

## Six Important Symbols (reversed)

In this special feature of One-Card Kelly, we look at the individual symbols of the High Priestess in the Fountain Tarot, upside-down, through sacred transposition.



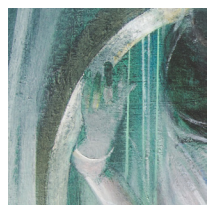
01

01 The simplest transposition is a 'swap'; a binary and equal exchange between two states; "go" to "stop", "black" to "white", "yes" to "no". The **two veils** of black and white become transposed to their opposite side in the reversal; by turning the card upside-down, white becomes black on the right, and black becomes white on the left. As our minds generally tend to see the future to the right and the past to the left, this gives the symbolism a straight exchange; the future is now dark, not light.



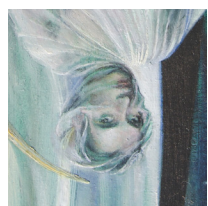
02

02 In the background, the **veiled (full) moon** has been transposed from top to bottom. This does not exactly make a binary transposition, as the lunar symbolism remains much the same. However, now the symbol is more like a pearl in the depths of a dark ocean than a moon that remains out of reach in the thralls of the night. We interpret it in a more subtle transposition; the truth of a situation has been deliberately occluded, hidden, even to oneself by oneself - it is not a frightening truth that is beyond real reach.



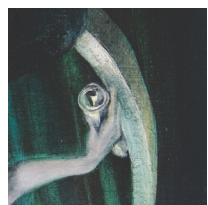
03

03 The edges of the crescent throne, the **barbs of the cusp**, are now a trapeze upon which the woman hangs; the transposition has rendered her more active in her position. This is not a passive secrecy, it is a deliberate withholding, a tightening of the grip of the other to leave us hanging. We begin to see a theme in the transposed symbolism, which we can use to build our interpretation of the inverted metaphor of the card; a secret is being kept, right in front of us, it is not merely a "mystery" as given for the upright position.



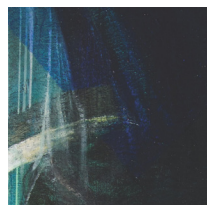
04

04 The LWB for the Fountain Tarot suggests as one meaning of the reversed card, "vanity", and here in the **face** of the female we can see a symbolic transposition; the forehead of the figure, the shape of the nose, and the eyes all seem more pronounced in the reversed image. It seems like the character is expecting us to look upon them even if they purse their lips as if to say, "do not look at me". There is a form of vanity here, attention seeking whilst stating that one does not require attention. The transposition is of "mystery" to "vanity".



05

05 Another word that we can apply from the LWB for the reversed image and transposed interpretation is "lack of spiritual connection". In the reversal of the card we see now that the **scroll** is blocking the grip of the woman upon the mystery she is attempting to keep. She has rolled something up and it is a cost to keep it. This lack of connection is more apparent now that the throne has been transposed into a trapeze. We see that it is not merely an "opposite" of meaning, but a true transposition of symbology that leads us to this clearer and deeper interpretation.



06

06 Finally, we look at the **skirt** as a symbol. In the upright position it could rightly be said to symbolise the repose of a "woman of interest", and the elegance of a "quiet and deep knowing". Yet in reverse it seems as if it is not a skirt but heavy drapes upon which hangs the open cirlet. This transposition of function further darkens the interpretation; now we might say that there is shallowness in this ornament of a performance; nothing is truly held as it seems - all depends on a false mystery. The lack of connection is now more apparent to the above and the below; the Moon is a minor player in this stage show.

### IN A READING

When we take all these transpositions together and read them as a metaphor - a collection of symbols - we see the reversed High Priestess as unsettled and uncertain. There is a lack of clarity, a secret for no other reason than attention, a disconnection from the truth. There is a mystery that is only a mystery because it has been unnecessarily made a mystery. The card would not be very favourable in a reading and our interpretation might be to leave whatever it refers to in the situation well alone.



## Imperfectly Fabulous Empowering Affirmation Cards

Charlotte Louise reviews Kat Shaw's Empowering Affirmation Cards for the 20th Century Goddess.

If nudity makes you blush, step away from the page. Kat Shaw is a woman who loves to paint breasts, bottoms, tummies and fleshy curves. She delights in celebrating the female form in all its glory and even has a range of art called 'glitter tits.'

She is well qualified for her role as glorifier of the divine feminine; she has a fine art degree, teaches art in school and is a Sister of Avalon, tending the perpetual flame at the Goddess Temple in Glastonbury, England.

The 'fabulously imperfect' affirmation cards were born in difficult times. She describes being housebound as a single mum with her daughter, who was very unwell. To manage the loss of freedom that this brought, and terror for her daughter's health, she began eating excessively. In a morass of weight gain, self-loathing and feeling like a 'not good enough' mum, she began to draw images of herself, just as she was.

As she engaged emotionally with these images, something special started to happen. In her own words "...I began to



“The ‘fabulously imperfect’ affirmation cards were born in difficult times.



“I have my own permission to be glorious every day” (Imperfectly Fabulous, Kat Shaw, 2020).





Although other decks may contain such positive statements, the power of these unique communications are that they are inscribed onto the bodies of gloriously varied real women.

'Perfection, Liberation, Beauty, Freedom' card (detail) from *Imperfectly Fabulous Oracle Cards*, Kat Shaw, 2020.

'I Have My Own Permission' card (detail) from *Imperfectly Fabulous Oracle Cards*, Kat Shaw, 2020.



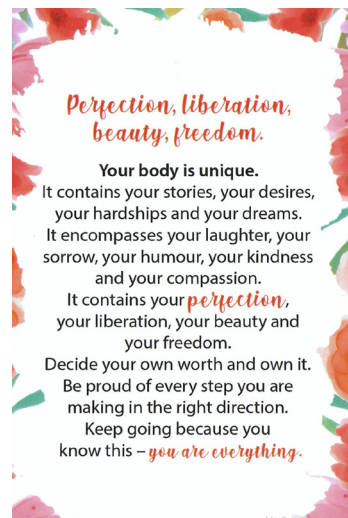
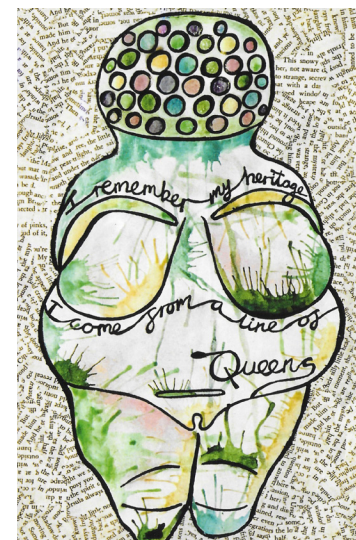
draw myself as a bridge to accepting my body the way it was, and I began to see the magnificence in my being, focussing on the positive and not the negative."

Since painting images of herself this way, she has gone on to paint many other women. Her aim is to empower females to 'love themselves and rise as true Goddesses.'

The cards are of large playing card size, with excellent quality stock. They arrive in a blue velvet bag, held shut with a silver Goddess pendant on a small chain of rose quartz. They consist of 75 images of nude females in a variance of shapes, sizes, poses and forms.

Some show women with their arms raised to the sky in an attitude of praise, some are seated and partially abstract and others are depicting famous images of the Goddess such as the Venus of Willendorf.

'I Remember my Heritage' card (detail) & sample reverse from *Imperfectly Fabulous Oracle Cards*, Kat Shaw, 2020.



They are shown against varied backgrounds including flowers, newsprint and animal print. There is writing along each nude, giving inspirational messages such as: 'I am a daughter of the Universe,' 'I stand in my own wonder,' and 'my body is my miracle.' Although other decks may contain such positive statements, the power of these unique communications are that they are inscribed onto the bodies of gloriously varied real women.

On the reverse of each card is a longer message together with the affirmation. On the reverse side of the Venus of Kostenki we can read about where the statue of the Goddess was found and how she was worshipped. We are encouraged to feel this worship in our bodies with the affirmation: "I carry the spirit of all women."



What greeted me was an image of a nude female with her arms placed away from and slightly behind her body. There are red splashes of paint, which gave me the symbolic impression of the wounds one picks up throughout life. There is a hanging of flowers behind her that she appears to be leaning on. The words 'perfection, liberation, beauty, freedom,' are written along her curves. The reverse of the card talks of uniqueness, stories we carry and liberation. It encourages the reader to keep going and to be proud of every step one takes.

I take this message to be describing not only my own difficulties but also those of my mother. In many ways, the story of the daughter is also that of the one who gave birth to her. We carry wounds of similar origin. I understand this message to be a remembrance of the whole picture and to be proud of the progress we have made in our relationship, rather than denigrate the quality of care that I have been able to provide. We are an imperfect pair, and we do what we are ca-

pable of. This is the imperfect perfection.

It seems from this exercise that these fabulously imperfect cards can indeed be used for divination and for thinking through problems, particularly in relationships.

Although these inspirational cards seem designed for women, I feel that they would be useful for anyone who wishes to connect with feminine energy, heal a female part of themselves or think through a situation regarding interactions with women.

Kat Shaw has a number of other decks in the pipeline and has recently released her Path of Kali Oracle with accompanying book.

She can be found at [www.katshaw.art](http://www.katshaw.art) or [www.etsy.com/uk/KatShawArtist](http://www.etsy.com/uk/KatShawArtist) She can be contacted at [kathrynashaw@hotmail.com](mailto:kathrynashaw@hotmail.com)

There are many ways in which to use these cards; one could pick a card a day to help with confidence for the day, meditate on a particular message for a period of time, use them to cultivate female energy for ritual or for healing. Kat suggests connecting with your heart centre with the rose quartz provided and using the positive messages to lead to an enhanced self-love, self-worth and self acceptance... reminding you that you are divinely and fabulously imperfect perfection.'

To determine whether this deck could also be used for divination, I decided to ask them a personal question. As they are perfectly placed to answer issues relating to women, I asked: 'how can I best support my mother in her increased need for care.'



'I Take up Space' card (detail) from *Imperfectly Fabulous Oracle Cards*, Kat Shaw, 2020.

