

THE LANGUAGE OF SIGNS: SEMIOSIS AND THE MEMORIES OF THE FUTURE

INNA SEMETSKY

*Faculty of Education, Monash University, Clayton VIC Australia
Inna.Semetsky@education.monash.edu.au*

From the perspective of semiotics, or a science of signs, communication exceeds the usual verbal mode of expression and covers extra linguistic modes. This paper addresses a specific communicative system represented by Tarot pictures. The semiotic approach not only presents Tarot as exceeding its function as a game but also de-mystifies, in part, its occult side by virtue of the analysis of semiosis, or the action of signs in nature. Using references from the Hermetic philosophy, to Dummett, to Peirce, to Smolin, the paper asserts that, should we understand the language of signs, the memories of past and future events would be accessible to human reason.

Introduction

Semiotics, in general terms, is the study of signs and their signification. Locke defined semiotics as a doctrine of signs and posited it as a branch of philosophy. Charles Sanders Peirce adopted the Lockean term in the variant spelling as *semeiotic*, while *semiotic* is the form later used by Morris who considered it a meta-science. Communication, as pertaining to semiotics, is not reduced to a verbal mode of expression as in the science of linguistics, but covers extra-linguistic modes, for example, pictures and images. The field of communication phenomena as part of the typology of cultures calls for the identification of specific semiotic systems representing their 'languages'. In this respect cultural traditions would be seen as a set of texts described by collective memory.¹ This paper will address a specific pictorial, that is, extra-linguistic, language expressed in the signs, images and symbols of Tarot cards. Michael Dummett, in his monumental volume *The Game of Tarot*,² presents Tarot as belonging to a family of card games, integral to specific cultures. Tarot images survived through the ages and, although their exact origins are debated, appear to have been in existence, in their modern form, since the fourteenth century.³

This paper, first, will go through some of the cultural memory traces left in history by the ancient Hermetic tradition and revived during the Renaissance.⁴ However the aim of the paper is not to revisit what Dummett aptly called

Tarot's history and mystery.⁵ The semiotic approach contributes, in part, to a certain de-mystification of that side of Tarot, which is called occult science. Semiosis is the term by which Peirce described the action of signs in nature as well as in human mind. Semiotic communication therefore pertains to culture and nature alike. Respectively, the Tarot system exceeds its sole function as a game or a cultural artefact. This paper, secondly, will present Tarot pictures as polysemic representations of the images of collective memory, organized into a semiotic system constituted by a pictorial 'text' represented by the cards' layout. As a text, the layout can be 'read' and interpreted. Not making grand metaphysical claims, the paper adopts event ontology of process-philosophy that points towards the coexistence of the past and future events in the present thereby making the paradoxical notion of the memory of the future, at least at the level of theory, a false problem. While mainly following the format of speculative philosophy, this paper also uses some material from my earlier empirical research in the area of behavioural sciences. The spatio-temporal distribution of cards functions as a symbolic representation of archetypal forms comprising the memory pool called by Carl Gustav Jung the *objective* psyche, or the collective unconscious. Interpretation of the pictorial text – what is called a Tarot reading – provides some epistemic access to those unconscious collective 'contents' which, in the absence of the reading, would have been doomed to remain just empty 'forms' lacking content and meaning. This paper therefore aims to lay a possible foundation for both epistemology and ontology that the phenomenon of Tarot readings may commit us to, notwithstanding such philosophical questions as a relation between the mind and the world, intentionality, and mental representations.

In semiotic terms, memory is the capacity to preserve and reproduce information. In this respect, the Tarot deck serves as a lexicon, and each Tarot layout becomes a symbolic text having both a synchronic and diachronic dimension. The paper will conclude by asserting that bits of information – virtually stored in the diachronic depth of the collective unconscious – are reproduced by means of each synchronic reading, thus re-creating the memories of the past and simultaneously creating, as if anew, the memories of the future. This paper posits such an action of signs as an intelligent communication, the outcome of which is the creation of meanings and unfolding of a deeper level of reality. This deeper level is embedded in *signosphere*, a term coined by John Deely as a tribute to Peirce's semiotics that has the advantage of being rooted in science rather than in mysticism⁶, and which may express itself, as this paper attempts to demonstrate, in the language of signs. Tarot semiotics enables us to understand and articulate the signs' meanings, thereby providing a means for communicating with the signosphere within and without ourselves.

Tarot hypotheses

It appears that the only factual evidence of the possible origins of the Tarot is the collection of seventeen cards now in the Bibliotheque Nationale in Paris, documented in the French Court ledger as dating back to 1392. The collection located at the Pierpont Morgan Library in New York contains thirty-five cards from a full deck of seventy-eight, whose origin goes back to the middle of fifteenth century. Yet, the Tarots might have been circulating the world since much earlier times and only surfaced and attracted attention at the time of the Renaissance and the revival of Gnosticism. Frances Yates notices that the ‘great forward movements of the Renaissance . . . derive their vigour . . . from looking backwards’⁷ to the Golden Age and the Hermetic writings. The Greek God of communication, the messenger Hermes, has been identified with the Egyptian mystical god Thoth, the latter is said to having ‘given’ his name to a Tarot deck known as the *Book of Thoth*.

The Egyptian-born Plotinus (250–70 CE) reconstructed ancient Greek metaphysics by incorporating elements of the Hermetic tradition, thereby founding the system of Neoplatonism which grew into ‘one of the strangest chapters and strangest tales’⁸ in the history of philosophy. For Plotinus, the soul’s memories could be either in words or in images. As a form of thought, which transforms beliefs into inner knowledge, or Gnosis, the Hermetic tradition survived many centuries into the Christian era. Revived by Marsilio Ficino (1433–1499), Pico della Mirandola (1463–1494) and Giordano Bruno (1548–1600), it informed the Renaissance, since then being manifested in a plurality of forms, including the pictorial representation of this knowledge in the symbols of Tarots. Ficino, who believed in the Egyptian roots of Hermes, has translated the *Corpus Hermeticus* into Latin. Bruno took the Egyptian revival even further: for him, the mind works solely through archetypal images, the latter indeed reflecting the universe in the human mind. Tomberg cites sources as diverse as Plato and St. John on the Cross, *Zohar* and St. Paul, Bergson and Ouspensky, Dionysus and Leibniz, St. Augustine and Teilhard de Chardin, as representatives of the ancient mystical, Hermetic, thinking.

Faivre traces the Western esoteric tradition from its ancient and medieval sources to Christian theosophy up to the twentieth century philosophers of science – ‘the “gnostics of Princeton and Pasadena” [as] scholarly university physicists’⁹ of their respective schools – and indeed refers to Tarot as one of the forms of esoteric knowledge. We may conclude that at a time when writing was a restricted art, the pictorial encoding of mystical knowledge was not only safer but also quite possibly representative of the more easily

accessible form of communication. Another hypothesis about the origins of Tarot in its present form is that it might have been a means of keeping and protecting an esoteric knowledge, which was considered a heresy in the eyes of the medieval Church. Any deviant groups such as Cathars or Jewish Mystics were persecuted to the point of near eradication. As a matter of fact, Jews running away from the Spanish Inquisition were welcomed in the Cathars' communities. As Guirdham¹⁰ points out, Cathars' degree of tolerance was unusually high in the Middle Ages. Elsewhere in Europe Jews stayed in ghettos and remained there well into the twentieth century in many countries. In France – specifically in the Languedoc – they were not only well tolerated but even achieved positions of eminence and social recognition. Guirdham suggests that such an atmosphere of tolerance and sophistication provided a supportive environment for the implantation of alternative belief systems, combining elements of both mysticism and practical applications. Languedoc was a place in the south of France, where Tarot cards surfaced and where the cabbalists and Cathars had founded centres of development, which also had become a traditional gathering place for Gypsies.¹¹ The philosophical school of Cathars, the Cabbalists, and the Gypsies' (of Egyptian descent) fortune-tellers thus gathered in the same place at the same time, and it is possible that the survival of the alternative mystical beliefs 'encoded' in the cards' pictorial representations could have been safeguarded by their appearing in the guise of traditional fortune-telling by the Gypsies.

It should be noted, however, that Michael Dummett, in the course of his remarkable research, has found 'virtually no evidence for Gypsies telling fortunes with Tarot cards, or indeed with playing cards of any kind, from before the twentieth century'.¹² There seems to exist a correlation between the Tarot, whether or not wearing the mask of fortune telling, and the Cabbala. In the 19th century, the French scholar Eliphas Levi has uncovered such a connection, albeit insufficiently supported: Dummett points to the 'lack in precision of intellectual substance'¹³ in Levi's work on occult phenomena, up to the point of his even submitting to a 'climax of fantasy'¹⁴. The meanings of the cards *per se* were said to having been decoded in a systematic manner in 1889, by a French physician known as Papus. Symbolic, numerical and interpretive correlations between the different cultures, separated by time and space, may indicate their common hypothetical origin, perhaps dating back to the most famous Hermetic text, the Emerald Tablet.

Memoria: a spatio-temporal distribution

The esoteric law of correspondences articulated in the *Emerald Tablet* (and incidentally, resembling the non-linear, that is, circular causality posited by the physics of today¹⁵) is the law upon which the Tarot rests. In Hermetic terms, this dictum states: that which is above is like that which is below and that which is below is like to that which is above, to accomplish the miracles of all things. The Hermetic tradition posited memory and imagination as blended together: as Faivre notices, ‘a part of the teaching of Hermes Trismegitus consisted of “interiorising” the world of our *mens*, from whence the “arts of memory” cultivated’.¹⁶ Tarot images, projected into a spread or layout, may be considered a representation of the *Memoria*, posited by Augustine. To Augustine, a pagan turned Christian, we owe certain important developments in semiotics, which are subject to debates even today, in particular a distinction that he posited between natural and conventional signs, that is, *signa data* and *signa naturalia* that affect the philosophical conceptualisation of intentionality (see further below).

In his *Confessions*, Augustine describes ‘the fields and spacious places of memory (*campos et lata praetoria memoria*), where are the treasures (*thesauri*) of innumerable images’.¹⁷ *Memoria* is a realm of images, the paradoxical realm of objective psyche, or the Jungian collective unconscious constituted by archetypes, which represent ideas reflecting multiple patterns of typical human situations, habitual behaviours and significant events. Jung described archetypes as the dynamical structures of the psyche that determine the contents of the unconscious. In semiotic terms, archetype is a *sign* that does in effect function as a *symbol* of transformation, because symbols, in Jungian terms, act as transformers capable of raising the unconscious material to the level of conscious awareness: they perform the so-called ‘transcendent function’. Symbols, as Jung understood them, are ‘the conscious forms given to the unconscious archetypes to which we have no direct access’.¹⁸ Indirectly, though, the semiotic communication is created by virtue of mediation expressed via interpretation of the symbolism of archetypal images in the Tarot layout. Jung, referring to various phenomena that may appear random and senseless if not for their meaningful synchronistic significance, suggested that the set of Tarot images might have been descendants from the archetypes of transformation.¹⁹

The Hermetic tradition, by affording *Memoria* a privileged place, seems to have anticipated the theory of the unconscious, as we know it today. Plotinus, for example, defines soul in terms of its, as yet

unknown, memories: 'even when one is not conscious that one has something, one holds it to oneself more strongly than if one knew'.²⁰ Soul, for Plotinus, 'is and becomes what it remembers'.²¹ As a sign, the very depth of the psyche creates a relation between the sensible and the intelligible, or the connective bridge between the human and the divine that supposedly contains Platonic unconscious 'reminiscences'. Human mind, in Hermeticism, is a reflection of the divine 'mens' equipped with its full creative potential. Yates²² describes the art of memory via its relation to the psyche and affirms that it is the very aim of memory to be able to unite intellect and psyche, within the psyche itself, by means of the organization of significant images.

The law of correspondences, as applied to space – *as above so below* – has its correlate also in temporal terms: that which was is as that which will be, and that which will be is as that which was. In its material embodiment, the philosophical time of coexistence splits into its three dimensions that are spatially distributed within one and the same layout. The future, as well as the past, is the present of philosophical time. All events constitute a sequence, or an enduring object, which is represented in a spatial configuration of a layout, thereby defying presentism as a philosophical view. Rather – and in accord with the block-universe view of relativity theory – all past, present and future events coexist and appear to be 'frozen in their locations in space and time',²³ similar to the Tarot diachronic dimension compressed into a single synchronic slice of a layout when the dynamical process of semiosis becomes momentarily *frozen in its location in space-time* in the *here-and-now* of each reading. The present state of the human mind, accordingly, comprises both past and the possible future events projected in the cards' positions.

Positions, signifying the future aspect of time, correspond to the specific synthesis of time, the *memory of the future*. This expression is not an oxymoron: the block-universe ontology, for example, implies the tenseless coexistence of the past, present and future. The static layout does not contradict such ontology. Time is paradoxically a-temporal, *tenseless*, and, as pertaining to its functioning in a Tarot layout, is essentially expressed in its fine-structured format that unites positions combining past, present and future – as on an hypothetical temporal *map* displaying in the *here-and-now* the dynamics of what was *before* and what will have been *after*. The subject of the reading in the present moment appears to coexist with itself *later*: 'me-now' is simultaneous with 'me-tomorrow' in agreement with the so-called *triangle argument* (Fig. 1) of the block-universe, which concedes that some events in the past and future coexist.²⁴

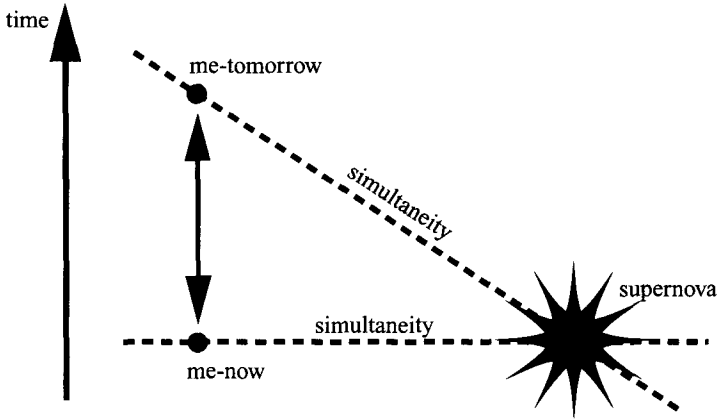


Fig. 1. The Triangle Argument

In this respect, the pictorial cards are capable of posing that what was always already presupposed²⁵ and what constitutes the informational content of the image on the card. During readings, when the cards are being spread in a layout (Fig. 2 further below) that comprises positions signifying all three aspects of time simultaneously, human perception encompasses both the past and the future compressed in the present quality of each reading. James Hillman contends: 'using the terms of today, we might translate this art [of memory] as a method for presenting the organization of the collective unconscious',²⁶ the archetypal patterns of the latter inscribed in the imagery of the Tarot cards. The collective unconscious encompasses future possibilities, and a sign, if and when 'interpreted, seems like a symbol, seeking to characterize a definite goal with the help of the material at hand, or trace out a line of future psychological development'²⁷ that is, to perform a prospective, prognostic and as if futuristic, function, reaching out as such to the said *memories of the future*.

Peirce specifically stated that 'a man denotes . . . the object . . . at the moment; . . . his interpretation is the future memory of this cognition, his future self'.²⁸ The here-and-now quality of each reading invokes one's present state of mind that nevertheless may project both past and possible future events according to the cards' positions in the layout. An event is defined in contemporary physics as an actualised possibility of this event's objective tendency, or its *potentia*, to occur. In general relativity, events exert a causal influence on the very structure of events: structures are thereby evolving, that is, they are process-structures that defy the strictly linear causality of classical mechanics. The circular causality operates two-directionally: 'from the bottom up (projection) and then from the top

down (rejection)'.²⁹ In contemporary cosmology, the so-called weak holographic principle³⁰ posits the world as consisting of processes, or events, which can be perceived only through representations. Theoretically, representations – or, in semiotic terms, signs that by definition conform to the medieval *aliquid pro aliquo* formula – are all there is. The semiotic framework expresses the view supported by process-ontology that the kind of dynamical entities acting in the world are signs or 'representations by which one set of events in the history of the universe receives information about other parts of the world'.³¹ Because they occur on a scale below human perception – or, in Hermetic terms, in the realm of *invisible* – they can be seen only in their projected format, an analogy perhaps being a cinematic screen representing a 3-D reality in only two dimensions: a loss in dimensions is thus implied.

The art of memory, as such, goes beyond the aforementioned temporal map, which unites the past-present-future events, and presents also a spatial organization of the psyche, albeit in its projected format. We do not know, in general, how many hidden dimensions might have been compactified. The screen metaphor is potent: it accords with the Tarot layout being spread on a flat surface, making such a surface a locus of meanings.³² The fact is that:

the area of a screen – indeed, the area of any surface in space – is really nothing but the capacity of that surface as a channel for information. So, according to the weak holographic principle space is nothing but a way of talking about all the different channels of communication that allow information to pass from observer to observer. . . . In short, the holographic principle is the ultimate realization of the notion that the world is a network of relationships. These relationships are revealed by this new principle to involve nothing but information.³³

Signs, by virtue of their triadic nature, are relational rather than substantial entities (see Fig. 3 and 4 further below). The layout – functioning as a screen, or projection – thus presents a spatio-temporal organization of informational bits and pieces (pun intended), or signs that are represented by individual pictures. The discrete structure of the psyche does not contradict the discreteness of space posited by Smolin's quantum account of the structure of space and time.³⁴ It only makes us question whether we should continue positing psyche, in a Cartesian fashion, as a-dimensional and non-extended. Respectively, the quantum theory in its ontological interpretation posits 'the indivisible unity of the world'³⁵ – the latter capable of being fully realised, according to David Bohm, not as a substantial but only as a relational or interactional system, which is continuously undergoing transformations between its various forms of manifestation. Bohm's concept of the implicate order³⁶ in terms of the background information that 'lies

deeply behind/under our consciousness, which is unfolded in space-time³⁷ may be considered to outline a projected form of the otherwise *enfolding* collective unconscious. The implicate order is non-temporal, or *timeless*. In the timeless implicate order the phenomenon of pre-cognition would be a false problem: analogously to the triangle argument (Fig. 1), it ‘would really involve only the resonance of an event that is explicate *now* with an event that is *later* – from the view point of the explicate order, which orders events sequentially – to become explicated³⁸ in the physical world.

The structure of Tarot

Semiotics describes ‘taromancy . . . as a branch of divination based upon the symbolic meaning attached to individual Tarot cards . . . interpreted according to the subject or purpose of a reading and modified by their position and relation to each other from their specific location in a formal “layout” or “spread”’.³⁹ Pictures, as well as stories consisting of pictures, belong to the category of signs. Not only do ‘pictures have a continuous structure . . . [but] it [also] induces the reader to . . . read the picture as if it were a written text’.⁴⁰ Tarot images, functioning as signs, establish the syntactic structure of a layout in the form of a pictorial ‘text’. Semantically, they are polysemous, that is, their meanings are not fixed but change dynamically depending on the context of the sequence of cards. The corollary is that, being a text communicating messages, the Tarot spread can be read and interpreted, thus having a potential transformational effect on the subject of an individual reading functioning as a counselling session.⁴¹ The so-called Celtic Cross spread, serving as an example of a typical reading, comprises ten positions as per Fig. 2:

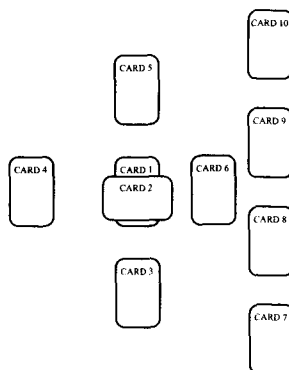


Fig. 2. The Celtic Cross spread

The potential meanings expressed in the cards' layout are only partially arbitrary, and signification is only relatively codified: 'Codification . . . is a process: usage renders the sign more precise and extends its convention. . . . [D]epending on each particular case, signs are *more or less* motivated.'⁴² There indeed can be a sense of gazing into the future during Tarot readings, or the infamous fortune telling. Certain positions in the cards' typical layout are historically taken to signify the dimension of time. For example, positions 5, 6 and 10 as per Fig. 2 refer to some possible future events, while positions 3 and 4 have the overtones of the past. Provided that a semiotic code serves the function of 'the correlation or correspondence between sign repertoires or signs and their meanings'⁴³ each position may be considered, in brief, as 'encoding' the following:

Position 1. The subject's presenting problem, or an area of a particular concern to the subject of the reading.

Position 2. The influence, such as impulses, feelings, traits, or behavioural patterns (not necessarily the subject's own), or some other *sign* that may strengthen or weaken the problem the subject is concerned with, as per position 1. Quite often, this position signifies some, as yet unperceived, obstacles.

Position 3. Some past unconscious factors that contributed to the present situation. The 'roots' of the matter in question which are deeply embedded in the unconscious and may appear, quite often, in the subject's dreams.

Position 4. A significant moment in the subject's history that still affects the situation, and whose implications are so strong that they might show up in the subject's future dynamics. Even if the subject did not pay particular attention to it and almost 'forgot' it, such a memory, if significant, comes out in a reading.

Position 5. A potential, or coming into being, future. Perhaps some motivations, even if outside of the subject's conscious intent, have contributed to this development, which thereby shows its presence, even if only as a trace of 'the memory of the future'.

Position 6. The further development of the situation as it unfolds in the immediate future.

Position 7. The subject's current state of mind, comprising thoughts accompanied by affects, shows up in this position. The subject's own perceptions may be quite overwhelming to him/her, or even obsessional.

Position 8. The subject's immediate environment, that is, home, or support system, family, friends, partners, relatives, business associates; in short, people representing significant others for the subject in relation to his/her presenting problem.

Position 9. The subject's hopes and wishes, aspirations and ideals, are shown here. They are often accompanied by fears or anxiety.

Position 10. A possible outcome of the current dynamics as it envelops all contributing and hindering factors represented by the cards that will have occupied each position.

The semiotics of Tarot

Thoughts, emotions, hopes, fears, interpersonal relationships, intrapsychic conflicts, environment and significant others – in short, the whole phenomenology of the subject's life-world, of which, however, the subject may not yet be aware at a conscious level – are being projected in the layout: the symbolic representation of the said life-world. We can see that some positions in the spread appear to correspond to what philosophy of mind calls the propositional attitudes, the properties of which are defined in terms of both the subject's attitude *and* the content towards which the subject has this particular attitude, and which indeed encompass such common semantic categories as beliefs, fears, desires, and hopes.⁴⁴ The 'content' in question is, however, unconscious or nonconceptual, 'located' both at *sub-* and *trans-*personal levels; and the attitude may be subtle, bordering on an imperceptible feeling. What may seem to be the (controversial) language of thought is, at the deeper level, the language of signs 'articulated' by means of images that, sure enough, can be translated into words and that, rather than being reduced to a solely private language, represents a public order of meanings. This collective order must exceed references because each sign-event necessarily encompasses knowledge, even if tacit or implicit, together with the spectrum of human actions and meaningful experiences.

Logic, for Peirce, is semiotics understood as 'a science of the necessary laws of thought, . . . thought always taking place by means of signs';⁴⁵ it is a sign by knowing which we know something more; thoughts are events, and signs are capable of creating sensible patterns. Peirce posited what he called the quasi-mind as the repository of significant forms. Every sign is subject to interpretation by a series of subsequent thought-signs, and it is interpretation that 'brings information . . . determines the idea and gives it body'.⁴⁶ Peirce asserted that all logical relations, constituting the process of semiosis, could be studied by means of being displayed in the diagrammatic form of existential graphs or iconic representations. The meanings created by such a diagrammatic thinking are contained 'in what this thought may be connected with in representation',⁴⁷ even if in the form of Tarot pictures. By virtue of the semantic criterion of sign-object relation, the Tarots combine the elements of Peircean icons, indices, and symbols; Peirce indeed stated that the perfect sign would have had an admixture of

all three. The layout as per Fig. 2 can be considered therefore what Peirce called 'a portraiture of Thought'.⁴⁸ As such, it conforms to the semiotic categories of representation, relationality and mediation and appears to be able, albeit in its momentary static format, to represent the very dynamics of semiosis by virtue of 'rendering literally visible before one's very eyes the operation of thinking *in actu*'.⁴⁹

The triadic quality enabled by interpretation, or mediation, makes the Tarot system a genuine sign, that is, a Peircean correlate of the representamen-interpretant-object triad. Noth presents a synopsis of a triadic sign tracing its definitions and disparate terminology from Plato, to Stoics, to Frege, to Peirce, to Ogden and Richards and notices that in order to construct a semiotic triangle (Fig. 3) connecting, in the most general terms, sign-vehicle, sense, and referent, the path of mediation, represented by a dotted line between a sign-vehicle and a referent, must be present⁵⁰:

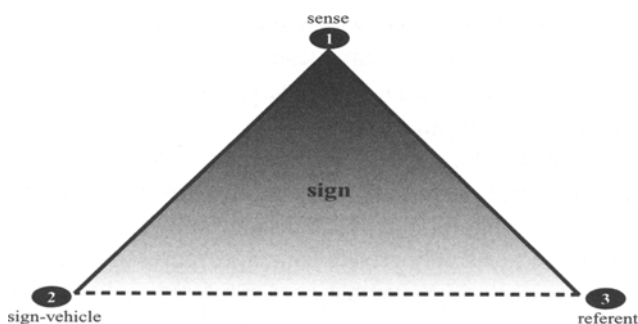


Fig. 3. The Semiotic Triangle

In Peircean terms, it is an interpretant that creates the meaning for a sign. Elaborating on the notion of the specifically Peircean sign, Sheriff⁵¹ presents the process of how the interpretant of the sign in a triadic sign-object-interpretant relation becomes a sign in a subsequent triadic relation, and so forth, by means of the following graph (Fig. 4):

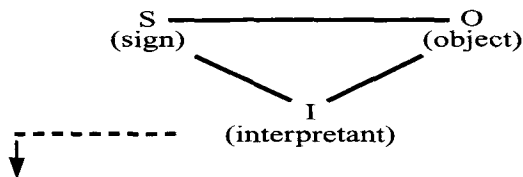


Fig. 4. A triadic relation

The reading, as the means of indirect (that is, irreducible to the dyadic identical relation between a sign-vehicle and its referent) communication, fills up the dotted line by virtue of the necessary interpretation that functions as the included middle. The sequence of cards forms a layout in a semiotic process of creating meaningful structures of experience that, when interpreted, literally start *making sense* for the subject of a particular reading. With the total of the seventy-eight cards in a deck, the number of possible combinations and permutations of the cards that 'fall out' in the sequence of positions is huge, reflecting the richness and plurality of diverse human experiences. While tending to infinity if the type of spread is more complex, this number is nonetheless finite. For Jung, there are as many archetypal patterns as there are typical situations in life. The archetype's function is that of a Peircean 'general idea . . . [which] is already determinative of acts in the future to an extent to which it is not now conscious'.⁵² A pictorial phrase, another one, yet another, unfold into a narrative. What is a possible informational content embedded in the twenty-two so-called Major Arcana? The first card, numbered zero, is called the Fool. It is portrayed by a youth that signifies innocence, an open mind, and the possibility of multiple life-choices.⁵³ That's where the archetypal journey starts. This is an experiential process comprising symbolic lessons that the soul must learn in the school of life during the process of what Jung dubbed 'individuation of the Self'.

Signs, according to Peirce, are evolving: they grow and become other signs. The Fool becomes the Magician, trump number I, a symbol of practical wisdom and successful accomplishment of goals.⁵⁴ Each subsequent card in a deck represents evolution in human consciousness as a function of experience in the phenomenal world. The High Priestess, represented by the Arcanum number II, is a symbol of female intuition and spiritual life. She is Sophia, the goddess of wisdom, who connotes a complementary sentiment to the essentially masculine rationality. Her task is to unfold the scroll that she holds so as to reveal to the Fool some of the symbols of esoteric knowledge: knowledge that appears to have been lost in the scientific pursuits of modernity. The Priestess' Gnostic knowledge is not, however, of incomprehensible magic but that of the (occult) science of hidden causes, capable of producing real effects in the natural world even if staying out of one's awareness. The unconscious contents are enfolded in the scroll in accord with specific grammar or code that provides them with structure, thereby making them potentially available to consciousness. Perhaps the Priestess possesses the long forgotten, Gnostic, knowledge of the lost speech, which relates to the myth of genesis and describes the true nature of things in the 'language' similar to one used by Adam before the Fall. The High Priestess signifies the invisible and secret knowledge

vs. sensible and empirical; yet she can potentially express herself, thus making the invisible present. The lost speech may manifest itself in the unconscious contents such as the slip of the tongue, for example, in Freudian psychoanalysis, or in dreams, or in Tarots.

The Empress and the Emperor (the cards numbered III and IV, respectively) may be interpreted, in Jungian terms, as the archetypes of *anima* and *animus*, that is, two sub-personalities that sometimes manifest in real life by ways of perception and action which are represented by figures of the opposite sex in each individual psyche. The fifth major card, The Hierophant, is an antidote to the High Priestess: he firmly grounds the esoteric knowledge in the physical world by providing appropriate conditions and ensuring its reception at the social level, by the *establishment*. The rationalist causality that associates events on a direct cause-effect basis is complemented by the possibility of bringing these events together, once again creating a bridge between the known and the unknown, between the sensible and the intelligible. The Hierophant symbolises such a principle of reasoning by analogy, which however is not immune to culminating, as a limiting case, in its rigid form of an established dogma. And so the journey proceeds, and the Fool continues to learn its intellectual and moral lessons, some of which are expressed in such virtues as courage (card VIII, The Strength) or temperance (card XIV), or hope (The Star, trump number XVII), until the paradoxically wise Fool becomes a child again. This time it is a Divine Child warming up in the rays of the Sun (card IXX), and ready to be symbolically 'reborn', in the guise of the Arcanum number XX, the Judgment. The final card, numbered XXI, is called the World, or the Universe in some decks, and represents the Jungian archetype of the individuated Self.

The culmination of this stage of the journey taught the Fool the lesson of accepting responsibility *in* the world and *for* the world. The circular shape on the picture of the World represents a continuum, that is, the never-ending search for meanings in the changing circumstances of experience. The remaining fifty-six minor cards comprise four suits numbered from Ace to 10 and including the four so-called court cards in each suit. The symbolism of four suits is related to four Jungian functions: thinking, sensing, feeling, and intuiting. The numerical growth from Ace to 10 represents the progressive mastery of a problematic situation, even when encountering a temporary defeat, as a lesson to be learned, that may be connoted by some numbered cards. The dynamics never stops: pictures tell us multiple stories about feeling happy or feeling sad; making plans or breaking promises; winning or losing; experiencing financial difficulties or laying foundations for a marriage; falling in love or getting out of an abusive relationship; starting a new venture or experiencing separation anxiety. The universality

of Tarot themes reflects the humanistic viewpoint that the basic human values are necessarily cross-cultural. These values are derived from human experiences that transcend cultural barriers and represent such universal themes as birth, death, love, separation, or the virtues of temperance, prudence, honesty, love, and so forth. Yet, the ever-expanding multiplicity of experiential situations and events may always present new challenges: the story of the Fool's journey is akin to Peirce's unlimited semiosis.

Information, communication, and the emergence of meanings.

At the level of sign-production information, encoded in the pictorial story, is being transmitted vertically due to resonance-like communication following the aforementioned 'as above so below' principle. But this Hermetic formula is not strictly mimetic: mimesis turns into semiosis because of the signs' triadic relation. Noth points out that different sign models, albeit retaining triadicity, do suggest different interpretations of the relata: 'the order of the relata in the process of triadic mediation has been interpreted in a different way',⁵⁵ which means that the sequence of the dotted line may shift for as long as it 'closes' the semiotic triangle. In other words, the 1-2-3 series as shown on Fig. 3 and the respective return from 3 to 1 is always a genuine sign, notwithstanding that the correlates of the triad vary. The Tarot system functions in the mode of dual-representation: from the (objective) viewpoint of semiosis in nature, or sign-production, as well as from the viewpoint of (subjective) human experience in the here-and-now of the reading as interpreted by a reader. Semiotics presupposes reading and interpretation of signs: in Stoic philosophy, for example, the theory of signs was the foundation of their logic making the action of signs a process of syllogistic induction. The as yet unarticulated meanings, which exist only in the form of some unconscious implicit content, unfold in front of our eyes following the spatio-temporal organization according to the type of spread that resembles a cinematic syntax defined by images organized into a sequence of shots. The motivated meanings in each of the positions, as listed above, may therefore be considered *signa data*. As for the cards per se or rather their referents as *ideas*, or the archetypes denoted by the cards' imagery, they are universal by definition, thereby *signa naturalia*.

The question, however, arises – and here let us reframe the aforementioned Augustinian classification of signs – as follows: if natural signs are non-intentional and by signifying something beyond themselves make us aware of that category like the much-quoted smoke which signifies fire; and if the unseen emotions behind a facial expression are included in the class of

natural signs; and if the same unseen emotions are 'encoded' in the iconic image of a particular card – because it *stands for* a specific archetypal pattern denoting, for example, hope (The Star, card number XVII), or phobia (The Devil, card number XV), or balance (Justice, card number XI), or the unspeakable pain up to the point of breakdown (The Tower, card number XVI⁵⁶) – then we arrive at a paradox and have to question again whether the category of natural signs presupposes intentionality and/or involves the idea of intention.⁵⁷ In this respect Tarot images not only plausibly represent intentional states, but also appear to belong to the category of signs used with communicative intent: not the classical natural unintentional signs, but the natural signs that are communicated with a sort of (un)conscious intention by virtue of the unorthodox intentionality *per se* being a property of the field of collective unconscious. If so, the great divide between the sensible and the intelligible, between *Logos* and *Mythos*, is a moot question. The ancient Hermetic worldview posited all manifested phenomena as based on the principle of homology, that is, the only difference between any of them is just the degree of their evolutionary development. For Peirce, mind, matter and evolution represent the triad of the genuine sign. Indeed, mind may very well become embodied in matter, as it so does in case of Tarot readings. The layout *per se* becomes a visible, material link in a signifying chain of a larger symbolic order. And sure enough, because it represents an instance of the diachronic, *ex memoria*, dimension of this signifying chain, this instance being but one synchronic slice embodied in the particular spread, meaning necessarily unfolds.⁵⁸ Such unfoldment wouldn't be possible if not for the future acting upon the present, as if being pulled into the present by the archetypal patterns of the *Memoria*.

In its material form, the Tarot spread may be considered to be a symbolic representation of Deely's *signosphere* or *semiosphere*, the term coined by Russian semiotician of the famous Tartu school, Yuri Lotman,⁵⁹ as a semiotic analogy to the concept of the *biosphere* of organic life. Lotman's term has undergone its second birth when posited by a molecular biologist, Jesper Hoffmeyer, who defined semiosphere as a holistic structure 'just like the atmosphere, the hydrosphere, and the biosphere. It penetrates to every corner of these other spheres, incorporating all forms of communication . . . [and constituting] a world of *signification*.'⁶⁰ Meanings as the unconscious and as yet nonconceptual contents are therefore implicated or enfolded in semiosphere. The universal field of communication phenomena envisaged by Lotman as part of a typology of *cultures* called for identification of the specific systems representing their 'languages'. And a universal field of communication phenomena in *nature* needs to identify its own system, which would represent the 'language' it speaks, even if in a non-verbal mode. Lotman saw culture

as a set of texts generated by some yet unknown rules and a non-hereditary collective memory. As for nature, its generative rule is the principle of self-organization⁶¹ that, according to contemporary evolutionary biology, physics and chemistry, is capable of manifesting itself at the physical level; and its collective memory at the level of the psyche is being expressed via Tarot symbolism. Tarot thus functions in the capacity of a meta-language by means of which the self-organizing collective memory speaks to us, and as such, in a metaphoric sense, gives birth to a new 'text' after each 'conversation'.

The text that is being read must be first written – metaphorically, of course. So the emergence of a particular pattern in the spread represents first the process of 'writing'. An invisible realm acquires visibility and legibility, and in this respect the pictorial text of a layout is the result of the ordering of signs in accordance with the seemingly generative, active and self-organizing, grammar. The 'writer' – the subject of the reading – *speaks* by means of projecting the 'text' as the aspects of her cultural history and psychological memories appearing in the guise of pictorial cards, notwithstanding that her 'voice', by virtue of being embedded in the field of the collective unconscious, is more than personal.⁶² Simultaneously, the subject is *spoken to* by becoming aware of the content of the 'text' during a reading. During readings, the subject, similar to cinematic *suture*, 'inserts itself into the symbolic register in the guise of a signifier, and in so doing gains meaning at the expense of being',⁶³ but – and this is the crucial difference – for the purpose of *becoming*. The very idea of Jung's process of individuation is based on the practice of creating a meaningful relationship between the unconscious and consciousness, that is, filling up the archetypal forms with significant contents. In a larger frame the written text, albeit expressed not in words but in pictures, itself acts as an interpretive system, within which it acquires the status of a text when its writer – the subject of the reading – perceives it as such. And in a minimal sense, a Tarot reader functions as a 'bilingual' interpreter so as to translate the non-verbal 'sounds' of the language of the unconscious into the spoken word. Let us turn to Augustine once more:

Whoever, then, is able to understand a word, not only before it is uttered in sound, but also before the images of its sounds are considered in thought . . . is able now to see through this glass and in this enigma some likeness of that Word of whom it is said, 'In the beginning was the Word. . . .' For of necessity, . . . there is born from the knowledge itself which the memory retains, a word that is altogether of the same kind with that knowledge from which it is born. . . . And the true word then comes into being. . . . Who would not see how great would be the unlikeness between it and that Word of God, . . . and simply equal to Him from whom it is, and with whom it is wonderfully co-eternal.⁶⁴

Conclusion

The transformation into the Word, that is, the action of signs from the viewpoint of sign-production, is thereby an intelligent, noetic, activity. Moreover, and according to the esoteric tradition, the reality of intelligence is asserted: 'Intelligence is an entity or universal interaction [or relation] of the same nature as electricity or gravity and there must be some existing *formula of transformation*, analogous to the famous equation of Einstein . . . in which intelligence would be put into equation with other entities of the physical world. . . . If intelligence is a universal property of matter, the universe then represents a terrifying amount of mental potential, and *anima mundi* must exist'.⁶⁵ The meaning of the word 'intelligence' here can be understood in its semiotic sense. According to Lotman, the dynamic structure of intelligence is determined by three functions: the transmission of textual information, the creation of a new information, and *memory* as a capacity to preserve and reproduce information. The Tarot layout is thereby a text transmitting available information, which is being preserved or virtually stored in the diachronic depths of the collective unconscious, the *Memoria*. During readings this text is reproduced for the purpose of re-creating this information, to revive in the present moment the memories of the past and the memories of the future, both co-existing in the present.

The information, albeit conserved, is being re-distributed thereby leading to the appearance of a new 'chapter' in the text of life as if being written anew by the subject of the reading. The information becomes awake, or active⁶⁶ and capable of effecting transformations in the material world, the world of action, inhabited by us, human beings. From our human, subjective perspective, this means to create this text in its novelty, as if anew, to speak the Word, which is thereby indeed coming into being. The existing being must have its language of expression: Jung's ultimate archetype, *anima mundi* or the soul of the world, appears to express itself by means of semiotic communication, in the guise of Tarot system of signs. Because of the signs' triadic structure, the Word has a potential of recursively becoming a Thing again in the mode of a new object, new knowledge, thereby becoming, as a matter of self-reference, what Peirce designated as a sign of itself and which would have enabled the confluence between 'me-now' and 'me-tomorrow' as per triangle argument (Fig. 1). Ultimately, the Tarot dynamics is based on the universal, speculative grammar; *speculum* expressing the correspondence between the two kinds of signs: words and things. For Peirce, everything is a sign: the whole universe is permeated with signs but, and this is critical, 'nothing is a sign unless it is interpreted as a sign'.⁶⁷ The presence of a Peircean interpretant, as the included middle, or the third in its relation to words and things, blends all three in a single event, a sign always having a triadic structure.

Signs are relational, and they form a process-structure as a network of causal relations between events. The structure is dynamical because an interpretant as embedded in a triadic process necessarily becomes an object of the next sign (Fig. 4). Leibniz's project of the universal language appears to find its continuation in Tarot icons, and the principle of pre-established harmony in his metaphysics appears to be in conformity with the Tarot structure when 'the whole world is virtually represented in every individual mind as a *facultas cogitandi*'⁶⁸ notwithstanding that we ourselves as participants, and not the detached observers, are continuously enacting and re-enacting⁶⁹ the world in question. We remember that the Arcanum of the World represents the archetype of the Self, that is, an ideally integrated or individuated personality as inseparable from its life-world. The Tarot *pictorial* language, itself an icon, is ultimately functioning as an icon of semiotic reality. The Tarot deck, then, may be considered a symbolic lexicon used by the universal intelligence, the *Nous* of the ancients. This lexicon expresses the Hermetic wisdom of the world, according to which the divine powers of human intellect are implicit in the 'man's mens'.⁷⁰ As this paper attempted to demonstrate, this noetic intelligence, encompassing the memories of both the past and the future, may be accessible to human reason by means of Tarot readings, should we learn to understand and 'speak' the language of signs.⁷¹

Endnotes

1. Lotman, Y. *Universe of the Mind: A Semiotic Theory of Culture*, tr. A. Shukman (Bloomington: Indiana University Press, 1990).
2. Dummett, M. *The Game of Tarot: From Ferrara to Salt Lake City* (London: Gerald Duckworth & Co. Ltd., 1980).
3. *Ibid.*, 10.
4. See, e.g., Yates, F. *Giordano Bruno and the Hermetic Tradition* (Chicago: The University of Chicago Press, 1964); Faivre, A. *Access to Western Esoterism* (Albany: State University of New York Press, 1994); Tomberg, V. (Published as Anonymous). *Meditations on the Tarot: A Journey into Christian Hermeticism* (USA and Australia: Element Classic Editions, 1993).
5. Dummett, 65–92.
6. Deely, J. *Four Ages of Understanding: The First Postmodern Survey of Philosophy from Ancient Times to the Turn of the Twenty-First Century* (Toronto: University of Toronto Press, 2001), 630.
7. Yates (1964), 1.
8. Deely, 113
9. Faivre, 280.
10. Guirdham, A. *The Great Heresy: The History and Beliefs of Cathars* (England, Saffron Walden: C.W. Daniel Company Ltd., 1993).
11. Gad, I. *Tarot and Individuation: Correspondences with Cabala and Alchemy*

- (York Beach, ME: Nicholas-Hays, Inc., 1994).
12. Dummert, 144.
 13. *Ibid.*, 115.
 14. *Ibid.*, 119.
 15. See, e.g., Griffin, D.R. (Ed.) *Physics and the Ultimate Significance of Time* (Albany: State University of New York Press), 1986.
 16. Faivre, 13.
 17. In Yates, F. *The Art of Memory* (Chicago: The University of Chicago Press, 1966), 46.
 18. Noth, W. *Handbook of Semiotics* (=Advances in Semiotics). (Bloomington: Indiana University Press, 1995), 120.
 19. Jung CW 9. 81. All references pertain to Jung, C.G. *Collected Works*. Vols. I–XX, H. Read (Ed.), R. Hull, Fordham, G. Adler, and Wm. McGuire (Bollingen Series. NJ: Princeton University Press, 1953–1979).
 20. *Ennead* 4.4.4, quoted in Miles, M.R. *Plotinus on Body and Beauty: Society, Philosophy, and Religion in Third-century Rome* (Oxford, UK: Blackwell Publishers Ltd., 1999), 79.
 21. *Ennead* 4.4.3, *Ibid.*
 22. Yates (1966).
 23. Kennedy, J.B. *Space, Time and Einstein: An Introduction* (Chesham, UK: Acumen Publishing Limited, 2003), 53.
 24. *Ibid.*, 63. Fig. 1 here is the reproduction of Figure 5.3 in Kennedy (2003), where the dotted lines indicate simultaneity; simultaneity implies coexistence; and the coexistence relation is indicated by the two-headed arrow. For McTaggard, for example, all events are a-temporal, because they really exist in the past, present and future.
 25. Cf. Deely (2001).
 26. Hillman, J. *The Myth of Analysis* (New York: Harper & Row, Publishers, 1972), 179.
 27. Jung CW 6. 720
 28. Peirce CP 7. 591. All references pertain to Peirce, C.P. (1860–1911). *Collected Papers by Charles Sanders Peirce*, Charles Hartshorne and Paul Weiss (Eds.) (Cambridge, MA: Harvard University Press, 1931–1935).
 29. Griffin, 129.
 30. Smolin, L. *Three Roads to Quantum Gravity* (New York: Basic Books, 2001).
 31. *Ibid.*, 177.
 32. cf. Deleuze, G. *The Logic of Sense*, tr. M. Lester (New York: Columbia University Press, 1990). See also Semetsky, I. ‘Deleuze and Guattari’s A-Signifying Semiotics and Cartographies of the Unconscious: Tarot Reconceptualized’, in *Synthesis Philosophica*, vol. 17, fasc. 2, Zagreb (2002), 297–316.
 33. Smolin, 177–178.
 34. Not-incidentally, Lee Smolin pays tribute to Peirce’s evolutionary philosophy and stresses experiencing the world relationally. See, for example, <http://www.kurzweilai.net/meme/frame.html?main=/articles/art0392.html> and http://www.metanexus.net/metanexus_online/show_article.asp?5115
 35. Bohm, D. *Quantum Theory* (New York: Prentice-Hall, 1951), 161.
 36. Bohm, D. *Wholeness and the Implicate Order* (London and New York: Routledge, 1980); Bohm, D. & B.J. Hiley. *The Undivided Universe: An Ontological Interpretation of Quantum Theory* (London and New York: Routledge, 1993);

- see also Review by James Clement van Pelt 'The Essential David Bohm', in *Sophia*, Vol. 44, No. 1, May 2005, 129–134.
37. Von Franz, M-L. *On Dreams and Death: A Jungian Interpretation* (Boston: Shambhala Publications, 1986), 153; as quoted in Friedman, N. *Bridging Science and Spirit: Common Elements in David Bohm's Physics, The Perennial Philosophy, and Seth* (St. Louis, MO: Living Lake Books, 1994), 117. See also Semetsky, I. 'On the Nature of Tarot', in *Frontier Perspectives*, 7(1), (The Center for Frontier Sciences, Temple University, PA, 1998), 58–66.
 38. Griffin (1986), 129
 39. Sebeok, T. (Ed.), *Encyclopedic Dictionary of Semiotics* (=Approaches to Semiotics, 73). (Berlin, New York: Mouton de Gruyter, 1994), Vol. 1, 99–100.
 40. Posner, R. 'What is Culture? Toward a Semiotic Explication of Anthropological Concepts', in *The Nature of Culture* (Proceedings of the international and interdisciplinary symposium, October 7–11, 1986 in Bochum, Walter A. Koch, (Ed.), 240–295 (Bochum: Brockmeyer, 1989), 240–295, 276.
 41. My research has been conducted in 1994; some empirical data appeared in Semetsky, I. 'Integrating Tarot Readings into Counseling and Psychotherapy', *Spirituality and Health International* (Whurr Publishers, UK, 2005) 1–94.
 42. Guiraud, P. *Semiology*, tr. G. Gross (London: Routledge & Kegan Paul, 1975 [1971]), 25.
 43. Noth, 205.
 44. On propositional attitudes see, e.g., M.G.F. Martin 'Particular Thoughts & Singular Thought', in *Logic, Thought and Language*, Anthony O'Hear (Ed.), Royal Institute of Philosophy Supplement: 51 (Cambridge University Press, 2002), 173–214.
 45. Peirce CP 1. 444.
 46. *Ibid.*, 1. 537.
 47. *Ibid.*, 5. 289.
 48. *Ibid.*, 4. 11.
 49. *Ibid.*, 4. 571.
 50. Noth, 90–91; Fig. 3 here is the reproduction of Fig. Si. 2 in Noth, 89.
 51. Sheriff, J. *Charles Peirce's Guess at the Riddle* (Bloomington: Indiana University Press, 1994), 35.
 52. Peirce CP 6. 156.
 53. See Semetsky, I. 'The Adventures of a Postmodern Fool, or the Semiotics of Learning' (Roberta Kevelson Award Essay), in *Semiotics 1999* (New York: Peter Lang Publishing, 2000), 477–495.
 54. These brief descriptions are for illustration only and in no way exhaust the diversity of meanings potentially represented by the cards' imagery and symbolism. The descriptions refer to the pictures designed by Pamela Coleman-Smith for Arthur Edward Waite's deck that accompanied his book *The Key to Tarot*, 1910. See Dummett (1980), 154. Dummett believes this deck to be the first used for the purpose of cartomancy. Symbolically, the Magician is a figure of Hermes, representing swift communication and performing the synthetic function of uniting (hence the number I; one as a symbol of unity) the sensible and the intelligible. The Magician itself interferes as a mediator between the two worlds. See Semetsky, I. 'The Magician's Autopoietic Action, or Eros Contained and Uncontained', *Trickster's Way*, Vol. 2, Issue 3, 2003.
 55. Noth, 89

56. The image of the Tower is a symbol of breaking-down of any outlived psychodynamic structure. See Semetsky, I. 'Symbolism of the Tower as Abjection', *Parallax* 15, Vol. 6, No. 2 (Leeds, UK: Taylor & Francis Ltd., 2000), 110–122. Reprinted in *Theoretical Issues in Psychology* (Dordrecht: Kluwer Academic Publishers, 2001), 393–407.
57. I initially raised this question in Semetsky, I. 'The End of a Semiotic Fallacy', *Semiotica* 13–3/4 (Berlin, New York: Mouton de Gruyter, 2000), 283–300.
58. Cf. Bohm, D. *Unfolding Meaning* (London and New York: Ark Paperbacks, 1985).
59. Lotman (1990)
60. Hoffmeyer, J. *Signs of Meaning in the Universe*, tr. Barbara J. Haveland (Bloomington & Indianapolis: Indiana University Press, 1993), vii.
61. Cf. Smolin (2001); see Semetsky, I. 'From Design to Self-organization, or: a Proper Structure for a Proper Function', *Axiomathes* 15 (Springer, 2005), 575–597; also Semetsky, I. 'Self-organization in Tarot Semiotics', in W. Schmitz (Ed.), *Sign Processes in Complex Systems*, Proceedings of the 7th International Congress of the IASS-AIS. (Dresden: Thelem, 2001); and Semetsky, I. 'Signs in Action: Tarot as a Self-organized System', *Cybernetics & Human Knowing*, Vol. 8, No. 1–2, (UK, Exeter: Imprint Academic, 2001), 111–132.
62. See Semetsky, I. 'The Complexity of Individuation', in *International Journal of Applied Psychoanalytic Studies* (London, UK: Whurr Publishers Ltd, 2005), 324–346.
63. Silverman, K. *The Subject of Semiotics* (New York: Oxford University Press, 1984), 200.
64. See Augustine, *On the Trinity*, bk. XV, 10, 15, tr. A.W. Haddan, in *Basic Writings of Saint Augustine*, W.J. Oates (Ed.) (New York: Random House, 1948), Vol. 2; as quoted in Clarke Jr., D. *Sources of Semiotics: Readings with Commentary from Antiquity to the Present* (Carbondale and Edwardsville: Southern Illinois University Press, 1990), 26–27.
65. Firsoff, V.A. *Vie, intelligence et galaxies* (Paris, Dunod, 1970), 121, 127; quoted in Faivre, 281–282, brackets mine. Also see Semetsky (1998).
66. Cf. Bohm (1980).
67. Peirce CP 2. 308.
68. Noth, 22.
69. See Varela, Francisco J., E. Thompson, and E. Rosch, *The Embodied Mind: Cognitive Science and Human Experience* (Cambridge, MA: The MIT Press, 1991/1996).
70. Yates (1966), 147.
71. This paper is a revised, updated, and expanded version of my two earlier publications, 'Memories of the Past, Memories of the Future: Semiotics and the Tarot', in *Applied Semiotics/Sémiotique appliquée* (University of Toronto, 2003, No. 13), online at <http://www.chass.utoronto.ca/french/as-sa/ASSA-No13/Article6en.html>; and 'Words, Things, Signs: Semiosis and the Memories of the Future', in *Synthesis Philosophica* (Zagreb, 2005, 39 Vol. 20 fasc. 1), 193–209. I am grateful to Pascal Michelucci and Peter Martinson, as well as Marijan Krivak, for their kind permission to reproduce some portions of the aforementioned articles in this paper. I am also grateful to John Deely, the editors of *Sophia*, and two anonymous reviewers for their constructive criticism.