The American Tarot Association
Tarot Correspondence Course

Advanced Tarot

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TAROT 300 — INTRODUCTION

The American Tarot Association Advanced Tarot Course is intended to assist experienced tarot readers in becoming professional tarot readers, writers and teachers. Advanced students are expected to know and understand the meanings of all the cards in the tarot deck, and to have a system for using reversals, dignities or some other method of assigning more than one meaning to each card. They're also expected to know how to create and use tarot spreads using from one through seven cards.

In our experience, those tarot readers who master one, two and three card readings are also able to master spreads using many times that number of cards. At the same time, those students who fail to master one, two and three card tarot spreads rarely do well with larger spreads. Yet, larger spreads are nothing more than combinations of one, two and three card spreads. The Ancient Celtic Cross Spread, which is only about seventy years old, is really nothing more than a four–card Elemental Spread, a one card, and two three–card spreads — one vertical and the other horizontal.

In the hands of a tarot master, one card contains more information than is usually needed to answer any question raised by a client. In the hands of a poor reader, several cards rarely answer the client's question as well. The message is clear. If you do not consider yourself to be a master of one, two and three card spreads, take the time to master them before proceeding further. We consider these to be the basic tools of a professional tarot reader, teacher, counselor, consultant, author and master.

If you need practice doing one, two and three card tarot readings, you might want to consider any of the following suggestions:

1. Join the Free Tarot Network and give one–card readings over the internet
2. Put up your own web site and offer to do free tarot readings (1–2–3 cards)
3. Ask a local new age bookstore if you could do free readings for their clients
4. Ask a local coffee shop if you could do free tarot readings for their clients
5. Offer to do free tarot readings for your friends and their friends

One of the things to consider when offering to do free tarot readings is building a list of potential clients when you start charging a fee. If you decide you're never going to charge a fee for your tarot readings, please consider asking your clients to donate a certain amount to charity as payment for services received. You can even ask for donations when you're reading in bookstores or coffee shops.

This course of study is designed to assist you in preparing yourself for advanced certification. We do not require anybody to become certified for any reason. There are no assignments for this course. The requirements for advanced certification for each of the certifying associations is listed on their web sites listed at the end of this booklet.

TAROT 301 — WRITING TECHNIQUES

We're going to take a look at how to write different kinds of articles, different kinds of rituals, different kinds of meditations, book reviews and deck reviews because they are things that we feel every advanced tarot student should know.

We're going to start off with the rules for becoming a writer. There are seven rules that are basically essential in order to become a good writer.

The First Rule is to write like you're going to talk or speak with one person. Write as though you're sitting down at a table talking with a friend. Write as though you're talking rather than writing. When we write, we tend to get a little bit too formal. When we talk, we tend to be more communicative. We tend to be more ourselves. So the first rule for becoming a good writer is to write like you're speaking to one person.

The Second Rule is to write everyday. You don't have to write very much, but write everyday. Some of the world's greatest authors say, "I set aside a period of time everyday in my life to sit down and write and when I sit down, I write. Even if the only words that I write are "I don't know what to write right now. I don't know what to write right now." They just keep right on writing. Eventually an idea comes and they start to write about that idea. The second rule is to write everyday.

The Third Rule is it's very easy to take something we've written and rewrite it, and rewrite it again, and again, and again. When we get done, we look at it and we say, "Well, you know, this isn't really any better than what I started with. I've been going around in circles rewriting this thing, re–editing it and changing this and changing that, and coming back to my original ideas"

Most of the best writers say they re-write everything one time, and one time only.

The Fourth Rule is to edit everything, but don't edit it while you're writing it and don't edit while you're rewriting. Set aside some time to do your editorial work at a later date, at a later time. What you're doing when you're editing is looking for spelling and punctuation errors. You're looking for capitalization, and you're looking for spelling, and you're looking for grammar. You're looking particularly for words that might be misused.

To review, the First rule is to write like you're speaking with one other person. The Second rule is to write daily. The Third rule is to rewrite each thing you write one time and one time only. The Fourth rule is to edit, but don't edit on the same day you write, and don't edit on the same day you rewrite. Do your writing, do your rewriting, and then do your editing on separate days.

The Fifth Rule is to communicate the four rules that we've already discussed to your subconscious mind. What you're basically doing is saying, "okay subconscious mind, this is the way we're going to work. We're going to write like we're talking and speaking

with one other person. We're going to write everyday. We're going to rewrite the next following day everything we wrote yesterday, and we're going to edit all of that material on the third day. That's the way we're going to do this." Communicate this to your subconscious mind so your subconscious mind really knows these are the rules. Your subconscious mind will keep you informed when it's time to rewrite something, when it's time to edit something, when it's time not to edit, and when it's time not to rewrite. And that's very important.

Take the average experienced speaker, the average experienced writer, they'll write it out. They don't care about punctuation. They don't care about spelling. They don't even care if the words flow together in the right way, or if the words are wrong, or even if they are misspoken, or miswritten or misspelled. They just write. When they rewrite, that's what they do. They go through what they have already written, cross out what they don't think they want, rewrite what they want and they are finished. They sleep on it. The next day or when ever they come back to it, they edit it. Now they correct their spelling. Now they correct their punctuation. Now they correct their grammar and word usage. If your subconscious mind is working with you, this is going to be a very easy process. But, if you haven't instructed your subconscious mind fully on how to do these things, then it's going to rely on past experience and probably mislead you. So, communicate these rules to your subconscious mind. That's the fifth rule.

The Sixth Rule is to encourage and anticipate intuitive inspiration. When you're writing, if you keep yourself in a calm, receptive state of mind, the universe will give you inspiration. If, when you read something in the evening, you anticipate and encourage intuitive insights, you will have them during the evening while you sleep, and in the morning when you rewrite, things will come together and flow more easily. If you encourage and anticipate intuitive inspirational input, you will receive it. That's the sixth rule, encourage and anticipate intuitive inspiration.

The Seventh Rule is the easiest rule of all and yet it's the hardest. And that rule is to write. If you want to be a writer, you must write. If you want to be a football player, you must play football. If you want to be a stockbroker, you must broker stock. If you want to raise cats and dogs, you must raise cats and dogs. You must know how to raise them. You must do it. That's what rule seven is all about. Rule seven is "do it".

There are literally hundreds of thousands of people out there who are going to write something, someday. You talk to them, we all do. They're going to write a book about this, someday. They're going to write their biography, someday. They're going to write this or that or everything, sometime. But, they never sit down and follow the seventh rule, which is to write. My encouragement to you is, if you want to write, then write. If you want to write some book reviews, then write. If you want to write some tarot deck reviews, write. If want to write some tarot articles, write. If you want to write a meditation, or a ritual, write.

Until you sit down and write, you're not a writer. If all you do is think about writing, you're a thinker. If all you do is dream about writing, you're a dreamer. As soon as you start to write you become a writer. Until then you're anything but a writer.

Writing is just like any other discipline. Until you set aside the time to do it, you'll never accomplish anything. To be a writer requires you to set aside some time to write. To be a writer, you need to write. That's all there is to it.

The Seven Rules, very simply are:

1. Write like you are speaking with one other person
2. Write everyday
3. Rewrite each thing that you write one time and one time only, but do not rewrite the same day that you write. At least, do not rewrite the same article on the same day
4. Edit your writing the following day
5. Communicate these first four rules to your subconscious mind so your subconscious mind knows what the rules are
6. Encourage and anticipate intuitive inspiration
7. Write

HOW TO WRITE TAROT BOOK AND DECK REVIEWS

The simplest writing challenge is to review the work of other people. By this, we're recommending you write reviews of tarot decks and reviews of tarot books. We'll discuss some basic rules that have served many writers very well, but you're certainly free to change them in any way you want.

When working with a tarot deck, write down the good and bad things you see about the deck. Look for three good things about the product. You can find at least three good things about a deck, or a book. And if you concentrate on those three things, you can write a review about anything. So, my first rule, my first suggestion for writing reviews, is to find and identify at least three good things you can write about.

My second suggestion is to write one paragraph on each of these three good things. Just explain why you liked it. What it is you like about it. How other people might use it. What benefits it has. Just write one paragraph about each one of these three good things. Sandwich any bad things in a paragraphs between the good elements mentioned. This is the "sandwich" approach. Start and end with good things and it will soften the impact of any negative elements you feel the book or deck have.

My third suggestion is that you include in your article all of the required information. Information like where the individual reading your review can find that piece, book or deck. What they need is the name of the book or the name of the deck, it would be helpful, but not necessary, to have the name of the author and the name of the artist. It is helpful to have the name of the publisher, and if the publisher is not well known,

then to have the address or a contact telephone number or something so that they can reach the publisher. What is most important on the whole thing is what is called the ISBN number. This is the International Serial Number that is given to each item that is published. Any bookstore, any book dealer, can find any product that has an ISBN number on it. It will give them the name of the publisher, the name of the authors, it will give them addresses to contact, it will tell them exactly how to obtain copies. The required information is the name of product and the ISBN. It's helpful to have the name of the author, the name of the artist. It's helpful to have the publisher. Those are the things that we need in writing a review.

Let's go through them again. First, we identify the three good things. You can identify more, but pick out at least the best three. You can pick out the best five if you want. That's your decision. You're the writer. Write one good paragraph on each one of these. Why one paragraph? Because the ideal format for a review is five paragraphs. A paragraph of introduction basically saying, "I like this item because..." One paragraph on each of three items and then a closing paragraph saying you can obtain this product from such and such, or give them some instructions and the ISBN number, the name of the product, and all the other information we've talked about. Sandwich any negative comments in the middle of your review so you start and end positively. The five paragraphs will average about three sentences per paragraph. So, you're going to be within fifteen to twenty sentences and that makes a good solid, concise review.

Tarot newsletter publishers are looking for tarot book and deck reviews. The ATA publications Tarot Reflections and Quarterly Journal are very good places to submit material. We have a large circulation, so you can reach a lot of Tarot readers and people interested in Tarot, by publishing in our newsletter.

We publish articles and reviews from our members, though we do offer, from time to time, some editorial comment suggesting that you change this or can make the article stronger by doing this or that. When you are writing these reviews, I recommend that you write them from the standpoint of speaking with one other person. Just tell the story to me or tell the story to a friend. I recommend that you sit down and write the review in one day. It shouldn't take you more than an hour to just go through a book or a deck that you are already familiar with, pick out three good things and write a review.

We recommend you write it on day one. Then on day two, you rewrite it, after taking some time to allow your communication from your subconscious mind and from your intuition to give you inspiration. Please encourage and anticipate that kind of communication. Then on the third day, edit it. Look at the spelling, grab a dictionary and just check and make sure that everything is spelled correctly and then go ahead and submit it. The best way to submit it to the American Tarot Association is in an email. If you don't have email capability, then put it on a computer disk and mail it to us. If you don't have a computer, then write it out so that we can read it. Typewritten is better than handwritten, but at least make it legible so we can read it. Send it off and you're done with it. Go on to your next project.

Writing Tarot articles can be very easy if you follow the same format for a book review or a deck review. Find three good things about the subject that you want to write about and write one paragraph on each. Put in a benefit in the beginning, a paragraph saying why this might be useful to an individual and a conclusion at the end, again pointing out what they can do with this information to inculcate it into their lives, and into their Tarot reading, or into their Tarot practices. That makes a very good, very succinct, very interesting, short article. If you want, expand it into five, seven, nine, or even eleven paragraphs. It doesn't matter how many different benefits or interesting things you want to point out, you can expand the article. Let's take some examples.

Say, for example, we want to write an article about how to interpret the Pip cards. We have a natural division here — aces, twos, threes and so on. We can write one paragraph about each of the different ranks in the Pip cards and have ten items in our article plus an introduction about what this is meaning. What's going to happen? What is being proposed? How might it be beneficial to the reader? Then add a conclusion explaining how they can use this in their lives.

If we were doing it on the Court cards, we could have sixteen paragraphs, one for each of the Court cards, or we could do it basically with four paragraphs of composition, one on each rank, an introduction and a conclusion. This gives us a six–paragraph article. Six paragraphs is a very good size for an article in just about any magazine or newsletter.

Most editors today are looking for articles on ways of describing the use of Court Cards, for example. They're also looking for ways of describing the use of reversals in a reading, or how to handle dignities of one kind or another. In the American Tarot Association course of study, we talk about elemental, astrological, numerological dignities. We also talk about mystical dignities. Are there other possibilities? Oh my, yes. If you know one, and you've been using one, or you're aware of one and are willing to do a little research on it, that would be a great topic for a discussion in an article. Just about any newsletter editor would be most welcome to have that as an addition to their newsletter.

We're also looking for articles on advanced techniques, ways of making money and building a business using the tarot, ways of helping people solve problems, ways of helping people through difficulties and helping them overcome the issues in their life. So, there is no limit to the range of articles most editors are looking for.

One good format we've been discussing is to use "here are the benefits," then go into one paragraph about each one of them. There's another way of writing articles that's quite effective. In the first paragraph, tell people what you are going to tell them. In the next few paragraphs, tell them exactly what it is you said you were going to explain to them, and in the conclusion, tell them what you have told them.

It's a very simple format. Just tell them what you are going to tell them, "This is what I am going to talk about. I'm going to give you three good rules here for doing a reading with a client that really doesn't want to have a reading done for them". If it sounds like an interesting topic to the reader, the reader's willing to read that article. The reader goes down to the next paragraph and it gives one way, and the next paragraph down is another way, and here is the third one. The author just gave the reader three different ways to resolve the problem. The author wrote a paragraph about each one, and in the end, the author says, "We've just discussed three different ways of resolving a problem when you need to do a reading for somebody that really doesn't want a reading done for them."

Let's take that into a different level. "Here's three ways you can do a three–card reading that will make sense to anybody." That's another very interesting way of starting an article. If the reader is interested in doing three–card readings for anybody, he or she ought to be interested in reading that article. So, the reader reads in the first paragraph: "Do a general reading emphasizing the relationships in their life". Everybody has relationships with somebody. None of us are complete hermits that we don't have a relationship with somebody. Give your reader a general reading on the relationships in his or her life and explain how to do it. You can spend two or three paragraphs explaining how to do this kind of a reading

How To Write A Tarot Article

One way is to follow the same format as a review and find a number of good things, good benefits that you want to point out and write a paragraph about each one of those benefits. Write a paragraph about how to do each one of those things. Write a paragraph about why this particular thing, or each one of these things is important, not only to you as a reader, but also to your clients.

A second method is to follow the format of "This is what I'm going to tell you. Here it is, I'm telling you," and then conclude it with "This is what I told you."

There is another way of writing articles — in fact, there are many, many different ways of writing articles. But, here's another way, that's easy for a beginner and will get you started. Sometimes, you've heard this as the rambling method because what you do is you take some subject of the Tarot that is dear to you, and you just sit down and don't pay any attention to what order you are writing it in. You don't pay attention to any of the spelling. You don't pay any attention to anything except what you're writing right now, and you just write. As the thoughts come, you just continue to write, and you write, and you write, and you write. When you're done with it, you've gone through a rambling essay on the subject that is dear to your heart.

That evening, before going to bed, read it, don't edit it, don't rewrite it, don't criticize it, don't critique it, don't change it, just read it. If a thought comes to you about how you can make it better, write the though down and forget it until tomorrow. This is not the time to make any changes. This is the time to just read it and get ready for bed and

sleep on it. The next morning is the time to rewrite the article and put it into the order you want to put it in, change the things you want to change, add some other things, and delete some things.

What kind of articles would best be suited to this approach? Personal anecdotes work very, very well. Readers like to read "This is how I do it" kind of articles. This is how I built my #900 business. This how I built my Tarot reading business. This is how I do a $35.00 five–card reading for the public. This is how I do free readings at the bookstore, so that I can do thirty–minute readings for $60 in that same bookstore, for the same clientele. This is how I built my Tarot business. This is how I learned to read the Tarot cards. This is how I learned to handle reversals. This is how I learned to handle the Major Arcana. This is how I interpret the cards in this particular kind of a situation. Here's a new way of doing things that's never been done before. Here's how to take a trip through the Minor Arcana suit of your choice.

Take the suit of Cups, for example. You start off with a new relationship with the Ace, you go into a very balanced relationship of male–female, male–male, woman–woman, whatever that relationship is, and it's a very balanced relationship. It's new and you're working together and you're communicating, it's a balanced relationship. That's the two. You move to the three, and this relationship expands, it becomes deeper, more involved. You learn more and more about each other, and you become more and more infatuated with each other. You go to the four, and you bring some order and structure now to that relationship. You begin to formalize this relationship. You begin to make decisions like, "I'm not going to date anybody else, if you won't date anybody else. I'm not going to get involved with anybody else, if you don't get involved with anybody else". We're going to make some order and structure here where we are going to kind of dedicate ourselves to each other and we are forming a very strong bond. "

Did that introduction catch your interest? Are you hooked on the article? Are you reading each word and finding it interesting and worth the time? That's what should happen if you're readings about something interesting to you.

We move on to the Five of Cups and say, "We've had a minor set-back here." This is what the Five of Cups is all about. We've got ourselves too involved here to quickly, or we didn't make accommodations for something. We've reached some rough waters here and it's kind of a tough time for us to get through this right now, but we're going to help each other and we're going to work through it and that's what the Five of Cups is all about.

We move on to the Six of Cups and we're in a situation where we're thinking about family. We're thinking about what a wonderful life we have together. We move into the Seven of Cups and start to fantasize about where we can go. How we can get married and how we can do all the things we want to do in our lives. We get to the Eight of Cups and start to form an opinion about how everything in our lives works together and how we're helping each other, and we're talking now about ending the relationship we've

built, so we can build a better relationship. We're beginning to think about this.

On the Nine, we make a formal commitment now. We're going to stop dating and get married. We're going to start having sex and enter into a formal marriage relationship where we can raise a family, and we're going to dedicate ourselves to children soon to be coming into this marriage. And on the number ten we formally make that commitment. We actually do it, and we start a new path on our life and we're off on a number one again.

We've just written an article on How To Take A Journey Through The Minor Arcana, using Cups as an example. You can do the same thing with the Pentacles. In fact, that's a great exercise. When you get it done, submit it for publication. There are a lot of editors out there looking for material along those lines. Why? Because, it's a new and refreshing way of looking at tarot. This makes a wonderful, and interesting article.

Writing newsworthy articles is very easy if you follow the Seven Rules for Becoming a Good Writer. We can't emphasize that enough. The First rule is to write as though you are speaking with one other person. The Second rule is to write everyday. The Third rule is to rewrite what you wrote yesterday. The Fourth rule is to edit the following day. The Fifth is to communicate these first four rules to your subconscious mind, so you and your subconscious mind are working on the same page, all the time. The Sixth rule is to encourage and anticipate intuitive inspiration from your Higher Power, from your Higher Self, from the Universe. And the Seventh rule is to just write. Nothing more, just write.

CREATING TAROT SPREADS

Creating tarot spreads is another way of forming an article, but there are millions of ways you can form tarot spreads. If you've gone through the Tarot 104 and 203 courses, you understand much about how to make your own tarot spreads.

Articles on tarot spreads that you have made and created, on the spur of the moment, are fantastically well received by readers. Tarot enthusiasts, as a whole, are hungry for articles on tarot spreads and how to create their own. More importantly, how they can use yours. And the conclusion you should make in these is to make a recommendation they use the format you explained and change any of the keywords or positional meanings of the cards, so it's more comfortable for them.

For example, make a three–card reading with Person A, Person B, and their relationship. Then recommend that if you're not comfortable with Person A and Person B, change this so it makes more sense for you. Make the first card the individual that you are doing the reading for. The second card can be the reaction of that particular person to this other person in their lives and their reaction to them. The third one is their reaction to the relationship between the two of them. So, rewrite it and create your own Tarot spreads.

How To Write Meditations And Rituals

Rituals and meditations are great and easy articles to get printed any place. There are all kinds of magazines out there, even outside the world of tarot, looking for rituals and meditations to publish. Most tarot newsletter editors are looking for meditations and rituals to publish.

A ritual is something you do with tarot cards and/or other things. A meditation is something you think or say or speak. Very simply, a ritual is something you do, and a meditation is something you say, think, or speak. You either speak it silently to yourself, or you speak it out loud. It's a meditation, if you speak it, and it's a ritual if you do it.

Donald Michael Craig has written what I consider to be the Bible on ceremonies of all kinds. He calls it Magic and his Book “Modern Magic” is the Bible on what a magician does. What does a magician do? The answer is magicians do ritual. But, in order to prepare for the ritual, the magician does meditations. The ATA strongly recommends this book to you. It's a good place to start feeling out what rituals are all about.

To do a ritual, you basically have an introduction, you have a conclusion, and in between you have the ritual. The introduction is, normally, a calling upon some form of deity, or one of the many faces of deity. It's an invocation or evocation of some form. It can be as simple as a statement saying: "We call now upon the Lord and Lady of the Universe". That's all the introduction you need. You could make it much more complex and much more complete. You could describe the lord and lady in detail. You could ask them to do something specifically, and that takes you right into the body or purpose of your ritual.

The purpose of any ritual is to accomplish something. You may want to benefit mankind, or improve yourself. That's basically the purpose of the ritual. That's basically the purpose of the meditation. The only difference between the two of them is that in the ritual you do it. You stand at the altar and have the necessary implements in front of you. You decide what implements you need and how to use them in the ritual. In a tarot ritual, you can use the Pentacle, the Sword, the Cup and the Wand. Or, you can use the Rod and the Stave and the dagger. You can use the implements of your choice. You can put the fifth element above, or in the center of the altar or just have a space, called holy space. Most magicians make a circle or a square and that is the holy space and inside that holy space are the four elements.

Most people doing a meditation would sit down and get very comfortable, very relaxed, and put their mind into a holy space. They might use a tarot card or ritual implement to help them get into the right frame of mind. But they would not use these things in a ritualistic sense.

To write a ritual or meditation requires you to read rituals and meditations other people have done, Get a feel for them, and then write them the way you want to write them. Every tarot meditation and ritual has an introduction and in the introduction, you are going to basically call upon deity, call upon the card or the object of the ritual or meditation. Then you're going to do the ritual or meditation. At the end, you're going to thank the deity, thank the card, and thank whatever it is you invoked or evoked in the beginning. Thank whatever it is you're using for the center of your ritual or the center of your meditation. And close it.

Closing it means you close the holy space if you opened it. You close it with a prayer if you opened it with a prayer. However, you prepare holy space, you disassemble it the same way. However you prepare your holy space within your mind, you disassemble it in your mind, as you close your meditation.

That's the secret and that's the key to writing tarot rituals and meditations. My recommendation is to write tarot articles, deck and book reviews. Then, after you have some experience writing, following the Seven Rules for Becoming a Writer, start writing tarot rituals and meditations.

You can follow the same format other authors are following. You can follow your own format. It's much more personal if you write your own rituals following your own format. Decide how you want to organize them. It's much more meaningful if you do the same thing with your meditations. There's only one other thing that you might want to consider writing about and that's how to make your own tarot deck. But, that's a subject for another time. Let's review the Rules for Becoming a Writer:

Number One – write like you're speaking with one other person

Number Two – write everyday.

Number Three – rewrite on day two what you wrote on day one

Number Four – edit on day three what you wrote on day one and rewrote on day two

Number Five – communicate these first four rules to your subconscious mind

Number Six – encourage and anticipate intuitive inspiration

Number Seven – write

Even if the only thing you write is: "I don't know what to write right now. I don't feel like writing. I don't want to write, but I've got to sit down and write so I'm writing."

So, that's the secret to writing, just write.

TAROT 302 — ADVANCED TAROT TECHNIQUES

Golden Dawn and The Tree Of Life

The primary purpose of advanced tarot techniques is to get you to map two different esoteric systems one–on–one. There are ten ranks of Pip cards, so we can map those ten different ranks, one–on–one, with any system built on the number ten. For example, the Golden Dawn uses the Tree of Life as a digital system based on the number ten. The planets in the astrological system, number ten. There are actually only nine planets. Astrologers use eight of them, and in place of the Earth they use the Sun and their tenth planet is the Moon.

There are many, many different esoteric systems that are conceived and built upon the number Ten. The Pip cards of the tarot can be used to map those systems one–on–one. There are forty pip cards altogether, so any systems that has forty possibilities can also be used for mapping. Again, the Tree of Life can be used because there are four different worlds in the Tree of Life. Each one of the four worlds has ten different things that go on in that world. Astrology can be used if you add to that the concept of the elements, since the four elements of Fire, Air, Earth, and Water can be used for each of the ten planets. There are forty possibilities, therefore, we can map all the forty pip cards into those forty possibilities.

Numerology offers us an opportunity to do the same thing if we add artificially another number to the typical numerological system of nine numbers. Numerology is built on the concept of nine where ones are beginnings, fives the middle and nines are the endings. Double–digit numbers are reduced to a single digit by adding the digits of the number together. For example, take the number 99 = 9 + 9 = 18. So, 99 reduces to 18, but 18 is still not a single digit number. 1 + 8 reduces to 9, so 99 is the same number as 9, as far as Numerology is concerned. The number one can be added to this system and kept a little bit separate by saying that a 10 is a 9 + 1 combined together, which in fact, under the numerological systems they are. If a nine is completion, and one is a beginning, then you artificially make the number ten a completion and a new beginning. Now you have a numerological system built on the concept of ten, and you can map the pip cards to that system one–on–one.

If we do any of those three things, map the pip cards to the Tree of Life, or to the Numerology system or the Astrology system, we need to address the Court cards. If we had a system of fourteen, then we could just add the Court cards as the next four numbers in that system. But, since we're working with esoteric systems that have a sequence of ten, we go back and figure out which four numbers or which four things in that system we can map to the four different court cards to come up with a sensible system.

Artificially, this can be done in all three of these systems. With astrology, take the Kings, for example, and put them with Jupiter or Saturn; or it's more common to put them with Jupiter and put the Queens with Saturn. Then we take the Knights and put them with Mars, and take the Pages and put them with something favorable like Neptune sometimes, Pluto other times, and sometimes even the Sun. We decide which one of the astrological elements called planets we want to assign to these four court cards.

In Numerology, we usually say that Kings are endings and beginnings, Queens are endings, Knights are in the middle, so they are assigned to the number Five. Pages are beginnings, so they are assigned to the number One. So you go One, Six, Nine, and Ten. One of the options that is used in the Tree of Life is One, Six, Nine, and Ten. The Order of the Golden Dawn assigned the Kings to the number Two, the Queens to the number Three, Knights to the number Six, and Pages to the number Ten. We're going to go through and discuss each one of these systems in a little more detail, but I wanted to lay the groundwork.

We have a major problem assigning the Major Arcana to the system of ten. What has been done with the Tree of Life is to add twenty–two paths between the first ten numbers. Those twenty-two paths are attributed to the twenty–two Major Arcana. In Numerology, you can go back and assign the numbers One through Nine to nine cards in the Major Arcana, then start all over again — One through Nine, One through Nine. By the time you get to the number Ten, you reduce it to One. Eleven becomes Two, Twelve becomes Three, and you reduce everything to a lower order. Using that, the Major Arcana card of The Fool is the only one assigned to the non–number Zero

With Astrology, we take the ten planets and add in the twelve signs to obtain twenty–two, and assign one Major Arcana card to each. In any system, the authors' decide how to make these match–ups. As an advanced student, you need to understand how the authors' did it, how various people did it, and then devise your own system. Devise something that fits into the system that you've built for yourself so that it makes sense for you.

Let's start with the Tree of Life. The simplest way to do this is to ask you to get a pencil and paper, a large size paper, 8–1/2 X 11. Use just a blank sheet of paper or even one with lines on it where we can draw ten spheres or ten circles on it. How you draw them is in the form of three basic triangles. What you do is go to the top of the page and in the middle, across the top, draw a circle and make it about the size of a half dollar, and put the number One inside that circle. Then down about a fourth of the page, no more than a fourth, draw two more circles, but this time draw them over toward the right side and the left side so that we can form a triangle with those three circles. Draw these circles about the size of a half dollar, again one on the left–hand side of the paper, and one on the right-hand side. Number the one on the right by putting a Two inside of the circle and the one on the left by putting a Three inside the circle. Then, go down just so that you're not more than just a little bit above half way down the sheet of paper. Here,

draw two more circles directly beneath the last two that you just drew. Numbering the one on the right Four and the one on the left Five. Then, approximately in the middle of the paper, draw another circle and number it Six. Approximately half way between the number Six circle and what you perceive to be close to about a third from the bottom of the page, make two more circles — one on the right–hand side and one on the left–hand side. The one on the right is numbered Seven, the one on the left side is number Eight. You've got a distance now between Seven and Eight and the bottom of the page, about half way between those two, put a circle in the middle and number it number Nine. At the bottom of the page, place a circle numbered Ten.

Another way to do that is to start at the top of the page, make a circle and call it number One. Make a circle in the middle of the page, call it number Six and make a circle at the very bottom of the page and call it number Ten. Then we can fill in the other parts in between by placing two rows of circles between the top–most one and the middle one, with each row having a circle on the right and a circle on the left. That will accomplish the same thing. Number them Two, Three, Four, Five and in that order from right to left. Then, approximately one third of the distance from the bottom of the page toward the middle one, draw another circle in the middle and that becomes number Nine. Then, approximately half the distance between the number Nine and the number Six, go to the sides of the page and draw two circles, one on the right and one on the left. Those become Seven on the right and Eight on the left. Either way, it doesn't matter, just so you have a simple representation of what is referred to as the Tree of Life.

We've just numbered them One through Ten, and we can assign the Pip cards to them, numbered one through ten. We'll imagine we have four of these trees. One tree is for Fire, one for Earth, one for Water, and one for Air. That becomes the Four Worlds of the Tree of Life. Each world is an element. We have now assigned the Pip cards to the Tree of Life.

The next thing is to assign the Court Cards, and this can be done several ways. The first system is from the Hermetic Order of the Golden Dawn. What they do is they assign the King to Sphere Two, which is normally referred to as the Father God and they assign the Queens to Sphere Three, which is commonly referred to as the Mother God. They assign the Knights to the center–most sphere, which is number Six, called the Christ Center or the Buddha Center, or the Center of Consciousness, and it's Sphere Six. Then they assign the Pages to the sphere at the bottom, called number Ten, which is the Kingdom. This is the physical manifestation of the Tree of Life, the end of the Tree of Life, which is this physical world we live in. We've just assigned the Court cards to the Tree of Life, using the Golden Dawn system.

There's another system called the Middle Pillar System. If you look right down the middle of the page, there are four spheres that are in the middle — three on the right-hand side and three on the left-hand side. The three on the right side are called the Right Pillar and the three on the left side called the Left Pillar. The one on the right is

called Joachim, and it's a white column, normally. The one on the left is called Boaz, and it's normally a black column. The middle column, or middle pillar, is in fact, the candidate that's going through the initiation. Sphere One is the beginning of the middle pillar, so you assign the Pages to number One. The Knights are assigned to number Six just like they were in the other system. But now, the Nines become the Queens and the Tens become the Kings

The first way was to assign the Kings to Two, the Queens to Three, the Knights to Five and the Pages to number Ten. Some people assign the Pages to the number Nine instead of Ten when using the first system. Others assign the Pages to Eight and the Knights to Seven instead of Ten and Six. Another way is to assign the Pages to One and leave the Kings, Queens and Knights assigned to Two, Three and Six. The second way was to assign the Pages to One, Knights to Six, the Queens to Nine and the Kings to Ten. Here again, variations are possible. Some like the Kings at the top and the Queens next with the Pages at the bottom. You're free to assign the Court cards in any manner you want, as long as it's consistent with the system you're building for yourself.

One way of assigning the Major Arcana to the Tree of Life is to assign them to the vertical, horizontal and diagonal lines drawn between the spheres on the Tree. Let's start with the vertical and horizontal lines. Draw a vertical line from number One right down the middle to number Six and another line from Six to Nine and another line from Nine to Ten. Draw a vertical line between the three spheres on the right and the three spheres on the left — two lines on each side. Draw three horizontal lines between One and Two, Four and Five, and Seven and Eight. These are all the possible vertical and horizontal lines on the Tree of Life.

If we drew all the possible diagonal lines between the spheres in such a way as not to cross any other diagonal lines or spheres, we'd have twelve diagonal lines. What a coincidence! We've already accounted for three horizontal and seven vertical lines to attribute to ten cards of the Major Arcana. We have twelve cards of the major Arcana remaining and twelve possible diagonal lines. Draw the diagonal lines 1–2, 1–3, 2–6, 3–6, 4–6, 5–6, 7–9, 7–10, 8–9, and 8–10.

In the Hebrew language, there are three Mother Letters, seven Single letters, and twelve Double letters. Another coincidence! We can assign the three Mother letters to the three horizontal lines, the seven Single letters to the seven vertical lines and the twelve double letters to the twelve diagonal lines. Then all we need to do is assign the twenty–two letters of the Hebrew alphabet to the tarot cards. Here's one way:

Major Arcana	Location Between
Fool	2 — 3
Magician	1 — 2
High Priestess	1 — 3
Empress	3 — 5
Emperor	2 — 4
Hierophant	2 — 6
Lovers	3 — 6
Chariot	4 — 6
Strength	5 — 6
Hermit	1 — 6
Wheel of Fortune	4 — 7
Justice	5 — 7
Hanged Man	4 — 5
Death	6 — 7
Temperance	6 — 8
Devil	7 — 10
Tower	9 — 10
Star	6 — 7
Moon	8 — 9
Sun	7 — 9
Judgement	7 — 8
World	8 — 10

The three Mother letters are assigned to the Fool, Hanged Man and Judgement. You can figure the rest out from there. It's a Hebrew system and it's one of many possibilities.

The Holy Order of the Golden Dawn looked at it in a different way. They took the Keys in order and they numbered these paths in order, starting in the upper right–hand side. They took the Fool and they put it between One and Two, and Key One between One and Three. Key Two went in between One and Six, that long line there. Key Three moved across between Two and Three. In other words, The Fool was on the first, top–most, right–hand diagonal, going from One to Two. The Magician became the first card on the left-hand diagonal moving between One and Three. The High Priestess was placed between Sphere One down and Sphere Six, in the middle. Key Three, the Empress, was between number Two and number Three. They continued on through the Tree in that manner and ended up with the World going between the Foundation of the World and the Kingdom, number Nine and number Ten.

There's a problem with this in a lot of ways. It just didn't make a whole lot of sense because as you numbered them, the first diagonal that we assigned to The Fool is diagonal number eleven. Putting the Fool on number eleven, when in fact the Fool is Aleph for the first number of the Hebrew alphabet, creates some problems with some people. The Holy Order of the Golden Dawn, when it broke away from the Hermetic

Order, changed the sequencing. What they did was they put Key One on the first right–hand diagonal, Key Two on the first left–hand diagonal. So, they have a masculine card on the right and a feminine on the left. That makes a whole lot of sense. They put the feminine card of the High Priestess between Sphere One and Sphere Three. That left them with the Empress. They could put the Empress going down the middle or they could put the Empress going across. They chose to go down the middle and put the male portion going across.

Another group put the masculine person, the male card, the Emperor, going from One to Six, and the female, the Empress, going from Two to Three. The reason is it forms what is referred to as a Calvary Cross. The cross bar between Two and Three is normally referred to as the feminine line of the cross, and the masculine line goes from One to Six. They put the Emperor on the One to Six line and the Empress on the Two to Three line.

Notice there is a good justification for doing all of the above. The message is you can put these cards in any position, as long as you have a reason for doing so that is consistent with the system you're building for yourself. Our suggestion is if you want to take a look at the Tree of Life, there are some vary excellent books for doing so. One of my favorite books is called 'Living the Tarot' by Amber Jayanti. It was originally published by Llewellyn Worldwide and has recently been republished by Wordsworth Editions (ISBN 1-84022-513-0).

For pathworking and the rest of the things that you can do with the Tree of Life, you are referred to the "Principles of the Qabalah" by Amber Jayanti (ISBN 0-7225-3680-1) published by Thorson's imprint of Harper Collins, and a book by Chic and Tabatha Cicero, "Experiencing the Qabalah" (ISBN 1-56718-138-4) published by Llewelyn Worldwide. Those are two of the very best places to start and you'll find some references in them so you can grow from there.

There is no end to the possibilities in matching the cards of a tarot deck to the aspects of the Tree of Life. You can start at the top or the bottom, keep one side masculine and the other feminine, match by the numbers in any order, or mix things up any way you want. There's no right or wrong way to match these two systems. However you do it will be a learning experience you'll never forget.

Numerology can be matched to the Major Arcana too. We mentioned earlier we could match the ten pip cards to the numbers one thru ten. We can reduce the number assigned to the court cards and place them in our number scheme. That's one way to do it. Here's another:

The Page being beginnings makes a lot of sense. An interesting place to put the Knights is number five, because five is a number of disruption and instability. It's the number of crisis in the numerological systems. The Knights tend to have that quality about them. Placing the Queens at nine indicates they're at the completion of a cycle and the Kings

at ten indicating the ending and a new beginning of cycles. That's a very workable way of doing it, but you can also choose to assign those cards to some other numbers.

The odd numbers are a little bit out of balance compared to the even numbers. Threes out of balance tend more toward the feminine side. Therefore, it's a common, peaceful quality compared to the number five, which is a masculine imbalance, which tends to be unstable. It tends to be disruptive. It tends to be a crisis kind of portion of things. The seven goes back to feminine energy imbalance, but tends to be more of an introspective thing. We're looking inside ourselves, not going outside angrily as we might with a number five. Putting the Pages with number three, the Knights with number five and the Queens with number seven, makes a lot of sense, and that leaves the number nine for completion or ending of a cycle, which is a masculine thing. This is a wrapping up of the things started with a number one. It probably makes more sense to put the King with number nine in this system.

The Major Arcana can be placed by reducing their number to the lowest number. Take the number ten. This is reduced by adding its digits 1 + 0 = 1. So ten reduces to the number one. The Tenth key is also the same as the Magician — it's like the first key. Number eleven reduces to 1 + 1 = 2, so it is a lot like the High Priestess. You continue on until you get up to Key 21. You add the 2 + 1 = 3, which means it's a lot like the Empress energy. You've completed the Major Arcana and mapped it one–to–one to the numbers one thru nine. The numbers one, two and three each have three cards attributed to them, whereas, the numbers four through nine only have two cards in the Major Arcana. The Fool hasn't been placed in this system, yet.

If four thru nine only have two cards in the Major Arcana, you could put the four court cards in those areas. That would make sense too, because number four is order and structure, and that works very well for Pages. Sixes are harmony and cooperation, and that works very well for Queens. Fives are unstable and disruptive and that works very well with Knights. Seven can then be attributed to the Kings, without any trouble, because of introspection and inner motivation. Looking for things to happen is an attribute of the Kings. We've come up with another way of putting the Major Arcana on the numerological system and another place to put the court cards there too.

There's another way to do this. Build your Numerology system all the way up to the number twenty–two. You can build it up by using the numbers eleven through twenty–two on their original meanings. So, you build a numerological system and define the numbers eleven through twenty–two. Then you assign the Major Arcana cards to them. There are a lot of different ways you can use the numbers and how they blend together and work with each other.

GOLDEN DAWN AND ASTROLOGY

Astrology offers you many opportunities for mapping the tarot deck to the planets and signs of the Zodiac. One way to do it is the "fastest planet" method. The aces are assigned to the fastest planet, and the fastest moving planet is the Moon. The twos are Mercury, threes are Venus, fours the Earth, but, since we don't use the Earth in Astrology, we would make that the Sun. Five is assigned to Mars, and six becomes Jupiter, the next planet out. The sevens become Saturn, eights Uranus, nines Neptune, and the tens are assigned to the slowest planet, Pluto. That's called the fastest planet method. Starting with the fastest moving planet, you assign the lowest ranking card. You continue until the slowest moving planet is assigned to the tens. In order again, they are: One is the Moon, Two is Mercury, Three is Venus, Four is the Sun, Five is Mars, Six is Jupiter, Saturn is Seven, Eight is Uranus, Nine is Neptune, and Ten is Pluto.

There's another way — the Hermetic Order of the Golden Dawn developed this system originally. They started with the outer-most planet. At the time they did this, the outer–most planet was Neptune. So, Neptune became number One, Uranus was number Two, Saturn became number Three. Jupiter number Four, Mars number Five, and the Sun number Six. Notice that Mars is Five in both of these systems, but nothing else is matched so far. The Sun is number Six, which in the other system was number Four; but number Six in the other system was Jupiter. So, Jupiter and the Sun have just changed places here. To continue, number Seven becomes Venus, number Eight is Mercury, number Nine is the Moon and number Ten they called the Four Elements. But, after Pluto was discovered in the early 1930s, Pluto became assigned to number Ten.

That's the astrological system for the pip cards. The Kings, Queens, Knights, and Pages can be assigned to four planets. You just need to decide which planet best represents each.

The Pages are interesting because you can put them with number One and Neptune very easily because Neptune is new. Neptune is beginnings. Neptune is also a little nebulous. It's hard to get a handle of what is going on there because of the youthful energy going on. So, that's a good one. Other places you might place the Pages would be number Six, the Sun. Those work very well too.

For number Seven, Venus works very well. Number Seven, Venus, also works very well for the Queens. Number Nine works very well for the Pages, if you are going to use number Seven for Queens, that's a nice meld. Number Nine also works very well for the Queens. Queens and Moons go along together pretty well. Another place to put the Queen is with number Three, Saturn, because Saturn is the great teacher, and of course, the mother is the great teacher in the family.

We've got the Knights at number Five. That's a very good place for the Knights. Number Two, Uranus, is also an interesting place to put the Knights. Uranus is kind of an explosive planet, as well. Pluto is another explosive planet, in many ways, and can be used for the Knights. The Kings work very well being assigned to Jupiter, number Four. They work very well with Neptune, number One. Neptune was a King, King of the Sea. They work fairly well with Pluto. Pluto, King of the Underworld, is a King. You decide where you want to put the Court cards in this system; what makes the most sense to you as you're building your astrological system.

When it comes to the Major Arcana, the Hermetic Order of the Golden Dawn had a method that you probably need to look at. What they did was assign the Major Arcana in the following manner. The Fool to the planet Uranus, the Magician to the planet Mercury, the High Priestess to the Moon, the Empress to the Venus, the Emperor to the zodiacal sign Aries (Aries is ruled by Mars), so if you need to have a planet in your system, then you use Mars for the planet; otherwise, you use the Emperor as the sign Aries. The Hierophant is Taurus (ruled by Venus). The Lovers is Gemini (ruled by Mercury). The Chariot is Cancer (ruled by the Moon). Strength is the sign Leo (ruled by the Sun). The Hermit is Virgo (ruled by Mercury). The Wheel of Fortune is the planet Jupiter. Key Eleven, Justice is Libra. Libra is ruled by Venus. The Hanged Man is Neptune. It's interesting that Neptune is also the number one, and One is new beginnings, and the Hanged Man is a person who's going through a reversal, where they're having a new beginning. They're changing and being reborn. In the Christian sense, this is a born again Christian. In the sense of the pagans, this is a man being spiritually reborn. This is the new birth. Death is assigned to Scorpio (ruled by Pluto). Temperance is Sagittarius (ruled by Jupiter). The Devil is Capricorn (ruled by Saturn). The Tower is the planet Mars. Notice the most disruptive card in the Major Arcana is assigned to the most disruptive planet. The Star is Aquarius (ruled by Uranus). The Moon is the sign Pisces (ruled by Neptune). The Sun is the planet Sun. Judgement, Key 20, is the planet Pluto. The World is the planet Saturn. That's one way of assigning the Major Arcana to the planets and to the signs. It is, by far, not the only way of doing it.

One of the more interesting ways of looking at tarot and astrology is the method used by the Church of Light. US Games distributes the Egyptian Tarot cards, created by the Brotherhood of Light. The Brotherhood of Light is the Church of Light. They're the same organization. They've a very interesting way of looking at the Qabalah and assigning the Major Arcana cards to the Tree of Life. Basically, what it amounts to is that starting with the Eleventh Pathway, they put the Magician there, and so all the cards are in the same order as the alphabet of the Hebrews. Each path and card has the same number. For example, the first path between Sphere One and Sphere Two is Path Eleven and the Path of Aleph. Aleph, in the Hebrew language is the same thing as the number One. So, they consider Key One and Aleph as the same thing. They end up with the Fool down further on the Tree. Their approach is very well done and it makes a complete and consistent system.

Another way you'll find quite interesting is the method propounded by the author Clifford Bias. Dr. Bias wrote a book called 'Qabalah, Tarot, and the Western Mystery Tradition'. It's a very good Qabalistic book about the Tree of Life, but it's also a very good book about how to attribute the astrological planets and signs to the Major Arcana. Samuel Weiser, Inc published his book (ISBN 1-57863-031-2).

I-CHING

The I Ching is a system of sixty–four symbols. Sixty-four symbols don't match exactly to seventy–eight cards in the Tarot deck. If you try to sort it out and match the twenty–two Major Arcana, you can find twenty–two of these I Ching symbols to match them fairly well. Then you can match forty pip cards to forty I Ching symbols. You've got two I Ching diagrams left and sixteen court cards. This means you either find fourteen other symbols and add them to the I Ching or assign some I Ching symbols to two tarot cards. People have tried both approaches. So can you.

RUNES

There are several other ways we can match the Tarot cards to another esoteric system. There are twenty–five Runes in most sets, even though the Runic alphabet can contain anywhere from twenty–two to twenty–eight characters. Take the twenty–five Runes and assign them to twenty–two of the Major Arcana and you have three Runes left over and need to decide what to do with them. You can create three new tarot cards and have twenty–five Keys. You can add more runic symbols and assign the court cards to them. Or, you can just leave three symbols out and just use twenty–two Runes. There's no reason you can't do that and make your own Runic alphabet or use one of the known runic alphabets.

OTHER ALPHABETS

There are some other cases where the match is not exactly perfect. Take alphabets, for example. In the Western tradition, there are three so–called spiritual alphabets: Hebrew, Latin, and Greek. The Latin alphabet is dead, it's no longer used and people have switched it to English. The Hebrew alphabet is twenty–two characters. Twenty–two matches the Major Arcana perfectly. So, you can just figure out a one-to-one match on the Hebrew alphabet. The Greek alphabet is twenty–four characters. What do you do? Well, probably, you add two more Major Arcana cards and you no longer have a Tarot deck, but who cares? Or you can eliminate two letters of the Greek alphabet. The same can be said about the English alphabet.

This is an exercise meant for education and edification. Out of it comes a product to be shared with other people sometime. Besides, Aleister Crowley added two more Magicians to his Major Arcana, so why can't you add two or four more cards to your Major Arcana and have twenty–four and use the Greek alphabet or twenty–six and use English? The answer is, you can.

How do you match that to the Tree of Life? Add two more paths to the Tree of Life or just drop a few letters. There's a very good argument for either approach. Add a new path between Two and Five and add a new path between Three and Four. Those paths were used in some of the early versions of the Tree of Life, but they have disappeared over the years. Why not put them back so we can have twenty–four paths on the Tree of Life instead of twenty–two? Why not also add extra paths from Two and Three to Nine and Ten and create four new paths. Why not use any of these extra paths? The answer to all these questions is you can.

The Arabic language has twenty–eight symbols, twenty–eight letters, and twenty–eight characters. You could match twenty–two of these letters to the Major Arcana and ignore the other six. You could create six more Keys. You could assign twenty–two letters to the Major Arcana and the other six letters to something else. Russian and German each have thirty–one letter alphabets. Well, the easiest way is to add a thirty–second letter called the 'Unvoiced Sound' and you have thirty–two pathways to work with. You can match the Major Arcana and the Minor Arcana to either alphabet and then figure out where to put the Court cards.

The oriental languages, historically, have one language that was called their spiritual language, and that's Sanskrit. But, depending upon the author, there are several different ways Sanskrit can be used to match to a Tarot deck. If you're interested in the ancient language of the orient, please get a book on it and play with it. It's a fascinating thing to match the Major Arcana and the Court cards to the Sanskrit symbols. You can also use any of the symbols for any oriental language to match not only the Major Arcana but also all the tarot cards.

NATURE

We're not confined to languages for matching. You can use anything. Take, for example, the mineral kingdom. There are hundreds, literally thousands, of different minerals in this world. Some of them form very beautiful crystals, some don't. Some of them form precious gems, others don't. We can match the mineral kingdom to the Tarot deck. For example, crystals and precious stones could match up to the Major Arcana. We could match semi–precious stones to the Court cards, and base minerals to the Minor Arcana. You could have things like lead, tin, copper, and zinc in the Minor Arcana. In the Court cards, you could have Moonstones and other kinds of semi–precious stones. In the Major Arcana, you could have gold, silver, diamonds and other major precious metals and stones.

We could use the animal kingdom. We could use the birds of the air, the reptiles and the amphibians of the ground. We could use the animals that walk the earth like we do. We could separate them in various ways. We could make the birds the Air cards and the reptiles, the Earth cards, and the fishes can be the Water cards, and perhaps, make mammals the Fire cards. We could make the Major Arcana whatever we want. We could use mythical animals or we could use real animals. We can match these attributions anyway we want, just find what matches the best. We could match insects. We could

match worms and creepy-crawlies, and spiders and all kinds of funny things to the cards, to a suit in the cards, or to a whole deck.

We could use the plant kingdom where we have trees, plants and flowers and match them to the tarot cards. One way might be trees to the Major Arcana, flowers to the Minor Arcana, and other plants for here and there. We could assign the whole deck to trees. Decide which trees are the more spiritual trees and make them the Major Arcana. Then figure out your Fire trees and the rest of them. In the plant kingdom, you can figure out the same way using plants but not trees, or, you can combine them.

You can use landscapes. You can use portraits. You can use people. You can use any kind of thing that you want to do to match to the system. All you are trying to do is find twenty–two things to match to the Major Arcana, sixteen things to match to the Court cards, and forty things to match to the Minor Arcana. You're looking for ten things you can separate into the four different worlds or forty different things.

CHAKRAS

We could match the chakras or energy points on the human body to the tarot deck. We can use any system of theology, philosophy or science. There's an unlimited opportunity to match the Tree of Life to Numerology, to Astrology, to Runes, to alphabets, to different aspects of our life. That's what you're encouraged to do. That's what the requirement is for a Master, to learn how to interrelate other esoteric and non–esoteric systems to this tool we call tarot. You can match it to seventy–eight parts of the body. You can match it to seventy-eight parts of speech. You can match it to seventy–eight kinds of love. You get to decide which things you want to work with and try them. Work with many different systems. The possibilities are limitless.

TAROT 303 — COUNSULTING TECHNIQUES

We're going to concentrate on the consulting techniques most effectively used by professional tarot consultants. These can be used whether you're doing coaching, mentoring, teaching, or consulting.

When you make a decision for other people and tell them what to do, you're taking control of that person's life. The law generally frowns on this kind of activity. People who take control of other people's lives are not treated kindly by the American judicial system, even if you're right.

What you have to do is help the individual come to the final conclusion that what they do with their lives is their decision. They need to understand they have complete control over what happens to them. They need to realize they make their own decisions.

There are seven listening principles useful in any Tarot session.

The first basic principle is to listen. You must listen intently to everything your client is sharing with you. If you're doing this consulting by email or by letter, you must read intently everything your clients share with you. We'll call this listening, whether you're reading or listening.

The art of listening is an art that we do not teach in our public school systems. It's an art where, if at all possible, you look the person squarely in the eye, and you understand what they are saying. You do not interrupt what they are saying. You listen with the primary intent of learning what it is they are trying to tell you. Step number one is to listen and listen intently. Listen to the reflection in their tone. Listen to the words that are difficult for them to speak. Listen to the things that tend to raise emotions in them.

Basic principle number two is to question. Ask your clients how they feel about these things. You've been listening to their words and listening to the emotions behind the words, now, ask them how they feel about it. Expect they may be in denial about those feelings. They're expressing anger to you at a certain point, but when you ask them how they feel about it, they say, "Oh, I feel fine. It's not a problem." Reiterate and clarify what it is they told you. "I heard you say _ _ _ _ _," then tell them what you heard them say. Express the emotions you heard at the time so your client understands this emotion was communicated as part of the message.

Some people like to use what is called active listening at that point. It's not that they tell them what they heard, they just reiterate what they heard, and then stop and pause, and wait for the other person to react to that. For example, "I really miss my mother." "You miss your mother." "Yes, I miss my mother because..." and then they go on and explain it more. The active listening part was just to repeat back to them, "You miss your mother." This is different than the question form, "Why do you miss your mother?" Or, "What about your mother do you miss?"

The third basic principle is to acknowledge that whatever they say and whatever they feel is what they mean. It's how they feel. You acknowledge this is what is happening to them. You acknowledge this is a problem for them. "You have a problem because you miss your mother." "You have a problem because you don't have a friend to talk to like you use to talk to your mother." Whatever you sense is going on with them, is what you are acknowledging back to them. You've been questioning them. You've been reiterating to them what they said, and how they feel about it. You've been clarifying everything they said, not interrupting them, but just clarifying what they say. Now, you're going to help them acknowledge how they feel about it.

Help them acknowledge this is their problem. "Yes, that other so and so did such and such, but here's the problem you have, right?" "Your problem is you cannot accept what he did to you?" "Your problem is you cannot forgive him for being human?" That's kind of a harsh statement to lay on somebody, but you can say to them, "You find it impossible in your heart to forgive him for making a mistake?" That's where their life has been. Their life has been tied up in that other person, that other individual, that other thing that was at fault.

The fourth basic principle is to express. Express means to express their feelings about these situations. They need to, sometimes, process through their feelings about the situation. Not the other person's fault, their feelings about what the other person did to them, their feelings about the situation they're in and their feelings about whatever happened to them they feel they need to blame on other people. Once they can express these feelings, you've made the primary breakthrough in consulting. From here on out, it's healing. So, once they can express it and vocalize, "I'm really angry about (blank), and that anger has spilled over into my job. I'm angry at work with my coworkers. I'm angry with my wife. I'm angry with this. I'm angry with that." Once they can start expressing this anger, start expressing their knowledge of what the anger is doing to them, they're healing themselves.

The fifth step is to help your clients validate themselves and their feelings. They need to understand why they felt angry. Or, why they feel fearful. Or, why they feel guilty. You need to validate them: "That's okay, you know? Everybody goes through that. The only difference between where you are today and most other people is that healthy people are able to process this, forgive the other people, forgive themselves, and get on with their lives. Right now, you're stuck. You haven't been able to do that yet. You need to find a way to forgive the other people in your life, to release this anger, and let it become love. Release this fear and let it become hope, let it become value, and let it become validation for you as an individual. Let it become self–confidence for you." You help them value themselves as individuals. You help them value their feelings as legitimate feelings.

Step six is to empower your client. Steps four, five and six are very closely related to each other. You're taking them from one step right into the other. You help them express their feelings about these problems. Of the Seven Basic Principles, this is the

fourth. The fifth basic principle, step five, is to help them value themselves by validating their feelings. Step six is to empower them. You help them visualize how they want to handle the situation. This isn't how you want to handle it for them, not how society says it should be handled, but you help them visualize how they want to handle it. That's empowering them. If you tell them what to do, you've now become the power in their lives. You're the decision maker in their lives and that's fraught with danger — particularly, if you are talking about careers, finances, or medical things.

The seventh basic principle stands all by itself, because it's one you must do all the time whenever you get into a situation where you can see this is a problem, a major problem, in this person's life — that's to refer. Refer your clients to the proper discussion groups, or the proper practitioners. Refer them to a mental health clinician, their physician, financial counselor, attorney, marriage and family counselor, and relationship counselor. Refer them some place where they can get the help that they need.

In order to do this, you need to develop your own crisis list. You're going to have to have a list for you, in your local community, where you can refer people that need assistance. You're going to have to go to a number of different places to find out where these groups are, when they meet, and where they meet, and who these people are and how you get in touch with them. You can start by going to your police and fire department and asking them. "Where do you refer things like suicide? Alcohol problems? Drug problems? People with eating problems? Where do they send children that have been beat up by their fathers or mothers? Or, mothers and wives who've have been manhandled?

Ask them, where do they send them? Then, go to those places and ask them what resources are available for people that have these problems? What are the crisis lines? You'll find some crises lines, call them. Where can I get help in the local area? Ask where the twelve–step programs are. When you ask these kinds of questions, you're going to find there are literally hundreds of different kinds of twelve–step programs. Be ready to refer your clients to the ones most appropriate for them.

Ask where the support groups are. There are, literally, in a metropolitan area, thousands of support groups. You'll find support groups through psychologists, through the medical clinics, through the mental health clinics. You will find them through churches and organizations of churches. You will find them through counselors. Any kind of counselor you see listed in your phone book probably knows of one or more support groups, twelve–step programs and crisis lines; and they will be happy to share names, numbers, address, whatever you need to put together your own crisis list.

It doesn't matter how long that crisis list is. What matters is that it is as complete as you can make it. Keep all kinds of names and numbers available. As you're talking with counselors, you'll find that most of them do have groups, and in a group, a person can come in and get a $150 per hour consulting session for say $5, $7, or $8.

Finally, there's a three–step program you can do as a tarot counselor with everybody. It doesn't matter whether they've come to you for consulting or not. It doesn't matter whether you have referred them to somebody else or not. This is a three-step program that you can do with everybody.

Step One: Identify the problems. Remember, the problem is never the other person or the other thing. The problem is always the individual you're sitting there talking to. They're the one with a problem. Identify their problem or problems.

Step Two: Enumerate all of the possible solutions to their problem and all of the possible resources they can bring to bare to solve the problem. Just list them all down. This is sometimes called 'brainstorming'. Only, this is a one-person brainstorm because they make a list of all their options. You're not going to enter into the brainstorming and give them any suggestions.

Step Three: Make a plan of action. Help them make a plan of action. Help them decide what they're going to do to solve their problem.

If your client has a common, everyday problem, like all of us face, they can identify the problem rather quickly and they know exactly what the problem is. They can quickly list the possible solutions to their problem. They can list the resources that will help them resolve their problem. And they can, number three, make a plan to resolve it and get on with their lives.

That's the power of Tarot Consulting.

Finally, there are two areas that we haven't discussed. The first one is legal problems. If a person has legal problems, absolutely do not give them any legal advice. That is probably one of the most expensive things that you can potentially do. Advise them to seek legal advice from a qualified, and competent attorney. The second area is health. Health issues are also very dangerous to your pocketbook, and reputation. It's absolutely imperative you never give anybody any suggestion on how they can solve their health problems. That's practicing medicine without a license. What you can do with all health problems is help the individual identify their health issues. You can help them list the available resources they can use, and you can help them list the possible solutions to their problem. You can help them establish a plan of action, and part of that plan of action should be a personal recommendation from you that they seek competent medical help.

When in doubt, refer your client to another source for help.

TAROT 304 — TEACHING TECHNIQUES

In the Preface to the first booklet, we went through mentoring techniques in quite some detail, and we recommend you go back and refresh in your mind all the material in that course.

In summary, there are three different ways of teaching other people how to do things. The first way is by lecture, by telling them what to do. Most often this is communicated by "Do it my way. This is how you do it. Do it my way." This is called the lecture technique. It is the least effective way of teaching other people how to do things. It's the same technique that's used when you tell a person to read a book. Basically, by reading the book instead of listening to the lecture, they're reading the lecture. Reading a book is the second least effective way of learning how to do things.

The second way of teaching is called facilitating. In facilitating, you say, "This is how I do it. This is how somebody else does it," and we come to a group decision on how to do it. Facilitating is a form of consensus where we all agree this is how we'll do it. Facilitating is a way of helping people empower themselves in a group setting, and the group basically helps each individual empower him or herself. It's a more effective way than merely lecturing. It's sometimes called the "workshop approach to teaching."

The third method of teaching is called mentoring. In this method, basically, what you're doing is empowering the individual to learn it his or her way. You're empowering them to make decisions on how they're going to do whatever it is you're teaching them to do.

Part of this method may be lecture where you tell them what other people have done, but you don't recommend, "do it my way." Part of it may also be facilitating where you help the group reach consensus about what certain things can mean, and what certain spreads can be used for, and how they can be used. But, then you take it one step further and you help the individual develop his or her own interpretation of the cards, for handling the cards, and for selecting and using spreads for doing readings. You empower them to do it their way by tuning into their own intuition and their own subconscious mind.

Our underlying philosophy at the ATA is really very simple. We believe tarot cards are nothing but tools to help us communicate with our own Higher Power and our own subconscious, and intuitive minds as well as the Universal mind. It's based on the belief everything in this universe is interconnected.

As tarot readers, we can work at a subconscious and intuitive level. When a client comes to us for a reading, we are going to assume that there is a subconscious and intuitive communication between us. If there isn't, we're probably not going to be an effective reader for that individual. But, if there is a connection, we can do a very good reading because we can tune in, very quickly, to very high spiritual levels. As we shuffle the cards, our subconscious mind will put the cards in exactly the order they need to be in order to give us exactly the message that we need to hear today. When we draw the

cards from the pack, we will draw exactly the cards we need to draw to express exactly the answer to our client's question. That's our underlying philosophy.

We recommend as you teach, you give people alternatives. The more alternatives they have to choose from, the higher the likelihood is they'll choose something that will work for them.

If you understand this basic underlying philosophy and concept, then you understand where the American Tarot Association is coming from and you understand why we have such tremendous success teaching people how to read the Tarot. My recommendation to you is that you start people off with Tarot 101, 102, and 103. Tarot 101 is the Pip cards. Tarot 102 is the Court Cards and Tarot 103 is the Major Arcana. We start with the Pip cards. You don't need to. We have students who start with the Major Arcana, that's fine. Then they do the Pip cards and they save the Court cards for last. It doesn't matter what order you do these three courses, but cover the material in them from as many different angles as you possibly can.

We teach an esoteric system, first of all, in which you pick up the card. You look at the card. You read books. You write down keywords and phrases for every card — seventy–eight pages of notes of what each card means. You pick up the card. You look at the card. You look at the words you've written down. You look at the card. You go back and forth until something clicks and your subconscious mind says to you, "Yeah, I can accept that." Then you and your subconscious mind make an agreement that this is going to be your key word, phrase, or concept for that particular card. Do this for all seventy–eight cards.

It's a very simple process of taking people through these alternatives and helping them come up with a decision as to what they're going to have each and every card mean. It's much easier for me to memorize and to remember what a card means if I'm the one who chooses what the card means

How you teach your tarot course is entirely up to you. We recommend you consider the possibility of letting your students come up with their own key words, phrases and concepts, and come up with their own tarot spreads. We recommend that you empower them, and where they are strong, you tell them, "This is good, this is very good, this is outstanding, this is going to work for you, very well." Where they are weak, we hope you recommend they gain a little more knowledge, and possibly look into changing the way they approach that particular aspect.

We recommend that as you teach you facilitate as much as you can and lecture as little as possible.

We recommend you mentor other people. Being a mentor means people will copy what you do. They will look to you for guidance, by what you do more than what you say. If you do a very good tarot reading, they're going to want to emulate the way you do it. If

you tell them how good a reading you do, they're not going to really care that much, because that doesn't really mean anything to them. They'll use you as a mentor for what you do with your life.

The basic message you need to get from the American Tarot Association in regards to teaching the Tarot is this: we do not tell other people how to do it. We empower them to do it for themselves. We do not tell other people how to do it, we empower them to do it for themselves. It's a very consistent philosophy for the American Tarot Association, empowering other people to do it their way, rather than telling them how to do it my way.

One of the best ways to achieve the necessary teaching qualifications for certification is to volunteer as a mentor through the ATA. Please contact Errol McLendon, vice-president of education, to volunteer.

THE TAROT CERTIFICATION PROCESS

Upon your successful completion of this course you may wish to become certified. There are three organizations which offer certification at this time. The American Tarot Association encourages you to contact each of them and choose the one best suited to you goals and abilities. We list them here in alphabetical order. Should you have any questions about certification, please see the FAQ on the American Tarot Association website at
http://www.ata-tarot.com/faq/faq_tarot_certification.htm.

American Board for Tarot Certification (ABTC)
P.O. Box 6304
Woodbridge VA 22192

Email: questions@americanboardfortarotcertification.org
Web: americanboardfortarotcertification.org

Upon completion of this booklet, you have many of the skills required to apply for the Tarot Master level

Canadian Tarot Network (CTN)
P.O. Box 51175 Beddington RPO
Calgary, Alberta T3K 3V9

Phone: 1-866-478-8808 (toll free) or 1-403-730-4805
Hours: 9 a.m. – 5 p.m. MT

Email: info@tarotcanada.com
Web: tarotcanada.com

Upon completion of this booklet, you have many of the skills to apply for the Certified Tarot Master level and the Certified Tarot Instructor level

Tarot Certification Board of America (TCBA)
P.O. Box 6935
Albany NY 12206-0935

Phone: 1-800-872-0556 Fax: 1-775-249-6513

Email: info@tarotcertification.org
Web: tarotcertification.org

Upon completion of this booklet, you have many of the skills to apply for the Certified Tarot Master level and the Certified Tarot Instructor level

ATA CORRESPONDENCE COURSES AND AUDIO TAPES

The American Tarot Association offers the following correspondence courses and audio tapes for its members:

1) Introduction to Tarot
2) Intermediate Tarot
3) Advanced Tarot

Members are assigned a Tarot Mentor to assist them with their studies. The courses are self-paced. Each student advances at his or her own pace. All correspondence courses and audio tapes come with a set of assignments to help the student learn and master the material. Completed assignments are sent to the student's Tarot Mentor for evaluation. These courses are more fully described on the inside back cover and elsewhere in this booklet.

COSTS

The cost of each of these three correspondence courses is $15 for each book. Each set of four audio tapes is $40.00 for members. Both the audio tapes and the correspondence courses cover the same material. Both the audio tapes and the correspondence courses come with a set of optional assignments which may be completed and turned in to a mentor for grading. These books and tapes may be ordered by going to http://ata-tarot.com/paypal-application.htm.

BENEFITS OF ATA MEMBERSHIP

Membership in the American Tarot Association currently costs $35.00 per year for regular mail delivery of our Quarterly or $25.00 per year for internet delivery of our Quarterly.

- Reduced prices for seminars, conferences and conventions
- Low priced audio tapes and course books
- Free award-winning ATA Quarterly
- Tarot Mentor to assist you with your studies
- Internet Discussion Lists for all ATA students

ATA INTERNET SERVICES

ata-tarot.com
freetarot.us
freereading.us

Plus plenty of discussion lists to serve you

Contents of the Correspondence Courses

Tarot 100 – Introduction to Tarot

Preface – Mentoring Tarot

Tarot 101 – The Pip Cards

Tarot 102 – The Court Cards

Tarot 103 – The Major Arcana

Tarot 104 – Beginning Tarot Spreads

Tarot 200 – Intermediate Tarot

Tarot 200 – Introduction

Tarot 201 – Reversals and Dignities

Tarot 202 – How to Write a Code of Ethics

Tarot 203 – Intermediate Tarot Spreads

Tarot 204 – Building a Tarot Business

Tarot 300 – Advanced Tarot

Tarot 300 – Introduction

Tarot 301 – Writing Techniques

Tarot 302 – Advanced Tarot Techniques

Tarot 303 – Consulting Techniques

Tarot 304 – Teaching Techniques