

The Complete Guide to



**intuiti**  
**CREATIVE CARDS**

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## Preface

When I do readings in coffee shops I'm often approached by people who, once they have overcome their amazement for the colours and general idea of the cards, will unexpectedly light up and, pushed by an urgent need, will ask, "How did you come up with this?"

It all started in 2011. It wasn't a good time in my life; I felt uneasy about my studies, about Milan Polytechnic, about design and mostly about this vague and curious notion of what Creativity truly is - something that everybody mentioned but nobody could pinpoint. It was my fault: I was young, I was still struggling with the artist versus designer dilemma and I was terribly attached to the myths of Genius, Art and Talent which were urging me to refuse any compromise, abandon a world kept alive solely by marketing and dive into something more "authentic".

The idea for *Intùiti* came as the consequence of everything I was lacking: it was the single question I so desperately needed.

During my last year at Polytechnic I signed up for a class called *Open Lecture* taught by Luis Ciccognani. I remember this man with a long white beard walking into class carrying a cane (he said it was a symbol of elderly wisdom), informing us we would use his class to develop a personal project. Then he suddenly shouted, "The world out there sucks. Here, you must fearlessly dare!"

It was just the breath of fresh and bizarre air that I needed. That same night, with a beer-fuelled gaze, lost in the light of the Bovisa neighbourhood, I saw them for the first time: my creativity cards.

I was excited, as if I had just received the best news of my life, but too quickly. I could picture them in their entirety, but the next day I found myself alone with the shadow of a dream that was slipping through my fingers. I had to work on it to keep it alive.

I spoke with Luis about it, who introduced me to an old acquaintance of his, Alessandra Mazzucchelli, a renowned copywriter from Milan. It was, in some ways, love at first sight: we became friends, and the real work began while sitting at a wooden table, where between a cigarette and a coffee we reviewed an already well-known mechanism in order to create an effective visual stimulus.

We brought psychology, the Gestalt theories, lateral thinking to the table, but something wasn't adding up: "creativity" seemed too broad of a subject to just be invented. We felt we needed references. The answer was right in front of our eyes, nested in a common passion: Tarot cards. Alessandra had studied and practiced them for forty years, and I had bought my first deck when I was just seven years old, moved by an uncontrollable curiosity.

The tarots were our inspiration, not in the figures nor the meanings behind them, but rather from the archetypes they recall. Each of the mysterious 78 cards, once cleaned of pagan, Christian and cabalistic symbols, and from the obscure shades of divinisation, has a simple yet complex essence which we can discover in our everyday life and in the way we think.

We had found the ground on which to build, everything was adding up! That layer of deepness that we connect to magic even made sense: isn't that how intuition works? Abstract, inexplicable, a bit like magic?

The more we studied the more we realised that the problem was in the method: everybody was looking for a system, an equation for being creative (practical techniques such as brainstorming and mental maps were the basic notions taught in college), but no one seemed to realise the impossibility of matching intuition and science.

Two key concepts were starting to form:

1. “To feel” one’s creativity
2. Creativity is to create something new

From then on it was like running downhill, and our hard work was going smoothly. Starting from research on the archetypes, I drew all of the images and wrote all of the corresponding tales in just a few months, ending in March 2011. Right on time for Milan *Design Week* and *Fuorisalone*.

In April I was struck with the downside of the project: I found out how expensive an industrial production is. I realised that my creation wasn’t easy to position: it was too laic for esoteric publishers and it was too “out there” for professionals. It was something new that rested right in the middle, a middle that no one could see besides Alessandra and me.

What happened after that is no longer the story of the deck, but the story of myself. The tales didn’t change, nor the images, but I did.

I heard the word “no” a distressing number of times, to the point where I wanted to lock the cards up in a drawer and declare defeat. I was shut down by publishers, playing card producers, even paper mills said no. In the meantime, a few times a week I would go to Alessandra’s restaurant in the heart of Milan and have patrons try the cards: it would start as chit chat, full of dubious looks towards the deck I held in my hands, until the person in front of me would finally let go, start talking, asking, getting excited. And while listening to the questions «What should I do with this card? It makes me think of this and that, but...» passing from one topic to another and involving the people around them, I would understand that my cards were working. The person was opening up to Wonder and the stream of consciousness was freely pouring out.

I was staying in Milan, and the failed project that I kept on nurturing (at times reluctantly) was taking care of me, without regards for the outside world, giving me the only pleasure I felt in what was otherwise a pretty bleak time.

Then it all got mixed up. Without really knowing how, the cards became MY cards. We were inseparable, my problem was their problem, and their failure was the idea I had of a country, Italy, which was destroyed and was sucking away my energy. So I dropped everything: I left a good job, my friends, a girl I was falling in love with, all because I didn't like myself anymore.

I needed to question it all, I needed to focus on the questions, but on an existential level, and then make the leap.

I left. One way ticket to Amsterdam.

I knew I wasn't going to be alone. Alessandra told me, "When loneliness shows up remember that you have a secret: your cards".

She was right. I honoured them, showing them to whoever I could, I invented events in cafes that would have me, I pulled them out during job interviews, even in my living room, and they took care of me: they made sure I found what I needed, work, friends, lightness and satisfaction.

It was almost a Newtonian law applied to everyday life: if you give to the world, you'll receive back.

Amsterdam opened up and welcomed me, with its canals and its interesting inhabitants, the Dutch. They helped me find a place for the last pieces of the puzzle I had on the table. They are so different from the people I was used to: they are reserved, private, contained, they rarely tell you about their problems and they don't question matters such as the meaning of life and death.

Intùiti had a marvellous effect on them. Drawn in by the cards' garish colours, the people of Amsterdam lowered their resistance and let the archetypes guide them towards the right questions. They opened up, they fell in love, they told me tales of their imaginary world with irrepressible power.

That's how I understood that Creativity is being able to express yourself. Or, rather, I didn't simply understand it: I lived it and felt it.

What are my cards then?

They show you everything I've seen. They are the testimony of a dimension that has always been there for us, an ancient

world I immersed myself into, and from which I came out solely to mark its access symbols.

Just like a boy who doesn't know how to rule his fantasies, I got lost in that universe, then I sat down and consulted my cards and I found myself again, and everything became clear: these cards are the compass of a world called Intuition.





## What is Intùiti?

Let's start from the top: Intùiti is a deck of coloured cards, accompanied by a booklet of tales and advice. Where do these images and texts come from? And how can they be used? If you shuffle the cards in your hands you may realise that you are attracted by some and bothered by others. This is not by chance: one of the main objectives of Intùiti is to emotionally stimulate its users.

The deck offers a series of targeted suggestions derived from the archetypes of ancient tarots, which are a collection of thought patterns firmly rooted in our culture and successfully used for centuries: from the concept of Beginning, to the relationship with Authority, the moment in which we encounter Crisis to the one when we enter the Adult World. Intùiti's images represent these models and were crafted with Gestalt Principles in mind, allowing for meaning to be understood even if lacking theoretical basis. The tales and advice – hereinafter referred to as *imperatives* – develop directly from the corresponding archetype. We can claim that image, tale and imperative express the same concept in three different languages.

Representing this fundamental framework of ideas, Intùiti becomes a real stimulating medium, a collection of symbols that brings us to the realm of subconscious and intuition. Using Intùiti we can identify with the archetypes that we choose, as if we were in a room full of mirrors reflecting who we are, what we do, our goals, fears and so on.

It is a powerful tool both as a simple source of inspiration and as a compass for a much deeper journey. When used in its more complex way, it helps recognise and overcome conditionings, it enhances creative awareness and triggers a personal growth and transformational process.

People often think they can find a solution to their creative problems by using a tool or a method: they'd like to have an algorithm or equation capable of solving the clearest of all Creativity problems (creating something new), but in doing so they forget that this problem merely represents the symptom of a much deeper issue. Using techniques such as brainstorming or mental mapping, which are great for urging yourself to find new ideas, generally results in frustration and generates comfort rather than joy. For this reason, Intùiti calls for a deeper dialogue. It is not an algorithm that makes you creative nor a scientific method that produces hundreds of brilliant ideas. It is a work tool: it is not an answer, but endless questioning.

## Deck Structure

Intùiti is composed of 78 cards, divided into two types: 22 Primary (Major Arcana or trump) Intùiti, denoted by Roman numerals, and 56 Secondary Intùiti (Minor Arcana).



**Primary**  
I, II ... XXII

**22x**

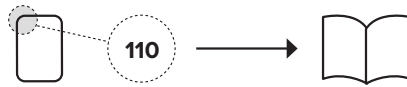


**Secondary**  
101, 102... 414

**56x**

The former represent archetypes linked to existential moments (The Beginning, The Gestation, The Change, etc.), while the second recall the four elements and emotional reasons (Air/Mind, Water/Emotion, Fire/Sexuality and Earth/Material) and they help a deeper reading. As we have already established, each card is paired with a tale and some advice.

You can find those in the booklet and in this manual.



The Primary cards are numbered from I to XXII (I took the liberty of following the additive logic of tarots where subtraction doesn't exist, thus 4 is IIII and not IV and 9 is VIIII and not IX and so on), while the Secondary cards are divided into four series: from 101 to 114, from 201 to 214, from 301 to 314 and from 401 to 414.

## A free, superficial first use

Intùiti can be used as a simple inspirational tool. I know writers, musicians, painters and stage actors who prefer using the deck in a completely free way, sometimes without even reading the tales or imperatives. They simply shuffle the 78 cards, pick one or two and get inspiration from the shapes and colours. They are enthusiastic about the deck and swear they greatly benefit from the tool.

The writer Italo Calvino profitably used tarots while writing *The Castle of Crossed Destinies*. This practice is comparable to lateral thinking, according to which if you follow external, often casual inputs, you can reach a solution not by a straight path, but in fact a lateral one. This same logic is used by Brian Eno's *Oblique Strategies* and other tools that offer the most diverse stimuli. An extreme implementation of lateral thinking is going to the supermarket, where you're bombarded with input from the shelves. This way of using Intùiti makes sense, especially if you consider that you're not being subjected to random impulses, but are in front of a well-structured series of archetypes.

I can turn over card III and write the story of a fat, round hero who battles an old tyrant obsessed with geometry, or I can pick card

number XII and wonder what would happen if the perspective of the story I can't seem to finish were completely overturned: what if I wrote it from the evil character's point of view? Or as the pageboy who follows the knight? Supposing I coupled it with card 101 and, while reading a tale, I realised that the knight carries a sword he can't use? Maybe the knight has never experienced a battle and never will. He'll spend his life telling his pageboy of a war that will never happen! Isn't this exactly what happens in Samuel Beckett's *Waiting for Godot*?

What if I was in advertising, searching for an idea for an ad and I picked card 108? Did I understand the brief given to me as too restrictive? Doesn't that image remind you of a cage? Am I in that cage? Did I get stuck on some preconception? Should I focus for a moment on what I think is right for the ad, and forget what the client wants?

I pick card number II and I get the feeling of intense work, hidden from prying eyes, as if the brand I'm working for has hidden away inside a faraway factory for years, on the moon maybe (LOL), and so I think: what if that IS the campaign? A lunar factory where someone worked for years and years to give the world the gift of an innovative product.

I wrote the examples above today, actually right now, between 9 and 9:30 am on a Tuesday morning, casually arranging some cards on my kitchen table; clearly you'll need a good dose of imagination and openness for this technique to work. That being said, too much freedom can be scary and inhibiting so, in spite of the ostensible simplicity, the ability to put yourself out there is a must.

To randomly pick one or more cards is a valid and productive way to use them, which you can opt for any time of the day, at work or during your downtime, even without a specific reason. What you need is the courage and humility to approach Intùiti with the eyes of a child, turning the cards with a healthy desire to be amazed.

## **Towards a more profound use**

Intùiti's potential goes way beyond the light and playful use for which I just provided examples. In the next chapters we'll see how to employ this tool in order to start complete growth, both personal and creative.



## Intùiti's real use

In the early stages of Intùiti I genuinely thought that people would find better ideas than the ones they were coming up with on their own through brainstorming.

But I was wrong. I worked with more than 4,000 people and not one got an extraordinary idea. They would come to me already dissatisfied – with their job, with the projects they were working on – and they would leave equally disappointed. My tool wasn't working the way I thought it would: looking at the cards archetypes, people weren't finding solutions... but they realised that what they were doing was in part or fully wrong. Just like a writer looking for ideas to improve a book he doesn't like, or an employee trying to prove himself in a job environment that he doesn't ultimately like.

I wanted to create something to help people improve their Creativity, but all I did was shed light on their lies.

Initially I thought I had failed, then I realised I had discovered something more important. The truth is that people are unaware. We are not aware. At all. We often have jobs we don't like, we waste time on projects we don't believe in, we live a generally unsatisfactory life. But why? Because deep down we don't know what we want and how to get it.

The consequences of this behaviour are in plain sight: depressed independent contractors, entrepreneurs who made the

wrong choices and are riddled by anxiety and stress while on the brink of bankruptcy, employees who feel underemployed. It often happens, while talking to friends and acquaintances, to feel like we're all unhappy. And when we realise it, the common reaction is: Let's go deeper! We say mighty things like: "We have to find a disruptive idea!" or "We need a more innovative concept". Basically we appeal to the ability we call Creativity and we try to improve our performance while on the wrong path.

The problem lies in this exact step: our entire concept of Creativity is wrong. It is comparable to having a relationship with someone you don't love and coming up with thousands of new erotic expedients to enhance pleasure. Your partner will obviously say: "That was fantastic, that was astounding!" but it will never be like a real orgasm. For when we truly love, our brain shuts down and everything flows spontaneously and freely, and we simply utter: "Wow! How did I get here?" So Creativity is not simply the ability to find ideas and brilliant solutions. Rather, it's the consequence of having found what we love.

How can we reach what we love if most of the time we're unaware of our surroundings? Often, even if we know that something is not right, we can't focus on what we would actually want (we can't even imagine it really!)

Consider children for a moment: have you ever seen a child who doesn't know what he wants? Who stares at a blank page and says: "Oh, I have a terrible Creative block"?



That's impossible: a child always knows he wants to go from A to B and in doing so, he finds a series of creative solutions without even realising what he's doing. Most of all, he doesn't struggle through the process. He doesn't know how he got to B. And that is the real Creative Flow, real Creativity.



So what happens when the child grows up?

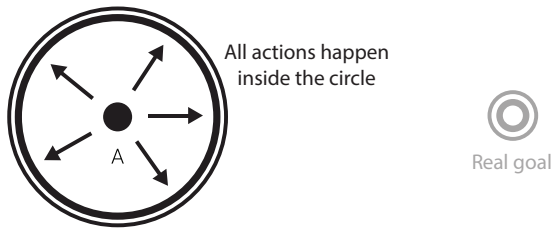


He has to redefine his goals, compromise with society, school, family, etc. Suddenly he focuses on what he has to do and soon he'll have to go from A to C. Surely he is now aware, if of nothing else, of his dissatisfaction. Because he doesn't want C, but that's where he has to go, clearly struggling to get there.



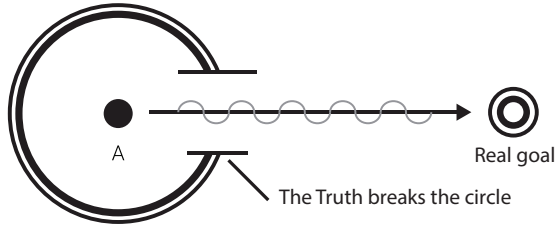
Soon point C replaces point B, for the child starts believing that C coincides with what he wants. For example, he might think he wants success, he wants to feel secure, he wants to be an asset for society.

By the time he is an adult he is stuck in the ring of MUST.



He knows something is wrong. Truth be told he'd like to go to B – that's what he truly desires – but he can't even remember what B is! So he starts producing actions within the circle of point A to try to improve his life, to increase his satisfaction, but nothing really changes. He is sinking on the wrong path. His creative effort – if we still want to call it “creative” – is useless.

So how do we break free of this circle?



There is only one way: to tell the Truth. The Truth about everything: our job, our expectations, our dreams. Maybe we don't want to do that job, or we don't want to do it in that city, or for that company. Maybe we can't stand our partner anymore, or maybe we just want to be someone else and it's time to tie up loose ends.

Knowing, however, is not enough: we have to say the Truth out loud and live it, embrace it, and behave accordingly. And this is the most difficult part because we can't see what's outside the circle until we're there: it's a closed door. We know that we can find what we're looking for behind it, but we can't describe it. It's a scary feeling, for we don't know how to explain our choices to other people or to ourselves. It's not exactly like saying, "I'm quitting my job to open a bike shop and I have a safe and secure plan".

There's no certainty: it's an act of faith. We have to believe that if we open that door, we'll finally see and hear what we long for. We'll get our Creative Flow back. We won't even have to look for solutions to make it work: it will glide on its own, like a real orgasm.

What does this mean in practice?

1. An independent contractor might understand that it's better to put aside projects that he doesn't like since, for that reason, these projects will become exhausting and a waste of time.
2. An entrepreneur might discover that two years from now he won't want to work for the company he is building because he doesn't care about it that much.
3. A writer might discover that writing a certain book won't work since it's just a money grab.

*The consequences: save time and improve personal results.*

As long as we're in the circle, we can be successful in what we do, but it takes enormous effort and this effort won't necessarily satisfy us. On the other hand, if we break free from the circle, we will be more "creative" without even realising it.

This is what Intùiti is actually about, and it took me three years to understand this: Intùiti helps people break out of the circle.

Those who use it speak loudly through the archetypes slowly revealing their own lies. I've seen a businessman change the whole core concept of his project ten minutes into a reading, an employee acknowledge she was the cause of the tensions she was complaining about, a group of four finally agree on a business plan. Did it change their lives? I don't know.

What I can say with certainty is that Intùiti has improved my life. Without this tool I wouldn't have moved to two different cities and left jobs which were of no interest to me, and I wouldn't have focused on a project I truly cared for. When people ask me how I managed to launch multiple start-ups, write three books and experiment with creativity, I tell them the truth: all my most important achievements were effortless, they came by themselves.

I almost didn't realise it.



## Why it's best to use Intùiti in its most complete form

Intùiti is a tool for personal growth you can carry with you anywhere. It helps you constantly put yourself out there and focus not only on the problem at hand but on the bigger question: What personal issue is blocking me from resolving the matter? It allows us to go beyond the excuses we tell ourselves and it opens our minds towards deeper solutions.

For a struggling writer this doesn't mean looking for an incipit, rather the reason why that incipit is not flowing as it should. What doesn't he like about the book he's working on? What bothers him? The same concept goes for designers, painters, musicians, entrepreneurs and employees. What's the purpose in trying to be more creative (to express ourselves better) in a job that chokes us? Why can't we change this given situation?

While we use Intùiti's cards to ask questions such as: What's my current situation like?, How am I doing?, What do I want?, How can I get there?, images become symbols that allow us to enlarge the issue and feel it deep inside. It is constant work that grows and develops with us, as if we were living in concentric circles and we had to pass from one to the other. A person who can overcome conditioning related to the VII archetype – the entrance into adulthood and the acceptance of compromises, – will know how to recognise that pattern in the future and will decide whether to

avoid it or not. Once he's left the VII "circle", he'll learn about other conditionings which might limit him and so, year after year, he'll take on the archetypes he was able to pinpoint. For example, a man decides to accept a position only for its prestige (basically: I do what makes me look important to others); once that problem is solved, he might find out that he feels powerless when he is not producing enough (in this case: If I don't do, I don't exist) and he will decide whether he wants to tackle the issue or not.

Overcoming our limits allows us to be who we long to be, it keeps us vibrant and it makes us "function" better. Furthermore, it raises our awareness. We realise it, mainly when we are faced with other people affected by the same limits. We often see family members or friends stuck for years in the same old situations we had been through ourselves, and it is mind boggling for us to see how they can't recognise how stuck they are. I managed to overcome the conditioning of job security at the age of 24 and I still find it fascinating to see 30 year-olds terrified of quitting. There are people who don't give their all in a job for fear of failing; there are artists who lose the joy in the creative process because they are already focused on a possible economic and social return. These individuals are "stuck", because they are unaware. That's when we are able to clearly see our past hurdles and we can make sense of it, finding the pattern of our personal story. In that moment we also face the real understating of the road followed so far, the clash between the person we were and the person we became and pride for the lessons learned.

Why then is it so hard to become aware? What stops us in our tracks right at the get-go before we even see the problem we need to overcome? The answer is simple: laziness and fear of change. Deep down we know that Plato's Cave is true and that once we see the world from the outside, we won't be able to go back to our old ways. So we prefer to stay in our current situation as much as we can as long as it is bearable, and generally speaking we ask ourselves the right questions only when in despair or after a trauma (an accident or sickness). It is almost as if we need to hit rock bottom to doubt the way we live.

The price we pay for this attitude is a long period of time during which we aren't fully satisfied. By delaying the acceptance of the truth we don't lose money, nor love, nor friendships. The wellness we erode is of a different nature: we waste time. I'm sure that every sad person will, sometime in his/her life, do something to change, but why do it in five years when you can do it now?

This is exactly what Intùiti works on. It's a tool that helps you constantly question yourself. It opens a door you can't then shut. It can be used twice a year or every day, triggering a path of transformation and growth through the archetypes that, circle after circle, frees us and brings us to a deep awareness of who we are.





## How to start

As we established before, to use Intùiti successfully you don't have to necessarily study the theory of this book: the cards are designed following the Gestalt principles so most of their meanings can be grasped through emotions. Nonetheless, to achieve a deeper and more complete reading, a good knowledge of the archetypes is necessary.

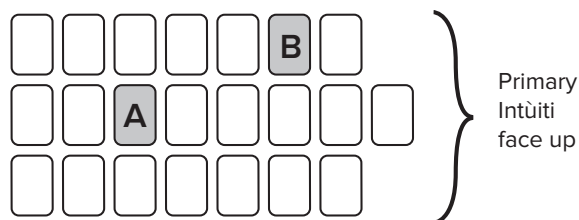
Let's start step by step. First get acquainted with your deck: shuffle it, fan it out, learn how it feels in your hands as you let the images go. You can linger on the cards that draw you in or on the ones that bother you, and you can move on from the ones which tell you nothing. Allow yourself a moment to explore them without the urge to understand, let yourself be happy with one card and doubtful of another, bored, sad, confused. Don't rush: all your perceptions are legitimate.

When you are ready, divide the Primary Intùiti from the Secondary ones (you can easily spot them thanks to the roman numerals). Put the Secondary cards aside for now, we'll use them later. We differentiate the Primary and Secondary cards for two reasons: first of all for educational purposes, since the Primary cards relate to far-reaching archetypes, are linked to large existential moments and are perfect for a first inquiry of problems; secondly, their images are richer and more creative than those of the Secondary cards, which makes the cards better suited to those approaching Intùiti for the first time.

The following exercises will lay out the basics of the cards' complete use, which will be explained later on in the book. So the exercises have the double purpose of providing an introduction to the tool and also teaching the fundamentals which we will expand on chapter after chapter.

### ■ EXERCISE #1: DEFINE YOUR CREATIVE AWARENESS

Place the Primary Intùiti in front of you facing up. You can lay them on the table however you like in the order that works best for you: in two, three or four rows, or scattered and unorganised. What's important is that you can clearly see all of the cards.



At this point choose two: A your favourite (the one that attracts you the most) and B the one that makes you feel uncomfortable. This has to be a “gut” choice, don't overthink it and don't let aesthetics get in the middle.

Don't pick the one that graphically appeals to you, nor the one with your favourite colour combination. Let your instincts guide you: pick the cards right away, follow what your mind tells you and don't hesitate.

These two Intùiti represent your creativity's poles, the origin of your inspiration and the fear that stops you. They are the elements or the condition that you need and also the one that may limit you.

For now, try to play with these three steps:

1. Say why you picked those specific cards out loud and try to contextualise the meanings you attribute to them. If you struggle to speak out loud by yourself, you can do it with a friend or write it on a piece of paper. Start by saying: “I chose card XI because I feel...number XV reminds of...” If you’re having a hard time proceeding, look at the card intensely and try to describe the feeling that comes up in relation to the question you asked. For example: “This card makes me feel alone and protected, as if I were close to a fireplace in a mountain cabin. It is exactly what I need: to be independent and to feel the fire within me”.
2. Read the tales and imperatives related to the cards (you can find the booklet in the box) and repeat the exercise, adding to your feelings.
3. See the archetype’s information in this manual. After you read the meaning behind the card, you’ll likely be able to enhance your description.

EXAMPLE:

**“The card which attracts me the most is XVII, and the one that bothers me the most is XXI”.**



**XVII**



**XXI**

Looking at XVII:

“It gives me the feeling of something that’s found its place, its home. It’s a brightening feeling. It takes me back to those times in my life when I thought: ‘I’m in the right place. I’m my place’. If I had to answer the question ‘What do I need?’ using this card, I would say, ‘I need to feel like I’m in the right place, where I can be myself without restraints, without masks’”.

About XVII after reading the tale and imperative:

“It’s true! I need to do what comes easily to me. I have to show what I do best and attract suitable people and situations for me. I’m not supposed to be the one to adapt! I don’t want to feel like I’m wrong: I want to feel like there’s a constant thread, just like the cloud in the glass of the tale”.

About XVII after reading the archetype in the manual:

“I recognise myself in it. If I think about it, every time I’ve felt uneasy in a situation, I was wearing a mask. I would pretend I liked my job, I’d pretend I was good at something while negating my true passion. A few years ago I told my boss everything I really felt and thought and... I got a promotion... I’d never considered it in those terms”.

Looking at XXI:

“It’s too geometric and perfect. I find it extremely cold and sad. It’s something that’s done and can’t be touched. I feel something similar when I finish a project and I find myself thinking, ‘Good job, what now?’ The feeling is like being in a china shop and I can’t touch anything because it’s all nice and tidy. So boring! This is a limit: to think of finishing a project and then being enveloped in discomfort. It always leaves me feeling like I have no purpose in life”.

About XXI after reading the tale and imperative:

“This doesn’t add up. It doesn’t sound right. Connecting the dots seems like a dead activity, just like seeing your entire life pass before your eyes before leaving. This is my limit: for a moment I like it, I have to admit it, to have that feeling of a finished project, but soon after... it’s so boring, it’s like death!”

About XXI after reading the archetype in the manual:

“I never feel this happiness after finishing something. The happy ever after of stories doesn’t apply to me... I lose interest. It happens with movies too! The part where the main character learns

and grows is super exciting, but as soon as the film is about to end, I could walk out of the theatre. Maybe I should open a bottle when I finish a project and enjoy that moment to then relax. I'll think about it..."

**NOTE.** The exercise should be done as above. I understand it's not easy to talk to yourself out loud and engage in this type of stream of consciousness. I suggest avoiding doing it in your mind because we tend to get lost in our thoughts and not jolt them down, while saying it out loud helps organise them and fix them. It also makes them real. If you really can't do it on your own, try asking a friend to do it with you at the beginning.

■ **EXERCISE #2: IDENTIFY YOUR CREATIVE BLOCK**

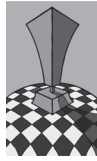
Using the same method of the previous exercise, pick your Primary Intùiti placed faced up, following this model:

<b>A</b> The way I feel	<b>C</b> Nature of the creative block
<b>B</b> How I would like to feel	<b>D</b> What I need

Pick a card for the way you feel right now (A), one for how you'd like to feel (B), one for the nature of what's blocking you (C), and one for what you might need (D). Then try to describe, out loud, what those cards suggest to you before and after reading the tale, imperative and description of the corresponding archetype.

EXAMPLE:

**A (how I feel with this block) I pick IIII;**  
**B (how I'd feel without this block) XVI;**  
**C (the nature of the block) XII;**  
**D (what I need) XV.**



IIII



XVI



XII



XV

Looking at IIII:

“I feel big and heavy. I struggle to get out of bed in the morning. It seems like everything around me is already predetermined and there are a set of fixed rules I must obey. It’s actually a moment when I’m stopped and I’ve been waiting for answers about my projects from different companies. I can’t stop checking my phone hoping for a phone call”.

About IIII after reading the tale and imperative:

“I became heavy in order to maintain control. Months ago I felt light and full of energy, I didn’t have a thing to lose and I let my instincts guide me. Now I’m just like the guy in the story: I tried to go too high and now my legs are useless”.

About IIII after reading the archetype:

“I wanted stability – those are the rules I was so eagerly looking for. I wanted to be part of the system, to be accepted by some sort of authority. And it’s killing me: I felt better before, when I was light”.

Looking at XII:

“The nature of the problem: it’s all backwards! I want to create and in order to do so I have to wait for answers from companies? This is crazy! I feel like I’m on that column, without being able to get down and straighten out the world!”

About XII after reading the tale and imperative:

“The hell with overturning perspective! I’m already here. The issue is that I can’t bring my world back into the right light. This is the issue: I got stuck waiting for too long and my values got mixed up”.

About XII after reading the archetype:

“When I sent my projects to the companies for approval, I felt somewhat light. I said to myself: now it’s up to them to accept them or not, I did my part. So where was the issue I’m dealing with come from? Did I let myself go too much? I stopped fighting and I forgot how?”

Looking at XVI:

“This card reminds me of a stormy night, darkness rumbling with just one light beam. And that’s how I’d like to feel: I want to break everything and beat maniacally”.

About XVI after reading the tale and imperative:

“Exactly as the story tells, the waiting has nailed me down. My projects have done the same. And at this point I would prefer to feel naked and roam free”.

About XVI after reading the archetype:

“What should I voice out loud? That I don’t need anybody! I don’t need to wait for anybody! I can start to do what I want now, I can work on other projects. If those companies call me, then we’ll see then”.

Looking at XV:

“There’s something dark and primordial. It frightens me and teases me at the same time. It seems to suggest I should follow my instincts without overly thinking the consequences, even if I may seem like an asshole”.

About XV after reading the tale and imperative:

“As the imperative says: be diabolical, steal! Fuck the chessboard I’m in now. I’m going to break all the rules. Everybody tells me to hold on and be patient? Fuck them! My parents would suggest being polite even if these companies are making me wait without an answer. The hell with polite! I will walk out, slamming doors on the way”.

About XV after reading the archetype:

“It’s as plain as it can be: these limits are screwing me. I was told: ‘Nice work, we’ll let you know’, and I turned into a good sheep. They gave me something to lose, an opaque chance to keep alive, and I forgot myself. Enough! I’ll roar again and if they become frightened, they can go look for another sheep”.

**NOTE.** As you can gather from this testimony, even if the cards don’t offer a specific solution, they have the power to pinpoint some fundamental issues and ignite others. So what does the person who chose the cards do? Stop waiting and throw away their phone? Absolutely not, this is not an excuse to become a fatalist. But the will to fight is strong and the nature of the block is clear (this heaviness they’ve been fixating on for so long). The voice of conditioning whispers: “You are worthless if the companies don’t buy your projects. You can wait around doing nothing, it’s useless for you to work on new projects if you can’t even get approval on those”. Now this person has all of the elements to see the issue and they can fight the block while repeating: “I don’t care about them. I don’t care about anyone. I prefer to destroy everything rather than being here bored to death. I prefer to slam doors rather than being a good waiting sheep”.

### ■ EXERCISE 3: IDENTIFY YOUR CREATIVE CALL

Using the same method of the previous exercise, pick your Primary Intuiti placed faced up, following this model:



Pick a card for where you are right now (A), one for what you’d like to feel (B), one for the engine that moves you (C).

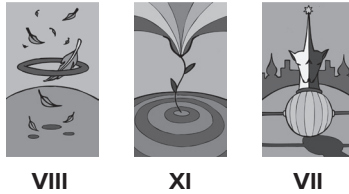


EXAMPLE:

**A (Where I am) card VIII;**

**B (Where I want to be) XI;**

**C (What moves me) VII.**



Looking at card VIII:

“Right at this moment I feel exactly like that circle. I look at things passing through and I think: ‘Are these right for me?’ Everything seems slow, I can’t enjoy what is happening but I judge it”.

About VIII after reading the tale and imperative:

“The story doesn’t sound right, aside from the necessary fall. It’s true that everything has a weight and perhaps I’m trying to assign a specific weight to everything. The final warning – the last one is the simplest – sounds more like a scolding than a suggestion: am I complicating things with all this pondering?”

About VIII after reading the archetype:

“At the end all the chickens come home to roost. I think that’s the bottom line. So why am I trying so hard to be that home? It’s exhausting!”

Looking at card XI:

“That flower reminds me of a well-grounded person. The roots are solid and it emanates energy to the world from above. That’s how I want to feel: with no doubts, firm and ready to go”.

About XI after reading the tale and imperative:

“To be shaken and then to feel present. The feeling described

in the tale really spoke volumes. Maybe I evaluate everything that comes to me because I'm scared of not being able to handle the most intense things. I would love to feel strong enough to let events and feelings through without letting them break me”.

About XI after reading the archetype:

“That’s it. I want to channel life through my body”.

Looking at card VII:

“There’s something joyful and balanced in this card. It makes me feel powerful. This is what moves me: the desire of power, of different things coming together and being crowned, the end of doubt”.

About VII after reading the tale and imperative:

“There’s a sense of potency that makes me tremble. It comes with a price: this ‘pulling the reins’ that has a martial, dominating aspect. I always knew that in order to be successful, there’s a constant need to compromise, and I’m not scared!”

About VII after reading the archetype:

“My motive is the idea of the goal, it’s true. And I would do anything to get there, even just to visualise what could or couldn’t work, what could bring me prestige and what wouldn’t. It’s the same thought process I was referring to when talking about card VIII, and deep down I think it’s the right price to pay”.

**NOTE.** From this testimony we can imagine a person who is moved by the desire for success and is currently bored of constantly analysing what will lead to victory. His/her conditioning says: “I’ll focus solely on tasks that will lead to success”, and when this doesn’t happen it becomes a problem. If the individual is aware, the current situation can be easily accepted, seeing it as a fair compromise for a goal yet to be reached.

## The three levels of understanding

Carrying out these first three exercises, you most likely realised that there are three levels of interpretation:

1. The first level is linked to spontaneous verbalisation, when you verbally express what you feel when looking at the card;
2. The second level is stimulated by the tale and the imperative;
3. The third level is closely related to the archetype at issue.

No one level is better than the other. The first one is linked to Intùiti's main unique quality – the possibility of feeling the card's meaning on an emotional level – giving the user broad personal freedom of expression and interpretation. The second level introduces a key to understanding which is imaginative yet precise. The third level allows a person to accurately orient and provides precise input that can increase a spontaneous interpretation of the first two levels.

The knowledge of the third level will provide unparalleled access to a deeper meaning. This is why it is important to consult this manual while using the Intùiti to slowly learn their content.

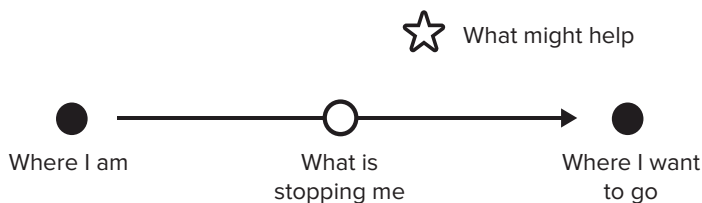
## The question

One of the main points of the cards' use is the question that is asked, as without a question, there's no answer. What does this mean? It means that it doesn't make much sense to adopt the careless attitude of, "I'll pick a couple of cards just to see what happens". Let's not confuse this approach with the that of a child who's playing: it's ok to pick a card as a daily inspiration, to think about it for a moment and then put it back in the deck; but don't fall into the habit of being defensive. Not being willing to ask often means there's no will to open up. There is, however, the need to stop and think.

We can start with two simple questions: “What side of me do I want to work on? What is the issue I need to tackle? Am I not happy with my job, in my relationship with a person, am I not able to express myself fully?” From here, I invite you to break down the “problem” into every and all variables that you see fit.

A question such as “I’m not happy at work”, for example, is extremely vague and might lead to endless complaining and lack of action. Let’s ask, instead, about the components that create this problem: My colleagues? My boss? Myself when I’m at work? The work environment? The company? The city? In this case can pick three cards: one for how you really feel, one for how you feel at work and one more for your relationship with your colleagues or with your boss, in the case, for example, that you feel the issues lie in that relationship. Better yet: one for how you feel now, one for how you would like to feel and one for the nature of your workplace anxiety. The difference in the quality of the question is clear! “Who am I? Who am I at work? Who am I in relation to my boss?” has a much stronger approach than, “I’m not happy at work. I don’t know why and I don’t know what to do...”

In its extreme simplicity, we can follow the Hero’s Journey.



This is the narrative structure of myths, a structure we can find in most movies and books: the hero is in a balanced position at the beginning, then the balance disappears and the hero is given a mission towards a new situation, faces obstacles on the way to his/her goal, tests to pass and also help. It translates to: “Where am I?”, “Where do I want to go?”, “What is standing in the way?”, “What is there to help?”

If we break down a vague question such as “I’ve been confused lately”, which doesn’t really mean anything, we can pick three cards: a card for how we feel right now, one for how we would like to feel and the last one to understand what’s standing in the way between our actual state and the desired one.

Let’s take a look at some examples:

“I don’t feel like I’m performing at work” can be broken down into:

One card (A) how I feel right now;

One card (B) how I would like to feel;

One card (C) what is standing in the way between (A) and (B);

One card (D) for what might be of help.

Thus “I feel empty” can become:

One card (A) for my emptiness;

One card (B) for my fullness;

One card (C) what is standing in the way between (A) and (B);

One card (D) for what might be of help.

We can even work with more freedom and imagination.

“I’m trying to write a book but I’m stuck”:

One card (A) me in regard to the book;

One card (B) my vision of the book;

One card (C) the nature of the block;

One card (D) for what might be of help.

“I’m torn between two choices”:

One card (A) how I would feel if I chose the first option;

One card (B) how I would feel if I chose the second option;

One card (C) the nature of my doubt.

You can go as deep as you want adding variables.

“I don’t feel satisfied at work” can be broken down into:  
One card (A) how I feel right now;  
One card (B) how I would like to feel;  
One card (C) what moves me.

If I see that the most emotionally charged card is the one about what moves me, I can decide to go deeper on that one:

One card (D) my relationship with money;  
One card (E) my relationship with prestige;  
One card (F) my relationship with freedom.

The number of cards per point (A, B, C, etc.) can vary: one, two, three, as many as we deem necessary. Later on we’ll discuss the option of choosing cards not necessarily facing up, so that we are guided by the images, but randomly facing down. Generally it’s more important to see how we deal with the archetypes we chose, rather than how we chose them.

There’s no need to waver while coming up with the question. It might be difficult at the beginning, especially if you’re not used to thinking in those terms. Just like any new task, it takes some time to get acquainted so there’s no need to lose heart: you have to keep at it without fearing being mistaken. Once you understand the basics, you can move onto using any structure.

For example, the question “I’m afraid of letting people’s opinions influence me” can be translated into: 1) Who are you truly? 2) How do you see yourself 3) What is the idea other people have of you?

All it takes is some imagination and sensitivity and any question can be broken down. Usually this task seems impossible only when the question we’re working with is inconsistent. It often happens that we stubbornly hide the true issue at hand. For example, a person might say “I want to change the way I approach my job”, but then complain about the separation between the “Current situation” and the “Desired situation”, saying, “Well but I like my current situation!”: in this case the issue that needs work is completely different. What can’t he/she accept to change

in the way the work environment is approached? What compromise was agreed upon? Does this person feel taken advantage of? Is he/she ok with feeling like this?

When the question sounds like an excuse, we must dig deeper.

## **Cards covered or uncovered?**

One of the most frequent questions I get during Intùiti's workshops is: "Should I use the cards face up or face down?" swiftly followed by: "Once I learn the meanings of the cards how can I keep an objective stance and not let myself be influenced?"

The answer to the second question is: knowing the meanings by heart and deciding to use Intùiti face up is a double exercise. On one side there's the classic use we analysed before, on the other self-analysis that avoids sabotage. Even if it's very difficult to lie to ourselves, we tend to try anyway, so the practice becomes being more aware; for example, your gut tells you to go with card XIII but, knowing the meaning (Change) you opt to pick another card. You should stop and reflect on card XIII, ask yourself why you're so reluctant to choose a card that asks you to cut ties with your past. This exercise can be applied to your daily life too. Ask this question more often: "Why did I choose to say or do that thing, even if deep down I wanted to say or do something completely different? What am I afraid of?"

Going back to the first question: yes, you can use Intùiti both ways with great results. It's obvious that picking cards facing up is more precise since the archetypes chosen are the ones that draw you in, while with the cards facing down it all seems to be left to chance. In reality you have the chance to open up and sound out what you feel, regardless of the archetype you're confronted with. Every archetype can be a step towards growth.

Here's an example: in the two-card scheme with Current Situation and Desired Situation, with the cards facing up I pick IIII and XII. If I do the same exercise with the cards facing down,

the cards I choose are XIII and XV. It's obvious that I will say two different things and that the discussion will relate to different issues, but in both cases it will help me expand on and investigate the problem at hand. In the first case the issue will be evaluated considering present blocks (card IIII) and the desire for lightness (XII), in the second case I'll look at the same problem in terms of change (card XIII) and primal instincts (XV).

You could potentially use the entire deck for one single question. Don't dwell on being right or wrong, on picking the cards visually or instinctively: the archetypes work, always. They are mirrors and as long as there is something to reflect, they have a purpose.

## Introduction to the Secondary Intùiti

If the Primary Intùiti represent the big moments in life, the Secondary Intùiti are the manifestation of the four elements, of the emotional areas: Air for the mind (thinking), Water for the heart (feelings), Fire for the intestines (creative/sexual energy), Earth for the feet (material realm). These are a great push for reflecting on the practical ways we deal with issues: Are we being too rational? Should we follow our gut, our instincts more? Are we too attached to material things? These elements are commonly used: we often hear: "You think too much", "You're too sensitive", or "You don't seem passionate". What that really means is: too much rationality, too many feelings, not enough instincts. The Secondary Intùiti will tell you the same thing.

The Secondary cards are here to help you understand the emotional level you can work on. Picture them as four buttons on a mixer – each one controls a different level – which help you understand if you're putting in too much head and too little gut, or too much heart and too little feet and so on. They can be used as a deepening of the Primary cards. For example, to further understand the X archetype, you could pair it with a couple of secondary cards as an incentive to see how it influences your



emotional level. Or you can see them as calls to action. Once you've identified the conditioning that needs to be overcome, what can you do to change the situation you're in? Should you work on a rational level, an emotional one, sexual or material? A good habit is to choose a couple of Secondary Intùiti and imagine a goal for the following weeks, depending on what the archetype, tale and imperative suggest.

#### ■ EXERCISE #4: FIND THE EMOTIONAL LEVEL

Put the Primary cards away and divide the Secondary cards by families: the 100s family, the 200s, the 300 and the 400s. Divide them into four smaller decks and place them in front of you.

One by one pick the decks up and scroll them in your hands. When you notice the one that calls to you the most, place it on the table and move on to the next deck.

At the end of the exercise you should have four cards on the table, one per family. These cards represent your current situation linked to your emotional areas.

Now you can repeat what we already did with the Primary Intùiti by saying your feelings regarding the cards out loud (remembering that the 100s are about your rationality, the 200s are linked to feelings, the 300s refer to creative and sexual power and the 400s examine the material world), you can then read the tale and imperative and can consult the meaning of the archetype afterwards.

The considerations on the Secondary cards will be simpler compared to those applied to the Primary cards, since they represent subtler concepts. The illustrations are more basic as well.

EXAMPLE:

**I pick the cards 108, 203, 308 and 409.**



**108**



**203**



**308**



**409**

Looking at number 108:

“Those yellow and black rhombuses remind me of a cage, it’s almost as if my head can’t let thoughts from outside come inside. Am I thinking too much and closing myself off?”

About 108 after reading the tale and imperative:

“The story in the book is about a similar concept, the main character doesn’t want to open the door to let the world in. Maybe I should stop being so set on my ideas, I could try something else, perhaps being more curious?”

About 108 after reading the archetype:

“The archetype touches on the same thing: I’m enslaving myself!”

Looking at 203:

“I feel a strong energy. A lot of stuff spinning around and pushing to get out”.

About 203 after reading the tale and imperative:

“I like it! It is an ever-young love. I’ve always felt I was this way. But then I think too much and I stop this naivety”.

About 203 after reading the archetype:

“I recognise the joy that is discussed. I can confirm that I feel happiness about all things new. It’s my mind that is tricking me. My mind limits me”.

Looking at 308:

“It seems like a powerful card. It doesn’t have a well-defined outline. It is like an explosion!”

About 308 after reading the tale and imperative:

“It conveys the idea of a summary which takes everything into account. I often behave like that: I tend to impose things until I find the issue’s highest common denominator”.

About 308 after reading the archetype:

“I’ve always thought that I’m too demanding, I dig deep into what I do to the point of exasperation. I had never thought of this behaviour as a form of purity before. I’ll think about it”.

Looking at 409:

“Could it be linked to my relationship with the material world? I get the idea that I give to others more than I keep for myself. I don’t care too much about money in fact”.

About 409 after reading the tale and imperative:

“The things we give away may be useful again. I give to others – my time, my energy, even my money – and I do it with the absent-mindedness of those who don’t have anything. Is it a way of saying that I expect what I give to come back?”

About 409 after reading the archetype:

“Is there maturity behind this attitude? I am certainly freer than those who are attached to material things”.

**NOTE.** What picture can we draw from this Secondary card analysis? We are dealing with an individual who is not interested in the material world, a person who gets to the core of the issues at hand, and who easily becomes passionate. At the same time, the rational thinking stops this person in his/her tracks, mostly when it comes to adopting a new vision of the world that he/she hasn’t created. What could he/she improve? Certainly the work needs

to be aimed at the emotional side of the mind, the rational realm in order to soften it so that the person can freely enjoy freely what happens around him/her without over thinking it.

■ **EXERCISE #5: DEEPENING THE PRIMARY INTÙITI**

Pick only the Secondary Intùiti cards from the deck and shuffle them without separating the families. Place them on the table facing down, then proceed with one of the exercises we practiced with the Primary cards: pick two cards from the Secondary cards: (A) that will define the emotional area that is most affected by the issue you are enquiring about, and then (B) to understand which emotional area needs more work.

EXAMPLE #1:

From one of the prior exercises I learnt that my problem gravitates towards one of the limits that card XIII pointed out, linked to the concept of change: I struggle to accept that which is transitory in life. I'm afraid to let go of the past and I keep on carrying around useless deadwood.

**I pick card number 105 for card (A), which is the emotional area that is affected; and number 303 for card (B), which is the area that I can work on.**



**105**



**303**

About 105 after reading the tale, imperative and archetype: “This card invites me to look at the way I deal with new ideas. I engage in a mental conflict. Am I scared of change because I fear that it might wipe out the comfort of my beliefs? Couldn't I find joy in novelty?”

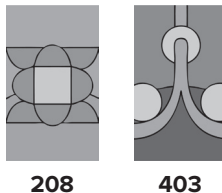
About 303 after reading the tale, imperative and archetype:  
“Follow your gut. This is an invitation to follow your instincts even if the creative outcome is unclear. Could it be that my problem with change is that I think about it too much when I should just try something new and see if I like it? I can be more spontaneous and naïve!”

**NOTE.** Intùiti doesn't give precise answers nor a definitive solution, all it does is provide the user with input. Self and creative transformation comes from opening up the discussion. Questions help us investigate and not get stuck on a problem.

EXAMPLE #2:

From one of the prior exercises, card XVI helped me learn my strength: I like risk, I'm restless as soon as something is about to peak, I get excited and I can't wait for things to switch around as fast as possible.

**I pick two Secondary cards (A and B) to understand how to maximise this penchant of mine. I choose 208 and 403.**



About 208 after reading the tale, imperative and archetype:  
“This is an invitation to shield myself from outside influences, and to value the way I feel. It is true that when I deal with other people, I often feel like they're ready to share and pass me their fears. If I like to live on the edge, they are scared of it and the risk is that I get influenced by that. I have to keep the shield up and not let other people's visions affect me”.

About 403 after reading the tale, imperative and archetype:  
“Actions count! My restlessness always delivers. I destroy and I rebuild, it’s true, but this perpetual movement allows me to create. I have to focus on this. I can use it as protection (like the shield from the previous card) for when I feel that the world is ready to judge me. When I get asked ‘Are you sure about what you’re doing?’, the answer has to be ‘I am! Look at the results!’”

**NOTE.** Just as in the asking of the question for the Primary Intùiti, for the Secondary cards it’s best to break the issue down according to different variables. Given an issue that we want to examine, how should we go about it? Should we focus on the effects that it has on us, or on other people, or do we need to know how to react? Ask the right questions and choose a card!

## **The importance of the previous exercises**

The exercises you’ve played with up to now are not proper interpretations, but they are good preparatory steps for getting acquainted with how to use the deck according to your own inner reality. They set the basics for the complete use that we will examine later on in the manual.

The advice I want to give is to play with the exercises carefully. You can do it alone or with someone else, you can study the archetypes one by one, learning their meanings and studying how to move through the three different levels of interpretation: 1) emotional, 2) through the tale and imperative, 3) through the meaning of the archetype.

The following pages provide an analysis of the archetypes, including the tales, imperatives and meanings. They do not need to be memorised before using the deck, but it is good to have a general understanding of the structure and start learning about the value of the cards while doing the exercises.

# Study of the Archetypes

## Limits and boundaries

When it comes to the study of the archetypes, you should know that I based my research only on books about tarots and their interpretation; I used a humble approach, building comparative schemes of all the meanings linked to each card until I was able to reach a common denominator.

The history of tarots is very confused, and I felt that it wasn't worth getting into where and when these symbols were first coded. I preferred to focus on the journey the cards have been on, with all of the meanings that people have added over time.

The questions I asked myself sounded something like this: "Why is it that the Tower, which is generally considered the most disastrous and ominous card of the deck, can indicate destruction, end, deletion, but at the same time 'to tell the truth'? What do Truth and Ruin have in common?"

These are two concepts which are apparently so distant from each other, but upon further reflection have a meeting point: when I finally admit something I've been feeling and I say it out loud, the new vision that comes forward can destroy my present, it can create a crisis, it can hurt me but at the same time it can offer the necessary discomfort I need to come back to life after this destruction.

We could call my research a cleansing. All I did was logically synthesise what already existed: I didn't come up with anything and I tried to trust the thought patterns that have been used successfully for centuries by thousands of tarologists.

The result is a deep study of the classics, but each card was “freed” of esoteric influences in order to go back to the original archetypal message. The Magician, The High Priestess, The Empress, The Emperor, etc. vanish, making room for the concept of The Beginning, The Gestation, The Creative Push, The Pater Familias. The illustrations were revised as well and replaced by simpler drawings that could convey the emotional essence of the card.

This is not the first attempt at simplifying tarot graphics: at the beginning of the 1900s, A. E. Waite created a deck that suggested the interpretation of the minor arcana, which was the birth of the famous Rider-Waite deck. Nevertheless, Intùiti does not seek to be a “helping tool” for tarot reading but rather, these cards suggest the hidden meaning of each figure through the synthesis of perception and the Gestalt theories.

Those who use them can grasp the value of the cards from an intuition standpoint, and without intermediaries they can feel the irrepressible power of The Tower, the variety of The Fool, the contrast of The Two of Swords...

## **How tarots work vs How Intùiti works**

I'm often asked: “Do tarots really work?”

Besides any esoteric diversion, it's important to understand the psychological component of such a fascinating tool.

Human beings can't stop the urge to read into everything that surrounds them and to look for answers – the centre of the table becomes Space, collected movements define Time, figures are seen in the shapes of the clouds. Once facing the right incentives, investigation mechanisms are put in motion to understand hidden links. These same mechanisms are the ones that can help break down pre-existing walls and can help in “telling your truth”.

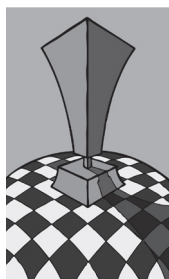


Tarots are the perfect tool for this since they represent archetypes everyone can relate to; their purpose is to support personal growth, and the cards can gaze into the future through the resolution of conflict.

Intùiti has the same goal: to help those who use them break down the barriers preventing them from finding their freedom of expression. This is not an impersonal exercise where you throw the cards on the table and look for a solution; rather you sit at the table and ask “Why can’t I solve this issue? What is my problem?” This is a meditative, inspirational and constructive journey.

## Gestalt and Perception

Gestalt’s theories (Psychology of Form) describe the way our feelings are influenced by a specific juxtaposition of elements. I’m referring to simple perceptions – hot/cold, harmony/conflict – the ones that can be used as ingredients for a more complex message. The result is a visual incentive whose emotional description recalls the corresponding archetype.



For example, card number IIII (based on The Emperor) is:

- Luminous (it doesn’t have a negative content);
- Powerful (the stele is proud, it looks upwards);
- Static, at times rigid;
- The dark shadow casted on the ground generates doubt.

It is the archetype’s graphic description of the Pater Familias: the one who holds the power, who lays down the law, the powerful; even if it is not explicitly negative, this symbol can represent an obstacle for free expression since it is so rigid.

When faced with such a suggestion, there are two very different perceptive worlds that open up: the objective one, in which the im-

age of IIII is always warm, positive and far from “the darkness”, and then there’s the subjective world, which reflects itself in the eyes of the observer.

Then the figure will embody discordant emotional charges – from love to hate, from tension to discomfort – according to each individual’s personal views: those who appreciate the Pater Familias rigidity will find comfort and support in this card; on the contrary, those who are scared or bothered by the concept of authority will find this card limiting and hard.

This double perception is true for all of the cards in the deck, mostly for the Primary Intùiti since they are full of symbolisms.

I must make one more point concerning the effects of perception.

One evening, a friend of mine asked me what I meant when I talked about “emotionally feeling the meaning of a card”. I tried to explain it to her a few times, but since I wasn’t getting any results I suggested an exercise. While having a tarot reading done you don’t automatically gather the meaning of the card; seeing a woman holding a stick followed by a man sitting on a throne will not give you different feelings than a card portraying a young man lifting a sword and three golden circles made of leaves; you look at the reader and you ask whether that’s good or bad...

I asked her to pick three Intùiti – three cards just like you do with classic tarots – and I asked her if she thought what was on the table was a positive sign or a negative one. She just had to tell me what her intuition was saying.

“At the beginning good, but then... awful!” she told me.

She spoke like an expert: she couldn’t tell me rationally why she was sure of what she stated, but she knew it was right. I also asked her to trace with her finger, just like she would do with a pencil, the “movements” of the images’ characteristics. First the “power” line, then the “heat” line, then the “order” line.

It was working: putting together all of the traits she came up with, I was learning so much about my cards.

## **Analysis of the Primary Intùiti**

As we already established, the Primary Intùiti are marked with roman numerals and take up the Major Arcana archetypes. They are general models of thinking patterns which tell the story of major life events, from birth to change, from gestation to reckoning. Every person's material and spiritual journey can be described through them.

On the one hand, I designed the Secondary Intùiti – which are less specific and less complex – following geometric and mathematical logic and looking at numerology, while on the other hand, I gave myself more freedom with the Primary cards, stepping back from the Gestalt principles and adding recognisable symbols that could strengthen the meaning of the cards.

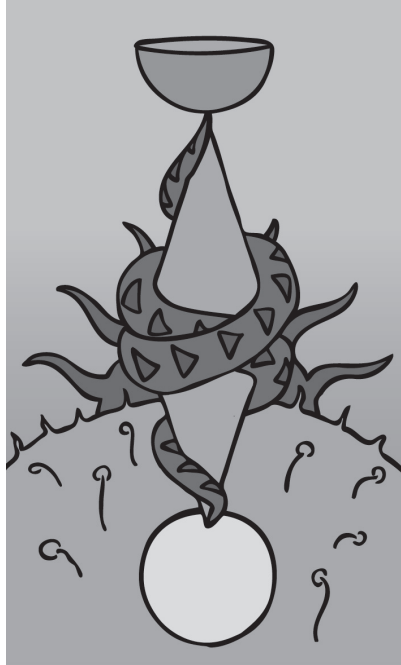
This is the why the Primary cards have much more defined figures compared to the Secondary cards.

### **Archetype analysis**

An analysis of the 22 Primary Intùiti cards is here below. There is an explanation of the archetype, a tale and an imperative for each card.

# I

## The Magician or The Sceptre of the Elements



This is the flame that has not yet been lit, the morning light that carries all the hopes of a day that is about to start, a moment when anything can happen. It is the beginning, it carries the power of the first act, the magician playing with the elements, the child harbouring in his eyes the dream of infinite possible realities. In the sceptre we find the premise of a life that is about to actualise: it holds the joy of illusion, which can easily become the illusion of joy.

It is linked to the start. The question is: “Am I worried or excited about starting something new? If it worries me is it because I fear I’m not up to the challenge? Or is it simply laziness?”

People who like this card usually have a good relationship with the initial phase of things, they get excited about new challenges and they trust their abilities. On the contrary, when this card brings discomfort, the person who chose it tends to feel anxious and powerless when facing that which is new, the fear of failure is so strong that the preferred choice is to not start at all.

### **Tale and Imperative:**

He tells some the story of how he will become the best pilot in the world; to others of how he will be the king of pirates; and then a musical genius. There’s satisfaction in these fickle aims, as they are all true and no one can challenge them. Because he is a child who harbours eyes the dream of infinite possible realities in his eyes.

*Go back to the start.*

## II

### The High Priestess or The Sphere of Gestation



When the writer Victor Hugo realised that his social life was taking time away from the completion of his novel *Notre Dame de Paris*, he ordered his butler to hide all of his clothes to prevent him from going out until he had finished his work. This is the Sphere of Gestation: the calculated and firm will to become estranged from the world. This is a ruthlessly lucid symbol, it knows what it wants and is well aware of what it will take to achieve it, making it capable of withdrawing into itself to patiently look after the seed until it blossoms into a full blown flower.

It is learning and gestation. This is the time to ask: “What am I truly brooding inside? Why am I holding onto it for so long? Is it warm or cold? Do I like this feeling or is it making me frigid?”

People who like this card don't fear becoming estranged from the world in order to build something; it is for those who value quiet learning and meditation. The symbol brings discomfort to those who want it all and now, to those who don't have the courage and will to take up space and time to truly create something. The archetype invites you to give yourself the gift of time to research, where you can enjoy the wait in a profitable way. At the same time it could be dangerous: if you stop for too long, in the long run you'll become an intellectual lacking action, as thought alone doesn't create.

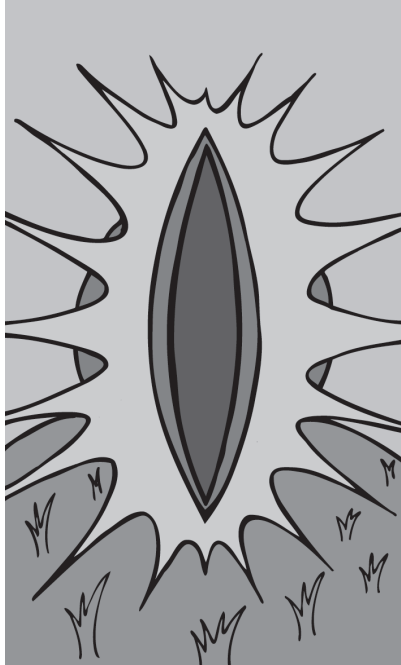
### **Tale and Imperative:**

She walks carelessly, lost in her thoughts among gambling tables. With the same carelessness she strolls through brothels, and streets of ill repute; young and pure, her eyes veiled by a celestial dimension. She walks like a star in the night sky.

*Enjoy the emptiness that you need.*

### III

## The Empress or The Laughing Vulva



This is the sphere of gestation exploding, the butterfly coming out of the chrysalis, this is birth. Athena laughing as she jumps out of broken skull of suffering Zeus. This is active femininity ready for love, generous, abundant, bold and apparently limitless. It is a card that recalls Mother Nature, the beauty of the nymphs, a woman's magic. However it is superficial like spontaneous laughter, freely coming from deep down without a reason, it is joyous expression of a self which hasn't yet matured.



Finally creativity becomes real. It is the moment to ask yourself: “What is my relationship with spontaneity? Am I scared of not having enough ground under me? Do I allow things to come out as they come or do I block them at the start?”

People who like this card are spontaneous, they are ready to launch into a new endeavour following their intuition, even if lacking a solid foundation. People who don't like this card are those who need certainty and suspiciously look at any new idea that comes up too fast. This archetype suggests acting in a more explosive and joyous way, to not dwell on how right an idea is, but to just do it. In the meantime it also could be there to warn you: perhaps you're being too turbulent, it could be the right time for a more solid approach.

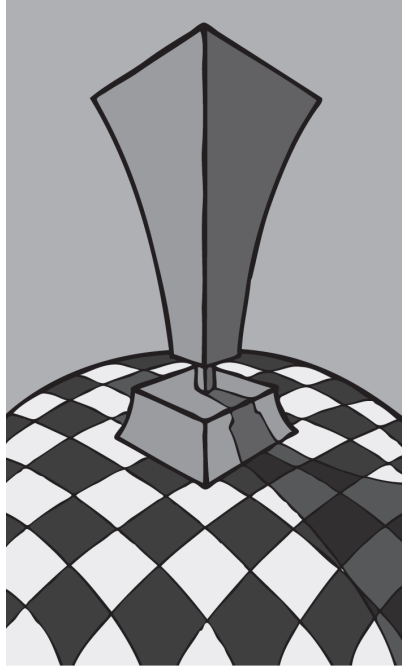
### **Tale and Imperative:**

When she laughs, flowers gain colour in the grass and spring comes. When she laughs, children are born in her footsteps. When she laughs, poets rejoice for a newfound inspiration, drunk people raise their full cups and even thieves celebrate a well-coordinated escape. Whenever someone tries to dispute the effects of her prodigious laughter, she simply laughs.

*Be spontaneous and fearless.*



## The Emperor or The Great Stele



This card represents the full awareness of male power made concrete in the material world: its authority is so big that you can feel it in the surroundings. It goes back to the figure of pater familias: he is majestic, no longer young, he dictates the rules that govern the world and he doesn't allow infractions. His precise and rigid patterns can lead to a static nature which prevents him from questioning his beliefs. He is not passionate, he acts logically and appreciates hard work because he knows that greatness is achieved slowly, step by step.

We can find structure and rules here. The question is: “Do I have an issue with authority? Do I want to be structured or nonconventional? In the first case why do I feel the need for so many rules? In the second, what do I fear when losing control?”

This card is liked by those who love being in control, people who like rules and those who hold them. Extroverts don't like this symbol, because they see a stability that is almost unbearable in it. This archetype calls for balance (mostly material), it wants a routine, a steady job, values and certainties that can support us like columns. Be careful with this excessive desire for stability; when we are no longer happy with our reality we struggle to leave our comfort zone, almost as if it is a jail cell from which we lack the courage to escape.

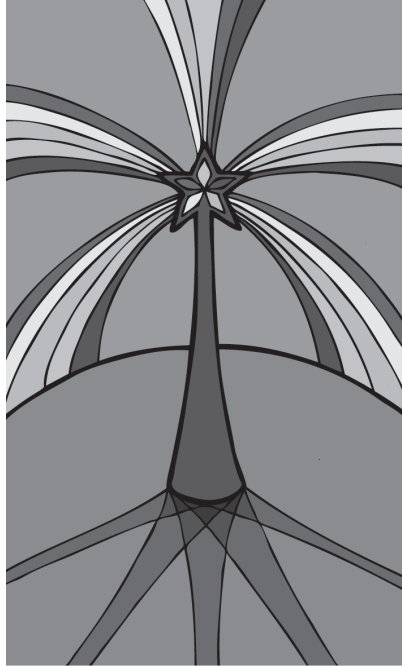
### **Tale and Imperative:**

Climbing the stairs to the top of the world. Without hesitating, step by step, it takes a lifetime to complete this epic undertaking. When he reaches the top, he's old, perfect and tired. Too tired to climb down. So he sits on the last stair and there he stays, dominating everything and everyone with his ancient gaze.

*Don't get lost. Stay in control.*

# V

## The Hierofant or The Antenna-Bridge Rainbow



We are in front of the divine. We leave the material world behind because we have discovered that a new dimension exists: ideal, abstract, charged with deep meaning and spiritual. How did we come to this realisation? A master showed us the way, he built a bridge for us between the two worlds, a rainbow pointing towards the golden pot. Just as in the myth of Plato's Cave, someone will go back to the darkness after having seen the sun, and reveals it. What happens after the revelation is both indescribable and imperceptible, as even though the world we look at will be the same, our eyes will never perceive it the same way again.

We find faith and ideals here. We are not satisfied with simply doing unless we can connect it to a higher meaning. The question is: “What am I aiming for? What do I trust? What do I want to believe in?”

This card is a favourite among idealists and those who need more from life than just the material world. A steady income, a house, a safe job will not be satisfactory if they lack a spiritual equivalent. Those who like substance are not huge fans of this card. This archetype suggests going beyond appearances to find an ideal, a passion to tend towards. The card also wants to give a warning: it is not good to be too idealistic, to live “above”, sometimes we need to put our feet back on the ground.

### **Tale and Imperative:**

She accompanies them in a reality they always desired. All that’s necessary is walking out on stage and crossing the door hidden by the red curtain, behind which lies the fifth dimension: a place custom-made for each one person. Those who walk across the stage and open the door will be happy, forever. Even if all that truly happens is that they end up on the same stage, since the fifth dimension is nothing more than a red curtain that can open your eyes.

*You must jump.*

# VI

## The Lover or The Choice of Love



The Young Werther's love for Lottie was revealed to him while he was still in his carriage, even before having met her. Although it might seem like divine intervention, in reality it is the young man who decides to fall in love: he believes that the path that leads to Lottie is the only one able to free him. This is it: choosing the road that will ultimately make us happy while renouncing all the other roads, even if it seems like it is the hardest or riskiest one. Learning what we really love may be dangerous, it usually puts us at a difficult crossroads: the easy and secure choices on one side, and the courage to renounce them to jump to our one true path on the other.

This is the time to choose: “What do I love the most? What is holding me back? Why do I feel I have to take that road so badly?”

You’ll like this card if you’ve overcome this conflict, if you’ve already chosen what you love and what you don’t love and came out of the ordeal unscathed. The card is feared by those who are afraid of this kind of choice: “Should I quit my job that is making me miserable? But what will people say? What will my parents think?” The Lover pushes us towards what we like but also invites us to reflect: “Do I really like what I’m doing? And if I truly like it why am I so tired? What am I missing?”

### **Tale and Imperative:**

One morning she lets her bag fall on the ground and she starts running. She leaves her house, her job and her friends behind. On the road she meets a horse and keeps on galloping until she rises up from the ground. Her heart is beating too fast for her stop. She’s not fleeing; she’s simply going back to her true self.

*Do it your way or don't do it at all.*

# VII

## The Chariot or The Horses of Victory



In the Allegory of the Chariot, Plato tells the story of a charioteer being pulled by two winged horses, a white one and a black one. The first horse wants to rise towards the sky and the realm of ideas, the latter pushes down towards the material world.

The charioteer's job is a difficult one: he must pull up the reins, hurting the animals in order to keep control of the vehicle. In the same way, we are asked to be open to sacrifice in order to reach our goals, we must find a compromise between sense and sensibility, man and beast, freedom and society. This is the beginning of adulthood, the entry into civilisation which reminds us that victory over the material world is possible but has a price: the artist



starts talking about money to sell his art and the gypsy leaves the stars for the city lights.

We become adults and we win in the material world here. The question is: “What am I willing to give up? Can I accept a compromise? What kind of compromise?”

This card appeals to those who have a clear view of their goals in life and what is needed to achieve them. It is the card for those who are willing to sacrifice their inner spoiled child so they can succeed in the adult world. You won't like it if you don't like to compromise, like the author who doesn't want to change the name of his book or the employee who doesn't want to accept the company's rules. This card invites you to grow up and abandon immature ways, accepting your place in the world: “Why can't I take what I deserve? Am I afraid of success? Am I scared to grow up and assert myself?” Be careful not to fall into the opposite excess: if you're willing to do anything and everything to achieve what you want, what part of yourself are you losing on the way?

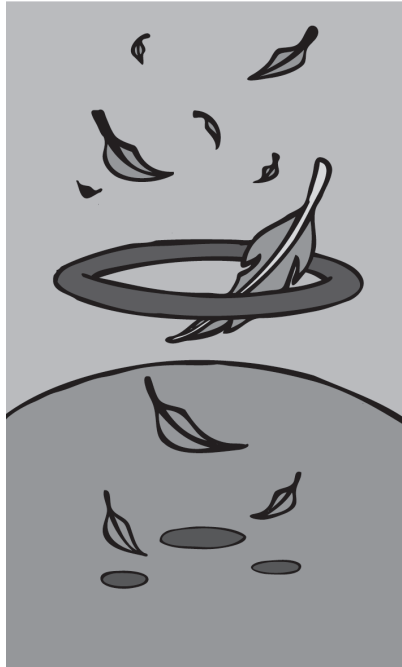
### **Tale and Imperative:**

When he runs he is so fast that he makes the air around him crackle and people turn to look at him, mesmerised by such power. He is then crowned: the sceptre and crown are heavy and he can't move freely. However the old strength explodes under the weight of the ornaments. He doesn't need to run anymore: with every step he takes the entire city trembles.

*Make it practical.*

# VIII

## The Justice or The Fall



Icarus rises up in the sky with his wings of feathers and wax, he points to the sun which melts his harness and makes him fall to the ground. The rule of cause-effect applies, according to which everyone gets what they deserve, what goes up must come down, what increases will then decrease, what lives will die. There will always be columns and rings to pass through: a consequential logic that traces a line between what is before and what comes after. And on this line, just like a tightrope walker, the present will find its balance.

We find the purpose here. The question is: “What is my goal? Do I know where I want to end up? And how does this knowledge make me feel? Do I feel safe or bored? What’s my relationship with the final goal? What is right for me and what is wrong?”

This card is for those who are sure about where they are going, those who need a clear objective, something they are certain sure is right for them. It will be a difficult card for people who like to live life without overthinking, people who believe that the moment will be ruined by too much consideration. It invites you to seek what is suitable and what is not whilst focusing on the goal and looking at what easily goes through the ring. At the same time it warns against obsessive attention which might stop us from fully living due to excessive worry about establishing what is good for us and what is not.

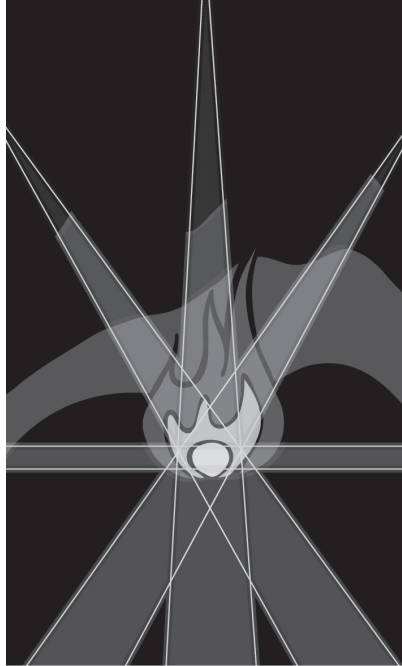
### **Tale and Imperative:**

He takes flight up in the sky with his wings made of wax and feathers. He goes up above the clouds and the currents until he’s in front of the sun. The wax starts melting here, his wings fall apart. But he smiles peacefully since he knows he has reached the top. And all that goes up must come down.

*You already know how this is going to end.*

# VIII

## The Hermit or The Sacred Fire



Socrates believed that a daemon lived in each one of us, a spirit capable of helping us through difficult decisions. He imagined that the origin of wisdom was to be sought within and not outside, in a third party for example. This is the way of the Master, the one who guides those dealing with loneliness and their inner silence; he learns that every answer lies within where a light is perpetually shining. He needs silence to hear it and darkness to see it.

We find awareness here, the motor that drives us. The question is: “What is my fire made of? What pushes me to do what I do? Is it passion or duty? Do I need to be alone or does loneliness scare me?”

You will like this card if you’re not afraid of being alone, if you see loneliness as intimacy and you value its meditative power. You will not like this card if you have trouble relating to yourself. It invites you to meditate, to get away from the “group” to listen to your voice alone. It also warns: “There has to be a way out! If you don’t come back from your alone time, you will not have any sort of comparison and you risk getting lost. It is okay to get away to think, but you have to know when to come back”.

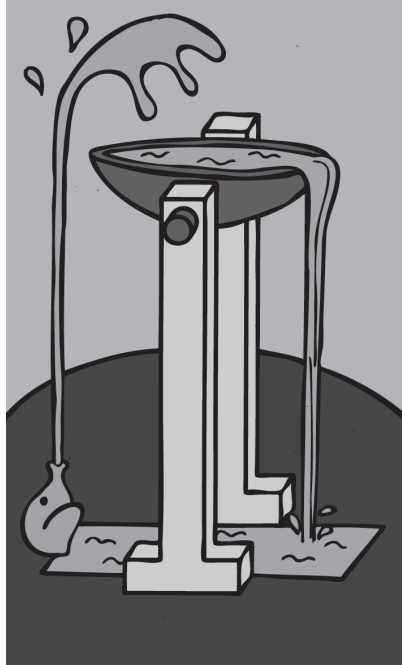
### **Tale and Imperative:**

He walks alone in darkness, looking for a light that comes alive anytime he approaches a tree, a rock or the surface of a pool of water. He looks for the light to find himself. Awareness finally arrives, just as happens with fireflies, when he realises that he is the light that he’s been looking for.

*Get away. Take a walk.*

# X

## The Wheel of Fortune or The Eternal Return



The universal law of Time is written here. It is the overcoming of Heraclitus' panta rei philosophy: water flows in circles following a set system. It is the seasons, the sun and the moon, the foreseeable events and the unexpected ones. The eternal return teaches us that things come and go, that we shouldn't worry about them too much, we shouldn't live in the past or in the future: when we finally see and accept the model of the turning wheel, then and only then can we live in the present, enjoying it to the fullest when there's good, suffering with lightness in darker times, since we know that it will soon pass.

This is accepting what is transitional. A season of your life ends and another begins. The question is: “What is my relationship with this period? And how do I feel about what’s about to come? Am I afraid? Am I excited? Do I have enough energy to face it?”

People that like cyclicity will love this card: those who work on a project and enjoy the process from beginning to end. Those who like what is linear and free from stops will not like this card. This archetype takes strength from its powerful call to action: “The world is changing, you are about to enter a new era of your life, find the strength to support the change and let go!” This symbol becomes a messenger of incoming danger when we fight the process, when we know that we are supposed to embrace this new time of our existence but we don’t want to and, on the contrary, we push back thinking it is not the right path for us or simply because we haven’t found the necessary energy to sustain the change.

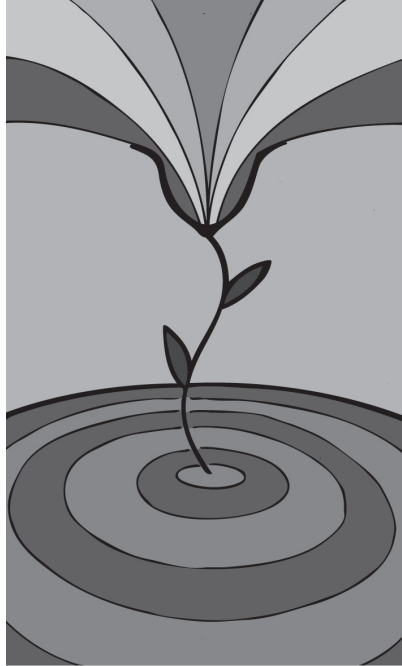
### **Tale and Imperative:**

He reaches shore aboard his little boat, wearing nothing more than a worn-out tunic. He tells the tale of when he was a merchant but he is now only a carpenter’s apprentice. In the span of a year he becomes the best carpenter in town, he is rich and respected by everyone. That’s when he strips off his expensive clothes, puts his old tunic back on and sets sail on his tiny boat. When he reaches shore he tells the tale of when he was a carpenter but he is now only a painter’s apprentice.

*Spin the wheel.*

# XI

## The Strength or The Energetic Flower



If we picture our energy and our strength as demons that live inside of us, we'll realise that there are two fights we must face: the internal one taming the trampling beasts and the external one towards which we have to direct the same beasts. The flower symbolises the feminine grace that tames the demons and sedates internal conflicts in order to deal with the external ones more efficiently. We don't do it out of necessity but in preparation, in stillness and calmness: just like a woman's hand, the flower softens our ferocious energies and focuses them to then unleash them on the world.



This symbolises our body, which is capable of handling life's intensity. The question is: "Am I able to deal with the strength that I feel rushing inside? Are these energies getting out of hand or can I channel them?"

You'll like this card if you feel the need to prepare before taking action, if you don't like to rush through things and run the risk of dispersing your energy. People who don't like this card are usually afraid of commitment or believe that they don't have the necessary strength to commit. It picks up the previous archetype (X) because it represents the energy it takes to deal with a new stage of life and often, the fear of not finding this power can be the main obstacle on the way to change.

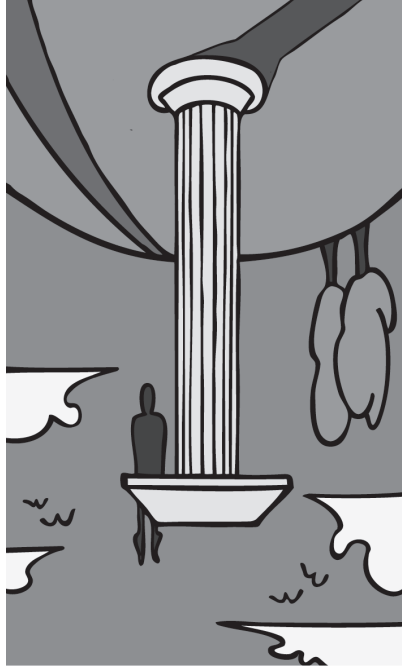
### **Tale and Imperative:**

She gathers men who have lost their way in her forest. From the moment they venture into the woods she disfigures them and forces them to roll in mud and manure. She feeds them roots and makes them scream with fright, pleasure and abandonment. The orgasmic cries scare the nearby cities. When the men leave the forest their eyes sparkle with power: they have finally understood who they are.

*Focus your energy. Take time if you need time.*

## XII

### The Hanged Man or The Overturned World



“I don’t live in a world that is solely mine. I live in this world but I see it upside down and while everyone worries about things falling from the sky, I’m happy to simply have a column against which I can lean”. This figure symbolises Lightness, the wisdom of those that see their belongings slip through their fingers and realise how little they were worth. Something happens when you are ready to sacrifice and annihilate yourself: you end up exhausted on the floor, careless, purified, and all of a sudden your perspective shifts, your vision changes and this overturning reveals a hidden meaning. That’s how lightness comes to life, a lightness that is in this world but not of this world.

This is *surrender*. The question is: “Am I looking at things from other perspectives? If I am, does this practice help or block me? Could this be an excuse in order to avoid making a decision?”

This card is cherished by those who are able to swing between visions. It is feared by those who think that this swinging is synonymous with a lack of seriousness and would never abandon their vision to ensure they don't get lost. This archetype invites overturning everything we know and fearlessly looking at our certainties from a different perspective. When facing a tough decision the suggestion is not to pick right away but to see what feels better. Let's be mindful of too many swings though: if we rock back and forth for too long then we'll find ourselves unable to get away from the swaying. Too much lightness can easily turn into shallowness!

### **Tale and Imperative:**

In peacetime he walks tall with a smile on his face, enjoying the sun. In wartime he walks upside down, balancing on his hands, so he can see the bombs go up and explode like fireworks. This is how he manages to keep smiling, between jets of fire and ground.

*Overturn everything. Look at things from a different perspective.*

# XIII

## The Death or The New Dawn



This card shows change as the evolution of form, the destruction of what is old in order to welcome what is new, the abandonment of the past that announces the present. It is the snake changing its skin, it is the caterpillar turning into a butterfly. The card symbolises the universal law of the end and rebirth, life which carries the idea of death within it and the dawn that only happens after the sunset. We must accept what is transient, so that fear will vanish and the conclusion becomes a new beginning. Everything evolves and changes, each step of evolution is necessary to understand growth, to see ourselves not in the external shell but as the energy that flows within.

This is the right time to eliminate dead branches. The question is: “What is bothering me? Can I get rid of it? If not, what’s stopping me? Will I feel better or worse once I eliminate it from my life?”

You’ll like this card if you’re not afraid to change, to abandon projects, ideals, people and cities which are no longer in harmony with your person. You see change as a relief before setting off for a new journey. You won’t feel comfortable with this card if you don’t like change, if it scares you beyond reason and you would do anything not to let go of the past. This archetype invites you to take care of yourself, eliminating that which is superfluous. If we postpone this cleansing process for too long we become heavy with burdens that will prevent us from growing as we should.

### **Tale and Imperative:**

He takes a last look at the city he’s leaving behind: his memories light up. He can see his mum holding his hand as a child, he sees his teenager self during his first kiss under the oak, he feels the weight of his tool box while heading to work, and then he waits for his lover sheltered by a door; he sees his friends sitting on the church steps and can hear their laughter. When he finds the strength to turn away, he can feel it all come apart: even his face seems transfigured.

*You have to change shape.*

# XIII

## The Temperance or The Opposites



This is the reconciliation of the opposites. It recalls the theme of the “double” which we can find in the duality of Jekyll-Hyde, Frankenstein-Monster, Good-Bad. This issue traces the tendency to organise everything following the positive-negative pattern, so we divide our features into qualities and flaws, values and deviations, virtues and vices. Suppressing what we perceive as negative might lead to a split into two distinct entities, which opens the door to schizophrenia. This symbol invites to find a peaceful balance between the two sides so that they can harmoniously coexist: the good mitigates the bad, the bad doesn't allow the good to be walked all over. When the disease and the cure are already inside us, all we need is our own venom to cleanse.

The question is: “What are my worst flaws? What are my weaknesses? How can I use them in a positive way? Why don’t I already do it? If I do it, how can I do it more and better?”

People who like this card are able to take advantage of their flaws and those traits that others find inconvenient and uncomfortable: a self-centred person who becomes an actor, an anxious individual who starts practicing yoga, a control freak who writes thrillers. On the other hand, you won’t like this card if you don’t want to find a balance between your two parts: you feel like it is better to repress your “bad” side and fix it with the help of a therapist! This archetype invites not doing the latter and accepting the totality of your being while making sure to avoid exaggerating at the risk of becoming fatalists, slothful and lose the strength to move towards change.

### **Tale and Imperative:**

Pain makes her unhappy: it keeps her from sleeping, smiling and living. So she decides to let it drip out, to distil it and make a beverage out of it. She puts the dark fluid in a flask and after gazing at the shades of the liquid, she drinks it in small sips. The venom tastes good: it smells of her. Sip after sip, it helps her fall asleep.

*Turn your flaws into qualities.*

# XV

## The Devil or The Throbbing Shadow



When a lion is convinced of being a sheep, all that's left of the feline is a shadow. Everything we refuse to admit to ourselves is in that shape casted on the floor: primal instincts, sexual, violent and spontaneous instincts. If we can gather the courage to look at the shadow, that beastly and natural side that we keep hidden from others will come to life roaring, refusing to be bent. This law goes beyond social and moral rules: it is our law, simple, intense and visceral. It is the power of creativity exploding from inside asking to be released.



This is the negation of creativity. That side of us that we have contained for too long. The question is: “What am I not letting out? What kind of limits do I impose on myself? What of that side of me scares me and what do I like?”

This card is cherished by those who like to follow their instincts even when they appear to go against social rules or common ethics. If you frown at the possibility of breaking the rules, this card will be a challenge. It invites you to pinpoint and identify your limits: are they imposed by society? By your parents? Do you impose them on your own? What will happen if you break them? But be careful: if you stay within the limits you’ll head towards castration and denial of the new. On the other hand when we exacerbate breaking from our limits, we can also head towards an unhealthy behaviour ultimately justified by a simple: “That’s the way I am”.

### **Tale and Imperative:**

He has an engaging appetite: he sinks his teeth into a tree which starts giving fruit, he bites a woman who then groans in pleasure. So he starts to chew, munch and taste himself. First he eats a hand, then a foot then the whole leg, the chest, the cheeks, the eyes and then the mouth itself. All that is left is the shadow of a smile floating mid-air.

*Follow your instinct. Leave ethics behind: steal, be evil.*

# XVI

## The Tower or Tabula Rasa



It is the collapse of certainty and the abolition of every assurance. “Tabula rasa” means sweeping the Past and Present away and being left with an empty and quiet space. When too much energy builds up we feel the urgency to expel it and regenerate: we are before the annihilation of the Ego which occurs with an orgasm. This is the turning point to change our lives, the moment we become aware of the hidden truths. There’s no turning back. Here is where every shade of a crisis comes together: rupture, separation, liberation, destruction. It carries a painful and radical change, the only kind of change capable of altering a situation at its core. In addition to this shift there are feelings

of joy, of terror and excitement that remind us that what is still is dead, what moves is alive.

This is true disruptiveness. We now know our truths and we live them. The question is: “What am I not saying out loud? Why don’t I say it? What would the consequences be? Would it really be that terrible?”

You’ll like this card if you are restless, if you like what Baudelaire called spleen and the unrestrained movement of the Futurists. These subjects need constant rupture for they know that after each zeroing there is room for a new world: friendships, experiences, love stories. This card will reveal the struggle of those who see risk in opportunity. The archetype invites to embrace the downfall: celebrate after being fired, feel the explosion of life spiralling down, rejoice in the will to get up and start again. If we got rid of a certain situation it means it wasn’t meant for us, let’s cheer!

### **Tale and Imperative:**

As the earth flares up, she explodes with it. With open arms and facing the sky she screams all that she has kept inside. Her clothes catch fire, as does her hair but she doesn’t see the blazing fire around her. When it’s all over, free of all things, she walks on new ground still covered in ashes.

*Tell the truth. Dismantle everything if it’s necessary.*

# XVII

## The Star or The Brightening Drop



This is hope, beauty and nakedness; it is a shining star protecting us from above. Even if it's dark around us we are not afraid because the shimmering is soothing: we are not alone, we feel the thread connecting us to the Universe. The card recalls the concept of soul mate, the perfect meeting, the ethereal state. It reminds us that there is an ideal path we could embark on completely disarmed, freed of all masks, bias and social preconceptions. This is a naked Venus erasing all lies, it is inner beauty devoid of frills. We can shamelessly finally find our place in the world.

The question is: “What is my place in the world? Am I obsessed with this query or do I deal with it peacefully? Under what conditions can I truly be myself? And how do I reach this condition?”

You’ll like this card if you want to feel free to be yourself, without constrictions and frills. You won’t like this card if you’re not ready for that kind of life, if you prefer to wear a mask. This archetype invites you to reveal yourself: if I don’t show who I really am I’ll never find my place and my people! The card also warns against not considering how much we are willing to show in situations that generally require our guards to be up.

### **Tale and Imperative:**

It happened in the morning. The wind stirs the coffee she is holding in her hands, creating spirals on the surface, just like the leaves during fall. There is no longer space and time. She strolls along the tree-lined avenue, she runs up the hill like a child, she looks at the sky as a woman while her lover approaches. She finds herself that morning, for she has seen clouds in her cup.

*Do what you know best.*

# XVIII

## The Moon or The Subconscious



This is deception and fantasy: the light in darkness enhances beauty and lengthens scary shadows. We are in an imaginative and distorted dimension, blackness generates illusions shaped by our deepest thoughts. It is the realm of the night, the arts, the reflections on dark waters where images move quickly and irrationally. It is the inner journey seeking that feminine principle which produces the dreams that birth receptiveness. Here lies the beast that torments us: we should gather the courage to stare it in the eyes, recognising it to stop it from becoming the animal ruler of our nightmares.

This is Femininity, that side of us we often forget. The question is: “How do I feel? What are my irrational beliefs? Do I follow them or am I wary? And why am I distrustful?”

You’ll like this card if you have a good relationship with the irrational world, with what you can feel but can’t explain, if you need to follow intuitions that are impossible to justify but that you decide to trust nonetheless. You will find this card difficult if you shiver at the mere thought of a baseless concept and if you live by the rule: “If I can’t prove it, it doesn’t exist”. This archetype invites you to descend into the irrational world and follow your subconscious; the advice is to trust the dreams you dream at night and your hunches. The symbol also warns avoiding an excess in distortion: have we misinterpreted the situation? Were we completely detached from reality? This is a good time to shed light in the dark.

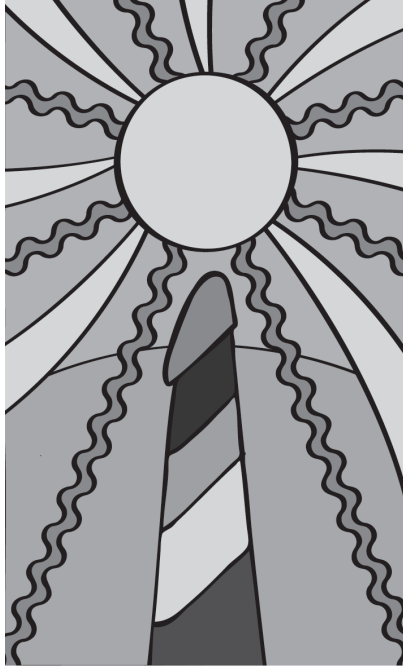
### **Tale and Imperative:**

She descends the spiral staircase with his eyes closed. Step by step she feels a shape shift. First she shrinks and starts crawling like a baby, then her face elongates and hair starts covering her body. She keeps going down in the dark, as a beast now she can hear the moans of desire and the sparks of terror. She keeps going into the dark abyss of the dream that collects all dreams.

*Trust the irrational. You must feel, not see.*

# XVIII

## The Sun or The Rainbow Cock



This card represents victory, success, a self-serving joy. It is the triumph of conscious and direct thinking of those who have resolved their internal struggles. It is male power projecting onto the world undisturbed, just like the heat of the sun expanding warmly and harmoniously, erasing all shadows.



Conflicts are solved. We vibrate here, for life flows through us with intensity. The question is: “Am I happy with the things I’m doing? Or am I struggling? Am I compromising? And if I rejoice in what I’m accomplishing, do I experience the light or do I keep on looking for the shadows?”

You’ll like this card if you need to feel joy in what you do, if you don’t want to compromise. You won’t like it if you constantly think: “It can’t be this perfect! This kind of condition doesn’t exist”. This archetype invites you to rise up like a hammer that won’t admit imperfections: if it doesn’t sound right, change it immediately! If there’s something we don’t like, let’s happily get rid of it without giving it a second thought. We are the one enduring what is wrong. If that rainbow cock isn’t getting hard, get up and do something else.

### **Tale and Imperative:**

He finds her in the middle of nowhere, laying on the ground, dirty and covered in scratches just like an animal. He asks for her name but she can’t speak. So he smiles at her, he lifts her gently and carries her away with him. She lets him do it, for his smile is beautiful and reassuring, his arms are strong and his chest is warm.

*Put the joy of life in it.*

# XX

## The Judgement or The End of the World



This is the moment where we are called upon to judge our existence. It is the spiritual Apocalypse, the showdown, the sound of the trumpet telling us it is time to challenge our choices and paths while introducing a hard to swallow truth that asks us to deconstruct the world as we know it. It resembles that lucid moment alcoholics have when they can observe their state without putting up a fight, simply contemplating their errors. If you can sustain the confrontation, this view of reality will be the beginning a rebirth, the resurrection that leads to a new life: instincts and inclinations become front and centre in a clearer and more mature picture which will be the basis of our calling. We finally

know what we want and what we don't want, what we can and can't do, we are aware of our impulses and horizons so that we can passionately walk down the road of our destiny.

This is the final judgement. The question is: "What have I always been chained to? Am I ready to abandon the old for the new? What is this new world? What meaning do I want to give to my life?"

Those who need to feel a universal link with their path enjoy this card: "I am destined for this. It was meant to be: this is my life". You won't like this card if you're not willing to deal with these issues. It goes back to the X archetype, inviting the exploration of a new era but on more solid ground; this is not a simple "I'm entering a new stage in my life" but "I have the tools and information to judge the past stages of my life and I can decide which one is the best for me". The card also warns against false judgement: perhaps we misinterpreted the path we are destined for, perhaps it was forced on us by our parents or our culture.

### **Tale and Imperative:**

All of a sudden, the light of dawn lights up a room haunted by nightmares. The tears and sweat stop, the ghosts disappear. In that instant, when the light hits, she stops questioning her existence and her place in the world. She knows the answer: it has been growing inside of her for months.

*Give purpose to what you are doing.*

# XXI

## The World or The Totality



Unity, Fullness, Completeness, Totality dancing and singing full of sacred joy. It is Zorba playing the sirtaki reaching for eternity, it is the immortal ending of tales, it is the entrance to Dante's Paradiso. We are standing before success that includes both the material and spiritual realms. Everything is alive, and God is in everything, so everything is God. Each single thing is connected to the others through necessity, giving it a natural meaning. It is the syllogism of happiness: joy for the joy, which goes back to joy.

It is contemplation of the end. We have the feeling that the dots are finally connecting. The question is: “How does something’s ending make me feel? Does it make me happy or sad? Do I need to reach this point or do I despair when I am faced with the end?”

You like this card if you are a fan of perfection and calmness, if you like the moment right after a project ends, when you can look back at the entirety of what was achieved and you can finally fall into a deep sleep. Anxious people will not find this card appealing, and it will also be a hard one for those who can’t enjoy the calm after the storm, those who get bored unless they are constantly doing something. This archetype invites you to embrace and enjoy Totality: we can take a week off after completing a difficult task or maybe we just stop for a moment from the daily routine to feel the majesty of that which holds perfection in it. This card warns against people who look for perfection in everything no matter what: perfection is in the eyes of the beholder.

### **Tale and Imperative:**

She walks and dances, she devotes herself to joy, she twirls and jumps so that she can see the colours surrounding her and the world spinning around. And the world will see that she is spinning too.

*It is time to connect the dots.*

## XXII

### The Fool or The Butterfly



A true fool is not he who faces danger carelessly but he who, aware of the consequences, will jump beyond the abyss with a smile. You can see the energy preparing him for the jump in his eyes: a fiery spark, often mistaken for insanity but in reality so much more than that. It is life's ardour, it is belief in your own ideals, it is blind faith in your dreams. This is what Shakespeare meant when he said that a fool, a poet and a lover have something in common. When we experience our actions not as the means but as the end, everything ceases to exist, including responsibilities, fears, paths to take, the entire world even: there is nothing but the present, free from all deception. We find ourselves in a state of super consciousness that

opens the door to the infinite and the absolute. We become acrobats of life, unshackled, and we can be whoever we choose, just like in a game, and we keep on burning and burning and burning whether it's in the sky or in the abyss.

It is the infinite journey. The question is: "What is my relationship with variety? Do I experience it as a plus or as a minus, as shallowness? Should I learn how to let go of half of the things that don't serve me anymore? Is too much colour a plus or a headache?"

You will like this card if you feel the need to jump from one thing to the other, if you try to gain skills in different areas and become bored once you've finished learning. The contrary is true for those who see this attitude as superficial and for people who lack substance. This archetype invites to experiment as much as possible, to never stand still. It also suggests not to push it: it is good to follow your passion even if it makes you flit from here to there, but don't turn this need into an excuse to amount to nothing!

### **Tale and Imperative:**

Whether or not he's focused on the future, he is lost in his own thoughts, he bursts into laughter or he is completely in control, his life is made of dreams. Whether he waves his cape or wears a crown, if he gallops in light or falls into the void, his mind is made up of dreams. If cities and seasons change, if he screams or walks upside down, if he eats or drinks poison, if he's in a mother's arms or a father's or if he's holding his own child, his mind is made up of dreams. And whether he walks in the world or not, his mind is made up of dreams. For he is always standing with one foot over the abyss and looks up at the stars carelessly. He is his own dream. The most coveted and feared.

*Have fun. Go crazy.*

## Let's read the archetypes in sequence

We established that the archetypes forming the Primary Intùiti describe some of the most important steps of a person's existence. If we place them one after the other, they tell a story. This exercise is one of the best ways to meditate on the archetypes and a great trick for starting to remember the meanings.

Here's a child who is unaware of his potential and how to use it (I);  
The child grows up, studies and learns (II);  
He begins to work (III);  
He finds economic stability (III);  
This stability isn't enough anymore, he wants more and understands he'd like to do something else (V);  
He quits and focuses on what he really wants to do (VI);  
He is successful and established (VII);  
He now understands what is right and wrong for him and can judge what to keep and what needs to go (VIII);  
Yet he wants to grow more. The material world is not enough so he goes through a crisis (VIII);  
He realises this is a new era of his life (X).

This is when a new cycle begins which moves from the material to the spiritual world.

He finds the necessary strength to reach a higher consciousness (XI);



He manages to change his view of the world, the old eyes become new (XII);

He decides what needs to go in order to stay on this path of growth (XIII);

He accepts his flaws and cherishes them (XIII);

He discovers his limits and decides to overcome them (XV);

He is ready to deal with the truth at the risk of dismantling his old reality (XVI);

He is free of masks and is naked in front of the world, showing his true self (XVII);

He faces irrational and unconscious instincts, he has the courage to go deep into the darkness and discover what's hidden (XVIII);

He comes back to the light without heaving any baggage or secrets.

He can finally rejoice (XVIII);

He takes notice of his life lived, of his existence's eras, and he creates a drawing from it (XX);

He admires the entire path and finally enjoys a moment of pure perfection (XXI);

He decides at the end to embark on a journey again (XXII).

We just read the story of the Primary Intùiti in a rather abstract and generic way, but we can employ them in a more precise manner using a reduced sequence with specific examples:

A young woman feels as if she is destined for greatness (I);

She studies for years and graduates with a business degree (II);

She finds his first job and starts gaining recognition (III);

She gets married, she has a steady job, a family, she's doing well (III);

She feels like she needs more: in reality she's always been drawn to writing, her job is not fulfilling enough (V);

She chooses the direction her heart is pointing towards: she starts writing (VI);

Her book is published (VII).

A woman feels like she is ready for a new phase in her life (XI);

She must decide whether to focus on independent projects or accept

a job offer abroad;  
She takes some time to think (XII);  
She knows that change is necessary (XIII). To accept the job and renounce her own projects or decline the offer and seriously focus (she has to let go of old excuses)?

If she can't get away from XII because she fears change, she will be stuck in a rut that will eventually become a limbo.

A man can't accept VII (the adult world's victory), because he's afraid of surpassing his father and becoming "more adult" than him. So he can't achieve success in the workplace, he declines positions that require responsibility in order to slow down his ascent.

If he doesn't get over this block he will never reach the archetype VIII, clearly understanding what's good for him or not.

A woman feels restricted by the relationship with her boyfriend (XV);  
When the situation becomes unbearable and she finally asks for explanations, he admits he doesn't love her anymore (XVI);  
It's a hard blow, but even though she is sad she feels lighter and cleaner (XVII), as she had felt the lack of love for months.

Now she must understand why she kept quiet for so long: why didn't she speak up? Was she afraid of being alone? (XVIII)?

## Feeling the archetypes

Understanding the archetypes means discovering yourself. Knowing their meanings by heart is not enough: you must submerge yourself into every thinking pattern and feel what it meant or what it could mean for you. To simply know that II is the moment of gestation is reductive. Ask yourself how you felt when facing a similar situation: Were you scared? Were you happy? Were you bored? Were you worried about other people's

opinions? What did you learn? If it were to happen again would you be able to handle it better?

It is especially important to do this exercise with all of the Primary Intùiti archetypes. Some will come easily, others will need more work and perhaps refer to experiences you have not yet lived. A good habit is to mark those cards that seem confusing and turn them into the most important for us.

The exercise above is of great help: we can use the archetypes to build metaphors to tell a story. We can use the elements are most fitting to us: in my case I can think of a writer who has everything necessary to write a book (I), he stays in his room to work (II), he writes the first pages (III), the routine makes him feel important but bores him (IIII), he needs inspiration that can move him (V), and so on.

As we are going to see in the next chapters, the Secondary Intùiti require more subtle work, as you will need to focus on emotional areas: what is Rationality for me? What is Sexuality? When is there too much of one or the other? and so on.

This kind of work on the archetypes is an intense journey towards self-awareness. Every thinking pattern will function as a door: you'll discover aspects you don't like, others that you've been neglecting but would like to explore. You'll shed light on your strength and on your weaknesses. You shouldn't rush, the path will grow with you.



# Study of the Secondary Intùiti

## The four elements

While the Major Arcana represent moments of an individual's existence and tell the tale of how the main life stages develop in both a material and spiritual way, the Minor Arcana focus on the elements: Air, Water, Fire and Earth. If before we were dealing with the realm of the abstract, a broader model of thoughts and ideas, what we see now is the Manifestation Sphere where matter becomes objects, events and people. The four elements are not only the corresponding material reality but the primordial aspects of this reality; we are talking about the spirits and the energy that determine the elements.

The Minor Arcana are divided by suits (elements), counting ten cards each from the Ace to Ten and adding four extra figures called court cards. The first ten cards represent the quality of the manifestation of the elements, it's like seeing the ingredients of how something is made. We speak of "quality" and not "quantity" because the presence of the element is not defined by its quantitative number but by its numerological value: the presence of fire element two isn't less important than a ten since they aren't analytically measurable. The last four figures of the suit are the manifestation of the elements inside the individual:

the son or daughter not yet immersed in the element, the mother and father who tower above him/her representing the masculine and feminine sides, and lastly the knight who finds the courage to get away.

The Secondary Intùiti represent the four emotional areas: Air as in the mind, rational thinking; Water as in the heart, sensitivity; Fire as in the gut, creative and sexual energy; and lastly Earth, as in the feet, materialism in the relationship with resources. We often hear this sentence when discussing the emotional areas: “You think too much! You should feel what your gut says! You’re too attached to material things...”

## Card Organisation

I used a coding to organise the visual sequence of the cards which allows tracing the corresponding Minor Arcana. Its structure is Xyy where X is the element’s number and yy is the card’s value: from 01 to 10 for the series from Ace to Ten, from 11 to 14 for the court cards.

This allows tracing the archetypal source and clearly seeing the quality of each element. For example, knowing that the series 100 is Air, 200 is Water, 300 is Fire and 400 is Earth, it is easy to remember that 201 is the first card of the element water, and 313 the personification of the male element of fire.

If we divide the Secondary Intùiti into their four series we have:

From 101 to 114	Air / Mind / Rational Thinking
From 201 to 214	Water / Heart / Sensibility
From 301 to 314	Fire / Gut / Creative / Sexual energy
From 401 to 414	Earth / Feet / Materiality

If we want to delve deeper:

- |                 |   |
|-----------------|---|
| From 101 to 110 | The manifestations of the Air element from 1 to 10 follow the Minor Arcana of Tarots from Ace to Ten.   |
| From 111 to 114 | The relationship that an individual can have with the Air element (to discover, endure, dominate and abandon).<br>Following the court card archetypes of the Sword suit (Page, Queen, King and Knight). |

The same division goes for the other series (200, 300, 400).

Interpolating the meaning of numbers or figures with the elements' characteristics, we can obtain the specific model hidden behind each card. Card 1, which is unity, beginning, power in the Air element will be the root of thinking, in Water the root of emotion, in Earth the root of the body and in Fire the root of sexuality.

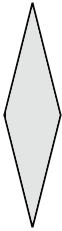
This method will help us come up with a sort of geometry that we can use to describe the reality surrounding us. According to the quality of an element's presence, we can understand what a situation or a person is full of and what is lacking. Too much Air can indicate a rationality that doesn't leave room for love and feelings, just like the element Earth can come with an attachment to material things which can inhibit passion.

Below we will examine the meanings of the elements from 1 to 10 as well as the court cards in order to interpolate them and obtain the meaning of each figure.

## The elements

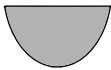
The four elements are Air, Water, Fire and Earth and they respectively represent mental, emotional, sexual and material energy. Each of them indicates a body part: the mind, the heart, the gut and the feet.

### **Air**



Air represents the world of logic and reason. There is no passion, only calculation; there's no feelings, just thoughts. Everything is dominated by intellect. It is limpid, clear, extremely reactive and ready for action. A prevalence of this suit can be risky: too much rationality leads to dryness and inability to fully experience the “warm” aspects of liking. It can also make you shallow, hidden behind a mask made of dogmas and creeds.

### **Water**



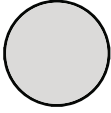
Water represents the world of feelings. It is receptivity, listening, being able to feel with your heart and embrace the world. The element embodies the feminine principle, like a cup facing upwards waiting to be filled until it overflows. A prevalence of this suit can show too much emotion without any action, or an exaggerated flexibility that is easily influenceable.

### **Fire**



Fire represents the creative and sexual world. It is instinct, gut feelings, the burning fire which determines the action, the vibrant energy that wants to explode in the world. It is masculine, like an erect phallus ready to donate its sperm. A prevalence of Fire without any reasoning or feelings can turn into uncontrollable anger or zeal for its own sake.





### **Earth**

Earth represents the physical and material world. It is the one we live in and which we live for, it is where we plant our feet. It is not active but consistently supports us, it is the source from which we can draw energy and action: what we eat, burn and build with. It is the root of everything. A prevalence of Earth can obfuscate mind and heart and bring an excessive need for matter, even greed.

## **Numbers from 1 to 10**

We are now going to focus on the numbers from 1 to 10, looking at the court cards from 11 to 14 later on.

**1** the being is powerful but not yet real. We have all of the ingredients, they just haven't been mixed yet. To stay in 1 too long means to never materialise.

**2** is gestation and accumulation. The ingredients get mixed up, the writer takes time to create, the belly grows slowly with a growing child inside. Just like in the case of 1, card 2 has to escape somehow, it has to lead to an action, otherwise we are stuck.

**3** is the first creative act. It is explosive, young, lacking solid foundation. It could be puppy love, the first attempt at something.

**4** we find stability and balance. We have a steady job, we are building a family, there's peace and quiet. On the other side we risk encountering rigidity and boredom.

**5** wants to overcome 4. It reaches a new input that challenges the balance achieved. We want more, we want an ideal to reach. Some people find this process easy, others find it painful.

# 10

New Cycle

<b>8</b> Perfection	<b>9</b> Constructive crises
<b>6</b> Beauty	<b>7</b> Openness towards the world
<b>4</b> Stability	<b>5</b> New incentives
<b>2</b> Gestation	<b>3</b> Creation

# 1

Unity / Power

**6** is beauty: we love what we do, the person we are with, we love ourselves. The downfall here is becoming narcissistic and closed up.

With **7** we pass 6 so we decide to open up to the world. We can show others what we have learned: if I finished writing a book I can send it to publishers.

**8** is the feeling of perfection, abundance and fullness. The risk here is to stop moving, rather we can mature terror and lose what we have gathered.

**9** challenges all of our achievements. We feel like we still have a long way to go.

With **10** we reach a new consciousness: each element can turn into the other. Having lived a life where money wasn't an issue, I understand that money can become knowledge, Fire can change Air etc. An artist at the peak of his career can decide to become a teacher or a scientist or embark on a spiritual path.

## Personality Cards

The first ten cards define the element's manifestation while the court cards describe how these elements can influence personality and also represent the relationship between individual and element.

To reiterate what was said before, the classic figures we have are the Page, the Queen, the King and the Knight. These can also be referred to as Boy (either young man or child), Mother and Father. The last figure is interesting since it indicates overcoming the element, which also means that one of the other figures has decided to get over what he already knows. It is the diagram of the "theatre of life": our family is made of the male-female couple to which we add the son that is not inside the family element yet, an element from which he decides to get away to grow up (thus how he becomes the Knight).

<b>Number</b>	<b>Figure</b>	<b>Meaning</b>
11	Page	<p>He is inexperienced on the subject: he doesn't fully experience it and deal with it. With naivete and confusion.</p> <p><i>Example: With Air, his ideas are confused, not well-formed and he knows it: he could either become a diligent student or he could build up anger and argue, employing excessive violence.</i></p>
12	Queen	<p>The relationship with the feminine principle, the receptive one.</p> <p>It welcomes and endures the element.</p> <p><i>Example: If you endure the element Air without a positive outlook, the risk is turning in on yourself.</i></p>
13	King	<p>The male, active principle. He knows the element and how to dominate it.</p> <p><i>Example: those who dominate the Air element are perfectly aware of the power of their ideas and their rationality.</i></p>
14	Knight	<p>Decides to overcome the element.</p> <p><i>Example: the intellectual who has internalised the element Air decides to enter a new element (he discovers faith).</i></p>

## Interpolating elements and figures

As we mentioned before, in order to discover the Secondary Intùiti's meanings all we have to do is interpolate the values from 1 to 10 and the court cards (represented here by the numbers 11 to 14) with the four elements.

Let's place all of the Secondary Intùiti on a table, separated by series, with the numeric progression on the horizontal axis and the elements on the vertical axis. In doing so, we'll have all of the cards with the same number in a column: 1 in the first column, 2 in the second and so on.

		numerical progression →							
		1	2	3	4	5	6	7	14
elements ↓	Series 100	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Series 200	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Series 300	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Series 400	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

### LEVEL 1 – POWER

**101 (Air).** Principle of thought. A new idea, a new notion.

**201 (Water).** Principle of sensibility. The possibility to love, an overflowing cup.

**301 (Fire).** Principle of Creativity/Sexuality. The sexual strength, the one that feeds desire and hunger for life.

**401 (Earth).** Principle of matter. Becoming aware of our resources. The material is not only money but also time and skills.

*Risks of level 1: Getting stuck in the ideal world without entering the real world; I have so many ideas but I don't work to turn them into reality, all I do is contemplate my ability to love without ever really loving.*

## **LEVEL 2 – BUILD-UP**

**102.** The collecting of ideas and opinions that are not yet sure. It is also internal and external debate (I don't know which idea is the right one/difference of opinion between two people).

**202.** The collecting of feelings. I know I have the chance to love so I get ready for it. There's no action yet. Here is where the idea of a soulmate can form.

**302.** The collecting of sexual energy. I need to get to level 3 otherwise I'll explode.

**402.** I start being aware of my resources but I'm not quite sure how to use them yet. I wonder whether it's better to focus on one thing or the other.

*Risks of level 2: Collecting without ever acting on anything. I don't know where to invest my time and knowledge so I prefer to bask in doubt instead of doing something.*

## **LEVEL 3 – EXPLOSION**

**103.** The beginning of fervent mental activity. Ideas bloom. This is also the moment in which I start clearly seeing certain situations.

**203.** The first, romantic and ideal falling in love. When we talk about "love" we mean both that towards a single person and passion in a more general sense of the term.

**303.** The first time feeling pleasure, the first creation.

**403.** I start building something.

*Risks of level 3: The disappointment following a foundation-less start. There is a chance to get lost following rather weak impulses.*

## LEVEL 4 – STABILITY

**104.** The settling of ideas. Peace of mind and squared mind. I am sure of what I think.

**204.** The settling of feelings. I love and I'm loved back.

**304.** Sexual and creative energy finds its place and at times repetition. The artist starts getting money for his works of art that are always the same.

**404.** Resources find a self-sufficient cycle that works perfectly. One of the resources is used up to create more resources and so on.

*Risks of level 4: We get stuck and we don't make progress. I don't listen to other people's opinions because my mind is set, I don't create new and different works of art because what I produce sustains me fine. I can become bored: the balance and harmony of a love affair can become insufferable.*

## LEVEL 5 – NEW CHALLENGE

**105.** A new ideal or a new idea bursts in and breaks the stability of level 4.

**205.** The same thing happens with feelings. A new passion ignites and disrupts the emotional stability of the previous level.

**305.** A new desire is born, a willingness to use more of our energies.

**405.** There's a new incentive in the use of the resources.

*Risks of level 5: To suffer this new incentive, to get crushed under the desire to use our energies and resources or even to be afraid that a new idea can ruin the perfection that was there until then. Also to talk but never act: we see the new incentive but we don't act on it.*

## LEVEL 6 – BEAUTY

**106.** The joy in thinking. I focus on myself and my thoughts, I contemplate and ponder.

**206.** Love is a mirror. Here is where I meet the soulmate I envisioned in level 2.

**306.** I revel in my creative/sexual pleasure. If I'm a painter I lock myself in my studio, I paint and I'm happy.

**406.** I savour the concept of prosperity. I take money and I invest



it in a genuine way. If I was given money I pay for everyone's dinner with a smile on my face.

*Risks of level 6: Endlessly repeating what we like without ever evolving, becoming slaves of our own narcissism. My ideas are too great to share them with others, my work is too good to sell, I pay for dinner just to show off.*

## **LEVEL 7 – OPENNESS TOWARDS THE WORLD**

**107.** I bring my ideals and ideas into the world.

**207.** Love acts upon the world. I act taking into consideration the positive consequences that said acts will have on others.

**307.** Creative/sexual acts towards others. I pour my energies onto the world.

**407.** I use my resources for others.

*Risks of level 7: If I apply it incorrectly, my energy could become destructive. The ideals I share can turn me into a tyrant, others will take my resources and suck me dry, my sexual energy will turn into nothing more than turbulence existing for its own sake and nothing more.*

## **LEVEL 8 – RECEPTIVE PERFECTION**

**108.** Perfection in thinking, full awareness of my mental faculty and beliefs, emptiness of the mind while meditating.

**208.** Perfection in feeling, the abundance of heart in relationships and passions.

**308.** Focusing of energy in the quest for perfection.

**408.** Infinite abundance of resources.

*Risks of level 8: I'm afraid of losing this abundance so I become stiff. I have too much and I become stingy, I lose my sanity looking for perfection in my actions, I don't listen to anyone because I don't want to change my mind.*

## **LEVEL 9 – CONSTRUCTIVE CRISES**

**109.** New ideas that disrupt the perfection and rigidity of level 8.

**209.** A new way of feeling that overcomes the boredom of the previous balance. I renounce the love for myself in favour of loving others.

**309.** I pass my own creativity's ego. An artist lets others use and modify his/her work.

**409.** I give up and employ my resources naively, as they are not mine.

*Risks of level 9: To suffer the crisis, to fall deep into solitude, to lose the courage to face change and grow, to not let go of the ego.*

## **LEVEL 10 – NEW CYCLE**

**110.** The element Air is ready to turn into something else. Once the highest degree of thought is reached we are ready to open up to receptivity: for example, a scientist becomes a monk.

**210.** Transformation of the element Water. Feelings become action in the world.

**310.** Transformation of the element Fire. The creative/sexual energy sublimates into something else. For example an artist becomes an entrepreneur.

**410.** Transformation of matter. After accumulating, I understand that I want to use my resources to create a new life.

*Risks of level 10: I get stuck at the beginning of the new cycle, I refuse to jump into a new life, I'm afraid of not being able to deal with this new era.*

## **LEVEL 11 – DISCOVERING THE ELEMENT**

**111.** I'm not sure of my ideas and my mental abilities.

**211.** I'm inexperienced when it comes to love. I want to love but I don't know how.

**311.** I feel a strong creative/sexual urgency but I don't know how to let it erupt.

**411.** I have resources but I'm unsure how to use them.

*Risks of level 11: If you look at your inexperience as a starting point from which you begin to learn, it will become constructive; otherwise you'll fall into bitterness: I'm not sure of my ideas and I become aggressive so I can defend myself, I don't experience my sexual strength and I go too far because I become anxious to experiment.*

## LEVEL 12 – EMBRACING/ENDURING THE ELEMENT

**112.** I embrace and endure powerful mental strength, with so many ideas. There is intellectual power but if I can't handle it I might fall back into myself.

**212.** I'm open to feel, I'm open to welcome feelings and outside attention.

**312.** I'm ready to be seduced by life, to follow my sexuality and creativity.

**412.** I suffer the responsibility of material things. If I handle it well I turn out to be a prudent administrator; if I don't handle it well I become greedy.

*Risks of level 12: Poorly handling the element's reception. If I let it overcome and I can't have a constructive outlook, I will develop destructive and frigid behaviour.*

## LEVEL 13 – DOMINATING THE ELEMENT

**113.** I check my thoughts and let them actualise. I'm aware of this element and employ it happily.

**213.** I'm able to receive according to the specifics of the element Water. I pay attention to the consequences of my actions.

**313.** I'm comfortable with my creativity and sexual power.

**413.** I'm aware of my resources and I know how to use them without worrying. This happens whether I'm rich or poor, regardless I give out joy.

*Risks of level 13: If the awareness becomes misused power it leads to deceptive tyrants, fake patrons, sex addicts incapable of loving and crooks.*

## LEVEL 14 – EXCEEDING THE ELEMENT

**114.** I'm ready to overcome intellect. I'm Siddhartha after becoming sufi, ready to fall in love.

**214.** I want to overcome the way of love and transform it into action. I'm the writer who abandons the idea of the soulmate to enclose it in a novel.

**314.** I want to go beyond pure creative energy. When I'm done

writing the novel I focus on expenses and profit.

**414.** I want to exceed matter. I'm rich and I want to invest in young talent.

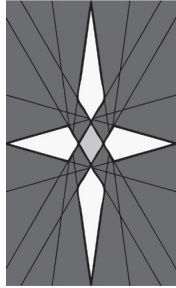
*Risks of level 14: If you lack courage, you don't really want to make progress.*

**NOTE.** It may seem like there is a resemblance between level 2 and 11 and between level 10 and 14, while we are actually looking at different thinking models. My adolescence, time spent gathering dreams and a desire to do, can be represented by card 302, level 2 of the element Fire; the moment I can't stand collecting feelings anymore and I feel the need to act and write about these emotions, can be represented by card 210, level 10 of the element Water. The archetypes from 1 to 10 refer to the way the element manifests itself in the world.

The numbers 11 to 14 refer to the relation between the element and the individual: "I dream, desire, accumulate energy, but then I don't" is a clear example of the negative of 311; "I've lived my life passively accumulating emotions and I now understand that I need to act to be happy" is an example of 214.

Levels 2 and 10 are more generic, while levels 11 and 14 refer more to personality and how an individual interacts with a specific element.





**Air Element**  
Cards 101 to 114

## Archetypes 101-114

**101.** The root of mental power. It is logos, reason and words. There's nothing more powerful and dangerous than a clear, lucid view of the world: the awareness of this alone can crush enemies and problems.

### **Tale and Imperative:**

He holds an invincible sword. When people recognise it no one dares to challenge him, since that sword is invincible. He alone knows the truth: the sword is invincible because he has never had to use it.

*Draw a diagram. Analyse rationally.*

**102.** This is duality in contrast: two ideas, two voices, two different visions fighting. The negative outcome can be a schizophrenic mind that can't find a way out of this alternation. The positive outcome is the confrontation necessary for growth.

### **Tale and Imperative:**

Waking up in the morning he thinks of his enemy. When he lays down at night he thinks of his enemy. It is his reason for living: he would give everything up for him. The boredom that comes

with peace would be unbearable.

*Face someone.*

**103.** A new idea, a renewed awareness. I open my eyes and I see something that could cause pain. It has the immature traits of young love, but this trauma has the potential to lead to the path towards isolation and obsession. The invitation is to dive into this pain to find the path that leads to healing.

**Tale and Imperative:**

She cries for love while locked in her room. She feels like something inside he is torn apart. Her mother consoles her: “It is broken. But tomorrow you’ll be stronger and ready to deal with it”.

*If you don’t like it, leave and move on.*

**104.** The mind settles, ideas stop fighting each other. It is a moment of stasis and calm free from hectic activity. This could be the time to peacefully reflect but it could also indicate closed-mindedness, captivity and incapability of letting go of conservative thoughts.

**Tale and Imperative:**

She retires in a house in the mountains, forbidding any kind of noise. She wants silence, regular and perfect just like a circle and a square.

*Relax. Listen. Take note of the pros and cons.*

**105.** There’s a new incentive that disrupts the balance you have found before. It could push towards growth and change or it could bring conflict within or with others.

**Tale and Imperative:**

He gets out of bed after weeks of torpor. He can stand safely on



his legs. With renewed strength he yells: “I’m cured!” This is the power of a new idea.

*Try a different way.*

**106.** This is where poetry is born, along with self-contemplation and recognition of the beauty in our ideas. We discover and appreciate ourselves. It can have a negative side if you fall into intellectual narcissism, which can hide a lack of self-confidence or the presence of secrets and things left unsaid that should come to light.

**Tale and Imperative:**

He walks back and forth lost in his own thoughts. No one understands what he’s doing; they believe he’s a poet looking for inspiration. But he doesn’t write a single word and goes home happy every day, for he feels like he has found parts of himself between one thought and the other.

*Make a list of what’s unclear.*

**107.** Mental strength enters the world and can be put at the service of others. This is the moment I share my ideas instead of keeping them in a drawer. A negative side could be putting something malicious out into the world: unworthy gimmicks used to get what we want or consciously cruel acts.

**Tale and Imperative:**

Evil is constantly at work, but it operates with such mastery and promptness that it is impossible not to applaud its genius.

*Act in a way you don’t like but which works.*

**108.** Intellect reaches perfection, the mind is empty during meditation, concepts become abstract. It could turn into a cage and a mental block: self-inflicted reclusion from which we can’t nor want to escape.

**Tale and Imperative:**

He blocks the doors and windows to prevent the messenger from getting in. To his wife telling him to calm down he says, “My son is still alive. If the news of his death doesn’t get in this house, he is still alive!”

*Don't get hung up. Try something different.*

**109.** This is a constructive crisis. You annihilate yourself to embrace a new vision of the world. Yet it is not easy to deal with this change: if we are afraid of losing our individuality in the process or if the idea of “new” sounds like a nightmare, we could experience strong inner turmoil that could lead to depression.

**Tale and Imperative:**

He loves to ferociously return the wrongs he’s suffered. When old, forced on his chair by age, he understands that Time is the cruellest among the avengers.

*Use your biggest flaws.*

**110.** This is acceptance of transformation, of a new and completely different vision. If we don’t embrace it but we resist it, it could turn into an emotional blockade.

**Tale and Imperative:**

He genuinely loved her. Truly. When he realised he lost her, he wonders how others can handle such pain.

*Describe the ways you could definitely fail out loud.*

**111.** The discovery of the element Air is here: the mind is fresh and full of ideas, you believe you can do whatever you want, ideas are immature and not yet fully formed. If you accept immaturity it becomes an incentive to grow, otherwise a lack of trust in yourself could make you fake, bold, touchy and angry.

**Tale and Imperative:**

Indecisiveness is eating away at her: she walks back and forth in trepidation. Full of energy, she could try her hand at anything, whether good or bad. She is intoxicated by this feeling of power.

*Try to make mistakes.*

**112.** This is where you receive the element Air. Your mind is smart, balanced and calculating. If you endure the weight of rationality for too long you'll become frigid and strict with others and with yourself. The risk is to refuse the body and engage in inconsolability that won't allow you to feel any other emotion.

**Tale and Imperative:**

A woman stands on the cliff every morning, looking at the sea with bright eyes. She eternally awaits the return of her lover. But there's no more ardour in her, only a cold wind.

*Make it less cold.*

**113.** This is where you dominate the element Air. Your mind is complete and mature. You are full of ideas and know how to use them. This is the behaviour of a person who is strict but at the same time able to reasonably judge. The risk is to use this power in an evil way, turning into tyrants, con artists, fathers who want to be right all the time.

**Tale and Imperative:**

If he thinks he wants to do something he starts immediately. He doesn't waste time with explanations. He shortens the space between Idea and Action, living poised between fantasy and reality.

*Find the most reasonable solution.*

**114.** You find the courage to overcome the element Air. You know how to effectively use your mind and your thoughts but choose to

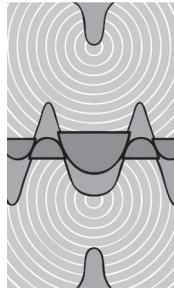
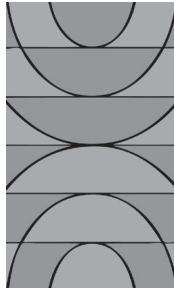
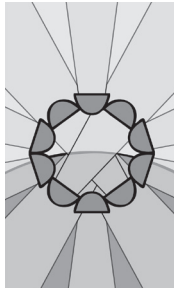
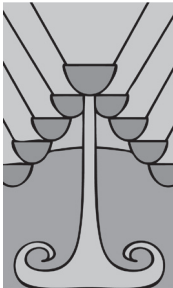
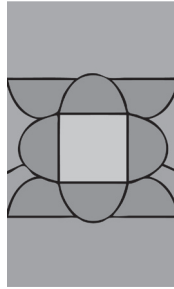
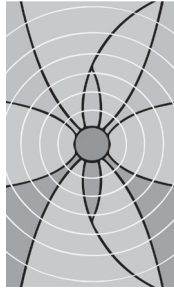
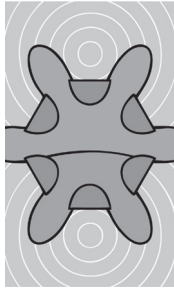
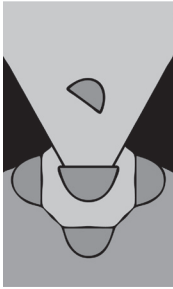
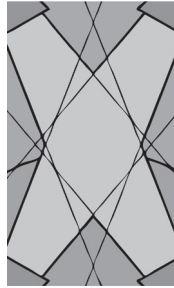
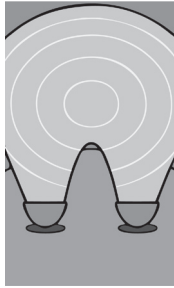
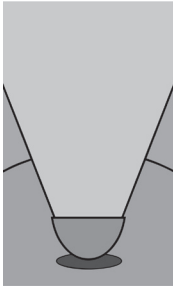
follow the path of the heart. It's a jump, abandoning the cerebral world for the world of feeling: a scientist becomes a prophet, an intellectual opens up to spirituality.

**Tale and Imperative:**

One morning he wakes up and jumps off the cliff. Without thinking twice, he jumps beyond the fog for the mere desire of the present. He is devoid of thoughts, light and free. As he is flying in the void he finally smiles.

*Let go of rationality: follow your passion!*





**Water Element**  
Cards 201 to 214

## Archetypes 201-214

**201.** The root of emotional power; love and fertility. To quote W. Wordsworth, is “a spontaneous escape of powerful feelings”. We can compare it to an overflowing cup: it is the essence of heart and its maximum expansion.

### **Tale and Imperative:**

He doesn't want to unveil his feelings. He covers his mouth with his hands to keep the secret. When she leaves for a faraway place, he can't do it anymore. His cry of love breaks his fingers and can be heard all over the city.

*Write down all of the ideas you get. Don't stop.*

**202.** The accumulation of dreams of love. The ability to love inflates in solitude and leads to idealisation: this is where platonic sentiment is born, the myth of the soulmate and the idea of constant and lasting sharing. But nothing is fully formed yet, it is a balloon inflating and still looking for an actualisation. If we stay in level 2 we risk staying in an illusion and never reaching the plane of reality.

### **Tale and Imperative:**

He ties the two fish together: he wants them to love each other forever. As they grow, the rope threatens to strangle them. So he

unties the knot and the two fish can grow freely on their own and freely choose to love each other.

*Do something else.*

**203.** This is explosive, inexperienced love that blooms. It is not solid yet but is embraced with joy and abundance: it is puppy love. Just like every other thing lacking solid and mature ground, there is the possibility of being disappointed, but the other risk is not feeling the joy of this love at all because we are afraid of suffering.

**Tale and Imperative:**

When he turns 90 years old he decides to fall in love. He picks a girl who is still in school. He wants to feel the butterflies in his stomach, he wants to be that crazy poet again. He wants to be immature: run after the birds and smile while eating cherry jam.

*Feel like a child would.*

**204.** Feeling is solid and balanced. This is the ground for all of our solid relationships: family, friendship, love. The risk here is to limit yourself and reduce your freedom, placing your hopes of happiness in someone else's hands.

**Tale and Imperative:**

When he sees her his hearts beats in moderation. He moderately kisses her. Even when he asks her to start a family with him he does so with moderation. In this lack of excess lies the comfort that keeps his hope alive. They live their life together loving each other with moderation and as they die they do so quietly.

*Be enthusiastic.*

**205.** There's a new feeling that overturns the prior balance. It could be love for something higher, an ideal, a philosophy. It is aiming towards something outside your comfort zone. Here you



realise you want to feel on a different level, you sense that your partner might not be the right person for you. If you don't accept this it could lead to bitterness, disappointment and emotional imbalance.

**Tale and Imperative:**

She cheats on her husband. The first time she does it for love. The second and third time she is pushed by an uncontrollable drive. And so on: she understood that disorder is a much more interesting doctrine than her counterpart.

*Go back to the basics. It's not over yet.*

**206.** Here love becomes beauty. You meet your soulmate or the ideal perceived in level 2. In the relationship you find a feeling that is mature and complete, a sublime and candid happiness. The risk is to fall into yourself, to fall into narcissism both as an individual and as a couple and isolate from the world.

**Tale and Imperative:**

What's different about her is that you can imagine her in a projection of time, careless of her circumstances and the feelings she has. If all of the others come with an expiration date, she is her own entity.

*Don't rush. Make a list of pros of what you have.*

**207.** It is an emotional expansion. The feeling becomes action in the world: you can give back what you have received. It is the joy of charity: you can give out marvellous things, the negative aspect could be the rising of a feeling of impotency and sadness when facing injustice, or it could even turn into obsession for helping those who haven't asked.

**Tale and Imperative:**

Every day, right before having lunch, he takes some money for

bread and leaves the house. He buys a bottle of water and waters the plants of a distracted neighbour, he buys food for the birds and watches them as they eat. Then he divides the remaining sum and gives it to some children begging in front of a church. When he goes back home he says: “I ate the bread on my way back to clean my mouth so the meal will taste even better”.

*Focus on the end and not the means.*

**208.** Love becomes perfect: there is abundance on every level, we love ourselves and others without worrying about it being reciprocated. It becomes a problem when you can't accept perfection: so level 8 brings you towards the existential anxiety typical of those who are eternally unsatisfied, the apparent abundance can also trigger a feeling of suffocation.

**Tale and Imperative:**

His wife is as sweet as honey. She puts honey in his coffee in the morning and in his warm milk in the evening. Her kiss tastes of honey as do her words, he can even taste it in the thoughts that he sees in her gaze. She puts honey everywhere to the point that he feels like he is covered in the amber coloured liquid and chokes and suffocates night after night under covers that are too sweet.

*Too much abundance. Get rid of the superfluous.*

**209.** The crisis of what you learned in the previous level: success could lead to softness and complacency, which is hard to let go. This is the time to cancel your ego and accept an emotional detachment. This crisis could represent a push towards adventure. If not dealt with correctly, it could bring loneliness and a nostalgia for a past that cannot return.

**Tale and Imperative:**

The snow is falling heavy at night. It erases every memory of his passage from the road, it covers every memory. When he looks out

the window he sees a new city behind the glass. The city also feels ready to start anew.

*Write down the excuses you are making. Then start working again.*

**210.** The heart is ready to turn into action. When your feelings reach full maturity, you decide to enter the world in a different form. After starting a family, I become a writer. After reaching the highest rank in the Church, I become a missionary. This is an opportunity to cleanse before moving on to something else. If you back out you fall into a block, a refusal to evolve.

**Tale and Imperative:**

A prostitute shocks her customers, refusing them. “I was loved enough and I loved back”, she says smiling. “I can’t get more from love than what I have already gotten”.

*Cleanse what you’ve done up till now.*

**211.** You are discovering the element Water. You are inexperienced, naïve and have the kind of spontaneity that makes you feel with sweetness and imagination. You are a lover full of romantic ideals. The risk you face lies in immaturity: you can mistake a feeble disappointment for eternal joy or could be so lost in imagination that you can’t turn your mirages into reality.

**Tale and Imperative:**

It is his first time in a woman’s bed. He so eager to find joy that he sees every gesture as fatal happiness, even the most insignificant ones. He experiences thousands of useless joys in a single night, incapable of experiencing a real one.

*Do it with the happiness of an amateur.*

**212.** You embrace the Water element. You are extremely intuitive and sensitive, ready to open up to what comes your way.

You can be the woman who attracts the still new love, the one who sits and receives. The risk is to receive but never give or to become obsessed with what you feel and inspire emotions in others without ever experiencing them.

**Tale and Imperative:**

The statue of a beautiful princess stands in a country village. Everybody is in love with the image: they say she has the face of the perfect bride. So they bring flowers and poems to pay tribute. And nourished by their affection, the statue becomes more beautiful day after day.

*Say what the perfect outcome would be out loud.*

**213.** You dominate the Water element. You are in love with the world: your heart is big, you love to give with generosity and know how to reassure and heal, for you have learned how to calm emotions, quieting the storm. If your vision of the world were to turn for the worst, you could become a perverted narcissist, unhealthy and obsessive.

**Tale and Imperative:**

There's a bench in the park where young girls go to cry for their lost love. An old man often sits next to them. He sits in silence for some time until, with a simple gesture he hands the girls a broom seed. The next day the girls tell the story of a man who has taught them the joy of life.

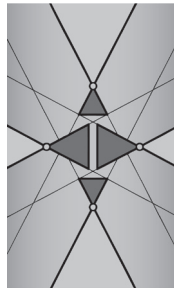
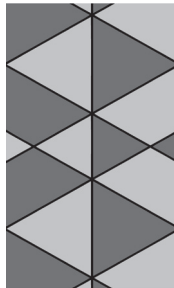
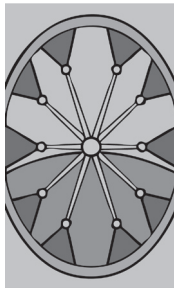
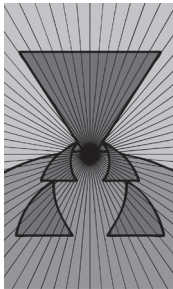
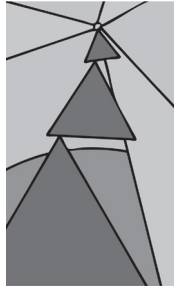
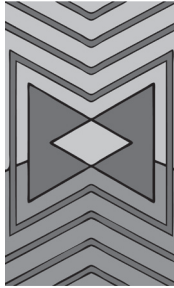
*Empathise with others.*

**214.** You surpass the Water element. This symbolises the jump into the void that takes its strength from the ability to feel your own emotion. Even if full maturity has already been reached, there's a new youthful momentum: aware of your feelings you are ready to face anything, like the princes in children's tales.

**Tale and Imperative:**

On each day with clear skies, a woman takes a couple of minutes to lift her gaze towards the painting of clouds that He is drawing on the blue canvas. He is the biggest artist that has ever lived. And she is lucky enough to freely walk among his art.

*Scale back your fantasies and turn them into something feasible.*



Fire Element  
Cards 301 to 314

## Archetypes 301-314

**301.** This is the root of sexual power, the sacred fire that beats in your stomach. It represents creativity as an action in the world: it holds the exuberance and passion necessary to inflame everything.

### **Tale and Imperative:**

He sits naked in the snow with his legs crossed beneath him. His body burns and melts the ice around him. The snowflakes disappear under his touch. His eternally young face bears the spontaneous smile of those who can ignite vitality in the world all on their own.

*Find the root.*

**302.** This is where the energy for a sexual or creative experience gathers. It is the adolescent ready to discover passion, the artist giving birth to an idea. If you spend too much time in level 2 and you don't act, this energy becomes too strong and you'll be faced with doubt regarding your creative and sexual abilities.

### **Tale and Imperative:**

Every afternoon two children meet on a green hill. They sit at its top and then tumble down laughing, tight in an embrace. That is

how, every afternoon, they find love.

*Focus on the hotspots.*

**303.** This is energy manifesting itself for the first time. It is explosive, full of enthusiasm but often lacking specific goals. A writer starts pencilling down ideas for a new novel without knowing exactly where it's going to go; a teenager experiences sex for the first time. The risk here is to disperse energy, to abuse novelty, to seduce for the sake of it, to start and not finish something.

**Tale and Imperative:**

She is born and grows like a plant. But she evolves, learns and formulates her own ideas like never before. Her mother watches her, admiring this miracle. Looking at the creature, she wonders how so much energy, so much power could be enclosed in such a tiny seed.

*Start experimenting.*

**304.** The artist's work penetrates in the world and is acknowledged, sexuality is satisfied through a stable relationship. Here we find peace, harmony and good energy. The risk is to fall into a routine, when sexual activity and creativity become habit and we encounter boredom.

**Tale and Imperative:**

He writes a new tale every night, so he can read them to her before falling asleep. She doesn't care if it's good or not. Because she loves the story of the man who invents a new tale every night to read to her before falling asleep.

*Find balance.*

**305.** This is the arrival of a new element – desire, inspiration and incentive – it puts a series of mechanisms in your soul in



motion: you feel the conflict between the certainty of the past's calmness and the unrest of the future's conquest here. Until you can free yourself from this fight, you will be fragmented and oppressed by your own energy.

**Tale and Imperative:**

As soon as one appears, the sky gets dark and sleep becomes restless. She feels like she can see it in every mirror's corners, following her in dark alleys carrying a knife. It haunts her: she can't eat nor think. Only when she'll have transferred it onto a canvas will the inspiration leave her alone.

*Find the conflict and solve it.*

**306.** This is the supreme glorification of fire: you let inspiration tempt you and are now feeling pleasure. The artist creates, the lover is satisfied, everyone is happy to be what they are. What you must remember is not to fall victim to narcissism, beware of becoming a slave to riding this energetic tiger as you can't live in a perennial state of excitement.

**Tale and Imperative:**

One day she wakes up and goes to buy cans of paint. Blue like the eyes she loves, orange like her favourite fruit and yellow like laughter. She paints the walls in her home with those colours, the windows, the furniture, the floor. And at night she falls asleep, happy inside.

*Find a solution that leads to success.*

**307.** The self is aware of its energy to the point of becoming a channel of expansion to the outside. The self is ready to act in the world using all the turbulence belonging to this element: the artist reaches fame with his/her art. But if the energy is used in a negative way, it can lead to serious consequences: dictatorship, sexual slavery, prostitution, it is self-destructive turbulence.

**Tale and Imperative:**

He raises the conductor's baton. As he waves his hand the waiter in the coffee shop below starts singing like a tenor: a movement of the baton and the school group walking by starts singing as well. Then there are string sounds made with brakes and metropolitan drums. The conductor directs his new symphony and the city plays with him.

*Believe in yourself. Overwhelm others if it's necessary.*

**308.** Energy seeks perfection: every gesture, every action has to be on point and as focused as possible. This is martial art philosophy, the ideal of an exasperated optimisation. The risk is to become linked to the search for perfection and efficiency, so you need to deconstruct!

**Tale and Imperative:**

He gathers Time. He takes minutes and turns them into small spherical bullets. These are instants that have already passed which throb in thin space. When he fires them you can hear an entire minute exploding in the air. It is the rumble of memories.

*It summarises everything: extrapolate the concept.*

**309.** The Fire element becomes aware. It is the acceptance of the end of ego: the artist accepts that his/her work is used by others; it is more appealing to become worthy rather than successful; fear of death disappears, for what's really important can't be taken away. If you don't accept this transition from one phase to another, you will march towards creative infertility: fear of failure turns us into a failure.

**Tale and Imperative:**

They come to take his armchair and without flinching, he sits on the floor. They come to take his house and without flinching, he sits on the grass in the garden. They come to take the ground he

stands on and he effortlessly gives in to the void. He lingers suspended in thin air, carelessly staying in a never ending dream, for no one will come and take the sky in which he dives.

*Reinforce what you have. Don't focus on anything else.*

**310.** Energy reaches its peak and crystallises: it is the right moment to turn it into something else. If there is no strength, even success and abundance become heavy burdens that turn their attention inside. It is time to acknowledge the past, to abandon it and overcome old ambitions to free up space for a new way.

**Tale and Imperative:**

She stands on the summit of an unreachable place. She used up most of her life to admire its smooth marbles and regular shaped stones. Now she understands that happiness only lives in places that can be reached.

*Make a list of the mistakes you have made until now.*

**311.** You experiment with the Fire element. You are exuberant and incredulous when facing your sexual and creative energy, impatiently wanting to harness it. You have doubts on how to best use it, but are hopeful and have fun. All you have to do is be patient with projects that aren't fully formed yet and with clumsiness due to your inexperience.

**Tale and Imperative:**

He is waiting for the door to open. He impatiently stamps his foot. He knows that the lock will click. Whatever world he will be faced with, he is ready. Whether it will be light or dark, he is ready to smile. He is ready to pass through the door and run like the wind.

*Try to have fun: something will come out of it.*

**312.** You receive the Fire element. You accept your sexuality/creativity: you are seductive, passionate and instinctive. You respond to external incentives with energy, being proactive. You are the artist who can sustain him/herself with creativity, a lover who loves to give. If you lose control you could be drowned by this energy, fall into excess, sexual obsession and become vain.

**Tale and Imperative:**

She lures men in with voracious stares, she assaults them with her prosperous body. She uses their meat and she rids herself of them in the night, while she enjoys their tears. Then she goes back home to the one she loves and becomes the object of the same cruel consumption. The only way to quiet her instincts is to sleep without interruption.

*Be generous. Give something that you care about.*

**313.** You dominate the Fire element. You have full control of your sexual/creative energy and you use it to create: you have tremendous power and know how to channel it in your everyday life. Your qualities are the same as noble hearted charismatics, spiritual guides, and your flaws are the same as restless men who sometimes turn into tyrants or artists closed in on themselves. Robert Downey Jr.'s Sherlock Holmes describes the relation with the element quite well.

**Tale and Imperative:**

A mighty feline with regal apparel. It rules a kingdom where no rebels live. It runs free in the forest without ever getting muddy. Standing on its hind legs, it delivers speeches without ever roaring. An incredibly humane beast, an incredibly beastly human.

*Solve the most evident problems first.*

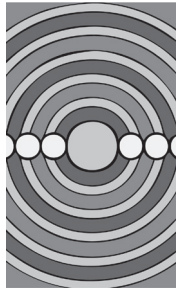
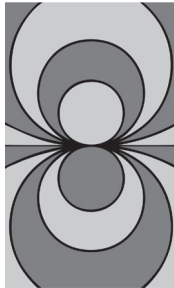
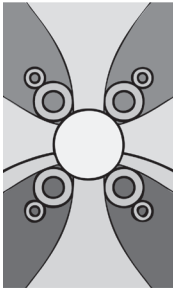
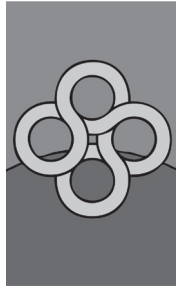
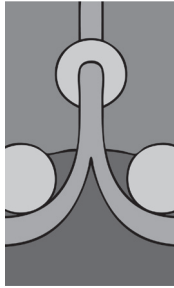
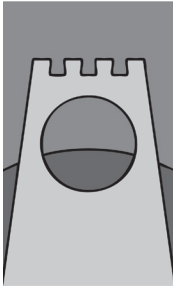
**314.** You overcome the Fire element. Your creative/sexual awareness reaches the peak: your trust in burning fire is so strong

that you can't get away from it. Firm in your passionate world, you are ready to move to the next level through a courageous act.

**Tale and Imperative:**

She dedicates her whole life to the art of painting. After finishing her best works, she takes them into the garden and sits as she watches them burn. Her disciple desperately asks for an explanation. She answers: "The art of setting something on fire is as important as the other arts".

*It is time to put the pieces together: draw your conclusions rationally.*



Earth Element  
Cards 401 to 414

## Archetypes 401-414

**401.** This is the root of physical power, the matter on which you lay your feet and the resources from which you sustain yourself daily. It represents the body with its needs and all that is tangible, practical, immanent. You get the fruit you eat from the earth, the flowers that excite you, the paper that makes the books you study. If you approach this element with a negative attitude you can make room for material concerns and misery.

### **Tale and Imperative:**

He starts by listing his primary needs: to sleep, to eat, to defecate. So he works towards finding a bed, food and a toilet. Only then he sleeps, eats and defecates carelessly. He doesn't feel wavering, he is ready for life. He is happy of being a man.

*Work on the core concept.*

**402.** This is doubt that comes before the actual action: you ask yourself where to invest your resources, your time, your energy. Nothing is set in stone, you feel like you're swinging from one thing to the other. But shouldn't let yourself down; in appreciating uncertainty you can experience it like a game. The risk at this time, just as in the levels 2 of the other elements, is to use uncertainty as an excuse to stay stuck.

**Tale and Imperative:**

In order to complete two jobs he is forced to run from one side of town to the other. Halfway along there is a coffee shop where he stops to get his coffee. He is tired from this running, to the point of no longer knowing which of his two jobs is the most important. But he doesn't worry about it because that halfway coffee is so good!

*Question what you've done up until now.*

**403.** Once the doubts of 2 are overcome, you start implementing 3. These are the first gains or losses in an endeavour, the first bricks in a building: it reminds you not to settle for immediate results and not to stop when facing initial adversities. This is a becoming: something is moving! This is the most important aspect.

**Tale and Imperative:**

After months of back and forth with himself, he finally tells his son: "Today we will build the house!" They go up the hill with all of the material to start construction. The father lays a single brick on the grass with care. He turns around and starts walking back down but his son stops him: "That's all?" And the father says: "That is the key part: after the first, the others will follow".

*Don't ask too many questions. Start doing.*

**404.** This figure focuses on itself: it is stable, the resources come from within, they are produced and used within and then they are put to use. You are in a self-sufficient mechanism where the resources are born and are put to use just like in a small community. It is good if the internal movement keeps going, otherwise you risk stagnation from which it would be difficult to escape: a job that doesn't satisfy us anymore, a family that has shut down.

**Tale and Imperative:**

Young people in her town can't stop thinking about the houses in



the nearby town, with their lush vegetable gardens, trees full of fruit and gaudy walls. They spend their day talking about it full of envy. She, on the other hand, spends her day working: she plants vegetables, she waters the garden, she paints the walls. Until her house is as magnificent as the ones from the nearby town.

*Make a list of what you already have at your disposal.*

**405.** The 5 sweeps away the tranquillity of the previous level. A new element fractures the equilibrium: this is the first leap towards an ideal that is not tangible, one that stands apart from mere matter alone. We introduce a different way of understanding resources: money invested in something that does not produce an immediate profit; a focus on taking care of not just our most basic physical needs, but also more spiritual aspects. We can now begin to understand the real value of our resources.

**Tale and Imperative:**

He works hard every day, from morning to evening, because making a lot of money makes him feel secure. When he loses his job and finds himself short of money, he wakes up later and passes his time in the library, where he can read as he likes and the coffee is cheaper. The light of a sincere sun filters through the large windows, and he hasn't been this happy in a long time.

*Don't give up. If there's a problem, use it as motivation.*

**406.** We learn to use resources for what we like and what makes us feel good. This is the concept of giving and receiving: material things are living things if we don't lock them away in a safe. We learn to enjoy our profits, to receive, and then to use resources to produce more. This is the person who gets paid for a job and immediately offers to buy his friends dinner: the money is thus transformed into the shared pleasure of food. The risk lies in transforming this attitude into attention seeking: only offering dinner to seem generous, and only investing in art to be labelled a patron.

**Tale and Imperative:**

He is standing with his hat in his hand, asking passers-by for money. Once he gets a coin, he puts his hat back on and runs off towards the café. On the way, however, he is approached by a woman begging: he puts the coin in her outstretched hands and, as she walks away, takes her place and laughs, removing his hat.

*Apply this concept: give and receive.*

**407.** Resources enter the world: this is the level of patronage, of a company achieving success, of profound knowledge of our own body. Beware of comparisons with the outside world: this can be the moment when we look upon the fruit of our sacrifices with dissatisfaction. This is a positive invitation to maintain a disinterested attitude to results and not to dwell on what we have obtained so much as on the experience we have lived to obtain it.

**Tale and Imperative:**

He sits at the game table for hours on end, striving to predict the next number. If he doesn't guess it, he loses what he bet. If he guesses it, he still wins nothing. Yet he always leaves the table happy. Because he never bets money: all he needs is simply to watch the ball as it rolls and guess the next number.

*Write the positive side.*

**408.** This is ordinariness, habit, monotony. There is no momentum; everything is quiet. We are faced with the consequence of great abundance: serenity and security do not require change, just constant, precise, and regular work. The risk lies in never wanting to leave this level, in being prisoners of our own abundance.

**Tale and Imperative:**

He works calmly and steadily, one bolt after another. The certainty of a regular salary puts food on his table and keeps his house warm. There is no momentum or change. There is no worry.

As he tightens the bolts, he is carefree, as in a dreamless sleep.  
*Add nothing: work hard on what you have.*

**409.** This figure indicates remarkable maturity in the use of our available resources. Having overcome material attachment, we freely take advantage of what we possess, as is the case with money won and not earned, or as if, after years of hard work, we have realised that being stingy is stupidly wasteful. We thus invest to build something new without worrying about future earnings; we acquire that self-confidence only possessed by those who have the courage to bet on their dreams.

**Tale and Imperative:**

Totally out of the blue, he wins a lot of money. So he moves away, buys a new house and new clothes, and changes his name and his appearance. And he's ready for a brand-new life, one with its roots in his imagination but no less authentic for it.

*Take everything back into consideration, even things you have already dismissed.*

**410.** This is where the cycle of material things ends, having been fully realised: when resources are used properly, they become possibilities and certainties for our world and for the people who are part of it; they become food, clothes, and comfortable houses where we can live. Once we have travelled the pathway of abundance and success, we finally understand that nothing material makes sense if it does not support life.

**Tale and Imperative:**

In life, he has accumulated great wealth. He now has a large house and spends this wealth on his children, so that his daughters marry men they love and his sons can create prosperous firms like his, and so his grandchildren grow up healthy and happy. Bit by bit, he transforms his wealth into a network of new lives.

*Talk about it with friends, colleagues, relatives. Share and listen.*

**411.** We experience the Earth element. We know that we have resources available – money, time, capacity – but we are not sure how to invest them. We are aware of our insecurity and we know that growing means proceeding slowly, step by step. This attitude works well if it is used as a constant driving force, but it becomes negative when used to justify laziness.

**Tale and Imperative:**

He asks the tree roots “why”, he asks the leaves and the sun “how”, he asks the earth “when”. Full of wonder for what’s around him, he takes joy in learning new things. He will be a happy man, since the world is bigger than he can imagine.

*Explain the problem out loud, as if you had to tell a child about it.*

**412.** We receive the Earth element. We are suddenly aware of material responsibilities and we realise that we have resources to manage. We can therefore embrace them positively, managing our resources intelligently and learning to give when it is necessary and to save when it is not; alternatively, we can endure this new responsibility in a negative way and let it scare us into being stingy.

**Tale and Imperative:**

Although they are not poor, his mother only gives him the bare necessities. He only has second-hand clothes and has no money to drink beer in pubs or give flowers to girls. When he is about to get married, his mother uses the money she has kept from him to buy a house, so that he can begin his life as an adult with dignity.

*Eat, drink, rest for a moment. First and foremost, take care of yourself.*

**413.** We dominate the Earth element. We are masters of wealth, we know how to enjoy life, we are strong and steadfast, and we know how to produce abundance in any situation. This doesn’t mean that we possess great worldly possessions: we could

be incredibly rich or incredibly poor, but it doesn't matter. We are like Zorba the Greek, free of the concept of "having".

**Tale and Imperative:**

Before lunch, his father butters a big loaf of bread. Winking, he offers to split it. "Cut it in half, don't cheat me!" jokes the little boy. But his father duly tricks him: cutting the bread into uneven slices, he always gives him the bigger one.

*Remember what is most important.*

**414.** We overcome the Earth element. We have realised ourselves in the material world and are no longer slaves to it: we are familiar with the limits of our body and our needs. We are successful people who have the courage to seek out a different type of fulfilment on a journey made of ideals.

**Tale and Imperative:**

He becomes a trader as family tradition dictates, but he always amuses himself by thinking like a painter. By the time he then becomes a painter, he cannot help but think like a trader. He thus becomes an artist capable of selling his own works: the best known and most admired artist of his era.

*Be impulsive, but only if it brings results.*



## Using intùiti

From now on, we will start using the Intùiti cards in our daily life to listen to ourselves, grow, discover ideas and improve how we dialogue. We will proceed step by step, with methods that involve one, two, three cards and so on, until we can formulate questions that require us to draw an indefinite number of cards. Finally, we will look at how to use them with others, finishing with a series of additional methodologies that are also suited to a business context.

I recommend tackling this section only after you have done the preceding exercises and read the introductions to the Primary and Secondary Intùiti archetypes. As we have already mentioned in this manual, these are experiences that prepare you to use the tool fully.

## Personal growth

The main objective of Intùiti is individual creative and personal growth. The following section lays the foundations for using this tool on a deeper level. Let's imagine that the deck is our guide, always at hand on the desk or in our bag, made up of a series of archetypes which can act as a mirror and help us identify the crux of our problems and our conditioning, and which suggest a plan of action to help us improve.

The exercises that we will look at can be done with just the Primary Intùiti (with the cards face down or face up), with the Primary and the Secondary cards together, or with the Secondary cards only, all mixed up or divided into series. As we saw earlier, we always try to take into account the three levels of interpretation: the emotional level (elicited by the image alone), the textual level (provided by the tale and the imperative), and the theoretical level (derived from the meaning of the corresponding archetype).

### Using one card

We can formulate very simple questions out loud, for example: "Who is my enemy? What do I need right now? What am I afraid of? What do I want? Who am I really? What am I hiding? What is in my heart?"



We can then choose a card, face up or face down, and try to answer the question.

**Question.** Who am I?

**Card.** Number X.

**Answer.** I am a person who is constantly evolving. I like to learn, and I want to see things that start and end, like cycles.

**Question.** Where am I going?

**Card.** Number III.

**Answer.** I am going towards an outburst of creativity. I don't care if I crash into a wall, I'm going for it with no brakes!

**Question.** What is in my heart?

**Card.** Number 201.

**Answer.** Abundance. I am like an overflowing cup.

**Question.** What am I afraid of?

**Card.** Number 412.

**Answer.** Taking on responsibility. I'm afraid of having things to lose.

## Using two cards

When you use two cards, you have to think in terms of relationships: if I pick two elements, what function does one have with respect to the other? Do they support each other? Are they in contrast? Does one precede and the other follow?

We can ask questions such as: "What are my strengths and weaknesses? What do I think I want and what do I really want instead? How have I changed lately (what was I like before and what am I like now)? Where am I and where would I like to go?"

**Question.** What are my strengths and weaknesses?

**Strength.** Number XII.

**Answer.** I'm capable of changing my view on things; I'm not at all inflexible.

**Weakness.** Number III.

**Answer.** I start things explosively but then I fizzle out almost immediately. I'm probably too rushed.

**Question.** Where am I? Where would I like to be?

**Where I am.** Number 302.

**Answer.** I'm hoarding. I've been sitting on something for too long. It could be the book I can't start: I read volume on volume and I never decide to write.

**Where I'd like to be.** Number 113.

**Answer.** I would like to be aware of my ideas. Enough waiting! I need to start writing, to have faith in my potential.

**Question.** Why don't I like my job? How could I like it?

**Why I don't like it.** Number III.

**Answer.** The environment is too structured, like all lawyer's offices, essentially. Maybe I'm too inflexible as well – my idea of my job is out of date!

**How I'd like it.** Number 211.

**Answer.** I should be more naive. After all, I'm young. Why do I keep acting like an old guy? I can try to enjoy my job more.

**Question.** Who was I? Who am I now?

**Who I was.** Number 102.

**Answer.** I was a kid with a lot of doubts. I was having lots of problems without ever wanting to find a solution.

**Who I am now.** Number XI.

**Answer.** Now I have the strength to measure up, both to myself and to others. I stand firm in my convictions without being inflexible. I radiate ideas, I grow.

## Using three cards

When we feel ready to have three cards interact, we are faced with a grammar that begins to get complex. What are the functions of our elements? Do they oppose one another? Does each card clash with the others? Or, as we saw in the very first exercise, is one the starting point, the last one the landing place, and the middle one the obstacle? We have much more room for action now.

We can ask questions like this:

1. “Where am I? Where do I want to go? What’s preventing me?”
2. “Where am I? Where do I want to go? What will help me?”
3. “How do I see myself? How do others see me? Who am I really?”
4. “What am I like at work? What am I like normally? What is my work environment like?”
5. “How am I doing? What’s holding me back? How can I get past it?”

The cards interact with each other differently from one question to the next: some support each other, others stand in stark contrast, and others are linked by the law of cause and effect.

**Question.** Where am I right now? Where do I want to go? What’s preventing me?

**Where I am.** Number X.

**Answer.** I am about to enter a new cycle in my life. I’m just thinking about changing jobs; I feel almost ready.

**Where I want to go.** Number 402.

**Answer.** I want to live with less certainty. I need to take myself less seriously.

**What’s preventing me.** Number 308.

**Answer.** I’m too structured: I know how much I’m worth in terms of what I do and how much my actions can be worth, so I’m held back by the thought of using my value inefficiently. Again, I take everything too seriously!

**Question.** What am I like at work? And outside of work? What is my environment like?

**What I'm like at work.** Number 112.

**Answer.** I close myself off. I can't be happy. I realise that I'm not like that normally, but as soon as I get to the office my heart is gripped by a feeling of oppression.

**Outside of work.** Number 303.

**Answer.** I feel curious and proactive. I always want to try new things; I throw myself headfirst into my friends' ideas and into the hobbies I cultivate.

**My environment.** Number VI.

**Answer.** It reminds me every day that I don't like the job. I don't want to say that it's the fault of my colleagues or my boss – they're nice to me. No, the real problem is that the place seems to be constantly saying to me: "You love something else! What are you doing here?"

We can also decide to adopt a different strategy, with clearer separation between the elements that we are going to pick out.

For example, we could choose two Primary Intùiti cards to help us define a situation or a problem, and another Secondary card for our call to action: how we could act in practice.

**Question 1.** What's my problem?

**Two cards for the problem.** I choose V and XIII.

**Answer.** It's a problem related to the concept of the ideal (V): I need that, to feel that I'm moving towards something higher in life, but what have I done instead? I have limited myself with a series of compromises (XIII) and moved forward without asking myself many questions. In fact, I don't believe in what I do – it earns me money, I'm good at it, but I don't believe in it.

**Question 2.** How can I take action?

**Card for the action.** Number 213.

**Answer.** I can project what I feel outwards and become aware of it: why not talk about this with my boss? I can do the same things I do now, but paying more attention to certain aspects that no

one in the office currently takes care of. It might even be a good innovation!

The same framework can be used with all the cards together:

**Question 1.** Where does my sadness come from?

**Two cards for the sadness.** I choose 110 and XIII.

**Answer.** I refused to accept a change (XIII) and this caused me nothing but great pain (110). Question 2. What can I do?

**Card for the action.** Number 404.

**Answer.** I can focus on the good things I have now. It probably wasn't the time to change then; I didn't feel ready because I was unbalanced. So it's time to work on my balance. Then I can change!

## Using more than three cards

Once we are used to seeing the cards in relation to one another, we can expand the frameworks we have previously used, adding elements to our liking, or picking more than one card for each variable of the question being addressed.

A three-part framework such as: "Where am I? Where do I want to go? What's preventing me?" could thus become a five-part framework: "Who am I? Where am I? Where do I want to go? What's preventing me? What could help me instead?"

Alternatively, we can decide to choose two cards for each of the answers, obtaining a six-card framework.

## Combining two or more cards

How do we deal with two or more cards selected to answer the same question? This is a case that we have already encountered as part of a previous example. If we decide to choose two cards

as an answer to a single question, we will attempt to merge the impressions and meanings of each of the two cards to create a new meaning.

For example, to answer the question “Who am I?” if I pick out card I (the Beginning) and card X (the New Cycle), I could give these different interpretations:

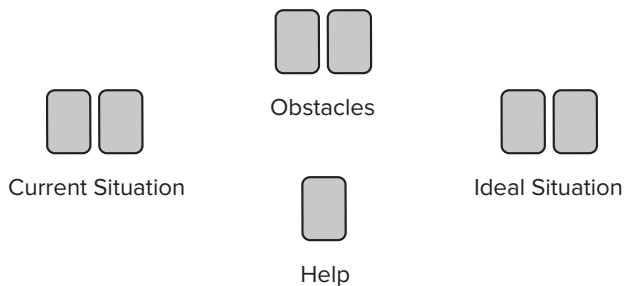
1. I’m a person who can’t wait to start doing something; **IN FACT**, what satisfies me most is the dynamics of birth and death, in constant movement, when things start and then end.
2. I’m a person who loves that initial moment **EVEN THOUGH** I often worry about new cycles, so I love to start but I’m nevertheless concerned about future developments.
3. I have problems with the beginning of things, **BECAUSE** I already know that everything that starts will come to an end.

What’s the most correct combination? It’s impossible to say. The combinations are suggested to us by our mood, by our experience, by how we choose to interpret those archetypes at the precise moment when we read them. The advice is to allow ourselves to follow the first combination that we notice, as if it were a true intuition.

If we need to read two or more at the same time, we could use them as additional stimuli. Going back to the example above, particularly points 2 and 3, I could suddenly feel that I am a person who loves beginnings but at the same time fears them, and that I have problems with things that are too long (the ones that never end), but that at the same time I’m terrified by fleeting things. So I would then develop this seeming contradiction of mine: why am I afraid of both eternal and finite things? What is my relationship with the passage of time?

■ RECOMMENDED FRAMEWORK TO START WITH

## The hero's journey (current/ideal situation) with Primary Intùiti face up



Place the Primary Intùiti on the table face up and choose:

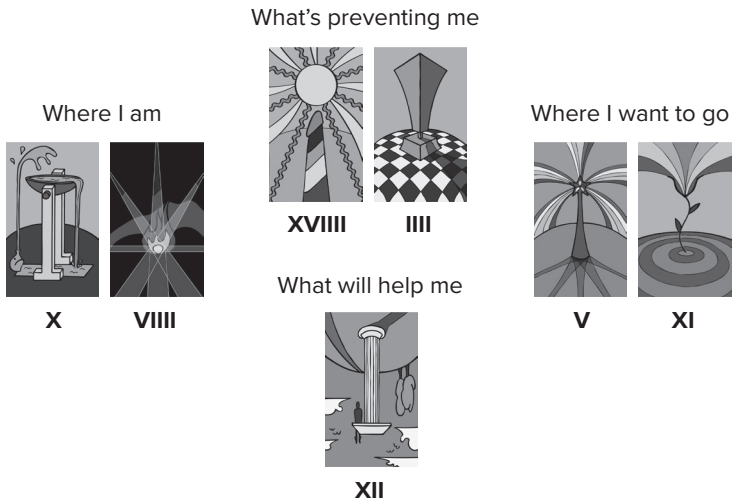
- 2 cards to explain where you are/how you feel at this stage in your life (current situation);
- 2 cards for where you would like to go/how you would like to feel (ideal situation);
- 2 cards for the obstacle or test you need to overcome, i.e. for whatever is preventing you from moving from the current to the ideal situation;
- 1 card to explain what could help you in this transformation.

Say it aloud, using the images of the cards you have chosen. It's as if you were answering these questions:

1. How are you feeling now?
2. How would you like to feel?
3. What is preventing you from transforming your life?
4. What could help you?

Finally, you can add the use of Secondary Intùiti for advice on how to transition to action, randomly drawing one or two cards face down.

EXAMPLE:



**Where I am.** Number X and number VIII.

**Answer.** I am in the middle of a period of change; I want to be alone as much as possible and find the things I need within myself. Also, in terms of work, I would like to leave the company I have with my partners to try something different, which might feel more like mine.

**Where I want to go.** Number V and number XI.

**Answer.** I draw energy from the things I believe in. In reality, I don't like what my company does anymore; I don't like the philosophy of the people I work with, and as a result I always feel worn out. I want to dedicate myself to a new project that is much more in line with my values.

**What's preventing me.** Number XVIII and number III.

**Answer.** I'm afraid that what I desire is frivolous, like the need to go to the beach after a week of rain. I rarely go easy on myself. I must have taken that from my father – he was strict too, both with me and with himself, and he would never have allowed himself to throw a company down the drain because he “needed some sunlight”!



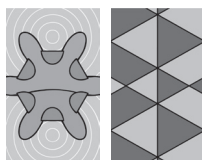
**What can help me.** Number XII.

**Answer.** I need to be more carefree. How can I want the sun if I'm as ponderous as my father was! And I saw how he ended up: always surly with everyone and dissatisfied.

**For advice, I draw two secondary cards.**

**Advice.** Number 206 and 311.

Advice



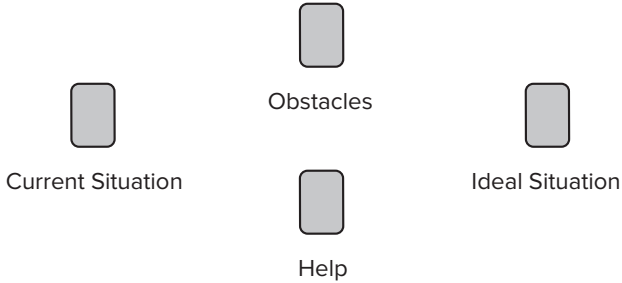
206

311

**Answer.** They advise me to work from my heart and my gut. To do what I love on the one hand and to follow what gives me a lust for life on the other. What do I really love? And where do I feel most alive? Good question, I haven't listened to myself for a while.

## ■ RECOMMENDED FRAMEWORK TO START WITH

### The hero's journey (current/ideal situation) with Primary Intùiti face down



You can apply the previous framework with some variations, using the Primary Intùiti face down and choosing fewer cards:

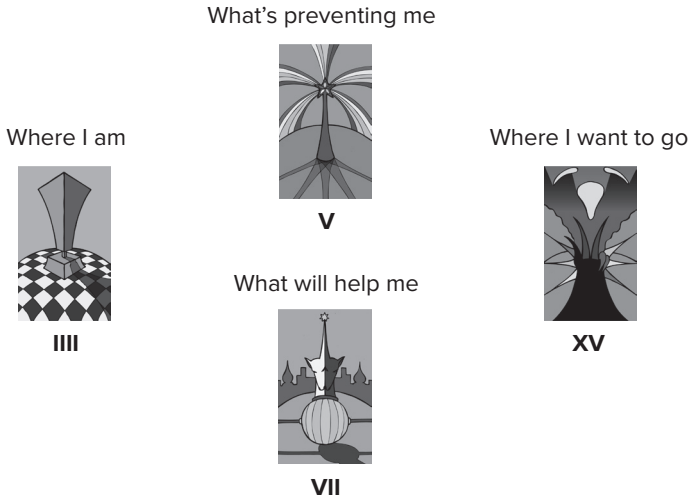
- 1 card to explain where you are/how you feel at this stage in your life (current situation);
- 1 card for where you would like to go/how you would like to feel (ideal situation);
- 1 card for the obstacle or test you need to overcome, i.e. for whatever is preventing you from moving from the current to the ideal situation;
- 1 card to explain what could help you in this transformation.

Using the meanings of the archetypes, try to understand:

1. How you feel right now;
2. How you would like to feel;
3. What is preventing you from transforming your life;
4. What could help you.

Finally, you can add the use of Secondary Intùiti for advice on how to transition to action, randomly drawing one or two cards face down.

EXAMPLE:



**Where I am.** Number III.

**Answer.** I am stuck in this city, in my habits, in a succession of days that are always the same but also make me feel safe.

**Where I want to go.** Number XV.

**Answer.** I want to go beyond my limits.

**What is limiting me.** Number V.

**Answer.** I keep waiting for something out there to come and save me. This is my limit: I don't have the courage to abandon my routine, and I justify it to myself because nothing has happened yet to take me away from it.

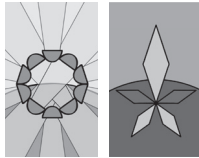
**What can help me.** Number VII.

**Answer.** It's time to grow up. In fact, now that I think about it, I've been carrying this attitude around with me since I was a child. Maybe it really is time for a change.

**For advice, I draw two secondary cards.**

**Advice.** Number 210 and 105.

Advice



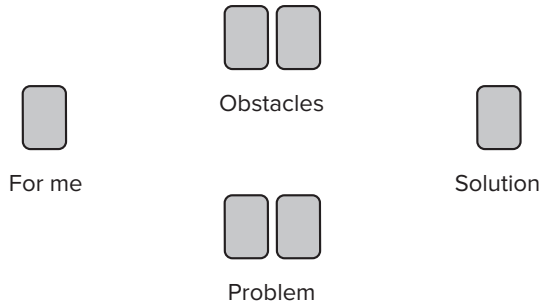
**210**

**105**

**Answer.** They are telling me that I have taken everything from this situation; it has nothing left to offer me. It really is time to embrace a new vision, and I need to be the one to define it.

■ RECOMMENDED FRAMEWORK TO START WITH

**The solution to the Problem  
With Primary Intùiti face up or face down**



Again, only use the Primary cards, face up or face down.

Choose:

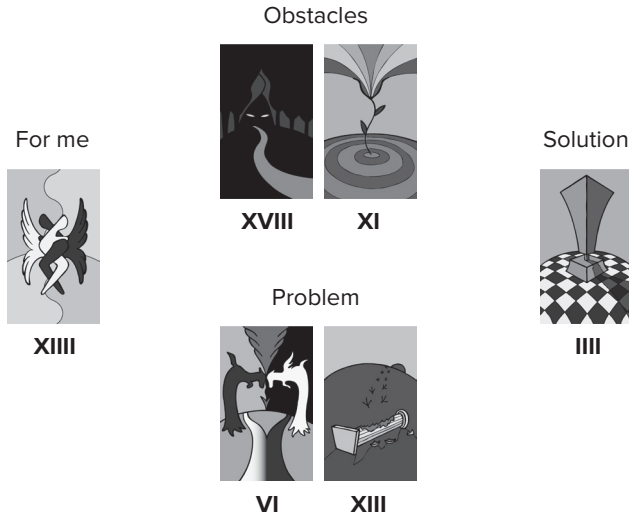
- 1 card for you;
- 2 cards to explain the Problem;
- 2 cards for what is preventing you from completing the transition from Problem to Solution;
- 1 card to explain what could help you in this transformation (the Solution).

Try to understand:

1. How you feel about this problem;
2. What the Problem really is;
3. What is preventing you from resolving the situation;
4. What the Solution could actually be.

Finally, you can add the use of Secondary Intùiti for advice on how to transition to action, randomly drawing one or two cards face down.

EXAMPLE:



**For me.** Number XIII.

**Answer.** I am a person who is well balanced; I know my flaws but I am able to accept them.

**The Problem.** Number VI and number XIII.

**Answer.** I know what I would like to do but I am afraid to take that road. It would mean making a clean break with the past, and I can't do it.

**The obstacle.** Number XVIII and number XI.

**Answer.** It looks to me like a dark road; I'm terrified as if I were a child. It's like an irrational fear and my strength is failing me, my legs are shaking.

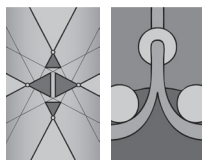
**The Solution.** Number III.

**Answer.** I need stability that is more tangible, not just from within. I would feel confident if I knew that I had the support of my family and if I waited to put some savings aside before taking this step.

**For advice, I draw two secondary cards.**

**Advice.** Number 312 and 403.

Advice



**312**

**403**

**Answer.** The cards suggest I should follow my gut, even if the issue is very much a material one. I have to start building the possibility of change, but to do so I need to be much more secure in my body too: I need to let myself be seduced by the idea of change so I can find the motivation to save money over the coming months and not endure this as a pointless sacrifice.





# Using Intùiti fully

## Deconstructing the frameworks

From the frameworks recommended above, we can derive a basic structure that supports the experience of reading the Intùiti cards. If you look carefully, it is not difficult to observe that we always start by defining a problem (or situation) before moving on to amplify said problem and eventually building an action strategy. Three basic questions can be identified, one for each phase of a reading:

1. What problem/situation are we talking about?  
Examples: “Where am I?”, “What problem do I have?”, “Who am I?”
2. What does this problem consist of? What revolves around it?  
Examples: “Where do I want to go?”, “What is the nature of the problem?”, “How do others see me?”
3. How can I take action?  
Examples: “What can help me?”, “How can I improve?”, “How do I imagine the solution?”

The first phase is the DEFINITION phase, where we try to get a general understanding of the problem that we want to tackle; the

second phase is **AMPLIFICATION**, where we develop the problem, delving deeper into both the issue itself and the elements that interact with it; finally, the third phase, the **ACTION STRATEGY**, helps us adopt a constructive attitude in order to change the situation in question.

We now know the functions of the Primary and Secondary Intuition and can choose to use them as we please:

<b>Definition</b>	<b>Amplification</b>	<b>Action</b>	<b>Comment</b>
Primary cards face up			I take into account the emotional level, using general archetypes
Primary cards face up		Secondary cards face up	I probe the problem with general archetypes and evaluate an action plan linked to my emotional regions
Primary cards face up		Secondary cards face down	I accept the action strategy that I draw at random
Primary cards face up	Secondary cards face down	Secondary cards face down	I use the Secondary cards to amplify the problem I have probed with the Primary cards
Primary cards face down		Secondary cards face down	I probe and amplify the problem, accepting the stimulus of archetypes chosen at random

Definition	Amplification	Action	Comment
Primary and Secondary cards face down			The most complex and at the same time most complete way of using the deck: I use all 78 archetypes as mirrors, even though they are chosen at random

All the structures in the table above are equally valid and, if we go back through the manual, we will see how each exercise described falls into one of the categories listed. Once we are aware of the functions of the Primary and Secondary Intùitis, we can decide to adopt a different structure for a reading depending on the question asked, the way we decide to tackle it and the context in which we find ourselves.

## Building your own frameworks

From this point, we will no longer talk about Primary or Secondary Intùitis or face-down and face-up cards, assuming at this stage that it is possible to develop each framework using all the potential interpolations mentioned above. Instead, we will return to an exercise discussed in the first half of the manual, linked to formulating the question. In truth, building your own ad hoc Intùiti framework means nothing more than breaking a question down into different elements connected to one another by defined relationships (before/after, cause/effect, I/others, etc.).

We have already seen how it is possible to break down a question into multiple elements, so that “Why do I always feel bad?” can be transformed into “What am I like? What would I like to be like? What is hurting me?” Now let’s take a little step back. We all tend to conceal our problems behind disingenuous tricks.

Every time we say: “I feel sad and I don’t know why”, or: “I’m not satisfied with my job, but I don’t know what to change”, or even: “I know I’m not well, but...”, these are perfect examples of disingenuous behaviour. Essentially, we know that what we are saying does not describe the problem in the least, nor would it ever help us to open up a discussion to expose and tackle it, yet we say it all the same, even running the risk of ending up in useless conversations:

“I don’t feel satisfied at work.”  
“How come?”  
“I don’t know. Maybe I don’t like it.”  
“What don’t you like?”  
“I have no idea, but I don’t feel satisfied.”  
“Why don’t you get a new job?”  
“I worked so hard to get that job!”  
“You said you weren’t satisfied...”  
“Yeah, sure, but I like my job.”

Does this remind you of any real conversations? Most of them sound like this: without rhyme or reason. If we think about it, every time we use the conjunctions “but” and “however”, we risk not getting anywhere: “Yes, I know, but...”, “That’s true, however...”. We’re doing nothing but stating one thing and contradicting it a second later.

It’s nothing serious: this is a fairly widespread defence mechanism. And we can put in place some simple strategies to solve the problem and break down the question so as to tackle it without getting stuck. It’s enough not to be afraid of making mistakes and to start by trial and error, knowing that this will gradually lead us in the right direction. For example, if we try to tackle the issue of “I don’t feel satisfied at work” by breaking it down into the following questions: “Who am I? How do I feel in what I do? How do I feel in the workplace?” we might find that the real crux of the problem lies not in the job we do but in our relationship with colleagues; we will then develop the issue by in-

roducing other elements: “What are my colleagues like? What is my boss like? What is the atmosphere in the office like? How would I like it to be?”

Let’s look at the table of examples:

<b>Question (disingenuous behaviour)</b>	<b>Elements (definition)</b>	<b>Elements (amplification)</b>
“I always feel bored.”	1) “Who am I?” 2) “What is this constant boredom?” 3) “What can I do to escape from this boredom?”	If I find that my boredom is related to my fear of being alone, I can amplify this particular aspect: 1) “How do I feel alone?” 2) “How do I feel with others?” 3) “Why am I afraid of being alone?”
“I can’t write my book. I stare at the blank page and I don’t know what to do.”	1) “How am I right now?” 2) “What is this book?” 3) “What is the problem between me and this book?”	If I find that I’m not actually very excited about the book: 1) “What excites me?” 2) “Why do I keep writing the book regardless?”
“I don’t know what to do with my life.”	1) “Who am I?” 2) “What is limiting me?” 3) “What makes me feel satisfied?”	If I find that I’m limited by the idea of making money: 1) “Where does my fear of being poor come from?” 2) “What do I really think about money?” 3) “How can I feel more free?”

I think the mechanism for breaking down the issue is very clear. Naturally, the way to implement it is more difficult because it has

no fixed rules: it must be done by trial and error and in accordance with your sensibilities. We have to imagine that we are like children playing with the elements of our doubts: we take the problems, we take them apart, we try to combine pieces of them and, if they don't work together, we put others together, and so on and so forth until we are satisfied with the result.

Moving from this process to constructing a framework is very simple: just pair one or more cards with each element into which we have broken down a question, thus:

**“I’m not sure of what I’m doing”**. I pick:

- 1 card for how I feel now;
- 1 card for how I would like to feel;
- 1 card for what it is about what I’m doing now that leaves me unconvinced.

**“I’m not satisfied”**:

- 2 cards to describe this dissatisfaction;
- 2 cards for the origin of this dissatisfaction;
- 2 cards for how I would feel if this dissatisfaction were resolved.

**“I’m undecided between two options”**:

- 1 card for the first choice;
- 1 card for the second choice;
- 2 cards for the nature of the indecision.

The number of cards is completely arbitrary. If an element seems particularly complex, we can choose to pick two or more cards; if it seems important but secondary, meanwhile, we will only choose one.

Here are some examples of free readings carried out by me. None of these were guided to construct sample cases: they are all genuine.

EXAMPLE #1 (READING CARRIED OUT ON 20 MARCH 2017)

The question I am asking myself is: **“I’m extremely sad at the moment – how come?”**

My hypothesis is that this sadness partly has something to do with the projects I have been working on in recent months, so I decide to break down my question like this:

- 1 card for me (“Who am I right now?”);
- 1 card for the sadness (“Where does my sadness come from?”);
- 1 card for the projects that I am working on at the moment (“What is my experience of these projects?”);
- 1 card for the things I would like to do (“Should I maybe dedicate myself to something else? Or dedicate myself to it in a different way?”);
- 1 advice card (“What can I do to improve my current situation?”).

I use all the Intùiti together, spreading them out on the table face down. Here is the result:

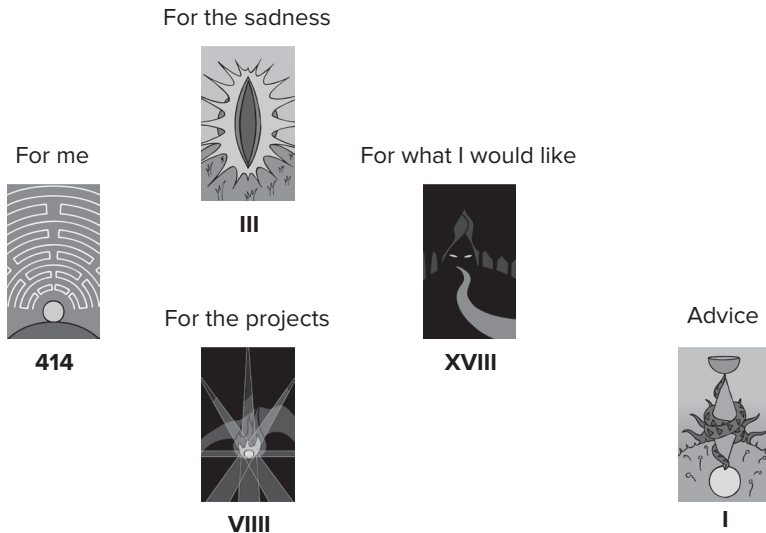
For the sadness

For me

For what I would like

For the projects

Advice



III

414

XVIII

VIII

I

**Who I am right now.** Number 414.

**Answer.** I am in a transitional phase where I attach no importance to accumulating money; on the contrary, I am trying to overcome the everyday concept of material things. In fact, I quit my job six months ago and I am not looking for a new one: I decided to dedicate myself to a few personal entrepreneurial projects. I attach more value to my time now than I used to before, when I traded it for a fixed salary.

**Where my sadness comes from.** Number III.

**Answer.** I have an incredible desire to do things and perhaps that's troubling me, because I still can't see the results of my efforts. It's as if after every creative sprint, I'm not getting the prize that could give me a bit of security. In fact, I often ask myself: "Am I using my time and energy in the right way?"

**My experience of these projects.** Number VIII.

**Answer.** I'm experiencing them as something that I have to tackle alone. I immediately see a link with the card related to my sadness, because I realise now that I truly feel alone in the things I do. Not only have I not yet obtained the recognition that I hope for (card III), my journey is also one I have to take alone, and this is crippling me.

**What I would like to do.** Number XVIII.

**Answer.** I would like to press on even further in this solitude, not only in a practical sense but also on an irrational level. I don't even want to justify how I use my time: if I feel that something is right for me, I just want to do it! I want to have the courage to trust the things I can't see and can't explain. I just want to erupt, as in card III, without worrying about the consequences.

**Observations so far.** I see a connection that resonates very clearly with me: before, I was worried about money and how to make it, keep it and use it. Now – following the stimulus of Number 414 – I would like to overcome material things, but I'm not



fully succeeding in my intention. I have replaced the concept of money with that of time and energy. Conclusion: I worry too much about the possible returns of what I do. This contradiction cripples me: instead of enjoying working on the projects I love, which I would like to throw myself into headfirst without having to justify myself to anyone, let alone myself (see XVIII), I feel like I'm drifting.

**How I can improve.** Number I.

**Answer.** This card seems to say to me: "Enjoy what you're doing, stupid, as if you were a child!" That's what I really want, among other things: to be like children, who dedicate themselves to their work and don't require recognition or anything else, but are completely absorbed by it. I now understand that I am carrying a serious burden – the belief that resources must always and in all cases be used to increase their own value – and this is plunging me into sadness and loneliness! Because during this period in my life, I just want to be like a child who devotes himself to what he loves and spends his whole day smiling.

**Conclusion.** My goal right now is not to transform my projects into something that brings me recognition or money, but to learn to dedicate myself to what I like with sincere joy (this needs to be my greatest recognition, my highest value). Even if I sold one of my projects after months and months of sadness, would it really be worth that much?

EXAMPLE #2 (READING CARRIED OUT ON 20 MARCH 2017)

The issue I want to tackle is: **“I can’t find enjoyment in the things I do. I feel like I’m living my life in a way I don’t like”.**

I can use a fairly simple framework:

- 1 card for me (“How am I right now?”);
- 1 card for how I would like to be (“How would I like to be?”);
- 2 cards for the problem that is hindering me (“What is preventing me from feeling better?”).

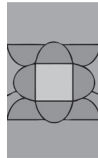
I decide to pick two cards for the obstacle, because I sense that this is the richest area of my issue. I proceed as in the example above, placing all the cards face down on the table. Here is the result:

How I am now



109

Obstacle



208



214

How I would like to be



102

**How I am right now.** Number 109.

**How I would like to be.** Number 102.

**Answer.** I decide to read them together to give a more continuous sense to the meaning of the archetypes. It is clear that my problem is a rational one, closely linked to my brain’s emotional region: I’m feeling bad because I cannot give up my individuality (109), it’s as if I’m going through a crisis that I cannot identify or overcome; among other things, I would like to move towards comparison (102). Fundamentally, I’m not enjoying things because I would like a more collaborative environment where I can discuss and share ideas and problems; instead, I’m always alone. Now that the cards are making me think about it, I have tried not

to be alone over the last few months, but I have had a few disappointments and discovered that I couldn't trust my collaborators. Perhaps the crisis I have to overcome is linked to regaining my trust in others.

**The obstacle.** Number 208 and number 214.

**Answer.** I am convinced that I already have everything I need (208), that I already feel like I'm enough on my own, that I don't need others. This is definitely linked to 109, because it could be a consequence of it: if I can't trust my collaborators, maybe I'm better going on without them. We also have 214, so not only do I think I already have everything I need, but I'm even ready to question the concept of listening to others full stop. As if to say: "I'm fine, I don't need to listen to anyone. And let's face it, what's the point of listening to others in general?"

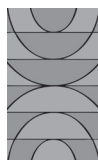
**I'm still not satisfied.** I want to go deeper, so I decide to pick two more cards, one supporting "How would I like to be?" and the other as a response of "What can I do to act on this?"

Support for how  
I would like to be



XX

What can I do  
to take action



211

**Support for "How would I like to be?".** Number XX.

**Answer.** Comparison is the key to everything: finding an environment where I can have a real ongoing dialogue about what I do and what I think would allow me to see everything clearly and to grasp if I am on the right path at all times.

**How to take action.** Number 211.

**Answer.** Humility and naivety are required. I have to try and feel like someone younger, overcoming the way previous collaborators have disappointed me. I will never be able to live my life well if I close myself off (as in 208) or if I pretend I don't need anything (as 214 says). Instead, I have to try and establish a very open dialogue with others, so that I have a mirror that reflects me back. They might not even collaborate with me, but they can tell me if something I do seems good or not, we can complain about things that don't seem to work together, we can celebrate and enjoy successes. Basically, I have to seek out my peers to share and interact with!

EXAMPLE #3 (READING CARRIED OUT IN MID-SEPTEMBER 2016)

I was in China for work, and I wasn't very happy with that decision. I wanted an answer to this question: **“What did I come here to learn?”**

In that case, I decided to choose just one card from the deck that was lying on the table. I picked out number 308.

What I came  
to learn



**308**

**Answer.** Initially, I looked at the card somewhat sceptically. It didn't resonate with me much, and I was almost ready to pick out another to support it. Then something came to me, an intuition. I thought: “To learn to be unstructured” (this is one of the teachings of level 8 of the Fire element: don't focus on perfectionism but go beyond it, towards accepting life as it is, pulsating and imperfect). To learn to be unstructured. This simple thought changed my whole experience in China; it opened the door to a question that I hadn't even thought of addressing (“What did I want to leave behind in Italy?”) and I felt everything: I remembered the routines I couldn't escape from, the commitments that I felt I couldn't avoid, and a whole list of things that had left me totally hollow. At that very moment, I realised that I had not left Italy because I couldn't find a satisfying or sufficiently well-paid job, because I was bored or anything else, but rather to escape from an inflexibility that I hadn't been able to quash. And I understood that I was sick as a dog in China because I was trying to adopt the same attitude. Except that in China it is impossible to be structured: it is a world

that changes every second, where skyscrapers grow faster than weeds. From one day to the next you could get a promotion or change jobs, find a friend or lose one, be kicked out of your house and have to look for a new one. The only way to survive was to become flexible like water, to adapt to everything and to laugh at change. Then I remember thinking: “Damn, life really has to be a game!” They weren’t giving me enough to do in the office? I would smile and start working on my projects for those few hours. We weren’t on the same wavelength? I would send out CVs to find another job. My friends ditched me to go out? I would sit in a cafe with a book. This was the true significance of my decision to go to China: I would interpret every unexpected event as a surprise and adapt like a river that must find its way downstream in one way or another.

**NOTE.** This last example is very important because it shows how it is possible to open up a profound dialogue starting with just one card. The advice is therefore not to think that you need a lot of archetypes to obtain satisfactory results. On the contrary, we must learn to get to the heart of each stimulus.

## How and how much to use Intùiti

Once a day, twice a week, four cards a month. There’s no right answer, no perfect measure. Let’s just say that, if this were a recipe, we would have to measure it like we do with salt: as required. It’s important to pick up our Intùiti deck whenever we feel that it’s necessary, i.e. when we feel that we have a topic that needs addressing. And it is absolutely vital to focus on the quality of our experience: as I demonstrated in the last example, we have to strive to get to the heart of what we pick out. This is much more important than the number of cards. If we use the archetypes superficially, they will not lead us anywhere: they are doors ready to be opened, so we try to have a little patience, to dwell on the details, and to get them wide open.

When we set out on this journey, little by little we will realise that we have got to know ourselves better and that we have identified certain fundamental nuclei that have a daily influence on our lives and the way we express ourselves. We accept all these discoveries without fear, with great joy in fact, and we tell friends and family about them just like we do after returning from a trip. Intùiti opens up a wonderful world: our world.

Let the adventure begin.





## Using Intùiti with others

This chapter is essential for anyone who decides to use the Intùiti deck for the personal and creative growth of others. It is aimed at both professionals (psychologists, psychotherapists, life coaches, etc.) and non-professionals who are eager to help another person understand and overcome their obstacles and conditioning. Please note: before you use Intùiti with others, it is highly recommended that you study the archetypes in depth and become familiar with applying the deck to yourself.

For personal use, the Intùiti deck has proven itself to be a sort of teacher, always on hand. When we use it with others, meanwhile, those of us who have in-depth knowledge of the tool become intermediaries: we help other people to formulate the questions they want to ask, we offer them a suitable framework to read the cards, and finally we guide them in interpreting the archetypes on the three levels that we have discussed at length (emotional, textual and theoretical). Our role is not to shake others, nor to enlighten them, nor even to judge their conditioning and their reactions to it.

We must limit ourselves to being a conduit for meaning throughout the entire experience.

## Helping to formulate the issue to be addressed

As we have discovered, we tend to conceal our problems behind disingenuous behaviour. The person we want to guide will be no different. When we ask them if they have any questions to ask or situations to analyse, they might tell us they don't know, or they could go off on a far-fetched tangent. Our job is to subject them to the same process of breaking down the question that we have become accustomed to applying to our personal issues.

**Us:** "Do you have any issues, questions, situations you need to address?"

**Them:** "I don't know..."

**Us:** "Shuffle the cards and think about it in the meantime, no rush."

**Them:** "Couldn't we do something like this, just for the sake of it?"

**Us:** "I'd rather not. It wouldn't make much sense."

**Them:** "There's the work thing... I don't feel very satisfied."

**Us:** "You don't like your job?"

**Them:** "No, no, quite the contrary. It's not that. It must be just a temporary thing..."

**Us:** "Would you like to do a different kind of job?"

**Them:** "I don't know, it's complicated. Maybe I'm just too stressed out."

Although this dialogue might seem exaggerated – almost a mini-parody – it isn't. The other person isn't acting in bad faith or making fun of us: they really do need help to summarise (and sometimes even to identify) a problem. We can employ three different strategies depending on the person and our personality.

### STRATEGY #1: TRIAL AND ERROR/FUNNEL METHOD

**Us:** "So you like the job but you're still not satisfied. Maybe it's the office that's bothering you?"

**Them:** "I don't know... That too... But I get on well with most of my colleagues."

**Us:** “Maybe it’s about the setting? Does being stuck at a desk really bother you?”

**Them:** “Oh, definitely. I like my job, but if I could do it in a different setting it would be much better! This city gets me down as well, it’s cold and grey.”

**Us:** “Couldn’t you do your job in other places?”

**Them:** “...”

**Us:** “Have you ever thought about moving to a different city?”

**Them:** “Yes, but I’m afraid of...”

Okay, we’ve found some material to work on here. We can start by having them choose a card for themselves (“Who are you?”), one for the job in this city (“What is your environment like?”), one for work elsewhere (“How would you like your environment to be?”) and one more for what is holding them back (“What is holding you back?”). Once we have tackled these archetypes, we may have clearer ideas to develop the problem.

## **STRATEGY #2: FALL BACK ON THE CLASSIC FRAMEWORKS**

**Us:** “Maybe it’s better to start with a basic game so you can get familiar with Intùiti.”

**Them:** “Okay.”

**Us:** “I’ll arrange the cards so you can see them all.” [We lay out just the Primary cards face up].

**Them:** “Are we only using part of the deck?”

**Us:** “Yes, for now. I’ll ask you to choose the card that represents how you feel now, the one that could represent how you would like to feel, and one that represents the obstacle preventing you from getting from where you are now to where you would like to be. Don’t think about it too much: go with your gut.”

Does this remind you of something? The very first exercise in the manual, perhaps? Using the cards face up, and thus removing the random aspect that is often associated with classic “fortune tellers”, is a great way to start a reading experience for another person.

### STRATEGY #3: BE DIRECT AND HONEST

**Us:** “Look, I’m bored.”

**Them:** “Excuse me?”

**Us:** “You heard: I’m bored. You’ve been banging on for ten minutes with: I don’t know this, I don’t know that, well maybe, because you know, it’s complicated. If you really don’t feel like it, let’s go and have a coffee and I’ll put the deck away..”

**Them:** “...”

**Us:** “Come on, think about it and tell me what the real problem is.”

**Them:** “I hate being in the office all day. I feel suffocated.”

Great! We’ve got something.

This strategy only makes sense if it is deployed without being haughty or arrogant. Being honest with the other person and telling them that they are wasting their own time as well as ours is a gesture that shows affection and interest in them – after all, we could just do a basic reading for them and get them out of our hair! Instead, we are making an effort to open up and leaving ourselves vulnerable to their judgement (they could react badly, getting up and leaving).

It is a somewhat brusque way to refocus their attention, like slamming your hand down on the table, and in most cases it is very effective, as long as it is done in a polite and respectful way.

### Suggesting the framework to use

The procedure here is the same one we have always used with ourselves: once we understand what the right question is, we pair one or more cards for each element under consideration. We can always follow one of the basic frameworks we have looked at, although it would be better to develop one tailored to the question that the other person is asking.

When guiding the other person, it is very important to try to be as clear as possible: “I’ll ask you to pick three cards: one card for where you are now, i.e. for your current situation; one for where

you would like to be, so what we might call your desired situation; finally, one that can indicate the obstacle that is preventing you from moving from your current situation to your desired situation. To sum up: we'll see the current situation, the desired situation, and the obstacle in getting from one to the other. Does that sound okay? Does it seem suited to this particular moment in your life?"

## **Guiding the interpretation**

In this phase, we can choose to use the reading level that seems most suited to the other person or to our way of experiencing the archetypes. We can decide to start by asking the other person to describe their feelings about the card they have chosen, only revealing the meanings of the archetype to them afterwards. We can read them the tale and the imperative and let them reflect in silence for a few minutes. Or we can provide our interpretation of the archetypes directly, leaving out tales and emotional impacts. This decision is up to us, and I'm sure it will vary from person to person.

It is also clear that some reading levels are less demanding than others. If the card is chosen from the group of Primary Intuitions face up, asking the other person to explain why they chose that image allows us to maintain a completely neutral stance, something that choosing to explain and interpret the meaning of the cards does not allow us to do.

## **«It's a psychological test? Or a tarot reading?»**

If we use Intuitions with other people, sooner or later they will ask us if we are doing a psychological test or a proper tarot reading. In truth, this is a question that we should also ask ourselves and that it would be a good idea to answer very honestly.

Are we using this tool to play at psychology with our friends? Or do we want to read people's future and issue judgements that

could influence them? If your answer to either of these questions is yes, I recommend that you avoid using Intùiti. The reason is mainly ethical: those who ask for help have the right to know what they are getting into. So if you want to read people's future, buy a deck of tarot cards and state your intention: the other person will willingly accept if they have specifically decided to have their future read; if you want to map out other people's psychological profiles, go and study Psychology and administer the Rorschach test. If, on the other hand, you want to help the other person look in the mirror and reflect in order to grow, without claiming to offer them a precise answer or a profile they can use as a label, then Intùiti is the tool for you.

“The cards are not answers; they are containers.” This is a sentence that we should repeat to everyone over and over again. If a person chooses card number IIII (the Pater Familias) in response to the question “What is limiting you at the moment?” we cannot say outright: “You have a problem with your father!” or “You're too inflexible. Open your mind a little!”

Our job is to open up a dialogue starting from the archetype of Authority, so we could suggest: “Your limit is linked to the concept of authority, to your experience of rules. What do you think about that? Do you feel too inflexible? Or do you have problems with people who are too inflexible? Do you feel like your life is too structured right now?”

Think of Intùiti as archetype-clothes that we can put on for a few minutes. The other person can take one and see how they feel with it on, flex and stretch out their arms, have a little walk around the room, then put down the garment and try on the next one.

“This doesn't sound like me!” is another sentence we might end up hearing very often. This happens when we have not clearly explained the purpose of the deck or when the other person expects a precise and indisputable answer from us. In this case, it is our duty to bring the experience back down to the correct level:

“Don’t take the meaning of the card as a judgement”. We could specify: “When I said that the number XII (the Change of Vision) is your weakness, it doesn’t mean that you don’t know how to look at things from a different perspective. In fact, maybe you actually spend too much time changing your point of view and you risk expending a lot of energy without ever moving forward”.

Each card can be interpreted in one direction or the other: it is up to us, alongside the people we are guiding through the experience, to find the right interpretation.

## **Traditions and superstitions**

When I read the tarot cards, I ask the person seeking advice to pick up the deck with their left hand, to always draw each card with their left hand, and to never cross their legs. That’s how I was taught, and that’s how I do the reading. It’s also a way to get them into the right state of mind: if they accept the rules, they also accept the answers that the cards can give them.

With Intùiti, all this is unnecessary. It is not an arcane tool. We can decide never to have the other person touch the cards, or to read them while we are in a restaurant full of people, day or night, on any day of the year. We are free to use it as we see fit.

However, we can choose to introduce some methods to build empathy with the person we are guiding through the Intùiti experience. For example, we could offer them the deck to shuffle, or we could ask them not to look at their mobile phone or to refrain from smoking and drinking alcohol (this is a great way to keep their attention levels high).

Personally, I love letting others shuffle, pick up and draw from the deck. I let them look at their phone, drink and smoke as they please, sit or stand: whatever makes them most comfortable.





## **Additional uses of Intùiti**

Intùiti has also been tested and used with excellent results in a corporate setting, with a particular focus on assessment, team building and business development. In this chapter, we will look at some of the most effective applications of the tool.

### **Assessment (Interviews)**

One of the main problems faced by many companies relates to placing resources. In general, we can say that if an employee is not assigned a suitable role, they will probably not apply themselves 100%; equally, they are unlikely to get much satisfaction from their position.

Very often, it is simply a question of maximising their value: if I have an employee with a passion for teaching, I could decide to sign them up for training courses which they could then explain to my other employees; if I have an employee who is passionate about the music business, I could assign them to new business projects in that specific area. The rule is fairly straightforward: if I find out the dreams and interests of the people I work with, I can assign them accordingly, increasing their satisfaction and potentially boosting my profits. And not only that: if I happen to work out that a resource is not aligned with my business for some ethical and/or personal reason, I can immediately take into account

that that person could resign at any point (I will thus ensure that I always have a candidate ready to take their place).

Intùiti can be used to establish an in-depth dialogue with an employee in order to grasp their real potential. We can lay just the Primary Intùiti cards face up on the table and ask them to choose three: one (A) to describe themselves; one (B) for how they see themselves within the company; and one (C) for what they would like to do.

Another framework could be: one card (A) for what they are like; one card (B) for what their “driver” is; one card (C) for how the company could help them feel more fulfilled.

In this case, we work on the first reading level only – the emotional level – asking them (obviously under no obligation or excessive pressure) to answer our questions out loud using the cards that have been chosen.

## **Enhance meetings**

For: Team Building, Internal Conflict Resolution, Business Development

A sore point for every company, no matter how big or small, is unproductive meetings. It has happened to everyone at least once: being in a meeting that lasts an hour or even two, and realising that you have wasted your time. According to the Pareto principle, 20% of participants monopolise 80% of the content during meetings. When this happens, the meeting’s true potential is wasted.

With Intùiti, the contributions of all participants can be maximised, keeping attention levels high and bringing the maximum value to the table. This is a process also successfully used by other methodologies, such as Lego Serious Play, and it helps maintain a constant flow among participants by preventing individual members from monopolising the content of the meeting.

To use Intùiti during a meeting, a maximum of 8 participants is required, with one Intùiti deck per participant and a facilitator/coach to manage the meeting.

First of all, the facilitator needs to break down the issue that needs to be addressed into multiple questions. For example, if you want to solve problems within a team, the questions could be: “What is your vision for the team?”, “What are the team’s problems?”, “How would you like to improve it?” For a new business project (making a new product), they could be: “What is the problem you are trying to solve?” “What is stopping you from succeeding?” “What solution could you adopt?”

Once the meeting has started, the facilitator asks all the participants to place the Primary Intùiti in front of them and to use the cards to answer the group’s questions. He/she asks the first question aloud and asks the participants to choose three cards to answer it. He/she sets a time limit to choose them (3-5 min) so that nobody gets bored in the process.

In turn, each participant answers the question aloud, always referring to the cards they have chosen, lifting them up and showing them to the rest of the team. The facilitator ensures that no one digresses and, at the end of the round of answers, points out that similar cards were chosen by different people to answer the same question, asks for other people’s opinions on what they have heard and, lastly, if he/she has in-depth knowledge of the archetypes, provides the participants with some additional input.

This question and answer round is carried out for each of the questions that the facilitator chose before starting the meeting. At the end of the meeting, each participant is asked to choose a card that summarises what can be done to improve the situation in question, and to put it in the middle of the table. Inspired by this card, the participants – using a maximum of three sticky notes – write a few concrete proposals to be put into practice right away.

Everyone's sticky notes are read aloud and stuck on the wall in a cluster, as if they were an action plan to be adopted immediately.

EXAMPLE:

**Meeting goal:**

“Solve the internal conflicts within a 6-person team.”

**Questions chosen:**

1. “How do you see the team today?”
2. “What would you like your ideal team to be like?”
3. “What is preventing the team from improving?”

**Process:**

**INTRODUCTION**

The facilitator explains to everyone what they will do during the meeting and what the tool in front of them is, and reassures the participants that this is not a psychotherapy session. 5 min

The facilitator asks the participants to put the Secondary Intuiti cards to one side and keep only the Primary cards in front of them. 1-3 min

**FIRST QUESTION**

The facilitator asks the first question: “How do you see the team today?” He/she asks the participants to choose 3 cards from the Primary Intuiti and place them on the table. Each participant will use those cards to explain their answer. The facilitator sets a time limit for this choice (3 minutes). 3 min

The facilitator asks each individual participant to answer, showing everyone else the cards underpinning their reasoning. 20 min  
3min/per person

The facilitator can demonstrate certain similarities in the cards chosen by the various participants (“As you can see, more than half of you chose card number IIII, what do you think that means?”) He/she can also provide input relating to the meanings of the archetypes (“Card IIII is linked to the concept of authority. Now that you know this, do any of you want to add anything to the answers you’ve just provided?”) 10 min

## **SECOND QUESTION**

The facilitator asks the second question: “What would you like your ideal team to be like?” He/she asks the participants to choose 3 cards from the Primary Intùiti and place them on the table, under the 3 cards chosen for the previous question. He/she explains that participants can reuse a card previously chosen as an answer. The facilitator sets a time limit for this choice (3 minutes). 3 min

Second round of answers. 20 min

The facilitator again demonstrates any potential similarities and provides additional input based on the meaning of the archetypes. 10 min

## **THIRD QUESTION**

The facilitator asks the third question: “What is preventing the team from improving?” He/she asks the participants to choose 3 cards from the Primary Intùiti and place them on the table under the 6 cards chosen for the previous questions. The facilitator sets a time limit for this choice (3 minutes). 3 min

Third round of answers. 20 min

The facilitator again demonstrates any potential similarities and provides additional input based on the meaning of the archetypes. 10 min

## **CONCLUSION**

To wrap up, the facilitator explains: “Together, we’ve looked at what the team’s problems are and what each of you would like the team to become. What can we do in practice to really improve?” He/she asks the participants to choose 3 more cards to answer this question. He/she sets a time limit of one minute. 1 min

Fourth round of answers. 20 min

## **ACTION STRATEGY**

The facilitator hands out pads of sticky notes and explains: “Now choose one of the last three cards you picked and write at least 3 concrete actions that you can start taking today to improve the team. One action per sticky note”. He/she sets a time limit of 3 minutes. 3 min

Finally, the participants sort the sticky notes into categories and put together a cluster that will serve as an action plan to solve the problems tackled during the meeting. 10 min

This group question and answer system can be used with any type of issue once it is broken down into multiple variables. Let's look at some examples:

**Environment:** Business Development

**Goal:** Developing a new product

**Questions:**

1. "What problems should this product solve?"
2. "What is your target audience?"
3. "What solution can you provide for the problems mentioned previously?"

**Environment:** Team Building

**Goal:** Getting to know a team's dreams and ambitions better

**Questions:**

1. "What is your strength?"
2. "What are your weaknesses?"
3. "What is your goal?"
4. "How could the team help you?"

The Secondary Intùiti can be introduced during sessions when there is also a need to work on participants' emotional regions. The facilitator could ask the participants to divide the Secondary cards into four packs by series, and to choose a card from each group to answer this question: "How does the issue we are addressing make you feel?" Or he/she might ask: "Where do you feel this issue most? In your head, in your gut, do you feel like you experience it on an emotional level, or does it seem like a material problem?" The facilitator can then highlight the relevant pack depending on the answer provided and have the participants pick one card from that specific group.

As with using Intùiti for personal growth, there are no strict rules for using it in the workplace: once you become familiar with the tool, you can invent your own method. It is important that the facilitator always has a clear sense of where the participants are taking the session, and that he/she always sets a specific time

frame for each phase. This helps everyone to stay within a “flow” and not to get bored or digress. It is also essential that the person coordinating the meeting is not afraid to interrupt one of the participants if the latter goes on for too long when giving an answer, stops referring to the chosen cards and goes “off topic”.





## Postface

by Alessandra Mazzucchelli

### Creativity is the question that “opens”

Creativity is an unresolved question mark, difficult to define, recognise and study. It is an opening, a threshold, a connection, a bridge. It is the wait behind the question, the door to something underneath, foretold but not yet recognised, yet so significant for the answer itself. When the question pulsates restlessly within us, we are already beyond the known. In fact, the question already contains the answer. Formulating the question is a subtle process: finding something that can arouse our interest. Although this is difficult to translate, giving it a shot is part of creativity. Remember: we cannot want creativity, but we can want to open up to encountering it.

And it is in this very encounter – precisely between the question and the answer – as if suspended, we enter *Creation’s field*.

### Creation’s Field

Here, there is little use in evaluating. It’s better to resort to *Wonder*, that state as children where everything mesmerised us and left us open-mouthed. In this Field, we breathe and we open ourselves up to the different, the unknown, the numinous, the *Sacred*. And we open up with dedication, that is with our utmost attention,

our utmost Presence. We are allowing something to happen. We begin to feel the presence of the present – our *Creative Presence* – a dimension where every single thing is happening, a free zone where awareness and perception erase every boundary between creator and creation. A taste of not being separated, of feeling at one with existence, freed from rules and frameworks. A state of absolute being: loose, released from the bonds of past and future. A path that takes shape as you walk along it.

As we open up to the Creative Presence, we are in a meditative state. We leave behind the inflexible thinking of the question and enter the world of feeling. Sometimes the Witness emerges, the element within us that is intertwined with existence and observes whatever happens, like a mirror. If we come into contact with this inner core, we experience the sensation of a *Sacred Fire* and the presence of a precious and unique guide: ourselves. And here lies the ability to glimpse what would otherwise go unnoticed. In fact, answers do not exist before we dare to *imagine* them.

## **Creativity's Instinct**

Answers, like questions, arise from a creative instinct that is part of being: the instinct to unshackle our imagination in anticipation of possibilities not yet given.

“Man is a creative being: he possesses that spark of divine power which manifests itself in the phenomenon of creation. He has the capacity to link phenomena in an original way, in a vision that allows us to catch sight of a new world or a new perception of reality. He can venture into the world of not-yet-forms, of symbols.”

C.G. JUNG

With that question mark, suspended between question and answer, the Creative Being meets the world of symbols: images covered by a veil, ambiguous, elusive, halfway between Matter and

the Kingdom of Nothingness, signs, parables that can take us further, further and further, beyond opposites, to the paradox.

On this journey we observe contradictions, new and old visions, opinions. So our restlessness, which had been soothed, re-emerges. Our heart beats. Our body pulsates. A feeling of precarious balance asks us to walk a tightrope. Being in this fluid state is the skill underpinning the emergence of creativity. Creatives sustain this ambiguity, this tension intolerable to most people, for a long time, seeking to resonate with restlessness itself without becoming irritated, without opting for an uncertain solution and without fleeing the Field. Every sign, image and symbol is an invitation to delve deeper into that Field, to scrutinise our dreams, habits, desires and ghosts without avoiding discomfort. It draws attention to the fears that shape our life through their imperceptible existence. It awakens our presence and calls up other images, indications, signs, analogies and coincidences, showing the way to broaden our consciousness. The mind moves aside; feeling surfaces spontaneously and can find a way to express itself.

When the mind watches on silently, creativity happens.

## The corner of Truth

The drive to ask, explore and discover derives from a *sense of Truth* that we all feel we have. Discomfort and the inability to immediately come into contact with the symbols merely mean that the sense of truth and its intuitive faculties are dormant.

Our life is oriented based on values that lead us to associate happiness with pleasure. We therefore think that we have to flee from turmoil, pain, anxiety: everything that can bring up questions. In this way, we avoid the secret half of life, the one without which the other half no longer makes sense.

The ability to say things as they are is an art that requires great depth: it allows us to see with innocent eyes, to expose illusions and projections, and to behave not only with a view to survival, but with respect for the truth. Our own truth.

## Meaningless life

If no question opens up in search of meaning, we tend to become repetitive and our free self-expression slowly closes in on itself until it stutters to a halt. The internal drive to create is lacking. It means that we have opted not to investigate the original questions – which are vital because they are driven by an inner need – and taken refuge instead in crystallised patterns/roles. Our emotions, the units of meaning of creative language, are thus left out in the cold.

The task of creativity is to free us from crystallisation in order to deliver us to restlessness. Complex and creative people pulsate and know how to live amidst the unexpected. They never repeat themselves, chasing the constant vital impetus that seeks and seeks again the New and the Beautiful. Those stuck in crystallised patterns, meanwhile, in their attempts to avoid risk, never find out that “where the danger is, also grows the saving power” (Hölderlin).

## Long live Freedom!

We can diminish the difficulty of expressing ourselves by abandoning patterns that do not belong to us. This is the beginning of creative freedom.

And to do this, we must “disobey” in some way. With the creative act – the call of the forest – we are inevitably turned away from the circle of belonging. In fact, arbitrariness re-establishes a condition of freedom in which we can see everything for the first time, curious about ingenious relationships and similarities between things. The courage to be different makes the Presence of each and every one of us authentic; it outlines its value; it allows us to enter the world no longer passively, but actively.

## What is the right answer for us?

Only an existential answer that derives from our being. Significance belongs to the mind. Meaning, on the other hand, is existence; it is finding life itself. The feeling of being alive springs from a spark of freedom and madness combined, which drives us on to tackle questions that our mind believes to be unanswerable. Questions we did not even think we had. Thus there will no longer be an answer, but a higher understanding, like a *Revelation*.

## It's a game

Nothing can facilitate the decision to embark on this journey better than a game. In a game, the objective falls away. We find simplicity, which by nature is close to intuition. Learning to observe and to flow with what is stirring within us, without too much concentration and seriousness, is the ultimate key to overcoming the real obstacles to creativity.