

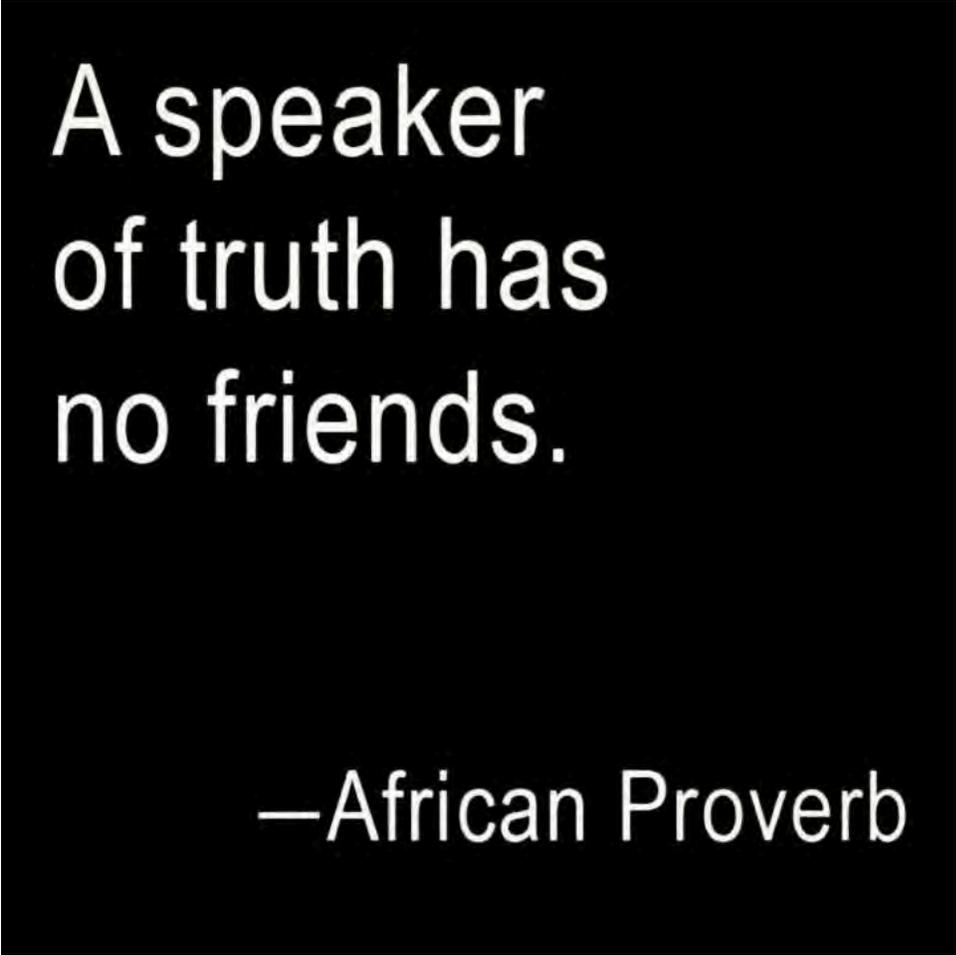
Piptrump2

Paul Nagy shared Pan-Afrikan Education's photo.

“The visionary lies to himself, the liar only to others.”

— Friedrich Nietzsche

Only the lonely has time for truth... the rest of us are trying to impress each other on Facebook. — Paul Nagy



A speaker  
of truth has  
no friends.

—African Proverb

Bonnie Cehovet Is that what we are doing ... trying to impress each other on FB?

Enrique Enriquez 'A speaker of truth has no friends' anagrams into 'A fainthearted rook's fresh puns'.

Luca Shivendra Om Today, yesterday's pair.



Paul Nagy A return to the image analytic: what's in a sign? Let me know. LE = REYNE :: Leigh is the superlative in relaxed mode. This is not just an 'the' this is 'THE' = reign, a rule, a region, the sun flowing down. Rain of light  
dot . = DE :: who knows what does the doctor between LE and IUDGMENT signifies? Does it set apart the positional assertion that this is not just any judgment this is the superlative judgment of all judgments, the final clarion call? So what is this spot or dot. Isn't suggesting that we make a pause between 'the' and 'judgment'? Perhaps it is a reminder of humility or that silence is the best response to the blast of a

horn?

IUDGMENT = COUPE notice that judgment is spelled with an initial vowel of 'I' and not a 'J' hieroglyphic late the 'I' 'U' represents the resurrection from the grave. The 'I' is a standing self, the 'U' is a casket, a tomb. The 'D' is the door to the other world. Where the straight line of the 'I' becomes incorporated into the pivot and the center of a circle, the 'G' is the other half of the circle folding in or out of itself as a spiral which creates a vessel of 'IUDG' becomes the inside of the 'COU' where the openness and closeness is contained inside the two 'U's. This is the sepulcher as a boat that holds us between the worlds. What follows is 'MENT' this is meaning as in demeaning as in that process of deliberation, of judgment. First comes the up and down assessment of self 'M' as a high and low tide, as achievements of worth and achievements of failure, the Rocky Road of the life we have just witnessed and lived. From this wash cycle we are dried in the 'E' folded and sorted into categories now no longer in process but fully formed. Think of the difference between 'M' and 'E' as the difference between the word as spoken and process and the word as written and structure. With the 'N' we are revisited to a renewed processing, consider it a rinse cycle, before a final assessment, the analogy is between reading the written word and coming to some understanding of it as internal or external speech. The last letter 'T' is the terminal transcendent. Following the wash analogy we could say were hung out to dry. However this is the capital 'T' of transcendence and not the lowercase 't' of sacrifice and pivot. Needless to say this deliberation process of 'MENT' corresponds to 'PE' which is the deliberative and definitive qualities of the cup with a handle put on a shelf. Of course it could also mean physical education but in this case the education is water or wine or blood that conforms to the shape of the vessel which is the life that we have lived and is being judged. You could say that judgment is becoming en juggled. Needless to say transcendence is drinking the liquid not hoarding it.

Once over lightly with the signs.

Andy Fisher LE IUGEMENT - MINUET: GLEE

REYNE DE COUPE - COPE UNDER EYE...

We see a performer playing before a discerning audience - she has her moment in the limelight and is looking nervous. She has two 'X' already (XX) on the scoreboard - one more and she is out of the competition.

From the corner of her eye she sees the golden trophy which could change her life forever but in the other hand, the diva-turned-judge clutches a set of carefully crafted cutting remarks.

Will she cope under the watchful gaze of those who hold her dreams in their hands?

Will the two who have declared her unworthy come around?

One is yet to cast a vote (the blue figure has their back to us, undeclared) - no one is dancing in the aisles - perhaps she chose the wrong audition piece?

Andy Fisher's picture:



Paul Nagy Golden sarcophagus corresponds to the bottom hemline Of the Queen of Cups, the red brick work on either side of the coffin lid corresponds to the red in the cape and gown of the Queen of Cups and blue corpse, [Lazarus] and the blue in the landscape corresponds to the stream of blue water on the right side of the Queens feet. Here one can say that the putrefied corpse and water carry with it the mutability. The water is freely in the unconscious of the Queen Of Cups whereas with the corpse and the landscape the light blue is more disturbed as if the earth is quaking and there is a mixture of elements so that nothing is certain. Likewise there is a rich streak of green in the count of the Queen of cups and in the landscape. Woman, [Mary Magdalene] bearded man, rolling landscape, the dark blue of the Queens gowned corresponds to the dark blue of the Angels wings and arms. Let's call it royal blue and it represents a blue of deep and dark transcendence. It is a blue that is missing with the three figures gathered around the sarcophagus, the light blue corpse is Lazarus, "his face was wrapped with a handkerchief;" the naked woman is Mary Magdalene as the redeemed aspect of the second Eve and perhaps her sister Martha, the worker bee in the hive of the glory and the bearded man naked is either Lazarus brother or Jesus as the second Adam.

See how Lazarus becomes the founder of a church on the ruins of a temple to Artemis in Marseille after the resurrection and with a little sojourn at Ephesus where the major temple to Artemis stood. One could say then that Jesus is also standing in as Apollo and that the naked woman is Artemis.

Paul Nagy XX = 20 but also as double 'X's it alludes to parallel time the time of life and death and the time of birthless life, or everlasting life. In the Arabic numerals '2' represents the half-life of our life on earth the straight line at the bottom represents our terminal in the grave the half heart circle which can also represent a sickle that cuts us down in our prime but also that life has a mission of completing the heart with another and finding love. So in the Arabic '0' we have the representation of everlasting life where the two circles are joined and there is no longer the impediment of death.

The light blue nimbus of cloud around the Angel with the trumpet and flag is the blue of transmutation as in the waves in the landscape and the putrefied the corpse. From death comes the call to a new life here being announced through a bullhorn or a trumpet that could also be the clap of thunder. This blue Nimbus corresponds to the canopy Over the Queen of Cups head and crown. The red and orange of the canopy correspond to the red and orange in the Angels wings as well as her crown as corresponding to the Angel's halo. The peaks in the crown remind us of the process of deliberation or judgment in the capital 'M' or 'N'.

The signs of the flag and trumpet of the Angel as calling to unity are two hands holding the one implement. Whereas in the Queen of cups the covered cup is held in the right-hand and she has wavy the wand resting in her left, this shows that from her seated position of power life is still divided between the living and the dead as is life divided between the masculine and the feminine symbolized by the wand and the cup. That the cup is covered could mean that there is a gestation of new life or that there is concern for the virginity of what is to go in the cup. The big question then becomes does the cup hold any liquid or substance? The Queen knows but she may not be saying. This is very much the difference between life where there are limited options and the life that is called after judgment where all options and bets are laid on the table. Hey friend, the game is over. Let's entertain the Queen with the story of our adventures.

Jean-Stéphane Faubert Maybe she longs for something new to happen...

Paul Nagy The story of Lazarus of Bethany foreshadows the death and resurrection of Jesus himself in the book of John chapter 11. Likewise the Lazarus story is a promise that the overcoming of death is the mission of Jesus and also the hope for all who accept his mission of bringing the divine into the very essence of humanity.

Lazarus was the brother of Martha and Mary, the woman who had anointed Jesus with perfumed oil, and he had already been entombed for four days by the time Jesus arrived in Bethany. Jesus commanded that the stone blocking Lazarus's tomb be removed, disregarding warnings about how bad a four-day-old corpse would smell. With the tomb opened, he called out, "Lazarus, come forth!" and sure enough, Lazarus, still bound in his burial clothes, came stumbling out, very much alive. Reports of this miracle soon reached Caiaphas, the high priest, and confirmed the feeling amongst the existing power structure that Jesus was upsetting the status quo to such an extent that he really had to be dealt with. This set in motion a chain of events that led to his crucifixion death and resurrection.

Where the Bible leaves off, however, the richness of tradition takes over: early Christianity offers not one but two versions of the subsequent life of Lazarus.

We should note first that it's not universally accepted that Mary the sister of Lazarus and Martha is in fact the same person as Mary Magdalene. Roman Catholic teachings tell us she is; most Protestants and the Eastern Orthodox churches do not fully agree. In any event, the Eastern churches contend that the three siblings made their way from Judea to Cyprus, where Lazarus became the first bishop of Kition. The Church of Saint Lazarus in the modern city of Larnaca is said to be built over the second tomb of Lazarus, in which he was interred following a death from natural causes some 30 years after his initial

demise. Lazarus's bodily remains, the story goes on, were moved in 890 AD from that tomb to Constantinople at the behest of Byzantine emperor Leo VI, known as "the Wise." This was perhaps not the wisest of moves, in that a mere 300 years later crusaders sacked Constantinople and despoiled it of various saints' relics, Lazarus's among them. His remains were supposedly brought back to Marseilles by the Franks, and from there lost to history.

The Roman Catholic, or Western, church holds that Lazarus and his sister Mary Magdalene after a sojourn at Ephesus ended up in France as well, but in this version he gets there while still breathing. Lazarus, Mary, and Martha, along with Saint Maximin and others, are said to have been set upon by "pagnims" – not literal pagans in this case, but Jews unconvinced by Christian religious claims – and cast adrift in a boat without oars, sails, or rudder. The Golden Legend, a medieval compilation of saints' lives by Jacobus de Voragine, recounts that "by the conduct of our Lord they came all to Marseilles," where Lazarus spread the gospel and eventually became bishop. He is said to have survived the persecution of Christians by the Roman emperor Nero by hiding in a crypt, appropriately enough, but fared worse during subsequent persecution by the emperor Domitian, when he was captured and beheaded. His body was supposedly taken to the city of Autun in eastern France and interred under the cathedral there; his head is said to have remained in Marseilles as a venerated relic.

I think this Lazarus and Mary Magdalene connection with Marseille should not be underestimated. It also connects Mary Magdalene with Artemis. As the original Marseille was settled by people from Ephesus where one of the seven wonders of the ancient world stood: The great Temple to Artemis. There is evidence that a small temple to Artemis was created in ancient Marseille. It was eventually turned into a Cathedral or a church and apparently now is an empty lot. One could say then that the secret story of the democratization of the resurrection is carried around in a pack of Marseille style tarot cards. I'm particularly fond of this legend and have been telling people it for several years.

Luca Shivendra Om "Oh-Oooh -What (the hell) is in this (holy) CUP?" The quest(i)on is thrilling her to death [she daydreams, she fantasizes, and she is trying to hide her emotions but she seems unaware that her scepter brings out and manifests all of that inner thrrrrrrrrill]

Jean-Stéphane Faubert she looks serious but... she's dreaming of some sort of orgy at a loud party..!

Luca Shivendra Om Yes! Jean-Stéphane, or: "Well, let's have one last 'cup' after yesterday's party"

Jean-Stéphane Faubert ...and I wonder what she used that rod for... it looks pretty used to me!

Andy Fisher It seems to me that we are being invited to read from right to left, following the gaze of the Queen. Her lidded cup becomes the trumpet in XX.

The vessel sits passively in the hand but it is lidded perhaps because its contents are ready to spill over into the world. In effect this cup is stoppered at both ends.

As we move towards XX, the inspirational elixir within has been imbibed and what was closed off becomes open - the angel breathes out that which she drank in and a musical light pours outwards.

Reyne De Coupe is thus a muse - one of nine sisters. In imbibing and then expressing her gift, Le Jugement becomes the (X)th Muse - Sappho of Lesbos.

Enrique Enriquez Hi Andy, I tend to assume that the direction of our reading is always defined/directed by the biggest character in the sequence. So, I agree with you!

Between LE JUGEMENT and the REYNE DE COUPE we find the word ENTRE (enter). The queen welcomes with wine that blue an who comes from the other end of life.

Hey Paul, all the lore around Mary Magdalene backpacking through Europe seems to evolve from a pun: SANG RIAL / SANT GRAAL and therefore deserves our consideration, from here to preposterity.

Ah! Paul, judgement = XX, but there is a third X outlined by the butt cheeks of our Lazarus.

The message of the ancients seems clear: "if you get yourself a jacuzzi, (thermas) and organize a XXX party, the queen will bring the wine".

Camelia Elias After Christianity, come to mamma.

Markus Pfeil This XXX Party could also be a surprise swinging Party....the Music starts, the sarcophagus opens, and the guests are slightly taken aback by the naked (blueblooded) royal stepping out. The Queen holds rod and chalice in Position to instigate the proper start of festivities. LE JUGEMENT + REYNE DE COUPE = Dérèglement ou epicene, Y U? Without rules and of either sex, why you? This poses a Moral Dilemma of judgement. The Queen offers the sinful Party, there is a male, a female and a blue but should you?

Aurora Díaz Fernández She is looking seriously at the angel that waked up all the ghosts she hid under her skirt.

Luca Shivendra Om I think she found the Lamp: she has three wishes left and a blue genie to free.



Butt Cheek Aspirations



Paul Nagy alternative version for the mysterious 3rd 'X'

Paul Nagy The covered chalice has a saucer (small dish to rest tea cup) in the blue cloud circle of the angel. The spikes of light are the splash of the overflowing coup. Who is shaking it up angel or queen?

Audrey Layden perhaps freeing herself from the security of the known comfort to the climax of spiritual surrender

(watching too many televangelists?)

(cast off your worldly garments and answer the call?)

Paul Nagy Looked at aslant the cross of the flag is a 4<sup>th</sup> 'X' but as a plus sign [+] I see it as now the four quadrants are now in the wind and no longer the world. The end of science. End of Maya. Never any more measure.

Enrique Enriquez I think it is as simple as "offer your kindness to newcomers".

Luca Shivendra Om For the more 'diviners' among us ... The story behind the pair...

- Yesterday I draw this pair just before a reading (I did not know what the querent should have asked for)

- The querent, a young woman, a friend of mine, told me she wanted to know something about a man she recently met (she was not sure of his feelings); but she wanted to know something about her career too

- I proposed to use court cards and ask the Tarot which question should be answered

- After shuffling, she drew the Knight of Cups: the man she was attracted by seemed to be the central issue at that very moment

- She shuffled the Trumps, then she drew three cards: Le Soleil reversed, Le Jugement, La Justice reversed.

(Note: The man she asked about is involved with another woman even if the couple is at a turning point...)

I think it's nice to note the funny synchronicity:

-Judgement was the central card in the reading

-a Queen of Cups looking at the Judgement could well represent the querent, a young woman, asking about the 'mirage' of a couple (the man is involved with another woman) and probably asking what the hell is in the cup

the story behind the pair could be of some interest and it maybe a nice exemple of synchronicity... But I prefer by far all the wonderful 'wandering quests for (non) meaning' above...

Enrique Enriquez It is tricky because dealing with the 'ifs' of the 'other woman' is always tricky. I would show her how, in these cards, we see her more than ready to nourish this man IF and when he starts anew. But I would make an emphasis on the fact that the queen of cup is OUTSIDE the scene. He has to figure out his own life on his own, there are no guarantees that, after he starts over, he will accept what she has to offer.

(Or... she could jump in that jacuzzi after all).

Luca Shivendra Om A Jacuzzi could be the problem solver in many cases

Enrique Enriquez Another way to look at this is: your friend is the blue character in Judgement: a new presence IN the Jacuzzi. (Or a girl jumping out of a cake, unless the couple is gluten-free).

Jean-Stéphane Faubert The woman is vacuuming the man and then keeps him to herself in her bowl

Drapi Arora synchronicity, sing crone in city....the lady querent could be the crone singing and waiting for the man to hear her song of magic....maybe the cup is there to gargle and smoothen the voice....

David Cri I am very grateful to be with all of you. You are my companions of cards.

When I saw this spread of two cards, it was one thing that unsettled me. The eyes of reyne. This woman doesn't look straight but she looks squints (In spanish "de reajo"). This look is not good, and looking directly at Angel. The Angel in this modern time is the "mobil telephone". (Reyne de coupe = Reina de cupó = Reina culpó) In English = The Queen blame????

SENTENCE: "Hey men, remember I am your wife, you don't answer all my calls. I wait to you, sit down on the chair our house. I don't know what you are doing, my patience has a limit. When you will see to me I will have on the left a big couple, inside there is fault in other hand a wooden stick for your head.

But we do know what he is doing: He's having fun with several people. This film doesn't have one "X" for adults... no, no, nooo. This film has two "XX" over the Angel. Is too much adult for that wife.

Markus Pfeil revisiting this I am tempted to see the Reyne gazing thoughtfully into emptiness, the folds of her clothing already gathering to form the circle we can see on...Le lugement is her Vision...she sees herself blowing the trumpet on her silly husband whos of to the spa for amusments with know-not-whom. That would feel good, just jump in on them and blow a mighty note of dissaproval....

Enrique Enriquez Very good David!

Paul Nagy If I consider the cards sequentially: The Judgment precedes of the Reign of Cups. Given that the Horn Blowing Harold of the Judgment represents the Second Coming as the return of the Messiah and the resetting the clock of creation So That Death Shall Have No Dominion, then those of us of good conscience (I exclude myself and others amongst us) should have no trepidation about this transc cosmic event that puts an end to the cycles of physics and nature. Here the Queen of Cups is greeting us at the gates of Paradise with the cup of immortality and our eternal bliss.

Needless to say, all of us who are considering double XXs or triple XXXs or even quadruple XXXXs as some sort of sub-rosa cosmic rating system on the meaning of our lives obviously lack that prerogative 'good conscience' that is the thirst to imbibe in that hefty cup the Queen proffers to us. No matter your thirst do not turn the cup [couple] away. Drink deep and be happy!

Andy Fisher A little wordplay to celebrate this palindromic day - I would like to have posted this at 2.14pm but unfortunately I have a class to teach!



Enrique Enriquez I love how your wordplay is truly taking you back to the tarot.

I always wonder why it that LENT falls right in the middle of Valentine.

I also wonder who is the 9th VALET.

Aurora Díaz Fernández Beautiful, Andy.

Luca Shivendra Om.

Today- Kings of Earthly Things



Enrique Enriquez The devil lures the coin to float into his palm, but the king knows better. ROY DEED SIREN BAILED EL.

Paul Nagy Is this our Pip and Trump for comment? Why does the Devil hide it on your page?

Three yellow ferns grow out of a blue earth that rolls like a choppy sea. A Greenleaf is at the toe of the right crossed-leg of the King of Coins. The dais and the feet of the ensnared imps are yellow ferns.

Luca Shivendra Om Paul, sorry for my devilish mistake Distraction leads to wrong action.

Paul Nagy The sea is calm and the earth is thick and black. The dais is the throne. The bare talons of the standing devil are the sitting crossed-legged and green-shoed feet of the King of Coins. The right arm holds the coin in the lap while the Devils right arm is held high in a friendly wave of greeting to us

The throne is dispersed. The dais is contained toward the lower center.

The King cannot see the devil because his gaze at the coin is in the way. The King is clothed. His coins are bare, not in a sack. The Devils are naked.

The devil holds up a green stemmed torch while the King of Coins arm and hand are at his waist holding a green sash.

What for the devil is a tool, a torch, is for the King a sign of his sumptuous royalty. The devil stands. The King sits. The devil stands on a platform. The King sits upon a throne that takes the full extent of the card. However, only the legs of the right side of the throne are visible. How secure is this seat? Does the surrounding tapestry hide of the left legs of the throne?

The King wears a crown as a lemniscate brimmed hat while the devil wears antlers. The devil has bat's wings where the King has a coat. The imps serve their master the coins are the servant of the king.

The devil shows that his body is bare and full of sense organs. He has more than one face and so is a natural force of dispersion with many points of view all of them directly looking at you. The viewer becomes central point of the Devils natural dispersion. The viewer of the King sees that he does not see beyond the coins grasps and views like a mirror of interior introspection.

Luca Shivendra Om Sorry folks! I had posted the pair on my wall. I reposted it here. If you have already posted a comment, please repost it here.

Camelia Elias The King's voice sounds of money. He who blows bubbles will not see them again.

Luca Shivendra Om "According as his divine power hath given unto us all things that pertain unto life and godliness, through the knowledge of him that hath called us to glory and virtue"

Peter 1:3

King James Version (KJV)

"All I have is all I need and all I need is all I have in this moment."

The king has all he needs BUT he wants more. His desire for more leads him to 'devilish' greed.

Aurora Díaz Fernández The King`s long look is not letting him invest in a business that will grow, but has much strings attach to it.

Audrey Layden Lord of the realm and all it contains

Considers unknown delights

Secure in his experience of mastering all

Disdains the yoke that waits him

Luca Shivendra Om the king's coins are the devil's nipples. the king is declaring that his greed for money is like a dependence from early maternal nurturing.

Aurora Díaz Fernández Luca Shivendra Om, or perhaps he`s thinking about the cost to remake her lover`s boobs. It may give her wings to fly away...

Luca Shivendra Om ...with her secret lover i suppose, Aurora

Luca Shivendra Om boobs for bob

Audrey Layden And that is the goofiest looking devil ever

Enrique Enriquez I had to run, looking for figs, and I forgot to point out the obvious: the king is tempted to purchase these two slaves (he lifts is robe to the level of the slave's head), and he may be willing to pay more than he says.

Camelia Elias Abramelin the Mage was into bubbles, Enrique, so well spotted.

David Sacks Funny, before reading your comment Enrique I was thinking that the king wants to buy something -- first though, just looking over the 'products' 'Now, what should I buy -- or maybe wait, something better may yet be down the road...um'.

Enrique Enriquez The devil lures the coin to float into his palm, but the king hides more gold. ROY DEED SIREN BAILED EL.

David Cri I want to go out for a moment, to escape of my responsibilities. I know it's not possible something remember to me that I tied my mind and my heart just to remind me.

David Sacks For bigger and better things

Andy Fisher 'The Devil in Disguise' - a man of wealth has the seeds of diabolical misdeeds within him. His hat, the cleft footprints that adorn the hem of his garments, the blue buttons of his tunic...are they shut eyes?

ROY DE DENIERS = YONDER DESIRE - he is hungry for more, an insatiable appetite.

LE DIABLE = BE ALLIED - an invitation to an unholy communion.

Be wary of this man, he will promise you the world and all that is in it...but at what cost?

Paul Nagy Nicely discovered, invented Andy Fisher!

Enrique Enriquez THE DEVIL IS IN DISGUISE = THE DEVIL IS IN THIS GUYS



Enrique Enriquez I am happy to see that I am not the only one who found Gerard de Nerval's pet lobster in LA LVNE. Read, read:

<http://boingboing.net/2013/02/18/nervals-lobster-why-should.html>

Paul Nagy My take is la lvne is a freshwater crayfish and not the North Atlantic Lobster:

Extended meaning of the card is cooking and cuisine, especially Bouillabaisse as a traditional Provençal fish stew originating from the port city of Marseille. (here either crayfish or lobsters may find their way into the medley.

via the net:

“Lobsters and crayfish have a very similar appearance, with two large front claws, tough exoskeletons and eight legs. Crayfish, however, are much smaller, averaging two to six inches long, while lobsters are typically at least eight inches long when they are harvested for food, although they can grow up to 20 inches or more. Placed side by side it might be difficult for the average person to tell the difference between a lobster and a crayfish, except for the difference in size.

Habitat and Diet

“Besides size, the major difference between lobsters and crayfish is that lobsters live in saltwater, such as oceans and seas, while crayfish live in freshwater, including lakes, rivers, streams and ponds. Within their respective waterways, however, lobsters and crayfish prefer similar habitats, dwelling mainly on the bottom and hiding under rocks and in crevices. Lobsters prey mainly on small fish, prawns, clams,

snails and other small ocean animals. They may occasionally scavenge. Crayfish eat plants, insects, worms and just about anything else they can find on the muddy bottom they like to call home.

#### Semantics

“Lobsters without claws, like spiny and rock lobsters, are often called crayfish, even though technically the term is incorrect. The most commonly used name might vary by region, but if it lives in saltwater, it's technically a lobster. Adding to the confusion is the fact that crayfish are closer in appearance and relation to clawed lobsters than the version without claws, and that there are many other names used for crayfish. These include crawdad, crayfish, crays and even mud bugs or mud puppies. There is also langostino, or squat lobster, which isn't really a lobster, but a crab with a body shaped like a lobster.

#### Food

“With so much play in semantics, it can be difficult to know whether a menu option is truly clawed lobster, a spiny or rock lobster, crayfish or squat lobster, unless it is served whole or with the claws intact. The flavor of the different types is similar, except for squat lobster, which has both a texture and flavor that is closer to shrimp than lobster. Preparation and serving style is usually different between crayfish and lobster, however, with only the lobster tail, having been split and either boiled or steamed, being served in many cases and the entire crawdad boiled and served either in a large pile of crawdads or as part of a seafood medley or stew.”

Luca Shivendra Om Paul

I think that this definition is very interesting: "squat lobster, crab with a body shaped like a lobster"- this could point to a (deep) meaning of the card Moon: changeability - changeableness - fluidity - unevenness - variability - instability - inconstancy...

Enrique Enriquez The moon has traditionally been associated to inconstancy: many faces, etc. The craw walks sideways/backwards, in tune with this treacherous mode.

Luca Shivendra Om so with a crab thinking to be a lobster we can say that the MOON tells us something about: mutability of the Self / identity crisis / identity endlessly changing -not the strong standalone Self of a SUN.

Aurora Díaz Fernández Crayfish only come out during the dark moon. When light is not sufficient to distinguish what is real from what is not. And remember, the moon has another face that never shows up.

Enrique Enriquez That is very important Aurora, as we find in La Lune the depiction of a popular French saying: 'Entre chien et loup', which suggest the same idea of a twilight in which we can't really tell what is what.

Luca Shivendra Om There is another curious 'legend' about crabs dogs and the moon (i'm going to write something about in Tarot History page)

I found this wandering on the Net (it was a fantastic example of serendipity) - [from: EPIGRAFIA E STORIA DELLE RELIGIONI: BAPXA E IL GRANCHIO author: Maria Grazia Lancellotti - an essay on magic gems or talisman in classic Latin and Roman Culture]

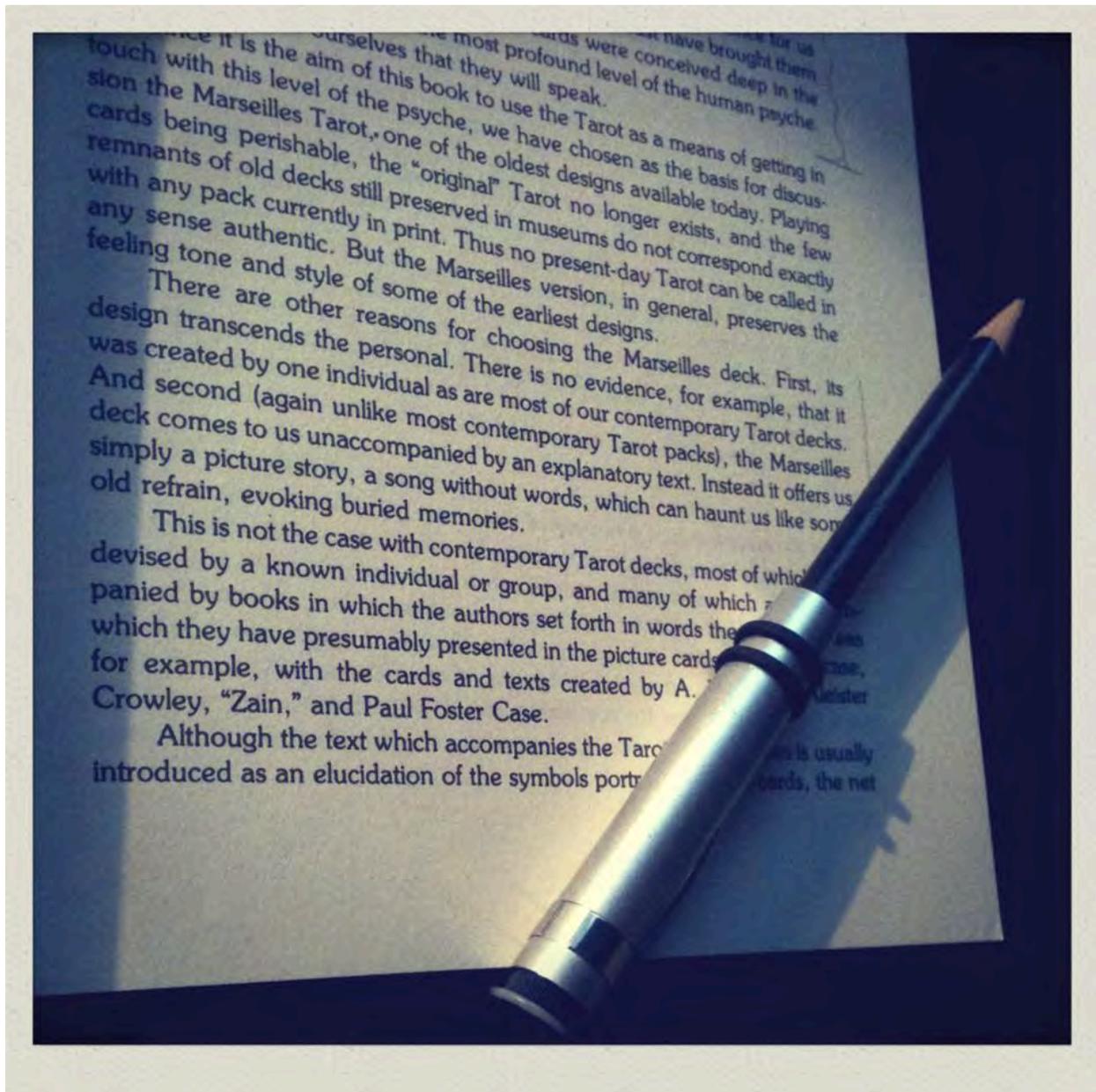
"Bisogna tenere presente che i termini latino cancer e greco karkinos erano generici e con essi ci si riferiva tanto al granchio vero e proprio che al gambero di fiume. Mentre nel caso delle gemme è facile distinguere tra i due crostacei, nei testi letterari è difficile stabilire a quale animale ci si stia riferendo. Plinio, ad esempio, che dedica il capitolo 19 del libro XXXII della sua Storia Naturale al granchio, ha cura di specificare quando si tratta di cancer fluviatilis e quando di marinus. Lo studioso latino, che si serve di tradizioni precedenti, ci informa che il "granchio di fiume" è un antidoto contro tutti i veleni e in particolare contro i morsi di scorpione e di altri animali. Esso è efficace anche per curare l'idrofobia causata dal morso di cani rabbiosi"

English abstract:

"Latins and Greeks referred to the crayfish or to the crab using the words 'cancer' or 'karkinos'. (...) The scholar Plinius -in his Historia Naturalis liber XXXII- informs us that the CRAYFISH or "river crab" is an antidote for all poisons, and in particular against scorpion bites and other animals. It is also effective to treat RABIES caused by the bite of MAD DOGS"

Google translates: "You have to keep in mind that the terms cancer and Latin greek karkinos were generic, and they were referred to the crab so real that the crayfish. Whereas in the case of gemstones is easy to distinguish between the two crustaceans, in literary texts is difficult determine which animal you are referring. Pliny, for example, devotes Chapter 19 of the book of his Natural History XXXII crab, takes care to specify when it comes to cancer and when fluviatilis of marinus. scholar Latin, which serves to earlier traditions, informs us that the "river crab" is an antidote to all poisons, and in particular against scorpion bites and other animals. it is also effective to treat rabies caused by the bite of mad dogs "

Luca Shivendra Om

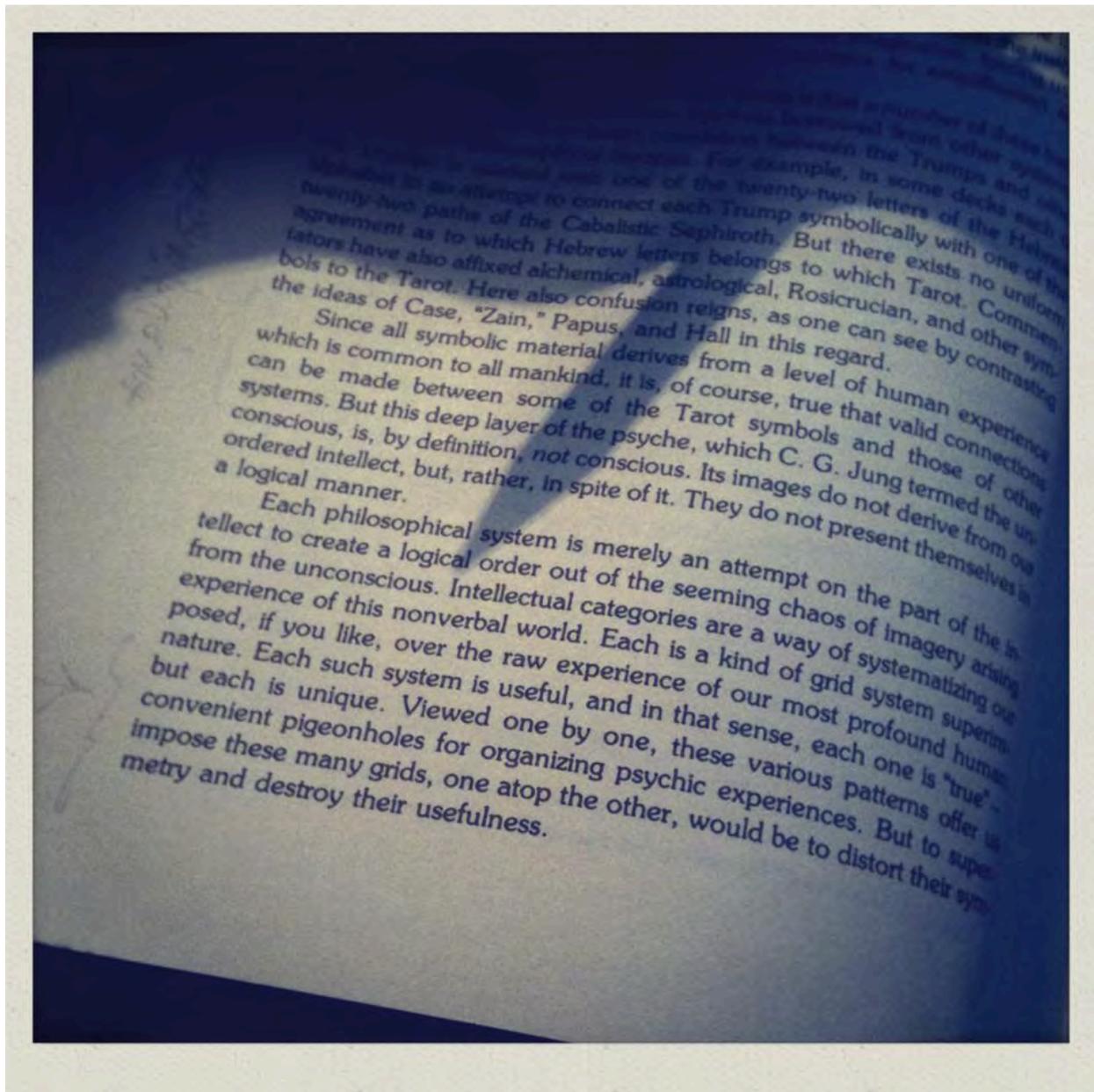


"There are other reasons for choosing the Marseille deck. First, its design transcends the personal. There is no evidence, for example, that it was created by one individual as are most of our contemporary Tarot decks.

And second (again unlike most contemporary Tarot packs), the Marseille deck comes to us unaccompanied by an explanatory text. Instead it offers us simply a picture story, a song without words, which can haunt us like some old refrain, evoking buried memories"

So well written.

Luca Shivendra Om



"Since all symbolic material derives from a level of human experience which is common to all mankind, it is, of course, true that valid connections can be made between some of the Tarot symbols and those of other systems. But this deep layer of the psyche, which C. G. Jung termed the unconscious, is, by definition, not conscious. Its images do not derive from our ordered intellect, but, rather, in spite of it. They do not present themselves in a logical manner. Each philosophical system is merely an attempt on the part of the intellect to create a logical order out of the seeming chaos of imagery arising from the unconscious. Intellectual categories are a way of systematizing our experience of this nonverbal world. Each is a kind of grid system superimposed, if you like, over the raw experience of our most profound human nature. Each such system is useful, and in that sense, each one is "true" - but each is unique. Viewed one by one, these various patterns offer us convenient pigeonholes for organizing psychic experiences. But to superimpose these many grids, one atop the other, would be to distort their symmetry and destroy their usefulness.

Piptrump Club Record February 12, 2014- March 13<sup>th</sup> 2014

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Luca Shivendra Om thanks to Pablo Robledo who recommended this book to me. wisdom from the very first page.

Paul Nagy what book is that?

Luca Shivendra Om Jung and Tarot - An Archetypal Journey, by Sally Nichols - Weiser 1st Paperback Ed 1984

Enrique Enriquez

A quote by René Magritte: "People who look for symbolic meaning fail to grasp the inherent poetry and mystery of the images," writes René Magritte, and I could not agree more. Neverthe-

Paul Nagy James Hillman makes the same point.

Luca Shivendra Om I totally agree. Whatever superimposed symbolic meaning destroys the mystery, even if it could be useful to pave a way into it.

Luca Shivendra Om Today, the thirsty tri(s)ckster



Luca Shivendra Om Someone multiplied bread and fish, the Trickster triplifies beer.

Khadijah Carolyn This may be madness (and hunger), but I see a lobster.

Luca Shivendra Om probably mind tricks under the moon, Khadijah Carolyn

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Khadijah Carolyn and packs of cards barking...

David Cri Marvelous!!!!

Aurora Díaz Fernández The chef is looking for the most important ingredient: wine.

David Cri This is the object of my desire. I want it so much, I lose focus on what I'm doing. I want what I have not, and they will catch to me cheating.

Metaphor of the human being: Not being comfortable with what you have and always you crave what is not.

Enrique Enriquez LOBSTER and TRICKSTER have the same tale.

Khadijah Carolyn and both of their tails could end up in hot water, ee!

Aurora Díaz Fernández 3 cups of wine, 1 for the cooking, 2 for the chef

Khadijah Carolyn Aurora Díaz Fernández yes he is performing but maybe not intoxicated, as he would like to be.

David Cri Luca thanks for creating these parallel universes week by week. you make us to think, to sense, and believe in our intuitons.

Audrey Layden From the union comes another

Holy trinity of three

Brings to pause the carefree juggler

A pause, perhaps, of pregnancy?

Audrey Layden Oooops! Did I do that?

Audrey Layden Unexpected consequences - what now?

Luca Shivendra Om yes, tails! Khadijah Carolyn



Luca Shivendra Om David Cri, I agree with you... Two Cups are not enough for him. He will pay for that third one.



Luca Shivendra Om David Cri, I agree with you... Two Cups are not enough for him. He will pay for that third one.

Camelia Elias 'I can be your hit man', he says. 'Isn't that Cupid's job?', she says. 'Nah, I can impersonate', he says. 'Well then what are you waiting for?', she says.

Paul Nagy Today the Magician becomes of the Chef; his table of tricks becomes the ingredients of a fine Marseille bouillabaisse. His wand is a knife and the coin in his fingers a clam ready for the pot. His eyes look at his larder full of pods and leaves to flavor the broth. The sea is in front of him and the fish are ready to be filleted. What is your favorite fish stew? What ingredients beckon to you?

Audrey Layden Maybe he's already made the stew and now wonders if he will be thrown into the pot as well

Paul Nagy The top leaves represent the rim of the lemniscate Magician's hat; the top cup is the Magician's face.

The inward stem seed laden pods are outward arms and hands on the Magician. The magic we make with our hands represents the magic hidden in pods and their seeds.

The implements on the table that seems so diverse and assorted are on the inside of the cup the stems jutting up from the flower. The plant shows the inner order or the secret recipe that is inside the magician's body or torso. Also the plant shows the chef's knife of the magician. Can't be a good cook without sharp knives!

Luca Shivendra Om Enrique Enriquez, the 'tail' tale -metaphorically speaking



Luca Shivendra Om 3 in 1 (Tarot Jean Noblet)



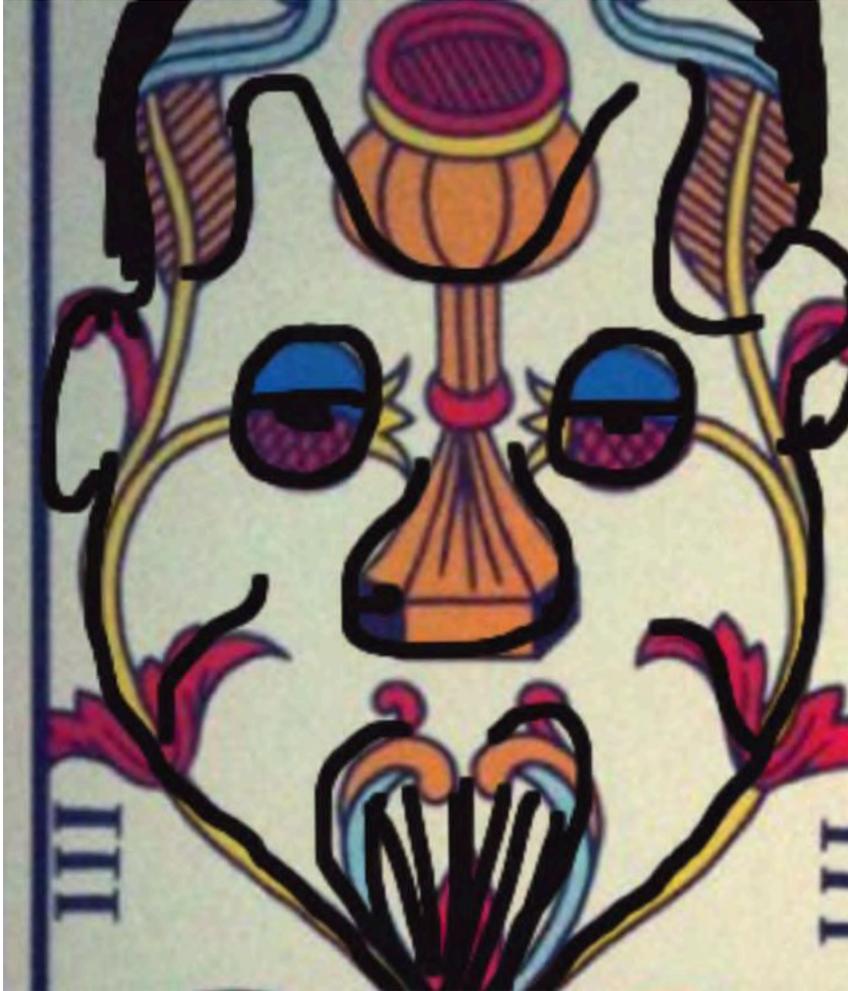
Paul Nagy The two lower cups represent the magician's legs and the legs of the table. A two legged Magician and a three legged table.

The yellow vulva between the legs of the magician under the table is the inebriation of the wine in the cups. Not just the lobster tail but other fish as well. The plants are fish swimming around the cups. Is that the Fool's penis held up in the left-hand of the magician or an eel head?

Enrique Enriquez Three cups, one ball. The above figure is a diagram for the oldest conjuring trick known, with the vine suggesting lines of motions in the constant shuffling of a deceptive sleight.

Paul Nagy I feel like I'm Nerval's pet lobster inside the Magician's bag.

Andy Fisher The Magician has cast a spell for those with eyes to see - one cup levitates but this is the lesser effect: a genii has been summoned!



Markus Pfeil Andy, A GenIII indeed. And Le Bateleur looks over to see how the summoning goes. If we take his I and the III to one side we get an E, if we take his wand and the other III its anoter E...EE summoning the Genii...this is a magician telling a tail of many words.

Paul Nagy Hocus-pokus: Dali's canvas. Magritte's Mona Lisa. The bottom 2 cups are whopping drooping jowls...

Enrique Enriquez On a parctical note:

LE BATELEVR = 1

III COVPES = 2 + 1

A newcomer tries to charm his way through the door



Enrique Enriquez Our 'club' is, after all, a fourth-dimensional reduction of the Ace de Batons.

Drap Arora Full of red blood corpuscles

Luca Shivendra Om "reduction" to a 4th dimension is a nice oxymoron... -or perhaps it's a re-duction (to be brought back) -or just going back and forth from one dimension to another bringing back some a-dimensional gifts?

Enrique Enriquez You got it, Luca.

Markus Pfeil There is an Asymmetry in the 3rd dimension between pips and trumps that is unified in the 4th.



Enrique Enriquez

The pip&tramp: Special psychic readings are \$2, but if you wait long enough, a free reading comes to you.

Markus Pfeil Backed by the three of wands...

Is he showing the face of the three from the front?



Jean-Stéphane Faubert We need to launch a Marseille line of clothing, fast!

Luca Shivendra Om Oh yesss Jean-Stéphane- and I think that Marseille Pips are more textile-texturable

Markus Pfeil La Couture Marseillaise! Allons enfants de la papeterie. Also a line of dessous for a pip-show...

Luca Shivendra Om dessous de baton, I suppose, Markus.

Markus Pfeil dessous le dessous il y a le baton ou la coupe....deniers go in later and epees....we hope non in the lingery...

Luca Shivendra Om (tarot can explain everything, even the deepest mysteries of life)

Markus Pfeil mysteries d'epees = deepest mysteries...very penetrating...then the loser is left ta rot.

Luca Shivendra Om Today: Warning! Adult content



XXX and nudity: maybe we are lookin' at a peep show.

Enrique Enriquez The angel points to the addition sign.

+ becomes x

PLUS becomes EX.

PLUSEX = PLEXUS

All the characters touch their solar plexus. (The 2 de Batons too). They enter in heat.

PLUSEX = PLU SEX

PLU = RAIN in French

Il becomes + becomes x

The moral of the story is: bring your wood to the fire, make your lust productive.

Khadijah Carolyn He needs sun and rain. They are touching their solar plexus, their network that transports sun( light) which is in their chest. This man is emerging from his chest in the ground.

When watchers throw money at a strip show,they are "making it rain".

He is stripped bare already. Anyway, he is rising from a chest opened by the sky. This guy is a seed, not seedy- he just hasn't felt the sun in awhile. Now he wants to warm up to them. Being interred isolated from the elements of fire/ water/ and wind. He wakes up in the mountains. In the next card he flowers in the spot he sprouted from.

Aurora Díaz Fernández Born nude, will be dressed with leaves at the crossroad.

Andy Fisher Spread wings become crossed **wands**.

Airy flight settles to perch amid branches.

Play and then rest and recuperate.

Markus Pfeil The two transforms the II into X. Two of which are in XX. The Angel calls them to the Spot. The X marks the spot. Where two meet in the trumpets name they unite their X in the blue spot. IXXI is also a double eight. Du b laid, you are laid...again xxx

Enrique Enriquez NUDE = DES(NUDO)

NUDO = KNOT

X = NOT

NOT NUDE = TUNED ON

(The blue figure emerges at the center of the crossroad, as marked by the 2 Batons).

Khadijah Carolyn Tuned on. I like that. He rose. He is the cross rose. Eros. Arrow. See: l'amovrevx. An arrow is a ray or line that continues into infinity in one direction. Does he even have to choose which ray?

rosy cross. His body is the cross. By feeling the vibration, he becomes alive and cross wise.

Paul Nagy The Wands: the two, Roman numeral II, assumes a parallelism but on its side as an equal sign [=] it asserts identity but also such identity is hierarchical that one identical line is above another identical line. Which line is on top? Which line is on the bottom? Are the lines identical or do they have separate identities? This leads to conflict which is the two lines at cross purposes. However this is a relatively weak conflict: the center of which is an X or a + sign. We should remember that wands are hollow and so can be flutes or horns.

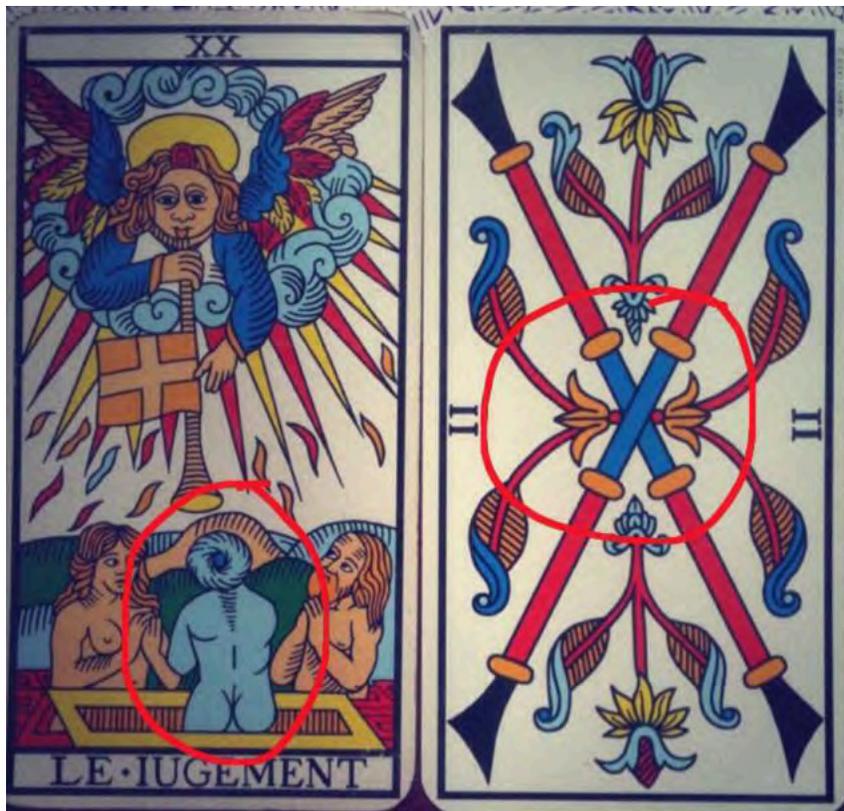
The Angel blows a Horn that has a flag flying to his right that has a + plus sign demarcating the four quarters. Likewise the two wands crossing makes a four quarters though the space does not seem equal because of the elongation of the card toward high and low and the narrowing of right and left. The center of the wand corresponds in the judgment card to the horn and the right hand of the angel especially the thumb. Perhaps the rule of thumb in judgment is to listen to the sound of heaven?

Given that the horn is blown and is assumedly in sound as the three characters below seem to be alerted by it to look up and perhaps to dress down, or actually undress. What in your life reminds you of stripping off your clothes from the blast of a horn? Does taking one's clothes off mean something like I am no longer paying attention to conventional reality but instead and being prompted by my imagination and natural inclinations?

I find it something of a copout that many of you are assuming that the triple XXX has to mean the relatively recent designation adults only and sexually explicit material. I believe the triple XXX represents poison over a longer period of time. I recall cartoons with bottles marked with XXX being dangerous. But for conventional reality sexuality and poison are easily equated as a means of warning off too curious youths whose hormones, a natural poison at high doses, run riot and tempted to precipitous sexual experimentation.

Likewise poison= death seems a better conjunction for the judgment card as this mundane three-way, a ménage à trois as swap meet between Adam and Eve and Elijah or Lazarus. The reason that Lazarus is blue is not because he is a revived corpse but because he is so passive, so lazy in the lovemaking that he has not breathed deeply enough and become cold and blue. If our blue friend is Elijah he became blue by ascending into heaven where I am told it is cold. In this case perhaps the Angel is bringing sex toys to the party?

Markus Pfeil Colorfully speaking the blue in the two is the exact crossing where the opposites meet. From there emerge new leaves, blue also. In XX the wreath is blue as here the opening is torn for the Angel to announce the new blue guy that comes in at the crossing of the other two figures. He does not look like a baby, but he might be a new member of the family. Something the two wanded for a while and now it came out of the blue.  $20 = 2 + a$  blue sir-o.



Andy Fisher

It seems to me that the X in the Two of Batons is composed in three parts - two warm red bands each of which converge on the blue centre, a cross within a cross.

Likewise, three figures are the focus of the angelic music - two warm bodies and a blue emerging figure who holds the centre.

The cards highlight an optical rhyme which spells 'Omphalos' - new life emerging from the dynamic centre. Navel Gazing!

Luca Shivendra Om XX: new ideas rising. X: the natural uncertainty of the New. Success of the "avangarde" is the x variable.

Jean-Stéphane Faubert No more children after this one!

Luca Shivendra Om

Today: menage a trois



Markus Pfeil La Force turns her dog on him so his hat brim rises....he looks for a new Queen....

Camelia Elias Or else: 'If you give me the sword, I'll give you the cup, so I can kill that bastard that my other mistress is struggling with'.

Markus Pfeil A development from hardcore feminism via emotional men to rational women....from a Hat with a bit of adornment to a brimmed crown to a pure crown.

Lion

Coupe

Epee

LiCpeEe...Lycee...a school of development towards rationalism.

Paul Nagy Force stands, royalty sits. Force stands barefoot. The King of cups wears red shoes and legs are shown on a short throne. Queen of swords sits on a high throne legs and feet covered by the drapery of her gown.

Force standing faces the King of cups who looks to his left at the alluring Queen of swords. For Force the lion is her throne her hands taming the maw of ferociousness. The lion is also the cup and the sword.

Aurora Díaz Fernández An old man bounded, immobilized between 2 important woman: his feet look toward The Force, his head toward the Queen. Maybe his wife and his mother.

Paul Nagy The King of Cups and Force are both mindful of this transcendent purpose. Based on their similarity of Lemniscate brimmed hats or crowns. The Queen of Swords crown lacks this rim and is more oriented to this worldly power symbolized by high throne and sword.

The Queen of Swords is naturally dominant and it is she who moves towards and catches the eye of the King of Cups. Between them they are infatuated and are not mindful Of the Forces that move them. For them it may be a matter of their office in their own inclination. But from the point of view of force they are servants of the beast.

Khadijah Carolyn The wand is not enough, too blunt to deal with this lion. He wants to borrow something to pierce this roar. Blades make welts- that's also why he is wearing red stained shoes.

Audrey Layden How to tame the fiery queen

with sword upraised

Gentle persuasion, quiet strength

and a lot of wine.....

Drap Arora I see Lady Diana, Charles and Camilla...

Paul Nagy The gaze of the lion seems set upon the wrist of Force's right hand on his snout. This animal eye is the navel or the sex of all three images. The Queen of swords left-hand pets the lion's head. The way her hand is positioned over her abundant robing might suggest pregnancy. The left arm of the King is well at rest on the throne arm but his hand seems to grip his belt as well as a red sash that he shares with the red drapery of the Queen. This definitely symbolizes sexual attraction it is upfront And Forward on the Queen of Swords and except for the sash and the sleight red cuff of the right arm that holds the cup the dominant red is his cape on his back. This would mean that he is not as aware of his powerful

sexual attraction. Likewise Force's cape is behind her which again shows that sexual libido is not the dominant mode of her action. Obviously with the red sash on the left draping from neck to right wrist sexual libido is contained within the fool of the blue. However we must not forget that the lion's tongue is red and her foot's toes are bare.

Force's hat brim emphasizes a horizontal flat twist that shows more top than bottom on the right-hand side. The way the hat lays across the head shows a reclining position of horizontal relaxed and ease whereas the standing is vertical and carries tension in the shoulders as the hands and arms reach for the a snout and mouth of the lion. Force's gaze is on the cup held comfortably upon the right knee of the King. His hat is a heavy crown that seems to grind him into his throne as if it were the head of a nail and his spine the shaft spiking into the geometrical seat and abstract flooring. He's a stiff necked but his gaze is not upon the labor of Force but on the beautiful consonance of the Queen of Swords who returns his somewhat conceited gaze with a direct stare and invitation and coy smile. She can hazard this direct flirtation because of the red of her sword blade matches his red cape.

This spacious flooring around the King of Cups contrasts with the abundant flowing robes Of the Queen of Swords. This geometrical and open floor for the cups shows much room for maneuvering that is outside his direct contact which is through his shoes and legs. The Queen of Swords flooring is completely covered with her robes which mean that her maneuvers are hidden under her skirts. To the degree that she moves around it appears to encompass her whole body and not abstract space outside of her immediate influence. We do not know if her feet are shoed or not. What does the barefoot slightly exposed of Force signified? Personally I think it signifies a identity with the nakedness of the lion.

Does the King of Cups sit on a throne that is the Lion's back? On the King's left-hand side one can see the whole remnant of a tassel or a tail. How does an animal become a chair? In this case it is in the forepaws of the lion poised to become possibly the legs and/or arms of the King of Cups' short throne.

Aurora Díaz Fernández Paul Nagy "What does the barefoot slightly exposed of Force signified? " I think the barefoot signify freedom of constrictions, in contact with the essence of mother earth and the natural world. She is part of the natural world and acknowledges it in being barefoot and being in contact with her lower animal drives.

Enrique Enriquez between a rock and a hard place.

Luca Shivendra Om This 'trio' is the perfect description of what happened to me this afternoon

A friend of mine, Michela -a strong woman, astrological sign: Lion- introduced me to Anna, the owner of a winery, who asked me to design a label for a new wine

During the meeting, Anna (a Sagittarius, as I knew after) acted very cautiously, her behavior was circumspect and measured -I think because it was the very first time she asked a pro graphic designer to work for her... Maybe, she feared to spend too much money

After the meeting, me and Michela had a cup of tea together.

A man, two women, wine, tea, a Lion, a Sagittarius (sagitta=arrow=a weapon as a sword is), a man of a watery sign (me)... -a woman acting cautiously like La Reyne d'Epee does...

Luca Shivendra Om Comparing these three cards to what happened to me today in the afternoon, I think we are looking at a perfect synchronicity between everyday life and a tarot spread. Elegance and beauty of the Tarot -and of (everyday)Life...

Markus Pfeil And around a Cup of wine...

Paul Nagy Really Luca you need to try to keep your private life out of our theoretical readings! I mean just because you pick the cards does not mean that you need to mess with our symbolic analysis with details from your private life! Perhaps you should ask the tarot to respond to more impersonal promptings of cosmic purport before you draw cards for our analysis?

Considering the position of the King of Cups I would say that you were trying to be open and direct with the Sagittarian whereas she wanted to keep things covered. Perhaps she has some Scorpio in there too. The open flooring with the geometrical lines in the King of Cups might be an allusion to your graphic design work?

The Leo how earthy is she?

Markus Pfeil Paul, as a scientist I can only agree...no greater bummer than having boring reality ruin a beautifully elegant theory...

Khadijah Carolyn It's king cups not wand, sorry. Still a blunt instrument if he has been drinking from it long enough. He is relaxed and his body is oriented more towards the Queen of swords. They have a connection. I think so because of their gaze. Force (for see) is trying to figure if the lion is mute because the glass was supposed to shatter and these people have not scattered they are sitting around.

Paul Nagy I have a proposal to make, if exegesis is an interpretation that is controlled by formal considerations, and eisegesis (<http://en.wikipedia.org/wiki/Eisegesis>) [pronounced, "I see Jesus!"] is an interpretation that relies upon personal projections.

Perhaps our next reading we can all read the cards as if they obtain to our own personal life within the 24 hour period. After which we provide a reading showing how the cards were a commentary on our own life. Of course it will be reading the same set of cards.

Can't let Luca hog all the fun or guzzle all the wine!

Luca Shivendra Om Paul and Markus: maybe I was fabricating a factual reality using the cards as 'events placeholders' -God only knows (and I, of course) -no one else

Paul: brilliant. The Sagittarian was born in the Sixties- Pluto square Sun -Scorpio was there. I liked also the link you made between the geometric pattern of the floor in the King of Cups and my work. Bravo. As for the question about the Lion: very earthy, but not the pragmatic one

Markus: as an introverted sensation type I have to consider boring reality as a mean to understand elegant theory. Matter does matter (to me of course)

ah, Paul and Markus: I know- it's boring reality but... the Lion sat at my left hand and the Sagittarian sat at my right... So: we can consider the cards as mirrors or as actors on a stage? ...Theoretical issues.

Jean-Stéphane Faubert After struggling to get to the top, stay on your guard!

Andy Fisher For me the King and Queen externalise the dynamic which is combined and so beautifully performed in La Force. We see a woman confidently wrestling with a lion - forcing him to open his jaws wide and yield. Then the cup, a receptive feminine symbol is clutched by a king who nervously plays with the belt that girdles his loins while the queen brandishes a red sword - phallic power is hers. They look to one another, acknowledging that this exchange has taken place.

The cards spell an inversion of power and the emancipation of the feminine principle. The Lion, King of the beasts, is tamed.

Luca Shivendra Om Today: 4x4



Markus Pfeil In the four deniers we can see lempereurs bird of arms rising from the dais, just emerging. Money is the base of his rule.

The IIII and the four deniers OOOO make four scepters, but he wields only one. Four bases of power, wealth, the people, the gods and magic...he only wields one.

Jean-Stéphane Faubert Admiring his certificate on the wall!

Looking at the picture on the wall or, take one / leave one...

Luca Shivendra Om Power over matter.

[http://en.wikipedia.org/wiki/Mind\\_over\\_matter](http://en.wikipedia.org/wiki/Mind_over_matter)

selections: The exact phrase "mind over matter" first appeared in 1863 in *The Geological Evidence of the Antiquity of Man* by Sir Charles Lyell (1797–1875) and refers to the increasing status and evolutionary growth of the minds of animals and man throughout Earth history.

It may be said that, so far from having a materialistic tendency, the supposed introduction into the earth at successive geological periods of life — sensation, instinct, the intelligence of the higher mammalia bordering on reason, and lastly, the improvable reason of Man himself — presents us with a picture of the ever-increasing dominion of mind over matter. — Sir Charles Lyell, 1863

Another related saying was coined almost two millennia earlier (19 B.C.) "the mind drives the mass" by the poet Virgil in his work *Aeneid*, book 6, line 727. The latter saying in Latin, *mens agitat molem*...

The term relates to the belief that the mind is more powerful than the body. Specifically, mind over matter refers to controlling pain that one may or may not be experiencing, such as holding one's hand under extremely hot water and feeling no pain. Also, "self-help" personalities such as Tony Robbins claim that, through the power of concentration and "positive thinking", people can walk on hot coals without getting burned. This claim is made despite the fact that there are solid, scientific explanations for firewalking.

"Mind over matter" was also Mao Zedong's idea that rural peasants could be "proletarianized" so they could lead the revolution and China could move from feudalism to socialism. It departs from Leninism in that the revolutionaries are peasants, instead of the urban proletariat.

Mind over matter - Wikipedia, the free encyclopedia

Mind over matter is a phrase popularized during the 1960s and 1970s that was originally used in reference to paranormal phenomena, especially psychokinesis. However, it has also been used in reference to mind-centric spiritual and philosophic doctrines such as responsibility assumption.

Luca Shivendra Om The esoteric magical side of L'Empereur: he can do the magic. His sceptre is a magic wand. His power can transform an eagle into a phoenix and he can materialize bucks from nothing –an emperor or an alchemist?

Luca Shivendra Om "You can do magic  
You can have anything that you desire  
Magic, and you know  
You're the one who can put out the fire"

Paul Nagy The fire in the above cited song seems to represent desire and that the beloved's ascent can quell the flames.

Reading from right to left, I might agree that you could say something like 'mind over matter.' However reading from left to right, which is conventional, the opposite seems to obtain: that this is the constraints of matter upon the mind.

The attention of our edge of seat leaning Emperor shows the conditions of the four corners of the realm. How well do the wheels of industry turn? If the coins are cities then there are four separate and isomorphic centers of industry. One can see then the foliage as green zones between industrial activity or as agricultural centers. One could see the shield or Chevron in the center with the phoenix rising from a dais or ashes as military industrial complex. The shield next to the throne of the Emperor is a female phoenix who sits upon an egg. One could say that the small bird in the center of the Chevron is that egg hatching. The shoes of the Emperor represents bloody footprints and that though he seems secure in his rule he is capable of ruthless actions. Another reason he sits on the edge of his throne is seen in his hat or closed crown that shield extends over the map of his neck. In some ways he needs to watch his back.

One can see the four of coins as mirrors by which he rules what he does not see and protects himself all around. In that case the Chevron may represent the center of the Emperor's rule.

The end of his scepter symbolizes the roundness of the coins and the fivefold form of the flowers. The telescoping of the cross into a 3x3 extension means that besides the Emperor using the coins as mirrors, they also may be used as extensions or tubes like the extensions on a telescope from which to exert influence at a distance.

My Eisegesis reading for myself Regarding the Emperor and the Four of Coins: yesterday I opened a fortune cookie that told me that I would receive news of a fortune and a great deal of money today. Well the four of coins is not the 10 of coins but I will take whatever I can get! The day is not over so neither is the expectation!

Luca Shivendra Om Paul: the sight direction is the direction of the reading for me -he is looking at the coins.

I agree with Paul: the phoenix rising from ashes in the Four of Coins could be the egg of the female phoenix (in L'Empereur) hatching. So the specific power of L'Empereur is to bring 'eggs' (projects, ideas, desires) to hatch...

Abracadabra: an idea made real.

Aurora Díaz Fernández The Emperor is looking at himself in a mirror.

Audrey Layden Contractual agreement receives seal of approval from authority

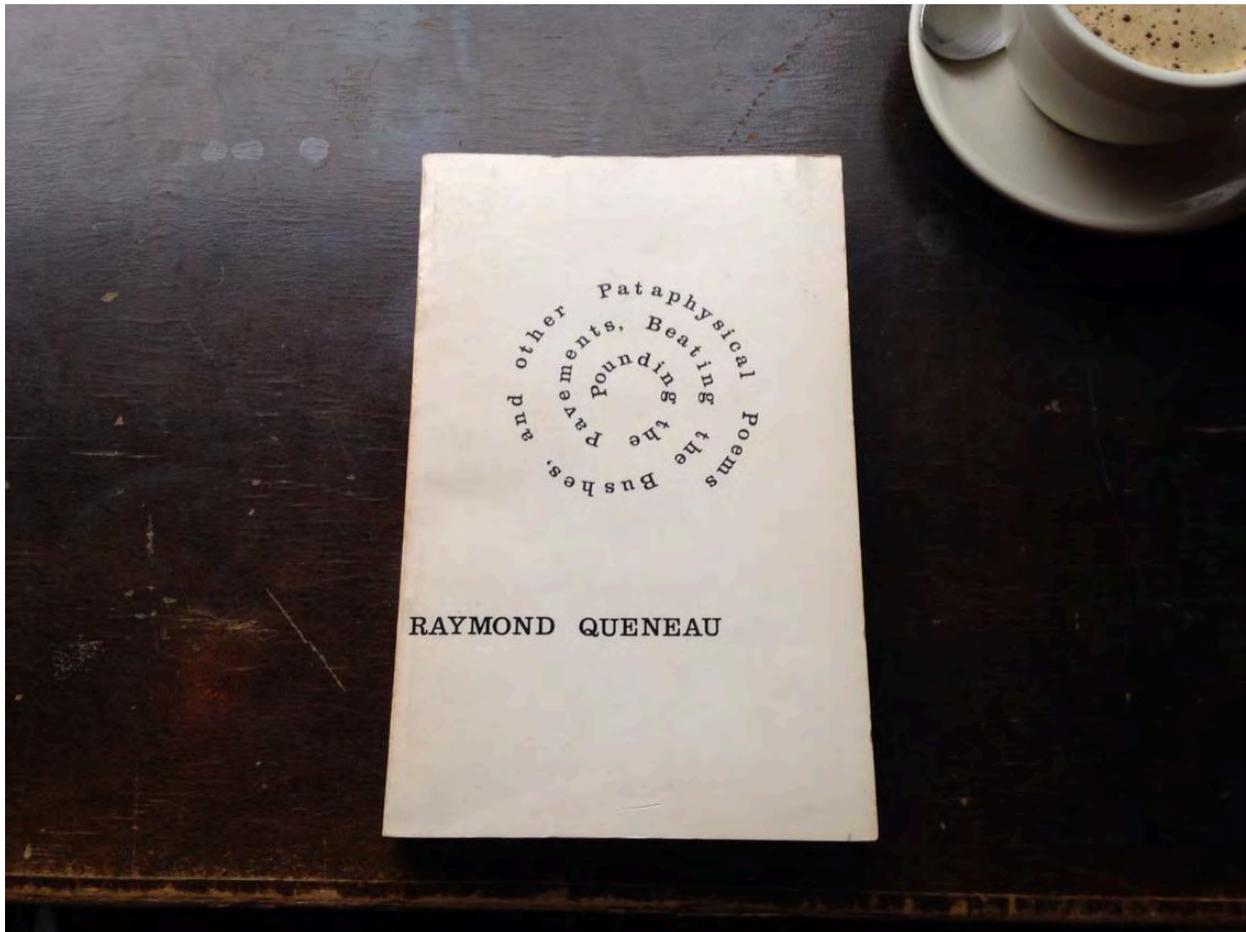
Aurora Díaz Fernández Reality check / reiteration of power / too much of the same.

Enrique Enriquez four by four = rub off you... bury off our...

(Incidentally, Rub Off You starts with R O Y, ROY).

Camelia Elias The castle inside.

Paul Nagy Enrique Enriquez discovered a pataphysical pamphlet by Raymond Queneau this morning. This no doubt is the phoenix arising in the center of the four of coins which in this case represents successive of cups of coffee. Take it easy there Enrique! I think you may be over caffeinated. Of course in this case the Emperor shows Enrique sitting on the edge of his chair waiting to be devoured by the spiral of pataphysical self-referentialness.



Paul Nagy an infinite swirl of ah-has

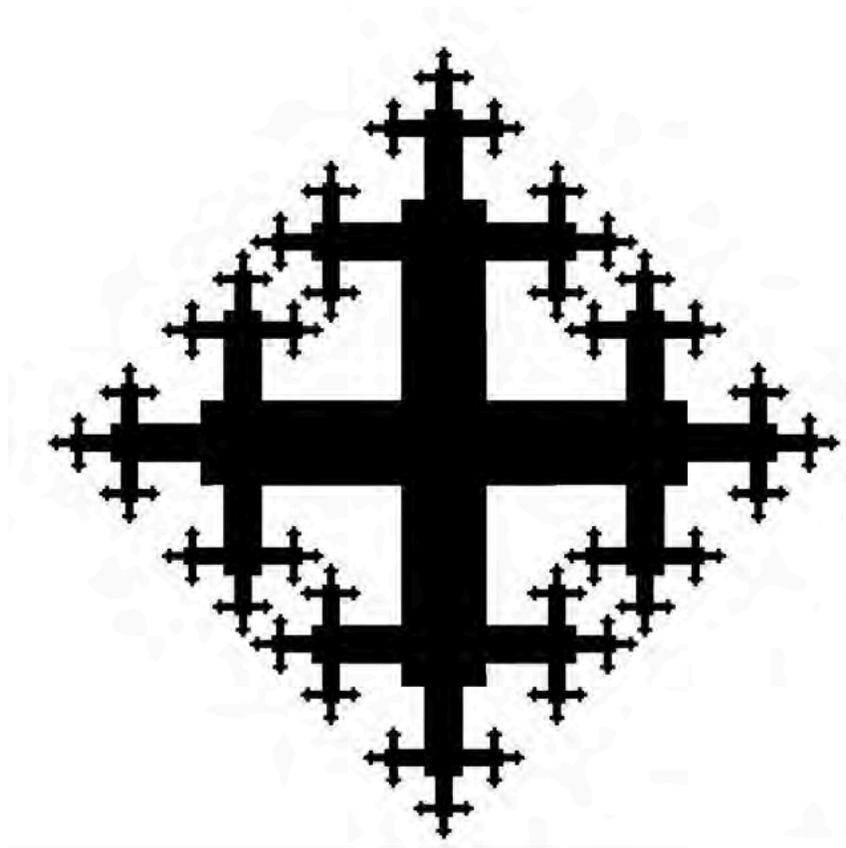
or a teaspoon in the espresso

Aurora Díaz Fernández Camelia Elias, yes, and I think he is mentally inside the castle...

Paul Nagy Emperor's crown becomes of the tulip; it's rim the leaf's stem, the top scepter becomes the top right coin; the beard, the top light blue flower petals. The central red cone with roundel becomes the pendant; and this pendant awakens the hatchling on the shield; the Emperor's belt is the dais. The egg nesting birds top red shield inward double spirals become the blue outward top spirals. The blue hosed crossed legs of the Emperor become the bottom leaves. The bottom flower becomes the egg on

the shield. The throne is a coin. The armrests of the throne represents the inside of a coin. The skirt of the Emperor or the apron of the Emperor below his belt are the bottom blue and red flowers.

Andy Fisher



David Cri I see these cards and I have the following thought: A man from the comfort of his home is thinking of getting into a 4x4 car.

Will he succeed or not succeed??

Explanation: 4x4 cars with mechanical traction on all four wheels are very popular among the young boys and impetuous, sexy, indomitable and, successful men.

Is our Emperor this type of man? He will get to spend thought to action within the 4x4 car ride, which incidentally has the same eagle in the center of the card, and, in his coat of arms?

Luca do you like a new 4x4 car????

Please Luca, the last, was a little joke for you, I hope to have produced a smile to everyone at the beginning of this week. Happy week to everyone, Happy Monday.

Paul Nagy Andy Fisher: some explanation about your picture and its relationship to the Emperor and the Four of Coins would open us to your actual thinking about them...

Enrique Enriquez I think Andy's picture is a projection of this pair.

A mirror is in itself a message.

Paul Nagy: Fine Enrique, still explanation or translation to words is a way of opening this insight to sound and concept rather than just eye. How you or Andy would talk about the cross in square may not be that way I would talk about it and that variety is part of our exercise here.

Audrey Layden It looks like a glyph you could scan to connect to a source of information.

Enrique Enriquez I think there is something about the quality of the experience elicited by certain arrangement of cards that could be a message in itself. The feeling of 'everything mirroring everything' has a distinctive quality, just as the feeling of 'this cards are too confusing' has a distinctive quality. Sometimes that quality can trump the actual content of the cards, as it speaks louder.

(That said, Paul, one thing I have learned from the tarot is that the fact that we can explain something doesn't make it more interesting, nor makes us more delightful.)

Enrique Enriquez Audrey, that is a perfect definition for tarot cards.

Audrey Layden Ah yes, Enrique. That would be so....

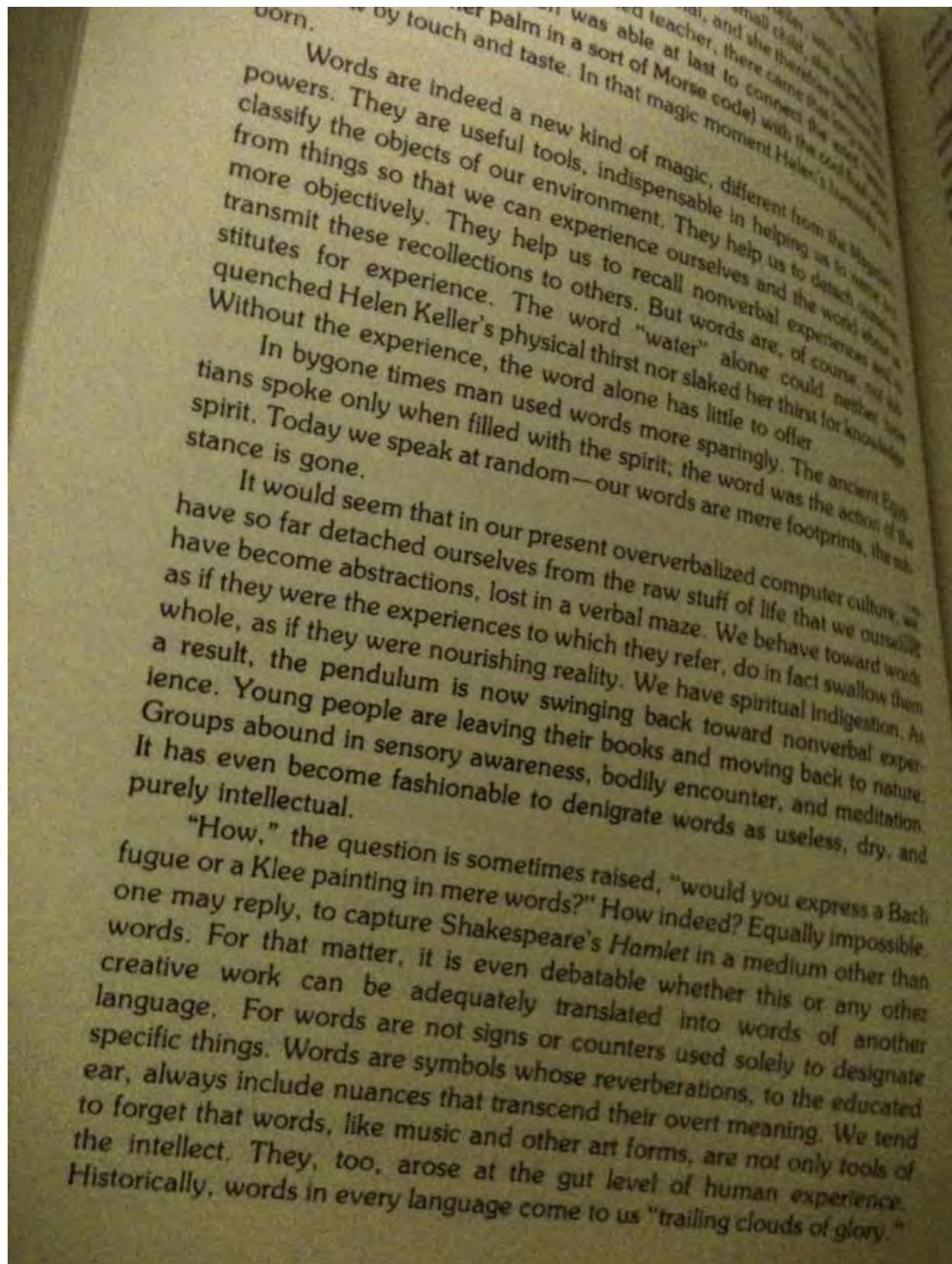
Andy Fisher Hi Paul - apologies for taking a while to respond - a busy day at school teaching!

So my image came from a search of the term 'fractals square' because it strikes me that everywhere I looked in the pairing there were fours within fours, echoing outwards.

The petals at the centre of the coins, the leg of The Emperor, the cross of his sceptre, the cross formed by the Phoenix on the shield and so forth.

As Enrique intimated, for me the articulation of this in words doesn't quite capture the feeling state that the image evoked - the pairing makes me think of echoes that resonate outwards but at the same time the stability and centred quality of 'four' belies this movement. I felt the fractal cross conveyed what even here I am struggling to articulate

Luca Shivendra Om Interesting coincidence, I think... From 'Jung and Tarot' by Sallie Nichols, chapter 'The Emperor: father of civilization' --Speaking about "expressing something in words"



Audrey Layden And so the magic of poetry that is the essence of experience captured in the spaces between linguistic symbols

Audrey Layden Like Thelonius Monk captures the unsounded music between the keys

Luca Shivendra Om <http://www.amazon.com/Lord-Four-Quarters.../dp/0809132524>

Cited in Jung and Tarot by Sallie Nichols in the chapter on the Emperor...the Emperor as the Lord of the Four Quarters/King of the Universe...(It's worth noting the similarity of the Four of Coins/Four Quarters and the 'structure' of the card The World/Universe)...

Lord of the Four Quarters: The Mythology of Kingship (Jung and Spirituality Series)

[www.amazon.com](http://www.amazon.com)

Lord of the Four Quarters: The Mythology of Kingship (Jung and Spirituality Series)

Paul Nagy Great book by John Weir Perry I read it in the early 1980s but hardly worth paying a premium price for. Look into daoist and Chinese symbolism of 4 and cosmic city and palaces, also relates to Rome's structural symbolism...

Thank you Andy your explanation I feel added much to the discussion and helped me in particular to locate how to include your insight into the 4-fold cross fractal into the generation fours within our pip and trump. When I request explanation or amplification of an idea, it's because I am missing something that others maybe attuned to that I am not. I will usually want words as that my fall back reference ease for me as for other here it may well be images, or geometry or numerology or design. To the degree we attempt to translate these strengths into an invented language we all have the possibility of [re]discovering: That is tarot *qua* tarot.

On a personal note: I am word and speech driven in my personal expression, and my attraction to tarot is as a mostly mute picture language that typically 'says things' in a rich economy of patterned lines, shapes and colors. Seeing the significance or recognizing the mechanism inside these images as how they appear between visual, semantic, sonic fields is where the work becomes a creative or remedial challenge for me. I do not idiomatically see these configurations, nor am I settled there is a code that will reveal them systematically. Here I rely on our collect efforts to have something to say or show that gives us more tarot.

Markus Pfeil Andy great picture, I like the fractal idea for this pair. The Emperor archetype as the big picture and the self similarity of the fractal cross taking the idea down into everyday life to the four coins. The emperor can add level upon level of crosses without altering the overall shape.

Paul Nagy: 4 coins foliage 2 people jumping jacks: head the blossom, arms the leaves, bell-bottom blossom legs: man on top with cone shape sex top of Chevron, Woman on bottom with fourfold red button roundel flower pudenda, bottom of Chevorn. The bird on dais gestated chick.

Enrique Enriquez

The delightful Catherine Chapman pointed out this nice essay on punk-to-asian and tarot:

<http://www.mysteryarts.com/punctuated/tarot/>

excerpt: Tarot cards are like rebus puzzles, their pictures forming coded messages. “The practical language of Tarot is a language of question and answer. In that language, card meanings could be compared to the words, and spreads to the grammar” (Ruth Ann Amberstone & Wald Amberstone, Tarot Tips, 2003). Punctuation helps to bring clarity to the meaning of a sentence. Hence, the Punctuated Tarot: each card of the Major Arcana offers a different symbol for disambiguation.

Use the Punctuated Tarot cards by themselves or in combination with your favorite deck to reveal connections, distinctions, and places to breathe.

Just as traditional Tarot imagery distills the archetypes of our quest for wholeness, the standard marks and signs of punctuation clarify meaning as our story unfolds. “All our lives are punctuated, just as our books are punctuated with their commas, periods, semi-colons, exclamation points and other things, wondering how the next sentence will begin” (The Universalist Leader, Vol. 28, 1925).

Indeed, our lives are punctuated by transformational events, great and small:

- choices and consequences
- chance encounters
- joys and fears
- crises and crossings
- gains and losses
- absences, presences, and reconnections
- unexpected and unexplainable occurrences
- victories and disappointments
- psychological terrors and actual disasters
- deadlines and extensions
- remembrance and forgetting
- rituals and celebrations
- interpersonal conflicts
- gifts and sacrifices
- examinations
- stories
- windfalls
- shifts in attitudes
- physical challenges
- illnesses
- privileged moments

The Latin root of “punctuation” means to “point out” and to “bring to a point.” Punctuation marks help us to pinpoint the precise structure of the sentences that constitute our life story. Punctuation helps to organize and emphasize the themes at play. It assists us to comprehend the relationships that exist between nouns (the people, places, and things in our lives) and verbs (actions and occurrences). Punctuation can connect, isolate, confirm, limit, regulate, contrast, motivate and animate the flow of information—our intelligence. In other words, punctuation offers cues on how to understand the course of our experiences. Ultimately, punctuation is emphatic about pauses, whether brief or prolonged. Pauses invite us to linger on meaning, to reflect, to reevaluate. A pause gifts us with time to think twice. A pause offers a place to stand and to withstand.

Poet and veteran punctuation artist Gary Barwin considers punctuation marks to be “the secret operatives of language.” That’s because “punctuation makes no sound, but effects what is around it.” He evocatively calls punctuation “the hidden breathing” and “the ghosts in the machine.”

Barwin studies the pictographic nature of punctuation marks the way a paleographer might study petroglyphs. He explains: “I’m interested in the figure/ground relationship between punctuation and letters, but also the punctuation as pre-eminently non-vocal, iconic glyphs which are rich in association, graphic interest, and exist in the liminal space between writing and drawing, reading and looking at.” Anything liminal exudes a mystical aura, and Barwin naturally recognizes punctuation marks as magical symbols. He deems punctuation “a Kabbalah of the unspeakable, the pararational, the unknowable. . . . And each mark has a certain conceptual and associational weight. They are like character actors in the drama of language. They are visual icons removed from sound or lexical meaning, but they shape semantics, grammar, breathing. They are physical yet not physical. Language from another textual world. If the letters are on one plane, punctuation appears in another, but from the surface of the page, they appear to be part of the same constellation.”

Barwin, too, relates punctuation marks to the Tarot: “We have a deep connection to these little dark marks. Each of them is like a tiny tarot-card, the reading of which depends on the reader. There are many ways to read their miniscule portraits.”

Paul Nagy: This is delightful, funny, better and more thorough grasp of the glyphic semantics of signs than my own more humorless diversions upon the subject. Glad to learn of it!

Luca Shivendra Om \*the wheel and the tower !!! -great

Drapī Arora super !!

Mark Sherman Ha. Magnificent.

Aurora Díaz Fernández ¡Genial!

“the secret operatives of language.” That’s because “punctuation makes no sound, but effects what is around it.” He evocatively calls punctuation “the hidden breathing” and “the ghosts in the machine.”

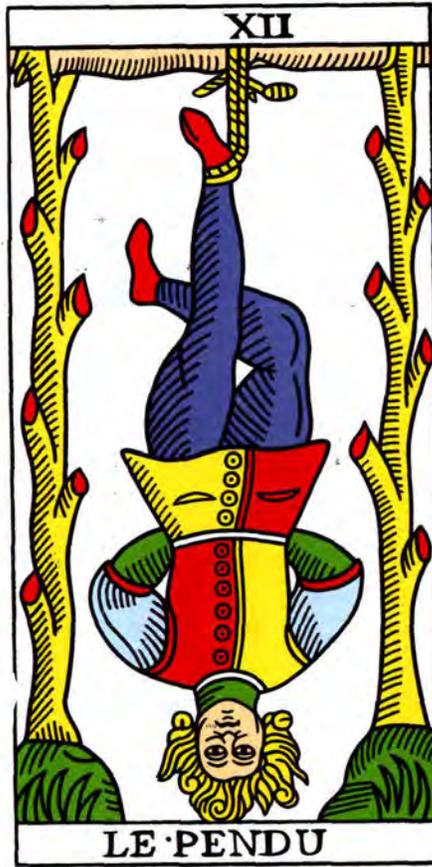
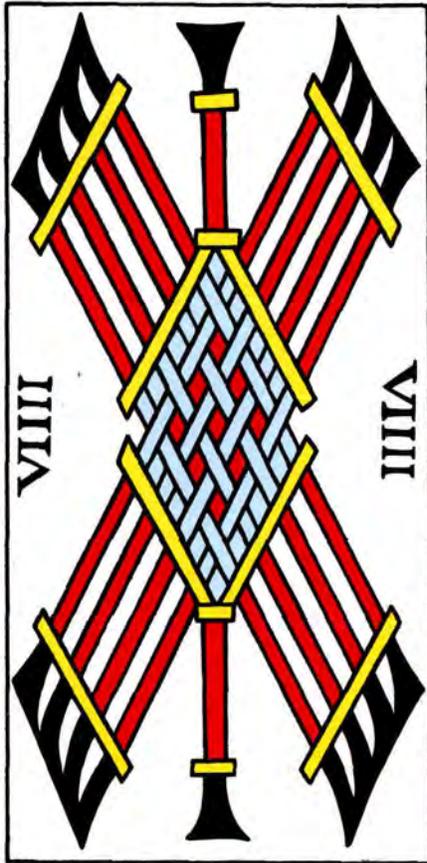
Catherine Chapman I adore Craig's work. Did any of you do a reading with the Punctuated Tarot?

Piptrump Club Record February 12, 2014- March 13<sup>th</sup> 2014

Aurora Díaz Fernández Catherine Chapman, I did; The Magician, The Tower, Death.

Catherine Chapman I did too but the High Priestess said I should be a little mysterious about things, so sorry ...

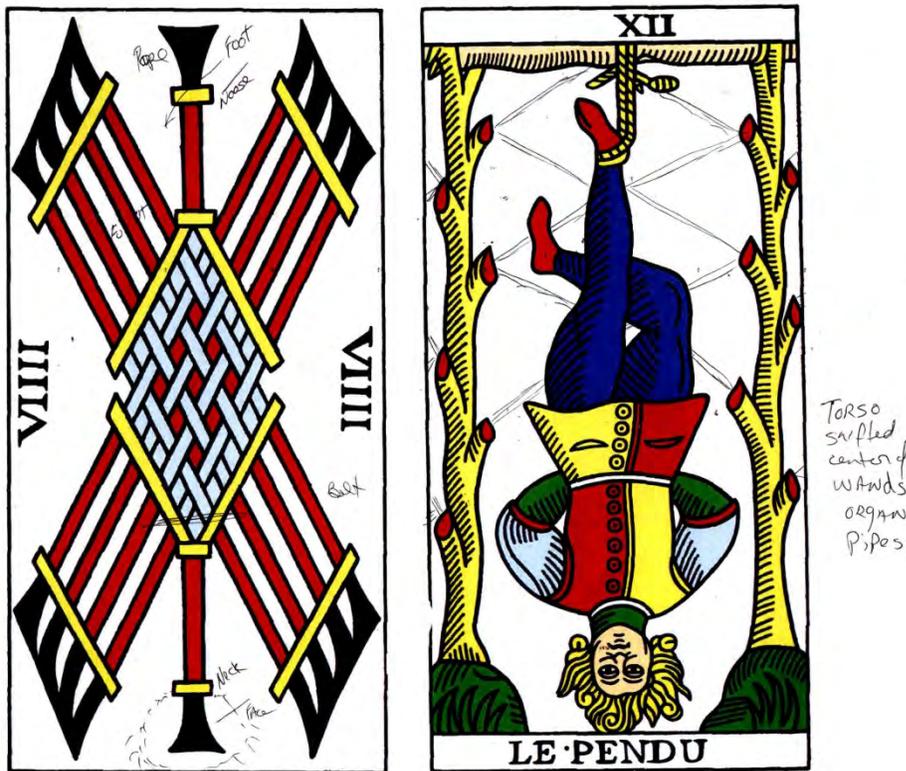
In Lieu of Luca: 9 of Wands The Hanged Man



Khadijah Carolyn Oh buddy!

Aurora Díaz Fernández Looking under the fence.

Luca Shivendra Om -Thanks Paul! anyway, I'm going to post mine, so today we can double the pleasure



Paul Nagy The Hanged Man is the odd rod: The center post is the strapped postman. The Wands are pipe organ horns. The light blue and red interweaving diamond pattern corresponds to the red stubs on the two posts. The wands grow from the 10 buttons. The yellow crossbars are the yellow posts. The green forearms extend abstractly to become the green frond fingers at base of yellow posts and behind the back of the inverted fellow. See annotated picture.

Luca Shivendra Om as for this pair: caught in a vice!

Enrique Enriquez "The Hanged Man is the odd rod". Yes, that's pretty much it. (Lets overlook the 3D, and we shall find gold).

Paul Nagy the fire grid is too busy, too hot, too many distractions for our rooster turning churning on a spit, a split. The new view is cooked or crooked. The new low is not a necessary high. The Sun is also rising and the red soul, sole boot, flute flue is strung up, or hung up, smoking, choking on protocols. The hang-down yellow hair is a fire of reformed desire, deliberate conspires.

Luca Shivendra Om Paul: the rhyme on the rim of meaning, the grid on the ground of mining.

Andy Fisher One thing that resonates for me is that Le Pendu is suspended by the ankle within a static frame. His confinement is defined by stagnancy.

In contrast the Central baton in the pip card is bound not at the edge of the frame but at the centre where the other eight interlocking staves form a matrix of binding.

The focus of restriction moves from the periphery to the middle and the 'stuckness' becomes dynamic and uncompromising rather than passive.

For me this suggests a crystallising of bondage, a hanging becomes a crucifixion.

Paul Nagy Well observed and expressed Andy

Jean-Stéphane Faubert A trap maybe?

Caught in the middle...

Markus Pfeil The nine is the inverted six and the hanged man the inverted emperor. In the six there is a simple symmetry of power as in the emperor. In the nine there is the central axis that overturns the emperor to the hanged man. Thus the pair shows revolution.

Jean-Stéphane Faubert The 12 is also the inverted 21, a square vs. a circle, a man vs a woman, clothed vs naked, alone vs in company, hands hidden, etc.

With the batons we put a lid over the hanged man, closing the coffin while still alive perhaps?

Audrey Layden On the eve of completion he ponders the worth of the struggle.

Enrique Enriquez VIII ascends on the left, VIII descends on the right. The batons are the axis of La Rove de Fortvne, which in this pairing comes to a halt.

Markus Pfeil Paul, those 12 stumps on le pendu's frame have yielded only 9 batons...the remaining three have been used to hang him up for cutting them.

Luca Shivendra Om

ops -delayed pair... today, the fun has been doubled. enjoy.



Luca Shivendra Om weird- it looks like the pair posted by Paul but -from another point of view. synchronicity at work?

Aurora Díaz Fernández A birth, or rebirth. Cesarean birth, a difficult one.

Paul Nagy Eight scimitars tacked upon the wall. Two straight swords entwined between them to touch tips at the center the top of the mandorla yellow cross. The Angel's Halo and vest are red like the cross bars of the four scimitars on top. The Phoenix is body is yellow like the crossbar of the four other scimitars on top. The cloud of the Angel becomes a yellow red Bud. Likewise the green and red cloud of the Phoenix becomes the yellow red Bud on the other side of the oval of the mounted scimitars matches the oval of the mandorla. Likewise the handle of the straight sword is the Halo of the lion on the bottom. The body of the lion matches the end sheath of the scimitars the red becomes the blending as the yellow crossbar matches the mandorla yellow ribbons on the bottom. The bull or horse is the yellow tip of the straight sword handle the body of the bull are the in sheaths of the scimitars with the yellow crossbar.

The nude woman dances between two pointed dilemmas that are at cross purposes to her position is to show that emptiness creates a more vibrant dance then does the swirl of clinging-clanging opinions set upon mutual dominance.

Both the Hanged Man and the World show a difficult process of birth as Aurora Díaz Fernández has pointed out and hard-pressed or constipated creative processes.

Science and art meet and become meat for unexpected rivalries and happy juxtapositions of fleet footed impossibilities.

Luca Shivendra Om forceps assisted birth.

Drapa Arora Regimented, sovereign

Luca Shivendra Om delayed pair, delayed birth. the child has been forced to come to birth.

Drapa Arora After much knifing, you get le monade

Luca Shivendra Om this pair and the other one (VIII of wands + Le Pandu) speak both of difficult birth. elegant coincidence.

There is elegance in the correspondence of numbers too. The XII of the Hanged Man corresponds to the XXI of the World. The birth canal I I makes room for the X the body of the Hanged Man. Likewise the mandorla is symbolized by the double XX the edges symbolize the four animals the place between the double axes is the inside of the mandorla. The dancing woman is the I [X I X] one should wonder if the dilation on the XX is better than the dilation on the II! Likewise the VIII of Wands shows a contracted movement between the dilating contractions II V II. Whereas the X of Swords emphasizes the difficulty of bringing to term the creative project.



[coming to light is not easy] reading from right to left: right to left: 1. (Le Monde) the fetus "in utero" (still no sex differentiation, he is a hermaphrodite) 2. (Ten of Swords) delivery by forceps 3. (Nine of Staffs) through the birth canal 4. (Le Pendu) the baby comes out but remains attached to the umbilical cord... well, now we can upload the video of the delivery on youtube - gynecologist's channel

Paul Nagy There is an Apollo class [closer than our Moon] asteroid passing by the earth in less than 45 minutes; go to slooh.com for live telescope pictures... How it relates to our cards seems obvious. Anyone want to belabor it with some interpretation?

Luca Shivendra Om painful labor.

Audrey Layden The difficult birth is the transcendence of completed reason into the universe of consciousness.

Andy Fisher As a sequence of four cards I see gestation and manifestation rather than a difficult birth (which I love as a reading of the pair!).

The foetal hanged man is suspended and the energy of growth is focused into the centre as indicated by the 8 of Batons. Then the womb of potential swells from that omphalos to create a protected space. The rope that bound Le Pendu's ankle holds the mandorla in place while he transforms and turns upright, ready to step into the world.

### A Quantitative View of the Pips

This morning I had a brief insight into reading the pips quantitatively from Ace to 10.

The Conflagration Theory of Wands: the more sticks in the pile the hotter the fire. Fewer sticks the fire is not established against the other elements. More sticks the fire is less controllable and may be too hot for the issue at hand.

The Flagon Theory of Cups: the more cups depicted the greater the inebriation or the more extravagant the party. Fewer numbers represent less sensitivity, in greater numbers a tendency towards excitability and hysteria.

The Trophy Theory of Swords: straight swords stab, scimitars slice. The scimitars are all mounted on a wall and sheathed. The straight swords are not sheathed. Odd numbers can cut you or stab you. Even numbers where all the scimitars are sheathed and mounted represent vain bragging rights, vacuous opinion or a tendency to utter words without significance. The more swords the more entrenched one is in one's preset views, the more war stories to tell.

The Miser Theory of Coins: the more wealth portrayed the more one relies on their own resources and the less they rely upon people, conversely the more wealth exhibited the more people of less resources rely upon the wealthy. The more coins tends towards being settled in one's way and the less coins the more resourceful one needs to be to find ways to get things done.

Obviously these theories do not exhaust the possibilities of pips in their many chameleon-like transformations.

Audrey Layden Intriguing take!

Markus Pfeil I see theos risinig therein....a very vatican-like scenery depicted. I like it!

Luca Shivendra Om

Devilish visual pun (from: Jung and Tarot by Sallie Nichols)

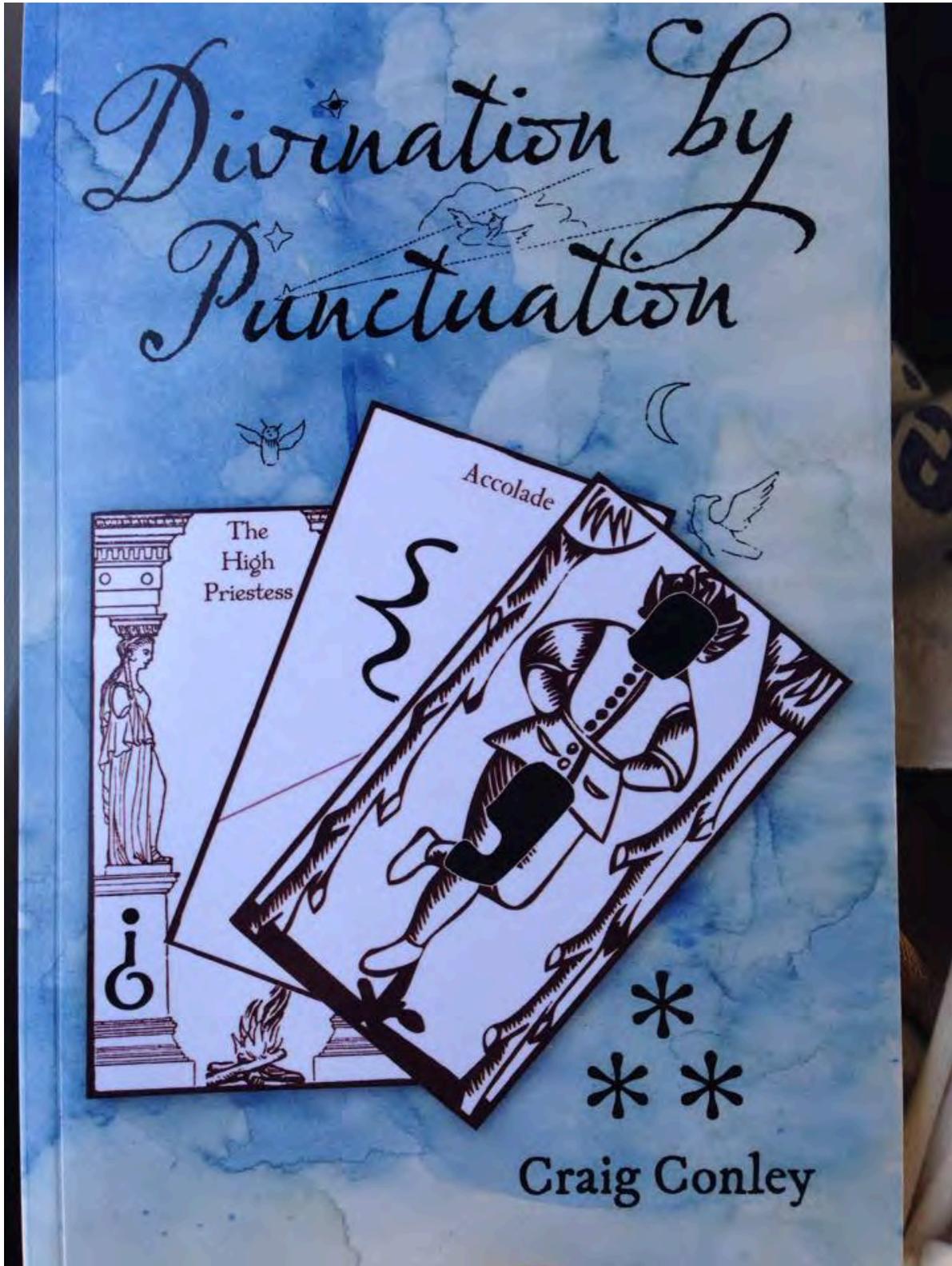


Enrique Enriquez Many people may have been accidentally ex-communicated when a priest made a lousy shadow bunny.

Camelia Elias Imagine.

Markus Pfeil

Great reading on the bus!



Paul Nagy I have one on order.

Markus Pfeil I have read about half of it now and it is highly interesting and amusing....the Idea of the Hermits lamp as square brackets [ ], being a placeholder for things found within is a marvel

Paul Nagy Navel gazing without a point...

Markus Pfeil Navel gazing with the point out!

Luca Shivendra Om [ ] ; ~

Enrique Enriquez [ ] is not the meaning of LERMITE, but

LERMITE is the meaning of [ ].

Enrique Enriquez

Speaking of punctuation marks:

Here we have bpNichol's Pataphysical Hardware Store.

(Notice the double apostrophe on their T shirts, denoting this is the Canadian branch of 'pataphysics).

bpNichol (on our right) is putting 'Plaster de Paris' on the other guy's head.

The event make allusion to two things:

- Duchamp's 'Air de Paris'. (Google it).
- The fact that Alfred Jarry used to live in an apartment with very, VERY, low ceilings, to the point that his head was always covered by white plaster-flakes.



Mark Sherman Nice to see brilliant Americans reference brilliant Canadians. Thanks!

Yoav Ben-dov we still need a good theory of quantum pataphysics

Paul Nagy Yoav Ben-dov your own linked picture of SHRI LAKSHMI DEVI ॐ manages to address cups and coins: now her consort needs to display clubs and knives!



Paul Nagy This version of Shri Vishnu as Lord Sudarshana manages plenty of elemental icons, including club and sword:



Mark Sherman Fortuitively happened upon this book on the weekend at a used book sale in the basement of a community church. I didn't know anything about Roussel but remembered Enrique mentioning him before. It's the book that accompanied the first (only?) major exhibition to celebrate Roussel's work and influence. Anyway, it's an incredible book, high quality stock, with essays, art and comments made by his contemporaries and more. Seems out of print now unfortunately or I would buy more and give them as gifts.



Mark Sherman The cover which spans the front and back (the back has a lovely, mysterious diagram) was drawn by Man Ray. Beautiful. I had only seen his photography previously. Adds to my appreciation of his work. After googling and seeing more of his drawings, in particular his figure drawings I can see why he moved into photography, but his designs and pictograms etc are really compelling.

Enrique Enriquez Excellent! I actually try my best to speak as little as possible about Roussel because I could do so for days. I think that is the catalogue from a show in Madrid, right?

Marcel Duchamp declared many times that Roussel was his biggest influence.

Mark Sherman Yes, I don't have it handy to check, but I do believe it's from the Madrid show. There is a fair bit of Duchamp content in the book actually. There is a reproduction of an image that looks something like "the Large Glass" or "The Bride Stripped Bare...", but is something else. I'll look up the name later, but I have two Duchamp books and this piece isn't in either of them. It has a sort of disassembled-imaginary-flying-wheel-apparatus look to it, which definitely seems to show Roussel's influence.

Enrique Enriquez Well, Roussel, rou sell, roue-selle.

Now, some club members would wonder: why should we care about Raymond Roussel and what does he have to do with the tarot?

Not only Roussel wrote about the tarot (His novel *Locus Solus* describes musical tarot cards), but many of his works were based on a creative procedure he termed the 'procédé' which consisted on creating two phrases that were homophonically identical, and then find a narrative that would fill the space in between them. When Roussel took the phrase "Les lettres du blanc sur les bandes du vieux billard" (The white letters on the cushions of the old billiard table), and found a homophonic pairing in "Les lettres du blanc sur les bandes du vieux pillard" (The white man's letters on the hordes of the old plunderer), he was doing something very similar to what we did when we said that "The Hanged Man is the odd rod in the VIII of Batons". Just as Roussel would create a narrative that would explain the similarity between these two formally related shapes, we elaborate narratives that help us make sense of the fact that L'Ermite's lantern looks like the Ace de Coupes, or that the mandorla in *Le Monde* is alike the crossed scimitars in the suit of Epees.

At a most basic level, homophony, as expressed in the pairing "Les lettres du blanc sur les bandes du vieux billard"/"Les lettres du blanc sur les bandes du vieux pillard" is present in some of the trump's names: *La maison dieu* = l'âme et son dieu, *Bateleur* = bas leurre, *Le Pandu* = le pain dur, etc... When we wonder about the relationship between "hanged man" and "hard bread", when we traverse that distance, we are opening ourselves to the same procedures Roussel used to create his work.

Homophony, homology, are forms of analogy, and analogical reasoning is what have us seeing that 'billiard' resembles 'pillard', *Le Mat* as a boyfriend who left, or the pairing of *X Epees* + *Le Monde* as a "painful labor".

Analogy is what shows above as below in our tarot cards.

Mark Sherman So I'm still taking Roussel in at the moment. Have only skimmed the pages and looked at the pics in the book. Did the way he treated the Tarot in Locus Solus in any way utilize his 'procédé' in the manner you have explained? Like were the cards singing in/between homophones for example?

Enrique Enriquez Mark, Roussel never 'showed' his procédé in his writings. It was a machine to generate ideas that then he expressed in a literary way, without showing the 'machinery'.

For example, the phrase 'Napoleon premier empereur' would render 'nappe ollé ombre miettes hampe air heure' (tablecloth olé shadow crumbs pole wind time). Roussel didn't write that down in his book, but created a scene in which the sculpture of some flamenco dancers is made with some sort of chemical component capable to shaping water into very detailed momentary reliefs, so even the bread crumbs on the table can be perceived.

He only revealed the procédé in a book he had left with instructions to be published after his death (How I wrote some of my books).

Excerpts from Wikipedia mostly as a reiteration of Enrique with recognition of the New York poets:

Roussel was unpopular during his lifetime and critical reception of his works was almost unanimously negative. Nevertheless, he was admired by the Surrealist group and other avant-garde writers, particularly Michel Leiris, André Breton and Marcel Duchamp. He began to be rediscovered in the late 1950s, by the Oulipo and Alain Robbe-Grillet. His most direct influence in the English speaking world was on the New York School of poets; John Ashbery, Harry Mathews, James Schuyler, and Kenneth Koch briefly edited a magazine called Locus Solus after his novel. French theorist Michel Foucault's only book-length work of literary criticism is on Roussel. A comprehensive exhibition of Roussels' achievements entitled "Locus Solus" was exhibited within the Fundação de Serralves in Porto opening on March 24, 2012. Special attention was granted to his personal connections with Man Ray, Salvador Dalí, and Marcel Duchamp, who observed that Roussel was "he who pointed the way".

Roussel's most famous works are Impressions of Africa and Locus Solus, both written according to formal constraints based on homonymic puns. Roussel kept this compositional method a secret until the publication of his posthumous text, How I Wrote Certain of My Books, where he describes it as follows: "I chose two similar words. For example billard (billiard) and pillard (looter). Then I added to it words similar but taken in two different directions, and I obtained two almost identical sentences thus. The two sentences found, it was a question of writing a tale which can start with the first and finish by the second. Amplifying the process then, I sought new words reporting itself to the word billiards, always to take them in a different direction than that which was presented first of all, and that provided me each time a creation moreover. The process evolved/moved and I was led to take an unspecified sentence, of which I drew from the images by dislocating it, a little as if it had been a question of extracting some from the drawings of rebus." For example, Les lettres du blanc sur les bandes du vieux billard/The white letters on the cushions of the old billiard table... must somehow reach the phrase, ...les lettres du blanc sur les bandes du vieux pillard/letters [written by] a white man about the hordes of the old plunderer.

John Ashbery summarizes Locus Solus thus in his introduction to Michel Foucault's *Death and the Labyrinth*:

"A prominent scientist and inventor, Martial Canterel, has invited a group of colleagues to visit the park of his country estate, Locus Solus. As the group tours the estate, Canterel shows them inventions of ever-increasing complexity and strangeness. Again, exposition is invariably followed by explanation, the cold hysteria of the former giving way to the innumerable ramifications of the latter. After an aerial pile driver which is constructing a mosaic of teeth and a huge glass diamond filled with water in which float a dancing girl, a hairless cat, and the preserved head of Danton, we come to the central and longest passage: a description of eight curious tableaux vivants taking place inside an enormous glass cage. We learn that the actors are actually dead people whom Canterel has revived with 'resurrectine,' a fluid of his invention which if injected into a fresh corpse causes it continually to act out the most important incident of its life."

*New Impressions of Africa* is a 1,274-line poem, consisting of four long cantos in rhymed alexandrines, each a single sentence with parenthetical asides that run up to five levels deep. From time to time, a footnote refers to a further poem containing its own depths of brackets.

Roussel began writing *New Impressions of Africa* in 1915 while serving in the French Army during the First World War and it took him seventeen years to complete. "It is hard to believe the immense amount of time composition of this kind of verse requires," he later commented. Mysterious, unnerving, hilarious, haunting, both rigorously logical and dizzyingly sublime, it is truly one of the hidden masterpieces of twentieth-century modernism.

This bilingual edition of *New Impressions of Africa* presents the original French text and the English poet Mark Ford offers an idiomatic translation on facing pages. It also includes an introduction outlining the poem's peculiar structure and evolution, notes explaining its literary and historical references, and the fifty-nine illustrations anonymously commissioned by Roussel, via a detective agency, from Henri-A. Zo.

I read Roussel's *Impressions of Africa* between 1971-73, [that it was 1972 that the San Francisco surrealist group was most active in attempting to get something started]. This also coincides with my senior year as an undergraduate and an intensive course of reading classic ethnographies in their entirety. It seems I remember more of the context of my reading than I do of the content or of my actual appreciation of what Roussel may have been attempting in that work. For me, I was reading a major anthropological monograph a week at that time, sometimes two if they were shorter, the discrepancy between the belabored descriptions of nonliterate people in their habitat against this twisted ornate fantasy of an Africa that has no terrestrial location except the imagination of the author felt a deep disconnect. I liked it for its audacity against this background of serious natural descriptive cultural science. At the time I was not paying close attention to the words but rather the contexts in which things were generated. I was sensitive to his classical references and to a degree the foppish eccentricity and ethnocentrism of his stylish asides, fantasizing mixes of Parisian popular culture and practice reconfigured into stylish observations of a pre-World War I world of luxurious hedonism still mixed with puritanical guilt. [Now I know that the puritanical guilt stuff is probably not germane to the

French bourgeoisie... But you have to remember that I'm reading this book in English translation] Claude Lévi-Strauss's memoir, *World on the Wane*, later translated under its French title of *Tristes Tropiques* was probably my only other serious work from Francophone culture, at that time.]

I have memory of reading Raymond Roussel's *Locus Solus*

Anyway, a note on a different work by Raymond Roussel that is recently available in a bilingual edition. Its title is *New Impressions of Africa* and the poetic constraints of it remind me shaggy dog style of *Tristram Shandy* a humorous novel by Laurence Sterne. Especially in regard to refusing to come to a point. There are only four stanzas in Roussel's unfinished book. So what you have is incredible parenthetical pilings, or waves of sentential observations, none ever quite completed. I wonder if he were to create this work now in the digital world of hypertext each word would have its own note that would include parenthetical observations and those notes would have words that would include further parenthetical observations etc. eventually the contents of the observations would riptide and flow back into previous parenthetical or parallel observations that would eventually crescendo into the initial observation that would continue on word without a stop.

In tarot I would see this as saying to a client I will give you a one card reading. The card is drawn. And interpretation is offered. A discussion ensues. Three cards are drawn as commentary on the one card reading. Further interpretations, further discussions. Cards are drawn to comment upon the commentary cards. Further interpretation. Reference to the initial card. Reference to the secondary three card reading. Further cards are drawn. More interpretations. More discussions. Other cards are drawn. Now we're moving the cards around at various levels to show how they interrelate to each other. And voila! We have a demonstration of dancing tarot cards!

Mark Sherman Thank you Enrique. So in theory, in an English book written in this manner may feature a sculpture or picture for example, derived from the card "Emperor", of a letter "M" that pours water into a letter "R", or maybe a fountain in the shape of an "M" pouring little "R's" into the basin, without drawing attention to the reference or procedure?

Mark Sherman Hi Paul, so did you read *Impressions of Africa* out of personal interest or curiosity or was it included in the course or curriculum as an actual example of ethnography?

Also, loved your Tarot analogy.

Paul Nagy Neither, I knew an informal group of bohemians in San Francisco who were interested in starting a Surrealist group that included some recognized surrealists [especially Philip Lamantia] and some had acquaintance with the Chicago Surrealist group of Franklin and Penelope Rosemont and Paul Garon, that had published the periodical *Arsenal* and a few chapbooks.

I read some surrealist classics mostly to get acquainted with the movement, the Manifestos, *Nadja*, some general survey of the movement.

The ethnography reading was related to my studies as an anthropologist.

Enrique Enriquez Mark, Roussel's work shows how punning can be a way to have ideas, without these ideas necessarily end in the pun itself. That is the same thing we do with the tarot. To follow on an example posed in this club, may tell a person who got FORCE - KING OF CUPS - QUEEN OF SWORDS "watch how much you drink". The person doesn't know that we looked at the lion's tongue, the king's cup and the queen's sword, we put them together as "a tongue, given wine, turns into a sword". We may never tell them. We are using the transformation of symbols we see in the tarot just as Roussel used the pun.

Mark Sherman It's so strange. I completely follow you when you explain it, but trying to do it so far feels something like what I would imagine being unable to raise one eyebrow or spread my toes to be like (both of which I could do since birth, but have yet to be able to teach it). This is possibly why I am so drawn to it. I watch you, Luca and others go and I am so intrigued and amused. But so far mostly mute. This is not to say, of course, that my inclusion (thank you folks) and deliberately attempted immersion in the "semantic field" you folks play in hasn't inspired my own dawns and insights and amusements. But on its own it's like hand clapping while watching wicked break dancers!

Luca Shivendra Om

Today a starry night



Pfeil Eight Stars and the lady with her vessels. The eight pentacles as the manifestation of those eight stars and curly braces enclosing the ninth which is just being manifested by her pouring forth the waters.

Markus Pfeil Also the three blue stars and an upper blue flower, the blue river and a lower blue flower. The Star linking stars and river and the braces containing the space between the four and four pentacles.

Markus Pfeil Use your wealth (both material and spiritual) to manifest.

Jean-Stéphane Faubert After 9 months the waters broke...

Paul Nagy The Star Le Toille XVII the 17 becomes 8 [1+7=8] seven little stars, one big star: the woman [elle] toils: carrying water to water is drudgery. 8 coins are free and one coin is inside the mouth. It is a whistle. The nine of coins whistles at the nude: "Hey Baby! Where you put your clothes?"

The center coin is a tongue wagging out of a mustached mouth. The top plant is a female doing the splits; and the bottom plant is a male doing the splits. Their legs make the outline of the mouth. The mouth spits.

How does drudgery become transformed into hope? How is nudity free? Why should a free nude have to carry water to water?

The two above and below plants on the Nine of Coins are the background shrubs of Le Toille. The bird is a parrot whistling at the nude: "Hey Girlie, put down your jugs and come fly with me!"

In order to reproduce the sky stars as the Nine of Coins: Fold the card over so that the middle becomes the bottom and the stars are on both sides of the sky. The middle as the bottom is the free-flowing as water unconscious speech willing to say anything to anyone for any reason or unreason that happens to be going on at the time. The edges of the mouth are the jugs pouring out their tongues of water. The tongue wags, the water flows and is stagnant: so is the flow of speech: a trill of sound and punctuated silences.

Yoav Ben-dov also she was on the rise in the corporate ladder, she began to feel blocked and oppressed in her cubicle life. She quit her job, left the city and adopted a simple and natural lifestyle.

A coin inside the mouth is a pocket for the corpse to pay Charon to cross the waters of the underworld.

"Charon's obol is sometimes called a viaticum, which in everyday usage means "provision for a journey" (from via, "way, road, journey"), encompassing food, money and other supplies. The same word can refer to the living allowance granted to those stripped of their property and condemned to exile, and by metaphorical extension to preparing for death at the end of life's journey."

Hope is on the edge of life and death. Hope is homeless and preparing for a journey without a settled destination. Each star guides to an unknown terminus.

Audrey Layden

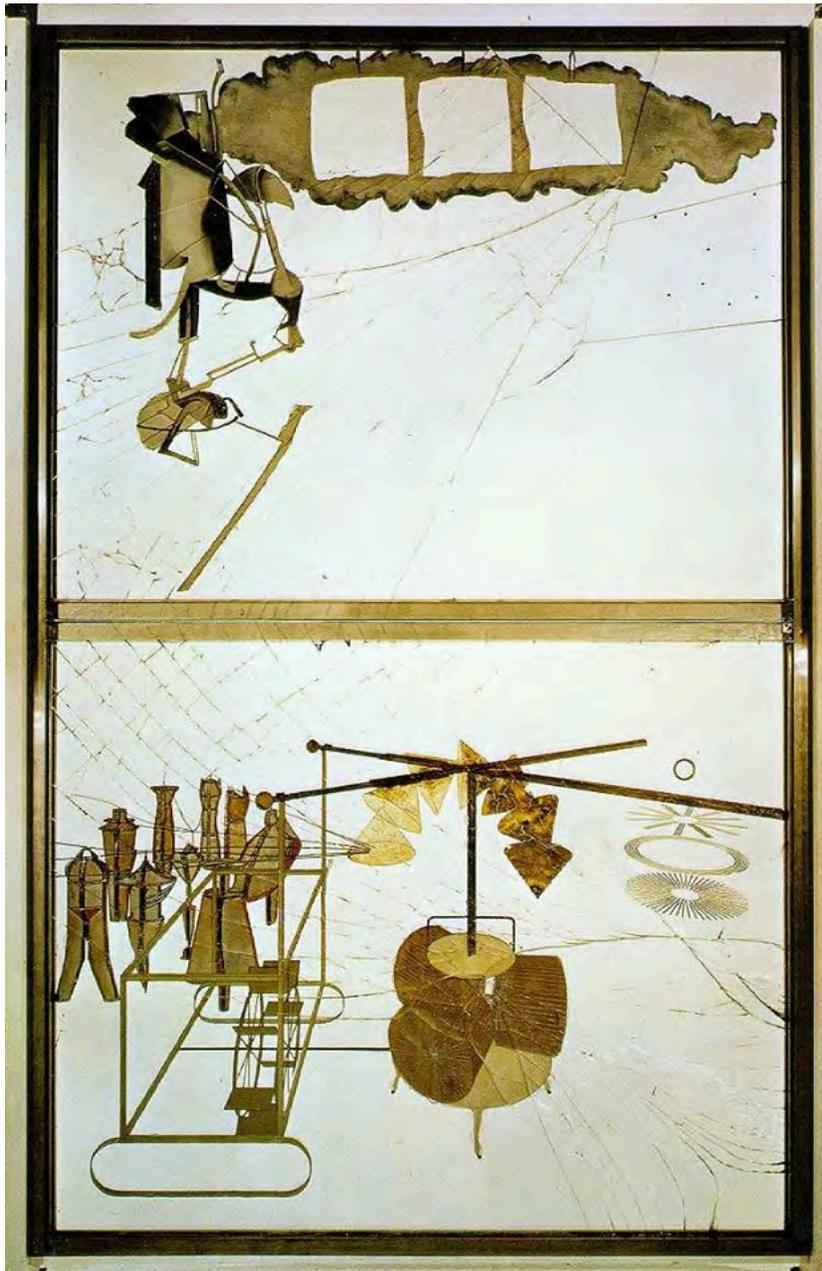
She pours her essence  
On the earth freely  
Without guile  
Bringing forth plenty

Offering the promise  
Of completion

Enrique Enriquez The VIII de Deniers is the most perfect representation of Lestoille. Eight coins for eight stars, one central coin for a central woman (enclosed in a blue vine that predicts the blue mandorla in the world). The upper half of the floral element even shows a yellow tree! Finally, two blue bulbs for two streams of water, being spilled in two opposite directions.

But a practical eye will see that the star is not a denier. Money melts.

Enrique Enriquez The nine of deniers



Lestoille



Aurora Díaz Fernández Nurturing her riches / watering her seeds / harmony in her world / silence / contemplation

Aurora Díaz Fernández Returning her riches to nature / the flow of the circle.

Luca Shivendra Om Gardening: nine of coins = nine flowerbeds or a well designed garden with flowerbeds and alleyways; the star as the gardener...

Paul Nagy Enrique Enriquez The nine of deniers Duchamp's: The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)

Luca Shivendra Om nine of coins = graves in a cemetery and the star as a widow crying for her dead husband

Paul Nagy Enrique Enriquez Lestoille: Star nude naps after a day of water hauling...

Aurora Díaz Fernández Wow, Luca! you blow my head! ..."graves in a cemetery" Love it!

Paul Nagy Jug in the pond: transformations: Vladamir Kush Fish Coins



Enrique Enriquez Yes, sorry. The first image is 'The Bride Stripped Bare by Her Bachelors, Even ', the second image is 'Étant donnés', both by Duchamp. They may be seen as the same image expressed in two different systems.

Markus Pfeil I now think she is a fraud. Minting her own coins in the flowery press and pouring water from one cup and using the second to cover up her peeing in the pond....

Enrique Enriquez a starry night =

gray rats hint:

straight yarn

hang artistry

Jean-Stéphane Faubert She's being guided towards an investment...

Markus Pfeil Star = St. Ra, the catholicised saint of the sun has gone into hiding behind the veil of the night but he peeks through in places. The eight sun medallions show his festivals of the year, once for the north, once the southern hemisphere, in the middle we see his barge carrying him around.

Catherine Chapman Life is cyclical, in constant motion. She pours from the never-ending pool. The buds are the urns she pours from. There is abundance but to her it just is because she is always pouring. To some it is gain because they didn't have before but now they feel the healing and abundance from the waters of life. It never ends and it never changes; it is conservation of energy and mass. There is enough for everyone but how to join the stream?

Enrique Enriquez Markus, check bpNichol's Martyrology.

Paul Nagy Starlight is dew; a rain of light joins air to the stream.

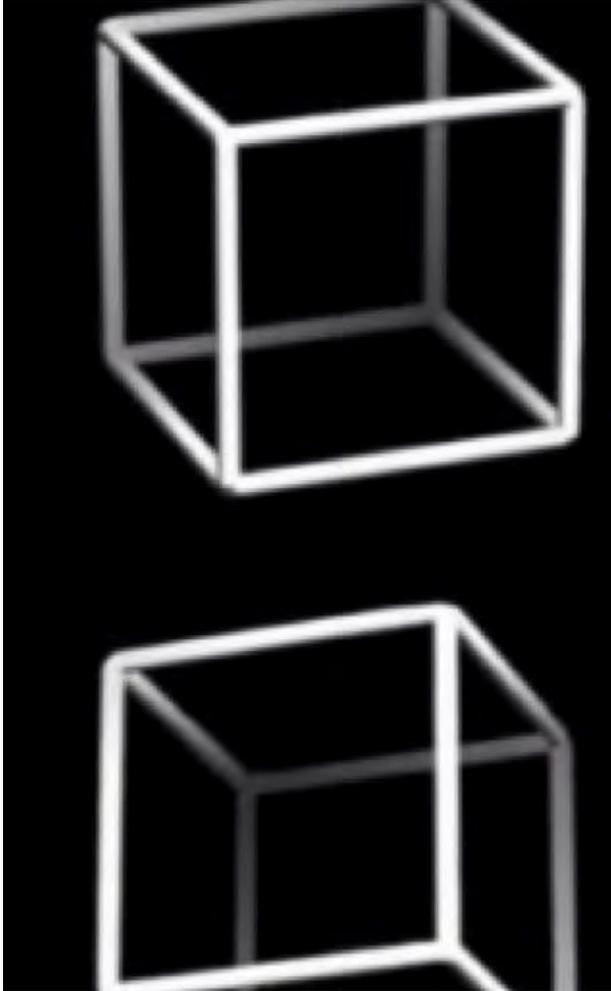
Mark Sherman See appears to only have eyes for one coin. The water is not under the bridge yet.

No bird, no trees, no stars.

Andy Fisher This pairing works for me like a necker cube illusion - to the right the world of flow and potential is foregrounded: the shimmering starlight, the flowing hair and water, even the leaves on the tree are in a state of flux.

Then to the left, while the promise of flow remains in the vegetation which threads its way through the spine of the image, the nine coins dominate - they are solid, unyielding in their materialised function.

This pairing is the essence of magic - the feminine principle pours forth and collapses the wave function. As we stare at the nine coins our awareness can flicker between what is now present and the reality that this solidity is a transitory affair - all creation is on a journey from one state to another.



Andy Fisher's photo.

Audrey Layden Very nice

Markus Pfeil Andy, I like the idea of the wave-function being produced by the star. It is the generation of a probability for something, bounded by the potential (the border of the river) it can then collapse to any of the states on the left side. We could then reinterpret the braces around the middle as poisson brackets describing the evolution of the materialised state. Eight solid coins and an evolutionary operator. She really gets things moving.

Luca Shivendra Om To me this pairing seems to be a perfect visual rendering of the verb "to tap".

(from Collins' online Dictionary)

To tap

VERB (taps, tapping, tapped)

[WITH OBJECT]

1 Draw liquid through the tap or spout of (a cask, barrel, or other container):

several barrels had been tapped to celebrate old victories

1.1 Draw (liquid) from a cask, barrel, or other container:

in the cellars of the monasteries the butlers were tapping new and old ale

2 Exploit or draw a supply from (a resource):

clients from industry seeking to tap Edinburgh's resources of expertise

[NO OBJECT]: these magazines have tapped into a target market of consumers

2.1 -informal Obtain money or information from (someone):

he considered whom he could tap for information

3 Connect a device to (a telephone) so that conversation can be listened to secretly:

the telephones were tapped by the state security police

The meanings #1 and #2 are obviously connected to the pair: to draw liquids from a container –the nine of coins the liquids and the star's jars the containers); to draw a supply from a resource a resource –nine of coins the supply and the star's pond the resource...

The meaning #3 makes me think to the secret connections between the woman depicted in the card and the stars above her... She is a female shaman, a witch, a magician and she knows the secrets of the universe, or that universe whispered in her ear

By mean of these secrets she can 'exploit' rich and wide resources (nine of coins)

Enrique Enriquez An ex-Jesuit priest once told me that the Morning Star was the cause for the creation of DEW.

Now, Urbandictionary.com defines DEW as:

- When a woman awakens in a moist or aroused state.

- When a woman awakens with "dew" on her "grass."

Catherine Chapman Who can resist using this now?

Dew for you

Due for you

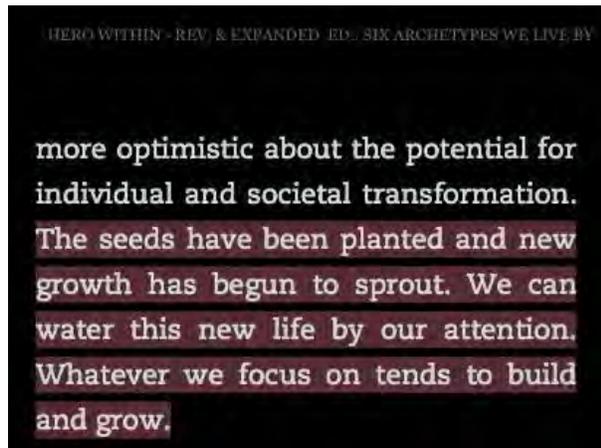
Do for you

D'yu?

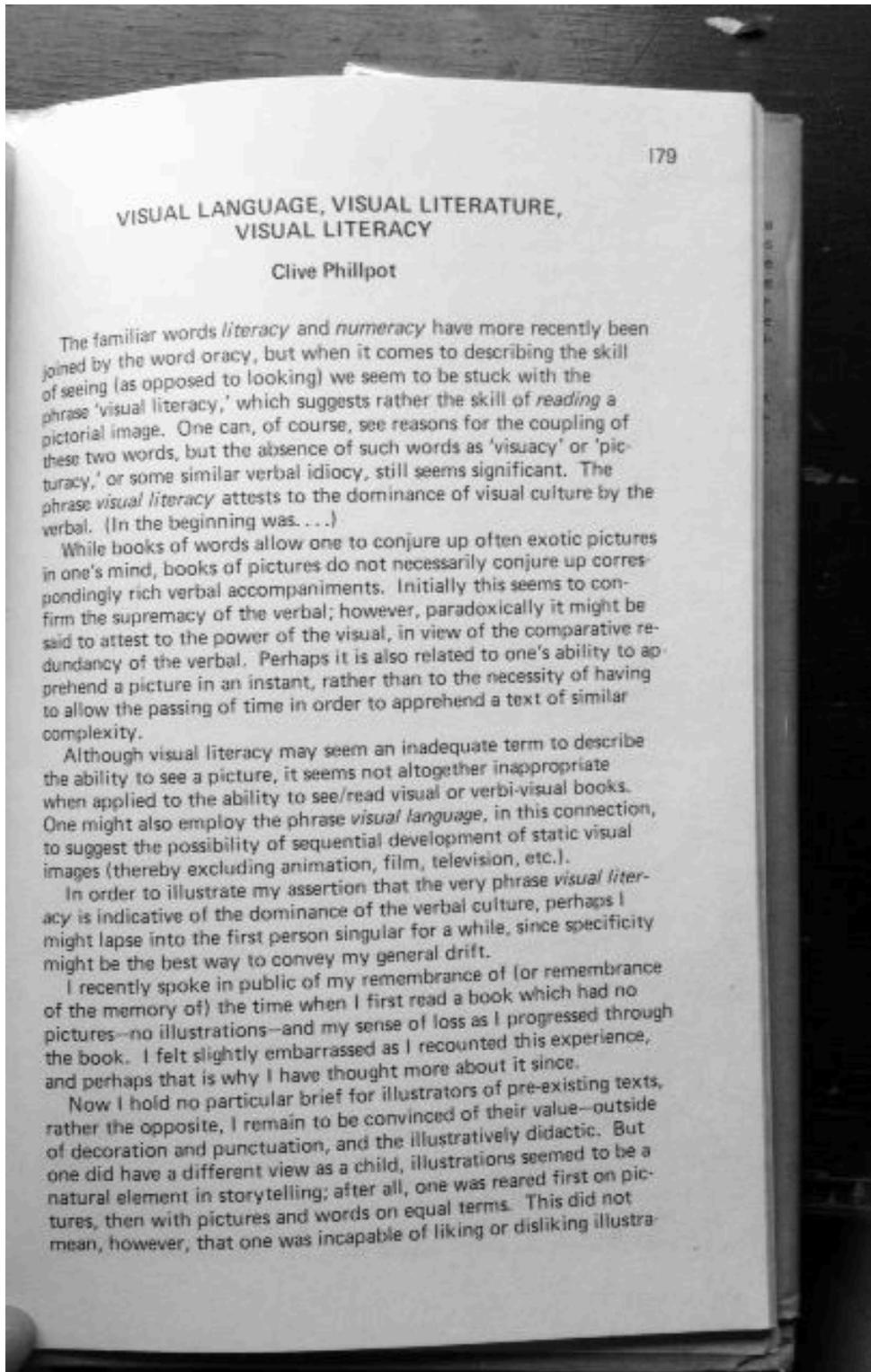
Luca Shivendra Om Do by you

Enrique Enriquez morning do.

Luca Shivendra Om unexpected connections in a 'reader''s life...



Paul Nagy The Morning Star is Venus and we know she is so bedewed and randy she grew herself a penis though she still more prized her womanly parts and proclivities...



VISUAL LANGUAGE, VISUAL LITERATURE,  
VISUAL LITERACY

Clive Phillpot

The familiar words *literacy* and *numeracy* have more recently been joined by the word *oracy*, but when it comes to describing the skill of seeing (as opposed to looking) we seem to be stuck with the phrase 'visual literacy,' which suggests rather the skill of *reading* a pictorial image. One can, of course, see reasons for the coupling of these two words, but the absence of such words as 'visuacy' or 'picturacy,' or some similar verbal idiocy, still seems significant. The phrase *visual literacy* attests to the dominance of visual culture by the verbal. (In the beginning was...)

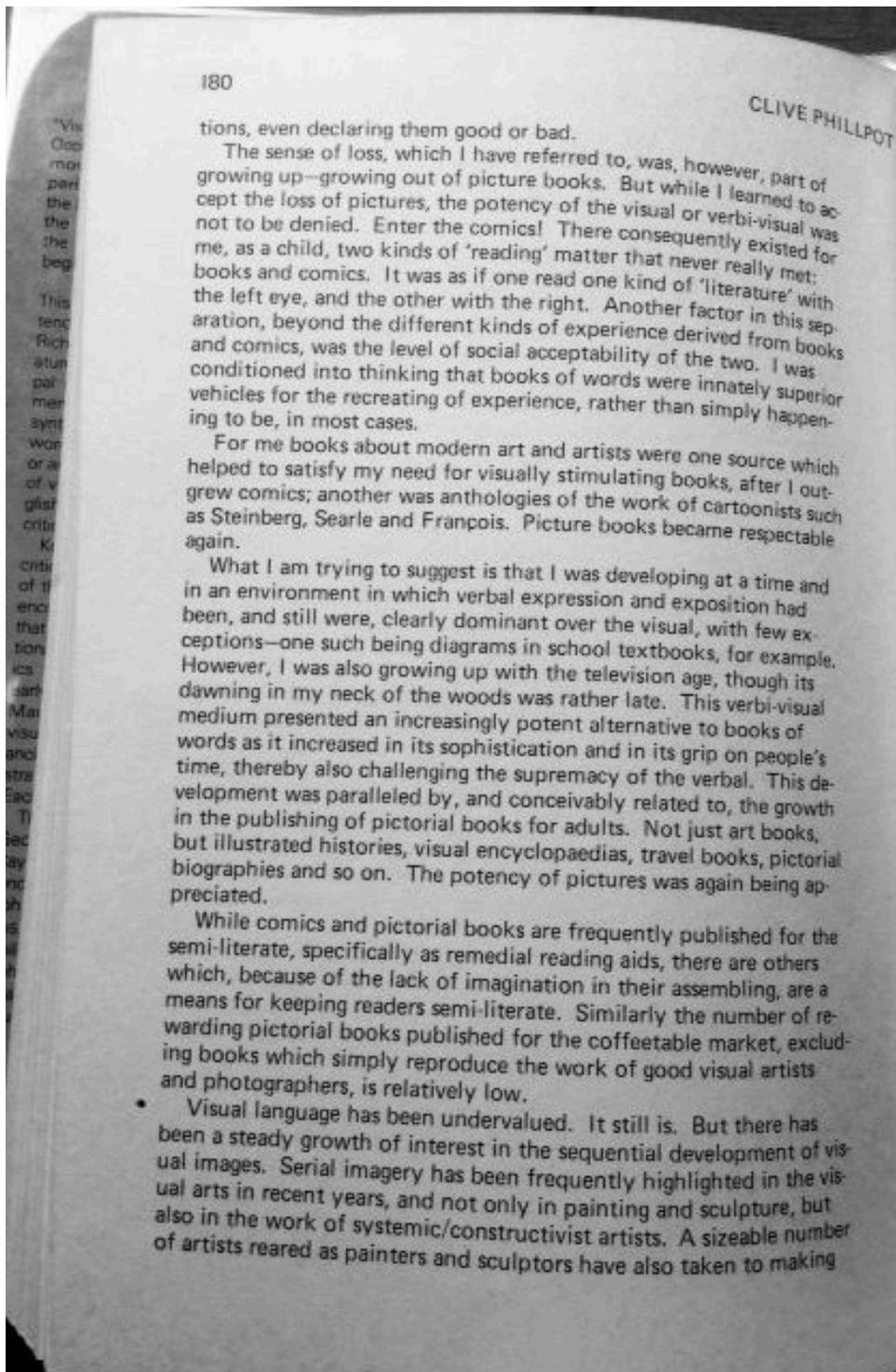
While books of words allow one to conjure up often exotic pictures in one's mind, books of pictures do not necessarily conjure up correspondingly rich verbal accompaniments. Initially this seems to confirm the supremacy of the verbal; however, paradoxically it might be said to attest to the power of the visual, in view of the comparative redundancy of the verbal. Perhaps it is also related to one's ability to apprehend a picture in an instant, rather than to the necessity of having to allow the passing of time in order to apprehend a text of similar complexity.

Although visual literacy may seem an inadequate term to describe the ability to see a picture, it seems not altogether inappropriate when applied to the ability to see/read visual or verbi-visual books. One might also employ the phrase *visual language*, in this connection, to suggest the possibility of sequential development of static visual images (thereby excluding animation, film, television, etc.).

In order to illustrate my assertion that the very phrase *visual literacy* is indicative of the dominance of the verbal culture, perhaps I might lapse into the first person singular for a while, since specificity might be the best way to convey my general drift.

I recently spoke in public of my remembrance of (or remembrance of the memory of) the time when I first read a book which had no pictures--no illustrations--and my sense of loss as I progressed through the book. I felt slightly embarrassed as I recounted this experience, and perhaps that is why I have thought more about it since.

Now I hold no particular brief for illustrators of pre-existing texts, rather the opposite, I remain to be convinced of their value--outside of decoration and punctuation, and the illustratively didactic. But one did have a different view as a child, illustrations seemed to be a natural element in storytelling; after all, one was reared first on pictures, then with pictures and words on equal terms. This did not mean, however, that one was incapable of liking or disliking illustra-



tions, even declaring them good or bad.

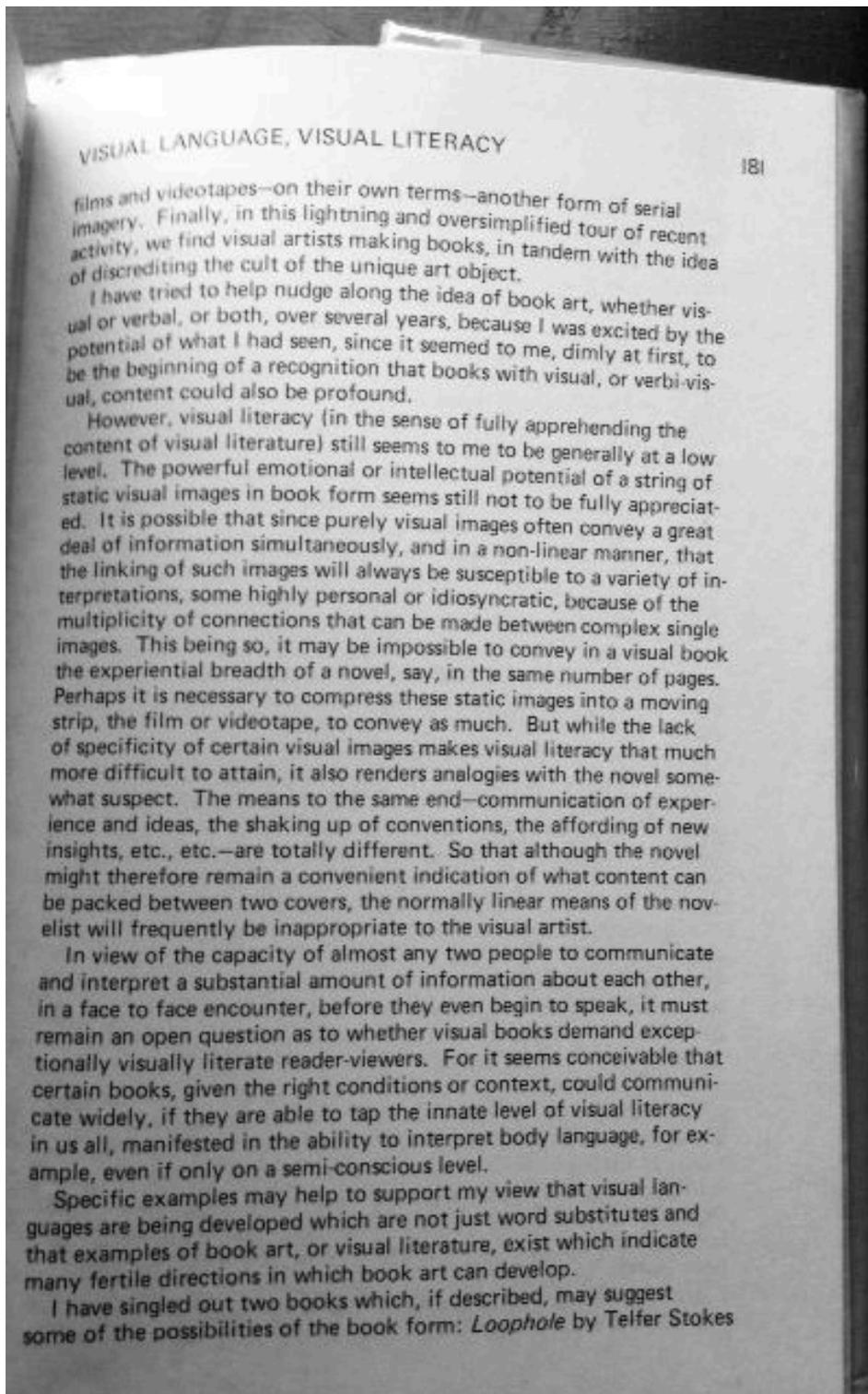
The sense of loss, which I have referred to, was, however, part of growing up—growing out of picture books. But while I learned to accept the loss of pictures, the potency of the visual or verbi-visual was not to be denied. Enter the comics! There consequently existed for me, as a child, two kinds of 'reading' matter that never really met: books and comics. It was as if one read one kind of 'literature' with the left eye, and the other with the right. Another factor in this separation, beyond the different kinds of experience derived from books and comics, was the level of social acceptability of the two. I was conditioned into thinking that books of words were innately superior vehicles for the recreating of experience, rather than simply happening to be, in most cases.

For me books about modern art and artists were one source which helped to satisfy my need for visually stimulating books, after I outgrew comics; another was anthologies of the work of cartoonists such as Steinberg, Searle and Franpois. Picture books became respectable again.

What I am trying to suggest is that I was developing at a time and in an environment in which verbal expression and exposition had been, and still were, clearly dominant over the visual, with few exceptions—one such being diagrams in school textbooks, for example. However, I was also growing up with the television age, though its dawning in my neck of the woods was rather late. This verbi-visual medium presented an increasingly potent alternative to books of words as it increased in its sophistication and in its grip on people's time, thereby also challenging the supremacy of the verbal. This development was paralleled by, and conceivably related to, the growth in the publishing of pictorial books for adults. Not just art books, but illustrated histories, visual encyclopaedias, travel books, pictorial biographies and so on. The potency of pictures was again being appreciated.

While comics and pictorial books are frequently published for the semi-literate, specifically as remedial reading aids, there are others which, because of the lack of imagination in their assembling, are a means for keeping readers semi-literate. Similarly the number of rewarding pictorial books published for the coffee-table market, excluding books which simply reproduce the work of good visual artists and photographers, is relatively low.

Visual language has been undervalued. It still is. But there has been a steady growth of interest in the sequential development of visual images. Serial imagery has been frequently highlighted in the visual arts in recent years, and not only in painting and sculpture, but also in the work of systemic/constructivist artists. A sizeable number of artists reared as painters and sculptors have also taken to making



Markus Pfeil Thank you Enrique! I think particularly the "overvaluing of the verbal over the visual" is so common. Extracting any conversation from a picture is powerful, and yet most people prefer the explicit writing out every word. As in Tarot Key Word lists...so one can be certain to have it right. We can convey a novel in a one picture per page of the prose format. Yet we would leave the detail of the conversation

open. Maybe he did say "I am your father"...maybe he did not. But his visage and light sabre make up for the loss of certainty.

Enrique Enriquez Yes. I love how he recalls that 'loosing of childhood' that comes from abandoning illustrated books. It adds on to the idea of images been for the 'illiterate', as if that would equal being 'ignorant'.

Somehow we, as culture, tend to believe this: images are for the ignorant. It is truly weird.

(Now, why does IGNorant starts so close to IGNis, I don't know).

Markus Pfeil Ignorance might be an inflammatory state...But the difference, IGNorant - IGNis = is orant, a praying figure...such is what they preach

Aurora Díaz Fernández Enrique Enriquez, an example of this could be reading the tarot by book definitions or reading it only by what is observed in the image. Tarot is made in images an intended to be read as that. There is a contradiction, as I see it. For example, reading Judgement card "visually" I focus on the "wind" coming out of the trumpet. Another observer of the card can focus on the sarcophagus. Both readings could point in different directions. If the card is read by what the books said, then both observers will remit to "rebirth or an inner calling" among others. As a reader I have to decide how to read tarot images, or just blend in with both like an amalgam. Another kind of visual input will result if we see the cards taking life with the characters acting, like in a theater.

Enrique Enriquez Yes Aurora, that is why we read the cards in pairings or sequences (sequence = seek koans). That way the visual patterns which emerge tell us how to read those cards in that specific instance.

Luca Shivendra Om Once, during a lecture on Tarot and the Cabala I attended last year, the speaker said: "Don't read the cards singly, one apart from the others: it could be dangerous".

The danger is that of total confusion- Without the plot -no story, only a great mess.

A single archetype could be destructive if it is not counterbalanced by other equal forces/powers: the risk is inflation and the inflation destroys all meaning.

Enrique Enriquez Yes Luca, it seems to be the way to 'crack' them open.

Now, my current concern has to do with the fact that we (in this club for instance), train ourselves to read a visual language, but we don't train ourselves to respond in kind. I mean, we do not respond to an image with another image, but with words.

Paul Nagy Phillpot makes some interesting points but I don't think he emphasizes some things that I feel are germane to our readings of tarot cards.

For instance he begins his critique of visual versus conceptual orientation by noticing that our language orients naturally to the conceptual more than it does to the visual. This is no doubt true and has

dominated Western culture from the Enlightenment through the rise of postmodernity. However, with the rise of digital interactive media the visual as conceptual is asserting itself in ways that were never done before.

The germane matrix for the child is not the picture book and then picture and word book, and then just the word book. The real matrix has to do with the world perceptions as primarily auditory, visual and tactile. Our learning modes have been oriented towards the visual that then is supplemented by the auditory which has a language mode, a music mode, and a signal mode. Visual literacy as a term mean several things as Phillipot observes. One it seems to show that our knowledge modes are dominated by our language modes and this is probably true but the empirical reality of all of our practical knowledges is that they are empirical, based on lived experience which is primarily tactile, motor kinetic, was visual acuity based on hand eye coordination in other such skill sets that would also include the ability to distinguish sounds and reproduce sounds. It is in this matrix of experience that the image is a conceptual isolate that can be reproduced as a product or production of our idea and transformation of the experience. In other words the image especially in our digital age that is emerging is becoming more formally joined to conceptual-verbal ways of understanding. Likewise the image is not a static picture so much as a artifact empirical experience abstracting with the visual. This is a fancy way of saying that motion pictures cause us to overvalue the visual but in a natural way we always blend of the auditory and the tactile. In fact it is the tactile, involving our bodies in touch that is the challenge of the new media as it evolves in creating interactive virtual worlds.

For me the imagination [which does not mean “the action of an image” but rather the generation of images as the base for new experiences] means that the image is merely the igniter of the matrix that includes visual-verbal-auditory-kinetic-olfactory-gustatory-conceptual mix of living embodied.

In regards to tarot the image and its shadows, that is its parts that could be autonomous images as well as the analogs that these images suggest all exist within lived experience and it is from them that one would then offer stories or sentences that point to how the shadow is seen.

Emphasis I think for us needs to be on looking at what is actually on the card and then allowing the image to be strange rather than representative of some variously named behaviors or circumstances. That we allow the images to interact with one another to their mutual transformation is also an important factor. The head becomes a coin becomes a crown becomes a blossom becomes an eye becomes a garland all of which offers possibilities of significance that is not merely naming and claiming some mythological motif or story plot. For me that is the creative challenge.

Luca Shivendra Om Enrique I agree: we have to take this A train...

Enrique Enriquez Hi Paul, the thing about the motions of the symbolic world is that they constitutes the plot in itself. I agree there is a challenge there, as we seem to feel compelled to draw analogies between these motions and other prefabricated myths.

Mark Sherman Thanks for sharing that. Very interesting observations by the author.

There are a couple of things, which he may have taken up later in the essay, which occur to me:

1) Not all images or pictures are intentionally or overtly representational, readily contextualized, or easily apprehended in terms of language and meaning e.g: abstraction, extreme framing or cropping, loaded or manipulated images, symbols, signs and so on. As the author mentioned, diversity in interpretation, which can occur even with more conventional representational imagery, (and which poses a challenge to the likelihood of a high-functioning mass visual literacy in it's own right), can even be amplified, extended or complicated further depending on the individual objectives and or unintended oversights of the image-maker.

2) I agree with his assessment of verbal dominance. In fact it might be said that the proliferation of printed literature not only coincided with, but was in many cases driven by the need for standardization of language. An example would be the 1611 "Authorized" KJV Bible. What once may have been necessarily spoken, could now be written and disseminated. In order to standardize a language and minimize poor or miscommunication, a formal grammar and syntax is needed. This is by no means impossible, but is not as easily arrived at and imposed on images and image-making. Or at least has not been as vigorously pursued. This is where a (provisional) division between art-making and visual communication has tended to exist within art education. As recently as the 60's and 70's Graphic Design was largely dismissed and denigrated as "commercial art" by the "fine" or "high" art community. People like Warhol, who blurred the boundaries between the two struggled for a long time to gain acceptance and recognition by "real" artists. Visual communication would and to some extent is seen as a skill, trade or craft - or as AN art, rather than naturally included by the term ART proper.

3) In fields such as Graphic Design, User Interface Design, Information Design and Way-finding (which have evolved considerably since the article was written) the respective establishment of visual grammars or sets of "best practices" exist and are taught, with increasing attention paid to cross-cultural communication - and like literature undergoes a great deal of ongoing critique, experimentation, deconstruction, domain-crossing and evolution, resulting in various degrees of general accessibility.

Ruth Stefanowitz " ...We do not respond to an image with another image, but with words" Enrique Enriquez Hence our response is conditioned because the words are glued to stereotypes i.e. we are conditioned and socialized through the language we learn... Luca mentions the link to Cabala (do you have in mind Dovid Krafchow because that spelling - with C- is specific for him? Anyway,) i think Yoav knows that better than i, but there is a tradition of Kabbalah from Isaac the Blind which is practiced with images and dreams, without the letters (K. Shainberg has a great book about the method 'Kabbalah and the Power of Dreaming: Awakening the Visionary Life'). So, i thought it would be interesting to apply the method to Tarot, which is - as Enrique puts it - to develop a visual response to the cards. What do you guys think?

I pulled couple of cards from my CBD Tarot de Marseille, so if we were to apply the above mentioned method to the reading - it would be, like in lucid dreaming, 'reversing' the plot or altering it to one's liking. For example, La Papesse could land the book she's keeping in her lap to the Roy de Deniers who, could then pluck out the weed that's growing beneath his feet - or do some other action that reader-

dreamer finds appropriate... then there could be the whole episode with the trio from the Devil card, the two 'slaves' could choose to unleash themselves or whatsoever and step by step, short cut by short cut, the reading could be brought to a resolution. Now, i presume such exercises would develop one's creativity, but could they possibly have other effects? Would it depend on the intent behind the exercise? I guess it could be found out by journaling over significant period of time...



Luca Shivendra Om I agree with Enrique and Ruth (if I have well understood their words) -weshould train ourselves to 'amplify' tarot images by means of other images. It could be an interesting challenge (anyway in this group some of us has already tried to take up this challenge from time to time)

Ruth Stefanowitz Luca, i thank you and Enrique for this food for thought, i don't think i've heard of similar ideas before. I did visualisations on individual cards from RWS (like visualising swords from 8oS being pulled out, stuff like that), but never something this complex... it really sounds very exciting! Also, i apologize if i exposed my thoughts in a non-coherent manner, last 3 weeks i am immersed in the whirlpool of my maternal (Serbo Croatian) and other Slavic languages - and in very different subjects too - so formulating proper sentences in English became tad challenging.

Luca Shivendra Om I think we are all feeding one another in this group, Ruth A great example of the "amplifying-by-image" method was given by Andy Fisher in a comment on L'Empereur and Four of Coins...

Ruth Stefanowitz this groups is amazing, i heart you guys

Luca Shivendra Om I like Paul's view of an image as an ignitor of a synaesthetic reading.

Paul Nagy This seems like a productive conversation. It has just occurred to me that aspects of my associative practice are quite different in some ways suggested here. First I try to juxtapose images with other images on the cards. For me this is an analytical phase. Next I try see how these juxtapositions transform the analog of the images in question. This can be other items. For instance a coin is a mirror is a mandala is a wheel is a telescope is a kaleidoscope is a diorama is a disk is a pentacle is a pillar is a post is a sundial is a reflection is the reflector is a pond is a flying saucer is a birthday cake is an etc. Now this is the coin in context informed by its adjacent images. The disk resting on my knee is the Devil's hand held high: in the greeting How! When I move from the literal to the metaphorical I am pushed in several directions which are not usually related to plots or stories or myths. However they are related to words as images so as we designate or name the images we see in their juxtaposition than these words become images themselves, and as images they are primarily sound and not necessarily meaning. I think I may be more attuned to playing with the shape and sound symbolism of words and images not for meanings but for further analogs. The disk is a risk that flees by the bevels band wield sigh been fleeting now. I especially enjoy rhyming words as offering musical connections to images. Rhyming is a way of inducing trance and dream. And it is through our dreams that we discover how images transmute our thoughts into fantasies of freedom and delight.

A face becomes a coin: the face that launched 1000 ships is a series of serious treasure chests but will they float?

Enrique Enriquez I have mentioned elsewhere about this woman I was interviewing. We were looking at the tarot and she pulled Lermite. She went catatonic: rocking on her chair, saying 'no' with her head, staring at the image without breaking eye contact, totally irresponsive to my voice.

After a few minutes I placed the Ace de Epees on top of Lermite and broke the spell.

And, I agree: this club is a happiness machine.

Ruth Stefanowitz I had hit the bed immediately after posting in this thread ('twas late in my part of the world) AND, unexpectedly, the conversation and the exercise had induced a LUCID DREAM! i literally had La Papesse, Roy and Le Diable himself popping in my minds eye and basically the story continued to unfold in the dreaming state! I am going to continue this practice, i love the result.

Paul Nagy How about attempting a recall Ruth Stefanowitz? I dream about tarot especially when I am intensively engaged in some tarot project. I recall a dream when 5 strange tarot card personages insisted on becoming part of a reading as if I could add them like so many characters in a play or rooms

to a mansion. I was not moved telling them to find another creative outlet and get back to central casting...

Markus Pfeil Great discussion! Picking up on the comment about responding to pictures with words and the synaesthetic reading, I think by doing a "reading" we are already going into word-mode. We might do a viewing. Or a drawing. Not speaking about the images but responding with a drawing. Hieroglyphs, Chinese and Egyptian are some evolutionary state of that. Once the picture is fully seen we might rend(er) it into words.

Luca Shivendra Om "Playing with the shape and sound symbolism of words and images not for meanings but for further analogs" ..."Rhyming as a way of offering musical connections to images and of inducing trance and dream and so transmute our thoughts into fantasies" and imagination... Very well written Paul! I have to say again that I absolutely like this synergetic / synaesthetic vision!

I agree with you, Markus –but we have not to drop off the 'imaginative' power of words, of rhyming words... of deconstructing words... The challenge is to use images as "lighters" for words and words as "ignitors" for images- to me, the goal is to create an endless chain of analogies through which we may discover new meaning or simply we may discover the beauty of playing with words and images (even if all meaning, whatever it could be, remains undiscovered)

Andy Fisher A wonderful conversation here - as Enrique says, 'a happiness engine'!

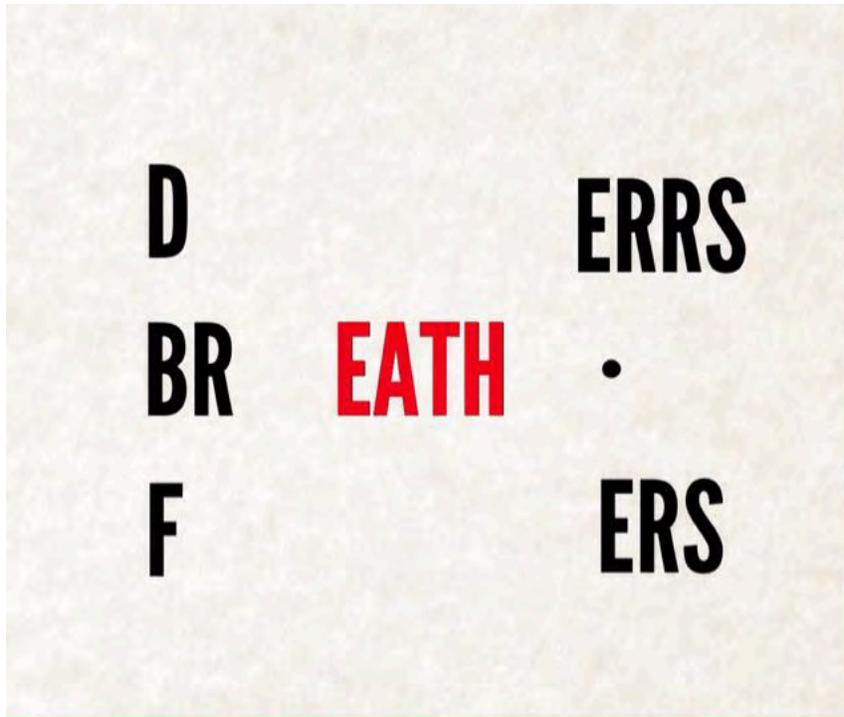
I was sharing the following wordplay exercise with a friend the other day (see BREATH / FEATHER image) and he identified it as the archaeopoetry of the poetic world - neither image or word but a liminal artefact that bridges those two mediums.

In response he shared the second image - the Coda to Craig Raine's long poem 'The Book of Prophecy' - he said that he has never known what it means but that it has taken him on many journeys because it is impenetrable.

Finally, Enrique shared with me a Guggenheim talk with James Turrell who talks of how when piloting, the interplay between light and the surroundings can create walls of illumination that obscure rather than reveal. He went on to explain his struggle to create a hologram which captures the quality of his sculptures, precisely because holograms use light as the agency of expression.

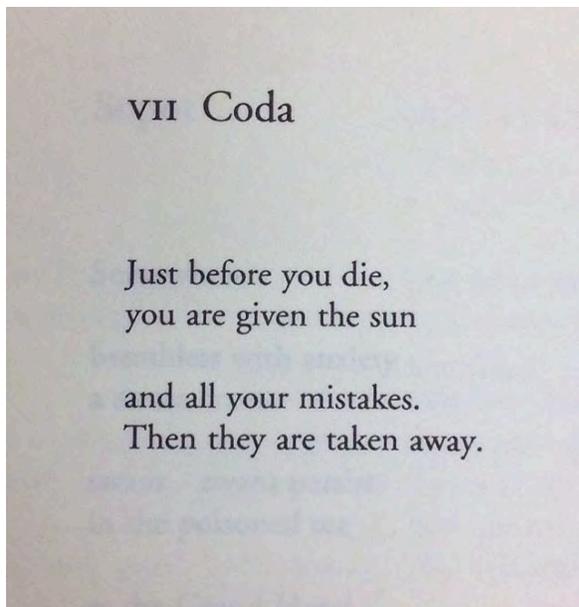
It strikes me that this is why the play between words and images is so rich - the cards are holographic, each containing the seeds of all the other images and we seek to unravel the implicate order, not to pin down an interpretation, but to align ourselves so that we can join the ongoing dance.

I think whether we respond with another image or a word or a word/image, is determined by the direction of the swerve we find in that unravelling. I suspect that each response (in whatever form we adopt) can either keep the flow going (we notice the spin, begin turning ourselves and then merge so that our riff and the stimulus blend seamlessly, or we nudge it into a new orbit) or we can interrupt it and make inert that which was once dynamic and alive ('we murder to dissect').



Andy Fisher's photo.

Andy Fisher



Andy Fisher's photo.

Markus Pfeil Luca , d'accord, I am just thinking that I at least an quick to slip off into words for construction and rhyme and less into images. I mages make magic and language without image is (w)ordinary

Andy Fisher I notice that WORDS + IMAGE = WISDOM GEAR...

Markus Pfeil That describes Enrique's hieroglyphics well

Markus Pfeil That describes Enrique's hieroglyphics well

Andy Fisher Perhaps if we undertake our pilgrIMAGE with sWORD in hand, we will find ourselves in the presence of de (g) rail?!

Luca Shivendra Om wonderful wordplay Andy and Markus... Ok, you are the masters –Anyway, I wonder if to respond to images by means of other images could really be an "innocent" process: I wonder to what extent we choose images conditioned by what we know of those images "by words" or "keywords" ...it's a circular process.

I think, Markus that "once a <word> is fully deconstructed" (so we can make ourselves free from any conventional meaning) "we might render it into images"

Markus Pfeil de(g)rail, derailing the grail by sWord and GAME I find brilliant Andy

Well said Luca, first we rend the image to words and then we visualize the letters and rend-er it back into an image. The rend-est is finally to have semantics and aesthetics cohabit the same squiggle.

Luca Shivendra Om Images are not the Virgin Mary but words could be the Holy Spirit.

Markus Pfeil There were IIIImages I believe coming to see the Virgin Mary at the least...

Luca Shivendra Om \* "Images are not the Virgin Mary but words could be the Holy Spirit"...This is well suited to the Popess

Markus Pfeil Yes its a procession...the mage, the popess mary and her IIIImage suitors...poor Jo seph (I wrote) is imagining how it all came about

Paul Nagy I think this discussion has been quite fruitful as we offer insights into what we're attempting to do by reading these tarot combinations in tandem. Perhaps we should include some imposition of various constraints when next we analyze and, upon eight cards symbolic content.

Here are some constraints that I have thought of while reading this discussion. I am sure that we can invent many more.

- Do not view the cards individually but only as together.
- Before zoning in on various figures within the cards and naming them, review them, [look at them again] as images and juxtaposition.
- Move the cards around, turning them this way and that, above and below, to the right and the left satellite and planet. Allowing the simple shapes to dictate their significance in all these various positions.
- Only consider the colors and combinations of colors on the cards and not there shapes.

- Formerly create abstract space in the cards such as above and below and the middle right side and left side and middle column or perhaps a series of triangles to dictate the way you see the images.
- So far I am suggesting ways to see without naming and perhaps then the way to visually orient on these insights is to draw the two cards as a one card with various transforming significances.
- Automatically assume that the cards are telescoped and that the flat images are pillars of light extending out like so many shafts.
- Of course other ways of viewing that you can think of to suggest as constraints are more than welcome.

This may get us out of our word bound head Markus. Perhaps after we have drawn the cards as one card we can give ourselves permission to play the name game with how the analogs seem to transform into unexpected possibilities. However we can also use several constraints here to make what we're doing more transparent to one another and equally more opaque.

- Name the images on the card perhaps giving them less familiar names and equate them with analogies images on the other card. This is the 'coin becomes a head' exercise that Enrique has encouraged. With iterations and reiterations.
- Play off the multilingual names of the images and their sounds as suggestive of transformation. Seek sounds alike or seek contrasted sounds. Take elements of the names and allow them to be transformed sound wise. Create substitution sounds upon some pattern suggested by the dominant images in the cards. For instance consider the term "coin" C becomes D; O becomes A; I becomes U; N becomes Z: DAUZ is a daughter and a Dawz [days]. The coin gives birth to the Dawn.
- I like to play with sound symbolism but I also think that we can consider rhythmic combinations too. Likewise we can give sounds to the empty spaces rather than to the normally named elements on a card.
- We can turn all the images into actions rather than actors.

The one thing that I would emphasize in these suggestions is that we limit ourselves to one or two of them at any one time and we attempt to follow them with some system. This last suggestion is probably the hardest for me to follow because my imagination is not easily tethered to rules or game procedures and strategies.

The other point that I think really needs emphasis is that we take some time with some meta-observations about how we proceed self-consciously to read or play with the cards. Once we know what some of the constraints are we are sort of looking under the hood of the car much as the bizarre associations of Raymond Rousel metaphor machine begin to make sense once you see them as palindromes of synonyms.

The wind winds up the clock like tendril vines becoming trumpets of alarm.

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Enrique Enriquez Thanks Paul.

"Seeing without naming" could be a great title for a book on Tarot.

Mark Sherman Seeing without naming is a cause of awakening.

Basho's "Old Pond":

An old pond  
The frog jumps in  
Kerplunk!

...was really just "Kerplunk!". Not even that. Out of compassion for future generations he explains the trick.

Enrique Enriquez a pond BASHes a frOg.

Mark Sherman Ha!

End of story.

Paul Nagy Kerplunk: an ear? a hallow? a well, a wallow? a pebble or rain?

Enrique Enriquez asked a question.

Speech tends to be a business between MY/YOUR LIPS and YOUR/MY EARS. The business between MY/YOUR LIPS and YOUR/MY LIPS is called a 'kiss'. If we respond to an image with another image, are we talking or kissing?

1. An image is the meaning of another image.  
None subscribed: Paul Nagy
2. An image counters another image.  
Aurora Díaz Fernández, Mark Sherman
3. An image is the distance between LIPS and LEAPS.  
Drap Arora, Bonnie Cehovet, Luca Shivendra Om, Markus Pfeil, Jean-Stéphane Faubert, Madeleine Witenberg

Luca Shivendra Om the third one is the more imaginative one. ✕

Jean-Stéphane Faubert the third one is the more Enrique one..! ;) ✕

Aurora Díaz Fernández When a baby opens his eyes for first time, there are no words, only images. Every word is about the perception of an image. We have a reservoir of images that respond or give meaning to new images.

Luca Shivendra Om ...between lips and leaps you can imagine a whole story of love hunger and shyness... hesitation and decisiveness... and what could start your action, make you 'jump' forward and eventually make you kiss that stranger in front of you (filling the gap and erasing the distance) is an IMAGE... a lighter, an ignitor for meaning and action, a 'scenario' that suddenly breaks out in your mind/heart... a wonderful! short-circuit- ... I agree Jean-Stéphane, very 'Enriquable' and imaginative - Enrique is an icon of pure imagination... chapeau.

Jean-Stéphane Faubert lips that slip on one another in leaps of laps of more or less bigger size amounts to kisses...

Mark Sherman I felt bad for option 2. Option 4 could be "yes".

Paul Nagy Given my penchant for contrariety, and the need to champion minority image chaperons, I capitulate to #1. Tipping my cap to ee. [ouioui].

David Cri Qué belleza por Dios!!!! How much beauty, for God!!!

If I have to choose between one of three responses, this is the closest, (number 3) the most poetic, and linking me to the word and the language of my mind: the images.

Luca Shivendra Om

Hey guys, discipline!



Old-school feminism



Luca Shivendra Om's photo.

Andy Fisher Let the kids work things out themselves - don't take sides - let the crown of your authority shine gently in the background - this is not the time to be swinging your club!

Luca Shivendra Om



Luca Shivendra Om's photo.

Markus Pfeil She looks kindly upon the foolish men playing under the sun. They are all water and fire, much steam generated but no growth. That she holds in her hand, ready to regrow what they dried up.

Paul Nagy Luca Please look up the iconography of these Madonna Statues with children, club or bat and standing on corpse. In English I am coming up empty.

Luca Shivendra Om Paul- you have to google "Madonna del Soccorso"



Enrique Enriquez BATON + SOLEIL =

ALBINOS TOLE

A NOBLEST OIL

(The queen's oil goes in the tole, so the albinos can be lacquered).

Drapri Arora this image took me to the story of Jivantika maa, she is the goddess who protects children...[http://www.jivantikaadyasthan.com/story\\_of\\_jivantika\\_vrat...](http://www.jivantikaadyasthan.com/story_of_jivantika_vrat...)

The Story of JIVANTIKA VRAT

[www.jivantikaadyasthan.com](http://www.jivantikaadyasthan.com).

Luca Shivendra Om by accepting her male side she will grow up and become that strong unbeatable lady (taking some precaution, anyway: the Sun God could be dangerous...)



Aurora Díaz Fernández She lit her match to light two cigars / A baby sitter /

Luca Shivendra Om sun could be very dangerous -to beat the midday sun she needs a total protection sun cream for her and her children's delicate skin



Jean-Stéphane Faubert Watching the Son

Audrey Layden She rains (reigns) love upon her sons/so they may know one another/with compassion

Paul Nagy We have some serendipity today with Le Soleil and Reyne de Baston. But first a few passing remarks on observations already made. Madonna del Soccorso: Mary The Protector of Children Soccorso translates into English as Rescue. Rey [light ray] cue [the long baton]. Soc [electrical socket] corso [path, journey].The REyne is the Egyptian sun god. Even reign the English for rule suggests the Egyptian sun god and IGN as in igneous, fiery: here her red dress and flowing yellow hair show how she embodies terrestrial sunlight. Her long baton of command in her right hand. She holds a glove in her left hand. As warm as she is outwardly inwardly, the light blue of her robes shows that she is cool and

comforting like of the light blue ground in Le Soleil: Sol = sun but there is also soil and the soles of feet bear against the cool ground. The children may be twins but there is a hint of a tail on the one facing away from Reyne.

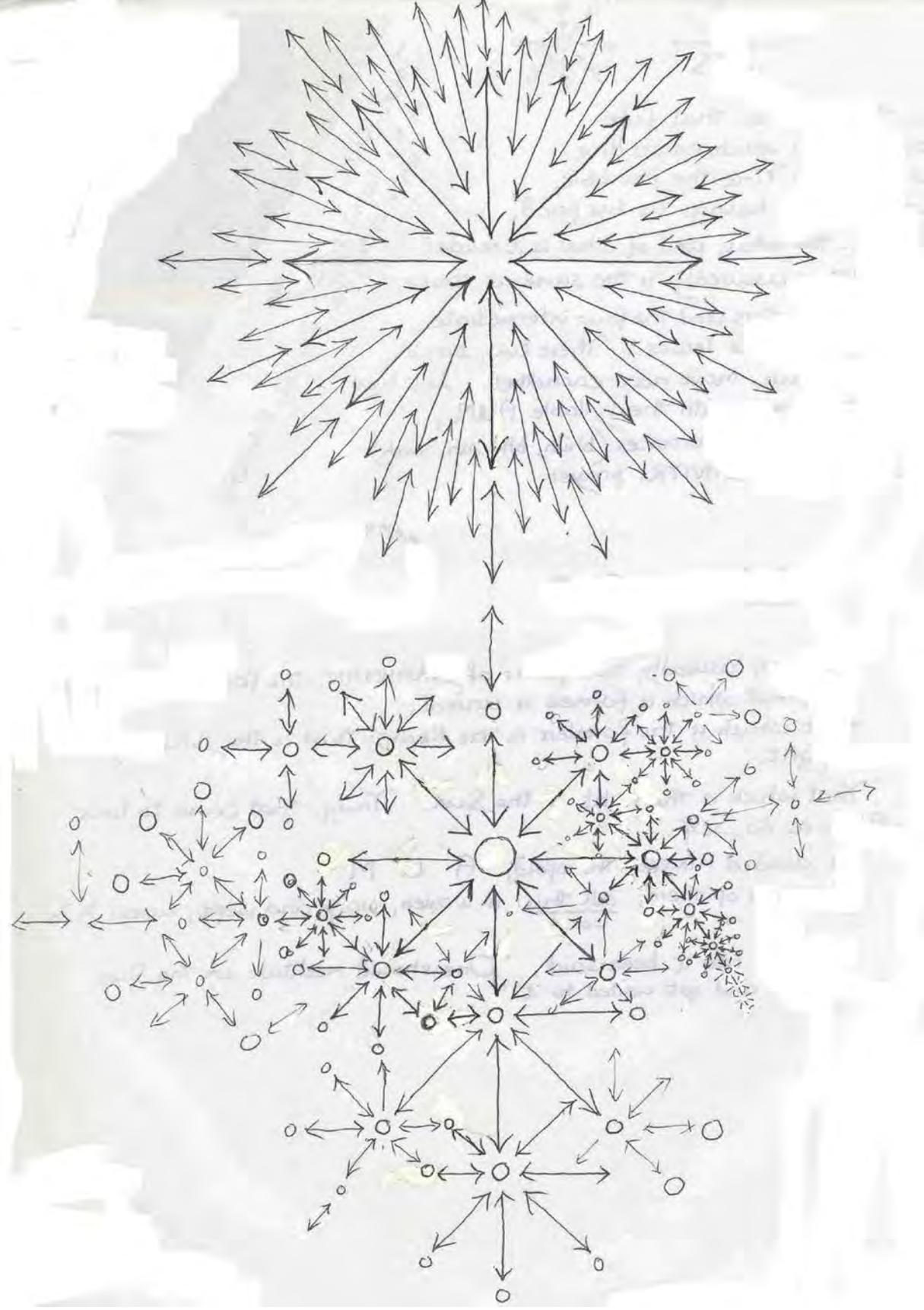
I want to dwell with the story that Drapi Arora suggested as an analog to the Madonna del Soccorso iconology. Jivantika Vrata [ जीवन्तिका व्रत ] the story derives from the SKANDA-PURANA. This compassionate goddess protects pregnant women and infants as well as overseeing passages from birth and death. A loose interpretation of her name might be something like 'individual soul jivan embodiment tika Vrata may mean door. She is a manifestation of Shakti: The complete manifestation and energy of the divine: this opens up the understanding of Le Soleil as The Sun Wheel of Manifestation: Sri Chakra.

See the important photographs and illustrations I suggest you look at the whole blog at <http://janeadamsart.wordpress.com/2012/09/13/drawing-the-sri-chakra-yantra-some-early-notes/>

Drawing the Sri Chakra Yantra: some early Notes

[janeadamsart.wordpress.com](http://janeadamsart.wordpress.com)

Paul Nagy Here is the Sun wheel by rays: The action of the Sun in all directions, inward as outward, solar and terrestrial. as in our two cards.

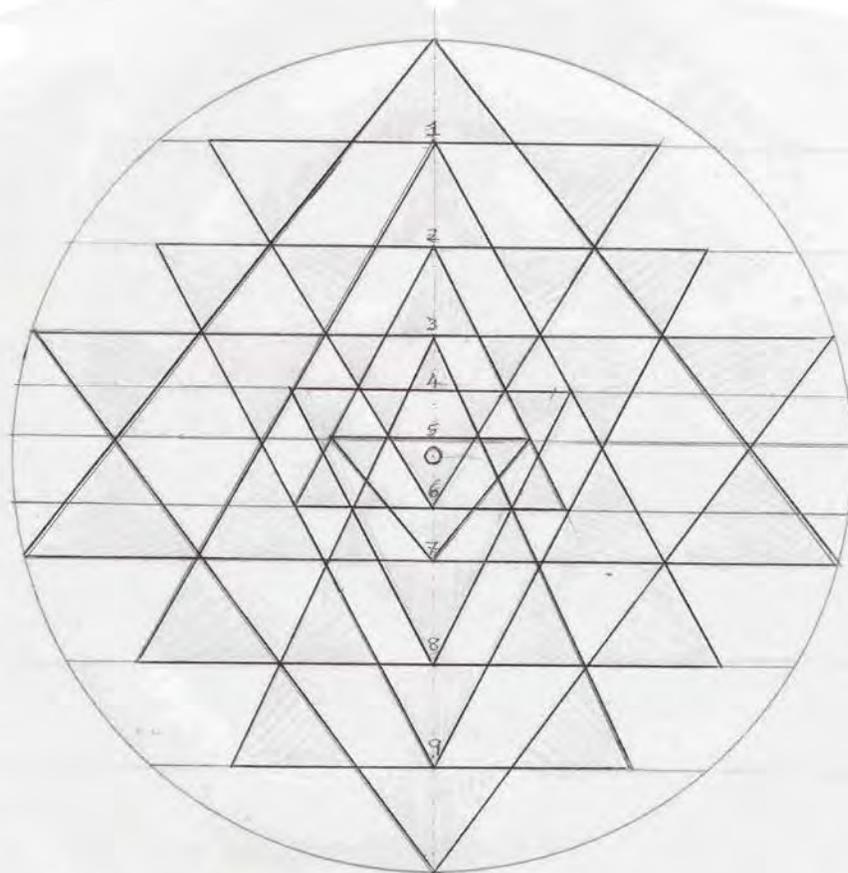


Draipi Arora Paul, interestingly there is only one temple of maa Jivantika in the world, that is in Rajkot (India)...to please the goddess, school bags, umbrellas, and other stationery and things pertaining to children are decorated around her.....this was the first i ever saw around the goddess....as prasad (holy offering of food to worshippers) ,toffees and chocolates are given....when I saw reyne de baston, the word baston took me to "basta" (school bag)in hindi language....there are thousands of temples of goddesses around the world, but, Jivantika maa stands proudly around children , in a part of a humble house owned by the caretakers of this lovely goddess....



Paul Nagy A cutting for the logbook, with a quote from the Yoga Vasishta: shows the beginning of the Sri yantra.

Preliminary  
Work on Sri Chakra Yantra



- Warp and weft (the Weaver of Gunas) {
- 1 Vertical Diameter divided into 48 Equal Parts
  - 9 Chords (horizontal divisions @ 6, 12, 17, 20, 23, 27, 30, 36, 42  $\times$   $\frac{1}{48}$ ths working from the top)
  - 5 Shakti Triangles pointing downwards, their bases at 1, 2, 3, 4, 5 (Female, Yoni)
  - 1 Bindhu point at Centre circle - PURUSHA, Formless Source of Interpenetration
  - 4 Shiva Triangles pointing Upward, their bases at 6, 7, 8, 9 (Male, Linga)
- Radiant Movement embracing time as space {
- 43 small Triangles pointing outward in 4 concentric circles radiating from centre Triangle (1) whose base is (5) and apex is (6): the inmost circle contains 8 triangles, the second and third circles each contain 10 triangles, and the fourth contains 14.
- NB: in this construction, done visually, the Triangles upon base-lines 3 and 7 were drawn first to provide the framework for accurate intersections: then those upon bases 1, 8, 2, 6, 4, 5, 9, in that order, as per textbook illustration.
- It is "vertical" (i.e. perpendicular) to the Shiva-Shakti interweaving plane.

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Paul Nagy Also see this other blog where the SriYantra is connected with the Empress Card:

<http://janeadamsart.wordpress.com/2012/06/12/how-to-draw-the-sri-chakra-yantra-2/>

How to Draw the Sri Chakra Yantra

Mark Sherman Between the Madonna del Soccorso and Jivantika maa, and the fact that such a close analogy/overlap with these cards arises only in their pairing - and among this group, at this time... Sheesh.

I am reminded of Jodorowsky's remarks in The Way of Tarot about the inherent and integral perfection of a genuinely sacred work.

Grateful.

Mark Sherman Paul, where did that Sun Wheel diagram come from?

Paul Nagy They came from the first cited blog. Drawing the Sri Chakra Yantra: some early Notes...

I hope you take some time to look at the 2 cited blogs from Jane Adams Art. I don't suggest you read them all but at least look at the pictures to get the idea of what she was doing.

The Sri Chakra Yantra is a ubiquitous abstract design in Hindu art. Its perimeters come to 78 intersecting triangles. One mathematician as shown that these triangles represent nine square formed pyramids. The Sri Chakra Yantra is often depicted in a stacked way. Architecturally it forms the ways temples are constructed in India. Obviously not all temples. Its symbolism and use and ritual is at least 1200 years old. It represents the interpenetrating levels of consciousness in all the manifest world and so is the body of the God-goddess [sivashakti] likewise we can say that tarot cards theoretically can represent all major aspects of intersecting consciousness in human life experience.

The sun card is often depicted as enlightenment, the pinnacle of life and happiness. One can see this on the two children or imps or seeing man blind man, in other versions of the Marseille style deck. The large baton held by the Queen may easily mean the vertical levels of awareness as measured as a yardstick, or if you like kundalini. The triangles complement the rectangles of the wall on the sun card. The wall is the equivalent of the Queens garments. The glove she holds represents that she is willing to get her hands dirty in this world. Of course wands is usually equated with fire and fire is the local representative of sun energy.

Mark Sherman Believe me Paul, I will.

Bookmarked and ready for later. I appreciate your sharing here. I also have a book for the purpose of learning to make it. I also have a copper Sri Yantra as a paperweight on my Noblet deck right now.

Mark Sherman My main stomping ground for iconography and sacred symbolism/references, as is probably obvious by now, within Buddhism (and tantrism generally, mainly in a vajrayana context) as a practitioner. And now Tarot (which as I may have mentioned previously, I have only jumped into as of Oct. 2013 after a gap of 20+ years when I bought my first deck which was the Piatnik Marseille).

I never really invested the time required into study of a "perennial wisdom/esotericism" including Western variants, where the sheer unity and overlap of iconography, alchemical/magical theory & processes would have become as apparent as it is now.

Between what I keep stumbling into, the musings here, the wordplay (completely new to me), and the daily grind, let's just say the days are never boring.

Mark Sherman Relating back to the discussion or responding to images with images..

The baton used by this protector of children is really a flower.



Cross her though and it won't feel like a flower.

Also looking at the pairing I was reminded of Ruth's Open Letter to her Gmail hackers.

Luca Shivendra Om In the blog cited by Mark you can find a link that redirects to an Italian site (see the link) where they explain that La Madonna del Soccorso is a religious worship promoted by the Augustinian order...

I think it could be worth noting that:

St Augustin wrote De Civitate Dei that many scholars consider an utopian scenario inspiring Tommaso Campanella's La Città del Sole

In La Città del Sole Campanella describes an ideal city ruled by the "Metaphysical", a priest and a king worshiper of the Sun God

The Sun God is the god of a natural religion, of which Campanella himself seems to be a supporter, even if he assumes that it may coincide with the Christian religion...

Serendipity, as Paul said...

[http://www.identitasibillina.com/rivista\\_n1/pagine\\_rivista\\_ita/madonna\\_soccorso.html](http://www.identitasibillina.com/rivista_n1/pagine_rivista_ita/madonna_soccorso.html)

Yes Luca such a sunny day with the devil underfoot. And now we have a new name for the Reyne de Baton's 'swizzle stick': 'Madonna Club'! Don't mess with Mom!

In conformità agli altri Ordini Mendicanti gli Agostiniani vollero anch'essi sminuire il potere del demonio sulla coscienza popolare erigendo un culto specifico al Soccorso della Vergine Maria contro Satana e, sviluppandolo come soggetto iconografico sul calare del Quattrocento, con particolare intensità nell'arte dell'appennino umbro-marchigiano, gli garantirono sopravvivenza fino al Concilio di Trento. Al linguaggio più fruibile delle immagini pittoriche e scultoree, in cui apparivano protagonisti una singolare Madonna col randello ed il diavolo mostruoso, gli Agostiniani affidarono la diffusione della devozione soccorrista con l'obiettivo primario di educare le masse incolte alla consapevolezza dell'onnipotenza di Dio sulle forze del Male, al rifiuto di evocazioni o pratiche evocatorie del diavolo e, naturalmente, a confidare nell'intervento salvifico della Vergine.

“Questo tema - cioè il rapporto tra la Vergine, l'infanzia e il demonio – è ricchissimo di suggestioni antropologiche che l'Autrice analizza tenendo conto della più aggiornata riflessione critica e dando così un notevole contributo agli studi specifici. Si dimostra anche chiaramente in questo lavoro l'origine agostiniana del tema della Madonna del Soccorso e la sua diffusione ad opera prevalentemente di questo Ordine. E' anche di grande interesse l'indicazione che questo tema iconografico e dunque questo culto fu raffigurato anche dopo il Concilio di Trento allorché si cercò di porre un freno alle devozioni più popolari, e certo quella per la Vergine con un randello in mano lo era quanto nessun'altra. E' stato suggerito da qualche storico che nel Medioevo si aveva scarsa considerazione per l'infanzia dei fanciulli e ci si preoccupò sempre, come è dimostrato dalle leggende dei santi i quali continuamente sono invocati e intervengono a favore dei bambini, tanto che su questo tema abbiamo una ricchissima casistica iconografica. Anzi tra i santi degli Ordini mendicanti sembra stabilirsi una gara nel corso soprannaturale

in favore dell'infanzia. Anche il taumaturgo agostiniano San Nicola da Tolentino interviene continuamente , in vita e dopo la morte, in aiuto dei bambini, a quanto si legge nel Processo di canonizzazione e negli altri numerosissimi miracoli registrati nei tempi successivi al Processo. Ma certo più potente dell'intercessione di qualsiasi santo è quella della Vergine, mediatrice per eccellenza e soprattutto madre. Per questo l'immagine e il culto per la Madonna del Soccorso si inseriscono con una tipologia particolare nel vasto e multiforme aspetto della protezione della Vergine attraverso i luoghi e i tempi. Aver delineato con chiarezza il percorso e il significato di questo tipico culto agostiniano è il merito fondamentale di questo lavoro." (dalla presentazione del Prof. Fabio Bisogni)

T. Marozzi, Iconografia umbro marchigiana della Madonna del Soccorso, Quaderni di ricerca storica e artistica/1/1999, Collana diretta da Tiziana Marozzi, edizioni Identità Sibillina, Recanati 2001, € 10,00

English: In accordance with other mendicant orders , the Augustinians , they too wished to diminish the power of the devil on the popular consciousness erecting a specific cult of the Virgin Mary to the rescue against Satan , and developing it as iconographic subject to the fall of the fifteenth century , with particular intensity in the art of ' Umbria-Marche Apennines , granted him survive until the Council of Trent. The language more accessible image of painting and sculpture, in which the protagonists appeared a singular Madonna club and the monstrous devil , the Augustinians entrusted the spread of the devotion soccorrista with the primary goal of educating the uneducated masses to the awareness of God's omnipotence on forces of evil , the refusal of summons or practices evocatorie of the devil and of course, to trust in the saving intervention of the Virgin.

" This theme - that is, the ratio of the Virgin , childhood and the devil - is rich in anthropological suggestions that the author analyzes taking into account the latest critical reflection and thus contributes significantly to the specific studies . It also shows clearly in this work the origin of the Augustinian theme of the Madonna del Soccorso and its spread mainly by this Order. It ' also of great interest is the indication that this iconographic theme and therefore this cult was also pictured after the Council of Trent when they tried to put a stop to the most popular devotions , and certainly one for Virgin with a club in his hand it was as no other . It ' been suggested by some historians that in the Middle Ages had little regard for children of the children there was always concerned , as is shown by the legends of the saints which are continually invoked and intervene on behalf of children , so that on this issue we a rich iconographic series . Indeed among the saints of the mendicant orders seems to settle a race during the supernatural in favor of children. Even the miracle worker Augustinian St. Nicholas of Tolentino is permanently present, in life and after death, in aid of the children, as we read in the process of canonization and many other miracles recorded in later times to the process . But certainly the most powerful intercession of any saint is the Virgin Mary, Mediatrix for excellence and especially the mother. For this reason, the image and the cult of the Madonna del Soccorso fit with a particular type in the vast and multi-faceted aspect of the protection of the Virgin through space and time . Have clearly outlined the path and significance of this typical worship Augustine is the fundamental merit of this work. " (From the presentation of Prof. Fabio Needs )

T. Marozzi , Umbria Marche Iconography of the Madonna del Soccorso, historical research and artistica/1/1999 Papers , Series directed by Tiziana Marozzi , Identity Sibillina editions , Recanati 2001 € 10.00

Luca Shivendra Om an interesting collection of Madonna del Soccorso's images

[http://fe.fondazionezeri.unibo.it/catalogo/ricerca.jsp?apply=true&SGTI\\_F=Madonna+del+Soccorso&ordine\\_F=data&galleria=true&decorator=layout&mod\\_SGTI\\_F=esatto&tipo\\_ricerca=avanzata&componi\\_F=AND&percorso\\_ricerca=F&pagina=1](http://fe.fondazionezeri.unibo.it/catalogo/ricerca.jsp?apply=true&SGTI_F=Madonna+del+Soccorso&ordine_F=data&galleria=true&decorator=layout&mod_SGTI_F=esatto&tipo_ricerca=avanzata&componi_F=AND&percorso_ricerca=F&pagina=1)

Luca Shivendra Om San Nicola da Tolentino [Augustinian St. Nicholas of Tolentino] and the (god) Sun - serendipity again, Paul?



Paul Nagy trust the nice man in the black robe...

Several selected images from the website cited by Luca there are about 38 paintings of Madonna del Soccorso.



Note the diamond tiles for flooring cypress trees in the sky.

Luca Shivendra Om –in ancient times, a 'desperate' mother, or a mother simply too severe, could curse her child out sending him/her "to hell" ("Che il diavolo ti prenda!" "May the Devil take you away!")

–if her child fell ill or was in risk of death, then she considered herself the cause of that illness and believed that the Devil himself could take her child away from her

–so the poor mother prayed 'la Madonna del Soccorso' for help...

–a case of homeopathic worship: a rude/ruthless mother helped by a rude Reyne de Baston...

Luca Shivendra Om Paul: the image you posted is interesting also because we can see there a devil with a hook... a hook that is very similar to the 'torch' that the Marseille Devil usually holds in his left hand... a torch or a hook?



Mark Sherman I was thinking the same thing Luca. I forget where I read it, but apparently the "torch", at least in the Marseille deck, was not actually a torch but that very same hook-pole, used for snatching people. Apparently it turned into a torch when the colouring on the wings was applied. I also noticed a sight parallel with the chain, from your first image and the two children.

Mark Sherman Paul, what can you tell us about the diamonds and the cypress trees?

Mark, your comment about the hook-torch confusion is quite apt and personally I do not recall encountering a discussion of the distinction before. So thank you.

There is a toy-magic trick called the devil's hook. The premise is that it defies gravity and balances heavy objects at the end of one's finger. The Devils Hook allows for its center of gravity to be manipulated by the addition of weight to the hooked end. Once you know the secret, you can easily balance it on the tip of your finger... or on the end of a pencil... or even on the tip of your nose! Also known as the Devil's Scale.

See this YouTube for a quick demonstration. <http://www.youtube.com/watch?v=VB37GvLZJVw>

The letter I and the J graphically represent the devil's hook, which is our self-centeredness and egotism and also our orientation from that self-centered position to judge others harshly and without compassion.

Likewise the question mark [?] is the devil's hook: idle questions are discouraged and an acceptance of the authority is a sign of humility.

You can note that the torch is held up like Justice holds the scales so suddenly we have analogs for the torch as a hook and also as the Devil's scale.

The diamond pattern of titles reminds me of playing card diamonds which are in tarot pentacles or coins.



Enrique Enriquez Ceci n'est pas un Magritte.

Cypress trees represent graveyards and go back to classical times. Cupressus sempervirens, or the 'Graveyard Cypress' is one of the oldest classical mourning symbols used in Western and Eastern cultures. Known as the 'mournful tree' by the Greeks and the Romans, the tree was sacred to the Fates and Furies as well as the rulers of the underworld.

The tree would be planted by a grave, in front of the house or vestibule as a warning against outsiders entering a place corrupted by a dead body. Romans would carry branches of cypress as a sign of respect and bodies of the respected were placed upon cypress branches previous to interment.

It is such for reasons as this that the tree still survives in the Muslim world and in Western culture, the cypress designates hope, as the tree points to the heavens. Here, there is a great continuity of usage for the tree, as despite its cultural interchange; it still remains understood for the same purposes in death.

Markus Pfeil Wow! what an iconographic treasuretrove! The Reyne reigns in her baton. The children are happy. She cypresses her urge to control and lets the kids have some of their own ego development, showing their true self in the light. If the baton is held still under sun and in water it will grow roots and become the flower

Camelia Elias Big sister surveillance.

Mark Sherman Found the hook/torch reference: Ronald Decker - The Esoteric Tarot, p17.

Mark Sherman It's not an established historical fact as such. He drew his conclusion from the close similarity in shape and from looking at images (such as Paul's) from the period.

Mark Sherman Markus, "Cypresses her urge".

Paul Nagy I read that book and even interviewed the author. It shows that as I get older less and less catches my attention.

BOING BOING FEATURE

# Nerval's Lobster

By Mark Dery

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*Part of a Series: "Self-Help for Surrealists."*

“Why should a lobster be any more ridiculous than a dog? Or a cat, or a gazelle, or a lion, or any other animal that one chooses to take for a walk? I have a liking for lobsters. They are peaceful, serious creatures. They know the secrets of the sea, they don't bark, and they don't gobble up your monadic privacy like dogs do. And Goethe had an aversion to dogs, and he wasn't mad!”

— *Gérard de Nerval, when asked why he kept a lobster as a pet and walked it on a leash.*

”Le rêve est une seconde vie,” declared Gérard de Nerval.<sup>i</sup> The dream is a second life.

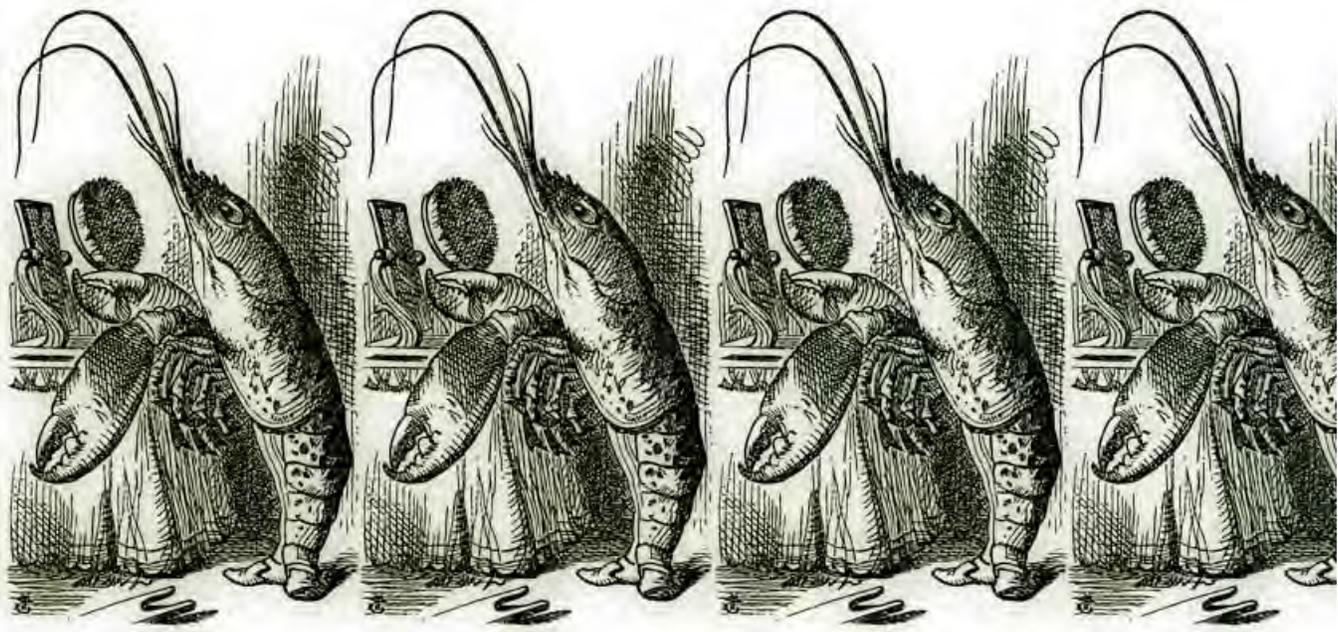
Before Rimbaud, before the Surrealists, there was Nerval (1808 - 1855), living his life as if it were a lucid dream. Of course, it didn't hurt that his mental skies flickered with the chain lightning of madness—bouts of insanity that condemned him to periodic stays in asylums and, ultimately, self-murder.

Mapping the psychogeography of Paris in all-night peregrinations that reconciled the *flâneur* with the somnambulist; indulging in the hashish-dream Orientalism expected of any self-respecting 19th-century bohemian by dressing up in Arab garb and drinking drug-laced Turkish coffee with Balzac, Baudelaire, and the rest of the *Club des Hachichins*; chronicling, in *Voyage en Orient* (1851), his travels in Turkey, the Holy Land, and Egypt, where he supposedly bought a slave girl in the bazaar, only to absent-mindedly leave her behind when he returned home; consorting with radical bohemians such as Petrus Borel, who perfumed his beard and went by the nickname ”the lycanthrope,” and Théophile Dondey, who wore spectacles to bed, the better to see his dreams;<sup>ii</sup> declaring God dead yet claiming adherence to 17 religions, many of *them* dead; seduced by the occult and firmly convinced that if we could only unriddle ”the magic alphabet, the mysterious hieroglyphs” transmitted by antiquity, the doors of the ”spirit world” would swing wide, Nerval died by his own hand at the age of 46—hanged from a window grate with an apron string that he believed to be the Queen of Sheba's garter.<sup>iii</sup>

He was wretchedly poor. To make matters worse, the lunacy that had tormented him all his life was back, scrabbling at the basement door of his mind. The only photo we have of him, taken days before his death by the celebrated portrait photographer Nadar, captures a balding man with a careworn face, his mouth—what we can see of it, behind the overhang of his moustache—set in a rueful expression somewhere between resignation and defeat. Yet he regards us with intensity; in his fixed gaze we see the dying flicker of defiance and, if we insist, the glitter of madness. ”Poor Gérard's face, said Nadar, was marked equally by the memory of lunatic asylums and the foreboding of his tragic death.”<sup>iv</sup> At long last, the Black Sun of Melancholia, as he put it in his poem ”*El*

*Desdichado*” (“The Disinherited,” written in a “state of supernaturalist reverie”), had gone nova. <sup>v</sup> “Don’t wait up for me tonight,” he wrote, in a cryptic note he left for his aunt, “for the night will be black and white.” <sup>vi</sup>

Setting the scene of Nerval’s death, in *A Century of French Verse* (1895), William John Robertson gilded the lily just a little, one suspects: “One chill grey dawn in January... Gérard’s body was found by a rag-gatherer, hanging in the gutter near the foot of a narrow staircase which led up from the squalid little *rue de la Vieille-Lanterne*, one of the filthiest courts of old Paris. The stones were sprinkled with snow, and on the steps a tame raven was hopping about.” <sup>vii</sup> (On loan from Poe, no doubt.) In *The Little, Brown Book of Anecdotes*, Clifton Fadiman adds a too-perfect touch, claiming that the raven—someone’s pet, apparently—kept repeating the only phrase it knew: “*J’ai soif!*” (“I’m thirsty!”) <sup>viii</sup>



T.S. Eliot sampled him in his modernist mash-up *The Waste Land*. Proust thought he was one of the most important French writers of the 19<sup>th</sup> century. Yet Nerval lives on in the collective unconscious of the Google Age not as the visionary Romantic who wrote the hallucinatory sonnet sequence *Les Chimères* but as the eccentric’s eccentric: the boulevardier who took his pet lobster for a walk, on a leash made of blue ribbon, in the *jardins* of the Palais-Royal. (Its name was Thibault, for those who are curious about such things.) News of his

(calculatedly outrageous? certifiably cracked?) stunt made the rounds; what was it all about: inquiring minds wanted to know. Nerval's response, handed down to us by his friend Théophile Gautier, is funny and sweetly melancholy and strangely moving all at once, flickering irresolvably between Surrealist bon mot and philosophical *feuilleton*:

Why should a lobster be any more ridiculous than a dog? Or a cat, or a gazelle, or a lion, or any other animal that one chooses to take for a walk? I have a liking for lobsters. They are peaceful, serious creatures. They know the secrets of the sea, they don't bark, and they don't gobble up your monadic privacy like dogs do. And Goethe had an aversion to dogs, and he wasn't mad! <sup>ix</sup>

("Monadic," incidentally, derives from "monad," Goethe's term, borrowed from Leibnitz, for his conception of the soul as an irreducible, indestructible metaphysical atom.) Strolling in the park, Nerval stepped into history. His lobster walk has given rise to a thicket of theories about what happened and why, the art—historical equivalent of the Kennedy assassination's Grassy Knoll industry. Richard Sieburth, translator of the poet's *Selected Writings*, calls the anecdote a "piece of disinformation" concocted by Gautier, "a harmless hoax to *épater le bourgeois*," then hedges by adding, "I don't want to claim that Nerval's lobster is completely false: it has the truth that accrues to stereotypes, to clichés, to commonplaces, the truth of ideology or of repetition." <sup>x</sup>

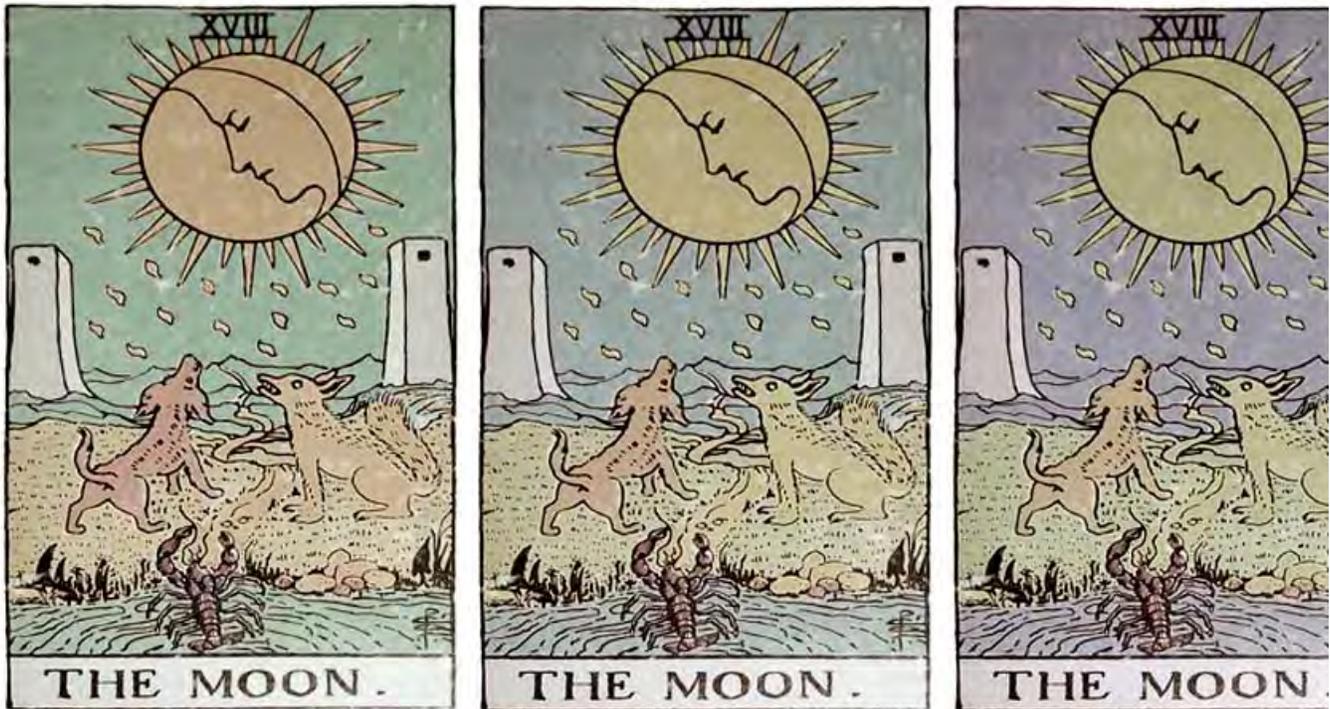
By contrast, Nerval scholar Richard Holmes finds Gautier's account credible in light of the poet's well-documented fascination with odd or exotic animals; they recur, as symbols, in his work and life. "Often, on his wanderings through Paris, he would leave messages for his friends in the form of animals," Holmes informs, in *Footsteps: Adventures of a Romantic Biographer*. On more than one occasion, unsuspecting writers were greeted, on returning home, by flustered concierges bearing lobsters or parrots—calling cards from Monsieur de Nerval. <sup>xi</sup>

Embroidered or not, the story invites close scrutiny, and not just Talmudic readings by literary critics but hard-eyed analysis by marine biologists: how long can a lobster survive out of its element? Could a decapod, stranded on dry land, really have kept pace with its master?

Among the scientists I spoke with, opinion was divided regarding the likelihood of Thibault's stroll. <sup>xii</sup> Bob Steneck, a professor at the University of Maine's School of Marine Sciences, was doubtful. "Lobsters out of water can walk a bit," he allowed, though it's "very tiring" for them. "They are more likely to get stressed and rapidly flip their tails" than traipse along amiably, taking the air. (Lobsters are designed for rapid backwards movement underwater, propelled by a flip of the tail.) And speaking of taking the air, "prolonged exposure to air will kill lobsters," said Steneck, since "unlike crabs, who have gills sealed within their [bodies], lobster gills are exposed." As a wry afterthought, he added, "I'm no expert, but I bet taking lobsters for a walk in the park is not the first un-truth uttered by a Romantic poet."

Jeffrey Shields, a professor at the Virginia Institute of Marine Science, College of William & Mary, flagged the problem of temperature. If the weather is congenial—say, 15 degrees Celsius or below, with "relatively high humidity" moistening their gills, enabling them to breathe—a lobster "might survive up to 30-40 minutes" in the gardens of the Palais-Royal, "maybe longer."

Diane Cowan, executive director and senior scientist at The Lobster Conservancy, elaborated on the locomotion problem: "On dry land, a lobster of the size humans typically eat simply can't walk with legs extended. Large lobsters crawl on their bellies on dry land, if they have the stamina." If you insist on following in Nerval's footsteps, she said, avoid hot days, since the blazing sun will "turn the lobster vibrant red, making it look cooked because it will *be* cooked." Cowan wasn't charmed by the Romantic whimsy of the thing: "Taking a lobster for a walk in the park is a cruel and sadistic idea. Please do not even think about it."



Brian Beal, a professor of marine ecology at the University of Maine at Machias, was more sanguine than his colleagues. Lobsters are closer kin to cockroaches than anyone who's ever worn a lobster bib likes to contemplate—both are members of the world's most populous family, *Arthropoda*—and can scuttle at insectlike speed, Beal insisted. Fishing off the coast of Maine, he's seen them escape, when hauled aboard, and "quickly walk into a dark corner of the stern and hide." (Jelle Atema, a professor of biology at Boston University, told me he's seen "unsupervised lobsters drag themselves off the dock back into the sea.")<sup>xiii</sup>

Mindful of his colleagues' objections, Beal argued,

It is not too far-fetched to imagine that if de Nerval had methods [of keeping] a lobster in captivity (not an easy thing because it requires a large tank with relatively cool seawater and it would have needed some kind of aeration), then the lobster most likely would have [needed to be] taken out of its tank from time to time for cleaning [the tank]. What do you do with a lobster when it isn't in its tank? Take it for a short walk, if conditions permit. A short walk on a cool, damp day or at dusk? Sure. It wouldn't have walked a great distance, but as long as it was not out in

the hot sun for any great length of time, I can see this happening. Certainly do-able, and why not? We should all extend the boundaries of what we think is possible, and lobsters as pets taken for short walks (with or without a leash) is a boundary we can step over!

A suitably Nervalian sentiment. So, if Nerval's lobster promenade *did* happen, was it a proto-Dada prank on the humorless, stuffed-shirt bourgeoisie, as Sieburth would have us believe?

A dissenting view, given credence by the discovery, circa 2008, of a letter to his childhood friend Laura LeBeau, holds that Nerval was an early animal-rights activist. Returning from a visit to the coastal town of La Rochelle on the Atlantic, Nerval recounts a droll dust-up with the locals: "And so, dear Laura, upon my regaining the town square I was accosted by the mayor who demanded that I should make a full and frank apology for stealing from the lobster nets. I will not bore you with the rest of the story, but suffice to say that reparations were made, and little Thibault is now here with me in the city..." <sup>xiv</sup> On this evidence, some conjecture that Nerval intervened to save a peaceful, serious creature from Death by Lobster Pot and in so doing earned himself a hallowed place in the history of animal-rights activism, well over a century before lobster liberator Mary Tyler Moore. <sup>xv</sup>

Let's not forget, however, that Nerval was a fervent scholar of the occult, steeped in classical myth, Egyptian magic, medieval fables, Teutonic tales of Lorelei, the Gnostic wisdom of the Druses of Lebanon, alchemy, the Kabbalah, the Tarot, the secret teachings of the Illuminati, "the strange legends and bizarre superstitions" of the Valois countryside outside Paris, where he grew up; his work is hermetic, rich in arcane allusions and hidden meanings. <sup>xvi</sup> Holmes believes Gautier intended the lobster story as an example of Nerval's all-consuming affair with symbolism, a fixation that extended beyond the page, shadowing his daily life with obscure subtexts.

Holmes draws our attention to the Tarot card called The Moon (number 18 in the Major Arcana), which is associated, he notes, with "the Unconscious, the

Irrational, the Feminine Mysteries, the Imagination”—perfect for an artist dedicated to blurring the line between dreaming sleep and waking reality, not to mention a man plagued by mental illness who couldn't always tell the difference between the two.

At the foot of this card lies a deep, mysterious pool, out of which a Crayfish or Lobster is attempting to crawl onto the dry land. A path leads up from the pool and twists like a ribbon towards the horizon. The path is guarded by two animals—in most Tarot packs, these are both Dogs, in others they are a Dog and a Wolf. ... Above, a full moon hangs in the night sky. Drops of moisture like diamonds float in the air, as if being slowly drawn up from the Pool by the power of the Moon. The Lobster raises its claws from the water, and the Dog and Wolf lift their heads and bay at the Moon. **xvii**

In the classic Rider-Waite version of the Tarot deck, the Moon card tells an allegorical story about the imagination. According to Waite's *Pictorial Key to the Tarot*, the road, which winds between two towers, leads to what Waite rather redundantly calls "unknown mystery"—Unknown Unknowns, as Rumsfeld would say. The cold light of the moon is intellectual insight, a pale reflection of the more profound illumination yielded by the imagination, with its access to the unconscious and the irrational. As well, says Waite, the moonlight "illuminates our animal nature...the dog, the wolf, and that which comes up out of the deeps, the nameless and hideous tendency which is lower even than the savage beast." **xviii** The lobster—Freud's id?—struggles toward enlightenment, clambering out of the black lagoon of our primordial selves, "but as a rule it sinks back whence it came" (Waite). The mind, in the person of the grave, contemplative Man in the Moon, gazes tranquilly "upon the unrest below, and the dew of thought falls. The message is: 'Peace, be still,' and it may be that there shall come a calm upon the animal nature, while the abyss beneath shall cease from giving up form.'" **xix**



Some sources associate the Moon card with confusion, fear, anxiety, romanticism, sleep, and dreaming. Rather than succumb to a moon-maddened confusion of dream and daylight world, they advise, the seeker should strive to sublimate his turbulent psychic energies into creative expression. Holmes reads Nerval's turnaround, from the quest for illumination in exotic lands to an inner odyssey through memory and madness, as a parable about Romantic excess: "The imagination of the Hero had finally doubled back on itself, and the rivers and

mountains, the visions and revolutions had become...those of a purely internal landscape, or moonscape, the world of dreams.” **xx**

At times, Holmes himself seems to teeter on the brink of a hermeneutic rabbit-hole, perilously close to the semiotic madness I've called the Casaubon Complex, after the scholar of occultism and conspiracy theories, in *Foucault's Pendulum* by Umberto Eco, who, "wanting connections, ...found connections—always, everywhere, and between everything," plunging him into a frenzy of intertextuality where "the world exploded in a whirling network of kinships, where everything pointed to everything else, everything explained everything else..." **xxi** Holmes worries about getting lost in the "labyrinth that Nerval himself made of his life; a maze of fantasy and memory." **xxii**

I...began to interpret Nerval's life almost entirely in terms of the magic world by which he himself was so fascinated. ... Everything in Nerval's life came to have symbolic meaning, full of archetypes, alchemical processes, astrological signs, mystic correspondences and invisible harmonies. ... I saw his whole life as a pilgrimage, or journey of initiation, intended to reunite the spiritual and material values of his generation. **xxiii**

Read through the magic glasses of occult symbolism, Nerval's life *does* indeed encourage overinterpretation. This, after all, was the man who said, "I like to arrange my life as if it were a novel"; the man whose first breakdown, brought on by the frenzied delirium of the Paris *mardi gras* in 1841, was marked by manic talk of numerology and astrology and "mystical systems" under his control (a condition his doctors diagnosed as "Theomania or Demonomania," he claimed). **xxiv** Doesn't his description of the awakened consciousness that follows his mystical epiphany, in his novel *Aurélia* (1855), sound like a variation on Casaubon's theme? "The talk of my companions took on mysterious turns of meaning which I alone could understand, and formless, inanimate objects lent themselves to the calculations of my mind." **xxv** Hadn't Gautier noted, in his review of Nerval's magazine dispatches from Cairot, Beirut, and Constantinople,

*Scènes de la Vie Orientale* (1846-7), the author's uncanny ability to penetrate "the profoundly mysterious spirit" of the myths and folklore of the East, "in which each object contains a *symbol*"? <sup>xxvi</sup>

One could even say that he took from them certain occult meanings intended only for the *neophyte*, certain cabalistic formulae and overtones of the *Illuminati*, which made one believe, at times, that he was writing directly of his own personal initiation. <sup>xxvii</sup>

Was the lobster walk—initially dismissed as symptomatic of Nerval's nuttiness, more recently historicized as anti-bourgeois performance art—an occult transmission, broadcast to anyone with a working set of gnostic antennae? Is Nerval's famous quote a compressed meditation, informed by the Tarot, on the importance of balancing the rationalism of industrial modernity and the repression of bourgeois society with the creative energies of the unconscious? (Well over a half-century later, Andre Breton would take a page not only from Nerval's writings but from the book of his life, acknowledging his "supernaturalism" as Surrealism's antecedent. <sup>xxviii</sup> Salvador Dali, never one to miss a marketable trick, would resurrect Nerval's totem in his Surrealist object *Lobster Telephone* (1936), cannily mystified with the usual Dalinian flapdoodle about phallic symbols and castration complexes.) Were Nerval's barking, ravaging dogs the rough beasts of the id, familiar from the Moon card? Was his "peaceful, serious" lobster a Surrealist reconciliation (perhaps even an alchemical or Kabbalistic synthesis) of the Moon's ruminative intellect with "that which comes up out of the deeps," the unconscious? Are his "secrets of the sea" the Hidden Meanings of Things, accessible only through a meeting of our rational and irrational minds, a conjunction symbolized by the primordial lobster scrambling into the sunlight of reason? Is that why Thibault's leash was blue—blue for the marriage of Heaven and Earth; blue for the empyrean and the briny deep; blue for midnight blue, the color of the conscious day when it yields to the dreamworld of sleep; blue for "the real, or rather climate, of the unreal—or of the surreal," as *The Penguin Dictionary of Symbols* has it? "Blue stands still and resolves within itself those contradictions and alternations of fortune—day following night—which

modulate human life,” the *Dictionary* tells us. “Indifferent and unafraid, centred solely upon itself, blue is not of this world: it evokes the idea of eternity,” or, for our purposes, surreality. <sup>xxix</sup> When Nerval says, of the descent into dreams, “I have never been able to cross through those gates of ivory or horn which separate us from the invisible world without a sense of dread,” is he also alluding to the twin towers guarding the Moon card’s twisting, turning path, perhaps the “royal road to the unconscious” of Freudian dream analysis? <sup>xxx</sup>

The Lacanian psychoanalyst Julia Kristeva calls the Black Sun of Nerval’s melancholia “a dazzling metaphor that suggests an insistence without presence, a light without representation...bright and black at the same time.” <sup>xxxi</sup> For Kristeva, the oxymoronic sun of Nerval’s sonnet is that unnamable, unrepresentable “supreme good” of which the depressed narcissist believes he has been deprived. But given Nerval’s mystical Surrealism (or, if you prefer, Surrealist mysticism), couldn’t it also stand in for the gnostic mysteries that taunted him, a lowly lobster making his painful way along the road to Unknown Mysteries? Could that be why he hoped his last night would be black *and* white, bright and dark at the same time, closing the curtain on this world *and* parting the veil to reveal...something, some ineffable truth beyond the symbolic realm?

Then again, the proposition that Nerval expected any sort of posthumous payoff seems dubious in light of his black-humor homily, decades before Nietzsche, “God is dead! the heavens are empty... Weep! children, you have no father now!” <sup>xxxii</sup> In *Aurélia*, published shortly after his suicide, he sends one last message, encrypted as always: “I said to myself: eternal night is upon us, and the darkness will be frightful. What will happen when they all realize there is no more sun?” <sup>xxxiii</sup>

### *Daily Meditation*

*God may be dead, but I can still amuse myself with extinct religions. At the same time, I must beware of staring too long into the Black Sun. My irrational mind and my animal nature are essential aspects of my best self; they should follow me wherever I go (though always on a leash). Each night, I will descend into the abyssal depths of the unconscious without fear, secure in the knowledge that seeking the secrets of the sea is its own reward, even if I don't remember them in the morning. Likewise, I will arrange my life as if it were a novel, even if no one will ever read it but me. As its author, I have the power to edit out people who gobble up my monadic privacy, making room for peaceful, serious types who remind me of arthropods.*

#### *About the Author*

*Mark Dery* is a cultural critic who suffers from the Casaubon Complex. His books include *The Pyrotechnic Insanitarium: American Culture on the Brink* and *Escape Velocity: Cyberculture at the End of the Century*. He edited the trailblazing anthology of digital-culture criticism, *Flame Wars: The Discourse of Cyberculture*, and popularized the culture jamming phenomenon through his widely reprinted monograph, *Culture Jamming: Hacking, Slashing, and Sniping in the Empire of Signs*. His latest book is the essay collection *I Must Not Think Bad Thoughts: Drive-By Essays on American Dread, American Dreams*. He is at work on a biography of the author, illustrator, and legendary eccentric Edward Gorey (Little, Brown: 2014).

#### *Endnotes*

<sup>i</sup> Quoted in H. Kay Moon, "Gérard de Nerval: A Reappraisal," *Brigham Young University Studies*, Vol. VII, No. 1, Autumn, 1965,

<https://byustudies.byu.edu/PDFLibrary/7.iMoonGerard-7867cea9-73a6-42ad-9410-cb9c51b3af3a.pdf> .

ii Borel and Dondey, along with Nerval, Théophile Gautier, and others were part of a group of Parisian bohemians, equal parts *salon* and cultural insurgency, who called themselves the Petit Cénacle. They were Young Romantics, says the critic Richard Holmes, "in effect the literary groupies of Victor Hugo." (See Richard Holmes, *Footsteps: Adventures of a Romantic Biographer* (New York: Vintage, 1996), 223.) Soon, the group changed its name to the *Jeunes-France* and ultimately to the Bouzingos, a slang term that translates, roughly, as "shit-heels." According to the critic and cultural historian Luc Sante, "Most of them were poets; they were fascinated by the Middle Ages and the Renaissance, by upheaval, delirium, and death. They flirted with nudism, smoked hashish, dressed extravagantly, waved daggers, drank from skulls, lived every minute in a state of heightened artifice, as if they were onstage." (See Luc Sante, "Petrus Borel," *HiLoBrow*, June 26, 2011, <http://hilobrow.com/2011/06/26/petrus-borel/>.)

iii Gérard de Nerval, *Aurélia*, in *Gérard de Nerval: Selected Writings*, ed. Richard Sieburth (London: Penguin Group, 1999), 291.

iv Holmes, *Footsteps*, 210.

v Quoted in Richard Sieburth, "Introduction," in Nerval, *Gérard de Nerval: Selected Writings*, 350.

vi Quoted in Sieburth, "Introduction," xxxi.

vii William John Robertson, *A Century Of French Verse: Brief Biographical and Critical Notices of Thirty-Three French Poets of the Nineteenth Century With Experimental Translations From Their Poems* (A.D. Innes & co., 1895), 75.

viii Clifton Fadiman, *The Little, Brown Book of Anecdotes* (New York: Little, Brown & Co., 1985), n.p.

ix Quoted in Madeleine Schwartz, "Lobsters and Lies," *The New Yorker*, August 19, 2011, [The New Yorker](#).

x Richard Sieburth, "Hieronymo's Mad Again: On Translating Nerval," [Penguinclassics.co.uk](http://Penguinclassics.co.uk), [Penguin Classics](#) .

xi Holmes, *Footsteps*, 213.

xii All quotes from scientists taken from e-mails to the author.

xiii Dr. Atema wonders if Nerval's lobster was really a crayfish. In an e-mail to me, he speculated, "People sometimes confuse (marine) lobsters and (freshwater) crayfish. If it were a freshwater crayfish, it could take an occasional dunk in the *Palais* pond. Crayfish can make short overland excursions across moist terrain as do eels and some catfishes. The European lobster could be one- to two-feet long, a memorable appearance. In Europe, the crayfish would be no more than six inches long, which would not inspire lobster lore." Then again, "as Ovidius said: rumors grow with time, thus turning a crayfish into a lobster," explains Atema, adding, "a crayfish is more likely to have been a 'pet' with a home tank of fresh water and a palace pond to wet his gills, now and then, during strolls on a blue ribbon leash."

xiv Quoted in Scott Horton, "Nerval: A Man and His Lobster," *Harper's*, October 12, 2008, [Harpers](#).

xv Moore, an outspoken animal-rights activist, is well known for promoting the idea that there's no cruelty-free way to kill a lobster. See the unbylined article, "New Animal Rights Cause Urges, 'Free the Lobsters!,'" *The New York Times*, December 31, 1995, [NYT](#) .

xvi Holmes, *Footsteps*, 220.

xvii Holmes, *Footsteps*, 215.

xviii Arthur Edward Waite, "XVIII. The Moon," in *The Pictorial Key to the Tarot* (London: W. Rider, 1911), [Sacred-Texts.com](#).

xix Ibid.

xx Holmes, *Footsteps*, 236.

xxi Umberto Eco, *Foucault's Pendulum* (Orlando, FL: Harcourt Brace Jovanovich, 1989), 463-4.

xxii Holmes, *Footsteps: Adventures of a Romantic Biographer*, 214.

xxiii Holmes, *Footsteps*, 267.

xxiv "I like to arrange...": Arthur Symons, *The Symbolist Movement in Literature* (Kessinger Publishing, LLC, 2010 edition of E.P. Dutton & Co., 1919 edition), 69. "Mystical systems": Holmes, *Footsteps*, 237.

xxv Quoted in Holmes, *Footsteps*, 268.

xxvi Quoted in Holmes, *Footsteps*, 248.

xxvii Ibid.

xxviii Breton in 1924: "I believe that there is no point today in dwelling any further on this word [surrealism]...[W]e could probably have taken over the word SUPERNATURALISM employed by Gérard de Nerval. It appears, in fact, that Nerval possessed to a tee [sic] the spirit with which we claim kinship." Quoted in Nancy Frazier, *I, Lobster: A Crustacean Odyssey* (Durham, NH: University of New Hampshire Press), 117-18.

xxix Jean Chevalier, Alain Gheerbrant, and John Buchanan-Brown, ed. (London: Penguin, 1996), *The Penguin Dictionary of Symbols*, 103.

xxx Nerval, "Aurélia," in *Selected Writings*, 265.

xxxi Julia Kristeva, *Black Sun: Depression and Melancholy* (New York: Columbia University Press, 1989), 13.

xxxii Nerval, "Christ on the Mount of Olives" in *Selected Writings*, 369.

xxxiii Nerval, "Aurélia" in *Selected Writings*, 369.

## 34 RESPONSES TO "NERVAL'S LOBSTER: IS WALKING A CRUSTACEAN ANY MORE RIDICULOUS THAN A DOG?"



oasisobi says:

February 18, 2013 at 8:11 am

Maybe I need to go do some research before asking but... 'Self-murder'? Is it somehow differentiated from suicide for some philosophical reason?

Edit:

Here is one view:

<http://www.suicide.org/suicide-is-not-self-murder.html>

And a second:

<http://samvak.tripod.com/suicide.html>

And a third, behind jstor's paywall, but enough can be previewed:

<http://www.jstor.org/discover/10.2307/3750589?uid=3739704&uid=2&uid=4&uid=3739256&sid=21101827906497>

Reply



*Mark Dery* says:

February 18, 2013 at 8:26 am

Heartfelt thanks for focusing on the single most important point in my essay. Nothing is more gratifying to the author of a long brow-furrower than a reader who instantly, effortlessly grasps the nub of the thing.

Reply



*oasisobr* says:

February 18, 2013 at 8:32 am

Your response feels sarcastic, but I'm not entirely sure. I was simply distracted by the term, as I'd never heard it used. Sadly, it kept me from reading further until I understood it (I'm the guy that keeps a dictionary nearby whenever I read, because new words will distract me from getting the point of whatever I'm reading until I understand the new words).

Reply



*princeminski* says:

February 18, 2013 at 1:18 pm

Hamlet cleft it "self-slaughter." The Almighty fixed His canon agin it, but Hamlet pussed out 'cause nobody carried stories back from after so he didn't know what to expect.

Reply



*ChuckTV* says:

February 18, 2013 at 9:27 am

Oh, that's the most important point? Then I guess I don't need to read the rest. Many thanks for the précis, kind author.

### Reply



*oasisobi* says:

February 18, 2013 at 10:36 am

This is how I understand it. It might not actually be where you were taking it, but it's where it took me...

A good friend of mine used to walk lobsters, so to speak. To give one example, he would approach people who were eating in public places and take some small bit of their food and eat it. Without saying a word, he would simply walk up, grab a french fry or a bit of pancake or whatever, and eat it, then he would walk away. I saw it dozens of times, and never once did anyone say a word or try to stop him. They were the shocked middle class, unsure of what to do in the face of someone who simply did what he enjoyed, without regard to what anyone else thought about it. I asked him once why he did it and he asked why he shouldn't, and why didn't I. He was a genius, a writer, a poet and an artist who embraced the adventure that life is, because he knew that when it ended, it was over. He was determined to enjoy his time, and did many amazing things, all of which contradicted what was expected by society. He was called insane by friends, family, and eventually, doctors.

When the dog howls at the moon, he is being true to his nature, like the wolf. The wolf is true to itself always, the dog puts on a false mask of sanity in order to join civilized society as our pet. Doing so, he is never truly happy, because he denies himself. Who is really insane in this case? I think it's sad that his life ended, prematurely, at his own hand. He would probably say, however, that he had no regrets, and that his life ended exactly when he planned it to, not a moment later.

Completely off that point, I think the ribbon may have been whatever Nerval happened to have at hand. The color may not have meant anything at all. Perhaps having made the grand gesture of walking a lobster, he didn't pay attention to the small details surrounding it.

Reply



*Mark Dery* says:

February 18, 2013 at 10:57 am

I like your appropriation of the term “walking the lobster,” repurposing it to describe what Robert Anton Wilson would have called “ontological terrorism”—disrupting the seamless surface of normative reality in order not only to epater le bourgeoisie but to knock the epistemic, and ontologic, props out from under consensus reality, as well. Of course, that's the proposition modernist avant-gardism dedicated itself to, for the better part of a century.

Reply



*kenmce* says:

February 18, 2013 at 1:31 pm

*the dog puts on a false mask of sanity in order to join civilized society as our pet. Doing so, he is never truly happy, because he denies himself.*

I must respectfully disagree. What with being mammals and all, dogs have a certain built in flexibility in their thinking and behavior. They live with us because somewhere along the line they chose to.

Many of them are perfectly capable of going back to the wild if they need to – for examples look in any city that's been torn apart by war.

The things we ask of them are sometimes difficult or unsavory (from their perspective) but they are not usually completely insane (by dog standards) Wild dogs will deny themselves things when the pack requires it, and they still manage to be perfectly happy.

Reply



*W Richard Stark* says:

February 19, 2013 at 10:18 am

These sentences expose this beautiful essay's unusual author. I would not have expected such anger.

Reply



*Zachary Bos* says:

February 19, 2013 at 10:20 am

Better an expressive (if angry) author than an unfeeling one, no?

Reply



*kenmce* says:

February 18, 2013 at 1:19 pm

The American author Jack Kerouack started off as a French speaker, learned English as a second language, and was talking to someone in Spanish one day when they said something, that when translated back through the Spanish/English/French of his personal history came out as “He deathed himself”.

When I saw that “self-murder” phrase here I assumed it was some kind of translation into English that still bears traces of underlying French roots, an underlying French perspective.

Reply



*Antinous / Moderator* says:

February 18, 2013 at 2:01 pm

Makes me think of that line from Night of the Iguana – “Es muy macho contra un pez si es un pescado.”

Reply



*anansir33* says:

February 18, 2013 at 9:26 am

*Of course, it didn't hurt that his mental skies flickered with the chain lightning of madness*

This is self contradictory on the face of it. It HAD to have hurt, if he then ended up taking his own life. Maybe you weren't talking about his pain at all, which is kind of a shame, really.

Crazy means more than being eccentric. People like to confabulate the two, and associate “genius” with “nuts”, it lets them find a comfortable place to put such behavior so it doesn't hurt the observer so much.

Being out of step with the world- so much so that the world tries to shake you off- is painful. If you would show compassion for crazy people, the first thing you'd need to do is acknowledge their pain.

I could go on at length, but it's hard to talk about crazy without eventually sounding crazy.

Reply



*Mark Dery* says:

February 18, 2013 at 10:02 am

It's an idiom. <http://idioms.thefreedictionary.com/it+doesn%27t+hurt+to>  
A figure of speech. In other words, not meant to be taken \*literally\*. >>leaves thread; sound of pistol shot offstage, thump of falling body<<

Reply



*Zachary Bos* says:

February 18, 2013 at 10:28 am

Well done. Nerval is part of my personal pantheon, and an underappreciated artist.

Reply



*anechoic* says:

February 18, 2013 at 12:02 pm

Mark, I recommend this book for exploring the intersection btwn Surrealism/Dadaism and mysticism:

<http://www.sunypress.edu/p-3753-chemist-of-the-avant-garde.aspx>  
:)kim

Reply



*Mark Dery* says:

February 18, 2013 at 12:06 pm

Fascinating; many thanks!

Reply



*Mark Dery* says:

February 18, 2013 at 12:46 pm

BTW, the Surrealists, esp. Breton and Bataille, were fascinated by the occult, as you surely know.

Reply



*miasm* says:

February 18, 2013 at 12:55 pm

This comment intentionally left white

Reply



*BE Pratt* says:

February 18, 2013 at 2:04 pm

Re: the raven mention. Ravens were fairly popular as pets then. Dickens, for instance had one. Peter Ackroyd wrote of this in his introduction to *Barnaby Rudge*, "...it was Landseer who said of [Dickens] affection for his pet bird, Grip, that he was 'raven mad'. Somehow this became transformed into the phrase, 'raving mad'..."

Reply



*Mark Dery* says:

February 18, 2013 at 2:28 pm

Enlightening. Thanks for that. But the raven's appearance, right on cue, at Nerval's dangling feet, cawing about its parched throat in the presence of a man who'd straightened his neck with a noose, still smacks of poetic license.

Reply



*LofHorus* says:

February 18, 2013 at 2:45 pm

When half-way through this post I was thinking over-interpretation much? And then I read that author thinks others do the same. Hmmm... maybe sometimes a lobster is just a lobster.

Reply



*Mark Dery* says:

February 18, 2013 at 3:49 pm

There's one in every thread. Consider yourself the frontrunner, in this thread, for the Hofstadter Award. <http://www.amazon.com/Anti-Intellectualism-American-Life-Richard-Hofstadter/dp/0394703170>

Reply



*OtherMichael* says:

February 19, 2013 at 11:15 am

@Lof\_Horus When half-way through your first sentence I was thinking elided-verbs much?

And then I thought — eff you. You're reading BoingBoing. You want something normal and uninterpreted, go somewhere else.

Sometimes a lobster is just a lobster, but only when it's walking in the forest and there's no one there to observe it. Except that the lobster is a self-observer, and so....

Reply



*Timothy Krause* says:

February 18, 2013 at 3:05 pm

The gates of horn and ivory begin with Homer and can be found in lots of texts:

[http://en.wikipedia.org/wiki/Gates\\_of\\_horn\\_and\\_ivory](http://en.wikipedia.org/wiki/Gates_of_horn_and_ivory)

Dunno about Nerval's exact valences for the imagery, it's my sense he's grabbing them from out the Western Canonical Kitbag and remixing them here for his own purposes."Gnostic antennae," yay.

Reply



*Mark Dery* says:

February 18, 2013 at 3:51 pm

You may well be right. Nerval was a great one for mashing up.

Reply



*Graceless* says:

February 18, 2013 at 4:05 pm

Thanks for this awesome piece. Reminds me of the Dogon crab-people from Sirius in VALIS.

Reply



*Mark Dery* says:

February 18, 2013 at 7:03 pm

Tell me about them. I've read most Dick, but not VALIS. Are they lobster-ish?

Reply



*Beryl MacLachlan* says:

February 18, 2013 at 6:30 pm

Thanks for giving me a name for "Casaubon Complex"; I've long needed it for that kind of seeing connections everywhere that isn't paranoia. I've wanted a way to describe that at least to myself for years, probably since reading Foucault's Pendulum, in fact. I know that's peripheral, but it scratched an old itch.

Reply



*Mark Dery* says:

February 18, 2013 at 7:04 pm

I'm thrilled someone flagged that. It's a meme I've been trying to propagate—to a minus effect!—for some while.

### Reply



*chopchopchop* says:

February 19, 2013 at 9:24 am

Mark, I read your piece and found it interesting, but I think your reaction to some of the people in this thread who seemed to be commenting in good faith has been a little condescending.

You implied that oasisobr failed to understand the point of your piece, even though that commenter never suggested that “self-murder” was the main point of your piece, and just wanted to ask about it (as someone who works in suicide prevention and is pretty “nerdy” about the subject, I was curious about that word choice myself).

Then you implied that anansi133 is stupid for not knowing “it didn't hurt” was an idiom, when that commenter seemed to just be pointing out that there's more to mental illness than its oft-valued creative dimension, and that “craziness” can come with significant pain (as opposed to just delightful, metaphorically rich lobster-strolling hijinks) which to me was a perfectly valid contribution to the discussion.

And then you blatantly called I\_of\_Horus an anti-intellectual for suggesting that you could be over-analyzing, as though the suggestion of over-analysis could never be valid. To me, over-analyzing is consciously pulling meanings and connections out of works that weren't necessarily intended by the original author, and yes perhaps you were over-analyzing, but of course over-analysis as I've defined it can be an intellectually and emotionally rewarding activity.

Anyway, naturally you're entitled to respond to comments pretty much however you want, and I can't imagine you'd care what I think. I just know that my favorite thinkers and pontificators are the ones who can interact

with humanity with some measure of respect and good-naturedness, even if they have no academic background, or don't engage with the subject in the same way, or have critical things to say.

It's been interesting for me, contrasting this thread with the recent Chris Hadfield AMA on Reddit, where like you he can word things very beautifully and inspire all kinds of new shiny thoughts, but without the disdain...

Reply



*W Richard Stark* says:

February 19, 2013 at 10:33 am

Yes. Your details are on target.

Reply



*OtherMichael* says:

February 19, 2013 at 11:21 am

And then you blatantly called Lof\_Horus an anti-intellectual for suggesting that you could be over-analyzing, as though the suggestion of over-analysis could never be valid.

Lof\_Horus' comment was akin to "get a life! What a waste of time! What serious person would grow a moustache like that and ride a penny-farthing bicycle anyway?"

Or, say, walk a lobster.

Weirdo.

Reply



*OtherMichael* says:

February 19, 2013 at 11:03 am

[T]he road, which winds between two towers, leads to what Waite rather redundantly calls “unknown mystery”—Unknown Unknowns, as Rumsfeld would say.

If we know that the destination or path contains unknowns, then these are **Known Unknowns**, are they not? If we thought that the path was simple and fully-mapped, but unbeknownst to us contained mysteries, **then** it would be an Unknown Unknown.

That **widely-ridiculed phrase of Rumsfeld's** is one of the better assessment's I've heard of the problems of miscellaneous data-mining.

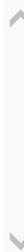
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An illustrated Journal of eastern and western wisdom

## Drawing the Sri Chakra Yantra: some early Notes

Posted on [September 13, 2012](#)



The most visited post in this blog is the one which “began” it – “How to Draw the Sri Chakra Yantra” in early June. This exercise was foundational to my creative projects down the years. The wedding of Siva and Sakti through the cosmic lattice – whether subtle or physical – is the groundwork. It underwrites and ensures a healthy lotus.

I discovered the other day, the following sequence of drawings and diagrams, which may be of some interest.

In 1993, I kept (with my beloved of that time) a log-book. We were laying foundations for a spiritual dwelling. So to begin with, the two pages which follow are thoughts of the Sun, from Maitri Upanishad chapter 6:

*“(1) – the Self bears himself in two ways, as he who is breath and he who is the Sun. Therefore, two, as true, are these paths inward outward. They both turn back in a day and night. Yonder sun is the outer self; the inner self is breath. Hence, the course of the inner self is measured by the course of the outer self.*

*“For thus it has been said:*

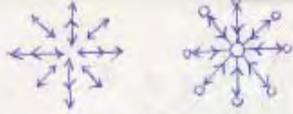
*“Whoever is a Knower, who has freed from evil the overseer of his senses, is pure minded and firmly established in that which is locked away from outward objects, is even so, the Self. Likewise, the course of the Outer Self is measured by the course of the*

Follow

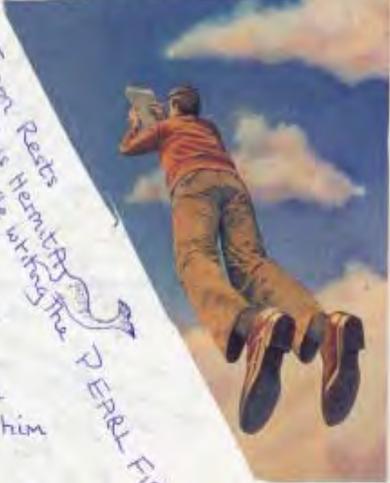
Inner Self. Now that golden person who is within the Sun, who looks on this earth from his golden place, is even he who has entered into the lotus of the heart and eats food.



"(2) – Now, he who has entered the lotus of the heart and eats food ...



is the same as that fire of the Sun which enters the sky, called Time the Invisible, who eats all beings as his food. What is the lotus, and of what is it made? That lotus assuredly is the same as space. The four quarters and the four intermediate quarters are its leaves. These two, breath and the Sun, move near each other. Let him reverence them with the syllable AUM, with the mystic utterances (bhuh, bhuvah, svah) and with the SAVITRI prayer.



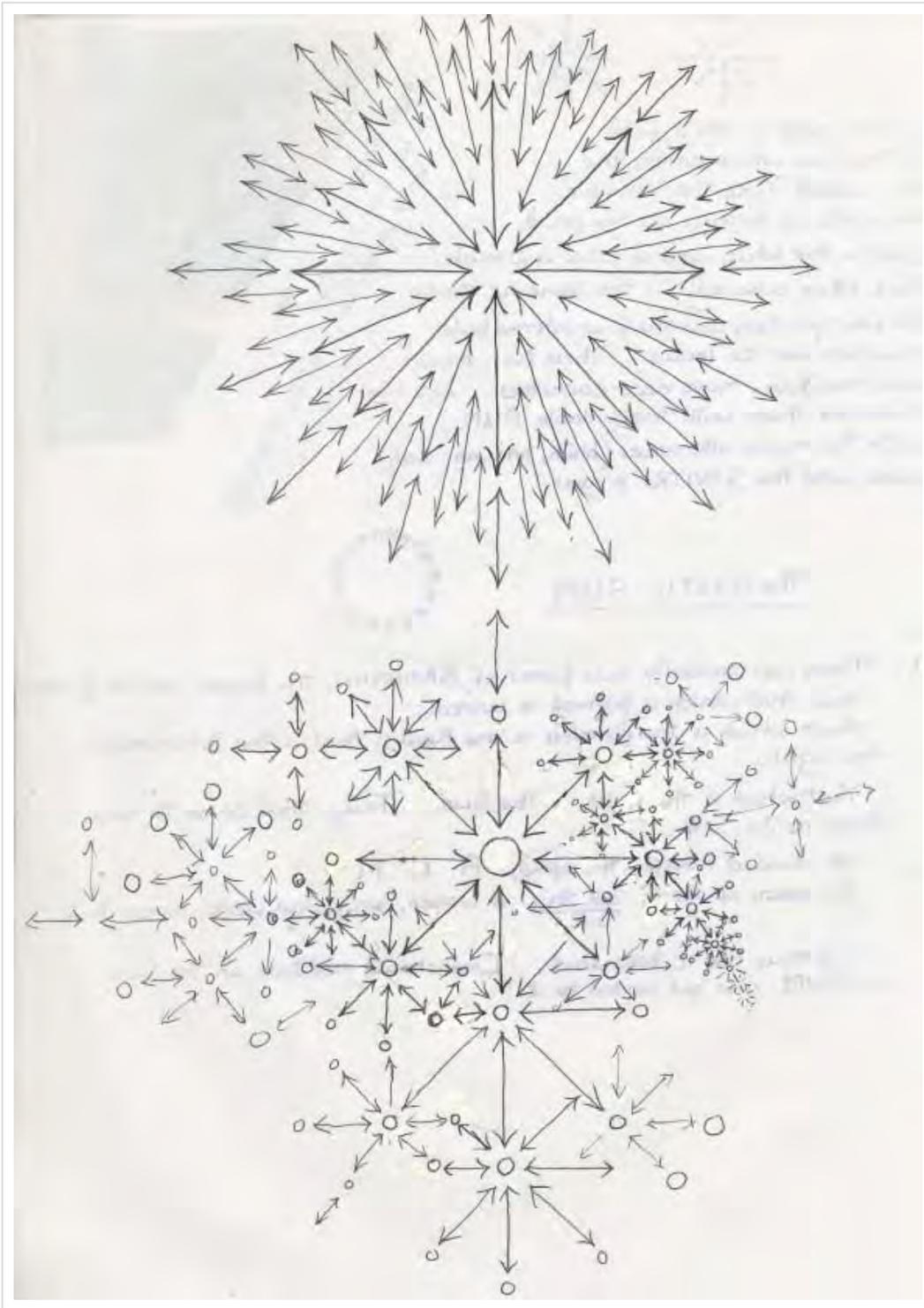
Jason Rests in his Hermitage while writing the PEARL FISHERS

The MYSTIC AUM



3. There are, assuredly, two forms of BRAHMAN, the formed and the formless. Now, that which is formed is unreal; that which is the formless is the Real; that is the BRAHMAN, the light. That which is the light is the Sun. Truly, that came to have AUM as its Self. He divided himself threefold, A U M. By means of these, all this world is woven, warp and weft, across him. For thus has it been said, 'One should meditate on the Sun as AUM and get united to it.'

\*\*



*The action of the Sun in all directions, inward as outward*

\*\*

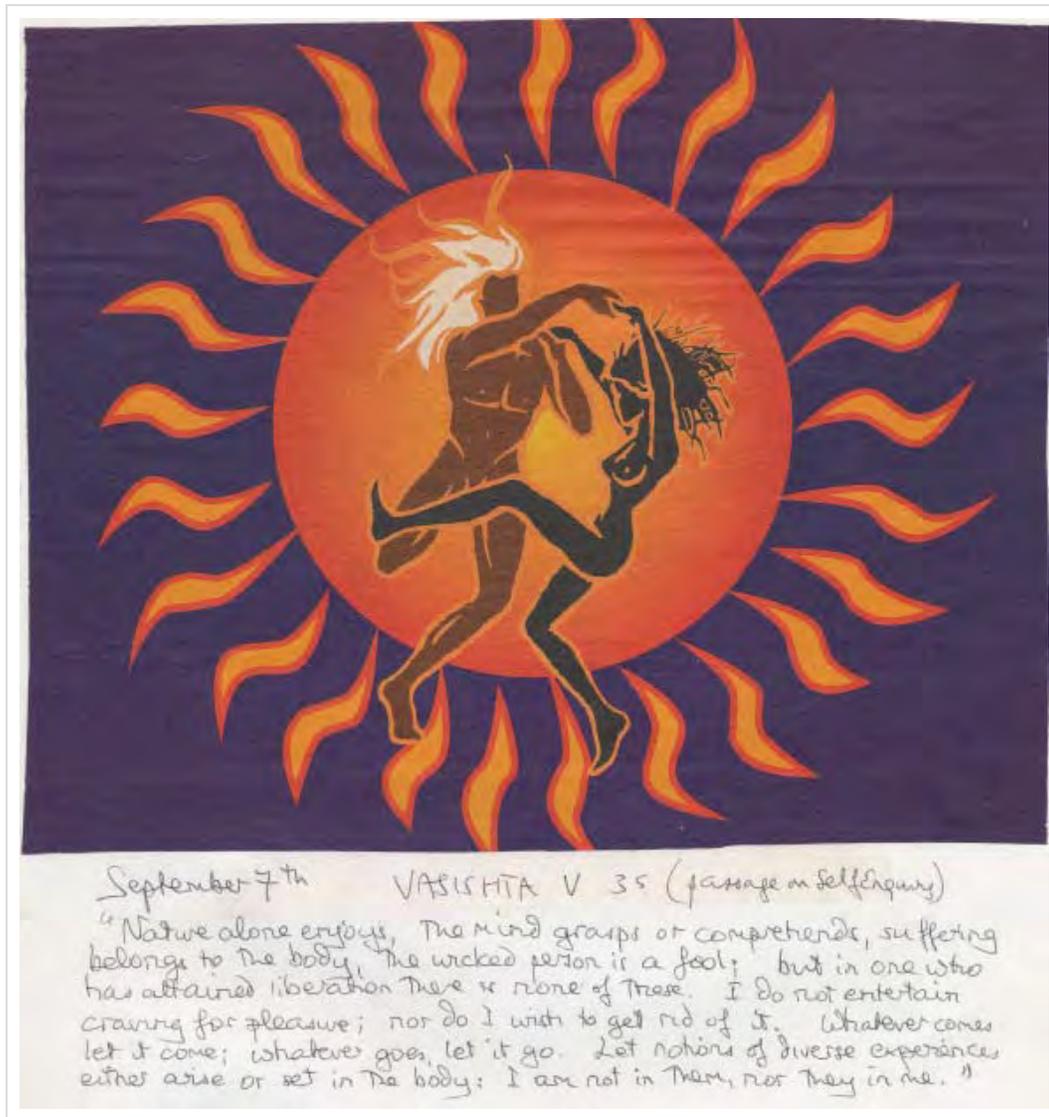
Following this, the Upanishad says: *“There are two ways of contemplation of Brahman: in sound and in silence. By sound we go to silence. The sound of Brahman is OM.*

Follow

With OM we go to the End: the silence of Brahman. The End is immortality, union and peace.

“Even as a spider reaches the liberty of space by means of its own thread, the man of contemplation by means of OM reaches freedom.”

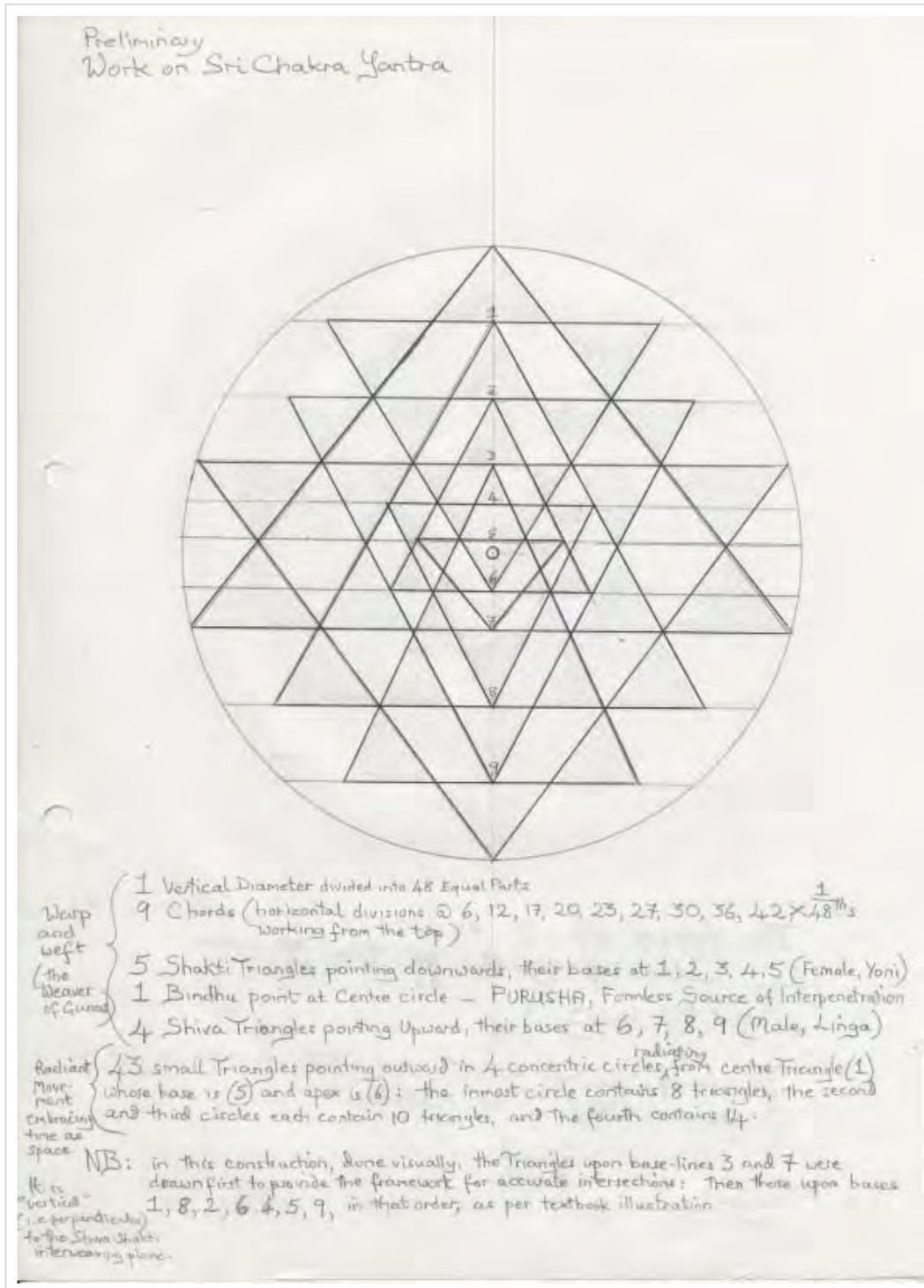
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A cutting for the logbook, with a quote from the **Yoga Vasishtha**

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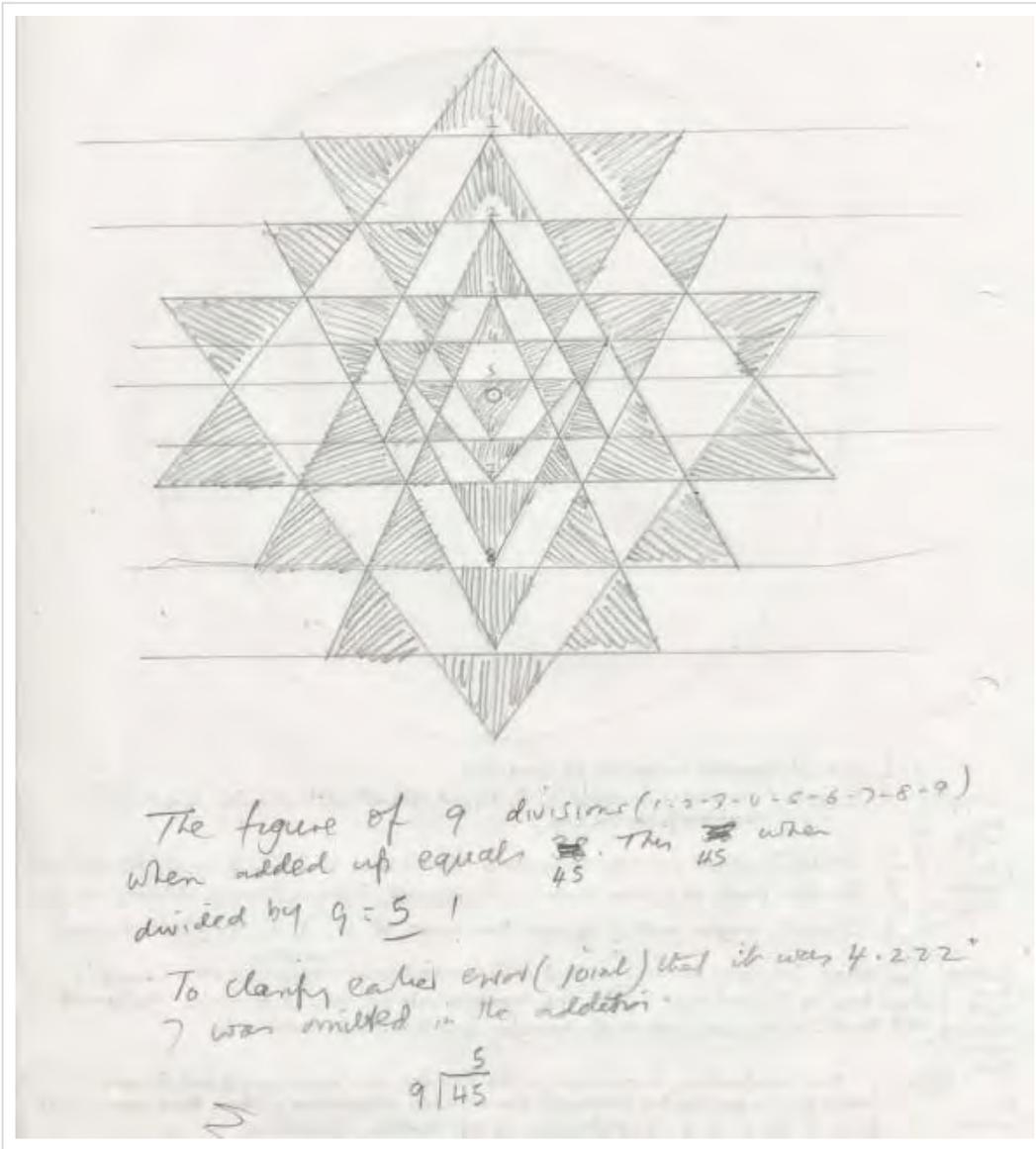
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Here are the early Sri Chakra diagrams from 1993. The method is from *Saundarya-Lahari – The Ocean of Beauty* by Sri Shankara-Bhagavatpada, a translation by the Theosophical Publishing House in Madras, 1937. The method opens the hymn as a whole. I tried it out, and simplified it just a little, to understand it.

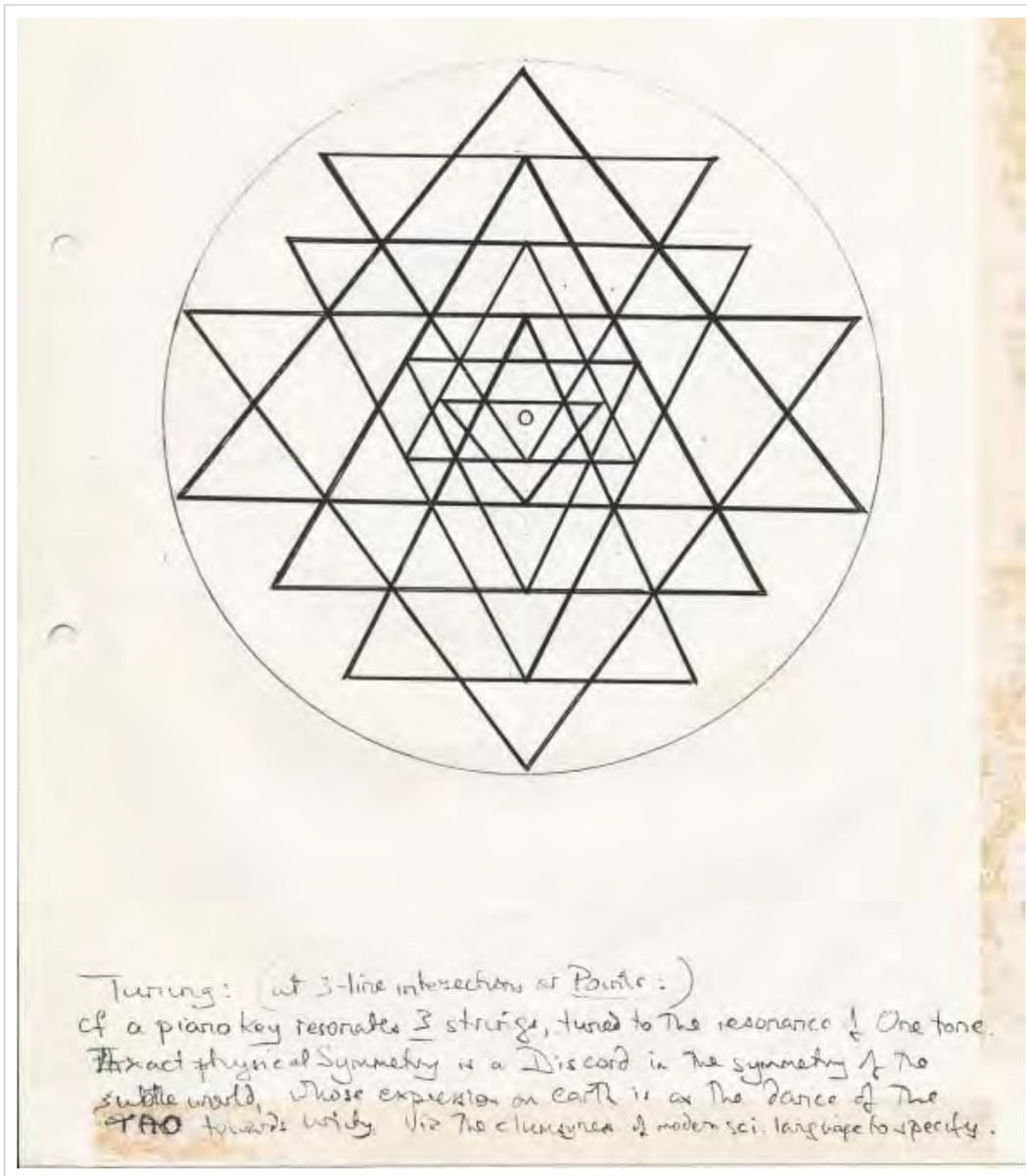
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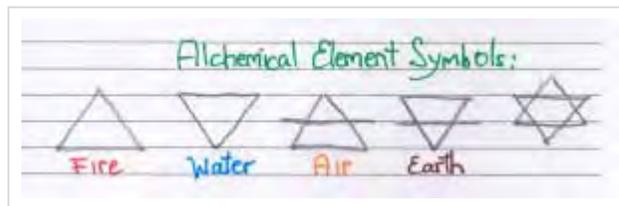


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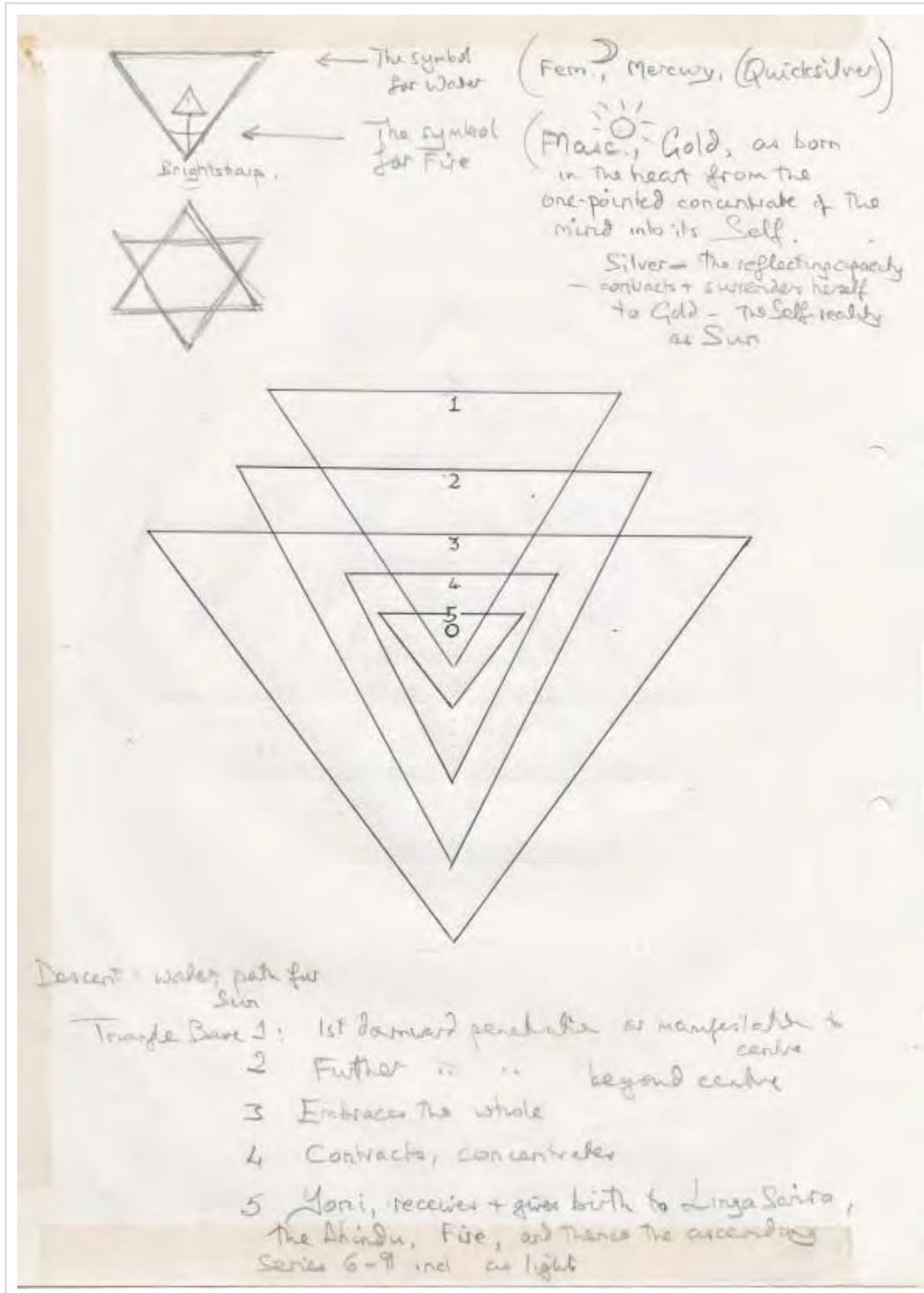


Note: alchemical sulphur (fire) is represented also by a triangle atop a cross – see next drawing. In the “trinity”, sulphur is *rajas-guna*, salt is *tamas-guna*, and mercury their balance is *sattva-guna*. The alchemical qualities corresponding to eastern *gunas* are an interplay of elemental humours – dry, damp, ardent, and so forth. Water mixed with

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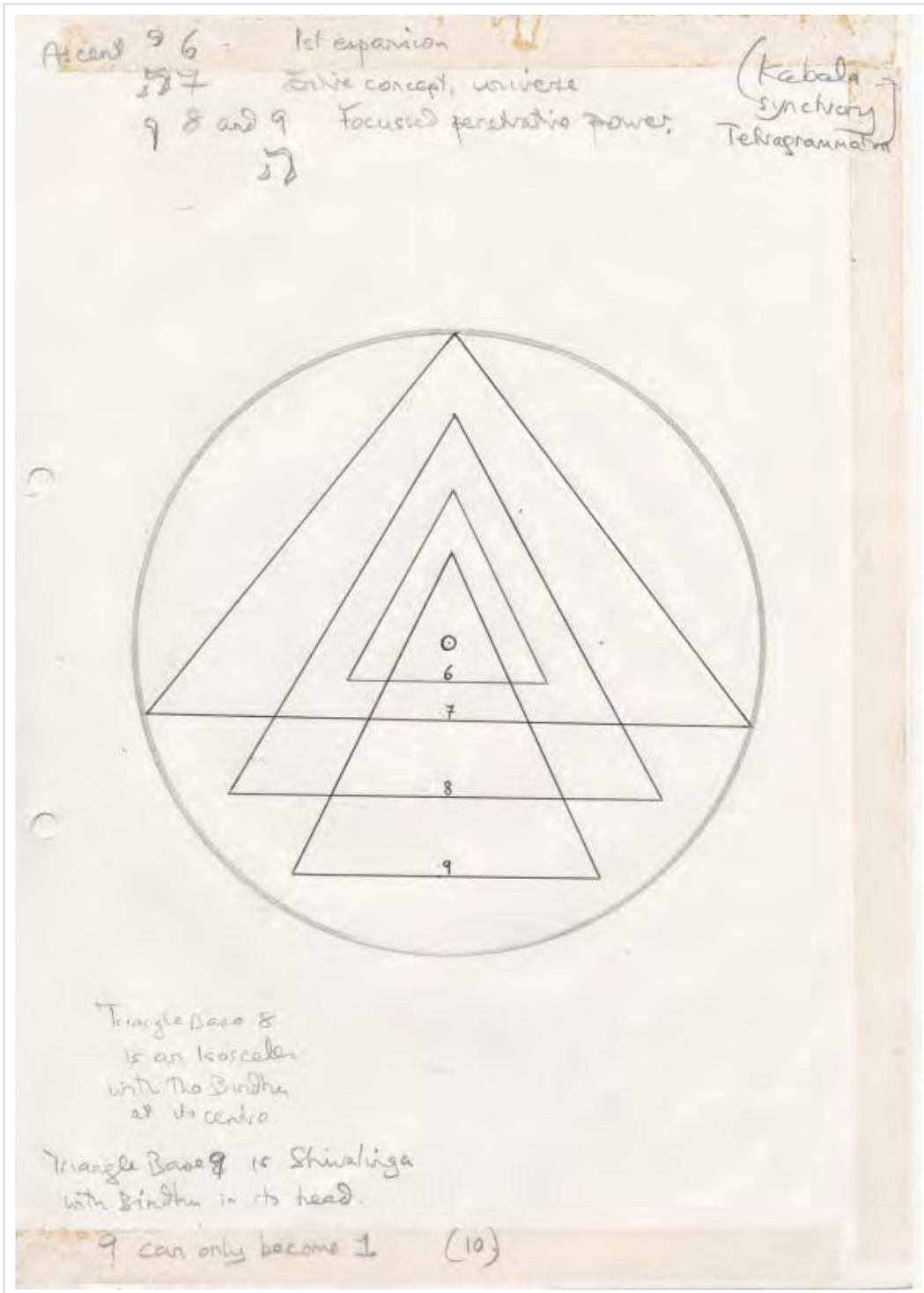
earth is damp: earth mixed with air is dry. Each element inclines to fire or to water. It all embodies *prana*, breath. Upon these very basic qualities the universe is woven.

Flame is an upward triangle: water a downward droplet. Flame is phallus and water is womb.



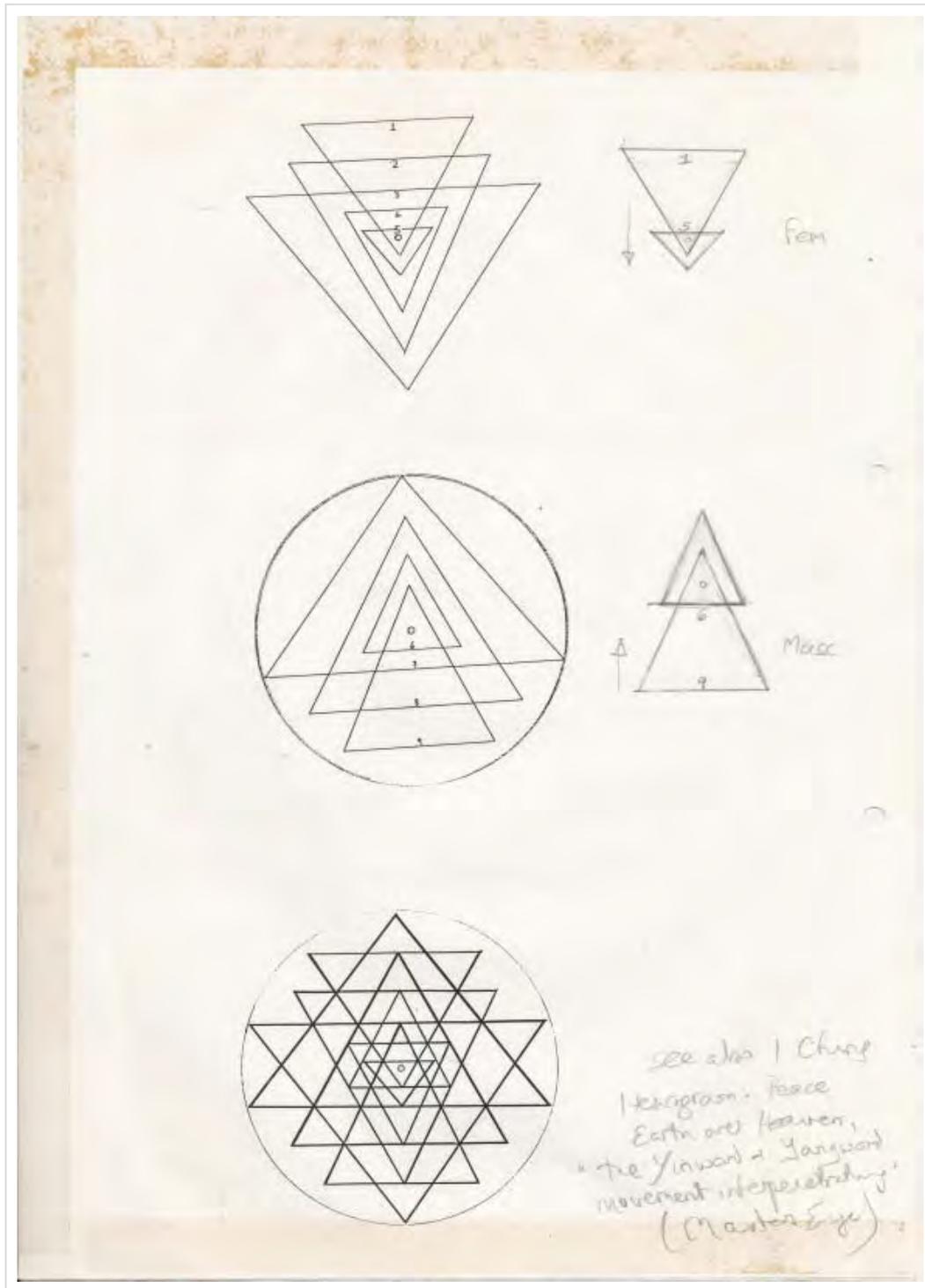
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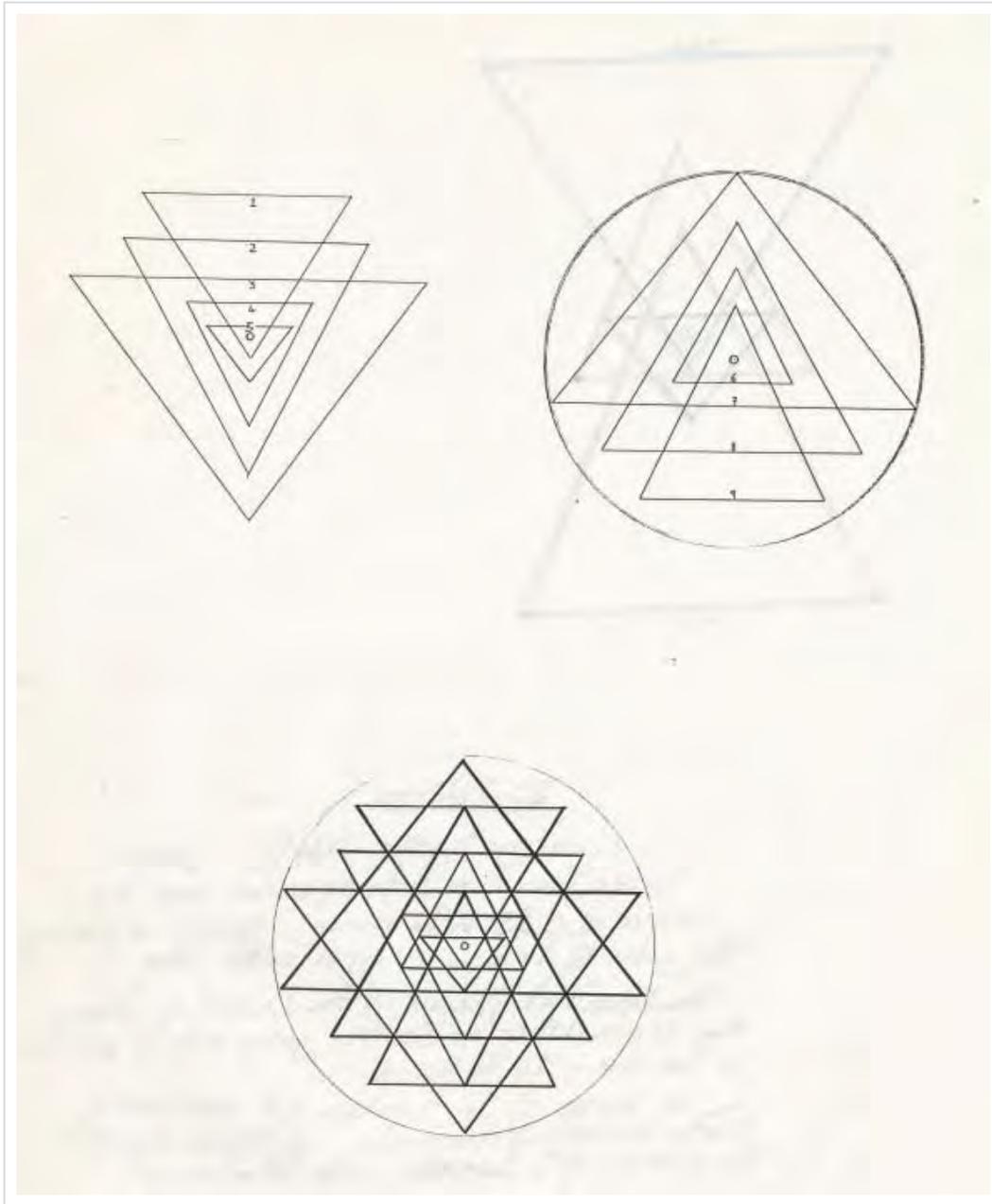
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A reference to the same interpenetrative law, in the Tao philosophy: I Ching Hexagram 11 with Earth over Heaven: Peace. When Heaven-creative trigram (three Yang lines) stands above Earth-receptive trigram (three Yin lines), they draw apart – the static “Standstill” hexagram. But when they are infolded the other way round, the Heavenly power ascends through gravitational Earth – the male through the female – fertility – which is “peace”.

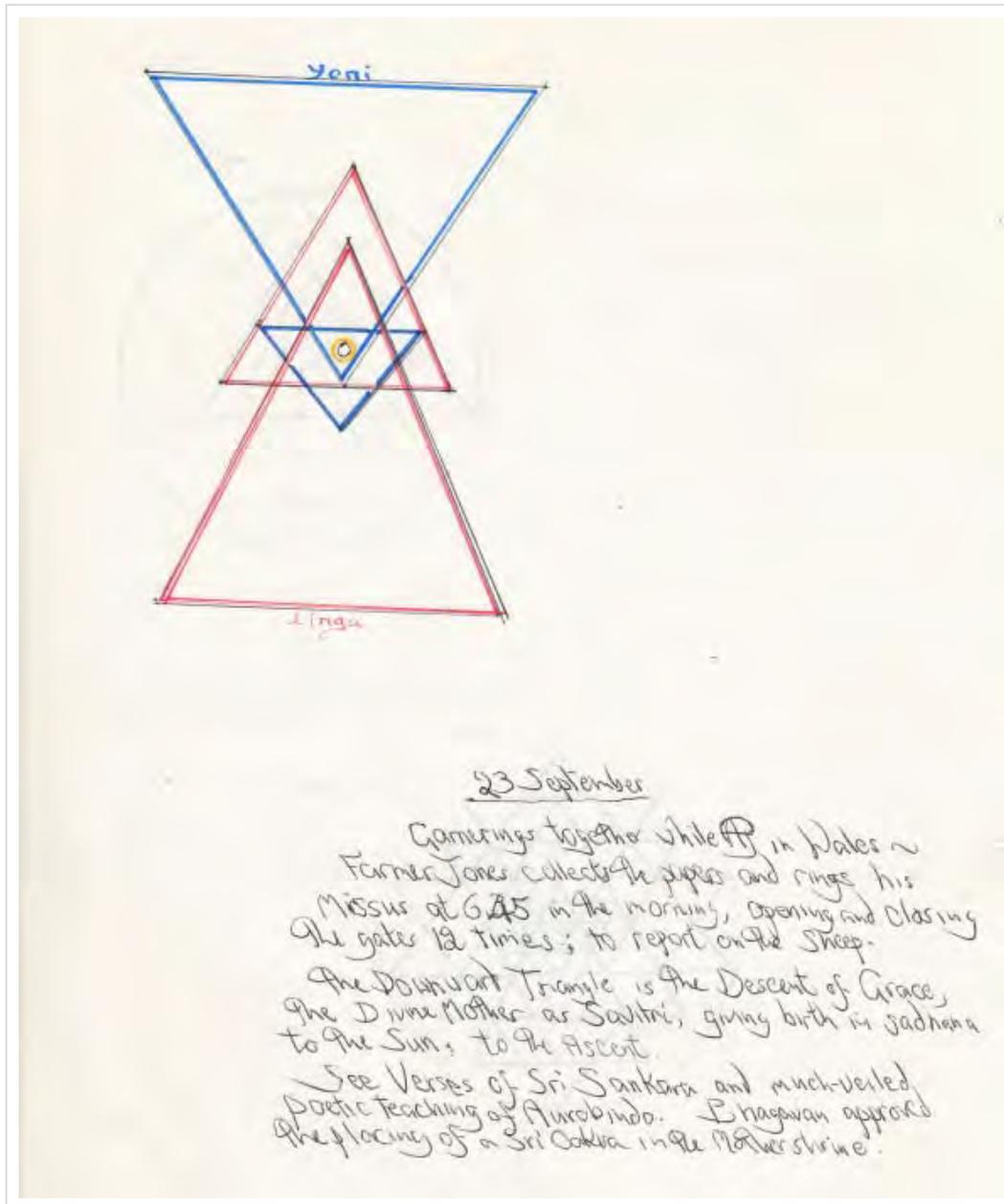
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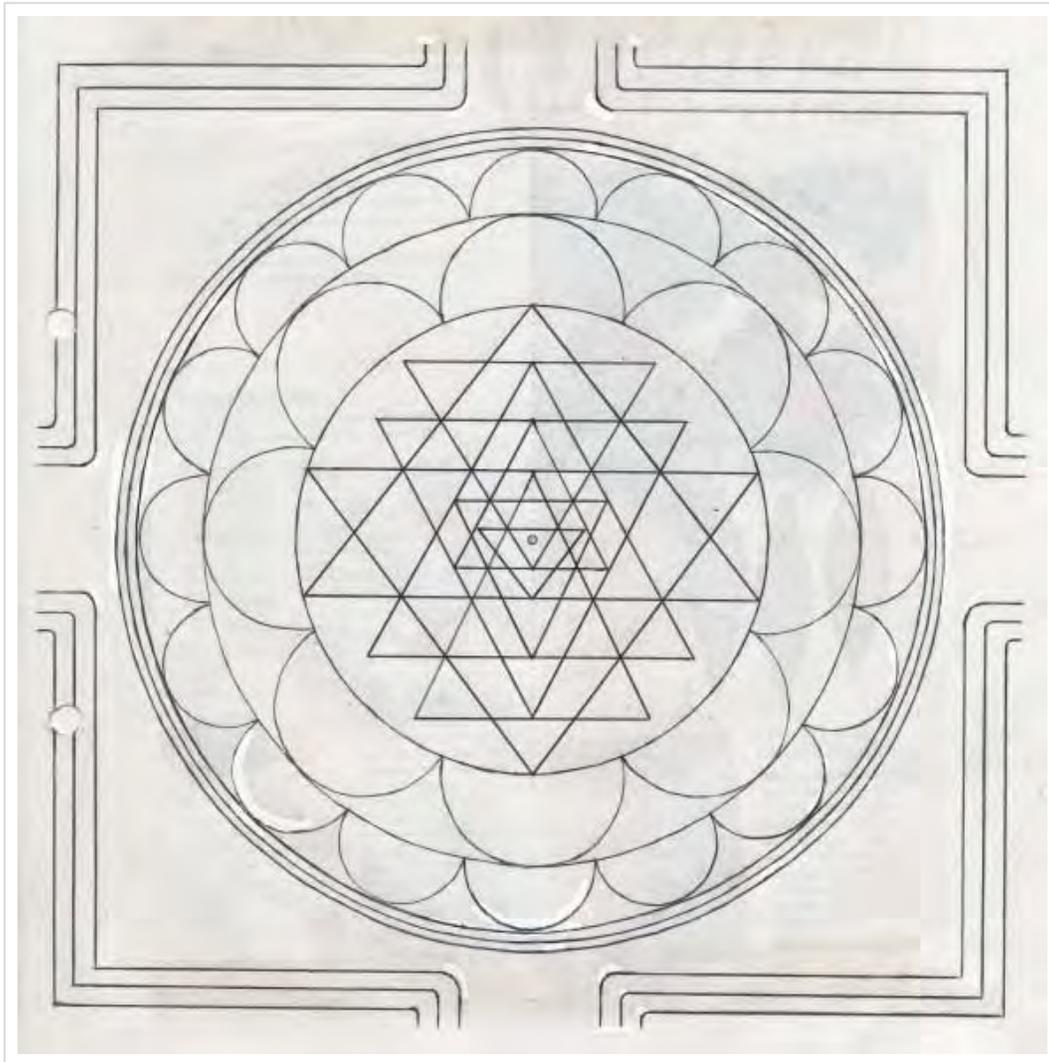
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This archive is by way of an embellishment. For the method to draw it yourself, see **How to Draw the Sri Chakra Yantra** 12 June.

\*\*

Follow



This was used as the logo for the Ramana Foundation UK journal, SELF ENQUIRY.

\*\*

More recently, in 2008 I drew this version, as part of an Ananga-Ranga series ...

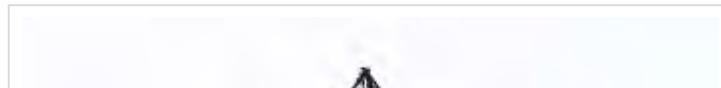
The Sri Chakra Yantra, fountain of eastern wisdom, combines here with the Tree of Kabbalah. The lovers are seated at Tifareth: Consciousness. Crucial to spiritual development, world peace and all good intentions, is health and loving-kindness in our sexual nature (whether active or sublimated) and relationships. We are on and in this earth for the Great Work. The flasks, retorts and pelicans in alchemical engravings, contain the lovers at every stage of the “cooking”. Their *prana* breathes the Divine One in and out.

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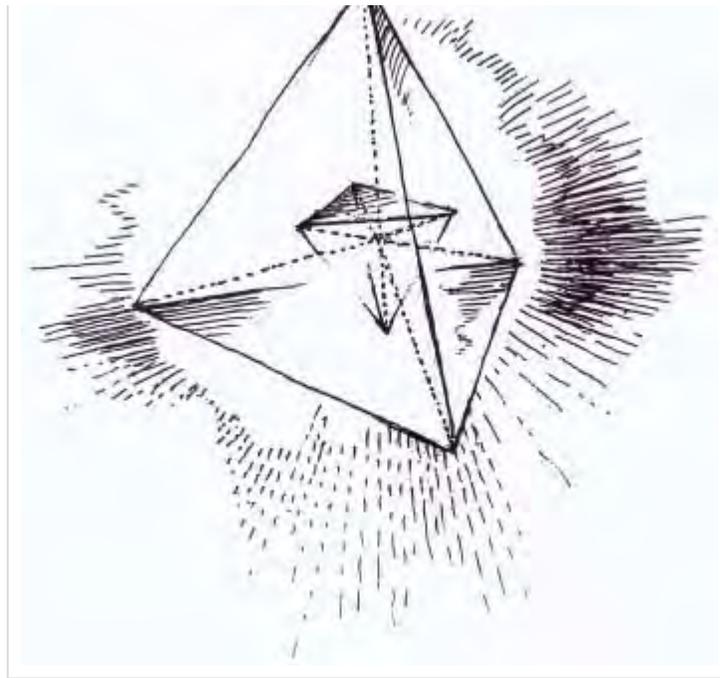


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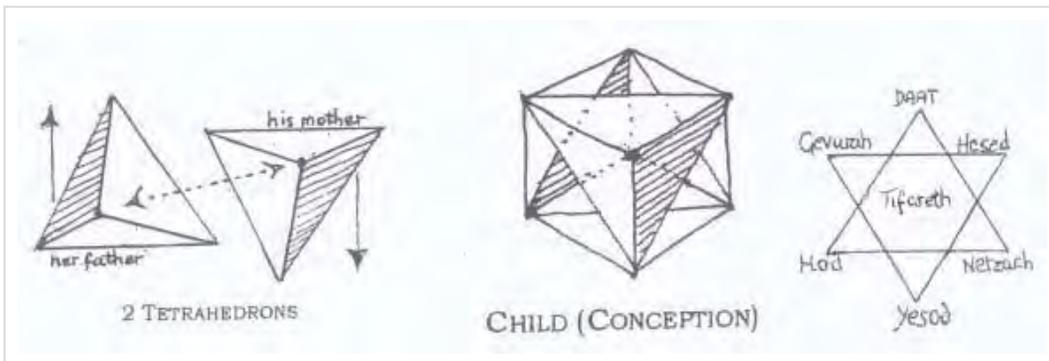
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**SOUL PARTNERSHIP SELF TOUCHING:**

*Inner and outer Tetrahedrons. A Tetrahedron is a triangle with four sides. The fourth point is a fulcrum – the dimension of volume or understanding, in any relationship.*

*The points of the interior, inverted Tetrahedron, touch the sides of the exterior Tetrahedron. Extending through the sides to equal size, they form with it, the Platonic Seal of Solomon.*



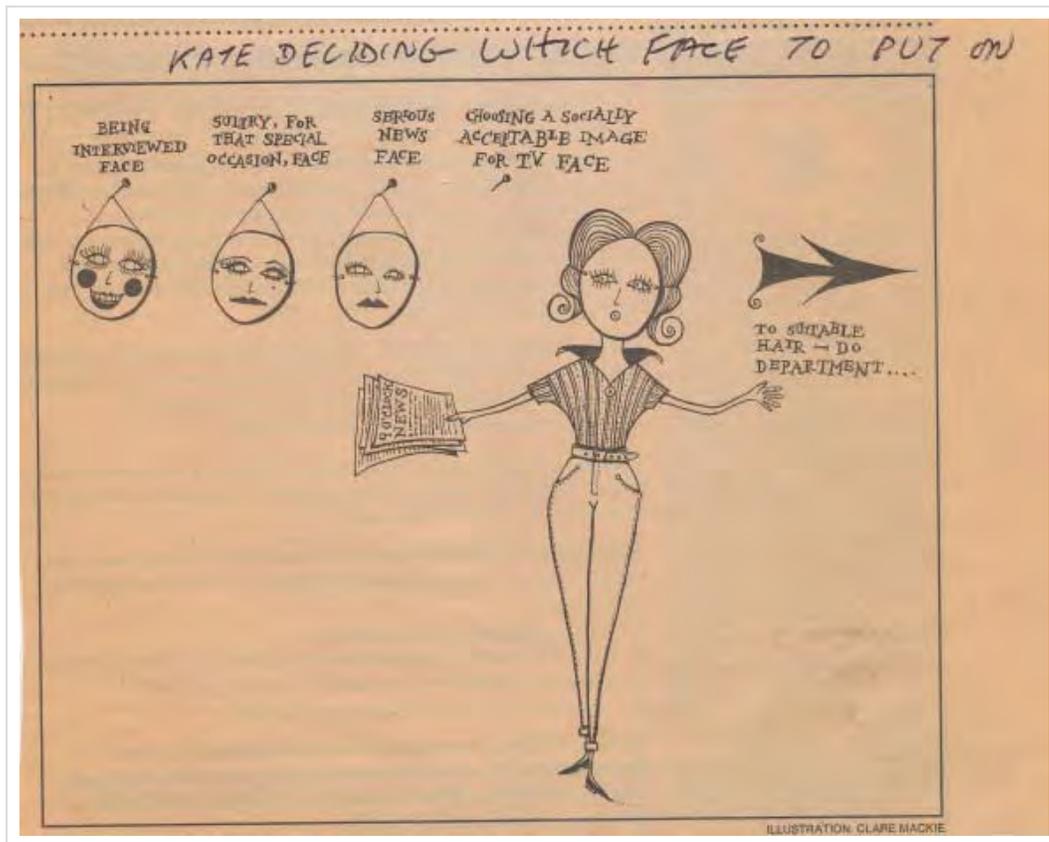
*Star of David/Seal of Solomon/Cube of space – 3dimensional tetrahedron structure*

\*\*

..

Follow

Finally, another newspaper cutting ...



... from the logbook in 1993. "Kate Adie" (celebrated war correspondent) was my bossy persona ... anxious to keep myself updated on the militant-esoterickal scene.

\*\*

..

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5 THOUGHTS ON "DRAWING THE SRI CHAKRA YANTRA: SOME EARLY NOTES"



**Rohit Arya**

on [September 13, 2012 at 1:17 pm](#) said:

This remains one of my favorite pieces by you Jane. The insight is just gorgeous as are the drawings.



**bluebutterfliesandme**

on [January 13, 2013 at 11:20 pm](#) said:

Just wow!



**srinivasan**

on [December 13, 2013 at 5:00 am](#) said:

Hi

your drawings are great. i am doing 3D animations on Sri Chakra. your drawings helping it.

thanx very much.



**janeadamsart**

on [December 13, 2013 at 8:22 am](#) said:

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I'm really glad the drawings are useful, Srinivasan. Please put the url link if you are publishing them in your animation, and the copyright for the originals to me (see sidebar) – otherwise you are most welcome to use the idea. I'd be very interested to see your work, and how you animate it! Can you send me a link? Thanks.



Ariun

on **January 1, 2014 at 4:49 pm** said:

Wow! I am enjoying your blog, Usefull and fantastic. Thank you!

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**janeadamsart**

An illustrated Journal of eastern and western wisdom

## How to Draw the Sri Chakra Yantra

Posted on [June 12, 2012](#)



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☺

This is my article about the Sri Chakra Yantra, and how to draw one for ourselves. It first appeared in “**Self Enquiry**”, a number of years ago. Readers of **The Sacred India Tarot** will note, that the back of the cards carries this design, white on ochre gold, the colour of Sannyas on the traveller’s path.

I refer you also to <http://aryayogi.wordpress.com> – Rohit’s essay on **The Symbolism of the Sri Chakra Yantra** – you will find it in his May archive.

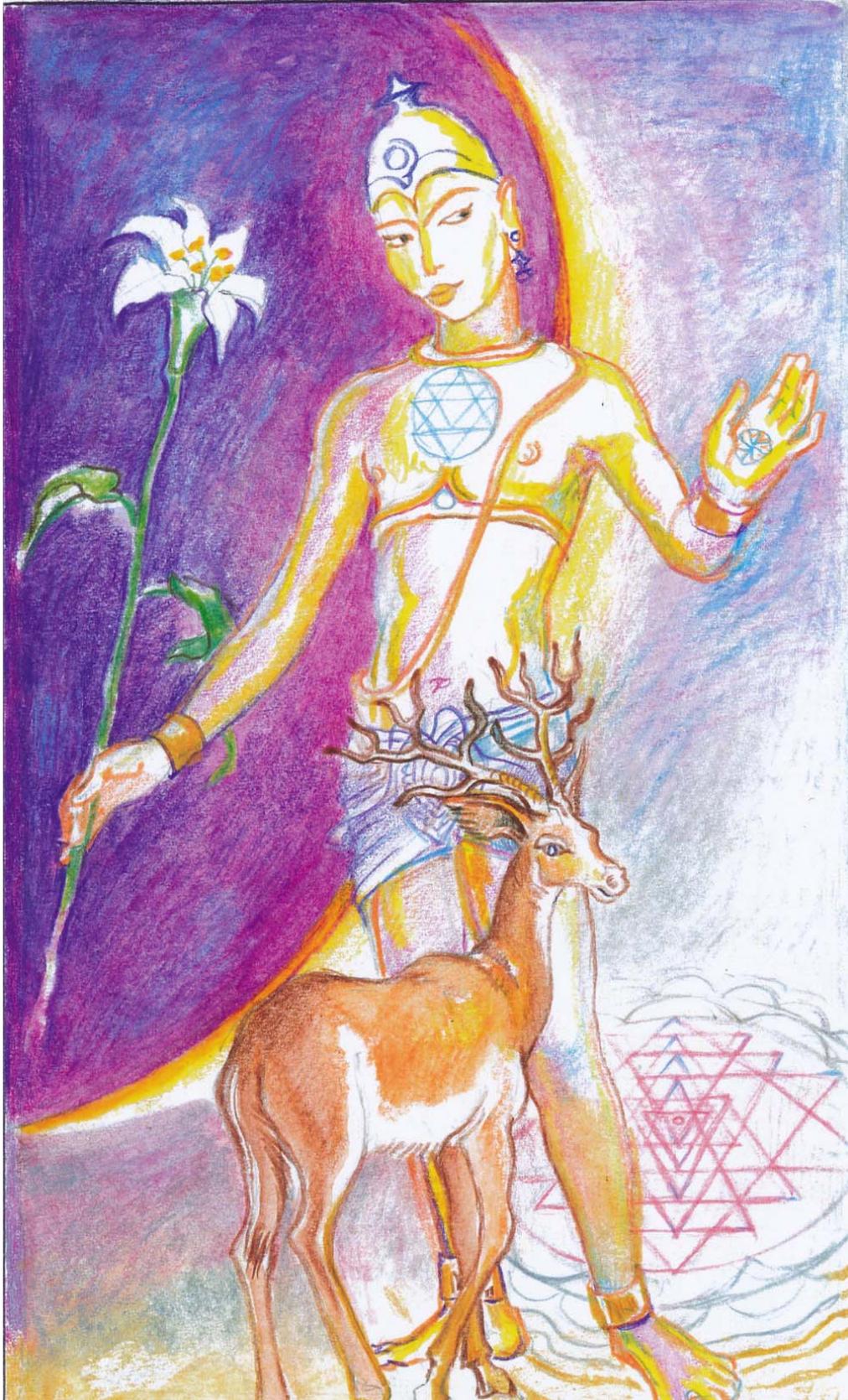
The Sri Chakra Yantra with its divine flowering of masculine and feminine energy, is a crucial agent in the creative process. The Siva Sakti blend acts rather like Ganesha does, to facilitate beginnings. The **Self Enquiry** Journal (Ramana Maharshi Foundation UK) carried this Yantra as its logo. The Yantra appears in two of the Sacred India Tarot cards:

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**Tarot card 3 The Empress – Lakshmi** Here, the Yantra as her throne, extends through the landscape, her inter-connected golden net of prosperity.



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**Tarot card 18 The Moon – Chandra.** The Yantra in this enigmatic image appears like a tree section: it is also the Path of Life, which this threshold deity guards. Classic western Tarot decks show a winding path between two towers, to the distant Mountain. The 18<sup>th</sup> Arcanum conducts an unbroken stream of embodiment, from the earliest forms of life, to Consciousness, through the aeons.

Prefacing “*How to Draw the Sri Chakra Yantra*” are two of my earlier poems and an article by Krishna Bhikshu, which was published in *The Mountain Path* in 1965.

TWO POEMS: June 1989

### ***Goat/Crab Landfall***

Sometimes my dear  
 though stepping on golden land  
 I have still  
 the sea in my ear.

Come forth, comes answer:  
 Go into the land, come sea-legs;  
 mind not the morrow, nor yester  
 year, O jesters, but  
 step forth  
 walk in the land of flowers and mountains  
 feasting your eyes, my dear  
 about you.

One step  
 two step, like  
 a teddy bear, remember?  
 The scale of Ursa Major has  
 no fear. Up into the place of meeting  
 and *piano* in the palm  
 of your hand, my dear.

.  
 .  
 .

**And the second poem ...**

.

***Approach***

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There is a point of  
light in my heart, to rest  
in the core of being  
the stem, deep beyond measure.

Look only within  
to see and be.  
The point of the  
infinite deep  
is drawing "I" in.

My flower face is drawn in the heart  
of a body of God,  
indivisible the stem  
as into a well.

In my green stalk  
of the watery world,  
the silent star, a point so bright,  
indivisibly, infinitesimally  
pulls me in.

My  
daisy crystal fire  
in boundless vibrant  
darkness, cannot see;  
she is.

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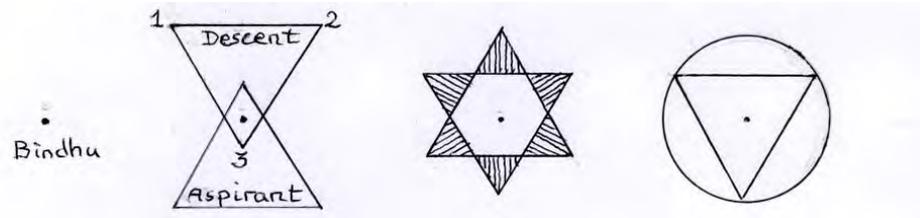


### ***Introduction to Sri Chakra Yantra***

In a 1965 issue of “The Mountain Path”(Ramanasramam journal), Krishna Bickshu wrote:

*“Out of the **Bindhu** or causal state, are manifested light and sound, which appear on a formal plane as form and name. The whole process of manifestation is dependent on and governed by the **shakti** who is 1) Consciousness, 2) Desire and 3) Action. Action (3) is the combined result of the first two, and is represented as the apex of the triangle of which they form the base.*”

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“Although one says ‘base’ and ‘apex’, the triangle is usually inverted, with its apex pointing downwards. It represents the descent of the Divine into the manifested world. The **sadhaka** or aspirant is represented by another triangle with its apex pointing upward. The two triangles interpenetrate. In the heart of them is the **Bindhu** or point.

“All the geometrical figures used in the Sri Chakra are variants of circles and triangles. A Bindhu surrounded by a triangle in a circle can represent the entire Creation. But all the manifestations of power have to be realized in the completed Yantra. The original **shakti** manifests at each node (crossing-point) of the triangle as three different **shaktis**, or three primary forms of the Divine Mother. Each of them has various aspects which are then manifested in the larger triangles.

“The powers of the **shakti** are legion. Cosmically each larger triangle represents a wider and grosser manifestation. The tantric texts give the names of presiding deities at each of the nodes of each of these triangles. In sadhana however, the order is reversed. For the individual, what is in seed form in the first upright triangle has to be expanded by his practice into the larger triangles which represent wider powers latent in him. These finally lead the aspirant back into the amplitude of power, consciousness and peace, which is the essential nature of the Divine Mother. The mind becoming one-pointed, merges into the indescribable Beyond, which is the Mother.

“It is taught that the cosmos is in three stages: causal, subtle and gross. For one of tantric temperament, all this is richly symbolized. For the advaitin (follower of non-duality) this is not necessary. The ultimate result is the same for both.

“Sri Ramana, prescribing Self enquiry, also instituted this type of temple worship for those who are helped by it. The beneficent power he brought into earth is induced into the Sri Chakra sanctified by his touch. Those drawn to the more elaborate path may continue then to receive his grace, as well as those who practise Self enquiry alone.

At the installation in the Mother Temple, Ramana took great interest, personally added details to the forms of the Chakra (etched in a piece of granite two feet square upon a gold plate) and supervised the entire Temple construction. He inspected each stone for the workmen to eliminate defects, and at every stage of the work he was the final authority on form, on the ritual to be adopted, and on the deities to be worshipped.

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*Before the ceremony, he stood for some five or ten minutes with both hands placed on the Sri Chakra in blessing.*

*“After the installation, Major Chadwick who had stood at his side throughout, said “How magnificent this is: such pujas should be performed regularly.” Ramana replied, “Yes, but who will see to it?” So Major Chadwick undertook to establish the Sri Chakra pujas six times a month. He remarks, “The explanation for this unusual show of interest by Bhagavan is probably to be found in the necessity for the **Shakti** always to accompany **Siva**. It is not enough to have **Siva** alone.”*

### ***On the Method: The Ocean of Beauty***

On 19 April 1937, a respectable gentleman asked Ramana about the Sri Chakra.

*Ramana replied, “It has a deep significance. There are 43 corners with sacred syllables in them. Its worship is a method for concentration of mind. The mind is wont to move externally. It must be checked and turned within. Its habit is to dwell on names and forms, for all external objects possess name and form. Such names and forms are therefore made symbolic mental conceptions so as to divert the mind from external objects and make it dwell within itself. The idols, mantras and yantras are all meant to give food to the mind in its introvert state so that it may later become capable of concentration, after which the superb state is attained automatically.”*

**(Talks with Ramana Maharshi, p.380)**

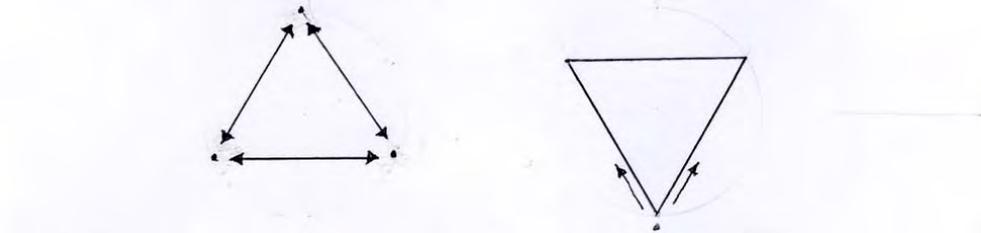
Shankara wrote a long love-poem on the Sri Chakra, entitled *Saundarya Lahari* – “the Ocean of Beauty”. To receive the full benefit of a sacred symbol or yantra, it can be helpful to draw it, and earth its components into one’s being.

What follows is an initial exploration along these lines.

The Sri Chakra Yantra seems to have been given through a celestial comprehension beyond any mathematical agent of the human understanding. Contemplation discovers an exquisitely asymmetric equilibrium of movement and stillness – a musical note being tuned. No manifestation in the universe quite accords with our logic or the bound laws of arithmetic. Everything is a movement *towards* and *into* perfection.

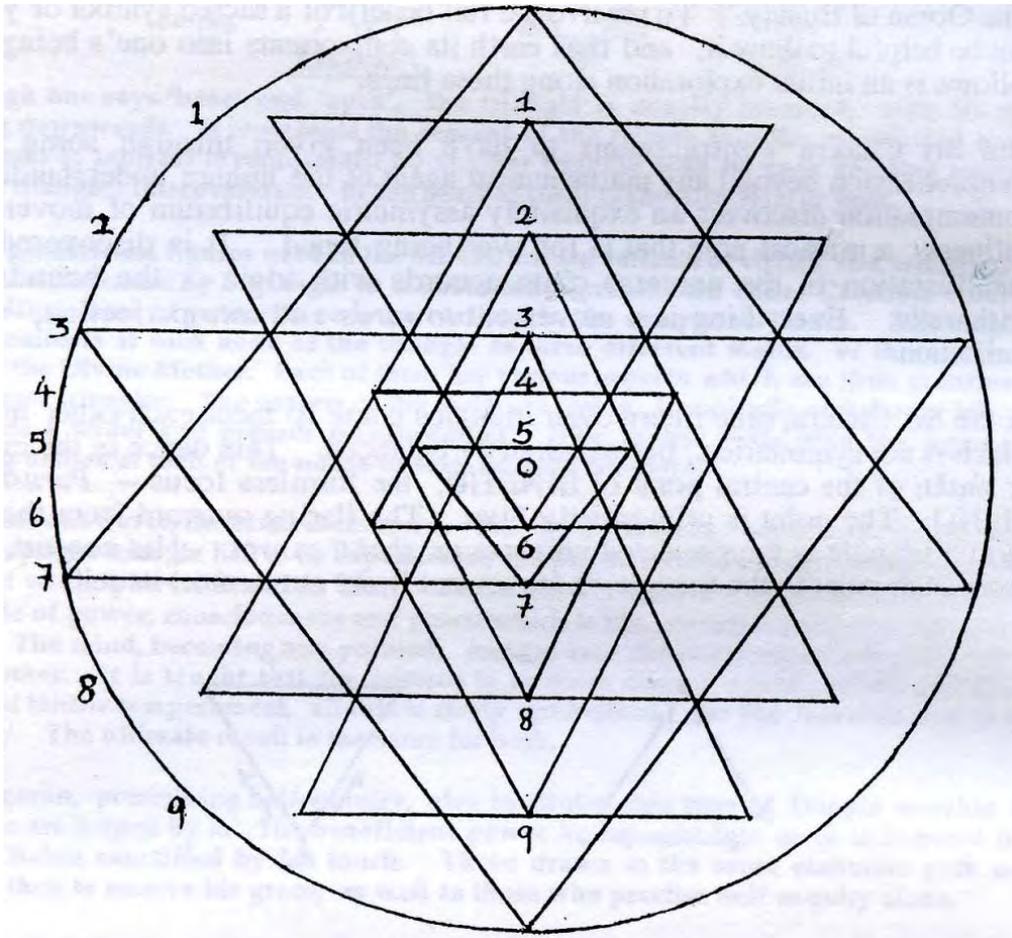
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In the Sri Chakra, nine interwoven triangles come to meet each other in a dance which is not symmetrical, but wondrously balanced. This dance is an *expression*, or *shakti*, of the central point: the Bindhu, the formless focus –*purusha* – of being. The point is primordially Siva. The flaring outward from the point to form a triangle is the projected universe or *shakti* power: his consort Parvati. From each point in the triangle, a movement flows out to meet its self.



In tantric scripture, the triangle – particularly with the apex pointing downward – symbolizes the female, the womb. The Sri Chakra is worshipped as a manifestation of the Mother who both proceeds from and gives birth to, the formless source. However, the Sri Chakra is constructed from a dual movement or *marriage* of ascending and descending triangles. For general purposes, the ascending or realizing power can be regarded as masculine, and the descending or manifesting power as feminine. Likewise, we see the ascent of our spiritual practice, through the descent of grace: its fruits.

Follow



### **Construction**

The Inner Circle of the Sri Chakra, to draw it, consists of :

One **Vertical Diameter**, divided into 48 equal parts

(2 millimetres each, seems to be a good measurement to use.)

**Nine** Cords, or horizontal divisions of this **vertical line**, marked at 6, 12, 17, 20, 23, 27, 30, 36, 42 parts, working from the top down. Number these 1 – 9 inside the Circle, and let them, as a grid of pencil lines, cross the **vertical diameter** at an exact right angle.

**Five** *shakti* triangles pointing downward, their inverted “baselines” at 1, 2, 3, 4, 5 of the **nine**. (This is the female yoni).

**One** *Bindhu* point at the Circle’s centre.

This is *purusha*, the unborn, undying source.

Follow

**Four** *Siva* triangles pointing upward, their baselines at 6, 7, 8, 9 (This is the male *linga*).

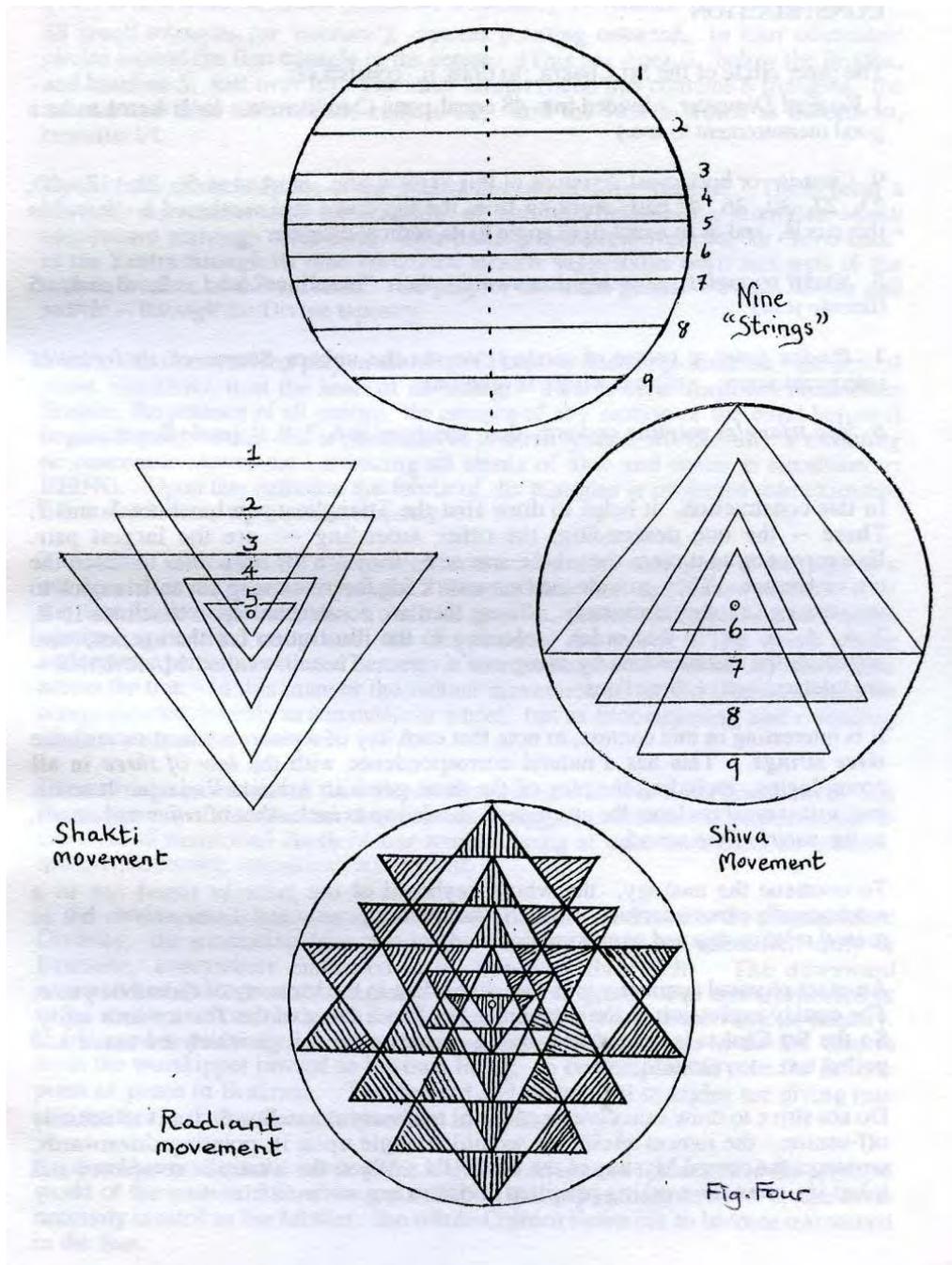
In this construction, it helps to draw first the Triangles upon baselines 3 and 7.

These – the one descending, the other ascending – are the largest pair. Encompassing the whole universe, they are the only ones to touch circumference. They provide the framework for the remaining seven triangles to intersect one another accurately. These are constructed on baselines 1, 8, 2, 4, 5, 9, in that order, referring to the illustration for the apexes, and adjusting the intersections by using one's eyes. These points or nodes, intersecting **three lines**, are called *marmans*.

It is interesting in this context, to note that each key of a piano is tuned to resonate *three strings*. There is a natural correspondence with the *law of three* in all cosmologies, including the play of three *gunas* in Advaita Vedanta. It seems that *sattva* – as purity of sound – emerges from the attunement in relation to each other, of *rajas* and *tamas*. *Rajas* expands, is fiery and whirls: *tamas* contracts and is dark and dense. *Tamas* is the inertia momentum inherent in any creative process. Without *tamas*, *rajas* could never come to form. Excess to either side becomes toxic: but their dynamic equilibrium is harmony. The same principle, applied to Yin and Yang, is **Tao**.

To continue the musical analogy: the keyboard of a piano is tuned not to mechanically exact intervals – which would produce an actual dissonance – but centrifugally: from each octave, to its higher and lower registers, in mutual relationship and approximation. In fact, an exact physical symmetry is discordant in subtle plane harmony. The earthly expression of the subtle plane is a Tao – a dance *towards* unity. So the Sri Chakra is a living organism on strings which are tuned and pulled taut, to *resonate*.

Follow



Do not strive to draw exact intersections or *marmans* at baseline 5, for it is actually off-centre. The inmost *shakti* (or womb) triangle on it, pointing downwards, embraces the central mystery of the Bindhu point. You will also find you need to pull and tug your lines a bit, through the three-way intersections to get them all in place; it is like weaving a rug with uneven threads to pull tight. This is not a mechanical process: but you will if you have measured carefully, get a good approximation, which 'sings' as a unified structure. When the Yantra is completed and inked in, erase the 9 working pencilled divisions across the Circle.

Follow

### **Contemplation**

Notice also, from the centre outwards, a radiating movement. This is revealed in: 43 small triangles (or 'corners'). Their outward-pointing apexes make four concentric circles around the first triangle in the centre (apex 6, below the Bindhu, and baseline 5, just above it.) The inner circuit around this has 8 triangles. The second and third circles each contain 10. The fourth which is outermost, contains 14.

These four circles correspond to the Four Worlds of Kabbalah in the western tradition.

Upon the horizontal frame of the Yantra are strung nine "cords".

They form a vertical movement – the interpenetrating triangles, *shakti* (downward pointing) with Siva (upward). The coming-to-meet motion, or love-knot of the Yantra, through its nine horizontal strands, suggests the Unseen Weaver's warp and weft: the universal play of the three gunas – *Rajas*, *tamas* and *satvic* – through the Divine tapestry.

The Bindhu at the heart of the marriage, is clear, formless source. The *Bindhu point* is the potency of all energy, the essence of any movement of mind before it begins to sing. From it, is generated the *prakrti* (primal world-stuff). This radiating or concentric movement, pervades all atoms of time and space simultaneously. Upon it, the fabric is projected into existence like a standwave; a pattern or vibrancy.

The radiant movement echoes, if seen cross-sectionally, the rings of a cut tree - the sun's action over the years. But osmosis – the tree's "invisible" realization – is root and shoot, the growth, seasons, branches and foliage upstanding, and lifts away from the world's flat plane. It crosses the orbital rings. It encompasses what was, is now and is to be.

The world whose surfaces we perceive with our sensory spectrum, cross-sections Reality, like a slice across the tree. The radiant movement of Sri Chakra should be sensed not only as a mandala or wheel, but as encompassing and extending all directions: a hologram.

The marriage of 9 interwoven triangles is consummated over a horizontal web.

The concentric movement of the 43 "corners" suggests a dimension perpendicular to the triple depth of our world – being at once horizontal as vertical, inward as outward, immanent, all-Present.

Follow

If the interwoven triangles suggest the dual nature of Ishvara (the transcendent Divinity), the irradiating triangles through the tapestry imply the immanent Brahman, embraced in all beings as their One Self. The “Ishvara” triangles descend as grace. The upward movement is an illumined aspirant’s readiness.

If followed sequentially, the downward and upward movement in the Sri Chakra leads the aspirant inward to his or her core, to contemplate infinite peace in “Brahman”. At this point the aspirant attunes to the “spirit-level” of the human soul, which is mostly obscured, but here and there awakened; for the meditative focus touches universal verities. The upward and downward triads dive into one another. The Bindhu glows.

An exact harmonic in the subtle plane marks an inexact resonance in the world of our senses – rather as the perfect orbital Circle of platonic philosophy translates to ellipses in our physical solar system. Through molecular stresses in the biosphere, there is a gap. Within the gap we discover love. The love-necessity is the Mother; the cosmos flowing out to be reabsorbed in and as the Son. Gravity is this cosmic connectivity.

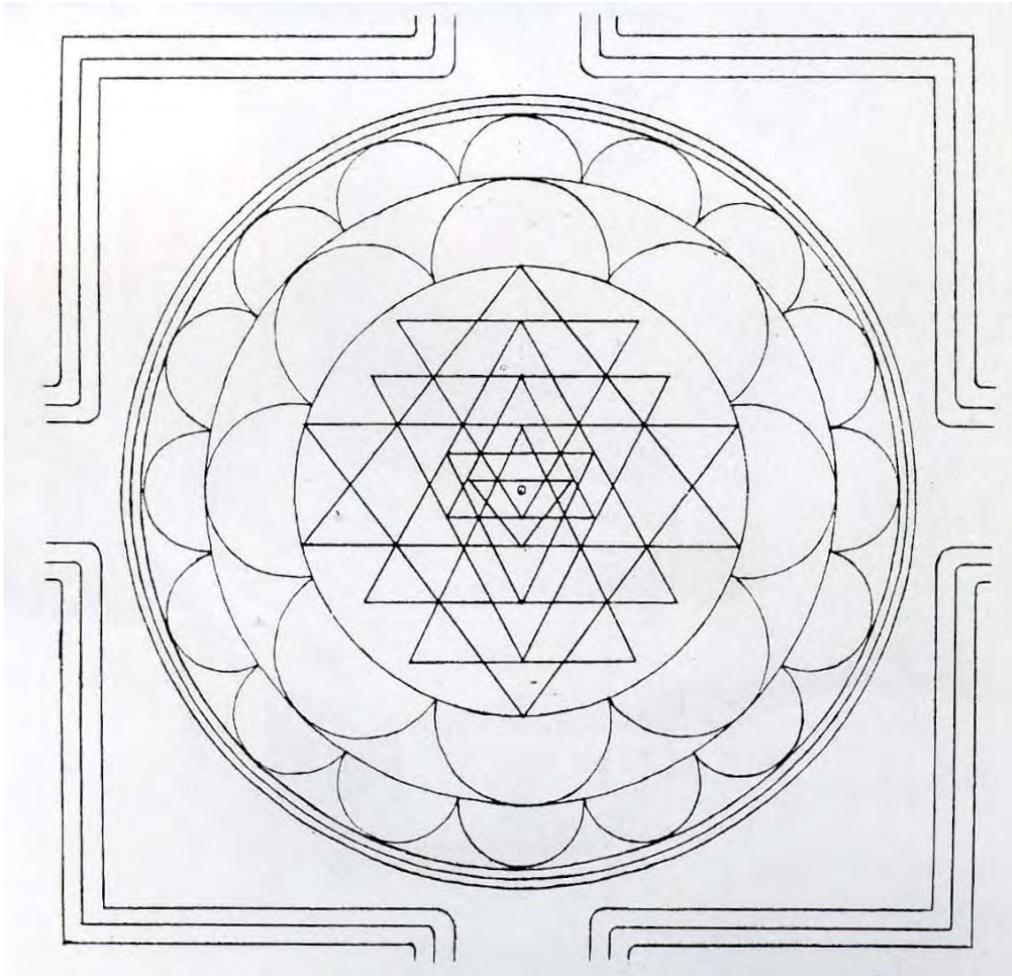
This paradox – accessible to contemplation, but beyond the powers of ordinary thinking – occurs in all revealed cosmologies. Physical science is able to perceive the expansion of the galaxies from an initial point: Vedic, Buddhist and Kabbalist sources speak in their own ways of the *kalpas* – the breathing in and out, of God, over inconceivable spaces of time.

The Sri Chakra, whose installation in the Mother Temple was meticulously supervised and blessed by Ramana Maharshi (who was not otherwise interested in religious trappings) delicately evokes the mysterious “interval” which out-stretches the aspirant in life, and awakens a path of enquiry, surrender and grace.

Two concentric circles surround the Yantra. The inner, consisting of eight lotus petals, represents centrifugal *force*. The outer circle is centripetal *formation*, containing and defining the force; it has sixteen petals.

Outside these, and outside the three concentric rings which circumscribe them, is formed, as in all classical Mandala construction, the Square with four gates – the world of the senses and of nature – which surrounds the abode of the Divine.

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**This essay on the Sri Chakra Yantra was first drafted in about 1994. The method to construct and draw it, was found in Shankara’s “*Saundarya Lahari – The Ocean of Beauty*”**

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13 THOUGHTS ON "HOW TO DRAW THE SRI CHAKRA YANTRA"



[paritalagopikrishna](#)

on [June 12, 2012 at 10:12 am](#) said:

I have seen a Sri Chakra Yantra drawn exactly according to the measurements and degrees by a Scientist a couple of years ago and in that Chakra the Mother is clearly visible in the centre bindu (the Meru point). Love and Love alone ....



[kamesh](#)

on [May 16, 2013 at 3:49 pm](#) said:

sir

please send me the procedure how to draw srichakra to mail id :

[kameshv@gmail.com](mailto:kameshv@gmail.com) I shall be grateful to you

with regards

kamesh vinjamuri



[Mira](#)

on [July 8, 2012 at 4:01 pm](#) said:

Thank you so much, and how timely! I have heard a few observe that the drawings of the Higgs boson (i.e., "God particle") is very similar to the Sri Chakra.

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Inquiry through outer science or inner science will always get us to the same point. 😊 See H.H. Swami Isa's article on this: <http://www.global-energy-parliament.net/research/official-statements>



**bluebutterfliesandme**

on **January 13, 2013 at 11:18 pm** said:

Vedic Mathematics. Great post.



love&peace

on **May 24, 2013 at 6:42 pm** said:

what is Vedic mathematics? who said sri chakra is so called 'vedic mathematics'?



sugumarje

on **January 18, 2013 at 5:26 pm** said:

wonderful Article – Thanks and Welcome 😊

Pingback: [On Angels and Providence | janeadamsart](#)



**Carl D'Agostino**

on **March 8, 2013 at 3:19 pm** said:

I am enchanted with this.

Pingback: [Tales from the Watershed: "House Life" | janeadamsart](#)

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**twotreesherbals**

on **April 27, 2013 at 2:33 pm** said:

this is wonderful! thank you so much for your poetry and precision!



**Parker Stafford**

on **September 2, 2013 at 6:27 pm** said:

Numbers, shapes, form; worship. Method means, form; worship. here the angles are such....here they intersect; worship. Here you will see....worship. Thank you.



**M.L.BHAT**

on **November 29, 2013 at 3:05 am** said:

Thanks , you have fulfilled our longest desire & added our Knowledge about SHRICHAKRA.

Jai Ma Sharika.

From:

MakhanLal bhat. (J&K) , presently in Haldwani ( Utrakhand)



**Jim**

on **December 24, 2013 at 7:06 pm** said:

Reblogged this on [flarfmaestro](#).

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