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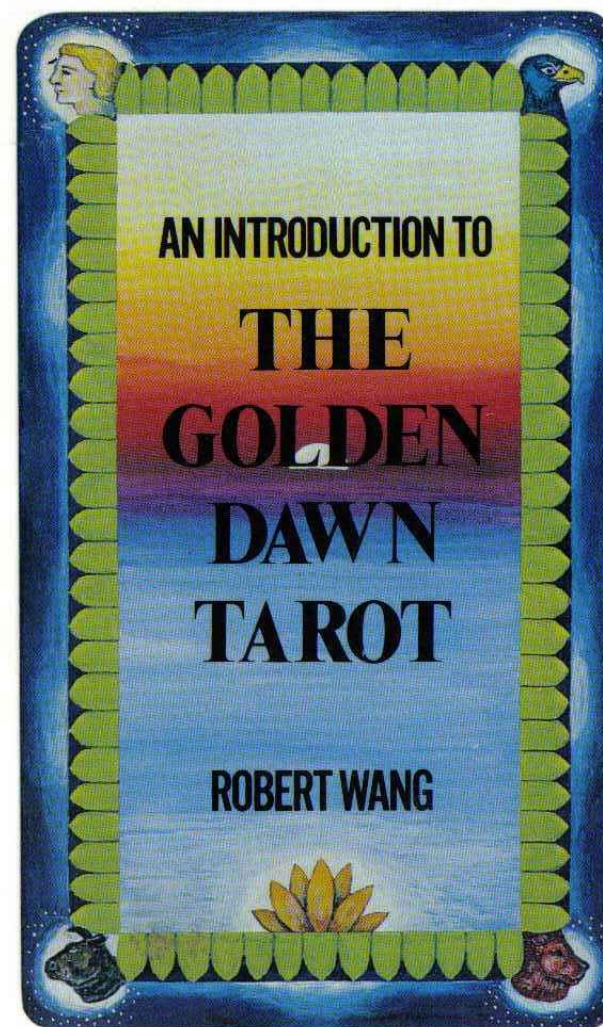
The publication of this book coincides with the release, by Dr. Israel Regardie, of the Golden Dawn Tarot Deck which has been shrouded in 80 years of secrecy, and now has been painted under his personal supervision by Dr. Robert Wang. This introduction to the Golden Dawn Tarot presents a system of enlightenment, a system whose ultimate aim is assisting the individual in understanding his relationship to the universe. Although the book includes a section on the divinatory methods of the cards, the Tarot is not a game; it is not primarily for fortune-telling. The Golden Dawn Tarot must be viewed as a learning tool, intended to lead to a deep-rooted understanding of the human condition. This idea is supported as well by the school of Carl Jung, which views the Tarot images as agreeing perfectly with the archetypes of the collective unconscious.

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**An Introduction to
THE GOLDEN DAWN
TAROT**

An Introduction to THE GOLDEN DAWN TAROT

*Including the Original
Documents on Tarot from the
Order of the Golden Dawn
with Explanatory Notes*

ROBERT WANG

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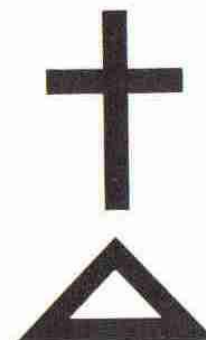
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TAROT

Throughout history some of our greatest philosophers, artists, scientists and even politicians have hinted at a knowledge which, possessed by them, was generally inexplicable in other than symbolic terms. Those who may easily dismiss materials called "esoteric" or "occult" may experience greater difficulty in dismissing the same ideas when expressed in the works of Aristotle, Plato, the Fathers of the Church, Thomas Aquinas, Emmanuel Kant or Carl Jung. These and hundreds of other learned men and women have concluded that the individual has the capacity to know more than he has been led to expect about the reasons for his own existence and his relationship to that Cosmos of which he is an integral part.

The key is the means of exploration of the Self. While such keys have long been passed down secretly, and were guarded for posterity by the Roman Catholic clerics of the Middle Ages, the modern church has always suppressed these ideas as heretical. The traditional theological explanation of supernatural knowledge is that while the individual may gain such knowledge, it is purely a "gift." It is not in the west, as it is in the east, considered a natural heritage of the human condition. Science, on the other hand (perhaps wisely)

neither rejects nor accepts the possibility that individual consciousness can be expanded. It merely states that its current tools for study are limited in these areas. Expansion of consciousness, and exploration of the Inner Worlds cryptically described (though with such similarity that these descriptions cannot be ignored) by literature through the centuries, does not lend itself to classical experimentation. There each aspect of a process must be repeatable and productive of essentially the same results every time.

The intention of this work is not to persuade those committed to either empirical science or pure faith that there may be value in other approaches to comprehending the mysteries of the Self (such arguments have been skillfully developed by Alice Bailey in *From Intellect to Intuition* and by others as well). What we intend here is merely to define our terms as precisely as possible.

One basic premise can be stated: *The Tarot is a system of enlightenment, a system whose ultimate aim is assisting the individual in understanding his relationship to the Cosmos.* It is not a game; it is not primarily for fortune-telling.

Those who fashioned this system promulgated it with the assurance that they had, in fact discovered, and were therein symbolizing, some very basic truths about the Microcosm and its relationship to the Macrocosm. Support for this idea is beginning to come from some increasingly respectable sources, not the least of which is the school of Carl Jung, which views the Tarot images as agreeing perfectly with the archetypes of the collective unconscious. More and more writers today are beginning to translate the language of medieval symbol into the language of psychology, with the result that systems such as the Tarot are being regarded as having more to offer than had been previously thought.

Until recently, the serious study of Tarot was in the hands of secret occult groups, who communicated the "true" meanings of the Tarot only to their initiates. One

such group is the Builders of the Adytum (BOTA) founded by Paul Case. Case was a member of the Order of the Golden Dawn and, in fact, considered himself the head of the Order in the United States and Canada at one time. While he espoused the entire Golden Dawn system, in one way or another, he placed a special emphasis on the Tarot.

The small booklet called *Highlights of Tarot*, issued by the BOTA in 1931, describes the Tarot in terms that are difficult to improve upon. Its author (presumably Case himself) said:

"The Tarot is a textbook of occult teachings. It is intended for the use of serious students who are in search of spiritual enlightenment, and who are willing to devote a reasonable amount of time and thought to the discovery of the deeper meaning of life.

"Those who seek to find in the Tarot an easy method of spiritual development will be disappointed. There is no easy method. Spiritual development is not brought about by external things. It is essentially an inner growth, and it is upon this principle that the Tarot is able to operate effectively.

"The Tarot is not a plaything, nor is it only a pack of cards designed for purposes of fortune-telling, although this use of it has preserved it for serious students through the vicissitudes of time and change.

"Two main purposes are served by the Tarot. First, it preserves and transmits an esoteric teaching. Secondly, it evokes specific intellectual and emotional responses from the inner consciousness of the student who has been taught to look at it."

The exact origin of Tarot cards is uncertain, although the cards are the subject of considerable historical controversy. Some believe that the cards originated with the Egyptians. Others suggest that they were the result of a secret meeting of Initiates in the city of Fez, Morocco, who attempted to encapsulate the secret wisdom in a form so mundane that it would continue without the interference of external agencies. Virtually all that can be said with certainty is that the first Tarot cards appeared publicly in the fourteenth century, during the same period that printing was being developed in the west. Whatever the true origin of the cards may be, it is clear that an oral tradition played an important part.

An oral tradition is elusive. It defies documentation, the stock-in-trade of the historian. Who could possibly specify the origins of a story which had been handed down from father to son, or of an esoteric idea transmitted with strict secrecy through generations of teachers and students?

The strength of such a tradition may be gauged by the very fact that the Golden Dawn Tarot has taken eighty years to reach publication. This is something completely documentable.

If, in an age of rapid communication and change, when occultists are not persecuted for their beliefs, it has taken this long for these materials to appear, what can be inferred of prior times? What can be said of the protection of such secrets in ages where communication was limited, change was gradual, and occult "heretics" were burned at the stake?

This is the point where historians usually shrug their shoulders and take a deep breath, because so much of our past appears to be buried in these oral traditions. And if such may be said of the exoteric traditions, the problem is compounded tenfold when the tradition is a secret one, steeped in spiritual values.

Perhaps it makes little difference where the Tarot cards originated, if they are of use to us. History can be instructive, but it has its limitations. Nevertheless, the existence of a hidden oral tradition, attested to by all knowing writers on the esoteric, may help to place the Golden Dawn Tarot in a special perspective.

We submit that this deck is the only published deck which includes all of the correct attributions of a secret oral tradition, and that these materials have been passed down for centuries. We believe that the Golden Dawn Tarot is the result of MacGregor Mathers' intensive research into the history of Tarot, correlated with, and affirmed by, his contacts with this secret oral tradition.

INFLUENCES ON THE GOLDEN DAWN TAROT;

OTHER DECKS BY MEMBERS

The system developed by the Order is an extremely complex one, reflecting, to some extent, the pleasure taken by the late nineteenth century English in the encyclopedic organization of details. The story of the emergence of the Order, and of the Byzantine interactions of its members, is as fascinating, if not bizarre, as any Gothic novel. The details are to be found in three recent works: Ithell Colquhoun, *The Sword of Wisdom: MacGregor Mathers and the 'Golden Dawn.'* (London, 1975); Francis King, *The Rites of Modern Occult Magic* (New York, 1970) and Ellic Howe, *The Magicians of the Golden Dawn* (London, 1972).

Established as a secret magical fraternity in 1888, the Hermetic Order of the Golden Dawn lasted for a brief fifteen years. Yet it remains today as the wellspring of

all modern occultism. In some respects, the Order has never been adequately understood. Many critics have tended to divorce the Golden Dawn system from the society in which it emerged, decrying an undue theatricality or eclecticism. The Golden Dawn ideally served a particular time and a particular place. And if there may be a willing suspension of judgment on the temperaments of the participants and the appearance of chaos in the organization, it will be seen that they have bequeathed a legacy of inestimable value.

The Golden Dawn Tarot is an intrinsic part of this legacy; few other works of art or literature have received as much attention by writers who have never seen them. The description of the cards, first published by Aleister Crowley in *The Equinox* (1913), and later by Israel Regardie as part of his four-volume set *The Golden Dawn* (Chicago, 1937-1940) has influenced key works on the Tarot for sixty years. There seems to have been an implicit understanding among those deeply involved with Tarot that these cards carried a special message, that they were, in fact, pivotal. Until now, this deck has been a "lost prototype."

Finally, today, scholars can evaluate the reasons for the description of the deck as the most important Tarot of the modern era. From it, in one way or another, virtually every well-known Tarot deck of the twentieth century has been derived, including several contemporary decks which have translated the essence of Waite's interpretations of the Golden Dawn ideas (as seen in the Tarot deck he designed) into new artistic idioms. Indeed, there has never been a set of Tarot cards which has exercised such a profound *conceptual* influence on other decks. And here, what must be appreciated is that it is not the pictures of the Tarot which have been kept secret, but the concepts which those pictures symbolize.

In the Golden Dawn Tarot there is none of the intentional obfuscation found in other decks. The images

are clear and simple descriptions of the underlying esoteric concepts.

It may seem amazing that such a deck should have remained secret for so many decades. But this fact reflects the seriousness with which members of the Order of the Golden Dawn took their oaths of silence. In the Neophyte ritual, admitting individuals to the first level of the Order, the candidate swore never to reveal any information, rituals or documents turned over to them as members. The oath concluded:

"...If I break this, my Magical Obligation, I submit myself, by my own consent, to a Stream of Power, set in motion by the Divine Guardians of this Order, Who live in the Light of their Perfect Justice, and before Whom my Soul now stands...as I bow my head under the Sword of the Hierus..."

(at which point the flat of a sword was placed on the nape of the candidate's neck)

"...so do I commit myself unto their hands for vengeance or reward."

Undoubtedly, the sense of drama in ritual brought to the organization by its Chief, MacGregor Mathers, immensely enhanced the responsibility felt by the candidate. The member was a part of a mystery play, surrounded by lavish costumes and flickering lights, on a temple-stage geared to convey a sense that he stood, for that moment, balanced between two worlds.

The use of ritual to effect a certain emotional state, or even a state of heightened awareness, was integral to the Golden Dawn method. This emphasis on dramatic ritual related to the complex and beautiful rituals of Masonry. All of the Chiefs of the Order were high-grade Masons, members of the *Societas Rosicruciana in Anglia*.

Mathers was an inveterate showman who integrated the Tarot into the rituals of the Order in such a way that the images were indelibly etched upon the minds of the participants. It is certainly no coincidence that three members of the original Order, Waite, Crowley and Case, produced their own Tarot decks, and that other members wrote extensively about the Tarot. In fact, the attitudes of the Order of the Golden Dawn, as transmitted by these various members, constitute the basis for most serious study of the Tarot today.

The Tarot cards were used by the Order, among other things, for divination (although this was the most mundane of their uses). The section of the Golden Dawn documents, written by Mathers, and entitled "Notes on the Tarot," was given to members very early in their course of studies. This paper shows absolutely no interest in the Tarot as used for divination. Tarot was only one of a number of divinatory methods in which members were schooled, including astrology, geomancy and Tattvas. The Founders of the Golden Dawn system appreciated that divination is nothing more (or less) than the effect of focusing attention on what would otherwise be a random distribution of variables, with the thought of some question, person or situation in mind. Theoretically, the intention stimulates the unconscious in some mysterious way, and in some equally mysterious way, the position of the variables under consideration is presumably affected. The variables could be bits of crumpled paper thrown down a flight of stairs if there were some initial decision made about what the landing order might mean. On the other hand, while this is the operative principle, the Order of the Golden Dawn taught that some methods are more effective than others. It was stated that the more nearly the symbols in a divinatory system approximate the Cosmos, the more useful that system. In this respect, the Tarot is ideal.

The diversity of methods espoused by the Order has,

however, left it open to frequent criticism for its *eclecticism*. It was not eclectic. It was universal. The Founders viewed all systems as a means to an end, or as spokes in a Great Wheel, all leading to the same point. By demanding that their members become involved with all of the diverse aspects of the western occult tradition, they led these members to an understanding of the commonality of intention and result of the many methods.

Although the system had to be followed with great precision, the goal was a cultivation of an awareness that the system, in and of itself, meant nothing. Crowley understood this better than most, and wrote about it in a way which might appear inordinately casual on the surface.

The Golden Dawn Tarot must be viewed as a pedagogical tool, intended to lead to a deep-rooted understanding of the human condition. It is, as Waite said of the Tarot generally, a book. It is a book of symbols, and of seed ideas, which are as potent as any expressed by Blavatsky in *The Voice of the Silence* or Patanjali in his *Yoga Aphorisms*.

Like the Tarot cards in general, the exact origin of the Golden Dawn version remains obscure. One recent work suggested that they mysteriously appeared to Mathers through a process of "precipitation," and that they were born in a matter of a few minutes. With all deference to the memory of Mathers, that is probably what he would have liked to have people think, an attitude perhaps reflecting the influence of the Theosophists. Mathers had style. He seems not to have been averse to using a few tricks to attract the attention of people to whom he had something of significance to convey. And we learn from scholarly biographies of Blavatsky, Besant, *et al*, that the Theosophists did precisely the same thing.

The facts clearly suggest that Mathers, himself, designed the cards. The further likelihood is that the

original, painted deck was done by his wife, Moina MacGregor Mathers. Mrs. Mathers was an artist, and a good one. In 1888, when the Order of the Golden Dawn was formed, she was a student at the prestigious Slade School of Art in London. This was the only school of art in London at the time, beside the Royal Academy, and one which tended to accept the best students. Its teaching methods were essentially classical, but its teachers kept a firm eye on the *avant garde* developments in France.

In London, at that time the cultural emphasis was on a decorative style, influenced by the Gothic Revival and by William Morris. But this was a period which had not completely, and objectively, categorized past styles, and "Gothic" or "Medieval" included some aspects of the Renaissance.

The overall cultural milieu was one of revival of styles from the past. The Greeks, the Egyptians and the citizens of the Renaissance, all conveyed a certain mystery. This was the spell of an age to which no one was entirely immune. It was a spell which, in the Golden Dawn, MacGregor Mathers used to the best purposes of the Order. He was a curious man, and a scholar, whose research came to fruition in such devices as the Golden Dawn Tarot.

It might be supposed that the small pamphlet published by Mathers, *The Tarot*, would be useful as background to a study of the Tarot which he developed. Unfortunately, this is not the case, since Mathers cautiously avoided all reference to the esoteric implications of the cards. This may have been his primary motive. On the other hand, we do learn from that pamphlet something of the history of Tarot with which he was familiar, and of his research into the subject, which he claimed "extended over several years."

Mathers mentions a number of works on the subject, most of which are of questionable value to one in-

terested in the real meaning of the cards. But his references make it clear that he knew the literature very thoroughly, although he appears to have de-emphasized those writers who undoubtedly influenced him the most. Mathers refers to P. Christian, whom he identifies as a "disciple of Eliphas Lévi," and refers in passing to Court de Gebelin. The absence of reference to Lévi himself, or to any of his early works, is intriguing.

From the standpoint of Tarot interpretation, prior to the era of the Golden Dawn, Lévi and Court de Gebelin made the greatest contribution. Court de Gebelin was a late eighteenth century writer whose eight-volume *Monde Primitif* exerted considerable influence on those who followed him, and admirably demonstrated the penchant of the "Age of Reason" for pure fancy. Undoubtedly, de Gebelin's work sparked the romantic sense of many who read it, although one might wonder whether or not, by Mathers' time, there was a certain critical awareness of its deficiencies. Nevertheless, in the light of de Gebelin's broad influence (even today), it seems necessary to establish a social background for the writings of this first, so-called, modern scholar on the Tarot.

It was in the eighteenth century that the first awareness of history, as we perceive it, developed. This was an age in which the periodization of history, i.e., into Ancient, Medieval and Modern, emerged. For the first time man began to see himself as a definable part of a continuum. And he began, with a great sense of awe and mystery, to revive what he believed to be the ideas and styles of earlier periods. Most of this can be traced to the discovery of the ruins of Pompeii at the beginning of the century. The eighteenth century was a time of romantic notions about past cultures. By the end of the nineteenth century the revivals of styles and ideas were more archaeologically correct, and it is unlikely

that Mathers, though perhaps influenced by de Gebelin, was not aware of the extent to which the older writer proposed some historically untenable theories.

It is into this framework that one must fit de Gebelin's very influential ideas about the Tarot. He believed that it could be traced back to ancient Egypt, and that it was a book of pictures which preserved the key tenets of Egyptian magic. While there is absolutely no historical evidence that such is the case, de Gebelin's arguments are at the base of all of today's Egyptianized versions of the Tarot. His influence may also be in evidence in two of the Golden Dawn Trumps, JUSTICE and the WHEEL OF FORTUNE. Although Egyptian forms and God-names run throughout the Golden Dawn system, it is impossible to be specific about Mathers' source in each case. In any event, it should be noted that much of the Egyptology of his day is considered questionable by modern scholars.

From the esoteric standpoint, Court de Gebelin can be credited as the first to connect the Twenty-two Trump cards with the twenty-two letters of the Hebrew alphabet. Lévi expanded and popularized this notion.

Eliphas Lévi, born Alphonse Louis Constant, trained for the priesthood, and was even ordained a deacon, but left his course of studies after coming into conflict with his superiors over his unorthodox ideas. While Lévi's works must be approached with a degree of skepticism because of their inaccuracies, they have considerable value for those with the capacity to "separate the subtle from the gross." Crowley considered him "a very great Qabalist and scholar, who still annoys dull people by his habit of diverting himself at their expense by making fools of them posthumously." One should note here, of course, the fact that Crowley described himself as Lévi's reincarnation. While Crowley defended Lévi, Waite, on the other hand was extremely critical of the man's work.

The major contribution made by Lévi to Tarot studies was his affirmation of a relationship between the Tarot Trumps and the letters of the Hebrew alphabet, and it is his somewhat dubious system which is found today in many Tarot decks. But this system differs from that of the Golden Dawn, so widely accepted by esotericists, and some insist that Lévi proposed it only to divert attention from the real sequence of the cards. Crowley, for example, said: "Lévi felt himself bound by his original oath of secrecy to the Order of Initiates which had given him the secrets of the Tarot."

All of those members of the Golden Dawn who issued decks, ascribed to the system of attributions given in the mysterious "Cypher Manuscripts," on the basis of which the Order was supposedly founded. One cannot be certain whether Mathers worked out the correct order of letters and numbers through an oral tradition, through interpreting Lévi, or through simply transcribing the order of the Cypher Manuscripts.

There is no question but that Mathers made a careful study of the extant decks. He mentioned a few of these in his pamphlet: the *Etteilla* deck, the *Gringonneur* or *Charles VI* deck and a few cards from ancient decks. He says: "There are Italian, Spanish and German packs and since the time of Etteilla French also, but these latter are not so well adapted for occult study owing to Etteilla's attempted 'corrections' of the symbolism". Mathers goes on to say that he chose the Italian version as the basis for his pamphlet since he believed it to be the best for divination. Interestingly enough, W.B. Yeats also used an Italian pack for divination, although it is unthinkable that, having entered the Order in 1890, he would not have painted his own Golden Dawn deck. The assumption is that he used the Italian deck in the elementary levels of the Order, and before the Golden Dawn Tarot was given to him.

A review of the Tarot decks available in the late nineteenth century, and the corpus of information then

in print, tends to put the birth of the Golden Dawn Tarot into a very reasonable perspective. Such a uniquely coherent set of symbols is no more likely to have emerged out of thin air than did Beethoven's Ninth Symphony. Mather's has left enough clues that one may believe the Golden Dawn Tarot to have emerged through the arduous artistic and spiritual processes that mark the crafting of a work of poetry.

However it may have been developed, the next step was to bring the deck into the hands of the members. At the point of preparation for the grade of *Adephus Minor*, the candidate was lent the original deck, and required to copy it as accurately as possible. Eventually, as the Order expanded, members were making copies of copies.

By the time Regardie entered the *Stella Matutina*, that offshoot of the Golden Dawn of which Yeats remained a member until 1923, the copying of the deck was optional. This may help to explain the fact that very few people have ever seen a set of the early Golden Dawn Tarot cards. It would appear that very few were actually made.

Nevertheless, the ideas implicit in this deck inspired three of the members to (while not abrogating their oaths of membership) widely disseminate the Golden Dawn Tarot concepts through their own decks. At least in Waite's case, one may feel a certain ambivalence toward the effort. Despite the drawing deficiencies of his artist, Waite's deck is very compelling, and has positively stimulated popular interest in the Tarot. On the negative side, Waite seems to have been so concerned about his membership oaths, that he included some absolutely incorrect symbolism in the deck which he issued to the public.

A brief consideration of the decks issued by Waite, Crowley and Case may help to clarify the special qualities of the truly esoteric cards, The Golden Dawn

Tarot, which they must have painted by hand, and used.

In 1910 Arthur Edward Waite and his artist, Pamela Colman Smith, produced what was to become the most popular of the exoteric decks. This Tarot deck, sometimes referred to as the Rider deck (after the publisher) avoids the explicit symbolism of the Golden Dawn, although the deck could not have been produced without a firm knowledge of the Golden Dawn Tarot. As in many of his works, and as was then fashionable in occult publications, Waite preserved some esoterically untenable ideas of earlier decks as what is frequently referred to as a "blind." One of these errors involved the Court Cards. In his deck the King, Queen, Knight and Page are the traditional royal family. But, as will be seen in the Golden Dawn documents, the actual meaning and symbolism is far more complicated than Waite would even suggest. Moreover, Waite's personification of the minor cards may be valid as a mnemonic device for those interested purely in fortune-telling, but it is a perversion of occult principle. All of this is particularly unfortunate since many, over the past decades, believing in the esoteric integrity of the Waite deck, have been directed away from the real meaning of these cards.

Paul Case was the second member of the Golden Dawn to issue his own Tarot cards, and did so through his Order, the Builders of the Adytum. His cards, were essentially artistically corrected re-drawings of the Waite cards, by Jesse Burns Parke. They differed from the Waite pack in that the minor cards were not personified, and in the modifications of certain of the Court cards. One cannot help but suspect the influence of the Wirth deck on these changes in the Waite Trumps.

The Case deck attempted to catch the spirit of the Golden Dawn in that the members of the BOTA were

required to hand-paint these cards themselves. The cards which Case issued were outline drawings in black and white. Very specific coloring instructions were issued to the members.

The third member of the Golden Dawn to publish his own deck was Aleister Crowley. The intellectually rebellious Crowley worked for five years with Lady Frieda Harris to produce a deck based upon the Golden Dawn symbols, expanded upon by his own visionary and spiritual experiences, and expressed through the then very *avant garde* Cubist style of art.

It is at least possible that Crowley produced his own deck because he felt that the public was being led astray by other published decks. It was presumably about the Waite deck that he wrote when he described the modern "rectified" Tarot deck as "gross, senseless," and "pitifully grotesque." Crowley had very little use for Waite, and did tend to be rather extreme in his descriptions of anything toward which he felt animosity. But Crowley was essentially a rational man who, while maintaining the essence of some of his oaths of secrecy about the Golden Dawn, seems to have felt great righteous indignation about those who purposely distorted high principle under any circumstances.

Crowley was less reticent than Waite when it came to revealing the spirit of the Golden Dawn documents, although he exercised caution about their exact letter. Full descriptions of the minor arcana of the Golden Dawn Tarot even appear in his *Equinox*, but not the cards themselves. Crowley would release information about the Golden Dawn only up to a point (he was displeased that Regardie published the explicit manuscripts of the Order).

While the Crowley *Thoth Tarot* may appear to those unfamiliar with the Golden Dawn ideas, a flight of fancy, it is, in fact, a brilliant use of the Order's symbols. He has taken the Tarot images of the Golden Dawn

and set them in motion. Nevertheless, Crowley's Tarot reveals little about the Order deck to the casual observer.

Of the members, only Regardie felt a call to release the Golden Dawn system for the public good. MacGregor Mathers, himself, had perhaps defined a pattern for those members who might publish on subjects close to the Order. His small pamphlet on Tarot is filled with distortions, or omissions, of Tarot principle. Even Waite described this particular work as "a mere sketch, written in a pretentious manner and...negligible in all respects."

Today there is no need to publish materials containing misdirections intended to divert the unsuspecting public from real secrets. We have come, ultimately, to the attitude expressed by Gérard Encausse (Papus) in 1889:

"It is one characteristic of the study of true occult science that it may be freely explained to all men. Like the parables, so dear to the ancients, it appears to many as only the expression of a flight of a bold imagination: we need, therefore, never be afraid of speaking too openly; the word will only reach those who should be touched thereby."

It is in this spirit that the Golden Dawn Tarot has finally been released for public consideration. And as one begins to appreciate the beauty and simplicity of the cards, one begins also to appreciate the reason for these qualities. MacGregor Mathers and his wife created an educational vehicle in their Tarot. While many of the cards follow very traditional patterns, most contain subtle, or occasionally striking variations from tradition. These seventy-eight cards had something to communicate to the members of the Order which could be communicated in no other way.

The edition of the Golden Dawn Tarot which comes to the public today is based on the hand-painted deck hastily made by Regardie forty years ago. But these are not strict copies. A number of changes have been made, on the basis of published and unpublished materials, to bring the cards back, as closely as possible, to the intentions of the Mathers. The Felkins, who directed the branch of the Order to which Regardie belonged, arbitrarily altered both the documents and the Tarot of the Order of the Golden Dawn. Thus, one might describe the current, published, deck, as a very careful archaeological reconstruction. It is as accurate to the intentions of the Mathers as can be achieved.

THE ESOTERIC TAROT

Let us now attempt to define those characteristics which set this deck apart from all other known Tarot decks, and on the basis of which we are describing it as the first, and only genuinely esoteric Tarot deck ever published.

It should first be noted that the early decks made no reference to the twenty-two letters of the Hebrew alphabet. The Trump cards were numbered, but THE FOOL had no number at all. As we have mentioned, Lévi was the first to assert that each of the Trump cards was related to one letter of the Hebrew alphabet and, thus, to a specific Path on the Qabalistic *Tree of Life*. Papus, like many other occult writers of the nineteenth century, adhered (on the surface) to the system advanced by Lévi.

Lévi attributed the Hebrew letter *Aleph* to THE MAGICIAN because, he said, the stance of that figure, in some ancient decks, look like an Aleph, a line of reasoning so patently ridiculous that he must have as-

sumed an intelligent student would recognize it for what it was and search for more rational attributions. In his *Magical Ritual of the Sanctum Regnum*, Lévi assigned the letter Aleph to THE MAGICIAN, and placed THE FOOL, in an improbable position between JUDGMENT and THE UNIVERSE. Papus, as previously mentioned, employed the same arrangement but, curiously, gave the correct numerical attributions in his section describing the "Origin of the Other Packs."

The Sanctum Regnum was published in 1896, with notes by W. Wynn Westcott, one of the founders of the Order of the Golden Dawn. Westcott suggested that there was a system of attributing numbers and letters to the cards known only to initiates. He said: "... the student will do wisely to consult his intuition, if he have no adept instructor, as to the true attribution of this" (meaning THE MAGICIAN) "or either of the other Trumps of the Tarot."

This correct, and secret attribution involved THE FOOL being numbered 0, and carrying the Hebrew letter Aleph, while THE MAGICIAN was numbered 1, and was related to the twelfth, or Beth Path on the Tree of Life.

Many of these intentional misdirections, such as that of the FOOL's attribution in Lévi's work, could be pierced by a very little effort and common sense, as Case claimed he had done long before he became a member of the Order. Until about 1930 there was a certain gamesmanship to esoteric writing, and to its decipherment. Perhaps the only work of the nineteenth century to give explicit and accurate directions, though not about the Tarot, was Mrs. Atwood's *Hermetic Philosophy and Alchemy: A Suggestive Inquiry into "The Hermetic Mystery"*. This is, in itself, a fascinating story, since after only one hundred copies of the book had been distributed, the rest of the edition was suddenly recalled and burned on the front lawn of the man who

underwrote the expenses of publication. The issuance, to the public, of a complete system of alchemical interpretation was unthinkable, and Mrs. Atwood undoubtedly suffered serious recriminations for the rest of her life because of this transgression.

Viewed in these terms, the thin veils over the work of Lévi, Papus and others, marked considerable progress toward the period of absolutely open information in which we are now living.

Waite used the Golden Dawn system of Tarot numbers, beginning with THE FOOL as 0, but his cards bore no reference to the Hebrew letters. It was Paul Case, and his Order, the Builders of the Adytum, which first made the Golden Dawn attributions explicit. His deck had the correct numbers and letters printed on the cards, themselves. Moreover, the deck was issued with a Qabalistic *Tree of Life*, which clearly related each Trump card to its proper Path on the Tree.

We have discussed the ways in which the esoteric Tarot is a recipient of the oral tradition and indicated, briefly, that it is the ideas, not the pictures, which have been kept secret. In this regard, the pictures of the Golden Dawn Tarot come closer than any deck ever published, to the basic ideas of the Universal Archetypes which they represent. The differences will be readily seen by comparing a few of the most unusual Golden Dawn Trump cards with cards from other decks.

THE FOOL. The ancient Marseilles pack sets the theme for most other decks, showing a man in the suit of a jester, followed by a small dog. He faces to the right. Waite's version of the card is similar, although he comes closer to the real meaning by having his Fool on the verge of walking off a cliff, and facing left. The Golden Dawn Fool differs from that of any other deck, and suggests a far deeper meaning than the others. A

child is shown plucking a rose from a tree, while a grey wolf is held by a leash in the left hand. Here the idea of the "foolishness" of Divine innocence is expressed, a quality beautifully described in the meditation on Aleph from *The Book of Tokens*: "I AM, without beginning, without end, older than night or day, younger than the babe new-born, brighter than light, darker than darkness, beyond all things and creatures, yet fixed in every heart."

THE EMPEROR. Here Waite expressed some of the qualities of the Golden Dawn card, but imbeds its major symbol, the Ram of Aries, in the throne. If there is one primary characteristic of the Golden Dawn deck it is that the symbolism is absolutely forthright. The Golden Dawn Emperor sits enthroned with an actual ram under his feet, and carrying a wand with the head of a ram. There is none of the complex interweaving of obscure symbols found in Wirth, Waite, Case, Crowley, or a host of somewhat shallow modern decks. In the Golden Dawn cards the complexity occurs in the interpretation.

THE LOVERS. Of all the Golden Dawn cards, this one has perhaps attracted the most attention. It is radically different.

The meaning of THE LOVERS is the liberating effect of illumination on the individual. Here Perseus is shown freeing Andromeda from the solid rock of materialism, and from the Dragon of Fear. The "Love" here is one of the Divine Union, a mystery not even hinted by the usual image of a man and woman whose earthly union is being blessed by a central Angelic figure.

The relationship of this card to other illustrations used in the Golden Dawn may serve to underscore the ways in which all aspects of the Order's system are inex-

tricably interwoven. There are three primary illustrations used in the Golden Dawn rituals, other than the Tarot cards. The first symbolizes the Garden of Eden before the Fall. The second symbolizes the Garden of Eden after the Fall, and the third, connected with the initiation into the Inner Order, shows Eve-Andromeda enveloped by the many-headed Red Serpent. The heads of the Serpent fall away in the presence of Christ-Osiris. This is the advent of the Higher Consciousness.

THE CHARIOT. This is another particularly interesting card because of the emphasis placed on it by Lévi. This was one of the cards for which he proposed a departure from tradition, a proposal which has been followed explicitly by Wirth, Waite, Case and others. Lévi's image was of a King in a chariot covered by a canopy of stars, being pulled by two Sphinxes, one black and one white.

The card symbolizes man's Higher Self, in control of the two lower aspects of mind and body, as he rises through the illusory astral plane to a level of increasing perfection. Only the Golden Dawn card suggests this activity. Unlike the Waite deck, where the chariot is grounded (note the seated Sphinxes), the Golden Dawn chariot soars through space. It is pulled by two horses, beasts of burden, harnessed together with the head of a Phoenix, symbol of resurrection and rebirth.

This card was of particular significance to Crowley, for whom it was the symbol of the Great Work. The Hebrew letter Cheth (ח) is attributed to THE CHARIOT, a word which, when spelled out, Cheth, Yod, Tau (ח י ט) means fence or enclosure.

Numbers assume great importance in Tarot interpretation, and are derived from combinations of Hebrew letters. Cheth is eight, Yod is one or ten, and Tau is four or four hundred. A combination of these

yields 418, a number which Crowley considered extremely meaningful.

THE WHEEL OF FORTUNE. The ancient Marseilles version of the Tarot shows three monkey-like animals attached to a crude wheel of six spokes. The Tarot designed by Oswald Wirth, under the influence of Lévi, shows a Sphinx, surmounting the same sort of wheel, and carrying a sword. At the left is Typhon, and at the right is Hermanubis carrying a caduceus. Waite shows a different wheel, on which are inscribed the Yod Heh Vau Heh of the Divine Name, and the Letters T A R O. The sword-carrying Sphinx sits above, and is surrounded by the four Kerubim, Man, Eagle, Bull and Lion, as Lévi suggested for this card. The fact that the wheel is intended to represent the Zodiac is unclear in any but the Golden Dawn card. Here the twelve spokes are shown, each in the proper color derived from the Atziluth Paths of the Tree of Life (See the following section on the Qabalah).

As in the other versions, the Sphinx stands above the wheel, but it does not carry a sword. Below is the Dog-Faced Ape, the Plutonian Cynocephalus, companion of Hermes, who symbolizes Time and Eternity. Neither the Sphinx, Guardian of the Gates of the Mysteries, nor the Cynocephalus, are *on* the wheel. There is an important principle in this.

Beyond the obvious differences in these and many of the other Golden Dawn Trump cards, some of the most important symbolic lessons are to be encountered in the Kings, Queens, Princes and Princesses. The Court cards, as well as the minor cards contain ideas so complex that they have been only casually approached by most writers on the Tarot, not infrequently with the comment that at certain points there is a difficult "mesh" between the Tarot and the Qabalah. Certainly, the images of other decks in no way suggest such complicated interpretations.

The Minor cards, as listed in the papers of the Order, may appear confusing, since they are not grouped consecutively in suits, as is usual. Rather, they are presented in the astrological sequence of the year, thus underscoring their real occult interpretation for the members. The Golden Dawn Tarot and the literature of the Order on Tarot necessitates a basic knowledge of astrology and of the Qabalah. This one point has been developed extensively in a book by Muriel Bruce Hasbrouck entitled *The Pursuit of Destiny* (1941, reprinted N.Y. 1976). The author expounds a system developed largely from that of the Golden Dawn.

One final point should be made here relative to the esoteric Tarot. Obviously, the fact that this was the Tarot of a secret group, and that its members swore death oaths to maintain secrecy, places the deck in a special category. But there is more involved here than may be immediately obvious. The Hermetic Order of the Golden Dawn, as do all legitimate esoteric orders, functioned with a set of Inner Plane contacts unique to their system, although presumably pre-existent and strengthened by the Order's contacts; the Order paved some inner roads which can be followed even today. Thus, the serious use of the Tarot deck designed for the exclusive use of the Golden Dawn initiates will bring about some subtle links with the spiritual currents used by the Order. The same may be said of strictly following any aspect of the Golden Dawn system, particularly its exercises and rituals.

THE QABALAH

The Qabalah is the scheme basic to all of western occultism. It derives primarily from esoteric Judaism

but has, through many centuries of development, become Christianized. It is often described as the "Yoga of the West," implying that it is the system of enlightenment geared to the western temperament.

Historians describe the Qabalah as having appeared in the fifteenth century, while most of those writing from the standpoint of the western mystery schools declare that its origins are in the ancient world. They say that the secret tradition was passed down through cryptic, and apparently benign, manuscripts (such as the Tarot) coupled with an oral tradition which explained these manuscripts.

There are two Qabalistic principles essential to understanding the Tarot. The first is that expressed Biblically by the idea that "God made man in His own image. Esoteric literature states the same concept in the Hermetic axiom of "As above, so below" (or, as it is sometimes put "As without, so within"). Man is the Microcosm, the Cosmos in miniature, and it is by learning about himself that he may perceive the unity of his internal patterns and those of the Greater Universe.

The second essential principle is the fourfold division of the Divine Name, or TETRAGRAMMATON. This is the Yod Heh Vau Heh (יהוה), four Hebrew letters which form the key to Tarot interpretation.

At the Godhead, the Point from which our Universe springs, the Divine Name describes absolute Unity. But as the Universe evolves to the lowest level, in matter, the Divine Name describes a separation into four discrete parts. Behind matter are four spiritual elements, Fire, Water, Air and Earth. These are not to be construed in the mundane sense. They are currents of force, and bear little resemblance to the elements which those words are usually taken to represent.

The fourfold division is seen also in the four suits of the Tarot. In this case, each suit corresponds to one of the letters of the Divine Name, and one of the spiritual

elements. The interaction of the cards symbolizes the interactions of these various forces.

The minor suits show the activity of objective forces on the Tree of Life, while the Trump cards describe the subjective experience of the individual on the Paths which link these centers of energy on the Tree.

The TREE OF LIFE, a *glyph* of ten spheres connected by twenty-two Paths, is the primary symbol of the Qabalah. To it are assigned, and from it are derived, all of the other symbols of western occultism. The Tree of Life is unique in that it permits correspondences to be made with virtually all other esoteric systems. For example, *Kether* (The Crown), the first of these spheres or *Sephiroth* (singular, *Sephira*), stands for the Godhead of any system. It may be God the Father, Ptah, Zeus, Woton, or any other supreme deity. The sixth Sephira, *Tiphareth* (Beauty), stands for God the Son, Christ and other sacrificed Gods, as well as Ra, the Sun God.

The philosophy of the Qabalah is, as Regardie described it, one of evolution. Out of "Nothingness" our Cosmos developed through the sequential "Path of the Flaming Sword," beginning with the Pure Spirit of Kether, and being completed in material manifestation in *Malkuth* (The Kingdom). Once the base-point was reached, the Universe began an upward process of re-absorption following the same Path. The present, and daily increasing, availability of effective systems for spiritual development of the individual is an external mark of this activity.

Dion Fortune said: "The universe is really a thought-form projected from the mind of God. The Qabalistic Tree might be likened to a dream-picture arising from the subconscious of God and dramatizing the subconscious content of Deity. In other words, if the universe is the conscious end-product of the mental activity of the Logos, the Tree is the symbolic represen-

tation of the raw material of the Divine consciousness and of the processes whereby the universe came into being."

It would obviously be impossible to do more than suggest the vastness of the implications of the Qabalah in this brief introduction. But intensive study of the Qabalah is imperative for any clear understanding of the Tarot, and readers are urged to consult the works on that subject mentioned in the section on "Recommended Reading."

Only a brief outline of the Sephiroth and Paths, with their Tarot attributions can be given here:

KEY TO THE TAROT ON THE TREE OF LIFE

- 1 KETHER (כתר), The Crown: The four ACES
- 2 CHOKMAH (חכמה), Wisdom: the TWOS, the KINGS, all Wands
- 3 BINAH (בינה), Understanding: the THREES, the QUEENS, all Cups
- 4 CHESED (חסד), Mercy: the FOURS
- 5 GEBURAH (גבורה), Severity: the FIVES
- 6 TIPHARETH (תפארת), Beauty: the SIXES, the PRINCES, all Swords
- 7 NETZACH (נצח), Victory: the SEVENS
- 8 HOD (הוד), Splendour: the EIGHTS
- 9 YESOD (יסוד), Foundation: the NINES
- 10 MALKUTH (מלכות), The Kingdom: the TENS, the PRINCESSES, all Pentacles.
- 11 THE FOOL (O, א, Air)
- 12 THE MAGICIAN (1, ב, Mercury)
- 13 THE HIGH PRIESTESS (2, ג, The Moon)
- 14 THE EMPRESS (3, ד, Venus)
- 15 THE EMPEROR (4, ה, Aries)
- 16 THE HIEROPHANT (5, ו, Taurus)

- 17 THE LOVERS (6, ט, Gemini)
- 18 THE CHARIOT (7, ח, Cancer)
- 19 STRENGTH (8, ט, Leo)
- 20 THE HERMIT (9, י, Virgo)
- 21 WHEEL OF FORTUNE (10, י, Jupiter)
- 22 JUSTICE (11, י, Libra)
- 23 HANGED MAN (12, י, Water)
- 24 DEATH (13, י, Scorpio)
- 25 TEMPERANCE (14, י, Sagittarius)
- 26 THE DEVIL (15, י, Capricorn)
- 27 THE TOWER (16, י, Mars)
- 28 THE STAR (17, י, Aquarius)
- 29 THE MOON (18, י, Pisces)
- 30 THE SUN (19, י, The Sun)
- 31 JUDGMENT (20, י, Fire)
- 32 THE UNIVERSE (21, י, Saturn)

The order of the Tarot suits is of inestimable importance as it relates to the Tree of Life, and there is only one correct esoteric arrangement.

The immutable order of the cards corresponds to the Four Worlds of the Qabalah. These are *Atziluth*, the Archetypal World, *Briah*, the Creative World, *Yetzirah*, the Formative World, and *Assiah*, the Active World. To each of these worlds is assigned one letter of the Divine Name, and one of the spiritual elements.

In this system, the following attributions are made:

- WANDS: Atziluth, The Archetypal world of Pure Spirit, the element of Fire, and the Hebrew letter Yod.
- CUPS: Briah, the Creative World, realm of Pure Idea, the element of Water, and the Hebrew letter Heh.
- SWORDS: Yetzirah, the Formative World, the

world of patterns behind matter, the element of Air, and the Hebrew letter Vau.

PENTACLES: Assiah, the Active World, the world of matter, the element of Earth, and the final letter Heh.

More psychologically oriented systems have described these Four Worlds in terms of each individual's make-up, i.e., *spirit*, *unconscious*, *subconscious* and *conscious*. However these divisions may be described, the fourfold nature of the division, and their order, is relatively consistent throughout all western schemes.

Each of these Worlds is represented by a complete Tree of Life, and the colors of the Paths and the Sephiroth differ for each World. To the Four Worlds, the *יהוה*, are assigned four complete color scales: *The King Scale* (י), *The Queen Scale* (ה), *The Emperor Scale* (ו), and *the Empress Scale* (ה). The Tree used by occultists for practical work has the colors of the Sephiroth in the Queen Scale, and the connecting Paths in the King Scale. When the Four Worlds are pictured in one diagram, a series of four Trees of Life are shown, one above the other. (For the proper colors of the Paths and Sephiroth in all of the Four Worlds, as well as other information on correspondences, see Aleister Crowley's 777, and the document entitled "Concerning the Tree of Life" in Volume I of Regardie's *The Golden Dawn*.)

Study of the relationship of the Court and Minor cards to the Four Worlds will yield an understanding of the ways in which the divinitory meanings are assigned. The system is not difficult to grasp and, once mastered, will lead the student away from a relatively mindless memorization of tables, toward a conceptual framework for the Tarot.

Let us take, for example, the four TWOs, which are assigned to Chokmah, and relate them to their mean-

ings. Each of the cards represents the action of the forces in Chokmah, The Supernal Father, the Dynamic Principle, at different levels. These are, as we have stated, objective forces, as opposed to the Paths, which represent the subjective experience of energies between the Sephiroth (this is the reason the minor cards should never be personalized, as Waite has done).

TWO OF WANDS: *Strength, dominion, harmony of rule and justice.* This is Chokmah in its highest form, in Atziluth, the world of Pure Spirit. On the scheme of the Tetragrammaton, this is the Yod of Chokmah, the Chokmah Force in the element of Fire.

TWO OF CUPS: *Harmony, pleasure, mirth, subtlety, sometimes folly, dissipation, waste and silly action.* As the dynamic energy of Chokmah appears in the Plane of Intellect, Briah, what was perfect harmony is slightly mitigated, and a separation of direction occurs, with the possibility of the energy being mispent. This is the Heh of Chokmah, in the element of Water.

TWO OF SWORDS: *Contradictory characteristics in the same nature, Strength through suffering. Truth restored, arrangement of differences. Truth and Untruth.* As the Chokmah power moves down the planes, it is seen in Yetzirah, the astral plane, the plane of illusory patterns behind matter. Here the separation of purpose, first encountered in Briah, becomes definite, and we see action and reaction within the same force. This is the Chokmah force in the element of Air, and Vau.

TWO OF PENTACLES: *The harmony of change, alternation of gain and loss, weakness and strength.* In Assiah, the material world, Chokmah is the great force ef-

fecting change, and the alternation of action between opposites. This is the final Heh of the Divine Name, in the element of Earth.

This method of analysis should be applied to each of the ten minor cards. Careful attention to the descriptions given for each of the Sephiroth in the Four Worlds will tend to underscore the reasons that authors on Tarot divination use such differing language to describe meanings. This system also permits a check on the validity of the Tarot meanings indicated by any writer. In the case of the Trumps it is somewhat more complicated, however. This involves knowing the attributes of the Sephiroth (in all Four Worlds), and the ways in which they relate to the Path which links them.

We can now turn to the problem of the Court Cards, and their place on the Tree of Life.

First, let us suggest an extension of this basic principle of the Yod Heh Vau Heh. Each of these letters is attributed to one Sephira, in that a particular Sephira best describes the qualities symbolized by the letter. Chokmah is the Great Father, the dynamic, outpouring energy of the Universe, who is assigned the letter Yod. Binah is the Great Mother, who accepts the Pure Energy of Chokmah and formalizes it. Heh is assigned to Binah. Tiphareth is the central Sephirah, on what is called the "Middle Pillar" of the Tree. It is the Christ center, where the power of Kether is "stepped down" so that it may be carried directly into our world. Here is assigned the letter Vau. Malkuth is the earth, the recipient of all the various energies on the Tree of Life, and is assigned the final letter Heh.

It is in this scheme that the Court cards are placed on the Tree of Life. The Kings are in Chokmah, the Queens in Binah, the Princes in Tiphareth and the Princesses in Malkuth. It is a variation of the attribution to the Four Worlds. This may appear simple enough,

but the casual reader of the Golden Dawn documents may encounter some difficulties. Here, for example, are the descriptions of the Court cards in the suit of Wands.

KING: *The Lord of the Flame and the Lightning. King of the Spirits of Fire.* KNIGHT OF WANDS

QUEEN: *Queen of the Thrones of Flame.* QUEEN OF WANDS.

PRINCE: *The Prince of the Chariot of Fire.* KING OF WANDS

PRINCESS: *Princess of the Shining Flame. The Rose of the Palaces of Fire.* KNAVE OF WANDS

There appears, here, to be a contradiction. The King is called the Knight, the Prince is called the King, and the Princess is called the Knave. Essentially, Mathers was pointing to the way in which the older writers attributed the (יהוה) to the Court cards. But the principle here was one of the great secrets of the Golden Dawn, and one which takes the symbolism of the Tetragrammaton through a most circuitous set of arguments.

The KING, mounted on a steed, is first the Young Knight. He becomes King and marries the daughter of the Old King. He is the vital principle as it pours forth into existence. The QUEEN is his consort and perfect balance. From their union comes the PRINCE who is, himself, the New King and the immediate ruler over what we know as existence. The PRINCESS is the recipient of all the qualities of the Universe as they are expressed in material manifestation. She is secondary to the three primary spiritual qualities represented by the King, Queen and Prince and is, in this sense, described as the Knave (a servant upon the others). But this is very complicated, since the PRINCESS forms a union

with the PRINCE, which brings about an activity in the KING, whereby he returns to his state as the Young Knight, and the cyclic process begins again.

All of this may sound surrealistic and absurd, but it admirably demonstrates the muddle that can result when an explanation of such principles is attempted within the severe restrictions of our language. As Papus said: "It appears to many as only the expression of a flight of a bold imagination."

The Court cards describe, in the most cryptic and symbolic terms, the activities of the Divine Name. Very few writers (with the exception of Crowley) have devoted as much attention to the patterns of the Minor and Court cards as to the Trumps. This has given the public impression that the symbolism of the Tarot is embodied entirely in the Trumps, which is far from the truth.

THE TAROT USED FOR "PROJECTION"

Many people, familiar with other Tarot decks, have expressed surprise at the utter simplicity of the Golden Dawn Tarot. There are two reasons for this. First, the complex symbolic interpretations were all given in the literature issued to the candidate with this deck. The cards were an indivisible part of the system, and there was no need to clutter them with the symbols which were understood to relate. Second, the cards were used as "doorways" through which one was trained, in imagination, to step, and where one directly encountered the energy represented by the card. The more simple the card, the easier the landscape could be visualized as real.

The initiate of the Golden Dawn system, having developed his abilities of visualization through the exer-

cise of the *Tattvas* moved, at a more advanced level, to a meeting with the forces involved on the Paths, and dealt with them as they appeared in the anthropomorphic forms of the Tarot.

The method for using the Tarot in this way is similar to that of the *Tattvas*. In the latter system a white card, with a colored figure at the center is made for each of the elements. Fire is a red triangle, Water is a silver crescent, Air is a blue circle, and Earth is a yellow square. The student, properly prepared, gazes intently at the colored figure for about twenty seconds, and then rapidly transfers attention to a plain white surface where the figure (through a perfectly natural optical process) is seen to appear in its opposite color. The student then closes his eyes and, in essence, imagines this form becoming larger and larger until he is able to "step" through it.

Using the Tarot images for projection involves intense concentration on the card, closing one's eyes and, in imagination, stepping into the picture. This is, of course, only the most skeletal description of the method. No one should attempt any sort of projection without a thorough study of the essay on *Tattva* entitled "Clairvoyance," in Book Seven, Volume Four of Regardie's *Golden Dawn*. The exercise is an extremely simple one, but without adequate information on procedures and safeguards, some unpleasant experiences may result.

It should also be stated emphatically that one who is not yet competent in the simple *Tattva* exercises, should avoid this use of the Tarot for such practice, until competence with *Tattva* is acquired. As in psychoanalysis, one runs the risk of encountering in himself, and very directly, aspects of personality with which his waking consciousness is unprepared to deal.

The most advanced and complex use of the Golden Dawn system involves the *Enochian Tablets*. This system ties together *all* of the ideas taught by the Order, Tarot,

geomancy, astrology, etc. and requires a firm grounding in each of these areas.

THE TAROT IN RITUAL

More than one writer has commented on the relative formality of the Golden Dawn system, and this extends even to the original use of the Tarot. As the documents suggest: "It may be well for the Diviner to put on his insignia, and make over the pack any invoking hexagram or pentagram, either with the hand alone, or with convenient magical instruments. And it may also be advisable in some instances to invoke an elemental force consonant with the matter to aid in the divination." Some critics have found these suggestions unnecessarily involved, and, from our modern perspective, that may be true. However, and again recognizing that the Tarot was only one part of a unified system, the members of the Inner Order possessed such robes and insignia routinely, and had been required to make a set of instruments. These included the Lotus Wand, the Sword, the Cup, the Dagger, the Wand and the Pentacle. For a member to don the ceremonial robes, and bring out his magical instruments, was little effort. For someone to assemble these materials today would be a considerable task, unless he has been prepared to follow the Order method literally.

A total attack on the unconscious, through the vibration of God Names, the wearing of robes, and the ritual use of implements consecrated to the particular force with which one was dealing, was basic to the Golden Dawn approach to the mysteries. At every step of the Golden Dawn there was system, in one form or another. And if no formal ritual existed for some purpose, the member was urged to develop his own.

The Tarot figured very prominently in certain of the initiation rituals of the Order. It is first seen in the grade of *Theoricus*, relating to the thirty-second Path, where the UNIVERSE, or twenty-first Tarot Trump sat at the center of the Double-Cube altar of Malkuth, surrounded by the Fan, Lamp, Cup and dish of Salt.

The ceremony itself is a virtual pageant of the energies represented in the card. This is particularly significant in that the thirty-second Path is the first Path to be trod by the candidate, leading out of the material world of Malkuth, into the astral world of Yesod.

At the end of the first part of the *Theoricus* ritual, the Hierophant rises and leads the candidate to the altar. Pointing out the Tarot card, he says of it:

"Within the oval formed of the seventy-two circles, is a female form, nude save for the scarf which floats round her. She is crowned with the Lunar Crescent of ISIS, and holds in her hands, two wands. Her legs form a cross. She is the Bride of the Apocalypse, the Kabbalistic Queen of the Canticles, the Egyptian ISIS or Great Feminine Kerubic Angel SANDALPHON on the left hand of the Mercy Seat of the Ark.

The Wands are the directing forces of the positive and negative currents. The Seven-pointed Heptagram or Star alludes to the Seven Palaces of Assiah; the crossed legs to the symbols of the Four Letters of the Name.

The surmounting crescent receives alike the influences of Geburah and Gedulah. She is the synthesis of the 32nd Path, uniting Malkuth to Yesod.

The oval of the 72 smaller circles refers to the

SCHEMHAMPHORESCH, or Seventy-two fold Name of the Deity. The twelve larger circles form the Zodiac. At the angles are the four KERUBIM which are the vivified powers of the letters of the Name YOD HEH VAU HEH operating in the Elements, through which you have just symbolically passed in the preceding Ceremony."

The next Tarot keys were used in the initiatory ceremony for the grade of *Practicus*. This grade involved the 31st and 30th Paths. The 31st Path leads from Malkuth to Hod, and is represented by JUDGMENT. The 30th Path leads from Yesod to Hod, and is represented by THE SUN.

Of JUDGMENT, the candidate was told:

"To the uninitiated eye it apparently represents the Last Judgment with an angel blowing a trumpet and the Dead rising from their tombs — but its meaning is far more occult and recondite than this, for it is a glyph of the powers of Fire.

"The Angel, encircled by the rainbow, whence leap corruscations of Fire, and crowned with the Sun, represents MICHAEL, the Great Archangel, the Ruler of Solar Fire.

"The Serpents which leap in the rainbow are symbols of the Fiery Seraphim. The Trumpet represents the influence of the Spirit descending from BINA, while the Banner with the Cross refers to the Four Rivers of Paradise and the Letters of the Holy Name.

"He is also AXIEROS, the first of the Samothra-

cian Kabiri, as well as Zeus and Osiris. The left hand figure below, rising from the Earth is SAMAEL, the Ruler of Volcanic Fire. He is also AXIOKERSOS, the Second Kabir, Pluto and Typhon.

"The right hand figure below is ANAEL, the Ruler of the Astral Light. She is also AXIOKERSA, the Third Kabir, Ceres and Persephone, Isis and Nephthys. She is, therefore, represented in duplicate form, and rising from the waters. Around both these figures dart flashes of Lightning.

"These three principle figures form the Fire Triangle, and further represent Fire operating in the other Three Elements of Earth, Air and Water.

"The central lower figure with his back turned, and his arms in the Sign of the Two equals Nine, is AREL, the Ruler of latent heat. He is rising from the Earth as if to receive the properties of the other three. He is also KASMILLOS, the Candidate in the Samothracian Mysteries, and the Horus of Egypt. He rises from the rock-hewn cubical Tomb and he also alludes to the Candidate who traverses the Path of Fire. The three lower figures represent the Hebrew letter SHIN, to which Fire is especially referred. The seven Hebrew Yods allude to the Sephiroth operating in each of the Planets and to the Schemhamphoresch.

Of THE SUN, the candidate learned:

"The Sun has twelve principal rays which represent the Twelve signs of the Zodiac. They are alternatively waved and salient as symbolizing the alternation of the masculine and feminine natures. These again are subdivided into the 36 Decanates or sets of ten degrees in the Zodiac, and these again into 72, typifying the 72 quincunxes or sets of five, and the

72-fold Name Schemhamphoresch. Thus the Sun embraces the whole creation in its rays.

"The seven Hebrew Yods on each side, falling through the air, refer to the Solar influences descending. The Wall is the Circle of the Zodiac, and the stones are its various degrees and divisions.

"The two children standing respectively on Water and Earth represent the generating influence of both, brought into action by the rays of the Sun. They are the two inferior and passive Elements, as the Sun and Air above them are the superior and active Elements of Fire and Air. Furthermore, these two children resemble the Sign Gemini which unites the Earthy Sign of Taurus with the Watery Sign Cancer, and this Sign was, by the Greeks and Romans, referred to Apollo and the Sun.

The 18th Key, THE MOON, the 17th Key, THE STAR and the 16th Key, THE TOWER, were used in the two-part ritual conferring the grade of *Philosophus*. THE MOON represented the Path between Malkuth and Netzach, THE STAR referred to the twenty-eighth Path between Yesod and Netzach, and THE TOWER was the connecting path between Hod and Netzach.

The introduction of the candidate to these final three cards completed his ceremonial initiation into the mysteries of the six lower Paths which could be trod without a change in normal human consciousness.

In explaining THE MOON to the candidate, the Hierophant said:

"The Moon is in its increase on the side of Mercy, Gedulah, and from it proceed sixteen principal and sixteen secondary rays, which make 32, the number of the Paths of Yetzirah. She is the Moon at the Feet of the Woman of Revelations, ruling equally over

the cold and moist natures and the passive elements of Earth and Water. It is to be noted that the symbol of the Sign is formed of two lunar crescents bound together. It thus shows the lunar nature of the Sign. The Dogs are the Jackals of the Egyptian ANUBIS, guarding the Gates of the East and of the West, shown by the two Towers between which lies the Path of all the heavenly bodies ever rising in the East and setting in the West. The Crayfish is the Sign Cancer and was anciently the Scarabeus or Khephera, the emblem of the Sun below the Horizon as he ever is when the Moon is increasing above. Also, when the Sun is in the Sign Pisces the Moon will be well in her increase in Cancer as shown by the Crayfish emblem.

The second card of the Philosophus ritual was THE STAR:

"The large STAR in the centre of the Heavens has seven principal and fourteen secondary rays and this represents the Heptad multiplied by the Triad. This yields 21 — the Number of the Divine Name EHEIEH which, as you already know, is attached to KETHER.

"In the Egyptian sense, it is SIRIUS, the Dog Star, the Star of Isis-Sothis. Around it are the Stars of the Seven Planets each with its seven-fold counter-changed operation.

"The nude female figure with the Star of the Heptagram on her brow is the synthesis of Isis, of Nephthys and of Athor. She also represents the planet VENUS through whose sphere the influence of CHESED descends. She is Aima, Binah, Tebunah, the Great Supernal Mother — Aima

Elohim, pouring upon the Earth the Waters of Creation which unite and form a River at her feet, the River going forth from the Supernal Eden which floweth and faileth not.

"Note well that in this Key she is completely unveiled, while in the 21st Key she is only partially so.

"The two Urns contain the influence from Chokmah and Binah. On the right springs the Tree of Life, and on the left the Tree of Knowledge of Good and Evil whereon the Bird of Hermes alights, and therefore does this Key represent the restored World, after the formless and the Void and the Darkness, the new ADAM, the Countenance of the Man which falls in the Sign AQUARIUS. And therefore doth the astronomical ripple of this sign represent, as it were, Waves of Water — the ripples of that River going forth out to Eden — but, therefore also, it is justly attributed to Air and not unto Water because it is the Firmament dividing and containing the Waters.

The Final card of the Outer Order grade rituals was THE TOWER:

"It represents a Tower struck by a Lightning Flash proceeding from a rayed circle and terminating in a triangle. It is the Tower of Babel struck by the Fire from Heaven. It is to be noted that the Triangle at the end of the flash, issuing from the circle, forms exactly the astronomical symbol of Mars.

"It is the Power of the Triad rushing down and destroying the Columns of Darkness. Three holes are rent in the walls, symbolizing the establishment of the Triad therein and the Crown at the Summit

of the Tower is falling, as the Crowns of the Kings of Edom fell, who are also symbolized by the men falling headlong. On the right hand side of the Tower is LIGHT and the representation of the Tree of LIFE by ten circles thus disposed.

"On the left hand side is DARKNESS and eleven circles symbolizing the Qliphoth.

These rather lengthy quotes are included so that the student will, with the original documents following this essay, have all of the important Golden Dawn statements on Tarot in one place. Beyond that, these passages are the only extensive, and official, discussions of the Tarot Trumps. The descriptions of the Trumps in the Golden Dawn papers are "unofficial," and are of a very different tone and quality than those quoted above.

The six cards which formed a part of the initiatory rituals, were the first introduction of the member to the deck. It was not until he completed the initiations of the Outer Order, and began to prepare for the Adeptus Minor ritual, that he actually saw the entire deck. By that point he had certainly been imbued with a sense of enormous respect for the Order version of the Tarot.

Studying the manuscripts on the rituals, one might believe that a small Tarot Trump was placed on the center of the altar. That was not the case. Regardie privately described the cards used in the *Stella Matutina* as having been almost twenty-four inches high. He also mentioned that the candidate was expected to go to the Chief after the ceremony and ask to carefully examine the card itself. But, in actual practice, this rarely happened because the large cards were so quickly put away.

During the same period that the member was preparing for the elementary rituals of initiation, he was re-

quired to become familiar with simple methods of Tarot divination. It seems a reasonable assumption that the decks most commonly used were the Marseilles Pack and an Italian pack. This speculation is based on Mathers having recommended such a pack and information that Yeats used an Italian pack. In the later days of the *Stella Matutina*, the Waite pack was used, and the Waite ten-card method of divination was demonstrated.

The candidate used those methods of divination which Waite mentioned as the "Outer Method of the Oracles" in his *Pictorial Key to the Tarot* of 1910. For those who find the complete Golden Dawn method, described in the texts, unwieldy, Waite's method may be excellent, and a reprint of it is included in an appendix to this work. It should be noted that the Golden Dawn did not use a system of reversed cards in divination, but depended heavily on the inter-relationships of cards in a spread, a method more valid psychologically and in other respects.

THE GOLDEN DAWN DOCUMENTS

The Candidate for the Inner Order was assigned some formidable tasks. He was expected to copy and memorize a number of advanced rituals and papers, as well as to prepare a complete set of magical implements, a Tarot deck, and the Enochian Tablets. All that he learned was subject to written and other forms of examination, and all was tightly interrelated.

The documents on Tarot were included in "Book T" of the lettered Golden Dawn Manuscripts, and are reproduced in this present work. Only the section entitled "The Tree of Life as Projected in a Solid Sphere" and the Star Maps, have been omitted, in the belief that this

part of the manuscript is too difficult for inclusion in an elementary introduction.

Not all of these Order papers are from the original period of the Golden Dawn. The lecture on the "Tarot Trumps" was written by Mrs. Felkin, and clearly does not reflect the attitudes of MacGregor Mathers on the cards. It is perhaps curious that, with the emphasis placed on the Tarot by Mathers, and considering the amount of literature he produced, that no comprehensive explanation of the Trumps (other than that of the Rituals) seems to exist. But, as we have previously indicated, Dr. and Mrs. Felkin may have purposely altered some of the documents. Moreover, it became obvious in the work of repainting the Golden Dawn Tarot, that they had introduced modifications into that also.

There are aspects of Regardie's hand-painted cards which are so blatantly different from the textual descriptions of the rituals, that they could in no way be explained as the result of decades of copying and recopying of the cards.

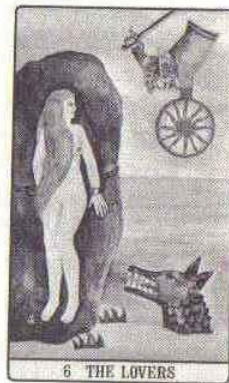
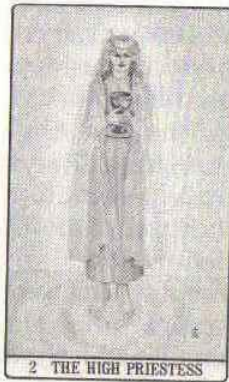
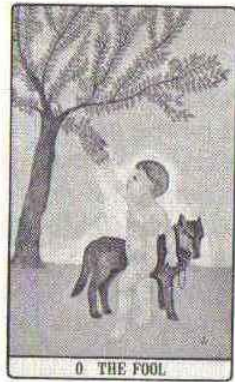
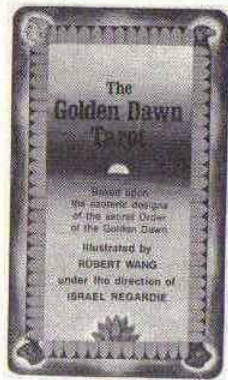
The documents of the Golden Dawn may seem archaic in their approach, by comparison with materials on the occult which are appearing today. They represent a careful intermesh of symbols, described in almost clinical terms. An effort to humanize these symbols, i.e., to integrate them into the individual system, and translate them into palpable concepts was required of each member who received the documents.

Writing on the occult today tends to be more open, more conversational, and perhaps, more revealing of truths in that the writer often describes his own inner experiences as an example. On the one hand, this represents a certain change in literary style. On the other hand it represents a change in attitude toward the occult. We are impatient now, and want methods to be defined in the most specific of terms. But the Golden Dawn was of another time, and another place. It was an

era when even some basic steps toward the Doorway had to be perceived by the aspirant, and the secrecy of the system maintained at all cost.

And let us make a final point here (or rather reiterate a point which has been made repeatedly in other works). Part of the reason for the secrecy is that the system works, and those who approach it lightly, or with inadequate preparation, may suffer some very uncomfortable, or even seriously damaging results. The publication of the Golden Dawn Tarot marks the rending of the last veil on the Golden Dawn method, and the cards must be issued with the same admonition of caution, relative to their use under certain conditions, that has been attached to the previously published materials. This is not to suggest that the cards be approached with apprehension or timidity. On the contrary, aggressive experimentation has always been a keynote for advancement in the Mysteries. But what is required here is the virtue of thoroughness. The Golden Dawn method is one of sequential development, and with almost foolproof protections if that sequence is followed to the letter. The trap is in the apparent simplicity of the initial instructions, which may make the student feel that he can skim them quickly, and move to more "interesting" advanced work. This trap is seen graphically in the Golden Dawn Tarot, where the symbolic images appear so simple that they might be described as childlike.

Beyond all else, it is hoped that this essay will serve to demonstrate the extent to which the Golden Dawn Tarot is one extremely significant part of a larger system. Those who have the intelligence and tenacity to study the deck as it relates to the course of studies encyclopedically described in Regardie's *Golden Dawn*, will be amply rewarded.





15 THE DEVIL



16 THE TOWER



17 THE STAR



QUEEN OF WANDS



PRINCE OF WANDS



PRINCESS OF WANDS



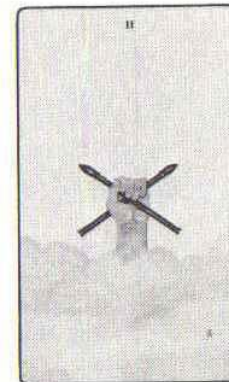
18 THE MOON



19 THE SUN



ACE OF WANDS



II



20 JUDGMENT



21 THE UNIVERSE



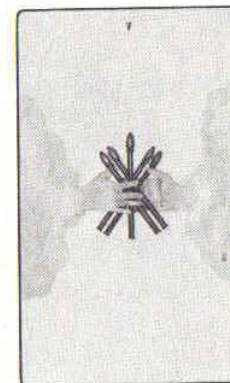
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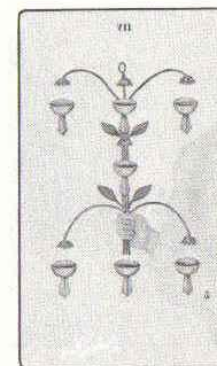
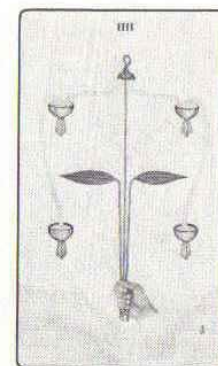
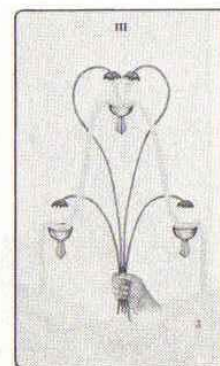
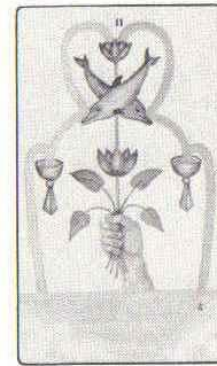
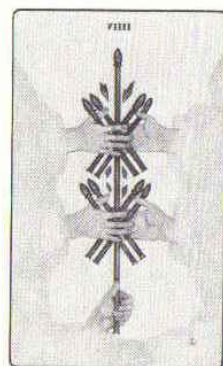
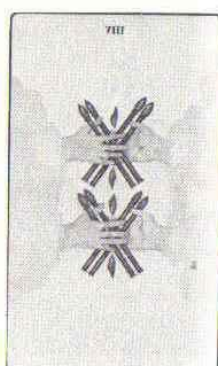
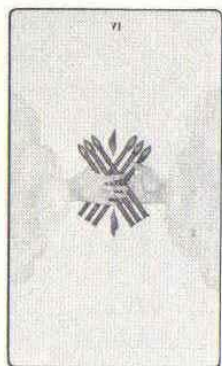
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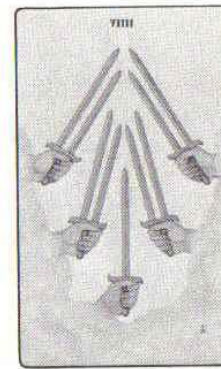
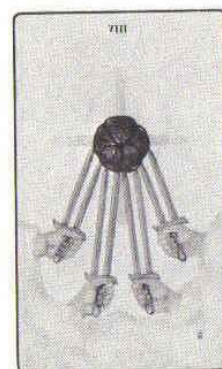
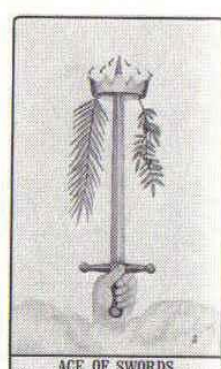
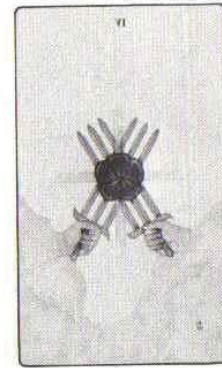
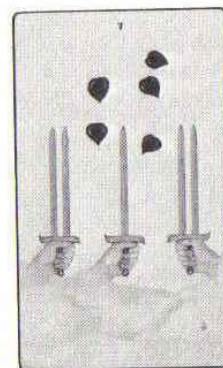
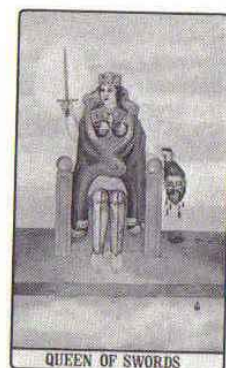
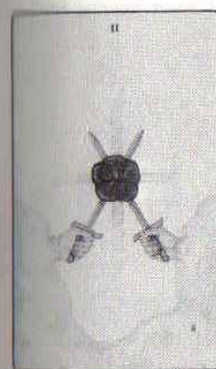
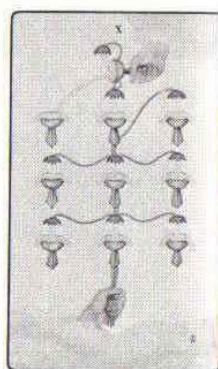
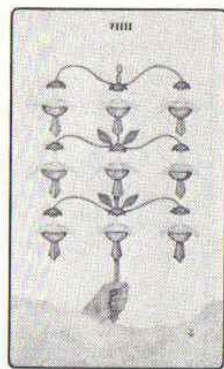
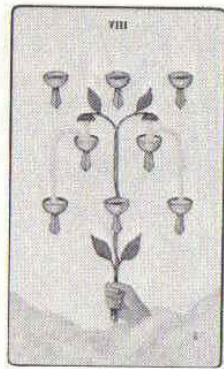


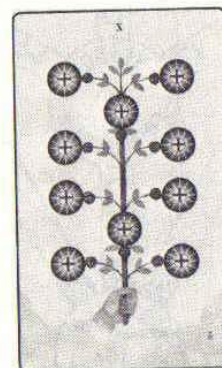
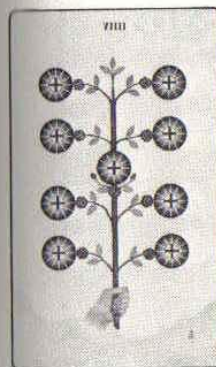
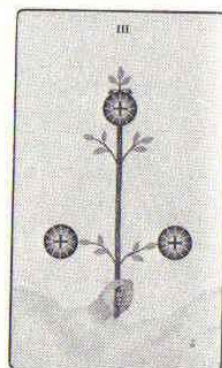
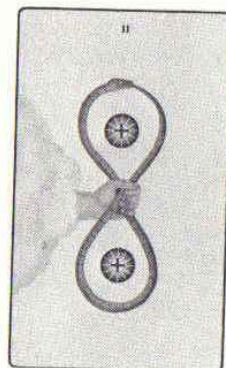
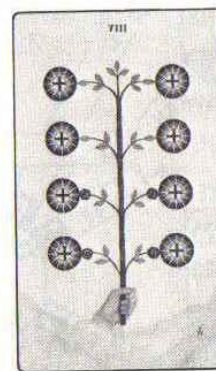
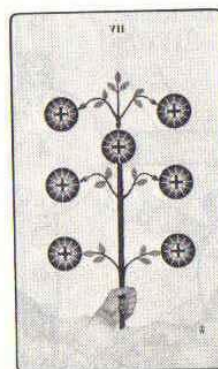
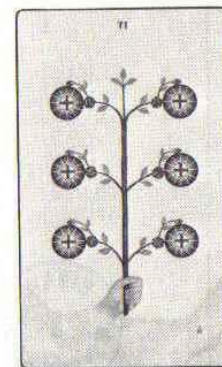
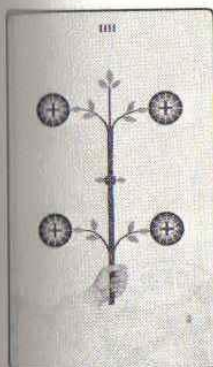
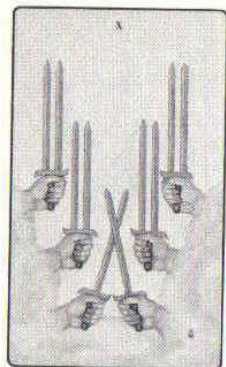
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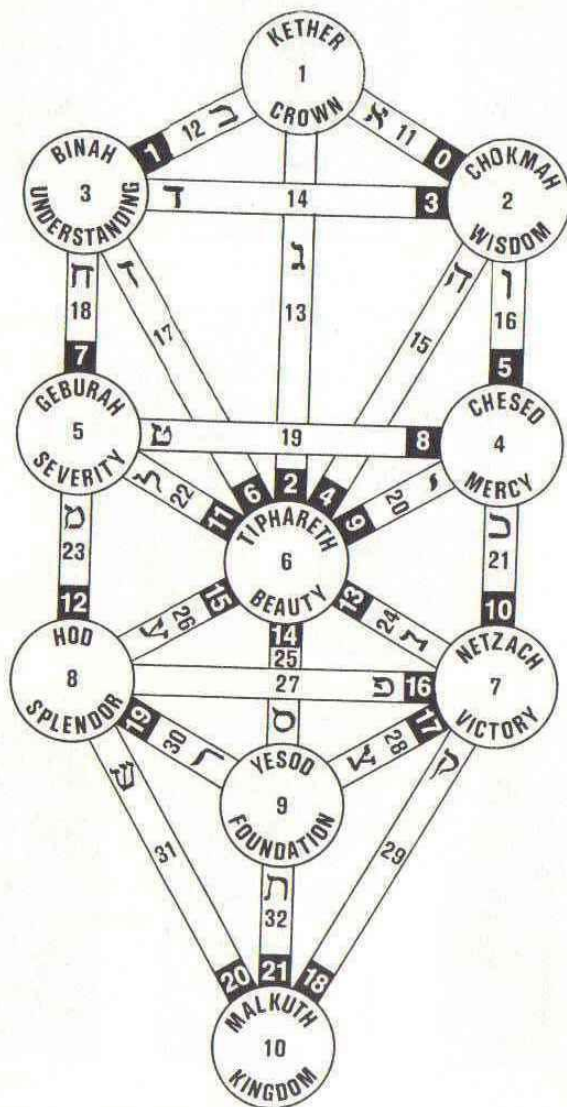
V







THE TREE OF LIFE



ORIGINAL DOCUMENTS
ON TAROT FROM THE
HERMETIC ORDER OF
THE GOLDEN DAWN

BOOK "T"—THE TAROT

(Comprising Manuscripts

N, O, P, Q, R, and an

Unlettered T.A.M. Instruction.)

"What thou seest write in a Book, and send it unto the Seven Abodes that are in Assiah."

"And I saw in the right hand of Him that sat upon the Throne a book sealed with Seven Seals." "And I saw a strong Angel proclaiming with a loud voice, 'Who is worthy to open the Books and to loose the seals thereof.'"

H. R. U.

THE GREAT ANGEL IS SET OVER THE
OPERATION OF
THE SECRET WISDOM

THE TITLES OF THE TAROT SYMBOLS

1. Ace of Wands is called the Root of the Powers of Fire.
2. Ace of Swords is called the Root of the Powers of Air.
3. Ace of Pentacles is called the Root of the Powers of Earth.
4. Ace of Cups is called the Root of the Powers of Water.
5. The Knight of Wands is called the Lord of Flame and Lightning. The King of the Spirits of Fire.
6. The Queen of Wands is The Queen of the Thrones of Flames.
7. The King of Wands is The Prince of the Chariot of Fire.

8. The Knave of Wands is The Princess of the Shining Flame, and The Rose of the Palace of Fire.
9. The Knight of Cups is The Lord of the Waves and the Waters, and The King of the Hosts of the Sea.
10. The Queen of Cups is The Queen of the Thrones of the Waters.
11. The King of Cups is The Prince of the Chariot of the Waters.
12. The Knave of Cups is The Princess of the Waters and the Lotus.
13. The Knight of Swords is The Lord of the Wind and the Breezes, The Lord of the Spirits of the Air.
14. The Queen of Swords is The Queen of the Thrones of the Air.
15. The King of Swords is The Prince of the Chariots of the Wind.
16. The Knave of Swords is The Princess of the Rushing Winds, The Lotus of the Palace of Air.
17. The Knight of Pentacles is The Lord of the Wide and Fertile land, King of the Spirits of the Earth.
18. The Queen of Pentacles is The Queen of the Thrones of Earth.
19. The King of Pentacles is The Prince of the Chariot of Earth.
20. The Knave of Pentacles is The Princess of the Echoing Hills, The Rose of the Palace of Earth.

No.	Card	Lord of	Decan	In
21	5 of Wands	Strife	♂	♂
22	6 of Wands	Victory	♂	♂
23	7 of Wands	Valour	♂	♂
24	8 of Pentacles	Prudence	☉	♂
25	9 of Pentacles	Material Gain	♀	♂
26	10 of Pentacles	Wealth	♂	♂
27	2 of Swords	Peace Restored	☾	♂
28	3 of Swords	Sorrow	♂	♂
29	4 of Swords	Rest from strife	♂	♂
30	5 of Cups	Loss in Pleasure	♂	♂

No.	Card	Lord of	Decan	In
31	6 of Cups	Pleasure	☉	♍
32	7 of Cups	Illusionary success	♀	♍
33	8 of Wands	Swiftmess	♂	♂
34	9 of Wands	Great Strength	☾	♂
35	10 of Wands	Oppression	♂	♂
36	2 of Pentacles	Harmonious Change	♂	♂
37	3 of Pentacles	Material Works	♂	♂
38	4 of Pentacles	Earthy Power	☉	♂
39	5 of Swords	Defeat	♀	♂
40	6 of Swords	Earned Success	♀	♂
41	7 of Swords	Unstable Effort	☾	♂
42	8 of Cups	Abandoned Success	♂	♂
43	9 of Cups	Material Happiness	♂	♂
44	10 of Cups	Perpetual Success	♂	♂
45	2 of Wands	Dominion	♂	♂
46	3 of Wands	Established Strength	☉	♂
47	4 of Wands	Perfected Work	♀	♂
48	5 of Pentacles	Material Trouble	♀	♂
49	6 of Pentacles	Material Success	☾	♂
50	7 of Pentacles	Success Unfulfilled	♂	♂
51	8 of Swords	Shortened Force	♂	♂
52	9 of Swords	Despair and Cruelty	♂	♂
53	10 of Swords	Ruin	☉	♂
54	2 of Cups	Love	♀	♂
55	3 of Cups	Abundance	♀	♂
56	4 of Cups	Blended Pleasure	☾	♂

No.	Letter	22 Keys of the Book	Let- Attri- ter bution
57	Fool	The Spirit of Ether.	♂ ⚡
58	Magician	The Magus of Power.	♂ ♂
59	High Priestess	The Priestess of the Silver Star.	♂ ☾
60	Empress	Daughter of the Mighty Ones.	♂ ♀
61	Emperor	Son of the Morning, Chief among the Mighty.	♂ ♂
62	Hierophant	Magus of the Eternal Gods.	♂ ♂

No.	Letter	22 Keys of the Book	Let- Attri- ter bution
63	Lovers	Children of the Voice Divine, The Oracles of the Mighty Gods.	♂ ♂
64	Chariot	Child of the Power of the Waters, Lord of the Triumph of Light.	♂ ☾
65	Fortitude	Daughter of the Flaming Sword, Leader of the Lion.	♂ ♂
66	Hermit	The Magus of the Voice of Light, The Prophet of the Gods.	♂ ♂
67	Wheel of Fortune	The Lord of the Forces of Life.	♂ ♂
68	Justice	Daughter of the Lord of Truth, The Holder of the Balances.	♂ ♂
69	Hanged Man	The Spirit of the Mighty Waters.	♂ ♂
70	Death	The Child of the great Trans- formers, Lord of the Gates of Death.	♂ ♂
71	Temperance	Daughter of the Reconcilers, The Bringer Forth of Life.	♂ ♂
72	Devil	Lord of the Gates of Matter, Child of the Forces of Time.	♂ ♂
73	Blasted Tower	Lord of the Hosts of the Mighty.	♂ ♂
74	The Star	Daughter of the Firmament, Dweller between the Waters.	♂ ♂
75	The Moon	Ruler of Flux and Reflux, Child of the Sons of the Mighty.	♂ ♂
76	The Sun	Lord of the Fire of the World.	♂ ♂
77	Judgment	The Spirit of the Primal Fire.	♂ ♂
78	Universe	The Great One of the Night of Time.	♂ ♂

THE DESCRIPTIONS OF THE 78 TAROT SYMBOLS TOGETHER WITH THEIR MEANINGS

OF THE ACES

First in order and appearance are the four Aces, representing the force of the Spirit acting in, and binding together the four scales of each element and answering to the Dominion of the Letters of the Name in the *Kether* of each. They represent the Radical or Root-Force. The Four Aces are said to be placed on the North Pole of the Universe, wherein they revolve, governing its revolution, and ruling as the connecting link between Yetsirah and the Material Plane of Universe.

I. The Root of the Powers of Fire.

ACE OF WANDS

A white radiating angelic Hand issuing from Clouds and grasping a heavy Club which has three branches in the colours and with the Sigils of the Scales. The right and left hand branches end respectively in three Flames and the centre one in four Flames, thus yielding Ten the number of the Sephiroth. Two and Twenty leaping Flames or Yods surround it, answering to the Paths of these. Three fall below the right branch for Aleph Mem and Shin. Seven above the central branch for the double letters. And between it and that on the right, twelve—six above and six below—about the left hand Branch. The whole is a great and Flaming Torch. It symbolises Force, strength, rush, vigour, energy, and it governs according to its nature various works and questions. It implies natural as opposed to Invoked Force.

II. The Root of the Powers of the Waters.

ACE OF CUPS OR CHALICES

A Radiant white Angelic Hand issuing from clouds and supporting on the palm thereof a cup, resembling that of the Stolistes. From it rises a fountain of clear and glistening Water; and spray falling on all sides into clear calm water below, in which grow Lotus and water lilies. The great letter Heh of the Supernal Mother is traced in the spray of the Fountain. It symbolises Fertility, Productiveness, Beauty, Pleasure, Happiness, etc.

III. The Root of the Powers of Air.

ACE OF SWORDS

A white radiating Angelic Hand, issuing from clouds, and grasping the hilt of a Sword, which supports a white radiant celestial Crown from which depend, on the right, the olive branch of Peace, and on the left, the Palm branch of suffering. Six Vaus fall from its point.

It symbolises *invoked* as contrasted with natural Force; for it is the Invocation of the Sword. Raised upward, it invokes the Divine Crown of Spiritual Brightness. But reversed it is the invocation of demoniac force, and becomes a fearfully evil symbol. It represents therefore very great power for good or evil, but *invoked*. And it also represents whirling force, and strength through trouble. It is the affirmation of justice, upholding Divine authority; and it may become the Sword of Wrath, Punishment and Affliction.

IV. The Root Powers of the Earth.

ACE OF PENTACLES

A white radiant Angelic Hand, holding a branch of a rose Tree, whereon is a large Pentacle, formed of five concentric circles. The innermost Circle is white, charged with a red Greek cross. From this white centre 12 rays, also white, issue. These terminate at the cir-

cumference, making the whole something like an astrological figure of the Heavens.

It is surmounted by a small circle, above which is a large Maltese Cross, and with two white wings; four roses and two buds are shewn. The hand issueth from the clouds as in the other three cases. It representeth materiality in all senses, good and evil, and is therefore in a sense illusionary. It shows material gain, labour, power, wealth, etc.

The Sixteen Court or Royal Cards.

THE FOUR KINGS

The Four Kings or Figures mounted on Steeds represent the *Yod* forces of the Name in each suit, the Radix, Father, and commencement of Material Forces. A Force in which all the others are implied and of which they form the development and completion. A force swift and violent in action, but whose effect soon passes away, and therefore symbolised by a figure on a steed riding swiftly, and clothed in complete armour.

Therefore is the knowledge of the scale of the King so necessary for the commencement of all magical working.

THE FOUR QUEENS

Are seated upon Thrones, representing the Forces of *Heh* of the Name in each suit, the Mother, and bringer forth of material Force, a Force which develops, and realises the Force of the King. A force steady and unshaken, but not rapid though enduring. It is therefore symbolised by a figure seated upon a Throne but also clothed in armour.

THE FOUR PRINCES

These Princes are figures seated in chariots, and thus borne forward. They represent the *Vau* Forces of the Name in each suit; the Mighty son of the King, and the Queen, who realises the Influence of both scales of Force. A prince, the son of a King and Queen, yet a Prince of Princes, and a King of Kings. An Emperor,

whose effect is at once rapid (though not so swift as that of a king) and enduring (though not as steadfast as that of a Queen). It is therefore symbolised by a figure borne in a chariot, and clothed with armour. Yet is his power illusionary, unless set in motion by his Father and Mother.

THE FOUR PRINCESSES

Are the Knaves of the Tarot Pack. The Four Princesses or Figures of Amazons standing firmly by themselves, neither riding upon horses, nor seated upon Thrones, nor borne on Chariots. They represent the forces of *Heh* Final of the Name in each suit, completing the influences of the other scales. The mighty and potent daughter of a King and Queen: a princess powerful and terrible. A Queen of Queens, an Empress, whose effect combines those of the King, Queen and Prince. At once violent and permanent, she is therefore symbolised by a figure standing firmly by itself, only partially draped and having but little armour. Yet her power existeth not save by reason of the others, and then indeed it is mighty and terrible materially, and is the Throne of the Forces of the Spirit. Woe unto whomsoever shall make war upon her when thus established!

*The Sphere of Influence of the Court Cards
of the Tarot Pack.*

The Princesses rule over the Four Parts of the Celestial Heavens which lie around the North Pole, and above the respective Kerubic Signs of the Zodiac, and they form the Thrones of the Powers of the Four Aces.

The Twelve Cards, 4 Kings, 4 Queens, and 4 Princes, rule the Dominions of the Celestial Heavens between the realm of the Four Princesses and the Zodiac, as is hereafter shewn. And they, as it were, link together the signs.

WANDS

*V. The Lord of the Flame and the Lightning.
King of the Spirits of Fire.*

KNIGHT OF WANDS

A winged Warrior riding upon a black horse with flaming mane and tail. The Horse itself is not winged. The Rider wears a winged Helmet (like an old Scandinavian and Gaulish Helmet) with a royal Crown. A corselet of scale-mail and buskins of the same, and a flowing scarlet mantle. Above his Helmet, upon his cuirass, and on his shoulder pieces and buskins he bears, as a crest, a winged black Horse's head. He grasps a Club with flaming ends, somewhat similar to that in the symbol of the Ace of Wands, but not so heavy, and also the Sigil of his scale is shewn.

Beneath the rushing feet of his steed are waving flames of Fire. He is active, generous, fierce, sudden and impetuous. If ill-dignified he is evil-minded, cruel, bigoted, brutal. He rules the celestial Heavens from above the 20th degree of Scorpio to the First two Decans of Sagittarius and this includes a part of the constellation Hercule (who also carries a club).

Fire of Fire. King of the Salamanders.

VI. Queen of the Thrones of Flame.

QUEEN OF WANDS

A crowned Queen with long red-golden hair, seated upon a Throne, with steady Flames beneath. She wears a corselet and buskins of scale mail, which latter her robe discloses. Her arms are almost bare. On cuirass and buskins are leopards' heads winged. The same symbol surmounteth her crown. At her side is a couchant leopard on which her hands rest. She bears a long Wand with a very heavy conical head. The face is beautiful and resolute.

Adaptability, steady force applied to an object. Steady rule; great attractive power, power of command, yet liked notwithstanding. Kind and generous

when not opposed. If ill-dignified, obstinate, revengeful, domineering, tyrannical and apt to turn suddenly against another without a cause. She rules the Heavens from above the last Decan of Pisces to above the twentieth degree of Aries, including a part of Andromeda.

Water of Fire. Queen of the Salamanders or Salamandrines.

VII. The Prince of the Chariot of Fire.

KING OF WANDS

A Kingly figure with a golden winged Crown, seated on a Chariot. He has large white wings. One wheel of his chariot is shewn. He wears corselet and buskin of scale armour, decorated with winged Lions' heads, which symbol also surmounts his crown. His chariot is drawn by a lion. His arms are bare, save for the shoulder pieces of the corselet, and he bears a torch or firewand, somewhat similar to that of the Z. A. M. Beneath the Chariot are flames, some waved, some salient.

Swift, strong, hasty, rather violent, yet just and generous, noble and scorning meanness. If ill-dignified, cruel intolerant, prejudiced, and ill-natured. He rules the Heavens from above the last decan of Cancer to the 2nd decan of Leo. Hence he includes most of Leo Minor.

Air of Fire. Prince and Emperor of Salamanders.

VIII. Princess of the Shining Flame.

The Rose of the Palace of Fire.

KNAVE OF WANDS

A very strong and beautiful woman, with flowing red-golden hair, attired like an Amazon. Her shoulders, arms, bosoms and knees are bare. She wears a short kilt, reaching to the knees. Round her waist is a broad belt of scale mail, narrow at the side, broad in the front and back, and having a winged tiger's head in front. She wears a Corinthian shaped Helmet, and crown, with a long plume. It also is surmounted by a tiger's head, and the same symbol forms the buckle of her scale-mail buskins.

A mantle lined with Tiger's skin falls back from her shoulders. Her right hand rests on a small golden or brazen Altar, ornamented with Ram's heads, and with Flames of Fire leaping from it. Her left hand leans on a long and heavy club, swelling at the lower end, where the sigil is placed. It has flames of fire leaping from it the whole way down, but the flames are ascending. This Club or torch is much longer than that carried by the King or Queen. Beneath her firmly placed feet are leaping Flames of Fire.

Brilliance, courage, beauty, force, sudden in anger, or love, desire of power, enthusiasm, revenge.

Ill-dignified, superficial, theatrical, cruel, unstable, domineering. She rules the heavens over one quadrant of the portion round the North Pole.

Earth of Fire. Princess and Empress of the Salamanders. Throne of the Ace of Wands.

CUPS

IX. Lord of the Waves and the Waters. King of the Hosts of the Sea.

KNIGHT OF CUPS

A beautiful youthful winged Warrior, with flying hair, riding upon a white Horse, which latter is not winged. His general equipment is similar to that of the Knight of Wands, but upon his helmet cuirass and buskins is a peacock with opened wings. He holds a Cup in his hand, bearing the sigil of the Scale. Beneath his horses' feet is the sea. From the cup issues a crab.

Graceful, poetic, venusian, indolent, but enthusiastic if roused. Ill-dignified, he is sensual, idle, and untruthful. He rules the heavens from above 20° of Aquarius to 20° Pisces including the greater part of Pegasus.

Fire of Water. King of Undines and of Nymphs.

X. Queen of the Thrones of the Waters.

QUEEN OF CUPS

A very beautiful fair woman like a crowned Queen, seated upon a Throne, beneath which is flowing water,

wherein Lotuses are seen. Her general dress is similar to that of the Queen of Wands, but upon her Crown, Cuirass and Buskins is seen an Ibis with opened wings, and beside her is the same Bird, whereon her hand rests. She holds a Cup, wherefrom a cray fish issues. Her face is dreamy. She holds a Lotus in the hand upon the Ibis.

She is imaginative, poetic, kind, yet not willing to take much trouble for another. Coquettish, good-natured, underneath a dreamy appearance. Imagination stronger than feeling. Very much affected by other influences, and therefore more dependent upon good or ill-dignity than upon most other symbols. She rules from 20° Gemini to 20° Cancer.

Water of Water. Queen of Nymphs and Undines.

XI. Prince of the Chariot of the Waters.

KING OF CUPS

A winged Kingly figure with a winged crown, seated in a chariot drawn by an Eagle. On the wheel is the symbol of a Scorpion. The Eagle is borne as a crest upon his crown, cuirass and buskins. General attire like King of Wands. Beneath his chariot is the calm and stagnant water of a Lake. His scale armour resembles feathers more than scales. He holds in one hand a Lotus, and the other a Cup, charged with the Sigil of his scale. A serpent issues from the Cup, and has its head tending down to the waters of the Lake.

He is subtle, violent, crafty and artistic. A fierce nature with calm exterior. Powerful for good or evil, but more attracted by the evil, if allied with apparent Power or Wisdom. If ill-dignified he is intensely evil and merciless. He rules from 20° of Libra to 20° Scorpio.

Air of Water. Prince and Emperor of Nymphs and Undines.

XII. Princess of the Waters and Lotus of the Palace of the Floods.

KNAVE OF CUPS

A beautiful Amazon-like figure, softer in nature than the Princess of Wands. Her attire is similar. She stands on a sea with foaming spray. Away to her right is a Dolphin. She wears as a crest on her Helmet, belt and buskins, a Swan with opening wings. She bears in one hand a Lotus, and in the other an open cup from which a Turtle issues. Her mantle is lined with swans-down, and is of thin floating material.

Sweetness, poetry, gentleness, and kindness. Imagination, dreamy, at times indolent, yet courageous if roused. Ill-dignified she is selfish and luxurious. She rules a quadrant of the Heavens around Kether.

Earth of Water. Princess and Empress of Nymphs and Undines. Throne of the Ace of Cups.

S W O R D S

XIII. Lord of the Winds and Breezes.

King of the Spirit of Air.

KNIGHT OF SWORDS

A winged Warrior with crowned and winged Helmet, mounted upon a brown steed, his general equipment is as that of the Knight of Wands, but he wears as a crest a winged six-pointed star, similar to those represented on the heads of Castor and Pollux, the Dioscuri, the Twins—Gemini (a part of which constellation is included in his rule). He holds a drawn sword with the Sigil of his Scale upon its pommel. Beneath his Horse's feet are dark, driving, stratus clouds.

He is active, clever, subtle, fierce, delicate, courageous, skillful, bit inclined to domineer. Also to over-value small things, unless well-dignified. Ill-dignified, deceitful, tyrannical and crafty. Rules from 20° Taurus to 20° Gemini.

Fire of Air. King of Sylphs and Sylphides.

XIV. Queen of the Thrones of Air.

QUEEN OF SWORDS

A graceful woman with curly waving hair, like a Queen seated upon a Throne, and crowned. Beneath

the Throne are grey cumulous clouds. Her general attire is similar to that of the Queen of Wands. But she wears as a crest a winged child's head (like the head of an infantile Kerub, seen sculptored on tombs.) A drawn sword in one hand, and in the other a large bearded newly-severed head of a man.

Intensely perceptive, keen observation, subtle, quick, confident, often perseveringly accurate in superficial things, graceful, fond of dancing and balancing. Ill-dignified, cruel, sly, deceitful, unreliable, though with a good exterior. Rules from 20° Virgo to 20° of Libra.

Water of Air. Queen of the Sylphs and Sylphides.

XV. Prince of the Chariots of the Winds.

KING OF SWORDS

A Winged King with a winged Crown, seated in a chariot drawn by Arch Fays, archons, or Arch Fairies, represented as winged youths very slightly draped, with butterfly wings, heads encircled with a fillet with Pentagrams thereon, and holding wands surmounted by Pentagram-shaped stars. The same butterfly wings are on their feet and fillet. General equipment is that of the King of Wands, but he bears as a crest, a winged Angelic Head, with a Pentagram on the Brow. Beneath the chariot are grey rain clouds or nimbi. His hair long and waving in serpentine whirls, and whorl figures compose the scales of his armour. A drawn sword in one hand, a sickle in the other. With the sword he rules, with the sickle he slays.

Full of ideas and thoughts and designs, distrustful, suspicious, firm in friendship and enmity, careful, slow, over-cautious. Symbolises Alpha and Omega, the Giver of Death, who slays as fast as he creates. Ill-dignified: harsh, malicious, plotting, obstinate, yet hesitating and unreliable. Ruler from 20° Capricorn to 20° Aquarius.

Air of Air. Prince and Emperor of Sylphs and Sylphides.

*XVI. Princess of the Rushing Winds.
Lotus of the Palace of Air.*

KNAVE OF SWORDS

An Amazon figure with waving hair, slighter than the Rose of the Palace of Fire (Knave of Wands). Her attire is similar. The feet seem springy, giving the idea of swiftness. Weight changing from one foot to another, and body swinging round. She resembles a mixture of Minerva and Diana, her mantle resembles the Aegis of Minerva. She wears as a crest the head of Medusa with Serpent hair. She holds a sword in one hand and the other rests upon a small silver altar with grey smoke (no fire) ascending from it. Beneath her feet are white cirrus clouds.

Wisdom, strength, acuteness, subtleness in material things, grace and dexterity. If ill-dignified, she is frivolous and cunning. She rules a quadrant of the Heavens around Kether.

Earth of Air. Princess and Empress of the Sylphs and Sylphides. Throne of the Ace of Swords.

PENTACLES

*XVII. Lord of the Wild and Fertile Land.
King of the Spirits of Earth.*

KNIGHT OF PENTACLES

A dark winged Warrior with winged and crowned helmet; mounted on a light brown horse. Equipment as of the Knight of Wands. The winged head of a stag or antelope as a crest. Beneath the horse's feet is fertile land, with ripened corn. In one hand he bears a sceptre surmounted with a hexagram, in the other a pentacle like a Z. A. M.'s.

Unless very well dignified, he is heavy, dull, and material. Laborious, clever and patient in material matters. If ill-dignified he is avaricious, grasping, dull, jealous, not very courageous, unless assisted by other symbols. Rules from above 20° of Leo to 20° of Virgo.

Fire of Earth. King of the Gnomes.

XVIII. Queen of the Thrones of Earth.

QUEEN OF PENTACLES

A woman of beautiful face with dark hair, seated upon a throne, beneath which is dark sandy earth. One side of her face is dark, the other light, and her symbolism is best represented in profile. Her attire is similar to that of the Queen of Wands. But she bears a winged goat's head as a crest. A goat is by her side. In one hand she bears a sceptre surmounted by a cube, and in the other an orb of gold.

She is impetuous, kind, timid, rather charming, great-hearted, intelligent, melancholy, truthful, yet of many moods. Ill-dignified, she is undecided, capricious, foolish, changeable. Rules from 20° Sagittarius to 20° Capricorn.

Water of Earth. Queen of Gnomes.

XIX. Prince of the Chariot of Earth.

KING OF PENTACLES

A winged kingly figure seated in a chariot drawn by a bull. He bears as a crest the symbol of the head of a winged bull. Beneath the chariot is land with many flowers. In one hand he bears an orb of gold held downwards, and in the other a sceptre surmounted by an orb and cross.

Increase of matter, increase of good and evil, solidifies, practically applies things, steady, reliable. If ill-dignified, animal, material, stupid. In either slow to anger, but furious if roused. Rules from 20° Aries to 20° of Taurus.

Air of Earth, Prince and Emperor of the Gnomes.

XX. Princess of the Echoing Hills.

Rose of the Palace of Earth.

KNAVE OF PENTACLES

A strong and beautiful Amazon figure with red brown hair, standing on grass and flowers. A grove of trees near her. Her form suggests Here, Ceres, and Proserpine. She bears a winged ram's head as a crest,

and wears a mantle of sheep's skin. In one hand she carries a sceptre with a circular disc, in the other a pentacle similar to that of the Ace of Pentacles.

She is generous, kind, diligent, benevolent, careful, courageous, preserving, pitiful. If ill-dignified, she is wasteful and prodigal. Rules over one Quadrant of the Heavens around the North Pole of the Ecliptic.

Earth of Earth. Princess and Empress of the Gnomes. Throne of the Ace of Pentacles.

Herein are resumed the special characteristics of the 4 Court Cards of the suit:

Suit	Card	Crest	Symbols	Hair	Eyes
Wands	King	Winged black horse's head	Black horse, waving flames. Club. Scarlet cloak.	Red-gold	Grey or Hazel
	Queen	Winged leopard	Leopard. Steady flames. Wand with heavy head or end.	Red-gold	Blue or Brown
	Prince or Knight	Winged lion's head	Wand and salient flames. Fire wand of Z. A. M.	Yellow	Blue Grey
	Princess or Prince	Tiger's head	Tiger, leaping flames. Gold Altar, long-club, largest at bottom.	Red-gold	Blue
Cups	King	Peacock with open wings	White horse, crab issuing from cup. Sea.	Fair	Blue
	Queen	Ibis	Crayfish is issuing from River.	Gold-brown	Blue
	Prince	Eagle	Scorpion, Eagle-serpent is issuing from lake.	Brown	Grey or Brown
	Princess	Swan	Dolphin, Lotus. Sea with spray, turtle from cup.	Brown	Blue or Brown
Swords	King	Winged Hexagram	Winged brown horse, driving clouds, drawn Sword.	Dark Brown	Dark
	Queen	Winged Child's head	Head of man severed. Cumulous Clouds. Drawn sword.	Grey	Light Brown
	Prince	Winged Angel's head	Arch-Fairies winged. Clouds. Nimbi. Drawn Swords.	Dark	Dark
	Princess	Medusa's head	Silver Altar. Smoke. Cirrus Clouds. Drawn sword.	Light Brown	Blue
Pentacles	King	Winged stag's head	Light brown horse. Ripe corn land. Sceptre with Hexagram as Z. A. M.	Dark	Dark
	Queen	Winged goat's head	Barren land. Face light one side only. Sceptre with orb of gold.	Dark	Dark
	Prince	Winged bull's head	Flowery land. Bull; sceptre with orb and cross. Orb held downwards.	Dark Brown	Dark
	Princess	Winged ram's head	Grass. Flowers, grove of trees. Sceptre with disk. Pent. as all.	Rich Brown	Dark

THE THIRTY-SIX DECANS

Here follow the descriptions of the smaller cards of the 4 Suits, thirty-six in number, answering unto the 36 Decans of the Zodiac.

There being 36 Decanates and only seven Planets, it follows that one of the latter must rule over one more decanate than the others. This is the Planet Mars which is allotted the last decan of Pisces and first of Aries, because the long cold of the winter requires a great energy to overcome it and initiate spring.

The beginning of the decanates is from the Royal King Star of the Heart of the Lion, the great star Cor Leonis, and therefore is the first decanate that of Saturn in Leo.

Here follow the general meanings of the small cards of the Suits, as classified under the Nine Sephiroth below Kether.

CHOKMAH

The Four Deuces symbolise the Powers of the King and Queen; first uniting and initiating the Force, but before the Prince and Princess are thoroughly brought into action. Therefore do they generally imply the initiation and fecundation of a thing.

BINAH

The Four Threes, generally, represent the realisation of action owing to the Prince being produced. The central symbol on each card. Action definitely commenced for good or evil.

CHESED

The Four Fours. Perfection, realisation, completion, making a matter settled and fixed.

GEBURAH

The Four Fives. Opposition, strife and struggle; war, obstacle to the thing in hand. Ultimate success or failure is otherwise shown.

TIPHARETH

The Four Sixes. Definite accomplishment, and carrying out of a matter.

NETZACH

The Four Sevens. Generally shows a force, transcending the material plane, and is like unto a crown which is indeed powerful but requireth one capable of wearing it. The sevens then show a possible result which is dependent on the action then taken. They depend much on the symbols that accompany them.

HOD

The Fours Eights. Generally show solitary success; i.e., success in the matter for the time being, but not leading to much result apart from the thing itself.

YESOD

The Four Nines. Generally they show very great fundamental force. Executive power, because they rest on a firm basis, powerful for good or evil.

MALKUTH

The Four Tens. Generally show fixed culminated completed Force, whether good or evil. The matter thoroughly and definitely determined. Similar to the force of the Nines, but ultimating it, and carrying it out.

These are the meanings in the most general sense.

Here follow the more particular descriptions and meanings. *Decan cards are always modified by the other symbols with which they are in contact.*

Saturn in Leo, 1°—10°. XXI. The Lord of Strife.

5 OF WANDS

Two white radiant angelic hands issuing from clouds right and left of the centre of the card. They are clasped together as in the grip of the first Order, and they hold at the same time by their centres Five Wands, or torches, which are similar to the wand of a Z. A. M. Four Wands cross each other, but the Fifth is upright in the centre. Flames leap from the point of junction. Above the central Wand is the symbol Saturn and below it that of Leo representing the Decanate.

Violent strife and contest, boldness, rashness, cruelty, violence, lust and desire, prodigality and generosity, depending on well or dignified.

Geburah of Yod. (Quarrelling and fighting.) This decan hath its beginning from the Royal Star of Leo, and unto it are allotted the two Great Angels of the Schemhamephoresch, Vahaviah and Yelayel. (Note: the Hebrew spellings of these Angelic Names are provided in Volume One, with the preliminary knowledge material.—I.R.)

Jupiter in Leo, 10°—20°. XXII. Lord of Victory.

6 OF WANDS

Two hands in grip, as in the last, holding six Wands crossed, 3 and 3, Flames issuing from the point of junction. Above and below are two short wands with flames issuing from a cloud at the lower part of the card, surmounted respectively by the symbols of Jupiter and Leo, representing the Decanate.

Victory after strife, success through energy and industry, love, pleasure gained by labour, carefulness, sociability and avoiding of strife, yet victory therein. Also insolence, pride of riches and success, etc. The whole depending on dignity.

Tiphareth of Yod. (Gain.) Hereunto are allotted the Great Angels from the Schemhamephoresch, Saitel and Olmiah.

Mars in Leo, 20°—30°. XXIII. Lord of Valour.

7 OF WANDS

Two hands holding by grip, as before, 6 Wands, three crossed by three, a third hand issuing from a cloud at the lower part of the card holding an upright wand, which passes between the others. Flames leap from the point of junction. Above and below the central wand are the symbols Mars and Leo, representing the Decan.

Possible victory, depending upon the energy and courage exercised; valour, opposition, obstacles, difficulties, yet courage to meet them, quarrelling, ignorance, pretence, wrangling and threatening, also victory in small and unimportant things, and influence over subordinate. Depending on dignity as usual.

Netzach of Yod. (Opposition yet courage.) Herein rule the two great Angels Mahashiah and Lelabel.

Sun in Virgo, 1°—10°. XXIV. Lord of Prudence.

8 OF PENTACLES

A white radiating Angelic hand issuing from a cloud and grasping a branch of a rose tree, with four white roses thereon which touch only the four lowermost pentacles. No rosebuds seen, but only leaves touch the four uppermost disks. All the Pentacles are similar to that of the Ace, but without the Maltese cross and wings. These are arranged as the figure Populus:

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* *

Above and below them are the symbols Sol and Virgo for the Decan.

Over-careful in small things at the expense of the great. "Penny-wise and pound-foolish." Gain of ready

money in small sums. Mean, avariciousness. Industrious, cultivation of land, hoarding, lacking in enterprise.

Hod of Heh. (Skill, prudence, cunning.) There rule those mighty angels Akaiah and Kehethel.

Venus in Virgo, 10° to 20°.

XXV. Lord of Material Gain.

9 OF PENTACLES

A white radiating angelic hand as before holding a Rose branch with nine white roses, each of which touches a Pentacle arranged thus:

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* *

and then are more buds arranged on the branches as well as flowers. Venus and Virgo above and below.

Complete realisation of material gain, inheritance, covetousness, treasuring of goods and sometimes theft, and knavery. All according to dignity.

Yesod of Heh. (Inheritance, much increase of goods.) Herein rule the might angels Hazayel, and Aldiah.

Mercury in Virgo, 20°—30°. XXVI. Lord of Wealth.

10 OF PENTACLES

An angelic hand holding a branch by the lower extremity, whose roses touch all the pentacles. No buds however are shown. The symbols of Mercury and Virgo are above and below Pentacles thus:

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Completion of material gain and fortune, but nothing beyond. As it were, at the very pinnacle of success. Old age, slothfulness, great wealth, yet sometimes loss in

part, and later heaviness, dullness of mind, yet clever and prosperous in money transactions.

Malkuth of Heh. (Riches and wealth.) Herein rule the Angels Hihaayah and Laviah.

Moon in Libra, 1°—10°.

XXVII. Lord of Peace Restored.

2 OF SWORDS

Two crossed swords, like the air dagger of Z. A. M., each held by a white radiating angelic hand. Upon the point where the two cross is a rose of five petals, emitting white Rays, and top and bottom of card are two small daggers, supporting respectively the symbols of Luna (in horizontal position) and Libra, representing the Decan.

Contradictory characteristics in the same nature. Strength through suffering. Pleasure after pain. Sacrifice and trouble yet strength arising therefrom symbolised by the position of the rose, as though the pain itself had brought forth the beauty. Peace restored, truce, arrangement of differences, justice. Truth and untruth. Sorrow and sympathy for those in trouble, aid to the weak and oppressed, unselfishness. Also an inclination to repetition of affronts if once pardoned, of asking questions of little moment, want of tact, often doing injury when meaning well. Talkative.

Chokmah of Vav. (Quarrels made up, but still some tension in relationships. Actions sometimes selfish and sometimes unselfish.) Herein rule the great Angels, Yezalel and Mebahel.

Saturn in Libra, 10°—20°. XXVIII. Lord of Sorrow.

3 OF SWORDS

Three white radiating angelic hands issuing from clouds and holding three swords upright (as if the central sword had struck apart from the two others which were crossed in the preceding symbol.) The central sword cuts asunder the Rose of Five Petals (which in the preceding symbol grew at the junction of the swords),

its petals are falling, and no white rays issue from it. Above and below the central Sword are the symbols of Saturn and Libra, referring to the Decanate.

Disruption, interruption, separation, quarrelling, sowing of discord and strife, mischief-making, sorrow, tears, yet mirth in evil pleasures, singing, faithfulness in promises, honesty in money transactions, selfish and dissipated, yet sometimes generous, deceitful in words and repetition. The whole according to dignity.

Binah of Vau. (Unhappiness, sorrow, tears.) Therein rule the Angels Harayel and Hoqmiah.

Jupiter in Libra, 20°—30°.

XXIX. The Lord of Rest from Strife.

4 OF SWORDS

Two white angelic radiating hands, each holding two swords, which four cross in the centre. The rose of five petals with white radiations is reinstated on the point of intersection. Above and below, on the points of two small daggers are the symbols of Jupiter and Libra representing the Decan.

Rest from sorrow, yet after and through it. Peace from and after War. Relaxation of anxiety. Quietness, rest, ease and plenty, yet after struggle. Goods of this life, abundance. Modified by the dignity as in the other cases.

Chesed of Vav. (Convalescence, recovery from sickness, change for the better.) Herein rule Laviah and Kelial.

Mars in Scorpio, 1°—10°.

XXX. Lord of Loss in Pleasure.

5 OF CUPS OR CHALICES

A white radiating angelic hand as before holding Lotuses or water lilies of which the flowers are falling right and left. Leaves only and no buds surmount them. These lotus stems ascend between the cups in the manner of a fountain, but no water flows therefrom, neither is there water in any of the Cups, which are

somewhat of the shape of the magical implement of the Z. A. M. Above and below are the symbols of Mars and Scorpio, representing the decan.

Death or end of pleasures. Disappointment. Sorrow and loss in those things from which pleasure is expected. Sadness, deceit, treachery, ill-will, detraction, charity and kindness ill-required. All kinds of anxieties and troubles from unexpected and unsuspected sources.

Geburah of Heh. (Disappointments in love, marriage broken off, unkindness from a friend, loss of friendship.) Therein rule Livoyah and Pehilyah.

Sun in Scorpio, 10°—20°. XXXI. Lord of Pleasure.

6 OF CUPS

An angelic hand as before, holds a group of stems of Lotuses or water lilies from which six flowers bend, one over each cup. From these flowers a white glistening water flows into the cup as from a fountain, but they are not yet full. Above and below are the symbols of Sun and Scorpio, representing the Decanate.

Commencement of steady increase, gain and pleasure, but commencement only. Also affront, defective knowledge, and in some instances, contention and strife, arising from unwarranted self-assertion and vanity. Sometimes thankless and presumptuous. Sometimes amiable and patient, according to dignity.

Tiphareth of Heh. (Beginning of wish, happiness, success or enjoyment.) Therein rule Nelokhiel and Yeyahel.

Venus in Scorpio, 20°—30°.

XXXII. Lord of Illusionary Success.

7 OF CUPS

The Seven of Cups are thus arranged:

V V V
V
V V V

A hand as usual holds the lotus stems which arise from

the central lower cup. The hand is above this cup and below the middle one. With the exception of the central lower cup, each is overhung by a lotus flower, but no water falls from them into cups which are quite empty. Above and below are the symbols of the decanate, Venus and Scorpio.

Possibly victory, but neutralized by the supineness of the person. Illusionary success. Deception in the moment of apparent victory. Lying error, promises unfulfilled. Drunkenness, wrath, vanity, lust, fornication, violence against women. Selfish dissipation. Deception in love and friendship. Often success gained, but not followed up. Modified by dignity.

Netzach of Heh. (Lying. Promises unfulfilled. Illusion. Error. Deception, slight success at outset, but want of energy to retain it.) Therein rules Melchel and Chahaviah.

Mercury in Sagittarius, 1°—10°.

XXXIII. The Lord of Swiftmess.

8 OF WANDS

Four white Angelic Hands radiating: (two proceeding from each side) issuing from clouds, clasped in two pairs in the centre with the grip of First Order. They hold 8 wands crossed four and four. Flames issue from the point of junction. Surmounting two small wands with flames issuing down them. Placed in the centre at top and bottom of card are the symbols of Mercury and Sagittarius, representing the Decan.

Too much force applied too suddenly. Very rapid rush, but too quickly passed and expended. Violent but not lasting. Swiftmess. Rapidity. Courage, boldness, confidence, freedom, warfare. Violence, love of open air, field sports, garden, meadows. Generous, subtle, eloquent, yet somewhat untrustworthy. Rapacious, insolent, oppressive. Theft and robbery, according to dignity.

Hod of Yod. (Hasty communication and messages. Swiftmess.) Therein rule Nithahiah and Haayah.

Moon in Sagittarius, 10°—20°.

XXXIV. The Lord of Great Strength.

9 OF WANDS

Four Hands as in the previous symbol holding eight wands crossed four and four, but a fifth hand at the foot of the card holds another wand upright, which traverses the point of junction with the others. Flames leap therefrom. Above and below the symbols Luna (depicted horizontally) and Sagittarius.

Tremendous and steady force that cannot be shaken. Herculean strength, yet sometimes scientifically applied. Great success, but with strife and energy. Victory preceded by apprehension and fear. Health good and recovery, yet doubt. Generous, questioning and curious, fond of external appearances, intractable, obstinate.

Yesod of Yod. (Strength, power, health. Recovery from sickness.) Herein rule Yirthiel and Sahiah.

Saturn in Sagittarius, 20°—30°.

XXXV. The Lord of Oppression.

10 OF WANDS

Four hands upholding 8 wands crossed as before. A fifth hand at foot of card holding two wands upright which traverse the junction of the others. Above and below the symbols Saturn and Sagittarius. Flames issue therefrom.

Cruel and overbearing force and energy, but applied only to selfish and material ends. Sometimes shows failure in a matter, and the opposition too strong to be controlled arising from the person's too great selfishness at the beginning. Ill-will, levity, lying, malice, slander, envy, obstinacy, swiftmess in evil, if ill-dignified. Also generosity, self-sacrifice, and disinterestedness when well-dignified.

Malkuth of Yod. (Cruelty, malice, revenge and injustice.) Therein rule Reyayel and Avamel.

Jupiter in Capricorn, 1°—10°.
 XXXVI. *Lord of Harmonious Change.*

2 OF PENTACLES

Two wheels, discs or Pentacles similar to that of the Ace. They are united by a green and gold Serpent, bound about them like a figure of Eight. It holds its tail in its mouth. A white radiant angelic hand (grasps the centre or) holds the whole. No roses enter into this card. Above and below are the symbols Jupiter and Capricorn. It is a revolving symbol.

The harmony of change. Alternation of gain and loss, weakness and strength, ever varying occupation, wandering, discontented with any fixed condition of things; now elated, now melancholy, industrious yet unreliable, fortunate through prudence of management, yet sometimes unaccountably foolish. Alternately talkative and suspicious. Kind yet wavering and inconsistent. Fortunate in journeying. Argumentative.

Chokmah of Heh final. (Pleasant change, visit to friends.) Herein rule Lekabel and Veshiriah.

Mars in Capricorn, 10°—20°.
 XXXVII. *The Lord of Material Works.*

3 OF PENTACLES

A white rayed angelic hand as before, holding a branch of a rose-tree, of which two white rose-buds touch and surmount the topmost pentacle. The latter are arranged in a Triangle thus:

*
 * *

Above and below are symbols of Mars and Capricorn. Working and constructive force, building up, erection, creation, realisation, and increase of material things, gain in commercial transactions, rank, increase of substance, influence, cleverness in business, selfishness, commencement of matter to be established later. Narrow and prejudiced, keen in matter of gain. Modified by

dignity. Sometimes given to seeking after the impossible.

Binah of Heh final. (Business, paid employment, commercial transactions.) Therein rule Yechavah and Lehachiah.

Sun in Capricorn, 20°—30°.
 XXXVIII. *The Lord of Earthly Power.*

4 OF PENTACLES

A hand holding a branch of a rose-tree, but without flowers or buds, save that in the centre is one fully blown white rose. Four pentacles thus, with Sun and Capricorn above and below:

* *
 * *

Assured material gain, success, rank, dominion, earthly power completed, but leading to nothing beyond. Prejudiced, covetous, suspicious, careful and orderly, but discontented. Little enterprise or originality. Altered by dignity as usual.

Chesed of Heh final. (Gain of money or influence. A present.) Therein rule Keveqiah and Mendial.

Venus in Aquarius, 1°—10°.
 XXXIX. *The Lord of Defeat.*

5 OF SWORDS

Two rayed hands each holding two swords nearly upright, but falling apart from each other, right and left of card. A third hand holds a sword upright in centre as if it had disunited them. The petals of the rose (which in the four of Swords had been re-instated in the centre) are torn asunder and falling. Above and below the symbols of Venus and Aquarius.

Contest finished, and decided against the person, failure, defeat, anxiety, trouble, poverty, avarice. grieving after gain, laborious, unresting, loss and vileness of nature. Malicious, slandering, lying, spiteful and tale-bearing. A busybody and separator of friends, hating to

see peace and love between others. Cruel yet cowardly, thankless, and unreliable. Clever and quick in thought and speech. Feelings of pity easily roused but unenduring. As dignity.

Geburah of Vav. (Defeat, loss, malice, spite, slander, evil-speaking.) Herein rule Aniel and Chaamiah.

Mercury in Aquarius, 10°—20°.

XL. The Lord of Earned Success.

6 OF SWORDS

Two hands as before, each holding three swords which cross in centre. Rose re-established hereon. Mercury and Aquarius above and below, supported on the points of two short daggers or swords.

Success after anxiety and trouble. Selfishness, beauty, conceit, but sometimes modesty therewith, dominion, patience, labour, etc., according to dignity.

Tiphareth of Vav. (Labour, work, journey by water.) Herein rule Rehaayal and Yeyeziel.

Moon in Aquarius, 20°—30°.

XLI. The Lord of Unstable Effort.

7 OF SWORDS

Two hands as before, each holding swords. A third hand holds a single sword in the centre. The points of all the swords do just touch one another, the central sword not altogether dividing them. The rose of the previous symbols of this suit is held by the hand which holds the central Sword, as if the Victory were in its disposal. Above and below Luna and Aquarius. (In the small cards, the Lunar Decans are always represented by a crescent on its back.)

Partial success, yielding when victory is within grasp, as if the last reserves of strength were used up. Inclination to lose when on the point of gaining through not continuing the effort. Love of abundance, fascinated by display, given to compliment, affronts and insolences, and to detect and spy on another. Inclined to betray confidences, not always intentional. Rather vacillating

and unreliable, according to dignity as usual.

Netzach of Vav. (Journey by land, in character untrustworthy.) Herein rule Michael and Hahihel.

Saturn in Pisces, 1°—10°.

XLII. The Lord of Abandoned Success.

8 OF CUPS

A hand holding a group of stems of Lotuses or water lilies. There are only two flowers shown which bend over the two centre cups pouring into them a white water. The Cups are not yet filled.

Y Y Y

Y Y

Y Y Y

The three upper cups are empty. At top and bottom Saturn and Pisces.

Temporary success, but without further result. Things thrown aside as soon as gained. No lasting even in the matter in hand. Indolence in success. Journeying from place to place. Misery and repining without cause. Seeking after riches. Instability according to dignity.

Hod of Heh. (Success abandoned, decline of interest in anything.) Herein rule Vavaliah and Yelahiah.

Jupiter in Pisces, 10°—20°.

XLIII. The Lord of Material Happiness.

9 OF CUPS

Hand from cloud holding Lotuses or water lilies, one flower of which overhangs each cup, and from which water pours.

Y Y Y

Y Y Y

Y Y Y

All the cups are full and running over. Above and below are the symbols of Jupiter and Pisces representing the Decan.

Complete and perfect realisation of pleasure and happiness almost perfect. Self-praise, vanity, conceit,

much talking of self, yet kind and lovable, and may be self-denying therewith. Highminded, not easily satisfied with small and limited ideas. Apt to be maligned through too much self-assumption. A good, generous, but, maybe, foolish nature.

Yesod of Heh. (Complete success, pleasure, happiness, wish fulfilled.) Therein rule Saliah and Aariel.

Mars in Pisces, 20°—30°.

XLIV. The Lord of Perfected Success.

10 OF CUPS

Hand holding bunch of Lotuses or water-lilies whose flowers pour a pure white water into *all* the cups, which *all* run over.

Y Y Y
Y Y Y
Y Y Y

The top cup is held sideways by a hand and pours water into top left hand cup. A single lotus flower surmounts top cup and is the source of the water that fills it. Above and below Mars and Pisces.

Permanent and lasting success, happiness because inspired from above. Not sensual as Nine of Cups, "The Lord of Material Happiness," yet almost more truly happy. Pleasure, dissipation, debauchery. Pity, quietness, peacemaking. Kindness, generosity, wantonness, waste, etc., according to dignity.

Malkuth of Heh. (Matters definitely arranged as wished, complete good fortune.) Herein rule Aasiah and Mihal.

Mars in Aries, 1°—10°.

XLV. The Lord of Dominion.

2 OF WANDS

Hand grasping two Wands crossed. Flames issue from the point of junction. On two small wands, above and below, with flames issuing from them, are Mars and Aries.

Strength, dominion, harmony of rule and justice.

Boldness, courage, fierceness, shamelessness, revenge, resolution, generous, proud, sensitive, ambitious, refined, restless, turbulent, sagacious withal, yet unforgiving and obstinate, according to dignity.

Chokmah of Yod. (Influence over others. Authority, power, dominion.) Rule therein Vehooel and Deneyal.

Sun in Aries, 10°—20°.

XLVI. The Lord of Established Strength.

3 OF WANDS

Hand issuing from clouds holds three wands in centre. Two crossed and one upright. Flames from point of junction. Above and below Sun and Aries.

Established force and strength. Realisation of hope. Completion of labour, success of the struggle. Pride, nobility, wealth, power, conceit. Rude self assumption and insolence. Generosity, obstinacy according to dignity.

Binah of Yod. (Pride, arrogance and self-assertion.) Herein rule Hechashiah and Aamamah.

Venus in Aries, 20°—30°.

XLVII. Lord of Perfected Work.

4 OF WANDS

Two hands as before, issuing from clouds each side of card, and clasped in centre with First Order grip, holding four wands crossed. Flames issue at point of junction. Above and below on two small flaming wands are Venus and Aries, representing the Decan.

Perfection, a completion of a thing built up with trouble and labour. Rest after labour. Subtlety, cleverness, beauty, mirth, success in completion. Reasoning faculty, conclusions drawn from previous knowledge. Unreadiness, unreliable, and unsteady, through over anxiety and hurriedness of action. Graceful in manners. At times insincere, etc.

Chesed of Yod. (Settlement, arrangement, completion.) Herein rule Nanael and Nithal.

Mercury in Taurus, 1°—10°.
XLVIII. Lord of Material Trouble.

5 OF PENTACLES

Hand holding a branch of White Rose Tree, from which roses are falling, leaving no buds behind. Five pentacles similar to Ace. Mercury and Taurus for Decan.

Loss of money or position. Trouble about material things. Toil, labour, land cultivation, building, knowledge and acuteness of earthly things, poverty, carefulness. Kindness, sometimes money regained after severe toil and labour. Unimaginative, harsh, stern, determined, obstinate.

Geburah of Heh final. (Loss of profession, loss of money, monetary anxiety.) Therein rule Mibahiah and Pooyal.

Moon in Taurus, 10°—20°.
XLIX. Lord of Material Success.

6 OF PENTACLES

Hand holding a rose branch with white roses and buds, each of which touch a pentacle, arranged thus:

* *
 * *
 * *

Above and below Luna and Taurus represent the Decanate.

Success and gain in material undertakings, power, influence, rank, nobility, rule over the people. Fortunate, successful, just and liberal. If ill-dignified, may be purse-proud, insolent from success, or prodigal.

Tiphareth of Heh final. (Success in material things. Prosperity in business.) Herein rule Nemamah and Yeyelal.

Saturn in Taurus, 20°—30°.
L. The Lord of Success Unfulfilled.

7 OF PENTACLES

Hand from a cloud holding rose branch of seven

pentacles thus arranged:

* *
 *
 * *
 * *

Only five of which overhang but do not touch the five upper pentacles. No other buds shown, and none are near or touch the two lower pentacles. Above and below Saturn and Taurus.

Promises of success unfulfilled. (Shown in the symbolism of the rosebuds, which do not as it were come to anything.) Loss of apparently promising fortune. Hopes deceived and crushed. Disappointment. Misery, slavery, necessity and baseness. A cultivator of land, and yet is loser thereby. Sometimes it denotes slight and isolated gains with no fruits resulting therefrom, and of no further account, though seeming to promise well. According to dignity.

Netsach of Heh. (Unprofitable speculation and employment. Little gain for much labour.) Therein rule Herochiel and Mitzrael.

Jupiter in Gemini, 1°—10°.
LI. Lord of Shortened Force.

8 OF SWORDS

Four hands as usual, each holding two swords, points upwards, touching near top of card, two hands lower on left, two on right of card. The rose of other sword symbols re-established in centre. Above and below Jupiter and Gemini.

Too much force applied to small things, too much attention to detail, at expense of principle and more important points. Ill-dignified, these qualities produce malice, pettiness, and domineering qualities. Patience in detail of study, great ease in some things, counterbalanced by equal disorder in others. Impulsive, equally fond of giving or receiving money, or presents. Generous, clever, acute, selfish, and without strong feeling of

affection. Admires wisdom, yet applies it to small and unworthy objects.

Hod of Vav. (Narrow, restricted, petty, a prison.) Herein rule Vemibael and Yehohel.

Mars in Gemini, 10°—20°.

LIII. The Lord of Despair and Cruelty.

9 OF SWORDS

Four hands (somewhat as in preceding symbol) hold eight swords upright but with the points falling away from each other. A fifth hand holds a ninth sword upright in the centre, as if it had disunited them, and struck them asunder. No rose at all is shown (as if it were not merely cut in pieces but completely and definitely destroyed). Above and below Mars and Gemini.

Despair, cruelty, pitilessness, malice, suffering, want loss, misery. Burden, oppression, labour, subtlety and craft, lying, dishonesty, slander. Yet also obedience, faithfulness, patience, unselfishness, etc., according to dignity.

Yesod of Vav. Therein rule Aaneval and Mochayel.

Sun in Gemini, 20°—30°. LIII. Lord of Ruin.

10 OF SWORDS

Four hands (as in previous symbol) hold eight swords with points falling away from each other. Two hands hold two swords crossed in the centre (as if their junction had disunited the others). No rose, flower or bud is shown. Above and below Sun and Gemini.

(Almost a worse symbol than Nine of Swords.) Undisciplined warring force, complete disruption and failure. Ruin of all plans and projects. Disdain, insolence and impertinence, yet mirth and jolly therewith. A Marplot, loving to overthrow the happiness of others, a repeater of things, given to much unprofitable speech, and of many words, yet clever, acute, and eloquent, etc., depending on dignity.

Malkuth of Vav. (Ruin, death, defeat, disruption.) Herein rule Dambayah and Menqal.

Venus in Cancer, 1°—10°.

LIV. Lord of Love.

2 OF CUPS

Hand at lower part from cloud holds lotuses. A Lotus flower rises above water, which occupies the lowest part of card, and rises above the hand holding the Lotus. From this Lotus flower a stem rises, terminating nearly at the top of the card in another Lotus or water-lily flower, from which a white water gushes like a fountain. Crossed on the stem just beneath are two Dolphins, gold and silver; on to which the water falls and from which it pours in full streams, like jets of gold and silver, into two cups, which in their turn overflow, flooding the lower part of the card. Above and below Venus and Cancer.

Harmony of masculine and feminine united. Harmony, pleasure, mirth, subtlety, sometimes folly, dissipation, waste, and silly action, according to dignity.

Chokmah of Heh. (Marriage, home, pleasure.) Herein rule Ayoel and Chabooyah.

Mercury in Cancer, 10°—20°.

LV. Lord of Abundance.

3 OF CUPS

Hand as before holds group of Lotuses or Water-lilies, from which two flowers rise on either side of, and overhanging the top cup, pouring into it the white water. Flowers in the same way pour water into the lower cups. All the cups overflow, the topmost into the two others, and these upon the lower part of the card. Above and below Mercury and Cancer.

Y

Y Y

Abundance, plenty, success, pleasure, sensuality, passive success, good luck and fortune. Love, gladness, kindness and bounty. According to dignity.

Binah of Heh. (Plenty, hospitality, eating and drinking, pleasure, dancing, new clothes, merriment.) Herein rule Rahael and Yebomayah.

Moon in Cancer, 20°—30°.

LVI. The Lord of Blended Pleasure.

4 OF CUPS

Four cups, the two upper overflow into the two lower, which do not overflow. A hand grasps a bunch of lotuses from which ascends a stem bearing one flower at the top of the card, from which water issues into two top cups. From the centre two leaves pass right and left, making as it were a cross between the four cups. Luna and Cancer above and below.

Success or pleasure, approaching their end. A stationary period in happiness which may or may not continue. It does not show marriage and love so much as the previous symbol. It is too passive a symbol to represent perfectly complete happiness. Swiftmess, hunting and pursuing. Acquisition by contention; injustice sometimes. Some drawbacks to pleasure implied.

Chesed of Heh. (Receiving pleasure, but some slight discomfort and anxieties, therewith. Blended pleasure and success.) Therein rule Hayayel and Mevamayah.

NOTE

Here finishes the description of the 36 smaller cards, referring to the 36 Decanates of the Zodiac. Although the Angels of the Schem ha-Mephoresch have been linked with the Decanates, yet their dominion is far more exalted, extended, and important than this would at first sight seem to imply. In all of this I have not only transcribed the symbolism, but have tested, studied, compared, and examined it both clairvoyantly and in other ways. The result of these has been to show me how *absolutely* correct the symbolism of the Book T is, and how exactly it represents the occult Forces of the Universe.

S. RIOGHAIL MA DHREAM.

TAROT DIVINATION

This form is especially applicable to Divination concerning the ordinary material events of daily life.

It is a mode of placing the cards based upon the scheme of the dominion of the Tarot Symbols. The more rigidly correct and in harmony with the scheme of the Universe is any form of Divination, so much the more is it likely to yield a correct and reliable answer to the enquirer. For then and then only is there a firm link, and bond of union, established between it and the Occult forces of Nature. The moment the correct correspondence of the Symbols employed ceases to be observed, the link between them and the inner Occult forces is strained, and in some cases broken. For this cause, therefore, is it that the same mode of Divination will sometimes yield a true and sometimes false answer, and at other times a partly true and partly false; because the correspondences are either not rigidly observed or else made use of by an ignorant and uninitiated person.

Therefore the Diviner should enter upon the Divination with a mind clear and unprejudiced, neither disturbed by anger, fear, nor love, and with a sound knowledge of the correspondences of the symbols which he employs. Also he should be able to employ his clairvoyant and intuitive faculties therein when necessary and should avoid as much as possible a warped or strained decision. Also it is not well to divine *repeatedly* concerning the same matter; and the Diviner should also recognise that even the material occult forces do not act as the instruments of a blind fatality, but rather in accordance with the will of the more spiritual powers which are behind them.

Also it may be well for the Diviner to put on his insignia, and make over the pack any invoking hexagram or pentagram, either with the hand alone, or with

convenient magical instruments. And it may also be advisable in some instances to invoke an elemental force consonant with the matter, to aid in the divination.

And let it not be forgotten that in working with the lesser magical implements all the four should be at hand, even though only one be actually employed. For if this be not done, it will give undue force to the suit corresponding to the Element invoked, and instead of being an aid in the matter, it will be a hindrance to correct reading.

(A formula which may be found useful to assist concentration, and to formulate a link between the Diviner and the intelligences referred to the Tarot, is to take the pack in the left hand, and with the right hand hold the Wand or any lesser instrument. Then say: "In the divine name IAO, I invoke Thee thou Great Angel HRU who art set over the operations of this Secret Wisdom. Lay thine hand invisibly on these consecrated cards of art, that thereby I may obtain true knowledge of hidden things, to the glory of the ineffable Name. Amen."—I.R.)

THE OPENING OF THE KEY

The mode of performing the Divination called "The Opening of the Key" is by five consecutive operations of laying out the cards, they having been previously well shuffled, and, in addition in the first and fourth cases, having been cut as well, and in a certain manner. These five operations answer respectively, the first to the Dominion of the Four Princesses under the presidency of the Four Aces; the Second to that of the Kings, Queens and Princes, referred to the Twelve Houses; the Third to that of the Twelve Keys attributed to the Signs; the Fourth to that of the smaller cards answering to the 36 Decanates; and the Fifth and last to the rule of the Sephiroth in the Celestial Heavens.

These are five distinct operations, consecutively executed from the mode of Operation called the "Opening of the Key," which, as has been before said, is especially applicable to the daily events of life. The first of these methods shows the opening of the matter as it then stands. The 2nd, 3rd, 4th, its consecutive development, and the 5th its termination.

Before commencing the Divination, one of the sixteen court cards should be selected to represent the significator of the enquirer, and should answer as nearly to his description.

WANDS generally—very fair-haired and red-haired persons with fair complexion.

CUPS generally—moderately fair persons.

SWORDS generally—dark persons.

PENTACLES generally—very dark persons.

KINGS—Generally men.

QUEENS—Generally women.

PRINCES (KNIGHTS)—Generally young men.

PRINCESSES (KNAVES) — Generally young women.

Of these the Queens and Princes in reading the cards during the processes almost always represent persons connected with a matter under consideration. The Kings, if looking *against* the direction of the reading, or if meeting it, represent the coming of a person or event, or phase of an event, but if looking *with* the direction of the reading represent the departure of a person or the going off or wane of some event.

The Princesses (Knaves) if looking *with* the direction of the reading, represent general opinion in harmony with, and approving of the matter; but if looking *against* the direction of the reading the reverse.

If the Diviner be performing the Divination for a person at a distance and of whose general description he is ignorant, he can select the significator by cutting the pack, and taking one of the court cards of that suit,

cut to represent him, of course earnestly thinking of the person at the time.

It is usually much better for the *Enquirer* to shuffle or cut the cards himself; but if the Diviner should have to do this himself, he must, while doing so, earnestly think of the person enquiring, or concerning whom the Divination is performed. In all cases of shuffling and cutting, the person doing so should *think earnestly* of the matter in hand. In cutting, if a false cut be made, that is to say if one or more cards should drop in the process, the cards should be at once reshuffled, and again cut clearly, otherwise it is probable that the answer will be unreliable.

(Note: If the matter be important, he should wait twelve hours before reshuffling.)

In the laying out of the Cards, if any are inverted, they must remain so and must not be turned round, as that would alter the direction in which they would be looking. A card has the same meaning and forces, whether right or inverted, so that no particular attention need be paid to the circumstances.

The *order* of the cards as laid down must also *not* be interfered with. In the reading of the cards when laid out, the Significator of the Enquirer is the *starting point*, and reading proceeds by counting over certain cards *in the direction* in which the face of the Court card chosen as Significator of the Enquirer is turned.

The mode of counting is as follows, recognising the card from which one starts as the No. 1.

From every Ace—Five cards (spirit and four elements).

Princess (Knave)—Seven cards (seven palaces of Malkuth).

King, Queen, Prince—Four cards, (letters of Tetragrammaton).

Smaller cards—Its own number (a sephirah).

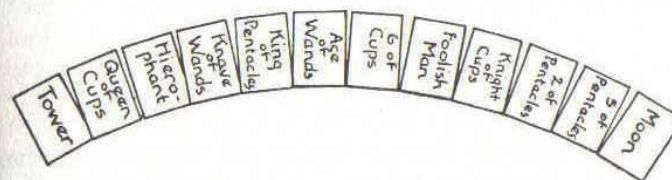
Key of *Aleph Mem Shin*—Three cards (number of the Mother letters).

Key of duplicated letters—Nine cards (number of planets and Caput and Cauda Draconis).

Key of single letters Twelve (number of signs).

The counting is continued till one alights on a card which has already been read.

Thus, in the following example, we will suppose that the significator is the *Queen of Cups*, and that she is looking to the left. We should read as follows: Queen of Cups—a fair woman; counting four, we come to Five of Pentacles, i.e. "Loss of money" and as it has on one side the Moon and on the other a card of Pentacles, it shows that it is through deception in business matters,) we then count 5, the number of the card, from the 5 of Pentacles, which falls on the 6 of Cups "Success." But as this has on one side the Foolish Man, and on the other the Ace of Wands, this will not be great owing to unwise conduct. Then we count six from the 6 of Cups, still going in the same direction which brings us to the Queen of Cups, a card we have already read, so we finish there.



SIGNIFICATOR—QUEEN OF CUPS

Thus the reading will be "A rather fair woman has lost money through some cheating in business, and though she is again beginning to succeed, this success is liable to be damaged by unwise conduct on her part for which she will have herself to thank."

If the significator were the Knave of Wands, and (looking towards the right) we should count seven to the 2 of Pentacles, then two from that to the 5 of Pentacles; then five from that to the Hierophant, twelve from that to the Queen of Cups, four from that to the King of Pentacles; then four to the Foolish Man,

and thence three to the 2 of Pentacles, where we stop, having read that card already. "A young woman is just making a change in her business, which brings her loss of money through some deceit on the part of a fair woman, and a dark man whose foolish advice has led to the change." The cards would then be paired two by two, from opposite ends as hereafter shown: thus: Moon and Tower, "The deceit is discovered." 3 of Pentacles and Queen of Cups, "On the part of this person who has brought about her loss." 2 of Pentacles and Hierophant, "by advising the change." Knight of Cups and Knight of Wands, "for the young woman meets an older man," King of Pentacles and Fool "who counteract the foolish advice of the dark man." Ace of Wands and 6 of Cups "and she in consequence succeeds better, but only by the dint of energy and hard work."

The scheme of Divination called "The Opening of the Key" is worked out in the following manner. I adjoin an example carried carefully through the five stages for the instruction of the Z.A.M. The complete pack of 78 cards is employed.

FIRST OPERATION

Representing the Opening of the Question

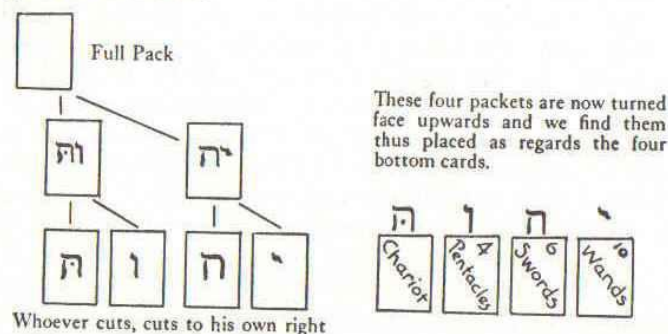
The significator being chosen, the enquirer shuffles the cards, thinking earnestly of the matter under consideration. He then places the cards in a single packet on the table before him, face downwards. This represents the Name YHVH, which is now to be separated into the component letters. He therefore is to cut the pack as nearly in the middle as his eye can direct, and to face the uppermost portion to the right of the lowermost; the former will represent YH and the latter VH (final). He again is to cut the packet to the right hand into two parts, as nearly in the centre as he can, and place the uppermost part to the right again. This will represent Y and the lower part the remaining H. He is now to cut the packet to the left, its uppermost part

will represent V and its lower part H (final). So that he will now have four packets nearly equal in size, answering from right to left to the name YHVH—יהוה under the presidency of the Four Princesses (knave) and through them to the four radical forces (Aces). These four packets are then turned face upwards without altering their relative position, and the meaning of their four bottom cards thus shown *may* be read as an indication of the matter. Each packet is now examined to find in which the Significator of the Enquirer is, being careful not to alter the order of the Cards. The packet containing the Significator is retained for reading, and the others are put aside and not used in this particular reading (operation). Carefully note to which of the Four letters the packet containing the significator of the Enquirer corresponds. If to Y and Wands, energy and strife. If to H and Cups, pleasure. If to V and Swords, sickness and trouble. If to H final and Pentacles, business and money. The packet containing the significator is now spread out face upwards in the form of a horseshoe (count in the way the Significator looks) and its meaning is read in the manner previously described. First by counting to certain cards until one is alighted upon which has been previously read; and then by pairing them together in succession from opposite ends of the horseshoe. (You do not miss the significator.)

Before commencing counting from the Significator, the Diviner should first notice what suit predominates in the number of cards. In this a majority of Wands would signify energy, quarrelling, opposition. Of Cups, pleasure and merriment. Of Swords, trouble and sadness, sometimes sickness and death. Of Pentacles, business, money, possession, etc. Also if in the cards laid out there should be either three or four cards of a sort, such as 3 Aces, 4 Fives, etc., their meaning should be noted according to the table hereafter given. A majority of the *Keys* shows forces beyond one's control.

EXAMPLE

Supposing that a young man asks the question "Shall I succeed in my present affairs?" His complexion is fair, and his hair light brown. The Diviner therefore takes the Prince of Cups for Significator. (Had he been an older man he would have selected the King of the same suit instead) and requests Enquirer to carefully shuffle the pack and place it face downwards on the table before him. He then instructs him to cut the pack as nearly in the centre as possible, and to place the uppermost half well to the right, and then to cut each of the packets as nearly in the centre as possible, putting each uppermost half to the right of and beside the lower half, thus yielding four packets of nearly equal dimensions.

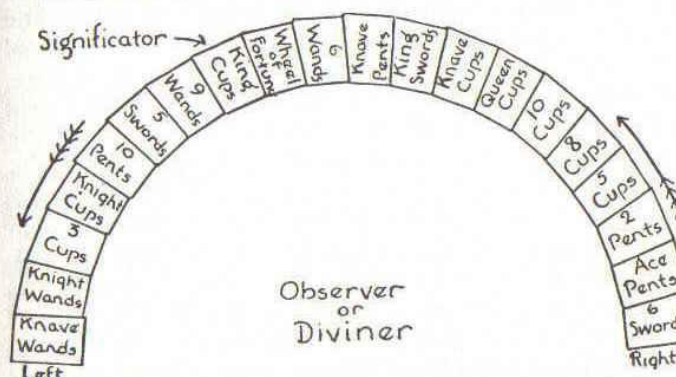


Here the 10 of Wands is strong, being in the place of Yod which governs Wands—Fire. The Six of Swords is moderately strong, being in the place of Heh which rules Cups—Water, which is not a hostile and contrary element to Air; the 4 of Pentacles is weak because it is in the place of Vau which rules the contrary element to Earth, viz. Air; and the Chariot—Cancer, a watery sign, is fairly strong, being in the place of Heh final, which rules Earth, a friendly element to Water.

The Diviner then reads these 4 Cards as a preliminary thus: "The Enquirer works very hard and gains but little money, yet matters are beginning to im-

prove." Because the 10 of Wands shows cruelty, harshness, etc. 6 of Swords, labour and work. 4 of Pentacles, gain of money, and the Chariot, success.

The Diviner then examines the Four Packets to find in which one the Significator is. It proves to be in the one of which the 6 of Swords is the bottom card. This is in the place answering to the letter Heh, which represents pleasure and rules Cups. This is so far a good omen, as it shows society and merriment. This pack of cards is retained for reading, the others are put aside as not bearing on the question. Let us suppose that this packet consists of 20 cards, and that they are in the following order. The Diviner spreads them out in the form of a horseshoe:



The suit of Cups is distinctly in the majority—pleasure, visiting friends, love-making, etc. There are 3 Knaves which indicates Society of the young. From which the Diviner reads that the Enquirer is fond of young people and of flirting, etc. There being no other set of 3 or 4 cards of a sort, the Diviner proceeds to read by counting from the Significator, whose face is turned towards the 9 of Wands.

The counting therefore proceeds in the direction of the arrow, thus: 4 from the King of Cups, 10 of Pentacles. 10 from this, 8 of Cups. 8 from this, Wheel of Fortune. 9 from this, Knave of Wands, 7 from this,

10 of Cups. 10 from this, 5 of Wands. 5 from this, Knight of Wands. 4 from this, Ace of Pentacles. 5 from this, 10 of Cups. And as this card has already been taken, this form of reading finishes here.

In this reading as hereafter explained, each card is modified by the card in either side of it; if it be an end card, such as the 6 of Swords, in this case it is modified not only by the card next to it, Ace of Pentacles, but also by the card at the opposite end, Knave of Wands.

If these cards are of a contrary element to the card itself, they very much weaken and neutralize its force, but if the contrary element is only in one card, and the other is of a connecting nature, it does not much matter. This is explained later among the tabulated rules. The King of Cups is between the 9 of Wands and the Wheel of Fortune, both of which cards are of a fiery nature, and therefore contrary to Cups which is Water, and therefore it shows that the Enquirer is rather lacking in perseverance and energy. 10 of Pentacles, "His business will begin to prosper," 8 of Cups, "but yet he will lose interest in it, owing to his love of pleasure and society" (shown by 8 of Cups having the suit on each side of it). Wheel of Fortune, "and through his fortune changing for the better." Knave of Wands (Knight of Wands on one side and 6 of Swords on the other), "He yet is anxious through falling in love with a graceful and sprightly girl with chestnut hair and fair complexion whom he has recently met" (shown by Knight of Wands turned contrary to the course of the reading). 10 of Cups, "His suit is at first favourably received," 5 of Swords, "but some slanderous reports and mischief making" (not altogether without foundation) "come to her knowledge." Ace of pentacles, "though his increasing prosperity in business," 10 of Cups, "had lead her to regard him with favour."

The Diviner now pairs the cards from opposite ends of the horseshoe, thus:

Knave of Wands
6 of Swords

"She is anxious about this."

Knight of Wands
Ace of Pentacles

"And he begins to neglect his business which yet is fairly good.

3 of Cups
2 of Pentacles

"And instead throws aside his business for pleasures.

Knight of Cups
5 of Cups

"The consequence of this is that the engagement between them is broken off, shown by knight being turned in opposite direction.

10 of Pentacles
8 of Cups

"Still his business does fairly well though he is losing interest in it.

5 of Swords
10 of Cups

"The matter is the subject of much gossip.

9 of Wands
Queen of Cups

These two cards of contrary suits and therefore of little importance. "Among their acquaintances."

King of Cups
Knave of Cups

"He moreover, begins to pay attention to another girl of not quite so fair complexion

Wheel of Fortune
King of Swords

"who, however, prefers a dark man, who is much admired by the fair sex (shown by his being next two Knaves and a Queen.)

6 of Wands
Knave of Pentacles

"But he has already gained the affections of a girl with dark brown eyes and hair." (This description is obtained by mixing the effect of the Wands with Pents.)

This concludes the reading in the First Operation, which may be thus resumed:

"The enquirer is a fair young man who works very hard, and has hitherto gained but little money, yet matters are beginning to improve. He is fond of society, and of visiting friends. He is rather lacking in perseverance and energy, though notwithstanding this, his

business and money transactions will begin to prosper. But yet he will lose interest in it owing to his love of pleasure and society, and though his fortune is changing for the better he has yet much anxiety through falling in love with a graceful and sprightly girl with chestnut hair and fair complexion whom he has recently met. His suit is at first favourably received, but some slanderous tales and mischief-making not altogether without foundation, come to her knowledge, though his increasing prosperity in business has led her to regard him with favour. She is made anxious by this, and he begins to neglect his business which yet is fairly good, and instead abandons it for pleasure and merry-making."

"The consequence of this is that the engagement is broken off. Still his business does fairly well though he has lost interest in it. The whole affair is the subject of much gossip among their mutual acquaintances. (One of the chief mischief-makers is a fair middle-aged woman shown by the Queen of Cups.) He, however, soon begins to pay attention to another girl of not quite so fair a complexion. She, however, prefers a dark young man who is much admired generally by the fair sex, but he has already gained the affection of a young woman with dark brown hair and blue eyes."

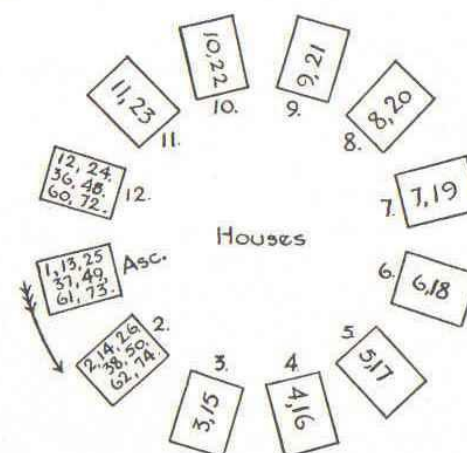
SECOND OPERATION

(Representing the development of the Matter.)

The Enquirer again carefully shuffles the cards, and places the Pack on the table face downwards, but is *not* to cut them. The Diviner now takes the Pack and deals it round card by card in 12 Packets face downwards in rotation as in the following diagram: (Deal and read in order of Houses against the direction of the Sun.) So that the first packet answering to the Ascendant will consist of the 1st, 13th, 25th, 37th, 49th, 61st, 73rd cards, as shown, and so on.

This Operation is under the presidency of the Court Cards, whose dominion in the Celestial Heavens falls

immediately between that of the 4 Knaves and that of the Keys answering to the 12 Signs of the Zodiac. It represents the 12 Astrological Houses of Heaven, as shown. Without altering the relative order of the packets, or of the cards in the packets, the Diviner examines each in succession, till he finds the one which contains the Significator. This he retains for reading, noting carefully to which astrological house it corresponds and gathers up the other packets, and puts them aside, as they are not of any further use in this operation.

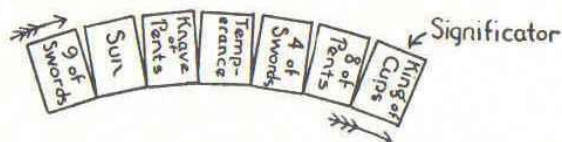


As before, the Diviner reads the packet containing the Significator, by spreading them out in the form of a horseshoe, first reading by counting the cards in order from the Significator in the direction in which the face of the figure on the card is turned, and next by pairing the cards together from the opposite ends of the horseshoe. It is hardly likely that in so small a packet there will be either 3 or 4 cards of a sort, but if there be, the Diviner takes note of the same, and also observes which suit predominates. I now continue the examples commenced in the previous operation. I must here observe that the example is purely of my own invention, and

of course is not contained in the Book T, wherein only the mode of working is given. I have purposely taken a commonplace, trivial, and material question for elucidation. (S.R.M.D.)

EXAMPLE
(Cont.)

We will suppose the Enquirer to have duly and carefully shuffled the Cards, thinking of his affairs, and that the Diviner has dealt them round into 12 packets as above shown. The packet containing the Significator is located in the Ascendant, and it contains the following cards in the order given.



This mode of reading shows that as the Significator is in the Ascendant it will principally relate to the Enquirer's manner of living at this point.

The Significator is in this case right way up, whereas in the previous reading it was inverted and is looking towards the 9 of Swords, which direction therefore the reading proceeds, counting thus: 4 from King of Cups—Knave of Pentacles; 7 from this—Sun; 9 from this—Knave of Pentacles; 7 from this—Sun; where the reading ends.

Kings of Cups

Knave of Pentacles

"The enquirer is unhappy" (looking to 9 of Swords) "and makes the acquaintance of the girl with the dark hair and blue eyes with whom the dark young man (his rival) is in love. (She is artistic and well-mannered, and hopes to carry out her wishes, i.e. to marry the dark man with whom the fair girl, to whom the Enquirer has transferred his affection, is now in love.) For she is beginning to be apprehensive regarding her success, and is jealous in consequence."

Pairing the cards from opposite ends of the horseshoe the Diviner proceeds:

King of Cups	"The Enquirer is anxious, and his health begins to suffer."
9 of Swords	"but hopes ultimately to succeed through skillful action in the matter."
8 of Pentacles	"He therefore endeavours to make a friend of the dark girl."
Sun	"As he expects to realize his wishes by her means in the end." (This is shown by the card being single in the end.)
4 of Swords	
Knave of Pentacles	
Temperance	

THIRD OPERATION

(Continuing the Development of the Question)

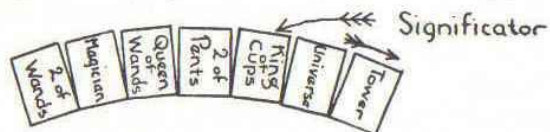
The Enquirer again carefully shuffles the cards, while thinking earnestly of her affairs. The pack is not cut. The Diviner deals out the cards into 12 Packets in precisely the same manner as in the Second Operation. Only instead of being referred to the 12 Astrological Houses, these 12 Packets are under the presidency of the 12 Keys of the Tarot attributed to the 12 Signs of the Zodiac. The first packet, Emperor—Aries, the 2nd, Hierophant—Taurus, the 3rd, Lovers—Gemini, and so on. As before the Diviner selects the packet which contains the Significator for reading, and rejects the rest. He notes also the meaning of the Key answering to the Sign of the Zodiac, under which the Packet falls. He spreads the cards out in the form of a horseshoe, exactly as before. I now continue the example before commenced:

EXAMPLE

We will suppose that the Packet containing the King of Cups is that whose position answers to the Hierophant—Taurus and that it consists of the following cards, arranged as in the diagram on page 188.

The Hierophant and the majority of the cards in this packet being Keys alike show that the forces at present

at work are ceasing to be under the control of the Enquirer. The reading proceeds according to the usual order of counting, as follows: King of Cups, 2 of Wands. Magician—Queen of Wands; Universe—Tower; 2 of Wands again. It may be mentioned that supposing a



packet to consist of six cards, and the Significator to be a Knave, or counting 7 from it, it would come back to the Knave again, this would show that the Enquirer would act according to his own ideas in this point of the question, and would not let his line of action be influenced by the opinion of others. (The reading would then proceed by the pairing of the cards as usual:)

King of Cups
2 of Wands

"Though anxious concerning several matters, he (the Enquirer) is beginning to succeed better by this line of action."

Magician
Queen of Wands

"which seems to be quite the best. But the older woman (who previously made mischief and was represented by the Queen of Cups in the 1st Operation) who is artful and a gossip."

Universe—Tower
2 of Wands

"again injures the matter because she wishes to get an influence over the Enquirer herself."

Pairing the cards, the Diviner proceeds:

2 of Wands
Tower

"her influence cunningly exercised, brings about a complete disruption of the whole matter."

Universe
Magician

"The entire matter becomes invested with trickery and glamour."

Queen of Wands
King of Cups

"as she herself pays him a good deal of attention and sympathy,"

2 of Pentacles

"which furthers her plans by bringing about a friendship between them."

FOURTH OPERATION

(The further development of the Question)

As before the Enquirer is instructed to shuffle the pack and place it on the table but not to cut it.

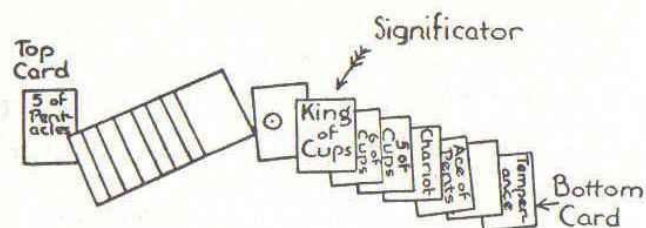
The Diviner takes the Pack, turns it face upwards, and goes through it, being careful not to disarrange the order of the cards, till he finds the Significator; at this point he cuts the Pack, that is to say, he takes the Significator and the cards which had been beneath it and places them on the top of the remainder, turning the whole face downwards again, ready for dealing out. (Very careful here: S.A.)

The consequence of this Operation is that the Significator becomes the top card of the pack (bottom, really; face on table.) The Diviner takes off the Significator, places it face upwards on the middle of the table and then the following 36 Decanates—36 cards out in the form of a circle round it, face upwards, answering to the 36 Decanates of the Zodiac, and showing the further development of the Question. These are dealt round in the order and direction of dealing as the 12 packets in the two previous operations.

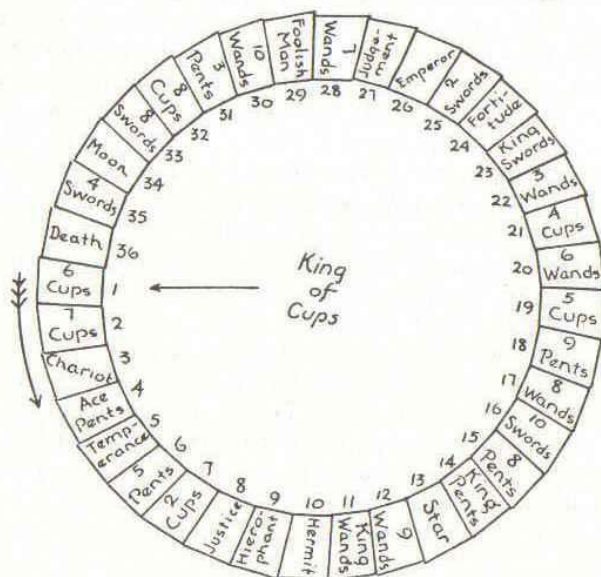
The reading proceeds by the same law of counting, but instead of counting from the Significator itself, it begins from the first card of the 36, and always goes in the direction of dealing. The suit which is in the majority and the circumstances of either 3 or 4 cards of a sort being found in the 36 Decanates are also noted. When the reading by counting is finished the cards are paired together: 1st and 36th; 2nd and 35th; 3rd and 34th; and so on, placed in order successively upon the Significator. I now continue the example before commenced:

EXAMPLE

We will suppose the Enquirer to have shuffled the pack, and that the Diviner takes it in his hands, and in turning it up finds the bottom card to be Temperance. On going through it he comes to the Significator, thus:



He therefore takes the cards from King of Cups to Temperance included and places them above (or behind, S.A.) the 5 of Pentacles, being careful not to disturb their relative order. This has really the effect of cutting the pack between the Queen of Wands and the King of Cups and of course when he again turns



them face downwards ready for dealing, the King of Cups will necessarily be the top card and the Queen of Wands the bottom card; Temperance being immediately above the 5 of Pentacles, the former top card. The Diviner takes the top card, the Significator and places

it face upwards in the centre, and then deals round in succession 36 cards, face upwards in the order shown in the Diagram on page 194.

Let us suppose them to be thus arranged. The reading always proceeds in the same direction as the dealing in this form of operation, commencing the counting from the 1st card dealt.

We here find 12 out of the 22 keys; 7 of Wands; 7 of Cups; 5 of Swords; 6 of Pentacles; total 37 including Significator. The preponderance of the Keys represent "Influences beyond the control of the Enquirer." There are four Princes (Kings)—"Meetings with influential persons," and four Eights, "Much news and correspondence."

The counting proceeds as follows from the first card dealt. Kings of Cups—Six of Cups—5 of Pentacles—Hermit—4 of Cups—Fortitude—4 of Swords—7 of Cups—Justice—5 of Cups—King of Swords—Emperor—6 of Cups again.

King of Cups	"The Enquirer's love of pleasure-going."
6 of Cups	
5 of Pentacles	"brings about loss of money and business."
Hermit	"and he is forced to be more prudent,"
4 of Cups	"and not go into the society of others so much, which has already brought him anxiety (shown by 4 Cups between 2 Wands, contrary element weakening effect on this card.)"
Fortitude	"He works more closely."
4 of Swords	"and begins to get better."
7 of Cups	"Yet he has not sufficient energy in his nature to stick to work for long."
Justice	"The retributive effect of this is"
5 of Cups	"that he loses his friends."

King of Wands	"And his former rival who, though rather a vain man, is energetic and hard working."
Emperor 6 of Cups	"replaces him in popularity and esteem."
Pairing them now, the Diviner proceeds:	
King of Cups Death 6 of Cups	"The Enquirer loses pleasure in consequence."
4 of Swords 7 of Cups	"and becomes less energetic even than before, and more anxious for pleasure-going than ever."
Moon Chariot	"yielding to the temptation of idleness and vanity by means of fraud."
8 of Swords Ace of Pentacles	"He embezzles the money of his employer, and sees prison staring him in the face."
8 of Cups Temperance	"The result of this is the loss of good name."
3 of Pentacles 5 of Pentacles	"and of his situation of trust."
10 of Wands 2 of Cups	"His former friends and admirers turn a cold shoulder to him."
Foolish Man Justice	"And the result of his folly is that he is arrested and brought before a court of law."
7 of Wands Hierophant	"The decision is adverse."
Judgment Hermit	"And judgment very justly given against him."
Emperor King of Wands	"But his employer, though stern, is a kind-hearted man,"
2 of Swords 9 of Swords	"offers to take him back and overlook the past"

Star Fortitude	"As he hopes this will have proved a lesson to him,"
King of Swords King of Pentacles	"and points out to him that his former rival,"
3 of Wands 8 of Pentacles	"though perhaps vain, was yet a hard-working and good man of business."
4 of Cups 10 of Swords	"The Enquirer in consequence of this determines to completely give up his former mode of life which had brought him to the brink of ruin, and becomes a steady man."
8 of Wands 6 of Wands	"After this he suddenly receives a hasty message which gives him much pleasure,"
3 of Cups 9 of Pentacles	"stating that owing to the loss of a relative he is the inheritor of a legacy."

This concludes the Fourth Operation.

It is always necessary for the Diviner to employ his intuition in reading, and sometimes he may have to clairvoyantly "go through" a card of doubtful signification. Thus in the reading just given it is only the circumstance of the Moon, Chariot, 8 of Swords, Ace of Pentacles being followed by other conformative cards which justifies such an evil meaning of them.

FIFTH OPERATION

(Conclusion of the Matter)

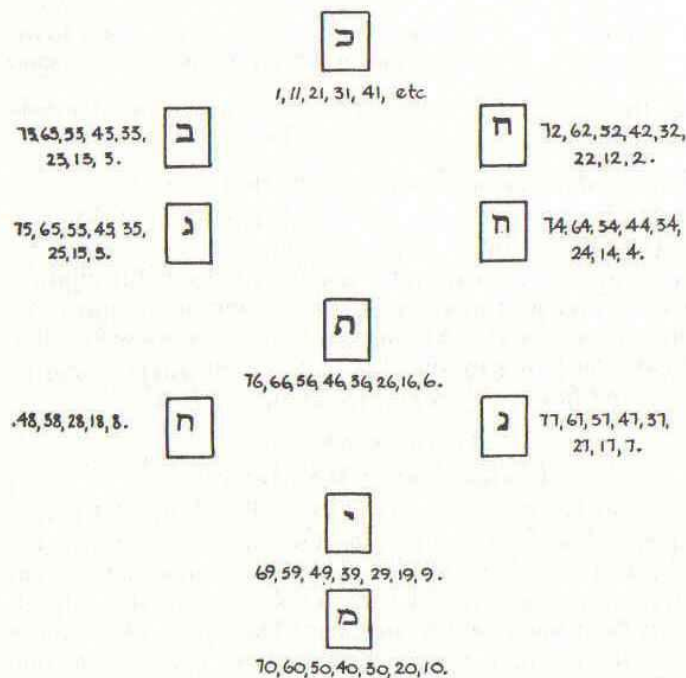
The cards are to be again carefully shuffled by the Enquirer but NOT cut. The Diviner then takes the Pack, and deals it card by card in rotation into ten answering to the Tree of Life. This refers to the rule of the 10 Sephiroth in the Celestial Heavens. This being done, the Diviner selects the packets containing the Significator for reading, noting carefully under which Sephira it falls, and taking this as a *general* indication in the matter. This packet is then spread out in a horseshoe form, and read in the usual way, counting from the Significator and this time in the direction in

which the face of the figure looks. The cards are finally paired together as in the previous Operation. This completes the Mode of Divination called "The Opening of the Key." I now give the conclusion of the example.

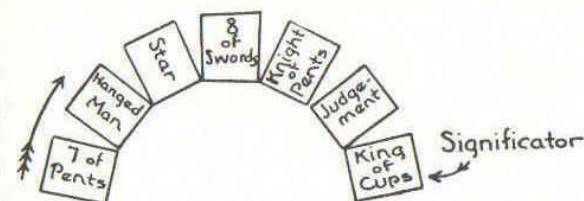
EXAMPLE

(Cont.)

We will suppose that the cards have been shuffled and dealt in the following manner into 10 Packets answering to the Sephiroth in the Tree of Life:



The packet containing the Significator falls under Binah, containing the 3, 13, 23, 33, 43, 53, 63, and 73rd cards dealt. This is an argument of sadness and trial. The cards are spread as follows:



The counting proceeds as follows: King of Cups—Star—Judgment—King of Cups again. Evil cards are in the majority, another argument of loss and trouble.

King of Cups
Star
Judgment

"He has hopes of thus re-establishing his fortunes and that a favourable result will ensue for him."

The Diviner then pairs them thus:

King of Cups
7 of Pentacles

"He plunges therefore into speculation by which he loses heavily (7 Pentacles is near Hanged Man.)"

Knave of Cups
Hanged Man

"and his love affair comes to nothing."

Star
Judgment

"All his expectations are disappointed."

Knight of Pentacles
8 of Swords

"and his life for a time is arduous, petty, and uninteresting."

(The coming of trouble is here shown by the Knight of Pentacles looking *against* the direction of the reading. If it were turned the other way it would show that his troubles were quitting him and that matters would improve.) This completes the operation, and shows the general development and result of the question.

TABULATED RULES

1. *Shuffling, Cutting, Dealing and Examining.*

In shuffling, the mind of the Enquirer should be earnestly fixed on the matter concerning which he desires information. If any cards fall in the process, they should be taken up without being noticed and the shuffling resumed. The shuffling being concluded, and the pack placed upon the table, if any cards fall to the ground, or become turned in a different direction, the shuffling should be done again.

A cut should be clean and decided. If any cards fall from the hand in the performance, the operation of shuffling should be repeated before they are again cut. In dealing, care should be taken not to invert the cards, and their relative order should be strictly observed. In examining a pack of cards, their relative order should be rigidly maintained, as without care in this respect, one may be easily pushed under or over another, which would of course have the effect of completely altering the counting in the Reading.

2. *Of the Selection of the Significator, and of the Complexion assigned to the Court Cards.*

Wands generally—fair and red-haired person.

Cups generally—moderately fair.

Swords generally—moderately dark.

Pentacles generally—very dark.

The Kings—Men.

Queens—Women.

Princes—Young Men.

Princesses (Knives)—Young women.

Therefore the Significators are to be thus selected. For example, a dark complexioned middle-aged man, King of Pentacles. A fair young woman, Princess (Knaves) of Cups, etc.

In the actual reading of the cards, these descriptions can be modified by those which are on either side of

them, thus: The Queen of Cups, which indicates a fair woman with golden brown hair, if between cards of the suits of Swords and Pentacles, would show a woman with rather dark brown hair and dark eyes. As before stated, the Princes and Queens almost invariably represent actual men and women connected with the subject in hand. But the Kings sometimes represent either the coming on or going off of a matter; arrival, or departure, according to the way in which they face. While the Princesses (Knives) show opinions, thoughts, or ideas, either in harmony with or opposed to the subject.

3. *Of the General signification of the Majority of a particular suit and of the particular signification of either 3 or 4 cards of a sort in a reading:*

A majority of Wands—Energy, quarrelling, opposition.

A majority of Cups—Pleasure and merriment.

A majority of Swords—Trouble and sadness, sometimes sickness and even death.

A majority of Pentacles—business, money, possessions, etc.

A majority of Keys—Forces of considerable strength, but beyond the Enquirer's control.

A majority of Court Cards—Society, meeting with many persons.

A majority of Aces—Strength generally; the aces are always strong cards.

4 Aces—Great power and Force.

3 Aces—Riches and Success.

4 Kings—Great swiftness and rapidity.

3 Kings—unexpected meetings.

Kings generally show news.

4 Queens generally—Authority and influence.

3 Queens generally—Powerful and influential friends.

4 Princes or Knights—Meetings with the great.

3 Princes or Knights—Rank and honour.

4 Princesses (Knives)—New ideas and plans.

3 Princesses (Knives)—Society of the young.

4 Tens generally—Anxiety and responsibility.

- 3 Tens generally—Buying, selling, commercial transactions.
- 4 Nines generally—Added responsibility.
- 3 Nines generally—Much correspondence.
- 4 Eights generally—Much news.
- 3 Eights generally—Much journeying.
- 4 Sevens generally—Disappointments.
- 3 Sevens generally—Treaties and compacts.
- 4 Sixes generally—Pleasure.
- 3 Sixes generally—Gain and Success.
- 4 Fives generally—Order, regularity.
- 3 Fives generally—Quarrels, fights.
- 4 Fours generally—Rest and Peace.
- 3 Fours generally—Industry.
- 4 Threes generally—Resolution and determination.
- 3 Threes generally—Deceit.
- 4 Deuces generally—Conference and conversations.
- 3 Deuces generally—Reorganization and recommencement of a thing.

The Keys are *not* noticed as above, by threes and fours.

4. *Extra, and brief meaning of the 36 smaller cards.*

WANDS

- Deuce—Influence over another. Dominion.
- Three—Pride and arrogance. Power sometimes.
- Four—Settlement. Arrangement completed.
- Five—Quarrelling. Fighting.
- Six—Gain and success.
- Seven—Opposition; sometimes courage therewith.
- Eight—A hasty communication, letter or message. Swiftmess.
- Nine—Strength. Power. Health. Energy.
- Ten—Cruelty and malice towards others. Overbearing strength. Revenge. Injustice.

CUPS

- Deuce—Marriage, love, pleasure. Warm friendship.

- Three—Plenty. Hospitality, eating, drinking. Pleasure, dancing, new clothes and merriment.
- Four—Receiving pleasures or kindness from others, yet some discomfort therewith.
- Five—Disappointment in love. Marriage broken off, etc. Unkindness from friends. (Whether deserved or NOT is shown by the cards with it, or counting from or to it.) Loss of friendship.
- Six—Wish, happiness, success, enjoyment.
- Seven—Lying, deceit, promises unfulfilled, illusion, deception. Error, slight success, but not enough energy to retain it.
- Eight—Success abandoned, decline of interest in a thing. Ennui.
- Nine—Complete success. Pleasure and happiness. Wishes fulfilled.
- Ten—Matters definitely arranged and settled in accordance with one's wishes. Complete good-fortune.

SWORDS

- Deuce—Quarrel made up, and arranged. Peace restored, yet some tension in relations.
- Three—Unhappiness, sorrow, tears.
- Four—Convalescence, recovery from sickness, change for the better.
- Five—Defeat, loss, malice. Slander, evil-speaking.
- Six—Labour, work; journey, probably by water. (Shown by cards near by.)
- Seven—In character untrustworthy, vacillation. Journey probably by land (shown by cards near, etc.)
- Eight—Narrow or restricted. Petty. A prison.
- Nine—Illness. Suffering. Malice. Cruelty. Pain.
- Ten—Ruin. Death. Failure. Disaster.

PENTACLES

- Deuce—Pleasant change. Visit to friends, etc.
- Three—Business, paid employment. Commercial transactions.
- Four—Gain of money and influence. A present.

Five—Loss of profession. Loss of money. Monetary anxiety.

Six—Success in material things; prosperity in business.

Seven—Unprofitable speculations, employments; also honorary work undertaken for the love of it, and without desire of reward.

Eight—Skill, prudence, also artfulness, and cunning. (Depends on cards with it.)

Nine—Inheritance. Much increase of money.

Ten—Riches and wealth.

5. *Brief Meanings of the 22 Keys.*

o. *Foolish Man.* Idea, thought, spirituality, that which endeavours to rise above the material. (That is, if the subject which is enquired about be spiritual.) But if the Divination be regarding a material event of ordinary life, this card is not good, and shows folly, stupidity, eccentricity, and even mania, unless with very good cards indeed. It is too ideal and unstable to be generally good in material things.

1. *Magician or Juggler.* Skill, wisdom, adaptation. Craft, cunning, etc., always depending on its dignity. Sometimes occult Wisdom.

2. *High Priestess.* Change, alteration, Increase and Decrease. Fluctuation (whether for good or evil is again shown by cards connected with it.) Compare with Death and Moon.

3. *Empress.* Beauty, happiness, pleasure, success, also luxury and sometimes dissipation, but only if with very evil cards.

4. *Emperor.* War, conquest, victory, strife, ambition.

5. *Hierophant.* Divine Wisdom. Manifestation. Explanation. Teaching. Differing from, though resembling in some respects, the meaning of The Magician, The Prophet, and The Lovers. Occult Wisdom.

6. *The Lovers.* Inspiration (passive and in some cases mediumistic, thus differing from that of the Hierophant and Magician and Prophet.) Motive, power, and action, arising from Inspiration and Impulse.

7. *The Chariot.* Triumph. Victory. Health. Success though sometimes not stable and enduring.

11. *Fortitude.* (At one time 8 *Justice* and 11 *Fortitude* were transposed.) Courage, Strength, Fortitude. Power not arrested as in the act of Judgment, but passing on to further action, sometimes obstinacy, etc. Compare with 8—Justice.

9. *The Hermit, or Prophet.* Wisdom sought for and obtained from above. Divine Inspiration (but active as opposed to that of the Lovers). In the mystical titles, this with the Hierophant and the Magician are the 3 Magi.

10. *Wheel of Fortune.* Good fortune and happiness (within bounds), but sometimes also a species of intoxication with success, if the cards near it bear this out.

8. *Justice.* Eternal Justice and Balance. Strength and Force, but arrested as in the act of Judgment. Compare with 11—Fortitude. Also in combination with other cards, legal proceedings, a court of law, a trial at law, etc.

12. *Hanged Man or Drowned Man.* Enforced sacrifice. Punishment, Loss. Fatal and not voluntary. Suffering generally.

13. *Death.* Time. Ages. Transformation. Change involuntary as opposed to The Moon, XIX. Sometimes death and destruction, but rarely the latter, and the former only if it is borne out by the cards with it. Compare also with High Priestess.

14. *Temperance.* Combination of Forces. Realisation. Action (material). Effect either for good or evil.

15. *Devil.* Materiality. Material Force. Material temptation; sometimes obsession, especially if associated with the Lovers.

16. *Tower.* Ambition, fighting, war, courage. Compare with Emperor. In certain combinations, destruction, danger, fall, ruin.

17. *Star.* Hope, faith, unexpected help. But sometimes also dreaminess, deceived hope, etc.

18. *Moon*. Dissatisfaction, voluntary change (as opposed to 13—Death). Error, lying, falsity, deception. (The whole according whether the card is well or ill-dignified, and on which it much depends.)

19. *Sun*. Glory, Gain, Riches. Sometimes also arrogance. Display, Vanity, but only when with very evil cards.

20. *Judgment*. Final decision. Judgment. Sentence. Determination of a matter without appeal on its plane.

21. *Universe*. The matter itself. Synthesis. World. Kingdom. Usually denotes the actual subject of the question, and therefore depends entirely on the accompanying cards.

6. *On the Signification of the Cards.*

A card is strong or weak, well-dignified or ill-dignified, according to the cards which are next to it on either side. Cards of the same suit on either side strengthen it greatly either for good or evil, according to their nature. Cards of the suits answering to its contrary element, on either side, *weaken* it greatly for good or evil. Air and Earth are contraries as also are Fire and Water. Air is friendly with Water and Fire, and Fire with Air and Earth.

If a card of the suit of Wands falls between a Cup and a Sword, the Sword modifies and connects the Wand with the Cup, so that it is not weakened by its vicinity, but is modified by the influence of both cards; therefore fairly strong. But if a card pass between two which are naturally contrary, it is not affected by either much, as a Wand between a Sword and a Pentacle which latter, being Air and Earth, are contrary and therefore weaken each other.

Here the question being of the Wand, this card is not to be noticed as forming a link between the Sword and Pentacle.

A FEW EXAMPLES GIVEN BY S.R.M.D.

9	10	5	Very strong and potent in action. Very evil.
Sw.	Sw.	Sw.	

10	10	2	Not quite so strong. Ruin checked and perhaps overcome.
W.	Sw.	W.	
6	10	10	Rather good than otherwise. It is bounty overcoming loss, like a piquant sauce which adds to pleasure.
C.	Sw.	C.	
9	10	10	Very weak, evil, slight loss in material things, but more anxiety than actual loss.
P.	Sw.	C.	
5	2	9	Moderately strong. Rashness which brings evil in its train. Evil.
Sw.	W.	Sw.	
9	2	6	Fairly strong. Good. Considerable gain and victory.
P.	W.	P.	
10	2	6	Weak, evil. Victory which is perverted by debauchery and evil living. But other cards may mitigate the judgment.
C.	W.	C.	
9	10	5	Medium strong. Evil. Sorrow arising from pleasure and through one's own pleasures.
Sw.	C.	Sw.	
9	10	6	Perfect success and happiness.
P.	C.	P.	
10	10	5	Rather evil. Pleasure that when obtained is not worth the trouble one has had in obtaining it.
W.	C.	Sw.	
10	6	9	Fairly strong and good. The Sw. and P. being opposite elements counteract each other. Therefore is it as if they were not there.
Sw.	C.	P.	
10	6	10	Fairly good. Some trouble, but trouble which is overcome. If 6 C. were a bad card the evil would carry the day.
Sw.	C.	W.	
	D		
	e		
9	a	3	Death accompanied by much pain and misery.
Sw.	t	Sw.	
	h		
9	9	High	Recovery from sickness.
W.	Sw.	Priestess	
6	Q.	King	An active woman, courageous and reliable with dark chestnut hair, and open fearless expression.
Sw.	W.	P.	
7	King	5	A rather fair man but very deceitful and malicious.
C.	C.	Sw.	

7. *On pairing the Cards together in reading.*

On pairing the cards each is to be taken as of equal force with the other. If of opposite elements they

mutually weaken each other. If at the end of the pairing of the cards in a packet, one card remains over, it signifies the partial result of that particular part of the Divination only. If an evil card and the others good, it would modify the good.

If it be the Significator of the Enquirer, or of another person, it would show that matters would much depend on the line of action taken by the person represented. The reason of this importance of the single card is, that it is alone, and not modified. If two cards are at the end instead of a single one, they are not of so much importance.

8. *On the Exercise of Clairvoyance and Intuition.*

The Diviner should, in describing any person from a Significator in the actual reading, endeavour, by Clairvoyance and using the card in question as a symbol, to see the person implied using the rules to aid, and restrict, his vision. In describing an event from the cards in the reading, he should employ his intuition in the same manner. Personal descriptions are modified by the cards next them; e.g., the Knave of Wands represents usually a very fair girl, but if between cards of the suit of Pentacles, she might be even quite dark, though the Wands would still give a certain *brightness* to hair, eyes, and complexion.

9. *On counting in the Reading.*

In all cases of counting from the card last touched, the card itself is 1, that next it is 2, and so on.

From every Ace—5 is counted.

From every Princess (Knave)—7 is counted.

From every other Court card—4 is counted.

From every small card—the number of its pips.

From every Key answering to an Element—3 is counted.

From every Key answering to a Sign—12 is counted.

From every Key answering to a Planet—9 is counted.

UNOFFICIAL

THE TAROT TRUMPS

By G. H. SOROR, Q.L.

The cards of the Lesser Arcana present to us the vibrations of Number, Colour and Element—that is, the plane on which number and colour function. Thus, in the Ten of Pentacles we have the number Ten and tertiary colours, citrine, olive, and russet, working in Malkuth, the material plane. Whereas in the Ten of Wands we have the number Ten and the tertiaries working in pure energy. In these cards, the Sephirah is indicated by the colouring of the clouds; the plane by the colouring of the symbols.

The four honours of each suit taken in their most abstract sense may be interpreted as:

Potential Power.....	The King
Brooding Power.....	The Queen
Power in action.....	The Prince
Reception and Transmission....	The Princess

All these cards are coloured according to their elements plus the Sephirah to which they are attributed. With the Greater Arcana, the Trumps, however, we are given the Keys to divine manifestation, each one an individual force to be considered independently. It must never be forgotten that the Trumps are, intrinsically, glyphs of cosmic not human forces.

o. *The Foolish Man.* This card as usually presented shows a man in motley striding along, heedless of the dog which tears his garments and threatens to attack him. In this is seen only the lower aspect of the card, giving no hint to the Divine Folly of which St. Paul speaks. But in the Order pack, an effort is made to reveal the deeper meaning. A naked child stands beneath a rose-tree bearing yellow roses—the golden Rose of Joy as well as the Rose of Silence. While reaching up

to the Roses, he yet holds in leash a grey wolf, worldly wisdom held in check by perfect innocence. The colours are pale yellow, pale blue, greenish yellow—suggestive of the early dawn of a spring day.

I. *The Magician*. It represents the union and balance of the elemental powers controlled by mind. The Adept dedicating the minor implements on the Altar. The paths of Beth and Mercury link Kether the Crown with Binah, the Aimah Elohim. The Magician, therefore, is reflected in the Intellect which stores and gathers up knowledge and pours it into the House of Life, Binah. The number of the Path, 12, suggests the synthesis of the Zodiac, as Mercury is the synthesis of the planets. The colours yellow, violet, grey and indigo, point to the mysterious astral light surrounding the great Adept. It is a card linked with the name Tahuti and Hermes as the previous one is with Krishna and Harparkrat or Dionysius.

II. *The High Priestess*. The High Priestess rules the long path uniting Kether to Tiphareth, crossing the reciprocal Paths of Venus and Leo. She is the great feminine force controlling the very source of life, gathering into herself all the energising forces and holding them in solution until the time of release. Her colours, pale blue, deepening into sky blue, silvery white, and silver, relieved by touches of orange and flame, carry out these ideas.

III. *The Empress*. She is an aspect of Isis; the creative and positive side of Nature is suggested here. The Egyption trilogy, Isis, Hathor and Nephthys, symbolised by the crescent, full moon, and gibbous moon are represented in the Tarot by the High Priestess, Hathor. The Empress, Isis, takes either the crescent moon or Venus as her symbol. Justice, Nephthys, takes the gibbous moon.

Isis and Venus gives the aspect of Love, while Hathor is rather the Mystic, the full moon reflecting the Sun of Tiphareth while in Yesod, transmitting the rays of the Sun in her path Gimel. In interpreting a practical

Tarot it is often admissable to regard the Empress as standing for Occultism. The High Priestess for religion, the Church as distinguished from the Order.

The Empress, whose letter is Daleth, is the Door of the inner mysteries, as Venus is the door of the Vault. Her colours are emerald, sky-blue, blue-green and cerise or rose-pink.

IV. *The Emperor*. Here we have the great energising forces as indicated by the varying shades of red. It may be noted here that the red paths remain red in all planes, varying only in shade. Thus Aries, the Emperor, the Pioneer, the General, is blood and deep crimson, red, pure vermillion or glowing fiery red. He is *Ho Nike*, the Conqueror, hot, passionate, impetuous, the apotheosis of Mars, whether in love or in war. He is the positive masculine as the Empress is the positive feminine.

V. *Hierophant*. The High Priest is the counterpart of the High Priestess. As Aries is the house of Mars and the exaltation of the Sun, so Taurus is the house of Venus and the exaltation of the Moon. He is the reflective or mystical aspect of the masculine. He is the thinker as the Emperor is the doer.

His colours unlike those of the Emperor, vary considerably. Red, orange, maroon, deep brown, and chestnut brown, suggest veiled thought, interior power, endurance, contemplation and reconciliation. This card frequently indicates the hidden guardianship of the Masters.

VI. *The Lovers*. The impact of inspiration on intuition, resulting in illumination and liberation—the sword striking off the fetters of habit and materialism, Perseus rescuing Andromeda from the Dragon of fear and the waters of Stagnation. (Note: Incidentally note that this is the design of the Order card. Andromeda is shown manacled to a rock, the dragon rising from the waters at her feet. Perseus is depicted flying through the air to her assistance, with unsheathed sword. The design is wholly different from that of the Waite pack.—I.R.)

The colours are orange, violet, purplish grey and pearl grey. The flashing colour of orange gives deep vivid blue while the flashing colour for violet is golden yellow. The flashing colours may always be introduced if they bring out the essential colour meaning more clearly. In practise this card usually signifies sympathetic understanding.

VII. The Chariot. Here we have a symbol of the spirit of man controlling the lower principles, soul and body, and thus passing triumphantly through the astral plane, rising above the clouds of illusion and penetrating to the higher spheres.

The colours amber, silver-grey, blue-grey, and the deep blue violet of the night sky elucidate this symbol. It is the sublimation of the Psyche.

VIII. Strength. This also represents the mastery of the lower by the higher. But in this case it is the soul which holds in check the passions, although her feet are still planted on earth, and the dark veil still floats about her head and clings around her. The colours, pale greenish yellow, black, yellowish grey and reddish amber, suggest the steadfast endurance and fortitude required, but the deep red rose which is the flashing colour to the greenish yellow, gives the motive power.

IX. The Hermit. Prudence. These three trumps should be collated in studying them for they represent the three stages of initiation. The man wrapped in hood and mantle, and carrying a lantern to illuminate the Path and a staff to support his footsteps, He is the eternal seeker, the Pilgrim soul. His hood and mantle are the brown of earth, and above him is the night-sky. But the delicate yellow-greens and bluish greens of spring are about him, and spring is in his heart.

X. Wheel of Fortune. In the Etz Chayim, or the Tree of Life, the Wheel is placed on the Pillar of Mercy, where it forms the principal column linking Netzach to Chesed, Victory to Mercy. It is the revolution of experience and progress, the steps of the Zodiac, the revolving staircase, held in place by the counter-

changing influence of Light and Darkness, Time and Eternity—presided over by the Plutonian cynocephalus below, and the Sphinx of Egypt above, the eternal Riddle which can only be solved when we attain liberation. The basic colours of this Trump are blue, violet, deep purple, and blue irradiated by yellow. But the zodiacal spokes of the wheel should be in the colours of the spectrum, while the Ape is in those of Malkuth, and the Sphinx in the primary colours and black.

XI. Justice. Nephthys, the third aspect of Luna, the twin sister of Isis. Justice as distinguished from love. Her emblems are the Sword and the Scales. Like her sister, she is clothed in green, but in a sharper colder green than the pure emerald of Isis. Her subsidiary colours are blue, blue-green, pale green. It is only by utilising the flashing colours that we can find the hidden warmth and steadfastness.

XII. The Hanged Man. An elusive, because a profoundly significant symbol. It is sacrifice—the submergence of the higher in the lower in order to sublimate the lower. It is the descent of the Spirit into Matter, the incarnation of God in man, the submission to the bonds of matter that the material may be transcended and transmuted. The colours are deep blue, white and black intermingled but not merged, olive, green and greenish fawn.

XIII. Death. The sign of transmutation and disintegration. The skeleton which alone survives the destructive power of time, may be regarded as the foundation upon which the structure is built, the type which persists through the permutations of Time and Space, adaptable to the requirements of evolution and yet radically unchanged; the transmuting power of Nature working from below upwards, as the Hanged Man is the transmuting power of the spirit working from above downwards. The colours are blue-green, both dark and pale, the two dominant colours of the visible world, and the flashing colours of orange and red-orange.

XIV. Temperance. This is the equilibrium not of the balance of Libra but of the impetus of the Arrow, Sagittarius, which cleaves its way through the air by the force imparted to it by the taut string of the Bow. It requires the counterchanged forces of Fire and Water, Shin and Qoph, held by the restraining power of Saturn, and concentrated by the energies of Mars to initiate this impetus. All these are summed up in the symbolism of the figure standing between Earth and Water, holding the two amphorae with their streams of living water, and with the volcano in the background. The colours are bright-blue, blue-grey, slate-blue, and lilac-grey.

XV. The Devil. This card should be studied in conjunction with No. 13. They are the two great controlling forces of the Universe, the centrifugal and the centripetal, destructive and reproductive, dynamic and static. The lower nature of man fears and hates the transmuting process; hence the chains binding the lesser figures and the bestial forms of their lower limbs. Yet this very fear of change and disintegration is necessary to stabilise the life-force and preserve continuity. The colours are indigo, livid brown, golden brown and grey.

XVI. The Tower. As always red remains persistent throughout the four planes, although modified in tone. Thus we find vivid scarlet shading into deep sombre red and vermillion shot with amber. The contrasting shades of green serve to throw the red into relief. The tremendous destructive influence of the lightning, rending asunder established forms to make way for new forms to emerge, revolution as distinguished from transmutation or sublimation, the destructive as opposed to the conservative, energy attacking inertia, the impetuous ejection of those who would enclose themselves in the walls of ease and tradition.

XVII. The Star. This shows the seven-pointed Star of Venus shining above the Waters of Aquarius, the guiding force of love in all its forms and aspects, illuminates the soul during her immersion in Humanity,

so that the bonds of Saturn are dissolved in the purified Waters of Baptism. The dove of the Spirit hovers above the Tree of Knowledge giving the promise of ultimate attainment—and on the other side gleams of the Tree of Life.

Pale colours suggest dawn and the morning Star—amethyst, pale grey, fawn, dove colour and white, with the pale yellow of the Star.

XVIII. The Moon. Here also is a river but it is the troubled waters of Night, wherein is to be described a crayfish, counterpart of the Scarabeus. From the water's edge winds the dark path of toil, effort and possible failure. It is guarded by the threatening watchdogs, seeking to intimidate the wayfarers, while in the distance the barren hills are surmounted by the frowning fortresses still further guarding the way to attainment. It is the path of blood and tears in which fear, weakness, and fluctuation must be overcome. The colours are dark crimson, reddish brown, brownish crimson and plum colours—but their sombre hues are lightened by the translucent faint greens and yellows to be found in their counterparts.

XIX. The Sun. The Watery Paths of trial and probation are counterbalanced by the fiery paths of Temptation, Judgment, and Decision. In violent contrast to the sombre colouring of Aquarius and Pisces, we are confronted by the flaring hues of the Sun and Fire. The too-aspiring Icarus may find his waxen wings of Ambition and Curiosity shrivelled and melted by the fiery rays of the Sun and the heat of Fire, but approached with humility and reverence, the Sun becomes the beneficent source of life.

Protected by an enclosing wall, standing by the Waters of repentance, the Pilgrim may submit himself humbly but without fear to the searching Light and absorb warmth and vitality from it for the struggle before him. The colours are clear-orange, golden-yellow, amber shot with red, and the contrasting blue and purple.

XX. The Last Judgment. The three trumps attributed to the Elemental Paths are perhaps the most difficult to understand. They represent the action of forces exterior to the experience of humanity, not the influence of environment but the impact of the Supernals upon the sublunary.

In the Air we have pure spirit holding in leash the lust of the flesh. In water, the sublimating power of sacrifice. Here in Fire, we are shown the cosmic forces concentrating on the pilgrim from all sides. Judgment is pronounced upon him. He is not the judge nor does decision rest in his hands. Lazarus cannot emerge from the Sepulchre until the voice cries out, "Come forth!" Nor can he cast aside the conflicting grave-clothes until the command, "Loose him!" is given. Man of himself is helpless. The impulse to ascend must come from above, but by its power he may transcend the sepulchre of environment and cast aside the trammels of desire. Here once more, the fiery energy of red burns through the planes. Fiery scarlet, glowing crimson, burning red are emphasized by the passive greens.

XXI. The Universe. Observe that this represents not the World but the Universe. It should be remembered that to the ancients, Saturn represented the confines of the Solar system. They had no means of measuring either Uranus or Neptune. To them, therefore, Saturn passing through the spiral path of the Zodiac, marked at its cardinal points by the symbols of the Kerubim forming the Cross, was a comprehensive glyph of the whole.

Thus, in this card we find a synthesis of the whole Taro or Rota. The central figure should be taken as Hathor, Athor, or Ator, rather than Isis, thus indicating the hidden anagram which may perhaps be translated thus: ORAT—man prays. ATOR—to the Great Mother. TARO—who turns. ROTA—the wheel of Life and Death.

The colours like those of the Wheel of Fortune include the colours of the Spectrum and those of the

elements, but they are placed against the indigo and black of a Saturn, with the white gleam of the Stars shining in the darkness and the misty figure of the Aimah Elohim in the midst. In the practical Tarot, this card is taken to signify the matter in hand, that is the subject of any question that has been asked.

Having now revised the 22 Atous or Trumps in succession, it will be wise for the Student to reverse the process and seek to follow the Path of the Pilgrim from below upwards, thus seeking to comprehend the interior process of Initiation and Illumination. It is a process in which the whole Universe does not disdain to take part, for Man is himself the Microcosm of the Macrocosm and the Child of the Gods. And again, the Macrocosm must itself be undergoing a corresponding process in which the experience not only of humanity but of each individual must be an integral part. The fragments are gathered up into the baskets, that nothing may be lost; and from the feeding of the multitude there remains not less but more than the unbroken bread and fish—fit emblems of Earth and Water.

Cease not to seek day and night the Purifying Mysteries.

(Note: This paper on the Trumps is not an official document. It should be conceived rather in the nature of a so-called Side Lecture of Flying Roll. That is not to say that it is unimportant, or that there is little of interest therein. On the contrary, certain aspects of this interpretation are not without high significance. Moreover, it should be carefully studied as well as the preceding official Tarot instructions in conjunction with the description of certain of the Trumps in the grade rituals of the First Order.—I.R.)

RECOMMENDED READING

The space limitations of this introduction preclude a full, though much-needed development of the meaning of the Golden Dawn Tarot. That task will be assigned to a comprehensive work intended to follow the publication of the deck. There are, however, a number of excellent works now available which will be invaluable to a serious student of the cards.

Israel Regardie, *The Golden Dawn*, originally published in four volumes. This is a virtual textbook of the methods of the Order of the Golden Dawn, and has exercised more influence on occult literature than any other work published in the twentieth century. The Golden Dawn materials on Tarot, reprinted in this present work, are taken from volume four.

Israel Regardie, *The Tree of Life*. Written by Regardie in 1932, this is the first work to systematically relate the practice of Magic to the Qabalah. It remains unsurpassed.

Dion Fortune, *The Mystical Qabalah*. Dion Fortune was a member of the Order of the Golden Dawn, and wrote what is perhaps the most coherent and intelligent book ever to appear on this subject. While her references to the Tarot are minimal, and she is concerned with the Sephiroth rather than the Paths, this is a most useful book for anyone with limited information on the system which underlies the Tarot. Her approach is entirely philosophical, and leaves to others, such as Regardie, the task of presenting the practical applications of the system.

Aleister Crowley, *The Book of Thoth*. This is the most brilliant book ever written on the Tarot, and the only one which adequately suggests the flexibility with which the cards must be interpreted.

Paul Foster Case, *The Tarot*. Case was also a member of the Order of the Golden Dawn, and formed his own order, one heavily involved with the Tarot. Case concentrates on the complex symbolism of the trumps, and relates the discussion to the deck issued to his members.

Gareth Knight, *A Practical Guide to Qabalistic Symbolism*. 2 vols. This work expands on the excellent teaching tradition established by Dion Fortune. Volume I deals generally with the Qabalah; Volume II considers the Paths on the Tree of Life of the Tarot. These two volumes make a profound contribution to the corpus of esoteric literature.

William Wynn Westcott, *The Sepher Yetzirah*. This ancient Jewish manuscript is the classical text on the Qabalah, and its decipherment is a complex business. While this is an extremely difficult work, which may require years of study, it is essential to the intensive study of the Qabalah and Tarot. The translation by Westcott, one of the early Chiefs of the Order of the Golden Dawn, first appeared in 1893.

There are a few other worthwhile studies on Tarot, but those listed above are the accepted reference works in their fields. Unfortunately, there are also a great many books, which, while purporting to offer illuminated systems, serve primarily to advance the personal notions of their authors.

Those interested in the history of the Tarot are referred to *The Tarot* by Richard Cavendish. This is a wonderfully insightful and readable work, with full

color illustrations on many of the important Tarot decks throughout history. Cavendish combines the caution and sense for detail of a historian with a profound understanding of the esoteric principles underlying these cards.

APPENDIX I

THE TEN CARD METHOD OF TAROT- DIVINATION

Originally published in *The Pictorial Key to the Tarot* (1910) by Arthur Edward Waite.

This mode of divination is the most suitable for obtaining an answer to a definite question. The Diviner first selects a card to represent the person or matter about which inquiry is made. This card is called the Significator. Should he wish to ascertain something in connexion with himself he takes the one which corresponds to his personal description. A King should be chosen as the Significator if the subject of inquiry is a man of forty years old and upward; a Knight should be chosen for any male who is under that age; a Queen for a woman who is over forty years; and a Page for any female of less age.

The four Court Cards in Wands represent very fair people, with yellow or auburn hair, fair complexion and blue eyes. The Court Cards in Cups signify people with light brown or dull fair hair and grey or blue eyes. Those in Swords stand for people having hazel or grey eyes, dark brown hair and dull complexion. Lastly, the Court Cards in Pentacles are referred to persons with very dark brown or black hair, dark eyes and sallow or swarthy complexions. These allocations are subject, however, to the following reserve, which will prevent them being taken too conventionally. You can be guided on occasion by the known temperament of a person; one who is exceedingly dark may be very

energetic, and would be better represented by a Sword card than a Pentacle. On the other hand, a very fair subject who is indolent and lethargic should be referred to Cups rather than to Wands.

If it is more convenient for the purpose of a divination to take as the Significator the matter about which inquiry is to be made, that Trump or small card should be selected which has a meaning corresponding to the matter. Let it be supposed that the question is: Will a lawsuit be necessary? In this case, take the Trump No. 11, or Justice, as the Significator. This has reference to legal affairs. But if the question is: Shall I be successful in my lawsuit? one of the Court Cards must be chosen as the Significator. Subsequently, consecutive divinations may be performed to ascertain the course of the process itself and its result to each of the parties concerned.

Having selected the Significator, place it on the table, face upwards. Then shuffle and cut the rest of the pack three times, keeping the faces of the cards downwards.

Turn up the top or FIRST CARD of the pack; cover the Significator with it, and say: This covers him. This card gives the influence which is affecting the person or matter of inquiry generally, the atmosphere of it in which the other currents work.

Turn up the SECOND CARD and lay it across the FIRST, saying: This crosses him. It shews the nature of the obstacles in the matter. If it is a favourable card, the opposing forces will not be serious, or it may indicate that something good in itself will not be productive of good in the particular connexion.

Turn up the THIRD CARD; place it above the Significator, and say: This crowns him. It represents (a) the Querent's aim or ideal in the matter; (b) the best that can be achieved under the circumstances, but that which has not yet been made actual.

Turn up the FOURTH CARD; place it below the Significator, and say: This is beneath him. It shews the foundation or basis of the matter, that which has already passed into actuality and which the Significator has made his own.

Turn up the FIFTH CARD; place it on the side of the Significator from which he is looking, and say: This is behind him. It gives the influence that is just passed, or is now passing away.

N.B. — If the Significator is a Trump or any small card that cannot be said to face either way, the Diviner must decide before beginning the operation which side he will take it as facing.

Turn up the SIXTH CARD; place it on the side that the Significator is facing, and say: This is before him. It shews the influence that is coming into action and will operate in the near future.

The cards are now disposed in the form of a cross, the Significator — covered by the First Card — being in the centre.

The next four cards are turned up in succession and placed one above the other in a line, on the right hand side of the cross.

The first of these, or the SEVENTH CARD of the operation, signifies himself — that is, the Significator — whether person or thing — and shews its position or attitude in the circumstances.

The EIGHTH CARD signifies his house, that is, his environment and the tendencies at work therein which have an effect on the matter — for instance, his position in life, the influence of immediate friends, and so forth.

The NINTH CARD gives his hopes or fears in the matter.

The TENTH is what will come, the final result, the culmination which is brought about by the influences shewn by the other cards that have been turned up in the divination.

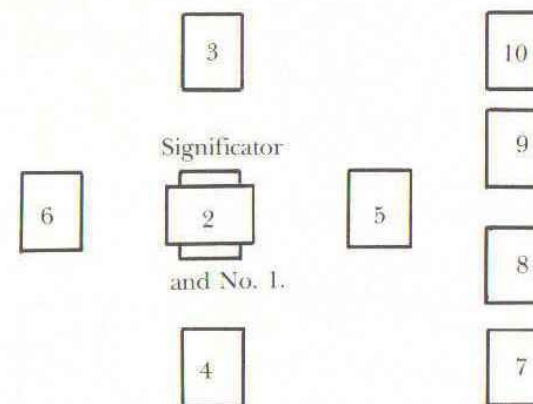
It is on this card that the Diviner should especially concentrate his intuitive faculties and his memory in respect of the official divinatory meanings attached thereto. It should embody whatsoever you may have divined from the other cards on the table, including the Significator itself and concerning him or it, not excepting such lights upon higher significance as might fall like sparks from heaven if the card which serves for the oracle, the card for reading, should happen to be a Trump Major.

The operation is now completed; but should it happen that the last card is of a dubious nature, from which no final decision can be drawn, or which does not appear to indicate the ultimate conclusion of the affair, it may be well to repeat the operation, taking in this case the Tenth Card as the Significator, instead of the one previously used. The pack must be again shuffled and cut three times and the first ten cards laid out as before. By this a more detailed account of "What will come" may be obtained.

If in any divination the Tenth Card should be a Court Card, it shews that the subject of the divination falls ultimately into the hands of a person represented by that card, and its end depends mainly on him. In this event also it is useful to take the Court Card in question as the Significator in a fresh operation, and discover what is the nature of his influence in the matter and to what issue he will bring it.

Great facility may be obtained by this method in a comparatively short time, allowance being always made for the gifts of the operator — that is to say, his faculty of insight, latent or developed — and it has the special advantage of being free from all complications.

I here append a diagram of the cards as laid out in this mode of divination. The Significator is here facing to the left.



The Significator.

1. What covers him.
2. What crosses him.
3. What crowns him.
4. What is beneath him.
5. What is behind him.
6. What is before him.
7. Himself.
8. His House.
9. His hopes or fears.
10. What will come.

APPENDIX III

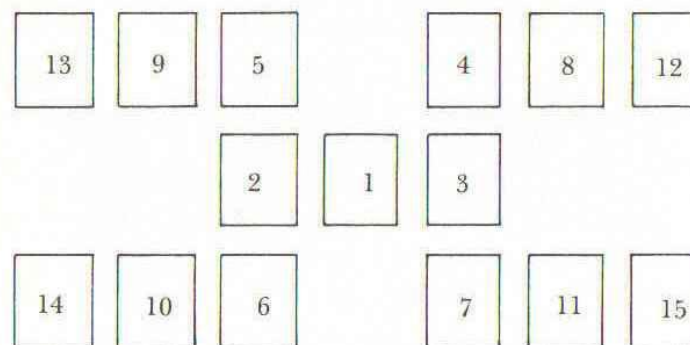
THE FIFTEEN CARD METHOD
OF TAROT DIVINATION

This method is not so well known as the "Ancient Celtic" Ten-card spread, but it has the advantage of depending upon neighboring cards for interpretation, eliminating the need for reversed cards, offering an enormous number of possible card combinations, and being more fluid than other methods. It is this system which is recommended in the booklet which accompanies the Golden Dawn Tarot cards.

Before any divination it is wise to invoke some Higher Force. In its simplest form, this may involve visualizing a sphere of brilliant white light over one's head, and a prayer that the Divine Powers may guide the operation of the cards.

Following this invocation, the cards should be thoroughly shuffled. This is the most important step for a divination, and should be done with the mind as clear as possible. All extraneous thoughts should be eliminated, and the mind made completely passive. In the event that the divination is for a person not present, it may be helpful to visualize the person as the shuffling is taking place.

The cards will then be placed on a table in the following order:



INTERPRETATION:

Card One: This represents the Querent, the problems surrounding him, his present situation and primary influences. A Court Card (King, Queen, Prince or Princess) in this position may mean either the Querent or some dominant individual. This is especially true if the Court Card is of the opposite sex of the Querent. A person of the same sex, but very unlike the Querent (see general Court Card descriptions in "Book T") may also represent a dominant influence in his life.

Cards Two and Three: These, in conjunction with card One, are the key cards in the spread. They give extended information on the situation and personality of the Querent.

Cards Four, Eight and Twelve (Upper right): These show the direction that the Querent's life will naturally follow, unless some action is taken to change this course ("*The Stars impel, they do not compel*").

Cards Thirteen, Nine and Five (Upper left): These are the possibilities for alternative action, which may be desirable or undesirable, depending on the other cards in the spread.

Cards Fourteen, Ten and Six (Lower left): These cards will assist the Querent in making whatever decision may be necessary. In the case of an older person, one past middle age, they mean past activities and events which bear on the question. In younger persons they indicate the future.

Cards Seven, Eleven, and Fifteen (Lower right): These show forces operating beyond the control of the Querent, which cannot be changed, but to which one can adapt.

THE GOLDEN DAWN TAROT DECK



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- * Under the direction of **ISRAEL REGARDIE**
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