

# TAROT FOR THE WILD SOUL

## Episode 244. Connecting the Majors and the Minors, Part One

Air Date: September 18, 2023

*(Instrumental intro music)*

**[0:00:00]**

Welcome to Tarot for the Wild Soul, a podcast that explores the Tarot through an inclusive, soul centered, trauma-informed perspective for growth, healing, and evolution. I'm your host, Lindsay Mack.

Hello, Wild Souls, and welcome back to the podcast. Lindsay here. And as always, just so goddamn grateful to be gathered with all of you, connecting with all of you, communing with all of you, even from really far away places. So just sending a ton of really fierce warmth, and care, and love, and gratitude to this community. Thank you so much for being present with me. We have a really, really nice episode today diving into something I don't think I've ever talked about on this podcast. Maybe I have. *(Lindsay laughs)* I have both a wonderful memory and also a terrible memory at the same time. I can't quite make sense of the things that my brain chooses to remember and the things that I forget. But I'm fairly confident that I haven't talked about this before. And it comes from a wonderful listener named Patty who asked this brilliant, concise question that I'll read to you all right now. Patty asks,

*I'm trying to figure out the connections of the Minors to the Majors. Some numbers make more sense, but many are confusing to me. For instance, how do the Fives, as an example, connect with The Hierophant?*

Brilliant question. So we're going to talk about that today. We're gonna dive right in. And I'm gonna just kind of leave a little space for myself. Depending on how long I talk, this might be a

two-parter. We'll know when we get to about the 40-minute mark if it'll be a two-parter. If this just comes and I'm sweeping through them then fine, but if I'm not then I'll split it up and we'll do a part two on this next week.

**[0:02:20]**

So basically what Patty is asking—for those of you who are like, “What the fuck?”—the Major Arcana are correspondent to certain numbers. The Fool is 0, The Magician is 1, The High Priestess is 2, The Empress is 3, so on. And Minor Arcanas, the Minor Arcana go from Ace, which is 1, to 10. So from The Magician to the Wheel of Fortune—which is 10, The Magician is 1—those cards, the first 10... Well, not the first 10 cards but the... I guess, not counting The Fool, there are 10 cards in the Tarot that are correspondent numerically with Majors. So for example, The Magician, which is card 1, is correspondent to the Aces because the Aces are connected with number 1. I actually personally feel like the Aces both connect to The Fool and to The Magician, but that's another story. I think they really encompass both. And maybe actually that's a good thing to talk about today. And the Twos, like Two of Cups, Two of Swords, Two of Wands, Two of Pentacles connect to The High Priestess because The High Priestess is 2.

A lot of folks have asked me through the course of my teaching career, like, what do we make of the fact that after Wheel of Fortune, there's no numerical association guide... Like, we don't have an Eleven of Cups or a Twelve of Cups. The answer to that is interesting because, one, I don't really think there's any, like, grand synchronicity to it, (*Lindsay laughs*) you know? I think that the Tarot has its roots in playing cards, and in playing cards we, even way back, worked with 1 to 10, you know? So there isn't that much to say about it. But if we wanted to—because as human beings we really love to do this—if we wanted to maybe get curious about the potential significance perhaps in a less concrete way, Justice is number 11 in the Golden Dawn ordering, totally acknowledging some folks witness and bow to and acknowledge Strength as their card 11. I think both are equally valid 100%. I just happen to look to the Golden Dawn ordering a little bit more than the other ordering, but the other ordering is completely beautiful, valid, and works very well.

There is something to be said about Justice splitting the Majors in the way that Rachel Pollack taught the Majors, which [we talked about last week](#), where The Fool is kind of on top, and then there are three lines of seven cards. So it is interesting that we get ourselves to this point after Wheel of Fortune, where after that card, we leap into Justice, and then we're... Like, the training wheels come off in a kind of a way where we're on our own. We're not on our own in a way of,

like, rugged individualism, but we're on our own insofar as no longer requiring, needing, or just having the support or the added influence of the Minors as a part of our journey through the Majors in an ongoing way. I could be wrong. I am not a Tarot historian. I am almost certain that that wasn't on purpose, but I do think it fits, you know? (*Lindsay laughs*) I do think there's some element of it that fits, the fact that the Minors don't come with us from Justice and beyond. So, for whatever that's worth to you. There is no reason. And again, if someone's like, "There is a reason," then I'll update y'all with that, but I don't think there is.

[0:07:22]

So today and possibly next week, we're going to be talking about, as far as I understand it to be, because remember, Tarot is all subjective, right? How can we link together the connections, should we find any, between the Majors and the Minors from Ace to Ten? What's useful about it? I think in my opinion, and I know I'm not alone in this, when we are able to tuck into and root into this kind of dialogue between Major Arcana number correspondence to Minor Arcana number correspondence, the corresponding Major and Minor help to refine and define one another. I have learned, a couple years ago even, I have learned new things about the Majors by tracking them to their corresponding Minor, and same thing in the reverse where I would never have considered. I would have been like, "Oh, wow." So they tell us things about one another, right, in my opinion.

So we'll start with the Aces which, again, in my opinion... Again, I'm certain this is not a solo view, but I think that the Aces are unique in that they correspond to and hold The Fool and The Magician inside of their energy. And the reason that I think this is because all of the Aces are co-collaborations with some larger inspiration, muse, soul, Spirit. It's all of and from us and also outside of us. And it's, again, working with inspiration, with muses, with hits, with pangs, right? And in the Aces, we have kind of a gesture handed to us, a gift of some kind in the form of a seed, pentacle, a sword, a cup, and a wand, right? There's an invitation there. There's an offering there.

Most folks, I think, in the standard Tarot learning look at that like, hey, there's an offering here. Something's going to happen here. I don't necessarily agree. It's still a free-will universe. But, again, I'm sure I'm not alone in that. Honestly, I'm sure other folks have said the same in their own way. I actually think you have to reach out and take the thing and do something with it. Right? I've had plenty of moments where I've had inspiration come through. I have to wrestle that, birth that into being. And ideally, it's not like a wrestling match, but you get it, right? So it's this beautiful fusing together of inspiration, musing, hit, pang, Spirit-led invitation, gut feeling,

whatever you want to call that. Aces are inclusive. We don't have to believe in God handing us down anything. We get big inspirations, big hits, big pangs regardless of our belief system. Those are, again, inclusive things. And then we reach out and we take the thing and we do something with it, and we understand that we're in a beginning of a journey. We've said yes to some journey. So it's not like immediately (*Lindsay snaps their fingers*) after getting the Ace, we're diving into this whole thing. Right?

**[0:11:33]**

That, to me, is where The Fool and The Magician meet. The Fool and The Magician meet in the Ace, right? The Fool is all soul. It's not in this world, you know? Michelle, my teacher once said something kind of interesting, which was like... And I'm paraphrasing to a certain extent, but she reminded me at a certain point Spirit can only be brought down to the planet through us, you know? Spirit is out there, up there. Those ideas, those inspirations, that creative energy is out there. It requires us. And obviously, this isn't just Michelle. This is Elizabeth Gilbert's book, *Big Magic*. This is *The Artist's Way*. The medicine and the magic is out there, but it requires us to channel it down and actually try our best to bring it through, through us. And some folks say if we don't do it, it'll pass itself along to someone else.

The Fool is the soul work that we need to do to actually take a leap and bring something down so we can do something with it. It represents the ephemeral side. To me, The Magician is actually taking the essence of the soul and learning how to...and The Fool, the energy of The Fool and learning how to channel it through and use it; actually learning how to... The Magician is all about tangible, practical magic, channeling. And I find it really interesting and also very helpful to note that The Magician, because of the visual representation in the Smith-Rider-Waite, The Magician can't bring something through just of their own will and volition. There has to be balance, right? There's an elemental balance present on the altar of The Magician. The Wand is double-sided. We can't force things into being; we work with what's in alignment, right? And that's The Magician. And The Magician is also about, we bring it through us because we... When we stop that flow and that current, it makes trouble. Not trouble like, "Oh, we're gonna get in trouble," but trouble like if you've ever tried to stop a really, really big, strong soul-led call, it doesn't go well. Again, I'm not going to characterize it. We don't get in trouble. We don't get punished. It's just whenever we dam a river, there's a lot of backup and it creates... Like, things that flow wanna flow, right?

So the Aces help us to understand how to work with the soul and how to work with...which is connected to The Fool, and how to work with The Magician, which is all about like, "What can I

do? What is the fullest extent and capacity of this human self to be a vessel and a channel for Spirit? I'm receiving the download. What do I do about it?" So I think Ace is just a touch more correspondence to The Magician for me, but I absolutely think it encompasses both together.

**[0:15:14]**

So what about The High Priestess, right? The Twos are interesting. I would say the Twos and the Threes are both a little tricky to lump together. They're singing in a quartet that is doing something different, in my opinion, than the Fours to the Ten, and even the Aces, the Twos and the Threes are—but it helps to connect them to The High Priestess. So, one thing that we understand that all of the Twos have in common with each other... They don't have a lot in common with each other, but they do have one thing: we're all being asked to go within in some way before we make our next move. We're all being invited to drop in, to be a bit more internal, to reflect. There's something that has to happen internally before we take the external step. So with Two of Cups, I don't necessarily... I don't believe that Two of Cups is about romantic partnership or marriage or anything like that. I do think that it is an invitation to radically embrace the whole of ourselves, even the parts that are extremely difficult to love.

That's not an automatic (*Lindsay snaps their fingers*) snap thing. We have to be with that. We have to be with the... Very often we are working through like, "Well, okay, I can be with 90% of me but this 10% cannot... I can't. No way. There's no way I'm ever going to love that part, like that part, approve of that part. That part shouldn't be there," right? And yet it's here. So the work we then are invited to do is to drop in, maybe in a processing space to be like, "Okay, what are my beliefs about this part of myself? What part makes it unacceptable or unforgivable?" Is there a destination point that isn't radical love that maybe is just acknowledging, "Okay, that part is here. I don't love that it's here, but I'm acknowledging it's present. I don't want it to be, and it's here." Is that one of the first things to do? Before we're able to fully open our arms to all parts of ourselves, we will most certainly be invited to drop in and reflect. It may not even be occurring to us that we're icing some part of ourselves out, right? So there's a dropping in that's important there.

Same with Two of Pentacles. Before we can really focus on nurturing the Pentacles that mean something to us, we have to go through and filter out the shit that is not important. That is *crucial* when we are doing our soul work. There are certain things we will just simply not be able to center. Otherwise, we're gonna get pissed off, it's going to be really frustrating most likely, we'll probably have some resentment, it'll never feel like we have time for the projects that we're really called to. We can't sweep everything to the side, but there's always something inside of

this piece. There are things that are really, really important, and being able to say, “Okay, for me to hold these two Pentacles in my hand, what would need to be cleared away?” But what comes up when we clear those things away? Big feelings, you know? “Oh, will this person be angry with me or upset with me because I’m taking more space? Oh my goodness to not pursue this thing, ugh, what will people think? What will I think of myself? Do I feel comfortable with that?” It takes a lot of strong work to identify our limits and what we’re available to give and not give.

**[0:19:38]**

Two of Swords, same thing. A huge boundary card. That is a call for us to go very deeply within, tune in with ourselves, root in with ourselves. What do we need to say “no, thank you” to in order to do that? What can’t come with us in order to do that? Who might we need to disappoint? Who might we need to let down in the best way possible? Who might we need to be really clear with? How can we make space for our own process, our own check-in, our own kind of self tending? All of that is connected to the work we do in Two of Swords, and we do that by dropping in.

And then lastly, Two of Wands is kind of a mark point, kind of like being at the start gate before we take a big step or a leap into sort of pursuing a new destination. So we know we’re preparing for something, and we’re not quite sure exactly where we’re going, what we’re doing. But we’re practicing what it is to wait until all the details are kind of sorted before we do that. We’re very much, when we get to Two of Wands, in a place of making those decisions, like what exactly are we going to do? How are we going to do it? Who are we going to call upon to help us with it? It’s a big and exciting place of preparation. And it usually requires some internal work because it’s Fire. Fire wants to move, leap, bound, do, go. So we learn in all of the Wands cards how to hold that beautiful, fiery desire and still pause, and turn inward, and drop in with ourselves, and say there’s nothing that’s going to be lost in translation here if we don’t...or if we pause and leave space for ourselves to go within.

So what does any of this have to do with The High Priestess? The High Priestess is ruled by the Moon. It is all about going within. It is all about the more nighttime journey. We’re seeing in different ways. Different animals come out at night, right? Different rhythms, different sounds, different insect noises. Everything is different when the Moon is out. There are times when the Moon is really bright, we can see so much; time when it’s way less bright and it’s almost impossible to see anything, even with our eyes getting adjusted. The High Priestess, above all things, is about going within. And really, The High Priestess is about, we have really been sold a terrible...“lie” is a little strong, but kind of a terrible illusion about what intuition is, in my opinion.

Intuition is a spiral thing. It is not a linear thing. There is no such rhythm with intuition, with any intuitive, where we ask, we get an answer, we believe that answer, we feel expansive and we go. Occasionally, that's the rhythm. Most of the time because we are in these human bodies, because we have nervous systems, and brains, and beliefs, and biases, and all kinds of stuff, the process of centering or settling down into the root of what that deep, wise inner compass is pointing us toward, it requires us to sit, and be, and listen, and let the different pieces come forward as they do. Right? And each of the Twos reflect that inward journey.

**[0:23:50]**

With all of these Twos, all of the Major, all of—excuse me—the Minor Arcana Two cards, we're all being drawn into some aspect of ourselves. We're being called back to the heart, to the root, back to the center. And typically, there is some weeding and sifting that goes on in response to that, right? Like with Two of Cups, we're called to embrace all aspects of the selves, but we're humans. There are a lot of parts of ourselves we're probably not going to like or prefer, or parts of ourselves that we've been told are unacceptable, or we have incredibly difficult dysphoria today or dysmorphia today and we're not in our center in much the same way. So if we pull Two of Cups, it's not saying just sweeping, blanket, broad strokes “love the self”. It's like, how can we make our way into something that feels accessible today, and what things are coming up in response to that?

That is what it is to be an intuitive. It's not simple, clean, and pretty. It can be, but usually it's not. (*Lindsay laughs*) Usually, it's being with the very human parts and being like, “Wow, there's a lot of contraction around this. There's a lot of tantruming around this. Okay. There are a lot of worries and fears here. There's a lot of resistance here. I don't want to do it. I feel bad about disappointing somebody else,” right? Those things aren't pauses or stops on the journey. They're a part of the journey. They're an integral part of the spiral of coming home to our intuition.

So what does this teach us about The High Priestess and conversely, the Twos? It teaches us that the Twos require a certain amount, a certain injection of High Priestess-ness to come home to them; in other words, to sit, and be, and pause, and tune in about it. And that The High Priestess is really beneficial when we take it off of... And this is no disrespect to this card, or to the attainment, or to anybody who holds the role or who has been ordained as a high priestess. This is just talking about this card's...this particular archetype. We have to take this one off a pedestal a little bit because The High Priestess has been pedestalized as this quiet, silent, serene, slightly cold, slightly distant, all-knowing human. And while there are some people who

embody that and that's useful to some people, that is not how The High Priestess works within everyone. It is not helpful and useful to everybody. The High Priestess is the Moon. We're catching The High Priestess in the image on any card on one day. The High Priestess changes all the time. So does intuition. So, we're allowed to change our minds. We're allowed to go back and forth. And that's part of our relationship. That's part of what we cultivate with the Twos and with The High Priestess in general.

**[0:27:23]**

I think it's really clear that this is going to be a two-parter (*Lindsay laughs*) because I have a lot to say, and hopefully it's useful. So, I'll do a couple more cards in this one and then we'll finish up. Maybe we'll even do a part three. I don't know. What about the Threes? The Threes, like the Twos, are a little harder to find commonality within them, but they're correspondent to The Empress, which is card 3. What the Threes do have in common with each other is that all of them are about... Well, one important thing that is an interesting potential tie to The Empress is they all kind of have to do with something, a situation that is only happening for a limited amount of time. Three of Cups, very limited. We get together with people—that's not forever—in celebration. That's an important gathering and then (*Lindsay makes whooshing sound*) it's over. With Three of Swords, a tough, triggering, activating situation, moment where we're acknowledging that there's some pain in the heart that we're really being called to pay attention to, and we might be in avoidance of. There's that. Three of Pentacles is representative of us doing a particular kind of work or service for just this chapter of our lives. It's basically an invitation saying, "Can you really be present with basically this moment, playing the role you do, knowing that role is going to change? It just will change." And then Three of Wands is the ultimate transition card where we understand that we're leaving... we've left something behind that we've been in and traveling through for a while, and we are preparing to open to a new thing.

And inside of all of these cards, inside of, really, every single one of them is that element of timeliness, is that element of, like, this isn't forever. It's of the moment. It's really of this second. It's of this moment. And all of them in their own way have to do with reaching out and folding something in that can help us with the next part of our journey. Really all the cards do that, but I think the Threes do share that in common with each other where we don't want to face a broken heart, or a pierced heart, or a disappointment in the Three of Swords. We're actively not looking to do that. We're in like, "I want to get over this. I want to be kind of strong or even numb in the face of it." I might feel myself pitched toward anger or toward retaliation or to action, rather than just kind of being with. To reach out and take part in a Three of Cups experience takes



vulnerability, and care, and love, and we have to show up for it. We have to be willing to be in the joy of it and the loss of it, because it's not something that we can hold onto forever. With Three of Pentacles, I've gotten Three of Pentacles a lot when I'm actually not very happy with the work that I'm doing. But it's this card's way of saying like, "What you're doing right now is not forever. It is a stepping...it's part of the larger staircase to where you're continually growing towards." So how can you really be here, knowing that even though you might not like it, there's something to it, something that's bringing some element of medicine? Or even if it's just paying your bills, there's something to be said for that. And then with Three of Wands, how do we cultivate the trust to be in an in-between place?

I think all of those things are very interesting things to consider about The Empress. The Empress is ruled by Venus. And it has to do with dilating and expanding our capacity to receive all beautiful things: love, joy, nourishment, care, abundance, you name it. Venus is really lovely, and really magical, and really mythic, and really gorgeous. And it doesn't mean a fucking thing if we can't actually open to receive it. Venus is all the way beautiful and we'll always feel like it's outside of the room if we're not able to be with that, if we're not able to be present with that and open to that, and know that Venusian energy and aspects of life are our birthright. And they don't require any money. We don't have to be rich or even have any money, period. We can just be open to the beauty of what's right here, and see the uniqueness of the beauty that's right here.

**[0:33:02]**

And I think in some way, there's something to be said for the timeliness... Venusian energy, as it corresponds to The Empress, is really of this moment. It's of this life. And this life is not permanent. This life is very temporary. So how can we be here for the joys, for the gifts of this moment? In some ways, Three of Cups is a very small mirror for life itself: we show up, we clink glasses, and then (*Lindsay makes whooshing sound*) we're out. In some ways, that's what's going on. Let's hope there's a little bit more in between, but that's what's going on there, right? So I think that there's something to The Empress that has to do with, like, how can you really be open to the richness that's right here in this moment?

The other thing that I think is interesting about tying these two things to The Empress is that like The High Priestess, but also not like The High Priestess, we're being called to sort of go to the heart of the thing, and really move into a space of dilation and willingness to open in some bigger way to what really wants to be witnessed, what really wants to be seen, what really wants to be held, acknowledged. All of that I think is a huge part of that. And it is helpful to have that

kind of broadening, that kind of expansion, that kind of dilation of the heart to be able to be with both the Threes and The Empress itself. But I do think there is an interesting, again, correlation to time; that all of them are... We truly literally only have today, and this life for however long it is. So that's how I think those cards talk to one another.

The last grouping I'll talk about on today's episode are the Fours. Fours are connected to The Emperor, which is correspondent to the number 4. The Emperor is ruled by Aries. This is the first card in the Golden Dawn ordering of the Majors that is a Zodiac sign. So far they've only been planetarily ruled: The Fool is Uranus, The Magician is Mercury, The High Priestess is the Moon, The Empress is Venus. Significant in its own way, I think, because of that. Aries is the infant of the Zodiac. This represents the dawning of the sun, of a new time, of a new cycle. It's connected to the Spring Equinox. *Very powerful energy.* And The Emperor is not about...has nothing to do with white, straight male, (*Lindsay laughs*) or cis male rulers and dictators and holders of power. It has nothing to do with that old patriarchal structure. I don't even really honestly, in my personal opinion, think it has anything to even do with, like, father figures. Although if that's a really big part of The Emperor for you, go at it. I would just invite you to check in about those beliefs and see if there's any way to widen and broaden the scope of inclusion as it pertains to your understanding of The Emperor.

**[0:37:06]**

The Emperor is—as I've talked about literally 45,000 times in this podcast (*Lindsay laughs*)—it's anything we see in nature that takes up unapologetic space. It is the sequoia. It is the wingspan of a great bird. There's something in The Emperor that says it's part of your birthright. You're not here by accident. You're here on purpose. You have something tremendous to share. Even if it's very quiet, we all leave major legacies and all have the capacity to leave a beautiful legacy. There's all kinds of different ways of leaving that legacy. So The Empress is about...or The Emperor, sorry, is about stepping and moving forward in an aligned way that does not... And I say "aligned way" meaning not taking up all the space in the room, not taking over, not overcrowding. It really has to do with, like, I'm here to be the tree that I came here to be. And if there are any aspects of my tree-ness that are taking up all the space in the forest, like literally, the whole forest, maybe there's something to be said for that. But probably, because we're human embodiments and we live in relationship to one another, we shift and we find different ways of shining really brightly and growing really tall that do not take from anybody else, and don't require other people to believe us, adore us, agree with us. We just are the sequoia and people can take it or leave it, you know?

In order to do that, which is very scary to move forward in our Emperor-ness, we have to have a base. In order to do that work, we have to have a base. And we get that base in the Fours. All of the Fours are refuges. We talked about the Fours on this podcast, so I won't go into them too, too much here. All of the Fours are refuges. They're resources. They are recovery zones in many ways, right? They're where we go when we need a mental break, Four of Swords. When we need some space around our body, Four of Pentacles. When we need to digest something emotionally, Four of Cups. Or honestly, when we've worked too hard and we need to fucking play and just have fun and relax, Four of Wands. We can't be The Emperor without falling back into the Fours, and the Fours exist to help us be Emperors. It's basically like going into the cave to recharge and refresh, and then coming out of the cave with new things to share.

And I'll also double back over to The Empress, and I think the same thing is true. To do that kind of big dilation work around our worthiness and our sense of deserving as it pertains to what we long to be receiving and what our heart really longs for, all of those things, we've got to be able to have some kind of refuge in the Threes. And I think we do. I think we do. I think in the Three of Swords, we learn how to come back to the heart instead of the mind when it comes to moments where we're activated. I think with Three of Cups, we learn to do this kind of deep receiving work. The Empress is such a powerful presence when we're in really nurturing and loving groups of people, and we're all sharing and we're all bearing witness to one another, and I think it's true of all the Threes.

**[0:41:21]**

So to go back to the Fours, the Fours and The Emperor work really well together very beautifully as support systems to each other in that way that allows us both to stand, move up, grow really broad, really tall. And some of us aren't going to be super tall. We might be really vast underground, (*Lindsay laughs*) you know? There's no wrong or less sparkling way to be an Emperor. And we may be an Emperor in the middle of the forest like nobody, (*Lindsay laughs*) you know, and we might be a very public Emperor. But either way, the Fours really help to support that work and in turn, The Emperor helps to support our work in the Fours.

So, thanks for hanging in there with me for this. I'm really enjoying this exploration. I hope it's useful to y'all. And I'll be back with you next week for our second part installment into looking into these corresponding influences. And until then, please take sweet care of yourselves.

## *[Conclusion]*

**[0:42:37]**

This podcast was edited by Chase Voorhees, podcast art by Rachelle Sartini Gardener, and this episode was transcribed by one of our absolutely brilliant and beautiful transcriptionists, all of which you can learn more about or read about on our website [tarotforthewildsoul.com](http://tarotforthewildsoul.com).

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