

**THE JOURNEY INTO THE MIRROR:
The Phenomenological Use of Tarot in the Expressive Therapies**

A THESIS

submitted by

SUZAN E. LEMONT

**In partial fulfillment of the requirements
for the degree of
Master of Arts in Expressive Therapies**

**LESLEY COLLEGE GRADUATE SCHOOL
DIVISION OF COUNSELLING PSYCHOLOGY AND EXPRESIVE THERAPIES
APRIL 15
1997**

THESIS ABSTRACT

Suzan E. Lemont

April 15, 1997

Journey Into the Mirror:
The Phenomenological Use of Tarot in the Expressive Therapies

This thesis explores the use of Tarot, an ancient and mysterious system of divination which uses symbols depicted on cards, in an expressive arts therapy practice. The thesis proposes a phenomenological use of Tarot (working with the perceptions and phenomenon presented by the client) over the traditional use of reader/therapist- imposed interpretation. The value of Tarot in an expressive therapy practice will be demonstrated through examples of individual and group sessions using Tarot in a therapeutic way, and from personal journal entries and art work.

Acknowledgements

So many people gave inspiration and help in getting to the place on the path where I am now. I would like to thank Mary K. Greer for having the vision to write, not one, but three wonderful guidebooks to the journey into the Tarot mirror; Christina Sillari for rekindling the flame when it had almost died; the amazing women in the Tarot group in Zürich for their courage to walk through a door with hazy colored glass in it; the individuals who worked with me last Summer for their permission to use their stories and the chance to grow as a therapist; my mother for weekly phone calls and an example to follow of where an adventurous spirit can lead and most of all, my love and thanks to my husband Roland, for his bravery, curiosity, and humor.

This thesis is dedicated to the memory of my father

Gilbert Duane Lemon

who died before it was completed, but is watching over me from Somewhere.

And to my Unborn Baby
Who never ceased to give me a good kick
when I needed it.

Illustrations/ Art Work

- 1. The Mirror (painting) page 6**
- 2. Untitled (poem & Tarot cards) page 39**
- 3. Waiting (painting) page 40**
- 4. Caroline's Tarot Cards page 52**

TABLE OF CONTENTS

	PAGE
ACKNOWLEDEMENTS	3
LIST OF ILLUSTRATIONS/ ART WORK	4
INTRODUCTION: The Discovery of the Mirror	7
CHAPTER 1: Where Does It Come From?	12
CHAPTER 2: How Does It Work?	15
CHAPTER 3: A Tarot Reading Compared To an Expressive Therapy Session	21
CHAPTER 4: How To Use It for Yourself	30
CHAPTER 5: Sharing the Wealth: Therapeutic Tarot Work With a Group	41
CHAPTER 6: Alone But Not Alone: Therapeutic Tarot Wrok With the Individual	47
CHAPTER 7: Other Travellers on the Same Path, Where is the Path Going?, and Some Afterthoughts	55
REFERENCES AND BIBLIOGRAPHY	58

"The Mirror"



INTRODUCTION

The Discovery of the Mirror

Mention the words Tarot cards in almost any conversation and one can almost tangibly touch the images of a gypsy in billowing clothes, bent over colorful "fortune-telling" paraphernalia, and muttering the words "In the cards I see great things for you..."; or a New Age hippie staring vacantly into space while her hand hovers over the cards as she waits for the right "vibe". I have had many people ask me "Can you tell my future?" when they find out that I "do" Tarot. It is always something of a challenge to explain the complexities of Tarot practice in a friendly and factual way, while still transmitting the respect and mystery that I feel about the Tarot cards. Tarot *is* colorful, mysterious, and exciting; but it is also practical and simple in many ways.

When I first became interested in learning about Tarot, some 10 or 12 years ago, it was beginning to emerge out of the closet of mystery and "hocus pocus" but still retained the image of being only a way to tell fortunes.; certainly not very many people back then considered it as a mirror into the unconscious or as the means of transformation that it is.

I had very little interest in trying to read my future with Tarot cards. What drew me to them was the images contained on each of the cards. The first Tarot pack that I examined closely was a Ukiyoe deck, based on Japanese designs and images. I had lived in Okinawa, a small island south of Japan, as a child and still retained an acute attraction to all things Japanese. I was fascinated with the beauty of the images and bought the deck mostly as something meditative and pretty. I had no idea of how to actually use the cards.

I read the small booklet that accompanied the deck, and found that each of the cards had an order and a meaning in the deck. I learned that there were 22 cards called the Major Arcana, and 56 lesser or more minor cards, called the Minor Arcana; and that

modern playing cards had been derived from the 56 minor cards which are divided into "suits" (Wands = Clubs, Cups = Hearts, Swords = Spades, Pentacles/Disks = Diamonds). The Major Arcana were supposed to represent, in archetypal symbols, the cycle of life growth through a series of transformations or steps on a sort of life ladder. The Minor Arcana were cards that supported or elucidated the lessons of the Major Arcana cards. Well, now my attention was caught and I went back to the store where I bought the cards and looked at books which would explain more about these intriguing little pictures which seemed to hold so much energy and power, but wasn't satisfied with the ones I saw which seemed simplistic and rather formulaic.

At the same time, what can only be described as the first of a series of synchronious events occurred. Synchronicity is a theory developed by C. G. Jung to explain events which have significance between two points or people, but which are not based on any kind of traceable causality (later in this paper I will expound on the theory of synchronicity and show how it affects Tarot use). The man with whom I was living at that time gave me a birthday present of an astrological chart reading from a woman he knew (I had never met her, however). She came to our house to do the reading, and there was immediately some kind of mental or psychic rapport established between us. During the course of my natal astrological chart reading I found my head reeling with the accuracy and depth of her interpretations of the symbols and figures on the paper. One of the points that she made repeatedly during the reading was that I needed to open myself more to the possibilities that the universe was giving me, to learn more about my unconscious drives, my dreams, the messages which were being sent my way; messages which would help me to find and take the first step on the path that would lead me to the work I deeply wanted to do.

I told her that I had recently bought a Tarot deck, and she responded with the suggestion to get a workbook called *Tarot for Yourself* (Greer, 1984). She said it was absolutely the best way to learn about Tarot as a transformative tool, and that it was just

the kind of work she had been suggesting during the reading. I bought the book a few days later, and it did indeed turn out to be a wonderful source of inspiration and guidance, as well as becoming the foundation for the work I currently do with the Tarot.

Thus began my journey on the road of self-examination and growth, which continues to this day, although I have branched out to include other sources of wisdom and guidance: psychology, improvisational dance, yoga, expressive arts therapy, dream-work, meditation, and a look into various world religions such as Buddhism, Taoism, Judaism, etc.

Flash forward to 1995. I had begun a Master's program in Expressive Arts Therapy at Lesley College in Cambridge, Massachusetts but after the first year had moved to Switzerland to be with my fiancé. It was a difficult time of transition and change, and I had left the U.S. amidst much emotional upheaval and pain. I would be continuing my expressive therapy studies in Europe, but the first few months were long and lonely and frightening since I didn't speak any German, didn't know anyone in Zurich other than my fiancé, and suddenly found myself existing within a new culture and life; having to make adjustments and changes which nothing in my previous experience had adequately prepared me for.

During those first few months in Switzerland I found that I needed something to help me synthesize and make sense of the experiences that were coming to me. My first choice of expression - dance - seemed closed to me at that time because I didn't know of any dance spaces or groups that I could join, and finding out about them required social and language skills I did not feel I possessed just then. But my Tarot cards were with me, and I found that just by choosing one of them to concentrate on as I started my day I stayed creatively "tuned" to the world around me and to my inner responses and images. Allowing the symbols, colors, and energy of the cards to stimulate and guide me created something of a safe haven in the chaotic place where I found myself.

Several months later, I participated in a course designed for foreign women living in Zürich. At one of the last sessions there was a workshop on cultural differences and finding one's place in a strange world. Out of this session grew a support group, mostly a social network, which was led the first two times by the organizer of the course and a therapist. At the second meeting we were discussing ways in which to ground ourselves and to give some sense of center to our lives, when the therapist mentioned the *I Ching* -- an ancient Chinese system of guidance using the throwing of coins and corresponding readings to help a person see different pathways or possibilities already existing in their lives. I followed by saying that, for me, Tarot was the same sort of tool, and brought a pack out for the others to examine (another synchronistic event).

Interest was piqued and we set up the next meeting with the specific idea that I would explain more of what the Tarot was all about, and offer some suggestions for using it as a tool for increased self-esteem and deeper understanding. At the next meeting, it became clear that there was too much information to receive at one time, and that almost everyone present was interested in knowing more, and so I offered a weekly group which would focus on learning about Tarot and how it could serve as a mirror to our inner selves.

The weekly sessions were not originally intended as therapy sessions, but as the work progressed I saw that using Tarot in a phenomenologically -based way produced results very similar to that of a group therapy session. I became intrigued with using Tarot as a tool in therapy, and quite excited that I had found a way to share the gifts of Tarot work with others, as I had never been comfortable in the role of a traditional Tarot "reader" or interpreter. I found that my training and philosophy in expressive arts therapy adapted perfectly to use of the Tarot, i.e. that simply by letting/helping the "client" establish a relationship with the cards the insights and revelations would almost naturally follow. I didn't need to interpret the cards most of the time; whatever phenomena presented itself through the client/card relationship was sufficient to gain significant

insights and initiate action or change. I needed to serve as a sort of container and companion, and in some ways as a leader or initiator into the various ways of working with the cards, and dealing with the emotions such work brought forth. I was wildly excited: I had found a model for working as a therapist through a discipline I enjoyed and one to which would adapt to a wide variety of personalities and needs. And I saw clearly how expressive arts therapy practice could influence the role or image of the traditional Tarot reader towards a more positive, client-directed approach, in which the reader/therapist also learns something and experiences growth.

I tested this idea further during the Summer of 1996 during an expressive arts therapy training: I offered Tarot sessions to members of my group, explaining that I was doing so in order to learn more about the possibilities of using Tarot in a phenomenological way, and exploring how to expand the use of Tarot into modes of artistic expression. The response was very positive, and the seed was planted for this thesis from that work - work which plainly illustrated the versatility and depth of using Tarot in a therapeutic manner and setting.

In the following parts of this thesis I will 1) give a brief background of Tarot history and development, 2) give evidence of how and why Tarot "works" on an unconscious level, 3) compare a Tarot reading to psychotherapeutic and expressive therapy work ; 4) give basic information about how to begin to use Tarot for oneself, as a means of self-development and in preparation for using it in therapeutic settings; 5) provide case examples and personal material from working with Tarot in a therapeutic and artistic way, and 6) survey the psychoanalytic and Tarot literature for examples of how Tarot is already being used, and give suggestions for how to expand its use in psychotherapy (particularly the expressive therapies).

**The Mirror waits, but Time will not.
And when you jump in
Where is Time then?
Behind, forward, left, right?
It matters not,
the Path leads in all directions**

**And Time becomes the Mirror
for the Secrets of the Soul.**

S. Lemont, Feb. 1997

CHAPTER 1

Where Does It Come From?

The origins of Tarot cards are shrouded in mystery and obscurity. The first reliable references to them date from the mid-1300s, but it is not clear from these references where the cards came from (Cavendish, 1975). It seems to be a favorite hobby or area of interest for writers on the subject of the occult and Tarot to come up with various theories about the origins of these seemingly magical cards, but no one seems to know for certain from where they originated.

It has been suggested that the Chinese or some other Asian culture gave rise to the original Tarot, which were playing cards, of sorts, with pictures on them (Cavendish, 1975). Many writers believe that Tarot came from Morocco or Egypt, with the Egyptian theory having the most prominence among those interested in Kabbalism, Hermeticism, and other "secret societies" or methods of learning (Butler, 1975; Cavendish, 1975). Another popular myth of how Tarot was introduced in Europe has it that the Gypsies (also of Egyptian origin) brought them from Africa into Spain and Italy; but all of these theories seem unlikely (Butler, 1975; Cavendish, 1975).

What does seem likely, though still not completely provable, is that the Tarot cards as we know them today evolved during the Renaissance period in Europe; although it is possible that the basis for them was provided by a more ancient and esoteric system or culture. The earliest remnants of Tarot --a set of cards painted for Charles VI of France by the painter Jacquemin Gringonneur in 1392-- are housed in the Bibliothèque Nationale (only 17 of the original number survive) in Paris, and closely resemble the imagery of the Marseilles deck which is still in use today (Butler, 1975; Campbell &

Roberts, 1987; Cavendish, 1975). Joseph Campbell, the renowned author and researcher in the area of mythology and anthropology, was convinced that the Tarot was developed in connection with the works of the Italian poet and artist Dante (Campbell & Roberts, 1987). The earliest evidence of Tarot cards in Europe coincides with the period immediately following Dante's life span, and Campbell believed that the key to their imagery could be found in Dante's *Convito*. Cavendish (1975) says that the Tarot seems to have emerged as a result of the Renaissance interest in using pictures and symbols as instructional, magical and mnemonic devices.

Nearly all of the theories surrounding the birth and development of the Tarot seem to suggest, or state outright, that there is a deeper significance or meaning to the Tarot, which may never be completely unearthed or revealed; though there are some who claim to have discovered the "true" or "correct" meaning of the cards and their message. Before the mid - 1700s, the cards were used primarily for playing games and fortune-telling. Then in 1781 Antoine Court de Gébelin, a Protestant clergyman and member of the secret society known as the Freemasons, published a massive book on civilization called *Le Monde Primitif Analyisé et Comparé avec le Monde Moderne*. In it he put forth the theory that Tarot cards were symbolic pictures of the structure of the world, designed by ancient Egyptian priests to disguise their secrets and knowledge in the form of a game, so that it would survive the purging wrath of the Christians (Cavendish, 1975).

Toward the end of the 18th century, a professional wig-maker turned fortune-teller Alliette popularized the fortune-telling aspect of Tarot cards in France, by writing various books under the pseudonym Etteilla (his own name spelled backwards), and publishing sets of fortune-telling cards of his own design, in which he claimed to have restored the hidden and deeper meanings (Cavendish, 1975).

Eliphas Lévi, born in Paris in 1810, was the first person to systematically fit the Tarot into the scheme of the Cabbala (an ancient, mystical Hebrew tradition), and to connect them with the practice of alchemy. He believed the cards to be the Egyptian

Book of Thoth, although he thought the cards themselves were of Jewish origin (Cavendish, 1975). After this time, the Tarot became inextricably linked to mystical traditions and secret teachings; each subsequent writer or generation adding his own personal beliefs or philosophy to the story.

Oswald Wirth designed a set of "rectified" Tarot Trump cards in 1889, and published in that same year a guide to the Tarot; the first handbook that explained how to use Tarot for divinatory purposes.. Several years later the book was translated to English, and both the deck, and the book are still available for sale (Cavendish, 1975). This handbook and deck made Tarot accessible to more people than ever before, and brought the development of Tarot into the 20th century.

With the formation of the Order of the Golden Dawn, led by a fringe-Masonic group leader Samuel Liddell Mathers, in London in 1866, Tarot became firmly entrenched in the secret and esoteric teachings of nearly all of the occult groups following this time, leading to new Tarot pack designs (the A. E. Waite Tarot deck; the Crowley Thoth deck; the Case deck) and a landslide of information about the "true" meanings and messages of the Tarot (Cavendish, 1975).

Whatever the vague beginnings of Tarot might be, their striking images and power to draw attention cannot be denied. As Cavendish says,

What stands out among the welter of conflicting theories is that the Tarot cards have something peculiarly fascinating about them... They tug at half-buried memories and obscure connections and intimations in the mind, at associations with mythology, legend, magic and folk belief. They give the impression of holding the key to some vital secret which cannot quite be put into words, which is almost in the mind's grasp when it slips elusively away (1975, p. 9).

This viewpoint is echoed by many writers and practitioners of Tarot, and I have to agree myself that although it cannot be explained in precise historical or factual terms, Tarot does provide some kind of mirroring ability, or psychic effect for those who use it.

CHAPTER 2

How Does It Work?

"Because the Tarot relies on the universal language of symbolism, its influence has, over several centuries, spread throughout the world unrestricted by language barriers or semantics " (Greer, 1984, p. 2).

Before considering how Tarot can be used in expressive arts therapy sessions, it is useful to examine the traditional use of Tarot readings, and the evidence for its effectiveness as a mirror of the unconscious of the user. For about the past 200 years, Tarot has been used mostly as a device for telling fortunes, or reading the future; which has gained it the reputation as something not to be taken seriously, or with any scientific or reasonable basis (Butler, 1975; Campbell, & Roberts, 1987; Cavendish, 1975). Although there are still great numbers of believers in the "future-telling" aspect of Tarot, many other practitioners and believers focus on the "divinatory" power of the Tarot. The idea of divination is used here in the meaning of "to communicate with one's god" (Campbell, & Roberts, 1987) or to discover possible choices and paths which have remained hidden or in the unconscious mind (Greer, 1984). But how does Tarot accomplish this?

No matter what the arguments or different theories surrounding the hazy origins of the Tarot, all authorities seem to agree that Tarot cards are based on symbolism. Much has been written about symbolism -- what it is and is not -- and how symbolism affects humans. I will try here to encapsulate the primary essence of what symbolism is and why it is considered important to human development.

Chetwynd (1982) tells us that symbols show us in vivid pictures what is of the greatest concern to humans. He quotes Coleridge when he says "symbols give form to forgotten truths about... inner nature" (p. 390). He goes on to say that symbols reflect the pattern of the human psyche and they represent the sequence of the cycle of life, also acting as a kind of *mediator* between the two. In other words, the stages or cycles of life

are represented by symbols, and are also given meaning and clarified through the use of symbols. Chetwynd says symbols "shatter the distinction between inner and outer" (p. 389-390), but it could also be said that they provide a bridge between the two spaces.

Symbolism gives solidity to what cannot be expressed in words (Cavendish, 1975; Chetwynd, 1982) and symbols operate on so many different levels that they defy simple explanations (Cavendish, 1975; Chetwynd, 1982; Cirlot, 1962). Cirlot explains that "symbolism is what might be called a magnetic force, drawing together phenomena which have the same rhythm and even allow[ing] them to interchange" (p. xxxiii). At the simplest level, symbols are visual representations of experiences or images which are shared by all human beings; these images arise from deeply-rooted memories and emotions centered on the encounters and occurrences that all humans have during the life cycle. The psychologist Carl G. Jung (1964) called these universal experiences "archetypes", and he thought they were a kind of a connector or pathway into the collective experience of being human (Cirlot, 1962; Greer, 1987).

Tarot, since it is based solely on symbols, provides a direct line to the inner eye, or psyche of the person consulting it. The symbols on each of the Tarot cards are archetypal in nature, and thus serve as a connector, or pathway between the inner and outer dimensions of human experience. Butler (1975) explains it this way: "...the central truth of the Tarot: it is *not* the cards or the system [that provides the mechanism for change or insight]. It is the facility which they afford a receptive mind to use them in divination to evoke an already formed answer in the Querent's mind" (p. 209). Jungian therapist Sallie Nichols (1980) calls the cards "projection holders" (p. 9) and says they are ideal for plumbing the depths of the human psyche, because they hold symbolic images of instinctual drives and forces (archetypes).

The cycle of life, on multiple levels, is represented by the cards numbered Zero through 21 (these are called the Triumphs, Trumps, Keys or Major Arcana). This journey from 0 to 21 represents the growth of the individual through archetypal experiences, and

is repeated many times over and on different levels (physical growth, psychic growth, spiritual growth, etc.). All of the 22 Major Arcana contain archetypal symbolism, regardless of the Tarot deck being used: there are cards representing Motherhood (The Empress), Fatherhood (The Emperor), Marriage & Relationships (The Lovers), Endings (Death), Deconstruction/Destruction (The Tower), Justice (Justice), and so on.

Symbolism appeals to the part of the human brain known as the "right side". This half of the brain stores experiences and knowledge in images, colors, shapes. It does not think linearly or analytically, but depends rather on intuition, feelings, "hunches". Colin Wilson (in Campbell, & Roberts, 1987) describes the ability of symbolism, such as that contained in the Tarot, to re-charge or reconnect the right brain, which is often discounted or ignored in daily life over the "rational" side of ourselves (left-brain dominance):

... this inner world is also the world of insight and intuition. When I can withdraw quietly into myself, I suddenly see the *connection* between two things whose relationship had not struck me earlier... it is as if my inner self managed to bring the connection to my attention -- as if it already knew about it. This is an interesting idea: that the 'you' who lives in that silent hemisphere of your brain *knows* a vast amount more than the rational 'you' who wastes far too much of his time peering at things through a magnifying glass and cannot see the wood for the trees. The problem is that the 'silent' you has the greatest difficulty conveying its knowledge to the rational ego... the left-brain is like an overworked housewife who is too busy to take anything in: she says 'Yes dear,' and thinks about something else (p. 36).

Wilson goes on to say that symbolic systems such as the Tarot and the *I Ching* provide the overworked left-brain a code through which it can take in what the right-brain is trying to tell it. Through the process of shuffling cards, or throwing down coins, one can bring the over-active left-brain to a calmer place, where the voice of intuition can be heard.

Cirlot (1962) tells us that the symbol is "at once universal and particular" (p. xvi.). Besides the universal/archetypal symbolism contained in each card, there is personal or specific symbolism which can only be determined by the one viewing the cards (or the symbols contained in them) As Cavendish (1975) says, "Symbols frequently bring together in one image a wide range of connotations and can be interpreted simultaneously

at different levels" (p. 47). Thus, the Tarot not only stimulates deep images of the archetypal struggles and lessons which all humans go through; it acts as a map or atlas for one's own personal dictionary of life experiences by triggering individual emotions or responses to personal symbols. Tarot symbolism operates at both the archetypal level and the personal level, however, it is the universal symbolism which has dominated the way in which Tarot has been practiced.

The previous paragraphs show how Tarot "works" on one level -- the symbolic -- to create conditions favorable for inner contemplation and increased awareness. But there is another principle at work when Tarot, or others systems of divination are being employed. It has recently been shown that the drawing of Tarot cards after shuffling them, or doing some other form of "mind-altering" ritual is conclusively *not* a random, or chance occurrence. By this I mean that it has been shown by scientists (English, 1992; McCusker, & McCusker, 1992; Metzner, 1992) that the cards drawn are directly related to the question, problem, or image held in the mind of the person who draws the cards, for the overwhelming majority of the test participants. If Tarot is nothing more than an amusing game, or clever manipulation on the part of a skilled reader, how could this data be so?

The answer lies in another of C. G. Jung's theories; this one related to "meaningful coincidences" and causality. Jung coined the term *synchronicity* in reference to events which are plainly related, but not according to ordinary laws of cause and effect (Bolen, 1979; Chetwynd, 1982). Synchronicity works something like this: everything in the universe is connected through an invisible web of energy or experience, every atom, every particle has the possibility to interact with any or all of the other atoms or particles, at any moment in time. In this world, time and space are not linear or measurable as we are used to thinking of them; the possibilities for interaction can occur anywhere along the continuum, but the continuum is not a straight line. We, as beings made up of matter or bunches of particles, are of course a part of that interconnected web;

although we cannot "see" it, and are not usually aware of it, we *are* connected to every other particle in this universe (Bolen, 1979).

Now what if we could increase our awareness of this connectedness? Meaningful coincidences provide the channels or pathways which can allow us to feel just how related we are to every other being in our world. As Bolen (1979) says, "Just as the stars cannot be seen at midday, yet are there nonetheless, in our Western minds the conditions are not right for 'seeing' a pattern of underlying oneness" (p. 7). A synchronistic event can jolt our awareness in that direction.

What exactly is a synchronistic event? It is something which happens between two people, or between a person and an image or a person and a dream, that has obvious significance in the person's life, although no immediate cause can be found or seen for the event to have come about. Here is an example of synchronicity at work: Earlier I mentioned that I had been given a gift of an astrological chart reading by a friend, and during that reading the name of a Tarot workbook was recommended to me (Tarot for Yourself by Mary K. Greer, 1984). That workbook went on to form nearly the entire foundation for my work with the Tarot, which differs quite radically from the way most people were or are using it. That particular woman, mentioning that particular Tarot book at that particular time was a "meaningful coincidence". I had bought a set of Tarot cards and was casting around for more knowledge about it; if the meeting between me and this woman had been a few weeks earlier I would not yet have had the cards, and a few weeks later I might have already found a different book and paid no heed to her suggestion to get *this one particular book*, or my interest in Tarot may have waned by then. But the recommendation for just the book I needed, appeared at just the right moment, thereby setting off a significant chain of events in my life.

Synchronicity operates in everyone's life. Anyone who thinks about it for a few moments will realize that there have been "accidental" or "coincidental" events in their lives, which were surprising or strange at the time but which turned out to have great

significance, and when examined closely were seen to have no visible "reason" for coming about. The goal of systems such as the Tarot and the *I Ching* is to increase the awareness of synchronicity when it is at work, and to sharpen one's intuition and receptiveness to all of the possibilities which exist outside of what can be immediately seen or touched.

Synchronicity functions in another way when working with the Tarot. Often when someone is shuffling the cards, or laying them out in a pattern, one of the cards will fall out of the deck, or the person will be drawn to it in some other way. It often happens that this card frames and addresses the question or query so perfectly that the person is amazed at how a chance slip of the hand, or an impulse could be so accurate or telling. The same energy is at work when someone draws the cards, either face up or face down, and that is part of the synchronicity principle that everything is connected; whichever cards attract the person do so because of some connection to something else, but the connection has not been "seen" yet (brought to consciousness). There is no causal reason for choosing one card over another, but something seems to guide or direct that choice. This is why Tarot is often said to "work" or be an accurate reflection of what needs to come out of hiding. Synchronicity, in conjunction with the triggering power of symbols, helps a person to choose the card or cards which will address the problem or question he/she needs to have illuminated.

CHAPTER 3

A Tarot Reading Compared to an Expressive Therapy Session

Greer (1988) outlines four methods of reading Tarot cards: the Analytic Method, the Psychic Method, the Therapeutic Method, and the Magical Method (pp. 34-39). She says that most readings will contain an element of all four methods, that is, if one is talking about a "traditional" Tarot consultation.

In a "traditional" Tarot reading, a questioner or seeker of information (sometimes called the Querent) consults with a Tarot practitioner who is knowledgeable in the use of Tarot cards: how they may be used to obtain information about a question or problem; the different ways to lay them out or "spread" them so they can be read for this information; and what the cards "say" or tell the Querent about her/his problem or question based on the traditional symbolism contained in the cards, and how the cards stand in relation to one another. The Querent is basically spoon-fed this information by the "expert", although amazingly, this information is often quite accurate or relevant to the person and his/her life or question.

The type of Tarot consultation outlined above usually follows the Analytic Method. This is where each card in the spread is assumed to stand for something; it has an assigned meaning or set of possible meanings and these are memorized or known by the reader of the cards (and sometimes by the consultee as well, but not usually or else s/he would do her/his own reading). The cards are looked at one by one, and examined individually for the symbolism or meaning it contains. Once all of the cards have been explained or examined, the cards are viewed as a complete layout or spread. The reader will offer interpretations of what the cards mean in relationship to each other, and what they could mean to the consultee. Again, the interpretation of the complete spread is based on pre-established symbols and meanings within the cards.

Although there is nothing inherently wrong with this type of consultation, it does not leave much room for the emotional responses or personal symbolic interpretations of the consultee. Greer notes that this is the type of reading she gives most often, mainly because it is what most people seeking a Tarot consultation expect. Angeles Arrien and James Wanless (1992), both Tarot practitioners and researchers, conducted a study of who consults with Tarot readers and why, and found a similar correlation.

The Psychic Method of Tarot reading is based on the intuition of the person reading the cards. The reader will often receive images or feelings about a client from the cards, and will, after glancing briefly at the card layout, focus most of her attention on the client. S/he will offer an interpretation of what s/he *feels* or *senses* to be of importance or relevance to the client's question or dilemma; these interpretations may or may not be based on the established meanings or symbology of the card/cards.

Greer observes that many readings contain some sort of psychic element or rapport between the consultant and consultee, even if it is an analytical reading. Bolen (1979) points out the same phenomenon often seems to occur between therapist and patient: "It is difficult to ascertain where intuition ends and telepathy begins when two people are in conversational rapport. In the [psychiatric] analytic process, it often seems as if doctor and patient are in a mild, shared, light trance state.... In such situations, I often think of something, and my patient's next words are about it" (p. 34). Although intuition or telepathy cannot be taught, it can be encouraged and developed through certain exercises (working artistically, meditating, working with the Tarot on one's own, etc.) and is a valuable tool in working with others, therapeutically or otherwise.

The Magical Method of doing Tarot involves "the art of changing consciousness at will" (Greer, 1988, p. 38). The focus in this kind of reading is on changing the beliefs or attitudes about what is happening through affirmations or concentration on the desired change. This might involve the reader pointing out the aspects of the card or cards drawn, which will help the client to achieve her/his goal. Or a practitioner of Tarot might

use the cards as a trance-inducing tool for herself, by focusing her energy on the images in the card that "speak" to the wished-for shift in thinking or behavior. This method can also be a valuable way of working with Tarot, although it does not allow for a full range of exploration of the symbols and responses that the cards might provoke.

The Therapeutic Method comes the closest to my concept of how to use Tarot in an expressive arts therapy practice. This method puts the reader in the role of a counselor, whose function is to assist the querent/client in finding out what knowledge or insights s/he has gained from dealing with the cards, and to offer guidance about possible options or avenues open to the client. Greer points out that this role is the original meaning of the word "therapist", one who serves, assists or acts as midwife to the seeker. Here the job for the reader is to reflect or repeat back to the client the responses s/he thinks will most help the client discover what s/he needs to know, and to pose questions that will help the client in discovering her/his own personal attitudes, responses and memories contained in the card or layout.

This is very similar to the part of an expressive therapy session where the client "dialogues" with a created piece of artwork, for example, a painting. The therapist does not impose her/his own interpretation of the artwork on the client, but acts as an assistant to the client in developing the dialogue. In a Tarot session there is no client-created artwork (yet), but the focus remains with the client's impulses and spontaneous images, rather than on the reader's ideas of what the cards should or do mean to the client.

A very simple next step in this kind of Tarot session would be for the client to transform the initial response to the cards s/he has selected into a piece of artwork. This is a step which most traditional Tarot readers are not prepared to assist with, however, even if the reader is him/herself an artist. And although an inherent sense of compassion, empathy, and attentiveness are part of most Tarot readings, they do not constitute appropriate training in acting as a container or vessel for the client's responses or reactions. Many readers would not know how to bring resolution to an especially

emotional session, or how to help the client move from creating an artwork into developing or clarifying his/her relationship to it.

Conversely, it has been my experience in working with some clients, that making a piece of art does not come so easily, and finding an opportunity to move from using words to creating art can be a struggle with resistant clients. Tarot provides a safe conduit from one space to the other, many times even with those who do not "believe in" its power or divinitory ability.

An example of how Tarot facilitates the therapeutic process, even with someone unfamiliar with it, was given to me quite clearly last Summer while I was visiting my family in the conservative Mid-West of the United States. My mother saw my Tarot cards lying on the coffee table in her living room and picked them up. She asked me how I would use them, or how did one work with the Tarot. I responded that there were different schools of thought about using Tarot, but I had my own ideas about it. I asked her to choose a card or cards that drew her attention in some way. She had never seen a Tarot deck before, and was quite intrigued by the colors and imagery (this was the Alistair Crowley Thoth deck which is the deck I use most of the time for my own work with Tarot - see illustrations); she took some time to go through the deck several times until she pulled out the Aeon (#20) card.



Now I instructed her to just *look* at the card for a minute or two, and to spontaneously tell me what struck her or caught her attention. She said that she liked the figure of the woman, who was also like a child. Then she erupted with "But that *man* shouldn't be inside of her! He bothers me." I asked her what it was about him being there that bothered her. She replied, "Well, she doesn't need him. She's fine by herself, and he brings this feeling of hardness or control, and I don't like that." She took her finger then, and covered up the head and shoulders of the seated male figure and said, "There! I like it better like that. He's too much in his head, he makes her think too much!"

Knowing my mother quite well, I was silently in awe that this card had really touched on an issue she is dealing with in her life on a continuous level: allowing her feminine side and her intuition to come through, and not depending on a man to control a situation for her. She intuitively aligned herself with the feminine/child figure, who was to her not in the least weak or needing the dominating, smaller male figure's input! But what really surprised me was how easily my mother entered into the spirit of the "game". She was completely open to using the cards as a stimulus for her imagination and I could very easily see her choosing cards to represent her mother and other family members, and arranging them into a story or dialogue with each other. If I had asked her to use the "empty-chair" technique of drama therapy to talk to her mother, I am almost positive that she would have balked.

A therapy session is very similar in structure to the Therapeutic Tarot reading: a client or questioner seeks guidance or assistance from another in clarifying or resolving an issue or problem in her/his life. The client may even know the answer to his/her dilemma, somewhere in the unconscious mind, but cannot on his/her own see the situation as a whole, and is confused or frightened because s/he cannot see the options or possibilities available. After an initial settling in and framing or posing of the question, problem or issue at hand, the therapist/Tarot reader offers her/his assistance by sketching

several courses of action which might help to bring clarity to the issue. If this is a traditional Tarot consultation the client will expect that Tarot cards are to be used and the Tarot reader has then only to outline her/his method of working with the cards so that the client knows what to expect next.

In a psycho-therapeutic consultation, however, the introduction of Tarot cards must be offered as one of several different approaches to working together; and usually some time for establishing trust and familiarity with each other is needed before launching into the Tarot (perhaps even four or five sessions). The client seeking psycho-therapeutic assistance may not know what to expect from the therapist, and even if s/he chose an expressive arts therapist purposefully, his/her expectations may be quite hazy. One way to introduce the client to Tarot cards might be for the therapist to say something like, "Yes, I sometimes have trouble finding just the right image too, and then I find it helpful to use these cards to trigger a response or to give me visual stimulation. Would you be interested in trying it?"

In most traditional Tarot readings the reader gives interpretations of the cards' meanings, and how this applies to the client's situation. This is sometimes the case with traditional psychotherapy, as well. The therapist will interpret an artwork, dream, or action to the "patient"; in each case the Tarot consultant/psychotherapist is considered the "expert" and the client/patient relies on the expert's knowledge or opinion. I do not advocate this practice (interpreting for the client) in either Tarot consultations or in therapy sessions, following the philosophy of McNiff (1992), Knill, Barba, and Fuchs (1995) and others in the expressive arts therapy field. I prefer to approach Tarot and psychotherapy in a phenomenological way; that is, to see what phenomena presents itself and then to go with that material. This is not to say that I would never offer my own response to a client's feeling after making an artwork or viewing a card (much like "witnessing" in authentic movement), or would never provide some background information that might help the client to know a card or situation in a different way; but I

feel that only the client can adequately interpret the symbolism in the artwork or Tarot card, and it is my job to assist this process.

Part of the problem with interpretation, in both psychotherapy and Tarot reading, is the tendency to over-simplify the meanings of symbols thereby resulting in what is called "degradation of the symbol" (Cirlot, 1962). This way of classifying symbols does not leave any room for personal interpretation, and assumes that the currently accepted or archetypal meaning is always the "correct" one. Also, the inclination will almost certainly prevail for the reader/therapist to favor his/her own biases or prejudices in association with specific symbols (Cirlot, 1962). This understandable, but dangerous inclination can cloud the outcome or effectiveness of the reading/session, by imposing extraneous or even false limitations or permutations to any given symbol. The direction of the interpretation will always be heavily influenced by the training or background of the therapist/reader, and may not reflect at all the personal mythology of the person seeking help.

When Jung first broke with Freud and began developing his own method of doing therapy with people, he chose not to focus on the established meanings of symbols or ideas which appeared in dreams or fantasies; preferring instead to "listen to... dreams and fantasies with a completely open mind, merely asking... 'What occurs to you in connection with that?' or 'How do you mean that, where does it come from, and what do you think about it?'" (Bolen, 1979, p. 20-21). This process of approaching and dealing with symbols resonates quite well with my particular training as a therapist, and I find it interesting that although Jung advocated working this way (at least in the beginning), Jungian analysts often impose specific (archetypal) meanings on common symbols before considering the personal mythology involved.

There is another danger in imposing set interpretations over personal feelings or responses in psychotherapeutic or traditional Tarot settings; the self-fulfilling prophesy. When a Tarot reader tells a client that a card represents problems in the workplace, or

relationship difficulties, this sets up the possibility for that very situation to manifest, even if the possibility was a vague one to begin with. The power of the human mind to create certain realities and manifestations cannot be underestimated (we have only to look at the number of cases in which psychosis prompts an act of violence or harm to a patient or someone else to see this in action).

Similarly, when a therapist insists on a specific interpretation of an image or response, (ex: "this image of a house without doors or windows indicates depression and feeling trapped") there is the chance that the client had not thought of it at all that way, but now develops worry and depression because that is what s/he is *supposed* to feel (because the therapist/expert said so).

This is why I would rather work with the phenomena which presents itself from the client's mind; offering clarification if the client becomes stuck or frustrated with an image or emotion. How can any therapist be sure that her/his interpretation of a client's image is the "right" one? Which does not mean that some elucidation might not be helpful to the client (i.e.; Therapist - "The figures of princesses or queens sometimes indicate the mastering of emotions and the path towards autonomy. Does that ring any bells with you?"). This is not an interpretation of the symbol, but an offering of one possible meaning which could spark some recognition or "aha!" response in the client.

To summarize this last section: certain types of Tarot readings (what Greer calls the Therapeutic Method) are similar in structure to some kinds of therapy sessions (phenomenologically-based expressive therapy, for example) but only to a point. A Tarot practitioner is not trained to act as a container for difficult or frightening issues which may come up while interacting with the cards in a phenomenological way, and most likely has little training in facilitating the move from viewing the cards to creating and dialoguing with client-created artwork. A Tarot practitioner knows that the client expects Tarot cards to be used in the session, but a psychotherapist must approach the subject on a different basis. There is great potential danger in reader/therapist imposed

interpretations of the symbols or images found in the cards; both disciplines would probably benefit from a non-interpretative approach. Tarot can facilitate a client to move from verbalization to other forms of emotional expression, and may serve as a container or channel for unconscious thoughts or impulses; this is true for a traditional Tarot consultation and for psychotherapy.

CHAPTER 4

How To Use It For Yourself

"What we see in the symbology of tarot derives in large measure from our own intuition, and once revealed, reflects back upon each of us to further enrich our lives"
 The Encyclopedia of the Tarot, Vol. I
 Stuart Kaplan

This next section will outline and describe various ways of using Tarot as an instrument of self-transformation and growth. I will focus here on suggestions for an individual's beginning use of Tarot and provide examples from my own Tarot development.

Getting Started

Just as an expressive arts therapist is not expected to become an expert in all artistic modalities in order to use them in therapy sessions (Knill, Barba, & Fuchs, 1995) one does not have to know the Tarot inside and out to use it with clients in expressive therapy. However, a working knowledge or familiarity of any modality is necessary before beginning to use it with others. What led me to the idea of using Tarot in expressive therapy was experiencing for myself the transformative, illuminating, and grounding effects of the cards. The first step on this path is to look at as many Tarot decks as you can, and choose one or two which appeal strongly to your sense of aesthetic beauty; a deck that calls to you like certain paintings in a gallery, saying "Come, explore me further, step into my world!".

Nichols (1980), Greer (1984), and others familiar with Tarot recommend approaching the cards at first without reading about their "meanings" or symbolism, and I too think this is an excellent way to begin. Nichols (1980) advocates approaching each card directly because it offers you a "chance to react freely and naively to whatever is pictured there" (p. 20). She explains that the cards, especially the Trump (Major Arcana) cards are "projection holders, meaning simply that they are hooks to catch the

imagination" (p. 9). Reading about the cards first can block our spontaneous responses to the images in the cards, and allows the analytical left-brain to rule over intuition and impulse by superimposing the "right" or pre-ordained meaning onto the card or cards. The method of using Tarot which I am endorsing here has no "right or wrong" meanings; at this stage of exploration and learning about Tarot it is not important to know what meanings the cards have traditionally carried, it is much more important to develop the instincts to "go with" whatever comes up from looking at the cards with open heart and mind.

It is a good idea to have a Tarot notebook or journal available nearby as you contemplate the cards; or a small tape recorder to catch your spontaneous thoughts if you feel comfortable saying them aloud. Both Nichols and Greer recommend keeping a Tarot journal, and Greer's book *Tarot for Yourself* (1984) actually has room within the book for jotting down your responses and impressions. As Nichols (1980) notes, it is hard to catch these fleeting impressions before they vanish like ephemeral butterflies, so it is better to put the bones of the feeling down right away, and then explore where they lead later.

Sometimes it is hard to choose a card to focus on, or particular cards won't appeal to you. There are several ways to approach the cards without becoming completely overwhelmed with the whole deck. The simplest way is to go through the deck one card at a time and pull out the cards which attract you the most. Out of these, choose two or three which really call to you. Lay them out in front of you, close your eyes for a moment and then open them again. Choose one card from the two or three on whatever impulse guides you when you open your eyes. Remember, you will have time to do this with all of the cards, eventually; this is only a starting point.

Another way to begin is offered by Mary Greer (1984) in *Tarot for Yourself*. This method was developed by Basque anthropologist and Tarot teacher Angeles Arrien and it uses numerology to determine your Personality/Lifetime, Soul, and Year Cards. To obtain

your Personality/Lifetime card number, add your birthdate in a column (I will use my own birthday as an example):

$$\begin{array}{r}
 05 \text{ (May)} \\
 08 \text{ (Day)} \\
 \hline
 1961 \text{ (Year)} \\
 = 1974
 \end{array}$$

Then add these four numbers together, like so: $1 + 9 + 7 + 4 = 21$ (The World/Universe).

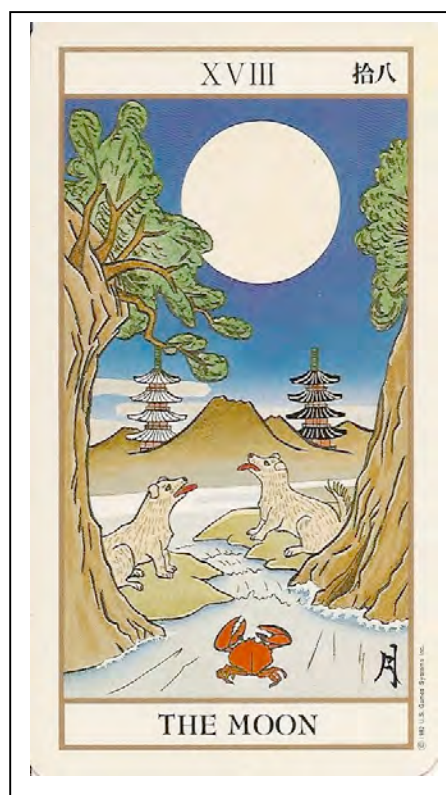
Keep any number from 1 to 22; this corresponding card number is your Personality or Lifetime card; it indicates what you have come into this particular lifetime to learn (if you believe in re-incarnation), or what your life's work is, as manifested through the physical plane. To determine your Soul card, reduce the number further: $2 + 1 = 3$ (The Empress). This card indicates your soul's purpose throughout all of your lifetimes, or your deeper spiritual path in this lifetime (if you do not believe in re-incarnation). It corresponds to the inner path of spiritual development.

Sometimes the original number will add up to more than 22, and then you must reduce the number down to 22 or less (there are only 22 Major Arcana cards). In this case, the reduced number is both your Personality/Lifetime and your Soul card. If you get the number 22 as the first number, it corresponds to the Fool card, which is 0 in most decks. This reduces to four (The Emperor) which becomes you Personality card, with the Fool becoming you Soul card; but you can switch it around if you find you have more resonance with one or the other card. This exercise can be used to get started working with one or two cards, and also as a way of working deeper on certain questions or issues in your life.

First, note what colors, shapes, people, animals, or symbols appear in the card. Don't think about it, just name what you see. Then move on to what kind of feeling you get from the card, or the images in it. Then any insights, flashes or impulses that come to you as you are writing or speaking about the images and the feelings they evoke. If you get stuck, try saying "This card reminds me of...." or "I see a lot of red (blue, green,

purple) in this card, which makes me think of...". At this point, you may feel like going deeper into one figure or a connection that comes immediately to you, and I think that's fine if you are comfortable with doing it; but it is important not to push yourself to make great insights or connections right away. Let the card become familiar to you, and allow the doors to open on their own time. This shouldn't be a chore or an exercise, but rather an exciting invitation to work in a new way. If you find yourself tensing up, or blocking your focus in some way, you can put the card away and try again later, or you can launch a free-association writing on where the tension is concentrating in your body, and what it brings with it.

Here is an example of working with the cards this way, from my Tarot journal:
My Personality card is number 21, or The World in the Ukiyoe deck (this card is called The Universe in the Crowley Thoth deck, and may have other names in other decks also).



I addressed the figure of the bull, asking him "What can you teach me, what do I need to learn in this lifetime?". My spontaneous written response was:

You are always charging ahead, on a rampage. You must learn to stop and see things calmly and rationally before charging ahead. Once you have decided on a path to follow or a plan, then resolve and the iron will of the bull to forge ahead are alright. The "bullishness" becomes an asset. The placid exterior of the bull at rest is misleading. There is lots going on inside. There is a wisdom to the bull, but that wisdom is often trampled over or ignored in the course of a temper tantrum or the overwhelming need to be noticed or to perform. Don't ignore the wisdom that is there; it can solve many problems and bring calm where there is turmoil.

This was a powerful exercise for me because at that time I was having great difficulty with some of my co-workers, family members, and bosses about my "stubbornness" and "lack of diplomacy or the ability to admit being wrong" (my birthday falls under the Astrological Sun sign of Taurus, the Bull; an interesting "coincidence"). My temper would often get the better of me and I would say or do things that I later regretted. I loved my strength and my determination, but I hated how it sometimes ruled my life. I coveted the ability to be both wise and to stand my ground at the same time. I didn't know how I could learn this, but seeing both side of the bull helped me to feel that there was indeed a way to accomplish it.

Another way to work with an individual card is to do a meditation on the card (Cavendish, 1975; Greer, 1984) or a kind of "active imagination" exercise (Bolen, 1979) except that instead of a dream image, the meditator enters the card itself, or focuses on one of the images in the card. Cavendish (1975) describes how the meditator closes out all extraneous noise and impressions, concentrating all of her/his attention on the chosen card until it may feel as if s/he has "entered the scene" (p. 145). Bolen (1979) tells how active imagination, or the exploring of an image in a relaxed mental state, allows us to "see" or imagine what happens next; almost as if a scene were unfolding by itself.

Here is what happened when I did this exercise with The Moon card (see previous page for image) in the Ukiyoe deck (chosen randomly because I liked it):

It is early evening. There is a wide stream with trees all around and some dogs are playing in it. In the distance is a village, I can see the lights. I smell bark from the trees; wet dog fur; clean air and trees and flowers. I hear the stream flowing and crickets chirping. The air is mild and cool, like late Spring or early Autumn. There is grass under my bare feet; very soft and plush; the water in the stream feels cool and fresh. The air touches my face and feels fresh and clean. An ancient woman is approaching from out in the grass. She is very serene with white hair in a bun, smooth, peaceful face (although she is old), delicate hands, white skin. She gives me a lacquered box: red, black, and blue with a pair of chopsticks inside and filled with the words "Patience". I ask her why she is giving me "patience" and she replies that I will need to use this box in everything I attempt to do. "You need it for every task you encounter," she says. "You must eat some Patience every day." She looks into my eyes for a moment, turns, and walks slowly and gracefully away towards a snow-covered mountain in the distance. I silently thank her for the gift.

As you can see from the replica of the card, there is no ancient woman in it, nor a snow-covered mountain; these things appeared unexpectedly during the "active meditation".

This was another very appropriate or helpful response for me because of my impetuous, and impatient nature.

I had to laugh at the image of "eating patience" with chopsticks - is there any other way to eat when using chopsticks? In response to the question "What positive qualities does my gift represent to me?" (Greer, 1984), p. 25) I wrote: "The only thing holding me back is impatience. The gift will help me to focus by being more patient." I then wrote an affirmation that I already possessed the qualities of the gift within me:

I know I am an understanding and patient person. Why rush everything? It's great to slow down and enjoy each little event and lesson, and to take time to think about them. Patience always pays off and I know how valuable it is for me. I am a patient person.

Cavendish (1975) cautions that in this world (which he says is the astral plane) "ideas and imaginings have their own independent existence. To explore this world is potentially rewarding but also potentially dangerous" (p. 145). Unless one is prone to fits of psychosis or cannot easily be roused from a state of self-hypnosis, I see no reason why this exercise should pose any problems for most self-aware people. Of course, if this procedure is being used with a client, it is advisable to try it with the therapist in attendance, as an assistant, and then help the client decide if s/he is comfortable using the technique on her/his own.

Other ways to work with the cards are: to make black & white photocopies of them and then color them in (Greer, 1984; Nichols, 1980); to lay out chosen cards in a pattern or scene and then modify them to make a different order or arrangement so that fresh insights or thoughts can occur (Cavendish, 1975); to choose cards representing various people or elements in you life and then conduct a dialogue between them (Cavendish, 1975; Greer, 1984; Nichols, 1980); or to begin each day by drawing a card randomly from the pack and writing for 10 minutes or so on whatever the card brings to consciousness (Greer, 1984; Lemont). As you become more familiar with the cards and what is on them, you will begin to trust your own impressions and intuitions about what the cards "mean". You can always look up the more traditional meanings afterwards, and add any impressions gained from that information.

I find the card a day method very simple and useful in my own practice (and it is also a great way to check in with yourself after doing a session with a client). Here are two examples of how drawing a card at random helped me to focus and clarify something going on in my life at the time: I shuffle the cards several times and spread them face down over the coffee table. After rubbing my hands together briskly, I allow my Left hand to hover above the spread-out cards (one should use the opposite hand of whichever is normally the dominant one), and when I am ready I choose one. It is the 2 of Swords/Peace (Thoth deck - see 'Caroline's Cards' on pg. 52 for example) and when I turn it towards me it is upside down, which is referred to as "Reversed". I do not automatically read reversed cards as the opposite of their "normal" meaning; I only pay attention to this if I get an impression of blocked possibilities or confusion. Anyway, I am not "reading" this card, but just doing a quick one-page writing of what happens as I look at it:

Two swords piercing a white flower; it doesn't seem very peaceful, but maybe that's an illusion. As I well know, things are often not what they seem at first view. Nice little swords holding up a crescent moon and some other Egyptian symbol, and there is a lot of green & yellow on the background. The handles of the swords have somewhat intricate decoration on them, pretty and mysterious. Swords remind me of D [my ex-husband] and his obsession with all things Japanese. I like Japanese things too, I'm just not obsessed. His obsession scared me, and diminished me

too. I believe it was real, but it left no room for anyone/thing else. Until it waned and got replaced with the next passion/obsession. There is something unsettling about being with someone like that. It doesn't bring peace. That's probably why I get so mental when R [my husband now - then my fiancé] goes into his cycling thing, or locks himself into his cave with his chemistry. I feel left out -- the outsider again. I feel useless and alone. These are not feelings I enjoy. Sometimes, I don't think I even realize what it is I'm feeling.

A very simple exercise, but one that managed to make a big connection for me. It was Summertime, and my fiancé was off on a nine-day bicycling trip in France with some friends. When he came back, I knew the Tour de France cycling race would still be happening for another two weeks, and he would be immersed in watching as much of it as possible on T.V. The previous Summer, my first in Zürich, we had had endless rows about his "obsession" with the three-week race. I had felt left out, abandoned, angry, and scared. It wasn't until I wrote the journal entry above that I saw *why* I had felt that way; and I was much better able to talk to him about my feelings. I was also able to see that R was not the same person as D, and his temporary immersion in the world of cycling was not the threat to our relationship that D's obsessions had been. I was amazed that I had not seen this so clearly before.

The next example happened the morning after a terrible phone call with my step-mother, during which she screamed at me and hung up the phone. The issue was my upcoming visit with my dying father, and her need to control everything in his life. She had lost all perspective of anyone else's feelings except her own, and put me in a difficult position with regards to my visit; which would probably be the last one I would ever have with my father. I drew the Thoth 6 of Swords (Victory), upside down (example pg. 52).

Yes, there do seem to be swords with fire surrounding me, and a choice to make involving love and a parent relationship. We are now cutting through, it seems, to the heart of the matter. Interesting that Dad's cancer has gone to the brain, forcing him to surrender trying to rule everything with thought. Now it's his heart that needs to find some expression. But the card is for me. The edge of the sword cuts keenly, and the truth of H's [my step-mother] feelings and domination have hit home once again. Victory has been blocked for me, for now. But I am going to Atlanta anyway, and I will do what I need to do this time. Oh! I just looked at the next card in the stack and it's 8 of Swords (Interference). How appropriate! The question is not whether there is interference going on here, but rather how I should and will deal with it.

This entry made me face, once again, the complex and painful relationship I maintained with my step-mother, and also with my father. I had been dealing with a lot

of anger toward him, and making the decision to go to Atlanta for a last visit had been fraught with vacillation and doubt. Now here was another obstacle. I decided to take the challenge of the Swords and stick with what I knew to be right. I would find some way to deal with my step-mother, and I was determined to have a peaceful resolution with my father, in spite of her domination and childishness. Several weeks later I wrote him a long and loving letter, which lifted the threat of my step-mother's swords.

Choosing these cards and focusing on them did not "make" anything happen which would not have occurred on its own; but the exercise gave me a vehicle through which to channel my emotions and thoughts. The cards became a sort of mirror for me to see some things which I might have otherwise resisted seeing, or just missed.

Making art from the stimulus of Tarot cards is, for me, a natural next step. The poem on the following page was born on a snowy Winter day in Denmark, after hearing someone in my group read from her journal. I spontaneously reached into the center of our circle where I had spread out the Tarot cards from my Thoth deck, and pulled out The Empress and The High Priestess, because they had both been evoked in my mind as I was listening to N's words. The pen and paper were tugging at me, and the poem just came out.

Although writing is probably the most facile form of creativity for me to move into from Tarot work, painting, working with clay, and dancing or authentic movement also readily present themselves as vessels of creative impulses which are stimulated from the card images. [see paintings on pages 6 and 40].

This work becomes almost cyclic or continuous: a card is drawn; some kind of art work is generated from the response; a dialogue with the cards and/or artwork ensues; it is recorded in a journal or notebook, and perhaps reflected upon later; another card is drawn in response to new feelings about the old situation; more artwork is created, and so on.

Untitled

**Mother Universe
 filling my cup with
 Light from Her Moon
 The eye of the Darkness
 Drinking up the Fire
 of Love
 To be born again and again
 Blue, green
 Crystal dreams
 "The one I wasn't yesterday,
 The one I will be tomorrow"
 Tomorrow, today
 Have been before
 Always will be
 She cradles me
 in the blue-green Fire
 I drink from the Water
 Breathe the Silver air
 of Her Love.**



"Waiting"



CHAPTER 5

Sharing the Wealth: Therapeutic Tarot Work with a Group

Once a comfortable level of familiarity in working with the Tarot has been achieved on one's own, it can become a valuable resource for doing therapeutic work with others. This chapter describes what occurred during a group Tarot workshop, using Tarot therapeutically. Although these were not expressive therapy sessions, the descriptions of what emerged show how Tarot could act as a "jumping off point" into increased awareness and creativity; especially with the companionship of a trained expressive arts therapist.

The Group

We are gathered together in my living room, six women and me, each with Tarot decks of various design, and all hungry to learn something new. The Tarot group had mushroomed out of a support group for foreign women living in Zürich. They were looking for a way to connect with the voice inside; the one that said "You are a valuable person. You know more than you think you do." They were all attracted to the possibilities the Tarot seemed to offer as a doorway to another dimension. They had the time and the desire to knock on this door and find out what lay on the other side.

In each session I covered some of the Major Arcana cards, with regards to general meaning/feelings associated with the card, and pointed out certain symbols. I tried to include, in each session, ways of working with the cards that were intuition-based, and to show how to do this with one person willing to share an issue or question through working with the cards. The group would then give feedback to the person who had shared her issue, and if clarification was needed about some aspect of how to do the work, it was given after the "reading". I would also give suggestions for carrying the work further into some creative or artistic form such as writing or painting. I had planned a second workshop in the Fall which would include working with paint, clay, writing and

movement but unfortunately, I moved from Zürich before this could happen. However, what did emerge from the issues presented shows the potential of Tarot to unlock hidden stores of intuition and insight.

I tried to stay with the phenomenological way of working, although I occasionally offered clarification or assistance through a more analytical or intuitive approach. In all cases presented here the names or other identifying features of anyone in the group has been altered to protect confidentiality and privacy.

Story #1: Isabel, a highly educated woman in her forties, had purchased the Mythic Tarot deck on a recent trip to England. We were exploring the Personality/Lifetime/Soul card technique of beginning to work with the cards, and she said "I don't like my Personality card!" Her Personality card was represented by number 4, The Emperor, and after looking at the cards from the decks of some of the other group members she said "Well, it's better in some of the decks than others, but I just don't like it." I asked her if she could say specifically what it was about the card that bothered her, but she couldn't define it clearly. I decided to try a dialoguing technique, to show the group how to work with a card that produces unpleasant associations or feelings.



Since this was the first time we had used dialoguing technique, I asked her to talk to the image in the card, while I would respond as "the emperor figure".

I asked her first to just look at the card for a minute, without saying anything, and then when she was ready, to address the figure as "you"; for example "I don't like you because...". After a moment she said "I don't like you because you sit there on your mighty throne, just giving orders and thinking so much of yourself!" I responded as The Emperor figure with "But that's my job! Someone has to run things, and that's the job I've been given to do."

Isabel: Well, you don't have to be so arrogant and unfeeling about it. No, I think you like having all the power and control.

Me: No, no! It's not that way at all. It's not fair of you to attack me for just doing what I'm supposed to do. You don't know how much of a burden it is to sit up here and be so responsible for everything.

I: You don't have to be responsible for everything... you could give some of the responsibility to others, but you won't. You don't care about others and you like being the boss. You can't let go of the control.

Me: Well, no. If I did that then everything would fall apart. Who will make sure things get done the way they are supposed to if I don't keep track of things? You just don't realize what a burden it is to have to keep on top of things all the time. I get so tired.

I: But you COULD give some responsibility to others. You should do that if you feel overwhelmed. You have a choice.

Me: No, no. I don't have a choice! I can't let everyone down...

I: You can't let YOURSELF down. Come on, you aren't concerned about what others think, you don't care at all about that. You need to control, and manipulate, and tell everyone else what they should do! [She was getting quite agitated and forceful with her words now, so I intervened as the therapist with a question.]

Me: What are you feeling towards this character right now?

I: I'm just furious at him!

Me: Tell him that.

I: I'm furious with you! [she laughs a little]. This is what always happens when I get angry. I feel choked here [she puts her hand on her throat and upper chest area] and I either laugh or can't talk.

Me: Does this remind you of any other time you were choked or angry?

I: Yes! I remember being two and sitting in a high chair and my grandmother was forcing me to eat. She kept stuffing food into me, and I was suffocating. I was terrified that I would suffocate to death and I couldn't talk, and I was so *angry* that she could do that to me and I was so helpless and stuck in that chair! But what good does it do to realize this now? I can't change anything or tell her how I feel because she's dead.

Me: Does the choking and the anger you feel affect any of your relationships now?

I: Yes! Whenever I get into an argument with my husband I get this same choked feeling and I get mad because I can't express myself and I feel enraged and helpless. It's very physical [she puts her hand back on her throat].

Me; Can you take a deep breath and go back to the card? I think you should try to tell this character how not being listened to makes you feel. This is your chance to say whatever you want to him. It's true that he isn't your grandmother, but you can still use this time as "practice" getting through that choked feeling.

I: [to the card] Well you know, maybe you do have a lot of responsibilities and pressure, and I feel some compassion for you but don't try to manipulate me into pitying you! You have a choice about that, and I don't want to feel guilty for my feelings. I would help you if you asked, but if you can't accept my help then I am not going to feel sorry for you. I have my own problems to worry about.

Me: How did that feel?

I: That was great. I'm going to try and remember this the next time I get into that place where anger chokes off my expression... I had forgotten about the feeding thing.

Isabel told me later that the next time she had experienced anger in her relationship, she had been able to breathe more easily and to get past the stuck, helpless feelings, and to say what she needed to say. She said that just remembering the incident in the high chair had helped her to move past the affect it was having on her adult life.

Story # 2: Melinda was an animated, energetic woman in her forties who had a question she really wanted to tackle through the Tarot. We laid out the cards in a spiral mandala pattern (one of my own designs which continues to lay out cards in a spiral until the question has been sufficiently addressed). The significant card came when she turned over the 9 of Swords from the Universal Waite deck. The dilemma had to do with a working relationship between Melinda and two other people who were friends. They were trying to set up a business together, but Melinda felt things weren't going well. She

...but she couldn't let go of her feelings, but had been hesitating.



When she turned the card over Melinda exclaimed "Oh! That's just how I feel in this situation!" The image of swords hanging over a distraught figure's head really hit home for her. We talked about the feeling of "waiting for the axe to fall" and how it was making her a "nervous wreck". She also identified with the image of hiding one's head in one's hands, and hoping the problem would go away. She said that was exactly what she had been doing; feeling paralyzed and afraid of hurting other people's feelings, but she knew she would

have to take some action soon; the situation and her nerves were deteriorating rapidly, and she didn't think she could avoid the confrontation much longer. At the heart of the problem was the issue of "cutting off friendships". She didn't want to lose the respect and friendship of the two women she was having the problem with; but she really felt like she was splitting herself in half by trying to continue to make the arrangement work. The group offered support for her decision to face the problem, and talked about ways the

confrontation could be handled so that no one got "cut to ribbons". Melinda told me later that drawing this card and looking at it from different angles had given her the final push she needed to confront the situation, which had relieved a lot of the stress she had been feeling.

In both of the instances above, it was not necessary at all for me to offer an interpretation of the cards, and the meanings did not need to be looked up to provide the information necessary for insight and transformation. This is why I prefer to work within the phenomenological framework; it frees everyone to experience his/her own perceptions and intuitions about what s/he wants or needs to know. And it places the responsibility for making decisions with the client, instead of vesting all the power with some outside agent, such as the therapist or reader.

It is also interesting to observe synchronicity at work again in these two cases; both women had an attraction or repulsion to a card which spoke *exactly* to their needs of the moment. The more I work with the Tarot, the more I find this to be true; whether the drawing of the card is from a face-down spread, and therefore not visually influenced, or from a deliberate searching through the pack for the "right" image. Somehow the unconscious makes a connection to another point in the web, through the card images, and another leg of the journey gets completed.

Although the two previous examples focused on an individual's dilemma, they show how the group can participate and benefit from seeing how one person engages in the Tarot and therapeutic processes. Each person in the group was given room to provide feedback to the Querent, and I demonstrated how to give feeling feedback rather than interpretative feedback or advice ("I could really feel the choking sensation," rather than "I think you should try to talk to your husband about this").

Other possibilities for group work include a group Tarot collage or mural; sharing journal entries made from Tarot meditations and then getting artistic feedback from the group members; theater and drama therapy, or a sort of bringing to life of the Tarot

characters; making masks based on one of the cards and then sharing what came up during that work; and finding a musical note or melody for different cards and then trying to construct a group song or phrase from the different notes.

CHAPTER 6

Alone But Not Alone: Therapeutic Tarot Work with the Individual

This next chapter portrays the work of individuals with the Tarot, meaning that the consultations or sessions were between me and an individual only, with no group presence or feedback. Two of the sessions took place over the phone and the other at an expressive therapy training in the Summer of 1996.

Story # 3: Simone called me on the telephone late one afternoon. She was a no-nonsense Midwesterner (from the Mid-West of the U.S.) who had given up her work and moved to Zürich with her husband when his company transferred him. She was a part of the Tarot group, but needed help with some individual work she was doing with the Tarot cards. She had done a Celtic Cross spread (this spread is probably the most common one used by Tarot practitioners, and is considered by some (Greer, 1988) to be the most complete and versatile layout; I had shown a Celtic Cross in the session the week before) and could not make out what the "answer" to her question was. Without asking her what her question had been, I asked what the cards in the layout were. I ignored the positions of the cards and concentrated on the images that came to me when she told me what each card was. Three out of the ten cards were Queens and another one was The Empress in an upside down position.

I had an immediate sense from all those female figures that there was some issue about motherhood here, but I didn't say anything about it just then. I asked Simone what sense she got from looking at the layout; did anything come to her? She too noticed the predominance of strong female figures, but was stuck in the interpretative mode and could not figure out what they had to do with her original question. She was worried about The Empress in the reversed position in the number 6 spot (the immediate future, or future possibilities) because the question she had asked for clarification around had

been about her husband's job. We talked for a bit more, but she was really stuck and couldn't go any further with her intuition.

Though I try to avoid doing it, this time I felt the need to venture forward with an interpretive suggestion, "Queens, and especially The Empress often have to do with female energy, and issues around mothers, mothering, or motherhood. Is there anything like that going on with you?" "Oh my god, I never even thought of that, but yes!" she exclaimed. "That's what it is. We've been trying to decide when might be the right time to have a baby! It's so hard to figure it out when we don't know how long we'll be here, and where we'll be going next. I really thought this was about Steven's job, which it is in an indirect way, I guess. Wow."

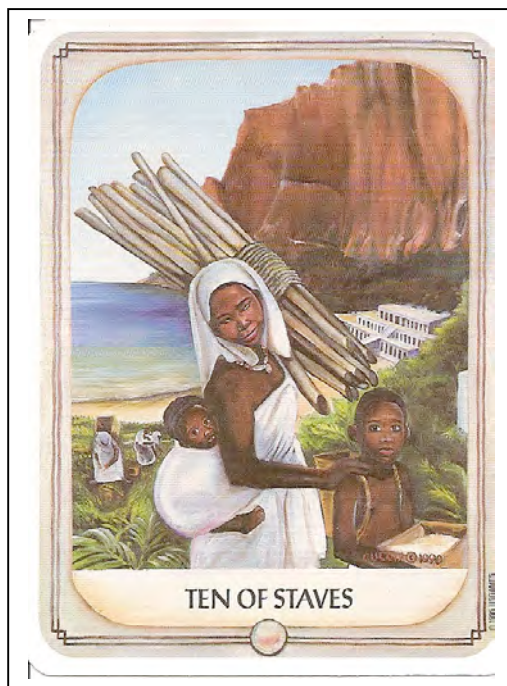
Taking a new look at the reversed Empress card she let the unsaid, and maybe unnoticed before that, opinion surface, that it seemed like motherhood would not be imminent for her. As she said it, it seemed like something fell into place; a key fitting into a lock; the "click" of recognition. I cautioned that the cards were not "telling" her not to have a baby in the near future, or even foretelling that it was not going to happen soon. They were only paving the way for her to take a closer look. She said she had a lot more pondering to do, and I suggested she do some free writing about her feelings; around both possibilities (waiting to have a baby, or going ahead and doing it soon), and also around her feelings about motherhood in general, including her relationship with her own mother. "This often brings more clarity," I told her. She said she would do it, thanked me, and rang off. I took a moment to contemplate how remarkable it was that the whole consultation had taken place over telephone wires, with what I felt was a good deal of success. The Tarot images had lent themselves to therapeutic work even when the two people communicating were 20 kilometers apart!

Story # 4: Peter, in his late forties and part-way through the expressive arts therapy training program in Europe, made an appointment with me for a Tarot session soon after I

offered my services to my training group. He had a familiarity with Tarot already, and was interested in how I used Tarot as a therapeutic tool. I have several Tarot decks available for "clients" to choose from (these readings/sessions were offered on my part for free to my fellow group members; however, I still took my responsibilities as a reader/therapist as seriously as I would have with clients who were paying me) and Peter was intrigued with the Native Path deck, so we used that one for our session.

I always begin individual sessions by asking what the person wants from the encounter. Some people are more experienced or familiar with Tarot, and others want to be led or are more open to whatever presents itself as a possible way of working. Since Peter was already familiar with Tarot, he chose to do a traditional Celtic Cross layout, but was very open to approaching the reading in a new way.

Among the cards which he drew, there were two which really stood out for him: the Ten of Staves, and the Nine of Staves.



He was aware that Staves, or Wands as they are sometimes called in other decks, have the energy of Fire, and often point to the need for action, and/or decision-making. When he looked at the Ten of Staves, he got a feeling of being burdened, of life being hard and not holding much joy. It reminded him of areas of Africa where he had travelled extensively. The card he was most attracted to was the Nine of Staves. He said it brought back a lot of memories and longing for the travels and adventures he had had while in Africa, and a yearning for that time in his life, which he was now having to put aside.

The images of Staves and Fire and decisions being connected was very sharp and clear for him; he and his wife were about to take on new jobs, working together, which would effectively close the door on going back to the adventurer's/wanderer's/explorer's existence which he held in such fond remembrance. The card reminded him of his boyhood, and young adulthood, which he was at the point of leaving behind, but not without some sense of mourning and nostalgia. On the brink of turning 50, and faced with the limitations his current life posed to having his "freedom" and the spontaneity to travel or pursue more "selfish" interests, he felt a keen sense of being at a "crossroads".

Peter recognized that he was in an archetypal transitional phase, and was confident that he would weather the transition just fine. But he was somewhat surprised that the cards, with the many images of Africa and African people, had roused such a sense of being pulled in different directions. He said he needed to think about everything some more, and that he saw from his response to the layout that he must bring these feelings up to his wife, who was his first priority. He had some residual feelings of resentment, which he had not been very aware of, that it was his wife's health problems which limited them from living in Africa, or travelling as extensively as they had done. As a therapist-in-training, I did not need to remind him that unfaced demons of this kind can cause serious trouble and pain; he seemed quite eager to do some writing, and perhaps some painting around the subjects of changes, transitions, passing youth, and buried resentment.

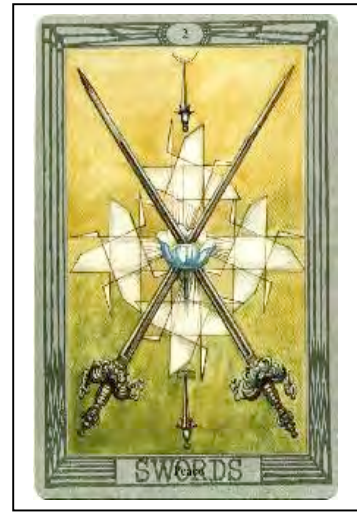
Story # 5: Caroline, a friend from previous training sessions and an expressive therapist whose main work was in theater and clown work, called me long distance on the phone. "Please, please, I need your help with something," she said. She had begun a class in learning how to use the Tarot, and now had a question she had asked the cards to help her with. The layout was not "speaking" to her; she wanted to know if I could help.

She was using the Thoth deck, the one I use most often for my own work with Tarot, so I put her on hold for a minute and went to get my deck. I laid out the same cards she had chosen, in the same order. She had assigned specific questions to each of the cards, such as: "What do I need to look at now?", but I just laid out the cards and looked at them. They were: the Princess of Wands, the 10 of Swords, the 2 of Swords, the Ace of Disks, the Knight of Disks, the 6 of Swords, and the Queen of Cups (see page 52).

I asked her to look at the cards and tell me what grabbed her attention. She noticed the fiery colors of the first two cards, tapering into a lot of yellow and yellow-green, and that turning finally into blues with the last two cards. To her that felt like fury, anger or frustration, turning into growth and creativity, and finally becoming acceptance and peacefulness. She thought the rings on the Ace of Disks were like the rings of a tree, signifying growth and longevity, and the layers and layers of things. She felt the sharp presence of the three Sword cards. When she began to examine the 2 of Swords card more closely, she started to cry. She totally identified with the image of two swords sticking through the heart of the flower -- "The swords are piercing my heart," she said. From that point we talked about what could be so peaceful about swords sticking through the heart. I asked "What does the flower have that makes this all so bearable?" She picked out the crystal windmills or boats surrounding the flower (clarity, beauty), and the

crescent moon sign above (a guide), and the color infused throughout the card. Yellow like sunshine at the top, shading to green like trees, growth and creativity at the

Caroline's Tarot Cards



bottom. I suggested she make a list of her resources - the things she had available to her to help her through tough times.

Caroline was baffled by the last card, the Queen of Cups. We talked about mirror images, and the courage to go beneath the surface. Also about having the serenity to face whatever lurks within, that which we can't see. I suggested she do some writing about what lies below the surface of her dilemma, and how she can find that equilibrium within herself. What needed to happen for her to get there? This brought up the question of what to do with all that fire in the first two cards. I pointed out that the element of fire burns away the old, leaving room for new growth and experiences; but that it can also burn out of control. This image was borne out for her in the Knight of Disks. She thought the yellow in the background was like the sun burning too hot, burning everything up. The shield seemed like pitiful shelter against such a sun.

Caroline had so many images and sensations whirling around in her head that it was becoming overwhelming for both of us. We took a breath and a step back, and I began telling her the ways she could make art from her impressions. She said she was going to try some of the ideas, and she would let me know what happened.

In a recent letter she told me that she had tried one of my suggestions, which was to focus on the 2 of Swords and what her resources were and that the exercise had strengthened her at the time. But a short while later her dilemma (with her job) worsened and she ignored the "advice" of the cards to "cut through" or make a clear decision and had gotten burned in the process. (I had recommended that she look also at The Lovers card, number VI, as it holds the essence of decision-making in it, and it seemed to me at the time that everything causing her such distress was related to having to make a painful decision). She had used her theater group and role playing to work out some of her confusion and other feelings, and she said this had helped a lot at the time also. In retrospect though, she felt she had not heeded the message of the cards enough, and that she would perhaps have saved herself some humiliation and pain if she had "known"

what the cards were saying. I think she already "knew" what lay ahead of her if she took the passive route, but was unable to confront the situation in any other way at the time. She says that she continues to work with the Tarot and would like to know more about connecting it to the process of making art.

The previous accounts of individual Tarot work do not vary too radically from the work in a group, except that the rapport between the therapist and the client is, I think, strengthened by the intensity of the one-to-one relationship, and my hunch is that getting to the next step of client-produced artwork might be more easily accomplished in the individual session. This is not to say that the group does not provide valuable feedback and support, but only that many people in unfamiliar territory will feel safer within the more contained boundaries of a one-on-one relationship.

Individual work also gives more time for exploration and development of important themes, and provides a better possibility of continuity from session to session; allowing for serial works to emerge (such as a group of paintings, poems, or sculptures relating to one image, card, feeling, or theme). Both kinds of situations present rich opportunities for creative output and healing, for the therapist as well as the clients.

CHAPTER 7

Other Travellers on the Same Path, Where Is the Path Going? and Some Afterthoughts

In a limited survey of the psychoanalytic and Tarot literatures, I found only a few references to the Tarot being incorporated into psychotherapeutic work, and most of these examples followed some variation of the Analytic Method outlined earlier by Greer.

Oaklander (1988) gives a passing reference to using Tarot in play therapy sessions with children. She does advocate the phenomenological use of Tarot with younger children, allowing them to choose cards and invent stories and fantasies around the pictures on the cards. With older children, she varies her approach depending on the situation, but seems to leave room for the children to dialogue freely with the characters in the chosen cards; intervening only to ask clarifying questions. I also kept several Tarot decks in my collection of play therapy paraphernalia while completing an internship at a public school. I remember clearly one session in which a 10-year-old boy from a single parent home chose one of the cards from the Tarot of the Cat People and used it to tell a "story" (which turned out to be a true one) about having a cat for several years and becoming attached to her and one of her babies before she and her offspring had to be given away. This affected him so much (the event, and the telling of it) that he wanted to make a representation of her and the kitten in clay, which he did.

Susan Cole (1992) outlines her approach to using Tarot in dance therapy sessions. But rather than the movement deriving phenomenologically from "random" or client-directed choosing of the cards, she offers several ways to choose the cards and direct the movement of the client. For example, she names cards which are associated with movement in the Tarot (The Lovers, The Fool, The Empress, etc.) and then gives ideas or instructions on how a group or individual can create movement themes to these symbols or archetypes. Although the client does create the actual movement sequence, or

dance, it is done so with maximum direction, interpretation, and intervention on the part of the therapist.

Charloe Wittine (1992) uses Tarot in her psychotherapeutic practice; she seems to combine several techniques or methods of working, including having the client dialogue with the images to obtain clarity with certain life issues. Part of her work seems phenomenologically-based, but then she will offer an interpretation of the spread to the client, based on traditional symbolic meanings of the cards. There appears to be no evolution from using the cards into the making of art in these sessions.

Angeles Arrien and James Wanless (1992), in a survey of who goes to a Tarot practitioner and why, note that many people choose Tarot over a psychotherapist for several reasons. The foremost reason is that the individual needs help with a problem or issue but does not wish to seek "professional" help because s/he distrusts psychiatric/psychotherapeutic practices, or wants to avoid the stigma of needing psychotherapeutic help. It is easier and feels safer, they claim, to consult once or twice with a Tarot practitioner, than to commit to a series of psychotherapy sessions. This is a valid conclusion, I think, but should not discourage practitioners in the psychotherapies to use Tarot if they are comfortable doing so, and if the client is open to its use. Choosing an intuition-based approach over "traditional" psychotherapeutic healing shows that many people do not believe therapists follow their intuition, or encourage their clients in that direction either!

There is some evidence that Jungian analysts use Tarot cards and symbolism in their therapeutic practices, but again on a limited, archetypal, interpretative basis (Nichols, 1980). However, not enough literature was available in this area to make an unequivocal statement that this is true. Since Jungian analysis has contributed a great deal to the development of Tarot and Tarot symbolism, it would be encouraging to find out if more Jungian analysts use it in their practices, and how. The Jungian techniques of dream interpretation and active imagination seem to lend themselves especially well to

Tarot use, and it would be interesting to gather more data on the impact of these methods in Tarot-centered sessions.

The expressive therapy literature is sparse to begin with, and I unfortunately found no reference to using Tarot in an expressive therapy practice, but hope lives in my heart that there is indeed a place in the growing expressive therapy field for this method of working with clients. Books and articles bringing Tarot out of the shadowy closet of charlatanism and casual luck, such as the ones I have referenced already, will help this process on its way; the seed has been planted and now waits for water and sunshine to nurture it to maturity. This thesis has been one grain of fertilizer in this process, one which I hope yields just one rose of possibility. The doors are open, the Mirror beckons, the journey continues.

REFERENCES and BIBLIOGRAPHY

- Bolen, J. S., M.D. (1979). The tao of psychology: synchronicity and the self. San Francisco: Harper & Row.
- Butler, B. (1975). Dictionary of tarot. New York: Schocken Books.
- Campbell, J., & Roberts, R. (1987). Tarot revelations. San Anselmo, CA.: Vernal Equinox Press.
- Cavendish, R. (1975). The tarot. London: Michael Joseph.
- Chetwynd, T. (1982). Dictionary of symbols. London: Aquarian Press/ Thorsons.
- Cirlot, J. E. (1962 - Trans.). A dictionary of symbols. London: Routledge & Kegan Paul.
- Cole, S. K. (1992). Dance and tarot: personal symbols set to movement. In J. Wanless, & A. Arrien (Eds.). Wheel of tarot: A new revolution (pp. 205 - 213). Carmel, CA.: Merrill-West.
- English, J. (1992). A scientist's experience with tarot. In J. Wanless, & A. Arrien (Eds.). Wheel of tarot: A new revolution (pp. 16 - 23). Carmel, CA.: Merrill-West.
- Greer, M. K. (1984). Tarot for yourself. N. Hollywood, CA.: Newcastle Publishing.
- Greer, M. K. (1987). Tarot constellations: Patterns of personal destiny. N. Hollywood, CA.: Newcastle Publishing.
- Greer, M. K. (1988). Tarot mirrors: reflections of personal meaning. N. Hollywood, CA.: Newcastle Publishing.
- Jung, C. G. (1964). Man and his symbols. London: Aldus Books.

Knill, P. J., Barba, H. N., & Fuchs, M. N. (1995). Minstrels of soul: Intermodal expressive therapy. Toronto: Palmerston Press.

- McCusker, C. S., & McCusker, B. (1992). An experiemntal test of the basis of probability theory. In J. Wanless, & A. Arrien (Eds.). Wheel of tarot: A new revolution (pp. 24 - 32). Carmel, CA.: Merrill-West.
- Metzner, R. (1992). Synchronicity, divination, and psi. In J. Wanless, & A. Arrien (Eds.). Wheel of tarot: A new revolution (pp. 6 - 15). Carmel, CA.: Merrill-West.
- McNiff, S. (1992). Art as medicine: Creating a therapy of the imagination. Boston & London: Shambhala.
- Nichols, S. (1980). Jung and tarot: An archetypal journey. York Beach, ME: Samuel Weiser.
- Oaklander, V. (1988). Windows to our children. Highland, NY: The Gestalt Journal Press.
- Wanless, J., & Arrien, A. (Eds.). (1992). Wheel of tarot: A new revolution. Carmel, CA.: Merrill-West.
- Wittine, C. (1992). Tarot in the psychotherapeutic process. In J. Wanless, & A. Arrien (Eds.). Wheel of tarot: A new revolution (pp. 263 - 275). Carmel, CA.: Merrill-West.