, country where the querent lives. X of Sword: pain, affliction, sadness, tears. And most predictably: X of Deniers: money, gain, retribution, etc. in Bourgeat, opus cit.).

(7) Published by Arts et métiers graphiques. Beware: try to find the 1949 edition.

which will be achieved by simple observation. Structures are drawn here - not mere decorative motifs, even though, to the unobservant eye, they seem to hide under this deceptive guise. For example, the series of Cup displays two kinds of structures, one vertical, one sinuous. Can they be analogically related to identifiable structures of the body? Besides, what does the Cup mean? What is its use? (not very handy, the King's Cup: you could not drink out of it. The Valet's is hardly more interesting: it contains too little. As for the Queen's, it is cancelled by its lid. On the other hand, wide-rimmed, of good capacity, firm on its base, here is the cup which the Horseman...does not really hold.)

- By way of example, let us work on the series of Swords, from II to X. Curiously, the first card - the II - shows floral composition, and so do III, VI, and VIII. Swords are seen only in III, V, VII, VIII, and suddenly two Swords in X, in the centre of a kind of mandorla (which naturally you have compared to that of Arcanum XXI... and what did you discover?). This mandorla, composed of some kind of fascines, forms a braided pattern at both extremities. This interweaving gets gradually reinforced according to the following rhythm: II and III: only one overlap. III and V: two elements twice interwoven. VI and VII: three interwoven elements. VIII, VIII, X: interweaving of four elements.

- What does this structure show us? In comparison with that of Staff, where the centre gets reinforced, here, polarity is reinforced. This is confirmed at a trivial level: work with staff (Kendo, etc.) reinforces the centre of the body, while work with swords (fencing) develops attention at feet and eye level.

- Let us come back to the II of Sword. There is a wealth of details to trace. For instance, the four buds in each of the four corners, which should be examined most minutely (why more blue in card VIII?). But for the time being, let

us just consider the central image. The "flower" of II looks very odd. Objectively, it is an "impossible" flower. Its petals are leaves, they are disposed in a most unnatural fashion, the mixture of colours has no parallel in nature. Besides, from this flower branch out white, sapless stems which end up into leaves with curled extremities, like architectural acanthus leaves (not to be equated to natural ones). This artificial, exaggeratedly symmetrical flower has something menacing about it, as would a meretricious, overdeveloped thing completely remote from nature.

- III shows a sword (once and for all you have carried out a close examination of the hilts, handles - prehensile, not easily gripped -, pommels - richly carved, plain, flesh coloured, yellow - of all swords, unless they are only one and the same sword altering its blade). This particular one is flesh coloured and rests on two branches: devitalized like branches cut at the beginning of winter, they nevertheless bear yellow leaves (admittedly rather stiff) and small shrivelled up fruit; those branches have been alive, they have produced leaves which bear witness to some kind of work, and fruit.

- VIII suddenly sees the growth of two of the leaves, and one of these small fruit on a flower which looks like a flower, even though its yellow sepals are still slightly undisciplined, and its red bud adumbrated. Is this the work of the Sword of III? Has it grafted leaves and dry fruit onto the artificial flower of II, thus brought to life, as the flesh coloured stem and its red section indicate? Continue on your own. Which reflexion does the heavier shape of the blade in V suggest on the role of this Sword? In VI, the flower is being reinforced at the base; it is straighter, more balanced than that of III. The former old yellow leaf has vanished; on the other hand the small withered fruit has come nearer the flower. Sepals are true to life, the flower is in full bloom,

bright red. Suppose you were the flower, how would you understand the work of the sword on yourself? And how does this grafting of devitalized elements justify itself?

- A blue sword in VII: What does blue remind you of? And the blue flower in VIII, the definitive, compact, true flower, blue like the Universal, has it anything in common with the untidy, artificial flower of II?

- Now the Sword in VIII: why yellow? If yellow manifests the notion of work, can we say here that the Sword is "in travail"? Indeed, like a mother-to-be: it already shows a caesura, it is ready to split into two, and indeed, in X we see two swords, one of which already shows a caesura, two blue swords - usable at collective level. This is the begetting (8) of swords, thanks to the grafting carried out on flowers.

- Find out by yourself which detail proves that the second sword of X, which already begets another one, is not one and the same with the first one.

- This work on the series of Sword is only given as an illustration of the method. If you would rather read out peace (flower) and war (sword), you are welcome to do so. If you have identified the process which consists in grafting oneself, well done! You have rediscovered the mystical signification of the sword in the Arthurian Tradition: the sword, tool of life, indispensable to the King, mediator between man and nature. This is the legend of Excalibur (9) which alas, now lies between the hands of the Lady of the lake (Anima), fathom-deep in the regenerating waters (of the collec-

(8) Compare with this zen Koan.: "If you have a sword, I shall give you another; if you have none, I shall take from you that which you have."

(9) You must see the film entitled "Excalibur", by John Boorman (Orion Films/Warner Bros).

tive unconscious). It behooves you to set forth and fetch it.

- And now, thankful. You have worked well. You are familiar with the gearbox of your super-car. Have you passed all the gears? Come on, then, let us get into divinatory speed.

II. DIVINATION

You are well aware of this: It only comes after you have used subjective and objective method - otherwise, confusion arises between subtle information (from the Intangible) and clever information, from the Ego.

- What is divination, if not an intensive method of scrutinizing the Intangible, and/or compelling it to answer? Why do we want to scrutinize it? The Intangible somehow constrains us to do so, and thus forces us to evolve, to become the human of the future, subtler, smarter, richer than we are, "lighter" and "realized", i.e. integrated to things, to reality in its entirety.

- Marie-Louise von Franz also explains (10): "Instinctive harmony with one's task and with circumstances is an ideal state where the archetype sustains the individual or the group in such a way that the abilities of the former, or the members of the other, cooperate naturally. The human being has always known, lost, and tried to recover this state".

- And indeed we turn towards divination at the moment when we wonder "where we stand" and "what we should do".

- However, clever information coming from the Ego is sometimes helpful, and far from always misleading. But to mistake it for subtle information becomes a grave source of troubles. We could call it false divination.

(10) Shadow and evil in fairy tales (Op. cit.)

1) False divination

False divination, or analytical observation, is an interesting technique, which can play an important part in Tarotherapy - or, as I would rather call it, evolutive work grounded upon the Tarot.

- False divination does not consist in making your querent pick out the cards, face down, but in making him choose, then describe them. He should be asked where he sees himself (one or two cards), where he sees his mother, father, wife and children (and/or where he sees the ideal mother and father, the woman of his life, the child of his dreams. The way he himself arranges the cards constitutes a mine of information. Close to him? away from him? in which relation to one another? It is advisable to leave a wide area at his disposal for this operation - a large table, or the entire surface of the floor. Then, observe where he locates himself within the span of his own duration (if he is an Occidental, i.e. with a linear conception of time: past on his left hand side, future on his right).

- The choice, the projection that the querent effectuates on the cards to which he grants a power of representativeness (of his scale of values, in fact) already allow you to get an idea of his inner structures, of his childhood to start with, and possibly of the limits he assigns to his future.

- Then, ask him to describe the cards - you have, of course, travelled the complete journey yourself with them. The difference between the energetic imprint you have touched and the level of interpretation chosen by this querent enables you to encounter the qualities, to pinpoint the problems, to understand the repetitive behavioural schemas which modulate his life.

- It will be child's play for you - in all seriousness, though, for here is someone who puts his

trust in you - to use these factors and to draw the consequences of the facts rigorously (11). There emerges the portrait of a person, of a human being with his weaknesses and his beauties. Welcome this with humility. Avoid overbearance. Show him the portrait. Act as a conscious mirror.

- What are the bases that you should keep well in sight? The Tarot cards display the territory, an image of the archetypes which are the models - the energetic imprints - according to which, whether you like it or not, every possible situations are shaped, determined and welded together. The ensemble of the arcana encompasses the totality of human experience. With experience drawn from observation of schizophrenia by antipsychiatric schools, there is a strong case for us to assert that the totality of human psychological situations cuts across the totality of the human path, which means that in his own personal way and more or less completely the individual re-experiences the totality of human adventure, right to the state which Timothy Leary envisions as the "Galactic Fusion" (see "Neurologics", "Expo-Psychology", Starseed Press).

- Reactions at the sight of cards have simple primary motivations. On the other hand, description brings complex personal experiences into play. The cards which appeal most to the querent are those which he recognizes, and make him feel secure; imprints that he has integrated. Those he finds objectionable are energetic imprints of situations he has not yet lived through. The violence of his reaction simply manifests the proximity of this situation in his future; there again, he is confronting a model not yet integrated or assumed. The conflict is happening here and now. Either it has been lasting several years already (or only

(11) Without forgetting anything of our preamble.

a few hours), or the querent has systematically refused the model each time it has come about, due to a particular sensitization stemming from chromosome heritage or from a once ill-assumed experience, or "blockage". Or maybe this is simply a model that the querent has yet to meet.

- Thus the preference shown by the querent for such and such arcana indicates what he knows about himself. Those he dislikes show what he cannot or is not willing to accept. Situations yet unknown to him but still very distant do not trigger any defense mechanism in his subconscious, any violent reaction: only a vague and mild lack of affinities with the card.

- Diagnosis can be very sharp and precise, in proportion to your own quality and your level of independence vis-a-vis the cards. No shock will occur, in the psychoanalytical sense, as at no time is the querent crudely confronted with his fundamental problem, or driven to verbalization of this problem.

- Everything happens at analogical level: Work with the Tarot allows not to suppress the "energetic knot" of the conflict, which would be tantamount to suppressing the energetic input, an error committed by most psychiatrists. In addition, this work enables the querent - as it has you in the first phases of your Tarot studies - to integrate the energetic imprint while standing clear from the crisis, when it could be or has been ill-experienced, and also to place other archetypal experiences already lived through within the general structure of which the Tarot is the reflection.

- Your role, then, has to be limited to making the querent describe the card as precisely as possible, registering his reactions, and allowing their objectivation. The Tarot operates such an intake of strength, such an understanding, such an encounter with Reality, that right from the start the querent acquires spec-

tacular vitality increase and energy regulation (we are cautious about using the expression "awakening of consciousness": the terms "consciousness" and "spirit" get easily confused., Consciousness, a privilege of the Ego, is neither Intangible nor spirit - which our Ego would have us to believe).

- This analytical observation, or clever information, or false divination, requires a deconditioning which the body of the Tarot itself, with its colours and figures, often seen as a mere aphazard collection of bits and pieces, is enough to bring about. However, common sense rules have to be followed. Do not indulge in this exercise any old where, any old when with whoever happens be at hand. The querent's sincerity is at least as necessary as your own desire to be helpful. Once again, no overbearance, no misuse of your own scale of values. Keep your Ego in check: you don't have to prove anything.

2) True divination

True divination is anticipation of the future, thought directing one's attention onto convergence points of the lines of force of the Universe.

- **It is a call to the Intangible, a magical act, grave and exceptional**, which demands more than the sole deconditioning of the person, but a total disconnecting of the Ego. This implies a preparation and purification ritual: ablutions, physical rest, fasting, watchfulness, and use of other Ego disconnection techniques based on action directly affecting the energetic centres of the human being. The so called "Alpha level methods", or "mind control" methods are good, although more effective ones do exist.

- One should not practise divination in public, to show off, once in a while. It should go along with a general attitude in life, excluding compromise and the pursuit of self-gratification, etc. Sticking to this attitude is by no means

easy. This is the reason why gurus become gurus, experts in false divination but lost as far as the true sort is concerned.

- True divination lies in the essence of acausal connections. This Jungian expression develops the idea of "synchronicity": two or several situations are seen to coexist but no attempt is made at linking them in cause-to-effect relation. Facts are connex (i.e. they depend on one another) but non-causally.

The Essence of acausal connections

The essence of acausal connection, little explored thus far, is simple: all synchronistically encountering situations (within a single time unit) have the same energetic imprint, but the latter embodies itself at different levels (including different time and duration levels).

- The basis of true divination is analogy. The world is envisioned as a superposition, or tessellation, in analogical mode, of different levels that can be reached through a common denominator - our "energetic imprint". (analogy is analysable, confined within traceable bounds, whereas the symbolic is less defined, and evades description except from within the symbolical system itself).
- Such and such an event comes to existence within a given context, which is to evolve, and changes until the very moment when this event happens, in accordance with specific lines of force. True divination aims at finding these lines of force which may enable one to make provision for the event, but NOT TO FORECAST THE FUTURE.
- To some extent it is possible slightly to deflect the curve of some of these lines of force, by immediate adhesion, or reversal (metanoia). But it is an illusion to believe that the future, which depends on a great number of lines of force, can be modified. On the

other hand, true divination can induce an individual to modify himself, according to his perception of the lines of force.

- The object of divination is the identification of those lines of force where events originate (one could also say: combinations, permutations/activation of different energetic imprints). For which no future is trivial, no event without importance. It requires the summoning of powerful energies, of which the individual who calls upon divination is only one vector among many.

- How does the unintentional selection of images occur, which will, by analogy, show us various energetic imprints at work ? This we do not know precisely: it is the hinge between Tangible and Intangible, but as this happens without Ego participation, the latter cannot register what is happening. After the event, the Ego can build up a model...we know the process.

- Let us assume that something (someone ? Angels ? Hazzar ? in other words, the Intangible) manipulate the controls of our computer/nervous system. A connection is established with the gesture that picks out one or several cards, of which the back only shows (hence the importance of a "taroté", optically neutral back, which does not crystallize any Ego effect). This is as far as we can go.

- But to obtain a result free from taint, you know which conditions have to be achieved, i.e. ritual (see above).

- No authoritarian conditions, no unjustifiable prescriptions, are required. Having slowly carried out all the work we have suggested in this method, you have now undergone sufficient transformation to be able to feel by yourself which conditions suit you, which attitude will be right, as far as you are concerned.

- Be confident, you are only a channel. The Tarot answers the true question only, that

which dwells in you, which lies at the core of your inner tensions, even if you have not formulated it, even if you have inadvertently expressed another one. On the other hand, be mindful of the question you ask: The Tarot always answers to the point. Put the fewest possible words on the cards which your querent selects (or which you spread yourself). The ideal attitude would be to look at the chosen cards, to let them fill you, to let the energetic imprint penetrate you in your turn, to keep the cards in mind in order to try and conform your actions and weld your thoughts to them. It will act as corrective and rectify your behaviour, if you oppose no resistance, if you make no attempt to understand intellectually, if you refrain from interfering. Be more humble than ever, but be cheerful: you and your lucidity are crossways to the future. Remain open, welcoming. Do not set up barriers (commentaries, conceit...woops...at the slightest appearance of vain pride, everything falls apart, you have got to wait for the next time) (12).

- Remember that "level of consciousness" (be it human) is not to be equated with the Spirit or the Intangible. Consciousness can only manifest the latter's project, and not the fullness of its presence. And, as far as the spirit is concerned, its smallest part IS its TOTALITY.
- True divination is this: You call upon the Intangible, you receive an image without arguing, you conform to the lines of forces of the Universe, you merge into them, you have no personal desire. You become lucid and joyous

(12) Should it be added that once the Tarot is imprinted in you at the place where it was expected, you will be endowed with "instinctive divination", so to speak, or rather, divination will cease to appeal to you as such. Your way of living and being is now utterly new.

co-creator of your future and of humankind's future.

• We come to the end of this method. It is no textbook, no moral or history treatise ABOUT the Tarot, but only methodological instructions FOR the Tarot and yourself. Before you follow them, and throw them, do, once again, admire the lesson we are taught by the Horseman of Staff: At one with his pure, free, triumphant mount (his flesh mount ?) he dances, radiant in his definitive fullness and weightlessness. The energy manifested in the Staff, which receives and transmits, passes through his left hand, and no doubt through the entire body, down to the hooves...Observe the quivers under the flesh robe. And the glorified animal is the one to unveil, written on his winged unicorn face, the two letters G and F. It is for you to translate. Personally, I wish you Grace and Faith, or/and Force and Gratitude...ness...

On your marks.

The Best is yet to come !

CTHALAI.

This method would not have come into existence without the unique witness of Jacques Bergier, of Gitta Mallasz, of Pierre Le Rumeur - without the example of Alexandro Jodorowsky -, and the understanding of Bernard Alexandre and Michel Caron.

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If you are interested in working with the Tarot, and wish to receive an information and data exchange bulletin on the matter, please write to Tchalaï, c/o Grimaud, 27 avenue Pierre-Premier-de-Serbie, 75016, Paris, or simply send this coupon, completed (in capitals).

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