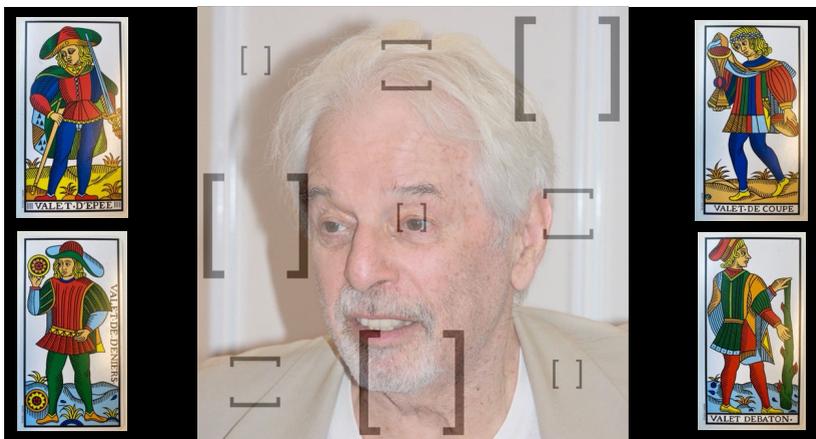




In [Alejandro Jodorowsky's](#) take on the *tarot* they apply according to a Surrealist method: his framework is *psychoanalytical*, but beyond the nature-nurture provided by *parental* bodies. He takes it to the *grandparents* and beyond. What tails to a *card session* with him, are [psycho-magic](#) acts.

How body and agency combine in a single person, is—as Artaud clearly expressed—subject to re/configuration, and can be altered by theatrical means. Jodorowsky tasks people who come to see him with performances that dissolve and recombine into alternative configurations of body-agent.

For instance, **from** an inexplicably *pained, troubled* or *accident-prone* one, **to a better** [alternative](#) (which often entails a creative leap). In Jodorowsky's idea of *money*, spending induces *flow*: if not always in terms of increased returns, then at least multiplying the *junctions* with a configurative potential.



If considered as a tradition, tarot *scarcely* comes under cabala. But it may come under the realms visited, engaged with and shaped by the *cabalist*. It is made up of two main categories of cards: the *major* and *minor* arcana. In recent history, the cards have mainly been used for divination.

The cards of the major arcana are 22 in number—corresponding with the Hebrew alphabet, both in number and concept: 0 (wild card) counting as 1, and included into the set (like the Torah is part of the world). This one is alef (א). Together they are 22: the single number—outside 1—referring to itself.

So, the 22th in the deck grouping the others—counting as 21—is the card called the *world* (OLAM/עולם is the *world*, ALUM/אליום is the *hidden*). When matched with the *letters* there are aspects of the order in the *pictorial* elements in the arcana that are revealed, or in some way disclosed.

For instance, the last letter of the Hebrew alphabet (ת) corresponds with the *scene* of the last judgement and resurrection in the *world*. In this framework—which is a Christian one—we should heed the significance of *alpha-omega*, which in Hebrew is אַתּ determining ‘*the world and everything in it*’.

The letter-combination תא is found all over the torah, and is a word without a *determined* meaning (aside from the function a *placeholder* for the world [and every-thing in it]). In the structure of a sentence it therefore has a function close to *punctuation*: similar to *caesura* and *cadenza* in music.

So, it is a *mereological* concept, pertaining to the relation between *part* and *whole* (based on the premise that the torah is a given part of the world). The word is usually pronounced ET, and is similar in sound to the word OT. But *this* word is written אַתּ: it contains the letter vav (ו) which is the ‘hook’.

It literally means that, and is the *connector* in the set. Which is evident when we get the word OT (אֹת) which is ‘sign’. So, letters *do not* only spell words, they are *signs*. Just as the bulk of the cards in the *major arcana* are *signs*. The tarot is *not of* the cabala. But the cabala is clearly its *operative system*.

Which means that *without* the alphabet you *cannot* really script the code. An artist who has been working extensively with tarot is Alejandro Jodorowsky, who is originally from the southern Chile. Together with Philippe Camoin he did a reconstruction of a *Marseille deck* from 1471, in 1997.

In this deck the card for DEATH—13 in the *major arcana*—contains the Tetragrammaton (G-d’s ineffable name) *inscribed*. In Hebrew 13 is the sum of the word EHAD (אחד): it means ‘one’. When bereaved Jews say ‘[baruch dayan emet](#)’. EMET (אמת) = *truth*, a word on the Golem’s brow (מת = dead).

The tarot and torah are *superposed*. In the *minor arcana*—the ones similar to regular playing cards—the picture cards of the 4 suits follow this logic: 2 motifs are *similar* (ה), the third deviates while linking the 2 to each other (ו) and the 4th clearly differs (י): it features *judgement*. The judge (dayan): הוה