



Tarot Association  
of the British Isles

# TABI NEWS

*Issue #6, December 21st 2002*

## Letter from the Editor

Welcome to the Yule 2002 edition of the TABI Newsletter. I am very pleased to be able to take over as Editor of TABI News from Diana McMahon-Collis, who has done such a brilliant job so far. Diana, also our Treasurer, is still very much a part of TABI and is looking forward to being able to contribute more of her own articles and reviews.

We hope you enjoy this issue, which features an in-depth review of the Fairy Ring Oracle - the new deck from Anna Franklin and Paul Mason, creators of the Sacred Circle Tarot - a sample reading with the deck and an interview with Anna herself. We also have all the latest news from TABI, plus some fascinating and fun articles - including a look at the use of tarot in spellwork, how to create spontaneous spreads, and the first step on our wide-ranging journey through the A-Z of tarot. You can even test your knowledge with our Tarot Puzzles!

Blessings of the Season to all our readers.

With best wishes,

**Shelley King**

Editor

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## *How to get the most from the newsletter*

Clicking on the page numbers in the contents table will take you directly to the page you want to view. If you want to make the text on a page look larger, please use the magnifier, or go to “View” and set the option to “Fit Visible” or the similar command that appears on your version.

## *Availability, Notification of Accuracy of TABI News*

We do our best to keep the information in TABI News up to date and accurate. If anything needs updating or correcting for future reference, please let us know. TABI News currently appears as a PDF file on the TABI website and on the databases of TABI’s e-mail discussion lists. We send out notification of new issues of TABI News to reach a wide and interested audience and for each issue we endeavour to ensure that all contributors are kept informed of the release date. If you should wish to be removed from our mailing list, however, please email us at [newsletter@tabi.org.uk](mailto:newsletter@tabi.org.uk)

## *Submissions*

We welcome submissions, but as a non-profit organisation are unable to offer payment. Please send articles, ideas or suggestions to the Editor: [newsletter@tabi.org.uk](mailto:newsletter@tabi.org.uk)

We wish to thank all of our writers and volunteers for their input and all of our members for their interest in TABI. Please note that article copyrights remain with the authors. The articles, reviews and information are offered for interest purposes and are not necessarily reflective of the views of or indicative of an endorsement by the Tarot Association of the British Isles.

# Greetings from TABI

The latest from the TABI team

## ***WHO WE ARE***

The Tarot Association of the British Isles is a non-profit community run by volunteers with a passion for tarot and the esoteric. TABI was formed in January 2001, to provide support, information and resources for UK tarotists of all levels. Whether you are a beginner or an experienced reader, you are welcome at TABI.

Our aims are to provide a supportive and friendly environment for all those interested in tarot - whether you want to study, play, provide or receive readings or just chat and network with others of a like mind - and to promote the use of tarot as an ethical tool for guidance and self-development.

## ***WHAT'S NEW***

**Membership:** In order that TABI may continue to grow and fulfill our aim of being the premier resource for UK tarotists, we have recently launched a formal membership programme. Membership of TABI costs £15 per year, and entitles you to the following:

- Membership Certificate
- TABI Keyring and Pen
- A free in-depth reading
- Quarterly Newsletter
- Opportunity to apply for Endorsed Reader status
- Free online beginners' training, in a mentored study group.
- Participation in fayres and festivals
- Invites to social events and regional meetings
- Access to advanced courses/masterclasses/workshops
- Chat groups and forums
- Discounts on TABI merchandise
- Use of TABI logo for personal website/stationery
- The chance to practice your skills and meet other like-minded people, in a fun and friendly environment

If you would like to apply, please send a blank email to: [membership@tabi.org.uk](mailto:membership@tabi.org.uk)

**Festivals and Fayres:** We are very pleased to report that our first Festival appearance, at the Croydon Witchfest, was a great success. We are planning to appear at the 2003 Witchfests in Croydon, Cardiff and Edinburgh, and would be interested to hear from any Fayre or Festival organisers: email our Events Coordinators: Amanda [chokkyone@hotmail.com](mailto:chokkyone@hotmail.com) or Ian [admin.ian@tabi.org.uk](mailto:admin.ian@tabi.org.uk)

**Chat:** Our Chat Host, Bethan Arrowsmith, will be hosting regular monthly discussions in the UKTT chat room – watch our home page for details of the forthcoming topic. UKTT is our

general tarot list, open to everyone - to subscribe, please go to <http://groups.yahoo.com/group/UKTarotTalk>

## ***TABI SERVICES***

**Readings:** Our Free 1-3 card reading service is still proving extremely popular. To request a reading, please visit our website: <http://www.tabi.org.uk> If you would like a longer, in-depth reading, we are pleased to confirm that these are now available in return for a donation to TABI. For further details or to request a reading, please send an email to [admin.shelley@tabi.org.uk](mailto:admin.shelley@tabi.org.uk)

**Training and Endorsement:** As there is no central governing body for tarot, and no qualifications, it can be difficult to know how to find a reader. Recognising this, TABI has created a system of Endorsement, whereby our readers agree to adhere to our Code of Ethics and undergo an ongoing process of mentoring to ensure that TABI readings are of a consistently high standard.

Beginners to tarot can take our FREE training course, based on Joan Bunning's Learn the Tarot, in an online mentored study group. Upon completion of the course, students may join TABI and start working towards earning their Certificate of Endorsement.

## ***CAN YOU HELP?***

**Angela Potter:** Does anyone know Angela, who used to run a tarot school in Saxmunden, Suffolk? An old pupil would like to get in touch.

**Tarot in Cambridge:** Does anyone know any tarot events or meetings in the Cambridge area, or would anyone local to this area like to meet other tarotists?

If you can help, please contact the Editor: [newsletter@tabi.org.uk](mailto:newsletter@tabi.org.uk)

## ***CONTACT US***

What would you like to see on our website or newsletter? Do you have suggestions, questions or thoughts on the subject of Tarot in general? Please feel free to get in touch with information you think may interest us, or with any questions – we'd love to hear from you!

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# Witchfest

TABI's first foray into the Real World...

On Saturday 9<sup>th</sup> November 2002, TABI took its first steps out of the cyber world and into the real one, taking two tables at the largest European Witchcraft and Wicca event in recorded history – the Children of Artemis' Witchfest, held at Fairfield Halls in Croydon, South London.

The Children of Artemis, an online pagan community, (you can visit their site at <http://www.witchcraft.org>) have been hosting events for several years, for the past two years staging their own talks twice a year in Croydon, South London. Every event has sold out, and this year's Witchfest was no exception.

The festival provided a varied programme of talks and workshops from prominent members of the pagan community, including Fiona Horne, Vivianne and Chris Crowley, Kate West and Elen Hawke, who was featured in the last Yule issue of TABI News. You can find Elen's interview at <http://www.tabi.org.uk/newsletter/TABIWinter2001.pdf> and some images from her beautiful tarot deck at [http://www.witchcraft.org/cgi-bin/ifa/imageFolio.cgi?direct=Elen\\_Hawke\\_Tarot](http://www.witchcraft.org/cgi-bin/ifa/imageFolio.cgi?direct=Elen_Hawke_Tarot)

There was also musical entertainment from all-female group Mediaeval Baebes, as well as Morris dancers and plenty of shopping - witchy supplies, clothes, incense, cards, crystals, books, etc, described by TABI Member Ania as 'droolsome'. Although the TABI team were kept so busy – the readers by steady stream of querents, and Ania by her little boy, Alex – that we didn't really get to sample as much of the delights on offer as we might have liked, we were absolutely thrilled to be able to take part...

## *Shelley – The First-Time Reader's Story*

Our spot was upstairs, away from the main trading area - which actually provided quite a nice, calm atmosphere for readings. We had a steady stream of querents rather than peaks and troughs, which worked well – we had planned on each session being twenty minutes, but with so many of the querents having a knowledge of tarot themselves it became very easy to get into such an interesting discussion that it ended up somewhat over-running.

For a few of us in the reading team it was our first experience of reading in a fayre environment, and I would certainly confess to a certain amount of stage fright before hand. I had not read publicly for strangers before, and went through what are probably universal worries in this sort of situation – would I dry up, would my mind go blank and be unable to remember a single card, would I get it wrong and be met with blank stares, polite confusion or even outright laughter? It might well be a bit of a cliché to say that the best thing you can do is simply relax and trust in the cards, but then that's why things become a cliché in the first place – because they're true. Laying out that first spread and realising that yes, it does still make sense, does wonders for the confidence.

Luckily we had our webmaster Mark with us, who is an old hand at public reading and was able to give some invaluable practical advice as well as encouragement. Even something small like having a pen and paper handy – that wouldn't necessarily have occurred to me, but proved very popular with my querents who liked being able to record the cards and positions, and jot down personal notes. On a slightly selfish level I also found that when they were busy writing they weren't looking at me, which lessened that performance anxiety a little.

Another must-have is a bottle of water – even just one session of almost constant talking can leave you with an uncomfortably dry mouth and throat, especially if you were a bit on the nervous side to start with. Promotional literature and contact details are also a necessity, so have a good supply of flyers, leaflets and/or business cards handy. If your querents enjoyed their reading, they'll need to know where to go for more.

I also found it a good idea to have a choice of decks available, as my querents really seemed to enjoy being able to pick one that they felt drawn to. I think most readers would agree that different decks give a different tone of reading, even between clones – the Robin Wood may be based on the Waite Smith, but to me it still puts things differently. I think that allowing the querent to choose the deck as well as the cards helped to identify the interpretation that was right for them and their situation.

Sometimes, of course, there isn't that much doubt about the interpretation – the Tower pulled as a clarifier for the Ten of Swords as outcome just isn't going to paint a rosy picture in anyone's books. Giving news that obviously isn't what someone was really hoping for is never nice, even in an email reading, but is especially difficult in a face-to-face situation. We can try and be as gentle as possible, and to look for as many positive aspects as we can, but we still have a duty to tell the truth about what we see. Your querent may not be happy with their reading, but you have to remember that you've done as much as you can do. In a fayre situation, where you are seeing multiple querents, you can't rely on getting all happy readings. To echo another old cliché, you can't please all of the people all of the time.

So: you won't please everyone and chances are you'll feel like you've just completed a half-marathon by the end of it. Is this fayre lark really worth it, then?

Absolutely yes. It may be tiring, but it is also a fabulous experience, a step up on the learning curve and a great confidence-booster. It is also fun, and an opportunity to meet other people who share your passion and curiosity about the fascinating world of tarot. For us at TABI, it was also a chance to put real presences to friends we'd only got to know through the written word. (Note to Ian – it was the sheer exercise of my impressive psychic powers that enabled me to identify you in the crowd. Nothing to do with the TABI tee shirt you were wearing, not at all.)

Next year's Witchfest is being held on Saturday November 8<sup>th</sup>, and is set to be even bigger and better. We at TABI certainly plan on attending, and we hope to see you there!

## *Amanda – the Organiser’s Story*

After Diana handed over the contact details of the CoA (Children of Artemis) to me in the early part of this year (2002), I was largely to be responsible for TABI’s presence at the Witchfest in November. Until two weeks before the event I strongly believed that we would not be attending, as my emails and letters had gone unanswered. However, Diana gave me one last pep talk and with her urging I tried again, and “hey presto”, a telephone call from the organisers saying that they would love to have us attend, and at last we were away.

This left us with two weeks to organise flyers, business cards, promotional goods, membership forms etc, etc... - Rather a manic time. As a result of the lack of time to organise I didn’t spend much time worrying about attending my first big fest... and doing my first stint of paid face to face readings at a fayre. Luckily due to the rush my nerves took a back seat. It is largely thanks to the wonderful support of the panel at TABI that this event ever happened for us. So, a quick thanks to Diana, Mark, Shelley, Ian, Bev, and Ribbitcat.

I arrived at the Witchfest in good time, armed with my Tarot decks, cloths, flyers, business cards, TABI Sweatshirt and T-Shirt, to find that Ian had arrived. We set up our tables and started chatting to the one other reader at this fest – her name was Angela, a lovely lady. I admit to feeling some qualms when I saw Angela’s professional set up, her table looked very mystic with crystal ball, vivid reading cloth, old battered oversize Rider Waite cards – which looked like they may have belonged to the first ever gypsy tarot reader ever to set foot in the world, and a large professional sign stating Tarot readings by a Clairvoyant. In contrast our table’s looks a little stark, and we had not one single psychic reader with us. With hindsight I think this may have worked to our advantage. I believe that although some querents would love to have their cards read, they feel uncomfortable with too much evidence of “otherworldliness”, and to some people Clairvoyants are a terrifying idea. Mark and Ribbitcat turned up and we settled down to await the rushing hoards.

Unfortunately our location was not the best, being tucked away in the corner of a long room off a corridor on the first floor – the only things in this room apart from us was a bunch of computers. Half an hour later it was apparent that there were no rushing hoards. We despatched folks off with posters, and flyers to pepper them about the building in the hope that clients would follow the trail back to our little corner of the Fairfield Halls. Ribbitcat and I were despatched on coffee patrol, while Mark and Ian settled down to hope that the day wasn’t completely wasted.

We needn’t have worried, by the time Ribbit and I returned from our foray out into the masses to do a little window shopping etc.... we returned to find a queue!!!! Yipeeee!  
From then on there was a steady stream of customers, nearly all of whom seemed happy with their readings and a warm glow of success hovered around us.

My own little flutter of nerves settled after the first reading. Though, with hindsight I do think that that first reading was not my best. The cards were all bland, happy “tootling along with life” sort of cards, and I was stuck for things to say. The client admitted she was happy and no concerns... which left me floundering a little. However after that the ice was broken and I was away....

The Witchfest taught me a few things about face to face readings which I believe will stand me in good stead forever. The first is – never judge a book by its cover... or a person by appearances. I will quote two examples; one reading was for an elderly chap, very smart, suave, neat and tidy, softly spoken. In fact I was quite surprised when he sat down at my table. His reading gave life changing positive Major Arcana cards, ahha! Thought I, he must be retiring and moving into a new home in his ideal location! Lucky chap – but what’s this? He is resisting learning something very necessary for his success and long term happiness? Wonder what that could be? Luckily I have enough of a sense of self preservation to tell what the cards are saying, but not to state specifics until I am sure. In this case my first instincts couldn’t have been further away from the truth. He was opening a healing sanctuary (yes, and living there) and was resisting doing the course in accounting which his business advisor had said would be imperative to the success of the endeavour. Now the reason I thought “retirement” was purely down to age and demeanour, if this had been a reading over the net I would never have made such an assumption.

My second surprise of the day was when a young woman sat at my table; she was in her early twenties, dressed entirely in black, rings through nose, eyebrows and tongue. Wicca symbols everywhere (nothing wrong with that by the way, I am Wiccan myself!). Her cards all came up as career cards and quite major positive changes here too. I will admit to thinking that perhaps she could have been unemployed, but the cards ruled that out! In fact she was a research scientist, and had just earned a major promotion.

So, Never Judge a Person before those cards fall – In both cases I was in severe danger of allowing their appearances to effect the reading! I escaped by the skin of my teeth.

The only down side to the whole day was a reading I did for a young middle aged lady (if that isn’t an oxymoron?) She was desperately worried about her business, and the cards all advised her to bale out before it sank! Not one positive card in the reading. She quite understandably, did not like my translation of her cards, though I tried to break the bad news as gently and as sympathetically as possible. She insisted I draw one last deciding card... Now, with experience of hundreds of readings for friends, and nearly as many internet readings, I try to resist drawing a card to answer a question that has already been answered. I find the cards tend to shout in this situation. This was no different – the card drawn was The Tower! Unfortunately my client knew just enough about the Tarot to recognised the message. She paid me, stood, and stated loudly “well, I don’t know what I expected! – I knew all that” She looked across to Ian sitting at a table to my left “I may be back!” Phewwww!

Overall it was a wonderful day, and I gained so much from it. Experience, confidence, and I finally met some of the people I have been chatting to like old and close friends over the net. What a memorable day. I had the privilege to be broken in gently to a field where many others take the plunge unsupported and unsheltered. I consider myself to be very lucky, and would recommend this method of initiation into the world of Fayres for any of our endorsed readers.

The only things I would hope to change for next time are the following:

- 1) Bigger bolder and brighter signs, and more of them, directing people to the tarot readers
- 2) I would take more of my own personal reading bumf, crystals, incense, my crystal pyramid pentacle, and a brighter cloth.
- 3) I would ask after every reading that the client take a minute to write a comment in the review book.

I would like to add a welcoming note to those TABI members who joined us at the fest. Welcome and I hope you have a wonderful time with us sharing and learning about tarot and life!

Cheers folks, and I hope to meet more of you at future TABI events!

*For details about Witchfest 2003, go to <http://www.witchcraft.org/events.htm>*

*Did you have a reading from TABI at this year's event? We'd love to hear from you! Please contact [newsletter@tabi.org.uk](mailto:newsletter@tabi.org.uk) and tell us about your experience.*

# Spontaneous Spreads: A method of reading tarot

*By all78degrees*

I am not very good with rituals. I don't own black silk, I've never slept with a deck, or shuffled my cards ten times and ten times only. That is not to say that rituals do not have their uses, it's just that I prefer to use them when I think that I need to rather than from a false understanding that tarot will not work without them.

Tarot reading is, for me, a conversation. This conversation could be with your inner self, your subconscious, the divine or something else. The problem I have with using the same set of spreads over and over is that they limit the range and topics under discussion. It's like an interviewer sticking rigidly to a set of questions instead of listening to the answers and, if needing to, expanding on them with more questions.

One method that I use to create a conversation is spontaneous spreads. Basically I make them up either just before the reading or as I go along. So if someone asks: 'What do I need to do to find love?' I might pull a card to represent internal factors and pull one to represent external ones, then choose more positions and cards to deal with the information that comes out from that.

This method may not work for everyone. The main reason I think for this is that we rely on comfort spreads, spreads we know will work. This may go back to when we were first starting to learn tarot – it's hard enough just trying to remember what the cards mean, never mind using a spread that we have created. How do we know it will work?

However, when you are used to the cards and are able to see their patterns and relationships you should be able to take off the training wheels that predetermined spreads have. By predetermined spreads I mean a spread that was created by someone else a tool to deal with issues which may be very different to yours. Such spreads are not a bad thing, but you need to think about what information/focus they are giving and how relevant that is to your question. What spontaneous spreads allow you to do is to examine the question in your own way, and to get a more focused and informative answer.

Convinced yet? Let's look at the Celtic Cross, and why I'm not overly fond of it. Firstly, it has ten cards to deal with which I think is too many especially if you consider what each position focuses on. This is a spread of pure information and no real advice. It tells you the heart of the question/problem, what has led to this situation, where it is going, how you feel about it, what others feel, outside influences, and what might happen. Does this spread tell you a course of action? Does it explore any of those areas in depth? No, not really. For me there is just too much information here and no information on how to proceed. It would be better used as a general reading to start to explore the question, before doing a more specific spread.

Wouldn't it be better to have a look at the heart of the problem, the internal and external factors, and give advice on the best course of action? Right, now go and find a spread that does that... I'm waiting...

What do you mean you've got to start your computer, or go and find your notebook, or e-mail a friend? All right, I'll wait... Okay, so now you've found one but it doesn't have the heart of the problem position, or another that does not give the advice – none of the ones you have are exactly right.

Of course, the spread you were looking for was there all along. You already had the positions you wanted, you just had to number each position and decide on its pattern.

You could do it like this:-

3

1 4

2

- 1) Heart of the Problem
- 2) Internal Factors
- 3) External Factors
- 4) Best Course of Action

Or maybe you would prefer a straight line, or a curve - you're free to decide for yourself, it really is that simple. Take a question on money: 'What do I need to do in order to stop my partner spending all our money?' What spread would you use? Before you run off for your books and stuff let's stop and think. What areas would you like to look at in this reading? If you're doing this for a querent, why not asked them? You might want to know: 'What would stop him?' or 'What can I do to stop him?' or 'What can I do to earn more money?' Decide what it is that you or your querent really need to know, then pick one or all of the areas and allocate positions to represent them, or even look at one or more in depth and create a spread for each one.

There is no wrong or right way to do this. It's a way of communicating with the cards and it means that you are free to make the reading formal, informal, chatty in mood and style - but always be respectful of the answers received. The cards are always right.

Spontaneous spreads can be done however you want to do them. I have given some ideas above. They mean that you don't have to go searching for the right spread and you build a relationship with the cards meaning you make a stronger more trusted relationship. I hope this will be a well used tool in your tool box.

# Answers From Nowhere: The Awakening

*This is the second in our series of features inspired by the work of our students on TABI Training*

One of the early exercises is called Answers from Nowhere, and is designed to show how intuition can be used to find meaning in apparently random places. The students are asked to think of a problem that concerns them, then go to a library or bookstore and open any book at any page. The challenge is then to relate whatever passage is found there to the problem.

One of our current students, Gloria Bardell, brought this exercise right up to date – appropriate for an online community! - and used her computer's hard drive as her information source. Surfing through files and snatches of saved information, she found her Answer.

Everyone who read Gloria's post was stunned by the piece she quoted, and we are pleased to have the opportunity to share it with you...

## **The Awakening**

*By Sonny Carroll*

There comes a time in your life when you finally get it... When in the midst of all your fears and insanity you stop dead in your tracks and somewhere the voice inside your head cries out- ENOUGH! Enough fighting and crying or struggling to hold on. And, like a child quieting down after a blind tantrum, your sobs begin to subside, you shudder once or twice, you blink back your tears and through a mantle of wet lashes you begin to look at the world from a new prospective. This is your awakening.

You realize that it is time to stop hoping and waiting for something, or someone, to change or for happiness, safety and security to come galloping over the next horizon. You come to terms with the fact that there aren't always fairytale endings (or beginnings for that matter) and that any guarantee of "happily ever after" must begin with you. Then a sense of serenity is born of acceptance.

So you begin making your way through the "reality of today" rather than holding out for the "promise of tomorrow." You realize that much of who you are, and the way you navigate through life is, in great part, a result of all the social conditioning you've received over the course of a lifetime. And you begin to sift through all the nonsense you were taught about:

- how you should look and how much you should weigh
- what you should wear and where you should shop

- where you should live or what type of car you should drive
- who you should sleep with and how you should behave
- who you should marry and why you should stay
- the importance of having children or what you owe your family

Slowly you begin to open up to new worlds and different points of view. And you begin reassessing and redefining who you are and what you really believe in. And you begin to discard the doctrines you have outgrown, or should never have practiced to begin with.

You accept the fact that you are not perfect and that not everyone will love, appreciate or approve of who or what you are... and that's OK... **they are entitled to their own views and opinions.** And, you come to terms with the fact that you will never be a size 5 or a "perfect 10" *Or a perfect human being for that matter.* So you stop trying to compete with the image inside your head or agonizing over how you compare. And you take a long look at yourself in the mirror and you make a promise to give yourself the same unconditional love and support you give so freely to others. Then a sense of confidence is born of self-approval.

And, you stop maneuvering through life merely as a "consumer" hungry for your next fix, a new dress, another pair of shoes or looks of approval and admiration from family, friends or even strangers who pass by. Then you discover that "it is truly in giving that we receive [1] and that

the joy and abundance you seek grows out of the giving. And you recognize the importance of "creating" & "contributing" rather than "obtaining" & "accumulating."

And you give thanks for the simple things you've been blessed with; things that millions of people upon the face of the earth can only dream about a full refrigerator, clean running water, a soft warm bed and the freedom to pursue your own dreams.

And then you begin to love and to care for yourself. You stop engaging in self-destructive behaviors including participating in dysfunctional relationships. You begin eating a balanced diet, drinking more water and exercising. And because you've learned that fatigue drains the spirit and creates doubt and fear, you give yourself permission to rest. And just as food is fuel for the body, laughter is fuel for the spirit and so you make it a point to create time for play.

Then you learn about love and relationships, how to love, how much to give in love, when to stop giving and when to walk away. And you allow only the hands of a lover who truly loves and respects you to glorify you with his touch. You learn that people don't always say what they mean or mean what they say, intentionally or unintentionally and that not everyone will always come through and interestingly enough, it's not always about *you*. So, you stop lashing out and pointing fingers or looking to place blame for the things that were done to you or weren't done for you. And you learn to keep your Ego in check and to acknowledge and redirect the destructive emotions it spawns; anger, jealousy and resentment.

You learn how to say I was wrong and to **forgive** people for their own human frailties. You learn to build bridges instead of walls and about the healing power of love as it is expressed through a kind word, a warm smile or a friendly gesture. And, at the same time, you

**eliminate** any relationships that are hurtful or fail to uplift and edify you. You stop working so hard at smoothing things over and setting your needs aside. You learn that feelings of entitlement are perfectly OK and that it is your right to want or expect certain things. And you learn the importance of communicating your needs with confidence and grace.. You learn that the only cross to bear is the one you choose to carry and that eventually martyrs are burned at the stake. Then you learn to distinguish between guilt, and responsibility and the importance of setting boundaries and learning to say **NO**. You learn that you don't know all the answers, it's not your job to save the world and that sometimes you just need to **Let Go**.

Moreover, you learn to look at people as they really are and not as you would want them to be, and you are careful not to project your neediness or insecurities onto a relationship. You learn that you will not be, more beautiful, more intelligent, more lovable or important because of the man on your arm or the child that bears your name. You learn that just as people grow and change, so it is with love and relationships and that not everyone can always love you the way you would want them to. So you stop appraising your worth by the measure of love you are given. And suddenly you realize that it's wrong to demand that someone live their life or sacrifice their dreams just to serve your needs, ease your insecurities, or meet "your" standards and expectations. You learn that the only love worth giving and receiving is the love that is given freely without conditions or limitations. And you learn what it means to love. So you stop trying to control people, situations and outcomes. You learn that "alone" does not mean "lonely" and you begin to discover the joy of spending time "with yourself" and "on yourself." Then you discover the greatest and most fulfilling love you will ever know. Self Love. And so, it comes to pass that through understanding your heart heals; and now all new things are possible.

Moving along, you begin to avoid **Toxic** people and conversations. And you stop wasting time and energy rehashing your situation with family and friends. You learn that talk doesn't change things and that unrequited wishes can only serve to keep you trapped in the past. So, you stop lamenting over what could or should have been and you make a decision to leave the past behind. Then you begin to invest your time and energy to affect positive change. You take a personal inventory of all your strengths and weaknesses and the areas you need to improve in order to move ahead. You set your goals and map out a plan of action to see things through.

You learn that life isn't always fair and you don't always get what you think you deserve and you stop personalizing every loss or disappointment. You learn to accept that sometimes bad things happen to good people and that these things are not an act of God... but merely a random act of fate.

And you stop looking for guarantees because you've learned that the only thing you can really count on is the unexpected and that whatever happens, you'll learn to deal with it. And you learn that the only thing you must truly fear is the great robber baron of all time **FEAR** itself. So you learn to step right into and through your fears because to give into fear is to give away the right to live life on your terms. You learn that much of life truly is a self-fulfilling prophesy and you learn to go after what you want and not to squander your life living under a cloud of indecision or feelings of impending doom.

Then, **YOU LEARN ABOUT MONEY...** the personal power and independence it brings and the

options it creates. And you recognize the necessity to create your own personal wealth. Slowly, you begin to take responsibility for yourself by yourself and you make yourself a promise to never betray yourself and to never ever settle for less than your heart's desire. Then a sense of power is born of self-reliance. And you live with honor and integrity because you know that these principles are not the outdated ideals of a by-gone era but the mortar that holds together the foundation upon which you must build your life. And you make it a point to keep smiling, to keep trusting and to stay open to every wonderful opportunity and exciting possibility. Then you hang a wind chime outside your window to remind yourself what beauty there is in **Simplicity**.

Finally, with courage in your heart and with **God** by your side you take a stand, you **FAKE** a deep breath and you begin to design the life you want to live as best as you can.

A word about the **Power of Prayer**: In some of my darkest, most painful and frightening hours, I have prayed not for the answers to my prayers or for material things but for my "God" to help me find the strength, confidence and courage to persevere; to face each day and to do what I must do.

**Remember this**: "You are an expression of the almighty. The spirit of God resides within you and moves through you. Open your heart, speak to that spirit and it will heal and empower you." **My "God" has never failed me.**

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# An A-Z of Tarot

The first step on a long journey...

## *A is for... Archetypes*

*By Ian Stevens*

Archetypes are the living energies that constitute the patterns of instinctual behaviour and thought that make up our collective unconscious. These archetypes are the life energies that pour out of all of us constantly night and day, influencing everything and everyone in our lives and causing us to be influenced in return. Without our conscious awareness they affect our attitude to everything we meet in the world, endowing inanimate objects with meaning, lucky coins for example and objects, particularly machines such as cars, with good and bad personalities. Attaching or projecting themselves onto living entities they influence the behaviour of those entities while we in turn are influenced by the energies projected onto us by them. This equates with the theory of Solipsism that states that we each create our own reality, so the way that the twenty two archetypes manifest themselves within us acts as a filter through which we perceive and interact with the world and those around us.

Tarot cards are probably the most common set of picture symbols of archetypal energies. According to Carl Jung the twenty two symbolic pictures of the Major Arcana are images of these energies which project out of each of us to sustain the reality we perceive around ourselves, the form of our individual world and the human relationships that we experience. When the Major Arcana cards appear in a reading they indicate that a particular archetype may be evident at a particular moment or in relation to a particular question. By looking at whether the card is reversed or not and at the relationship of the card to others in the reading it is possible to interpret how the energy will be manifested and whether the positive or negative attributes of the archetype will be apparent.

These same archetypes are associated with the signs of the Zodiac and the planets. The Major Arcana cards can be related astrologically to the twelve signs of the Zodiac, the eight planets (excluding earth), the Sun and the Moon. It is interesting to note that images were provided for Uranus, Neptune and Pluto even though the first of these planets was not discovered until over four hundred years after the tarot's first appearance.

The Minor Arcana suits correspond to the four elements and to the energies that form our personalities and drive our actions day to day.

Wands - Fire – Passion

Cups – Water – Spirituality

Swords – Air – Intellect

Pentacles – Earth – Materialism

Each one of the fourteen cards in each suit displays a different facet of the energy of the suit. So they can be interpreted in the same way as the Majors and related back to the archetypes astrologically via their association with the elements.

The cards drawn in a tarot reading can be seen as representing the archetypal energies that are being projected by the querent. By making the querent aware of the way that the energies are manifesting themselves in their lives a reading can enable them to bring them into balance and help them to avoid or alleviate problems and unhappy situations.

*If you have a suggestion for this series, please contact the Editor:*

[newsletter@tabi.org.uk](mailto:newsletter@tabi.org.uk)

# Tarot Spells

*by Amanda Westall*

It's not just about divination...

## Introduction

Tarot is a wonderful method of divination and is a useful tool for meditation. However, these are not the only uses for tarot. Tarot cards can also be used as a potent source of magic - they help us to define and practice our will, and hence make our magic stronger as it leaves the physical plane and enters the spiritual. Tarot magic can also incorporate elements from the Kabbalah, astrology, angelic invocation, essential oils, candles and paper magic. Tarot spells can stand alone or be used in conjunction with one or several of these traditions for extra emphasis.

## Magic and common sense

There are many debates about how magic works, and if indeed it does work. You do not need to be a practicing Witch or pagan with a firm belief in the occult for spells to work for you, all you need is an open mind and the will to try. Spells, like the tarot, will not force your life down a path you are not meant to travel, however magic can help you to cope with everyday matters. Spells concentrate your wishes and this helps to concentrate your will. Some people will see sudden and astonishing results, some people will see a slower change, and for some very few people who are perhaps asking for things not intended for them, they will see no success at all. Before spell-casting always bear in mind that you have to help the path of magic in your daily life, not block it! For example there is no point in casting a spell for success in business if you don't intend to open a business or work toward this goal, similarly a spell for weight loss will not work if you visit McDonalds for a BigMac Meal and apple pie 3 times a day. Common sense is also required.

## Ethics

Magic should never be attempted with the express purpose of removing or altering another person's will. Magic should only be used to reinforce your own will. For example Love spells should only be cast to attract a suitable partner - not to attract a specific person, as this is tampering with their free will. If such a person is meant to become involved with you, the basic attraction spell will do the trick. I strongly suggest you take careful note of this - mistakes tend to come back and bite you when you least expect it!

## Documentation

All spells should be documented, and progress noted at regular intervals from the casting of the spell. It is good practice to check on the success of a spell at weekly, fortnightly or monthly intervals depending upon the type of spell cast. Take detailed notes. This will also serve as quite an eye opener to the skeptical...

### Accessories

You will need:

One deck of tarot cards (your choice)

A knife, censer or letter opener to represent Swords

A chalice, glass or cup to represent Cups

A wand or stick from a tree (found, not cut ) to represent Wands

A coin, crystal, some earth, or rock to represent Pentacles

Clean clothing.

Incense – try to use incense compatible with your spell

Some specialist spells may benefit from additional accessories to give additional oomph, but the only things absolutely essential are a good imagination and the ability to relax.

### How to prepare

Before starting your spell-casting you must have a firm knowledge of what you want to achieve and the time span in which you would like to see results. Make sure you make these realistic.

Don't ask to be a millionaire by a week next Thursday (or if you do, make sure you buy lots of lottery tickets!) You need to be relaxed and clean. It helps to take a bath before performing a magic rite but at a pinch a shower will do; try to imagine the worries and anxieties of the world seeping away with the water and then change into clean clothes (if you are a witch and normally practice skyclad, then do whatever feels comfortable ;). Consecrate or cleanse your cards.

There are many ways of doing this. Smudging is quick and easy - hold the cards over the incense smoke, and compose a short rhyme, eg. "cleanse these cards of all unwell, help me then to cast this spell" (I am sure you can devise a better ditty than this – in fact it is better for the ditty to be personal to the user...)

Lay out an altar on a smallish table or cloth - preferably square, although it doesn't really matter. Place a representation of Air (incense and knife) to the East, Fire (candle, preferably red and wand) to the South, Water (cup with water) to West and Earth (coins and earth/stones) to the North. If you like to have candles all around then use Yellow for East, Red for South, Blue for West, and Brown or green for North.

### Spell-casting

If you are a practicing spell-caster/witch or regularly cast a circle to perform ritual then prepare in your normal manner and cast your circle. However this is not absolutely necessary and you can just launch straight into your spell work - do whatever is most comfortable for you.

Choose the card or cards from the tarot deck which best represent what you wish to achieve – for example if this is success in business you may choose the Magician, possibly partnered with Strength, plus the Eight of Pentacles to symbolise your willingness to work for your goal. Meditate carefully on these cards and if you wish add other magical aspects compatible with your aims (see attached chart). Sit for at least 15 minutes in silence visualizing in as much detail as possible how you would like your goal to be achieved. If you have a short poem or phrase

which concentrates this wish, have it written down and say it now. When satisfied you have gotten the message across you may burn the paper with your poem or phrase written on it and extinguish the candles (snuff them – don't blow) If you feel comfortable doing so, then sit for a while in peaceful contemplation, and thank the spirits/god/gods/divinity or whatever for listening.

Any type of spell can be cast in this manner – just be careful to choose Tarot cards personal to your request. Try to write a short phrase or poem detailing your spell – it doesn't matter how literally correct this is... after all, I believe the spirits could often do with a good laugh too! To give the spell more power try to include on your altar as many items relevant to the spell as you can, afterwards the altar should be left for 24 hours if possible... if not then disassemble carefully and bury the “offering” parts of the altar in the garden or woods – somewhere they will not be disturbed. This includes the herbs, and any perishable pieces, the rest may be saved for the next time.

I hope this has given you another way of looking at the cards – if you choose to do spell work regularly it is well worth using one particular deck for this purpose, that way I feel, it gains the necessary energies and the more you use it the more effective it gets.

P.S..... If you choose to burn your spell – do so responsibly in a fireproof container!

### **Bibliography**

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The Tarot Spellcaster - Terry Donaldson Fair Winds press 2001  
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# An Interview with Anna Franklin

*by Shelley King*

Along with illustrator Paul Mason, Anna is the creator of the popular pagan deck Sacred Circle. Here she shares with us some of the background to their beautiful new deck, the Fairy Ring Oracle. TABI's review of the deck can be found on page 31.

## **What was the inspiration for the Fairy Ring Oracle?**

I had wanted to work on a fairy deck for some time, having done a massive amount of research into fairies for my Fairy Encyclopaedia. I also knew that Paul could produce some wonderful pictures for it!

## **What drew you to an Oracle deck this time, rather than a tarot?**

I tried for quite some time to fit fairy themes into a standard tarot deck, but it just wouldn't work without compromising what I knew of the fairy energies or the arrangement of the tarot.

## **How does this deck compare to the Sacred Circle in terms of design and concept?**

With the tarot I wanted to create a deck based on British and Irish mythology [rather than the Cabbala and ritual magic], and the Fairy Ring also draws on this heritage. I experimented with several formats, but eventually settled on four suits - Spring, Summer, Autumn and Winter-based on when specific fairies were likely to appear and make their influences felt. Fairies are seasonal creatures you know! Each card within the suit is an individual fairy, and there are eight additional cards named after the eight fairy festivals, making sixty cards in all.

## **Did you use similar techniques to create the images?**

The Fairy Ring images were produced using the same techniques as the Sacred Circle Tarot, using a computer programme called Photoshop to combine photographs, drawings and computer imaging. I think the cards show how Paul's technique has evolved since 1998, when we created The Sacred Circle Tarot.

## **What do you like about this style?**

I think it is perfect for depicting a kind of 'magical reality', perhaps the kind of reality we would see if we looked at everything with second sight.

### **How do you and Paul work - how do you share the creative process?**

The way it usually works is that I will come up with an idea, and discuss it with Paul. If he likes it, and wants to work on it, I will go away, work on the format and write the text. Next I explain what I want in each picture, sometimes just furnishing a description, or maybe sketching it [now I might even mock up the picture in Photoshop to show him exactly what I want]. We then take the photographs between us- Paul will do most of the landscapes and I will often photograph the people, though this varies. Then Paul scans in the pictures and works on the computer. Each image may have up to forty separate elements to be cut and pasted to produce the final collage. Sometimes he will present me with something very different from what I had in mind [occasionally we argue about this!] but often he will produce something that by far exceeds what I envisaged.

### **What kind of person do you think your deck will be most suited to, and what do you hope they will get from it?**

I was a bit apprehensive about this deck, because I created it from scratch- I didn't have the tried and tested meanings of the tarot to build on. I'm extremely relieved to say that the feedback I'm getting from people who've bought the deck suggests that it can provide very accurate readings. I hope that it will appeal to those who are interested in fairies, and also to readers who might occasionally want to use something other than the tarot.

### **Do you recommend any particular techniques or spreads for working with your deck?**

I've written some special spreads for the deck, including The Fairy Oak and The Fairy Ring, but the cards should work with any tarot spread.

### **How long did it take you to complete?**

From the original idea to the finished deck, about three years- slightly faster than the fifteen years it took us to complete The Sacred Circle Tarot!

### **What were the hardest/easiest/most enjoyable parts?**

The hardest part was deciding which fairies to put in, which to leave out, and getting a balance of meanings in the text that really stemmed from the fairy energies involved. The card had to really be about the fairy, and not just a pretty picture attached to some unrelated text. The fun part was taking the photographs. My neighbours were very entertained when people dressed as fairies kept appearing in my garden!

### **What is your personal favourite card, and why?**

That's a really hard one! I like the East Anglian fairy Tiddy Mun because the model is my partner John, though unrecognisable with long white hair and beard!

**What other decks do you use or admire?**

I have several tarot and oracle decks, but for readings, I always used to turn to The Rider Waite Tarot, the Thoth Tarot, or the Medicine Cards. Since I've had the Sacred Circle and the Fairy Ring, I always use those since I understand all their nuances- I ought to!

**What tips would you give to anyone thinking of creating a deck?**

The most important thing is the symbolic framework- it must be cohesive and it must work. It is no good creating a pretty deck if it doesn't work for readings.

**What's next for you - anything else tarot-related?**

Paul and I plan to create another tarot deck one day, but at the moment we are working on two oracle decks which will be published early 2003 by Vega. The first is a Celtic Animal Oracle, and the second is an Oracle of the Goddess, each with twenty-five cards.

*Anna Franklin has been a practicing Pagan for thirty years and a High Priestess for fifteen. For further details, go to her website: <http://www.annafranklin.net>*

*Paul Mason is a professional artist and photographer. Visit his site at: <http://westworld.dmu.ac.uk/mason/paulmason.html>*

# The Adventures of Madame Fifie

*By Fifie Fluke*

Roving tarot reader Madame Fifie will be familiar to members of our discussion group UKTarotTalk, who vie to be the first to work out who her mystery querents are. Here we present a Seasonal chapter to her ongoing adventures...

It's been a good day at the fair. Your querents have left your table feeling empowered, you feel you've helped them, you've made some money; everyone's happy. Nobody's come into the tent for a while and you're thinking about packing up. The barkers will be lining up the spiced brandies and mulled beer on the bar in half an hour, and one or two of those bevvies have your name on them. A slightly breathless, rather bulky figure struggles through your tent flap and half-collapses in your querents' chair. She exudes warmth; she smells faintly of juniper and cinnamon, with a hint of nutmeg and clove.

You warm to this woman immediately. She is wearing a Liberty print dress – it must have used up a few metres – and her rather stylish pinned-up hair is coming down, which gives her a slightly girlish look. She's been huffing and puffing because she's carrying bags and bags of shopping; too many to count. You notice that she is wearing really sparkly earrings. They appear to be large diamonds; she notices you looking at them and says:

"They're cubic zirconia, my dear! Tinsel! All the same, they're pretty and much admired, ha ha!" Her laughter is so infectious you join in and enjoy it even though she hasn't said anything particularly amusing.

"Eula. Eula May. Or if you like, you can call me Mrs. X.!" The woman dissolves into a gale of laughter so infectious you can't help but join in. You haven't asked her name, but you feel glad to know her. Once she's caught her breath, she goes on to explain:

"It's my husband. Lords and Ladies love him, he's a good man but he is a bit of a stick-in-the-mud." Mrs. X. sort of frowns and smiles at the same time. "This past – oh, it seems like thousands of years but it can't be that many – I've been begging him to take me on a winter cruise. The Turks and Caicos Islands, p'raps, or the Aegean... but no. He just won't budge. Come October, he's hiring new apprentices and it's the same old story, work, work, work."

"What do you do, what does he do?" you ask, intrigued.

"Er... sort of mail order business," - Mrs. X. shuffles her feet – "The worst thing is, we could do it all online, get it set up by October every year and we wouldn't have a care in the world, but not him, oh, no." Mrs. X removes her gloves and starts to twist them around her hands.

"What's the matter?" you say.

"He's a nice man and I love him, but he won't move on." Mrs. X spreads her hands and shrugs. "He insists on hiring these apprentices and to be quite honest with you," (she leans confidentially over the table) "You just don't get the class of apprentice you used to. I mean, they've got better life opportunities these days and I say good luck to them. They don't want to be doing some menial job which could be done automatically. Or by someone who likes doing that sort of job, bless their souls."

Mrs. X looks wistfully into middle distance, weaving her gloves around her hands. You can't help but notice that although they are nicely shaped and clean, they're dishpan hands. "Those apprentices! They break into my pantry and drink the cooking sherry I save for the mince pies." Mrs. X. licks her lips appreciatively.

"I don't blame them, it's not much more fun working for us than it would be working at Argos. The poor souls get squiffy on my cooking sherry. Then they can't wrap the parcels properly and my poor old hubby has to stay up night after night, re-wrapping them." She heaves a weighty sigh. "We could do all this over the Internet and enjoy a sunny retirement with holidays, if only Mr. X would listen to me."

"So", you say, "how can I help you?"

Mrs. X lowers her eyelashes and you glimpse, for a moment, the girl she was when young. She's beautiful, she's kind and she's hardworking. If you were Mr. X., you would want to sweep her away for the holiday she clearly richly deserves.

"Can you give me some insight into my situation, will we go on the holiday of my dreams?"

You pass her the deck, invite her to shuffle and cut and then you draw three cards: Past, Present, Future...

*Can you guess the identity of Madame Fifie's mystery querent? Will you read for her? Send your readings to [newsletter@tabi.org.uk](mailto:newsletter@tabi.org.uk) and we'll update the Adventure next issue...*

# Book Review: Tarot Shadow Work; Using the Dark Symbols to Heal

Author: Christine Jette

*Reviewed by Bethan Arrowsmith*

Paperback - 233 pages (1 October, 2000) Llewellyn; ISBN: 1567184081

Christine Jette is a registered nurse, therapeutic touch practitioner, tarot consultant, and holds a degree in psychology. Her background is one of difficulties - she suffered from anorexia nervosa in her teens, became addicted to alcohol and drugs whilst in college, and engaged in a physically abusive first marriage. By the time the author was aged thirty-two, she had been admitted to a psychiatric hospital, and it was there that she began her recovery. Whilst hospitalized she was introduced to psychotherapy and the concept of the shadow, and began to develop the idea of shadow work whilst using the tarot. The prologue states that Tarot Shadow Work is the 'culmination of that endeavour' and the author hopes the book will open 'a new chapter in the story of your life'.

For those of you unfamiliar with the shadow, let me first of all provide you with a definition. It was the Swiss psychologist Carl Gustav Jung (1875-1961) who first discussed the concept of the shadow and stated that the shadow was the dark side of the 'ego' - the inner conflicts and unexpressed emotions of human nature. Christine Jette's goal therefore is to help the reader resolve these conflicts and recognises that the shadow must be brought into consciousness before we are able to do this. A balance must be created between the light and the dark before full acceptance of our dual natures can be achieved. Tarot Shadow Work allows the reader to embrace the darkness and to find a voice for the inner world of negative emotions.

The book is divided into three main sections and these are The Shadow Knows, Into The Light and Star Guides. In the first section, the author discusses the shadow in literature ('Peter Pan lost his shadow - Wendy sewed it back on because he couldn't exist without it') before moving on to a consideration of Jung and the shadow. She provides an excellent introduction to the shadow here and includes sections on the shadow in daily life, symbols, and the shadow in tarot. The author then continues with a discussion of shadow work and stresses that honesty is required here. Shadow work allows us to confront our demons and heals the rift between light and dark. Although shadow work is challenging, it allows the student to release inner pain, and to accept the darker side of the psyche.

Chapter two is entitled the Descent Into Darkness and begins with a warning 'For Brave Souls Only'. The author stresses that attitudes can hurt or heal and that all pain is purposeful. She leads us into a preparation for shadow work and discusses the Dark Goddess. At this point in the book, I began to experience problems as I am not pagan and despite the fact that the author states that the book does not ascribe to one spiritual system, I found that I could not relate to this section at all. The 'Three Faces Of The Goddess' meant absolutely nothing to me and disenchantment

began to set in. This was a real shame as up until this point, the book had been incredibly informative and well thought-out.

Chapter three continues to discuss practical issues ie. meditation, journalling etc, and gives us the first spread of the book - The Star Of Discovery. Review length does not permit me to discuss this spread in detail but I should imagine that most people would find it incredibly useful in helping them discover their shadow side, as it contains card positions for self-loathing, anger, and anxiety (amongst other things). Chapter four begins by discussing the second spread (Star Of Recovery) and then moves onto a section on shadow play. The author stresses that play releases creativity and that this is simply another way to unlock the shadow. This is all well and good but I did feel that the section which encourages you to make a puppet and engage in a conversation with it, did take this notion a little far!

In Section two, we move on thoughts about the shadow's power. Once again, you are encouraged to speak with your shadow and to record any important revelations that you may have. The author then continues by discussing the importance of dreams and closes by stating that it is often useful to paint any particularly vivid dreams. Once again, I did feel that this was taking shadow work a little too far. Chapter six allows us to embrace the shadow for the first time and talks about the healing process. We encounter our third spread here - Star Of Illumination. Once again, I am unable to describe this spread in detail but it should allow the person to begin the healing process within. The next spread can be found in chapter eight (Star Of Hope) and at this stage, the author discusses the future.

The final section of the book contains an epilogue, appendices, and interpretations of the shadow side of each Major Arcana card (this section is illustrated with the excellent Robin Wood deck). It was reassuring to find that the author had also included a list of organisations that individuals could contact for professional help if appropriate. All-in-all this is an interesting book but is one that I have mixed feelings about. Whilst the book contains a lot of useful information, I do feel that at some points the concept of shadow work is taken a little too far, and that despite the fact that the author is a health professional, at various points some of the exercises come across as a being a little too New Age-y. This book is a step forward for any individual with unresolved conflicts but I can't help feeling that at the end of the day professional help would be far more useful.

*©Bethan Arrowsmith 2002. This review first appeared in the newsletter Tarot Monthly.*

## Deck Review: Universal Tarot

"The esoteric indications by the great English occultist reinterpreted by the master painter Roberto De Angelis"

*Reviewed by Diana McMahon-Collis*

Universal Tarot from Lo Scarabeo, ISBN 8883950666, distributed in the UK by Deep Books Ltd  
E-mail: sales@deep-books.co.uk. Telephone: 0208 693 0234 List Price £10.99 inc VAT

From the moment of opening the deck of cards that is the Universal Tarot I was in love with it! It does of course help if you are not entirely closed to the Rider-Waite tarot, which I am not, since this deck has direct references to that one. Indeed you might want to call it a Rider-Waite "clone". However, there are some distinct differences, both from the Original Rider Waite deck and the Universal Waite Tarot – the latter of which bears more resemblance, at least in terms of colouring.

When I first began with tarot I started, through ignorance, with a deck that was far too hard for a beginner to work with. When I was introduced to the Rider Waite deck I was quite pleased because at least I could begin to work with the symbolism in a clear and accessible way.

For some reason, after about a year with this deck, it seemed to "go cold" on me. I would look at the cards and nothing would happen. This was not the experience I was used to! To someone still fairly new to tarot, at that time, this was quite a frightening experience. But after a while I decided that it might be the universe's way of saying it was time to look for a new deck. In my travels then, among others (because I am not a Rider-Waite purist!) I found the Universal Waite deck.

I still feel that that deck is an excellent choice for anyone moving on from the Original Rider and wanting some change without having to learn an entire new symbol or cultural system. However, the Universal Tarot is a recent and yet lasting passion. Therefore I feel compelled to sing its praises.

Out of respect to these decks, I have asked each for a card to compare with one another. The Universal Rider has offered up the Queen of Swords. The Universal Tarot has given us the Ace of Cups. Let me try, if you will, to describe the differences between the decks in focusing on these cards.

With the Ace of Cups the image is very similar in some ways. There is a hand outstretched from a cloud containing a cup, with four blue streams of water running out. The Rider card bears the title Ace of Cups in large black letters at the bottom. The Universal Tarot card has small, blue letters at the top and bottom – in English the suit is termed "Chalices" and this word is translated into 5 other languages in the writing on the card. The digit 1 (one) appears in the middle at the

top. There are some other subtle differences. The Universal Tarot cup and hand are both larger and the cup does not bear the inverted M symbol. There are no blue drops spilling from the cup. The background is more grey-blue than white-blue. The net effect is a stronger image.

In the case of the Queen of Words, we are looking at quite a different angle on the Queen. In the Rider deck she is seated so that we have a sideways view. In the Universal Tarot deck we see her head on and she has a green gown with peach wrap, rather than a white gown with blue and white wrap. But she still has red hair, in both cards!

In the Universal Tarot deck the Queen appears in more of a line drawing context, which is coloured. I am no expert on art but I feel this image is sharper and, in some ways, more detailed. For instance there is an ornamental back to the throne in the Universal Tarot's Queen of Swords, along with a decorative rug in front of her. The cherub inscribed into the side of the Universal Rider Queen of Swords throne is dispensed with. Her expression, in the Universal Tarot, is also more specific. If she looked quietly stoical in the Rider deck then she looks slightly perturbed, but focussed and active in the Lo Scarabeo Universal deck.

Having respected what the decks offered up for discussion, I thought they would not mind too much if I also chose a couple of cards for comparison. A decided favourite in the Lo Scarabeo deck is the Eight of Swords. Perhaps this is a strange card to have as a personal favourite, since it depicts an apparently negative situation with a woman bound up and blindfolded and surrounded by swords. However, as with all tarot cards there is a positive side to this card in that the swords can be seen to represent her state of mind, which is the real factor imprisoning her. Therefore if she changes her mind, she can change her predicament.

Classic card meanings aside, if we just compare the versions of this card from the two decks we immediately see a somehow fuller image in the Lo Scarabeo deck. The woman looks like more of a real figure, to me. She is wearing a more elaborate dress, in attractive, gentler colours (green and mid pink, rather than the deep orange of the US Games/Waite deck). Instead of a grey background of clouds and cliffs there is a blue background with a tree behind the figure, hung with ivy. She is tied to this tree, rather than being stranded on a rocky area in the sea.

It is hard to know whether it is the gentleness of the Lo Scarabeo card on the eye that is the more pleasing or the different symbolism. But something in this card works very well for me and I feel more encouragement and hope for the woman in the picture than I do when I look at the US Games/Waite version. This suggests that the symbolism is working at a subtle but deep level.

If I look at another card – the Ten of Wands – the image at first does not seem greatly different, as is the case with many of the cards in these two decks. However, on closer examination we have different inks again, more definition in the Lo Scarabeo deck and a different background of symbolism in terms of the dwelling shown and the countryside. It adds up to a very different quality somehow, which is both a little softer on the eye and depicting something slightly more tangible or plausible, perhaps. For instance, the man in the Lo Scarabeo deck has quite muscular legs, which, to my perception, make him look a bit more human – and therefore realistic. He is a little easier to relate to as another human being. For me, that means the card's impact is stronger

and its message is more immediate. There is less of a sense of mythology or slight whimsy about these cards.

Overall the use of colour in the Lo Scarabeo Universal Tarot is very appealing, in my opinion. There are beautiful shades of lime, jade, cerise and purple used in appropriate places. Some of the colours are strong but they do not seem to clash badly within the same image. The colouring of the Rider Waite decks is often one of the main factors that puts readers off; they may appreciate the symbolic detail, especially on the minor cards, but they cannot live with the colour schemes! To my mind the US Games Universal Waite Tarot was a real improvement on the original Rider-Waite deck. However I feel the colouring of the Lo Scarabeo Universal Tarot is a huge improvement.

I have been using the Universal Tarot deck from Lo Scarabeo now for several months and can honestly say that it is a deck that I have been reaching for time and time again. It somehow has a warm and comforting feeling and I feel confident of finding the answers I need, for myself and others, from this deck.

The “Little White Book” of instructions that comes with this deck is possibly even more minimalist than most that I have seen, though personally I have not bothered with the LWB in any tarot deck for quite some time so it did not greatly trouble me to see this. What it contains is a potted history of tarot cards, a description of the Universal Tarots, whose illustrations are described as “pre-Raffaellesque”, a bit about Waite and divination with a spread layout (not the Celtic Cross for once!) and then some very brief descriptions of the Major and Minor Arcana. It is all printed in blue on a concertina effect leaflet. This is originally an Italian deck and it is of course possible that a little has been lost in the translation. However, such a result can also bring a new perspective to some old meanings!

All in all this is a very satisfying and appealing deck for Rider Waite fans. It is accessible and has an animated quality both for beginners and more advanced readers.

# Deck Review: The Fairy Ring Oracle

Written by Anna Franklin, Illustrated by Paul Mason

*The new deck by the creators of the Sacred Circle Tarot, taking TABI by storm.  
We are pleased to present an in-depth look at the deck and a sample reading*

60 card deck and paperback book - 264 pages (September 2002), Llewellyn

ISBN: 0-7387-0274-9

## *Review By Clare McHale (Dark Flower)*

The Fairy Ring Oracle is a deck and book set, well presented by Llewellyn, with a lovely book cover design by Kevin R Brown, which uses Paul Mason's Knave of the Summer Court, a card that depicts the, 'mischievous English fairy', Robin Goodfellow – p 113. The cards are an attractive mix of illustration, photographs and computer art and are divided up into four suits; Spring, Summer, Autumn and Winter, numbered 1 – 9 with the Court cards; Lady, Knave, Queen and King. There are 52 different fairies featured on the cards and, 'In addition, there are eight festival cards marking the chief fairy fests of Imbolc, Ostara, Beltane, Midsummer, Lughnasa, Herfest, Samhain, and Yule.'

The deck was designed to work with reversals and each card is given upright and reversed meanings in the book, and as each card has a nice identifying border, you'll soon pick up which suit each one belongs to. The backs have a great green marble effect with two Celtic gold rings intertwined. It's pliable, smooth card stock with rounded edges, and not a bad size to shuffle, though it's a bit slippery!

The artwork of the deck is beautiful, though there are a few cards where it's obvious a character has been computer generated, but for me this is in no way detracts from the intensity of the Fairy Oracle, in fact, the artwork is so vivid on many of the cards, that you feel as if you could scramble over the border and fall headlong into another world.

The background of the cards are a deep green with the number written at the top, and the name of the fairy at the bottom, then comes the lovely suit borders that frame the main graphic, which depicts not just the fairy, but also a detailed scene to compliment the figures. The set comes with 4 extra cards (white), each with one spread on them, handy if you need a reminder while out and about.

But one of the best things about the deck, is that it's full of interesting folklore and characters that you'll want to know more about, such as:

The Ace of the Summer Courts The Fire Drake, a small dragon breathing fire as he basks by a fireplace, 'In Celtic and Germanic lore, fire drakes are dragon-like creatures with sinuous necks, bat wing, and massive jaws. They are fire elementals akin to salamanders. They cannot see well, but have a good sense of smell. They are cunning and malicious, breath fire from their mouths, and guard treasure.' This creature, appearing upright in a spread, 'indicates a time of restless energy and desire for change.' Reversed, 'unwillingness to act, vacillation, inconsistency, false starts'...

The Fire Drake is one of the fairies that it's safe to work with and there is a visualisation exercise after the card meanings if you want to try it, along with a recipe for incense of fire, mix, 'a pinch of dragon's blood, two teaspoons oak chips, three teaspoons frankincense resin, half a teaspoon cinnamon powder, and a few drops of orange oil.'

Four of the Winter Court is Grim; a skeletal reaper standing by a tomb stone and as in tarot doesn't mean a gruesome death, but rather a drastic change of some kind. The history of this fairy is interesting; 'The name Grim is derived from Grimr, one of the titles of the god Odin, or Woden. It means "masked one", or "hooded one," as the god was often know to go about in disguise among mortals as Grimr, perhaps appearing as a poor an or a shipwrecked sailor. He would reward or punish humans according to how they treated him.'

There is also Five of the Winter Court Fairy Dog/Black Shuck; Lady of the Autumn Court Morgan Le Fay who is perhaps not as black as some of the films about King Arthur have painted her; Nine of the Winter Court Unseelie Court, a bad lot if ever there was one, 'Scottish fairies come in two varieties: the Seelie Court, who are good and beautiful, and the Unseelie Court (meaning "Unblessed Court"), who are ugly and evil.'

And the list goes on, the Blue Hag, Mab, the Sea Mither, Billy Winkle, Jenny Greenteeth, who likes to pop up every 7 years and drown people in the River Ribble, (that's in northern England according to the book), Befind, Trow, Tiddy Mun and even Will o' the Wisp is in there, so you can see why I'm glad they decided to include the companion book!

The book is well written and interesting and could easily have being twice the length; it's a shame it isn't, but it packs in so much information you don't feel as if you're missing out, you just want more. It starts off with an Introduction, and a brief section on using your cards. Next there are nine spreads, (including, The Fairy Oak and The Wildlife Guides), to use with your deck, this section includes a sample reading, which is a good idea; Next, 'Using the Cards for Meditation'; card descriptions and information, divided into, Spring, Summer, Autumn, and Winter Courts; Festival cards, starting with a few paragraphs entitled, 'Using the Fairy Festival Cards' and the book ends with a 'Select Bibliography'.

The main part of the book is taken up with card descriptions and meanings, there is a greyscale representation of each card at the top of the page, a brief description of what the card shows, several paragraphs of information on the fairy, before a few lines on the meanings, divinatory (upright), and reversed. Each card also has a section dedicated to working with the fairy, if appropriate, not all of the characters in this deck are the kind of creatures you'd want to meet in a dark alley!

This is my first Oracle deck, I had decided to stick to Tarot until I learnt more, but the lure of the fairy legends and the lovely artwork was just too much for me! If you're interested in the fairy legends of England, Scotland, Wales and Ireland, or would just like an unusual and beautiful deck, this is the Oracle set for you. It's rich characters and colours will keep you entertained and interested for a long time to come, whether or not you believe in the wee folk.

*See the end of this article for Clare's reading using the Fairy Ring Oracle...*

### *Review By Shelley King*

As a long-time devotee of the Sacred Circle tarot, I was thrilled to discover that its creators had again collaborated on a deck. I was less thrilled to discover that fairies were the subject matter, as this wasn't an area that had perviously held much appeal for me. Having never studied this field at all, I had only the vaguest notions about fairies – I thought they were just pretty little things with long floaty dresses and gossamer wings (Peter Pan has a lot to answer for). I wasn't sure that I would be able to connect with this deck at all, but one quick glance through the cards soon put me straight.

Firstly, I was surprised by how many names I recognised: Mermaid, Selkie, Banshee, Will o' the Wisp, Mab, Jack Frost, Changeling, Leprechaun, Bogeyman, the Unseelie Court... these were legends that I understood, that I'd grown up with. I'd sung about them in nursery rhymes, read about them in stories or been frightened into my bed by them. One look at the Bogeyman, with his penetrating eyes and evil fingers, and I was five years old again. (And if you don't believe me about the evil fingers, go check this card out. Go on, I dare you).

I have always loved myths and legends, but in the same way that I lived in London for 25 years and yet never visited the Tower or Buckingham Palace, I see now how much I have neglected the treasures on my own doorstep. These are fascinating and evocative creatures, and no less worthy of attention because they come from the history of Britain and Ireland rather than Greece or Egypt. They have certainly redefined my narrow perception of the word 'fairy'; while some of them certainly are beautiful – the Elder Queen and the White Lady, for example – and Mab has wings, most are as far away from the Tinkerbell image as you could get. The Spriggan, a Cornish sprite which guards sacred sites and treasure, would not look out of place in an episode of the X-Files, and the Knockers, earth elementals from the mines of southwest England, look hard enough to give Lennox Lewis a run for his money.

Although this is not a tarot deck, there are some similarities. As Clare noted above, there are four suits representing the seasons, with fairies assigned to them according to the season in which they are most likely to appear. While no correspondence is given with tarot suits or elements, you could easily develop your own – the Winter Court, for example, has a higher number of ‘darker’ cards in a similar manner to the suit of Swords. Each suit also has four Court cards which, as in tarot, may represent actual people in the life of the querent.

The eight Festival cards perform a function similar to the Major Arcana, in that they carry more weight – they are described as indicating ‘powerful trends that cannot be fought but must be accepted and worked with.’ As each card represents a specific date, they could also be used, with care, to suggest timing in a way that is much more difficult with tarot.

These similarities make this an excellent deck for the tarotist looking to branch out into non-standard Oracle or divination decks, as there is enough familiarity to make the transition easy. The reverse would also hold true, as the non-tarot user would find this a good introduction to a more formal and complex structure.

This deck is also unusual in that reversals are an integral part. Many Oracle decks – and indeed many tarot – do not specifically cater for reversed cards or, if they do, it is still very much left to the reader whether or not to incorporate that into their work with the deck. The Fairy Ring, however, is very definite in that reversals are to be used. Although a reversal has its own interpretation, this is not seen as a blocked or shadow side of the upright meaning but more of a complementary view – the Brownie, for example, says that a querent will receive pleasure from family situations whereas reversed it indicates recognition from outside the family. Again, this is a nice straightforward approach and would be useful for a reader new to working with reversals.

The cards themselves are about 8cm by 11.5, a nice shuffling size, and they have a good solid feel. The artwork, as we’ve said, is stunning. Anyone who liked the look of the Sacred Circle will certainly love this – the subjects have the same ethereal feel while still being realistic enough to blend into the natural backgrounds without jarring. Unlike some computer-assisted art, you don’t find yourself looking for the join. The advancement in technology has obviously given the creators the freedom to be more daring in the mix of nature and fantasy, and any noticeable signs of this really just serve to enhance the overall effect, rather than detract from it.

The companion book is a must, as unless you are already well versed in fairy lore it wouldn’t be very easy to assign your own intuitive meanings to the cards. The book also serves as a great primer to the legends themselves, and would be a good starting point for further research.

Overall, this is a fabulous set and one that I like much more than I initially expected to. I had thought that my interest would be solely in the artwork rather than having it as a working deck, but I have found myself completely converted. The Fairy Ring Oracle scores high on all levels – it is visually attractive, easy to use and has an interesting and well-presented theme. I would recommend it to any reader of any level – it is straightforward enough for a beginner to be able to use immediately, while still retaining enough levels and background elements to keep the more advanced reader happy too.

*Sample reading by Clare McHale*

I thought I'd plunge in at the deep end and try one of the spreads. I picked the 'Wildfolk Guides' spread on page 21 of the companion book. This spread, 'helps you access those fairy energies that will help you throughout your life.' [The 8 Festival Cards are removed from the deck for this spread]

Cards Drawn:

1 'The fairy guide at your left heel holds the key to accessing your most powerful wellspring of vitality, sensual pleasure, and raw instinct' - The Lady of the Winter Court - The Blue Hag [Reversed] – p205

Reversed Meaning - 'indicates that past hurts are still deeply affecting the questioner. He or she will not be able to move on until these have been resolved. The reversed card may indicate a real person in your life: a mature or elderly woman with a sharp tongue, who criticizes your best efforts and is never satisfied.' From the extra information provided in the book about the origins of this fairy, she is powerful within her season – winter. It would seem that 'the key to accessing your most powerful wellspring of vitality, sensual pleasure, and raw instinct' is blocked, not because the card is reversed, this deck is designed to work with reversals, but because of its negative connotations. It could be indicative of the restrictions of a long-term illness, sort of a winter of discontent – sorry, couldn't resist! Every thing slows down in winter; the same is true during an illness. It seems to mean that I am blocked, rather than blocking, the energy this position represents.

2 'The fairy at your right heel is your guide to emotional well-being and boundless joy' - Four of the Spring Court – Befind - p46

'Befind is an Irish fairy godmother. Her name simply means "white lady", a title given to many female fairies.' And 'Fairy godmothers appear three times in a person's life: at birth, at marriage, and at death, when they lead the soul into the Otherworld.' Meaning – 'she indicates

some kind of rites of passage, since she manifests at births, marriages, and deaths. The surrounding cards may reveal which of these events is indicated, though the card may simply herald a life-changing experience for the questioner.’ What better card for this position than fairy godmothers representing three big issues of human life, birth, marriage (or love), and death. Death can be viewed as a new beginning, depending on your belief system, (the author of the book is Pagan, if that’s of any interest to you). ‘Your guide to emotional well being and boundless joy’, a rite, or rites of passage fits in well with the second position of this spread, as does a life changing experience.

3 ‘The guide at your left hand teaches you about personal balance and the use of the intellect.’ - Knave of the Summer Court – Robin Goodfellow [Reversed] – p113 [he’s on the front cover of the book too]

Reversed Meaning: ‘indicates delays, postponements, minor irritations, and perhaps legal problems. Robin Goodfellow reversed may indicate a real person in your life: a young man who is narrow-minded, bigoted, argumentative, and a lover of opposition for its own sake.’ Life is full of delays, and that seems especially true when you’re ill, or at least you’re more aware of the passage of time. Robin Goodfellow could be encouraging me to keep things in perspective, enjoy what I can in life, and not stress over things I can’t do anything about, oh and of course to keep a balance between action and intellect, both of which exhaust me! He is a mischievous sprite, know for playing practical jokes and seducing human girls, but the latter isn’t relevant to this spread, even if he does have horns and a set of hooves, all the better to chase you with my dear...

4 ‘The fairy companion at your right hand shows you the way to inner harmony and personal growth.’ - Nine of the Summer Court – Jenny Greenteeth [Reversed] – p107:

Reversed Meaning: ‘she indicates a necessary sacrifice, albeit an unwilling one. You will have to give up one thing in order to gain another.’ Jenny Greenteeth fits well in the 4th position of this spread, even though she seems a bit ominous! ‘She haunts the stepping stones near Brungerley’ [River Ribble in northern England] ‘and every seven years claims a human life by grabbing some hapless traveller and pulling him beneath the water to drown.’ Does that mean women are safe? Or just that more men travelled when this fairy originated? Back to the point! This card indicates that I am, or will be trying to do too much. There’s a course I want to do next year [2003], I’m already trying to get through a home study course, and I’m trying to keep my websites updated (not very successfully for the most part), as well as a few other things going on, not to mention ill health! It looks as if I will have to give up something I enjoy, in order to enjoy and learn about something else. I hate having to do this kind of thing, but it has to be done.

5 ‘The guide behind you helps you access greater creativity and self-expression.’ - King of the Winter Court – Gwyn ap Nudd – p216: The Welsh King of the Underworld! I like his owl, no, that’s not a double entendre!

Meaning: 'indicates deeply buried secrets, things hidden, concealed fears, suppressed feelings, self-imposed restrictions, or bondage to the past. Something unresolved might be surfacing from your subconscious mind to affect the present. Gwyn ap Nudd may be a real person in your life: a mature or elderly man of some influence who is very sober and serious, intellectual and cerebral, but impersonal and detached.' Everyone has their insecurities, and this card seems to indicate an influx of confidence, facing up to fears and speaking out. It's relevant to the home study course I'm doing, in that I like art, (painting, drawing etc...) but am not particularly good at it, but why should I let that restrict me if I enjoy it! It might also mean I have, as yet untapped, creative resources to draw upon. Well, I can dream can't I?

6 'The guide before you opens the psychic senses, clairvoyance, imagination, and vision.': Two of the Summer Court – Wayland Smith – p84 'blacksmiths are the possessors of magical power.'

Meaning: 'indicates a period of hard work, creation, craftsmanship, knowledge, skill, and mastery. Opportunities and success are at hand, and your efforts will bring rewards. Wayland also indicates, in some sense, transmutation, and forging new things from the old.' In this spread so far, every card has been relevant to the position, and this one is no different. Skill, magical or otherwise comes from hard work, and Wayland Smith fits the bill. Learning tarot is an ongoing process, as is magick, art, writing and anything else I'm interested in. 'In days gone by, every witch would have to learn the secrets of Wayland's Smith magic in order to forge their own magical tools.'

7 'The guide at your heart holds the key to spiritual awareness, and illuminates your path to eternal truth.' - Nine of the Winter Court – Unseelie Court [Reversed] – p202:

Meaning: 'indicates a low threshold of boredom and the desire to seek out novelty for its own sake, satiety, dissatisfaction, excess, and pleasures that last only a moment.' This one's a bit of a puzzle to me. It could be a warning to avoid fads and frippery and concentrate on what really interests me, which might illuminate the path to my own 'eternal truth'. Or, as I'm not religious, it may just reflect that for the spiritual awareness part of this position. In this spread, a negative card means that I am blocking 'some essential' part of myself, or my connection to these energies. Am I blocking a more spiritual side? Not the organised religion kind that's for sure. Am I blocking Unseelie Court energy? I hope not, they're not the most pleasant of the fair folk! On reflection, I think I'll go with my original assessment, avoid the lure of fads and short lived pleasures for a deeper understanding of something I feel is worthwhile. See, it doesn't mean I'm evil!

*Visit Clare's site for more reviews: <http://mysite.freeseerve.com/TaintedTarot/>*

*The Fairy Ring Oracle is now available at Amazon. Follow the link on TABI's home page.*

# Puzzle Corner

A little fun to digest all those mince pies to...  
(Answers on page )

## Anagrams

*Can you unravel these Major Arcana cards?*

1. Three pigs hiss
2. We hurl no toffee
3. Per Rome
4. Hand mange
5. Preen me cat
6. A hip hornet
7. I gain mac
8. Press me
9. Hi actor
10. Ah, Ted

## Quick Quiz

1. Who was the female artist of Aleister Crowley's Thoth deck?
2. Which deck has three versions of the Lovers?
3. Who wrote 'Seventy Eight Degrees of Wisdom'?
4. Which deck was featured in the James Bond film Live and Let Die?
5. Name the two creators of decks called 'Renaissance'
6. How many cards in a standard Celtic Cross layout?
7. What do the Motherpeace and Daughters of the Moon decks have in common?
8. Which deck has suits of Money, Bottles, TVs and Guns?
9. Fans of which series of SciFi films would appreciate the HR Giger 'Baphomet' deck?
10. Who is Stuart Kaplan?

## **True or False?**

1. James Wanless' 'Voyager' deck is based on the Star Trek Voyager tv series.
2. Pamela Colman Smith's nickname was Pixie
3. A.E. Waite's nickname was Troll.
4. The Morgan Greer deck is illustrated by Mary K Greer
5. Tarot cards first appeared in northern Spain.
6. Aeon and Judgement are different names for the same card.
7. The Robin Wood deck is a clone of the Rider Waite Smith deck.
8. There is a tarot deck based on Alice in Wonderland.
9. The main character in the film 'The Gift' was a tarot reader.
10. The Gendron deck is named after a Chinese martial art.

## **Which deck am I?**

1. I am a non-RWS deck designed by a German artist. My Majors have their corresponding Hebrew letter, zodiac sign or planet and rune shown on the cards. My Minor Arcana also have an I-Ching hexagram. My themes are taken from myths, gods and goddesses from many cultures. My Courts have titles which give their suit direction too, ie. 'Son of Wands in the East'
2. I was created by Lisa Tenzin-Dolma and my theme is 'timeless wisdom from the Isle of Avalon'. My Emperor and Empress are Arther and Guinevere. I am brightly coloured and my suits are swords, chalices, staffs and vesicas. I am named for a famous English location.
3. I am a photographic deck with no symbolism at all on my cards. I have a photo of the subject of my card, nicely presented on a smooth surface, and nothing else apart from the name of the card and the name of the subject. I was created by Helmut G. Hoffman.
4. I am published by US Games and have been a top seller for over 20 years. My suits are rods, cups, pentacles and swords. My creator also has a New deck with his name on, and he also collaborated on the Linweave Tarot. You could say I have recently come of Age.
5. I have very large cards and vibrant, colourful artwork. My Minor Arcana are called The Winged Hearts, The Swords of Truth, The Magic Wands and The Earth Crystals. My Courts are

Child, Seeker, Guide and Guardian, and fairy tales are my theme. If you've been good, my Guide of Crystals might come to see you soon....

6. I am by the creators of the Tarot of the Old Path. I look a bit similar, which lots of white background and dreamy artwork. My Tower is called Destruction. I take my theme from Norse and Celtic legend, and from the Welsh Mabinogion. My card titles are in English and German.

7. I have a dark and surreal photomontage style. My name and my Major Arcana characters come from a series of adult comics, and my artist is well-known for illustrating another series, The Sandman. He also created the cover of the Stephen King novel 'Wizard and Glass'. Rachel Pollack wrote my companion book.

8. My cards have quite an erotic feel to many of them, with some nudity. They are large and glossy, with an airbrushed art style. I was originally published in German and then reissued in an English version. My name is taken from my artist. My cards have keywords, and follow the Thoth style.

9. My Majors are deities with no numbers, and my Minors tell stories – Cups tell the story of Eros and Psyche, Wands of Jason and the Golden Fleece, Swords of the Oresteia, and Pentacles of Daedalus and the Minotaur. My creators are Juliet Sharman-Burke and Liz Greene.

10. I am a Rider Waite Smith clone – although I have Rods for Wands - redrawn in coloured pencil. I have a soft, slightly cartoonish style which has made me very popular. People also love me for my size – I am smaller than most decks and comfortable to handle. My titles are printed at the bottom of my cards in five languages. I am named after my female creator.

***How well did you do? Go to page 45 to check your answers.***

## Places to Go

*The latest offerings from the esoteric community, including **courses, shops and interesting purchases** not mentioned elsewhere in the newsletter*

### **Fayres/Festivals/Conferences**

#### **January 2003**

##### ***4th & 5<sup>th</sup> - Festival of Light***

10am - 6pm

Over 70 stalls and exhibitors, Therapists and healers including some free healing and tasters will be available

Portland Leisure Centre, Muskham Road, Meadows, Nottingham

Admission Adults £3.00 children under 16 free

Trade stands & therapists attending the show, programme of talks and demonstrations

Healers and Therapist offering 'Free' healing on the day we have 8 free spaces on a first come first serve basis

or more information please call Miriam on 07801 428816 or 0115 9863692

or by email [miriam@psychicfayres.co.uk](mailto:miriam@psychicfayres.co.uk)

##### ***Saturday 25<sup>th</sup> - Conference: Witchcraft and Belief in Early Modern Scotland***

This conference is a follow up to *The Scottish Witch-Hunt in Context* (now published by Manchester University Press, edited by Julian Goodare). It focuses on the cultural and social roots of witchcraft belief and practice. Convenor: Dr Louise Yeoman, BBC Scotland  
£15 waged, £10 unwaged, including tea and coffee

Ms Lauren Martin & Dr Joyce Miller, Conference Organisers, Department of Scottish History, University of Edinburgh, 17 Buccleuch Place, Edinburgh, EH8 9LN

Tel 0131 651 1925

Held at the University of Edinburgh, see <http://www.arts.ed.ac.uk/scothist/witchconf/> for details

#### **March 2003**

##### ***Saturday 8<sup>th</sup> - Pagan Federation Devon & Cornwall Spring Conference***

Camelot Castle, Tintagel, Cornwall

Special rates for accommodation at venue (tel. 01840 770202), ample free parking, disabled access.

Vivianne Crowley - Witchcraft

Ronald Hutton - Narnia & Lord of the Rings

Mogg Morgan - The Cult of the Hidden God  
plus  
Ritual Workshop  
Best (toy) Familiar competition  
Cornish Piper Merv Davey  
and an evening of music with Nigel Shaw & Carolyn Hillyer

PF members & Friends of the Witchcraft Museum £12.00. All Others £15.00  
Stalls £25.00 (includes entrance for one stall-holder)

Please send SSAE for return of ticket(s) with your cheque payable to Pagan Federation Devon & Cornwall and no. of Member/Guest tickets required (please list membership no.s and names and addresses of all who will attend) to:- Pagan Federation Devon & Cornwall, (Regional Conference), PO Box 314, Exeter, Devon EX4 6YR

Sponsored by the Mystical Place, Boscastle & The Museum of Witchcraft, Boscastle

## **Regular Meetings**

***Nottingham*** - *Astrology Group* meets monthly every 2nd or 3rd Wednesday for talks and practical work. Further details from Gill on 0115 970 3051

***Manchester*** - *Turn of the Cards* - a Tarot discussion group on the third Thursday of every month, hosted by Madame Estelle in New Aeon Books upstairs meeting room. Starts 7pm and the cost is £2.50 (£1.50 concessions). Phone 0161 232 0934

## Things to Do

*Our resources and links page: interesting sites that TABI have surfed across recently...*

### ***Resources***

<http://www.lysator.liu.se/religion/neopagan/tarot.html>

An information archive

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

Nice, straightforward interpretations for the Thoth

<http://www.suite101.com/myhome.cfm/PegasusDreaming>

Interesting articles and poetry

### ***Theme/special interest decks***

<http://www.calweb.com/%7equeribus/>

The American Gothic Tarot – and a great site for fans!

<http://www.qaimlyn.com/padfootmk/tarot.htm>

Harry Potter Tarot

[http://www.geocities.com/lady\\_greenwood/buffy-tarot.html](http://www.geocities.com/lady_greenwood/buffy-tarot.html)

Buffy Tarot

### ***Tarot Deck Images/Reviews***

<http://www.tapestry-magazine.com/reviews.htm>

[http://healing.about.com/library/weekly/aatp\\_cards\\_div.htm](http://healing.about.com/library/weekly/aatp_cards_div.htm)

<http://www.angelpaths.com/tarotreviews.html>

Includes user comments plus some decks with pictures of \*all\* cards

### ***Shopping***

## **Bargain Books - Tarot in Action**

A few currently-out-of-print copies still available of Sasha Fenton's Tarot in Action at the bargain price of £6 each (plus £1 p&p). This book contains a wide variety of spreads and many examples of readings-in-action from a real-life tarot card reader/astrologer. Please order from Flare Publications, 29 Dolben Street, London SE1 0UQ, contact: [info@flareuk.com](mailto:info@flareuk.com) Hurry as these are strictly limited and will be sold on a first-come first-served basis!

## **Automated Reading Sites**

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

<http://www.aeonglobe.com/oracle/tarot/>

<http://www.svtarot.com/spread/>

## **TABI's Own Links**

*The Tarot Association of the British Isles Web Site*

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

*Past issues of the Newsletter:*

<http://www.tabi.org.uk/page.php?page=newsletter>

*To request a Free Reading:*

<http://www.tabi.org.uk/freereading/freeread.php>

*Discussion forums:*

<http://www.tabi.org.uk/forums/>

*UK Tarot Talk - our General Discussion List on Tarot, for readers of all levels, hosted on Yahoogroups.*

<http://uk.groups.yahoo.com/group/UKTarotTalk/>

Our lists for volunteers and students are available from the site and/or when you sign up for volunteering, reading or learning the tarot. See the TABI web-site for details.

## Puzzle Corner Answers

### Anagrams

1. High Priestess
2. Wheel of Fortune
3. Emperor
4. Hanged Man
5. Temperance
6. Hierophant
7. Magician
8. Empress
9. Chariot
10. Death

### Quick Quiz

1. Lady Frieda Harris
2. Cosmic Tribe by Steeve Postman
3. Rachel Pollack
4. Tarot of the Witches
5. Jane Lyle and Brian Williams
6. Ten
7. They're both feminist in theme, and both have round cards
8. The PoMo Tarot, by Brian Williams
9. The 'Alien' films. Giger designed the creatures.
10. US Games Supremo and author of the three volume Encyclopedia of Tarot

### True or False?

1. False.

2. True.
3. False
4. False. The creators are Lloyd Morgan and Bill Greer
5. False. To the best of current historical knowledge, it was Italy.
6. True.
7. True.
8. True. It's by Christopher and Morgana Abbey
9. False. She was a psychic who used cards, but they weren't tarot
10. False. It's named after its creator, Melanie Gendron

**Which deck am I?**

1. The Haindl Tarot.
2. The Glastonbury Tarot
3. Tarot of Gemstones and Crystals
4. The Aquarian Tarot
5. Inner Child Cards
6. Tarot of Northern Shadows
7. Vertigo Tarot
8. Rohrig tarot
9. The Mythic Tarot
10. Hanson Roberts Tarot

We hope you have enjoyed reading TABI News. Please address all enquiries to the Editor

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