



# HIGHLIGHTS

OF

TAROT ★ ★

*with Coloring Instructions*

BUILDERS OF THE ADYTUM

# HIGHLIGHTS OF TAROT

*Dedicated to every brother  
who seeks L.V.X.*

**BUILDERS OF THE ADYTUM  
5105 North Figueroa St.  
Los Angeles, California 90042, U.S.A.**

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**H**EARKEN, O Israel unto my voice,  
And give ear to mine instruction.

My word shall go before thee

As a pillar of fire

By night,

And as a pillar of cloud

Shalt thou follow it

By day.

Turn not aside, nor faint,

And it shall lead thee to a land of plenty

Flowing with the milk of life eternal

And the honey of unblemished wisdom.

From . . .

**THE BOOK OF TOKENS—*Tarot Meditations***

**by DR. PAUL FOSTER CASE**

## PREFACE TO REVISED FOURTEENTH EDITION

Dr. Paul Foster Case first published this little booklet, "Highlights of Tarot", in 1931 as a reference aid to student members of the Builders of the Adytum engaged in coloring the Major Tarot Keys in accordance with the lesson curriculum developed by Dr. Case. At the time, Dr. Case probably did not envision that non-members would be interested in coloring their own deck of the Builders of the Adytum Tarot. In one place, the text cautions the reader not to color the Tarot Keys until instructed to do so in the lesson material each member of the Builders of the Adytum receives on a bi-weekly basis. In other places, the reader is counseled to attempt the study of the abstract knowledge embodied in the Minor Keys only after the Major Keys have been completely mastered.

Since 1931, interest in the Tarot has grown tremendously, largely due to the work of persons such as Dr. Case and his successor, the Reverend Dr. Ann Davies. As custodians of the vast work left to the world by Dr. Case and Reverend Davies, we strongly encourage persons with an interest in the Tarot to become associate members of the Builders of the Adytum and to color the Tarot Keys in accordance with the instructions set forth in the curriculum. In this way, the full transmutational impact of the Tarot is experienced. We recognize, however, that a person with a sincere interest in the Tarot may not presently wish to become a member of the Builders of the Adytum but may nevertheless desire to color their own set of the Tarot Keys.

In order that persons with such an interest may be enabled to provide themselves with a copy of the Tarot that is consistent with the instructions left to us by Dr. Case and Reverend Davies, this edition of "Highlights" has been expanded to include the coloring instructions for both the Major and the Minor Tarot Keys. We continue to advise students of the Builders of the Adytum to color the Keys in accordance with the curriculum so that the profound wisdom concealed in the Tarot may be fully appreciated.

In L.V.X. (Light),  
The Grand Chapter,  
Builders of the Adytum

**PUBLISHER'S NOTE**  
**TO THE SIXTH EDITION**

**This extraordinary booklet was written by Dr. Paul Foster Case, recognized world authority on TAROT and QABALAH. In order to serve his fellow-man more effectively, he founded the School of Ageless Wisdom, which he later changed to Builders of the Adytum, a non-profit religious organization.**

**Because of having attained both inner and outer Initiation in the most advanced Grades of Adeptship in the Western Mystery training system, he was able to attune his consciousness to the highest spiritual levels, of which this text is but a minute representation.**

**The modesty of this great soul is revealed by the fact that he rarely thought to put his signature to the voluminous writings and lessons on Ageless Wisdom which he left to posterity in the care of BUILDERS OF THE ADYTUM, also known as B.O.T.A., Temple of Tarot and Holy Qabalah.**

**Dr. Case entered into his life's work at a very early age, due to his recall of past lives as a Qabalistic Initiate and Adept. His mission: to translate, enlarge and extend hitherto secret Techniques of TAROT and QABALAH (teachings of the Ageless Wisdom) into terms under-**

standable to and usable by the modern mind, and to assure that this and coming generations would have available the timeless methods of Initiation in the Western Occult Tradition which leads to spiritual and psychological integration, unfoldment and Illumination.

Paul Foster Case came into incarnation in order to fill a great spiritual need for the modern world. His unique and effective contribution to the spiritual Path of Return being completed, he withdrew from his physical vehicle on March 2, 1954. It is our profound privilege and grave responsibility to carry on the GREAT WORK which Dr. Case left in our care.

Membership in B.O.T.A. with its correspondence lessons on Occult Psychology, TAROT, HOLY QABALAH, Spiritual Alchemy, etc., as well as supplemental Qabalistic diagrams, books and TAROT KEYS are available to sincere aspirants. Write to:

**BUILDERS OF THE ADYTUM**

5105 North Figueroa St., Los Angeles, Calif. 90042

To you, who reach for spiritual enlightenment,

**MAY LIGHT BE EXTENDED UPON YOU.**

In L. V. X. (Light)

The Grand Chapter, Builders of the Adytum



## HIGHLIGHTS OF TAROT

**T**HE TAROT is a textbook of occult teachings. It is intended for the use of serious aspirants 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. To all such it will prove worthy of the most diligent study and careful investigation.

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. This will be explained more completely later.

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 been utilized to preserve it for serious aspirants 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 mystical, intellectual and emotional responses from the Inner Consciousness of the student who has been taught *how* to look at it. It is no longer a secret that there exist Occult Teach-

ings that reveal the true nature of man, of the universe, and of their mutual relationship. Every aspirant who has delved very far into philosophy, psychology or religion has come upon evidences of such Teachings. If he has the courage to take these clues seriously and the perseverance to investigate them, he is inevitably richly rewarded.

There are those who approach these teachings by the avenue of the intellect; others follow the way of emotion and intuition. The latter take the occult doctrines more upon faith than by the use of reason, and they are no less correct than their more intellectual fellows, because they can rely upon this phase of their nature to guide them aright. The TAROT serves *both* classes by strengthening the emotional-intuitional nature of the one, and developing balanced intellectual qualities in the other. In this way the second function of TAROT, the evocation of creative states of consciousness, is of great importance.

Occult movements suffer greatly because of the lack of practical work. Members of these movements are held back from any kind of practical work largely by fear of incompetent or dangerous teachings. Their fears are not unfounded, but lack of discrimination has led them to an equally malefic impasse. They tend to allow their knowledge of occultism to be confined to such information as can be derived from the great multitude of texts upon occult subjects,

neglecting one of the greatest principles which they have been taught, that true knowledge and *reliable* Cosmic Consciousness comes only from *Within*. They forget that life is to be lived, not merely to be read about, and that *true* spiritual progress cannot be made without practical work.

TAROT is intensely practical. It is intended for use every day. Its principles are applicable to the problems which confront everyone in the course of everyday existence. Its function is to induce the powerful Expanded States of Consciousness in the individual aspirant that will enable him to cope with life efficiently, to understand the spiritual meaning and significance of his experience and environment and its relation to himself as an Eternal Being. Such understanding, and the activities consequent upon it, constitutes the purpose of man's existence in this plane.

## THE HISTORY OF TAROT

The TAROT, in physical appearance, is a pack of cards. For many centuries it has been in circulation throughout the countries of Europe. In Austria, Czechoslovakia, Italy and Spain it is even now employed for games. Long ago the Gypsies began to tell fortunes with it, and their example has been followed by charlatans who have laid claim to the possession of occult insight into the mysteries of the future.

This strange pack of cards has no *exoteric* history prior to the fourteenth century. The oldest examples of TAROT designs preserved in museums were probably drawn about 1390. Occult tradition, however, places the date of its appearance at about the year 1200.

This may surprise some readers of these pages who may have heard that the TAROT is an ancient Egyptian book. To all such it may be said that the question of the Egyptian origin of the TAROT has been carefully criticized by Mr. A. E. Waite in his *Pictorial Key to the Tarot*. He points out that the whole notion is rooted in certain statements made by Court de Gebelin (who wrote concerning things Egyptian in 1782, when there was no science of Egyptology), by Etteilla, a hairdresser turned fortune-teller, and by others who simply elaborated the assertions of these two. Among the latter was Eliphas Levi. This famous occultist certainly knew better, but he perpetuated the myth to conceal his undoubted knowledge of the true history of the TAROT.

According to the occult tradition before mentioned, the TAROT was incorporated into the Ageless Wisdom teachings by a group of Adepts who were accustomed to meet at the city of Fez, in Morocco. After the destruction of the great library at Alexandria, Fez became an important center of learning. It had a university, which attracted students from every part of the world. To this ancient capital of

culture came certain members of a Brotherhood of Enlightened Men. They held conferences where they exchanged views, compared their most recent discoveries, and discussed the philosophical conclusions indicated by those discoveries.

One of the most serious obstacles in the way of free interchange of ideas was the barrier of differences in language. It must be remembered that these Adepts came from all parts of the globe, and though they were handicapped by the variations in their philosophical *terminology*, they were thoroughly familiar with the visual archetypal patterns and occult use of imagery for the development of Cosmic states of Consciousness. So they decided upon the device of embodying the most important of their doctrines in a book of pictures that express the Spiritual Principles and Occult Powers of Consciousness. These pictorial images were arranged in combinations that depended upon the occult harmonies of numbers. (Perhaps it was a Chinese adept who suggested the idea, for the Chinese have a proverb, "One picture is worth ten thousand words," and Chinese writing is made up of conventionalized pictures. These pictures express *ideas* instead of words, so that Chinese, Japanese, and Koreans, if only they can write, communicate easily with each other, although they speak more than seven different languages.)

As a skeleton for this additional aid to the spiritual evolution of humanity the Adepts chose the Western

Mystery system of numbers and letters afforded by the QABALAH, or Secret Wisdom of Israel, which had already been the framework for Initiation and taught orally to properly prepared aspirants for untold numbers of centuries both B.C. and A.D. Therefore, in order to have a complete understanding of the TAROT and to make the greatest use of it, an understanding of the QABALAH is necessary. But such an understanding requires the more extended occult training available to sincere spiritual aspirants through the teachings of BUILDERS OF THE ADYTUM.

Proper use of the TAROT KEYS will lead true spiritual aspirants along the path of self-discovery that ends at last in wisdom, happiness and Spiritual Enlightenment. Thus he will be brought into touch with those who can test his fitness for further training, and guide him, if he qualifies, along that portion of the path that is hidden from our earthly eyes. This potential is now a possibility for you. Through this booklet and with the start of the extended teachings of BUILDERS OF THE ADYTUM, you have now been brought into contact with the present day custodians of the Ageless Wisdom.

### SOME OPINIONS OF PROMINENT PERSONS

It is not our purpose to bolster up the statements we have made by recourse to 'authority'. Neverthe-

less we feel that you will be interested in the opinions of certain prominent persons with regard to the TAROT.

Judge Thomas Troward, a distinguished jurist and writer on Mental Science, wrote, "Among such records explanatory of the supreme mysteries three stand out pre-eminent, all bearing witness to the same ONE TRUTH, and each throwing light upon the other; and these three are the Bible, the Great Pyramid, and the TAROT."

The eminent Russian philosopher, P. D. Ouspensky, author of *Tertium Organum*, a book which has attracted considerable attention among modern thinkers, says, "There are many methods of developing the 'sense of symbols' in those who are striving to understand the hidden forces of Nature and Man and for teaching the fundamental principles as well as the elements of the esoteric language. The most . . . interesting of these is the TAROT."

"The TAROT represents a summary of the Hermetic Sciences—the QABALAH, Alchemy, Astrology and Magic with their different divisions. All these sciences really represent *one system* of a very broad and deep psychological investigation of the nature of man."

Free Masonry is one survival of that ancient psychological system, although all too few Masons

realize what a treasure they have inherited from the past. But their great leaders know. Consider these words of General Albert Pike, during his lifetime Grand Commander of the Southern Jurisdiction of the Scottish Rite. On page 777 of his *Morals and Dogma* he quotes, "He who desires to attain to the understanding of the Grand Word and the possession of the Great Secret . . . must follow, to class his acquisition of knowledge and direct the operation, the order indicated in the alphabet of the TAROT." These words are given added significance when you consider that the essential meaning of the Grand Word is MAN, and that the Great Secret is the power of controlling the hidden forces of man's inner life.

Eliphas Levi, one of the most profound students of occult science, wrote, "The TAROT is a book which epitomizes all sciences, while its infinite combinations can solve all problems; a book which speaks by evoking thought; the inspirer and controller of all possible conceptions; the masterpiece, perhaps, of the human mind and undoubtedly one of the finest things which antiquity has bequeathed us."

In another place he says, "The TAROT is a veritable oracle, and replies to all possible questions with precision and infallibility. A prisoner, with no other book than the TAROT, if he knew how to use it, could in a few years acquire a universal science, and



would be able to speak on all subjects with unequalled learning and inexhaustible eloquence. The oracles of the TAROT give answers as exact as mathematics, and as measured as the harmonies of Nature. By the aid of these signs and their infinite combinations, it is possible to arrive at the natural and mathematical revelation of all secrets of Nature. The practical value of the TAROT is truly and above all marvelous."

In still another place Eliphas Levi says, "The TAROT is a truly philosophical machine which prevents the mind from going astray, even while leaving it its own initiative and freedom; it is mathematics in their application to the absolute, the alliance of the real and the ideal, a lottery of thoughts, all of which are rigorously exact, like numbers; in fine, it is perhaps at once the simplest and grandest thing ever conceived by human genius."

It is known that Madame H. P. Blavatsky was at one time searching assiduously for a pack of TAROT cards. Certain it is that she was one of the greatest expounders of the doctrine embodied in the TAROT, and her penetrating and unusual books, *The Secret Doctrine* and *Isis Unveiled* prove her profound knowledge of the symbology used in these KEYS.

## YOUR OWN TAROT KEYS

You have now come to the time to open your TAROT KEYS, which as a member of B.O.T.A.

should now be in your hands in the form of a TAROT TABLEAU on a large sheet, sent to you as a part of your privilege of membership. As you can see, the TAROT KEYS are uncolored. Coloring your own TAROT KEYS is a very important aspect of your occult training.

At the back of this booklet color instructions are given. However, the coloring instructions have been included primarily to give you an added convenience, since B.O.T.A. members may want to color more than one TAROT pack. It is recommended at this point that you do not color the TAROT KEYS until you are instructed to do so.

Now, look at each KEY for a moment, and then read on.

Your first glance has disclosed to you a series of pictures, which are probably rather meaningless to you. But closer observation will reveal certain things to you almost at once. Even a casual examination of the TAROT KEYS will disclose that they follow a certain sequence; that they present the ideas which they symbolize in a well defined order, even though you do not yet perceive what these ideas are.

The first KEY that you see is numbered "0" and bears the somewhat startling title THE FOOL. An attractive, yet seemingly careless youth walks towards the brink of a precipice. One more step and he will be over. Immediately you get the feeling that some-

thing is going to happen. This card is the starting point. Its meanings are profound and are the *basis* of all further knowledge of AGELESS WISDOM.

KEY NO. 1 is entitled THE MAGICIAN. The entire posture and demeanor of the central figure suggests that he has a definite purpose in mind, and that he is sure of his ability to carry it to a successful conclusion. He conveys the impression of calmness and certain mastery. No sense of doubt, no trace of uncertainty about that figure. Only intense concentration upon the work he has to perform. This card has much to tell you about the true meaning of concentration. Its design automatically calls forth from the depths of your consciousness the mental and physical states which are necessary for concentration.

And so on, throughout the entire series, each card will convey some definite idea. Do not be deceived into believing that these fairly obvious ideas are all that TAROT has to tell you. Several lifetimes of study would not suffice to bring out *everything* that is discoverable in these KEYS.

No matter who you are, whether a philosopher, scientist, artist or clergyman, employer or employee, married or single, the TAROT can teach you things you need to know to aid your inner growth; to make your life richer and more beautiful. If you use the TAROT consistently you will find yourself becoming attuned to finer and Higher states of conscious-

ness, developing understanding of your being, attaining a balanced mind and balanced emotions, and growing into ever greater harmony with the Universal Life.

You must *work* with your KEYS if you want them to help you. The first practical instruction you need is that you must *look* at the KEYS. You must use them daily; study their details and pay attention to similarities and contrast in the different cards. Place each KEY where you will always have it to refer to—in your own consciousness. That is the first step in TAROT practice.

By looking at the KEYS attentively and often you transfer their designs from the printed cards to your own brain cells. Your brain is an instrument, analogous to a radio set. When you thus modify its mechanism you attune it to the states of consciousness symbolized by the TAROT designs. This is precisely what the Masters who originated TAROT intended.

Take your TAROT seriously and treasure it, for if you do it will guide you unerringly along the path leading out of the darkness of limitation and bondage of ignorance into the Light of Understanding and Truth and ultimately into the fullness of COSMIC CONSCIOUSNESS.

## TAROT SYMBOLISM

In this section you will be given a very brief explanation of your TAROT KEYS. You will understand that this explanation is by no means complete. It does not attempt to go into the more deeply occult meanings of the TAROT. For every word written here, thousands could be written without exhausting the knowledge to be had from the study of the TAROT; this is true because it is impossible for any one person to have a complete knowledge of this marvelous book. Every one who studies it will find the things he needs to know for his own growth and development. It will show him how to apply unchanging Cosmic Principles to his own personal life and experience.

You will find many of the terms used rather strange. That is because they are sometimes outside the range of most peoples' vocabularies. They are usually understood only by the implications which the unenlightened world has placed upon them, and these are generally altogether wrong and misleading. For instance, whether you believe in astrology or not makes no difference. Astrological terms are used because their symbolism is *Universal*. They have certain basic ideas connected with them that have inhered in the *race consciousness* from time immemorial. The question of whether or not the stars and planets have an actual influence on human destiny is of no sig-

nificance here. These symbols are part of the *esoteric language* in which the TAROT is written, and it will help you greatly in using the KEYS if you learn these attributions. On the other hand, if you are familiar with astrology and do believe that it plays a part in your life you will receive a great deal of light by using the TAROT in connection with your astrological studies.

The above observations apply equally well to the other attributions. No matter how strange they may be to you, remember that they are IMPORTANT. They were not chosen carelessly. They *were* selected by *Adepts* who understood what they were doing. Be careful not to let lack of experience discourage you or throw you off the track, for you are on the threshold of great knowledge.

The usual TAROT pack includes the fifty-two ordinary playing cards, with the addition of one extra "picture" card in each suit. These fifty-six cards are arranged in four suits: Wands (Clubs), Cups (Hearts), Swords (Spades), and Coins or Pentacles (Diamonds). The fourteen cards in a suit are as follows: 10 "spot" cards numbered from Ace to Ten; 4 "court" or "picture" cards—King, Queen, Knight (Jack) and Page. These 56 cards constitute what is known as the *Minor Trumps*. They symbolize the four QABALISTIC WORLDS: The Archetypal World, the Creative World, the Formative World

and the Material World. They also correspond to the four alchemical elements, Fire, Water, Air and Earth, and to the letters of the Hebrew Divine Name IHVH, usually translated Jehovah. These 56 cards, however, have no *immediate* practical value except to very advanced students of occultism. When you have had adequate preliminary preparation via the B.O.T.A. lessons, you will receive the esoteric instructions relating to the Minor Trumps with their correlations to the QABALISTIC TREE OF LIFE.

Reliable spiritual development in the Ageless Wisdom Religion is begun through the TAROT as embodied in the 22 *Major Trumps* comprising the set now in your hands. The wisdom contained in the sacred symbols of the 22 Major Trumps must be mastered before the student may approach the extremely difficult and abstract philosophy veiled in the numeral symbols of the so-called Minor Trumps.

The following explanation of the Major Trumps of the TAROT touches upon only a few of the more important meanings; but the limited space at our disposal will not allow a more complete exposition. This booklet is primarily aimed at giving you quick access to the Occult Attributions of the TAROT with condensed meanings thereof. The more extended and thorough teachings are incorporated into the B.O.T.A. lessons. Nevertheless, this outline will furnish you with material for a great deal of thought,

and if you will meditate upon the meanings of the various KEYS and attempt to discover their relationships, you will find in a short time that deeper understanding will develop. You will have to keep at it, though. Look at the KEYS. Think about them. You will then discover the potent meditational state they evoke in your consciousness. However, you can accomplish nothing at all if you fail to *use* the TAROT. It is a truly magical instrument, and it will work wonders for you, but you must never forget that *you* are the Magician.



## 0—THE FOOL

The symbolism of the Fool is best explained by first considering the meaning of the Hebrew letter Aleph attributed this Key. *Aleph* means *Ox*. Oxen symbolize the motive power in agriculture, because they were used to pull plows, etc. Agriculture is the basic form of civilization. Thus the letter Aleph symbolizes Cultural Power, Creative Energy, Life-Power, the vital principle of plants, animals, and Men which comes to us in physical form as the energy of the Sun. This principle is also called Life-Breath. It is the Greek *Pneuma*, the Sanskrit *Prana*, the Hebrew *Ruach*, the Latin *Spiritus*. Literally these words mean "breath." Secondly, they refer to the Spirit, or all-pervading Life-energy.

This meaning is substantiated by the title, for Fool is derived from the Latin *foliis* meaning a "bag of wind." Thus the Fool symbolizes that which contains air, or Breath. The number 0 carries this idea a step farther. It is a symbol of the limitless, unconditioned Life-Power. The 0 is shaped like an egg, hence it symbolizes that which contains all of the potencies of growth and development. Occultists will understand that we refer to the Cosmic Egg, and to the Ring-Pass-Not.

In the picture the Sun refers to the ONE FORCE. It is white to indicate that it is the Universal Radiant

Energy which is concentrated by and radiated from all of the suns in the universe.

The mountains represent the abstract mathematical conceptions which are behind all knowledge of Nature. As such, they are cold and uninteresting to many. But the melting of the snow upon the peaks feeds the streams that make fertile the valleys below. So will the principles of Ageless Wisdom feed your consciousness and make fertile your mental imagery, thus transforming your life.

The Fool is Eternal Youth. He shows that the ONE FORCE never ages, is always at the height of its power. His attitude expresses confidence and joyful aspiration.

The wreath around the Fool's head symbolizes the vegetable kingdom; also Victory. The wand is Will, the wallet Memory. The white rose represents purified desire. The Fool's garments consist of a white undergarment and a black outer one which is lined with red. White is purity, truth and wisdom. It is covered with the black of ignorance and delusion, which is lined with passion, action and desire. It is held with a girdle having twelve ornaments, seven of which are showing. This girdle represents time, and astrologers will find the contemplation of this symbology of much interest. The wheels which ornament the outer garment are eight-spoked. They symbolize the whirling motion by which the ONE

FORCE manifests itself. The little dog symbolizes the intellect, the merely reasoning mind. He is a faithful companion, but must have a master.

## 1—THE MAGICIAN

The title refers to Man as the director of the force by which he transforms his consciousness and reaches the stage known to occultists as *Initiation*. The number 1, which is geometrically symbolized as a point, means *concentration, attention*, a limiting of the field of activity. This refers to the practice which is *absolutely indispensable* to all aspirants for Truth. Until you have learned how to concentrate you cannot perform the Great Work. Study this Key carefully and it will help you to learn to concentrate, for its symbolism was created to that end.

The roses of the arbor symbolize *desire*, and it has been wisely said that "desire is the motivation of evolution."

The central figure, by his posture, clearly indicates that he draws power from above. This is a central point of occult doctrine, because you cannot even begin to use the subtler forces of nature until you realize that you do nothing of yourself, but simply act as a channel through which the Life-Force expresses itself. His uplifted wand is a symbol of his ability to direct the natural forces with which he works; also of the Hermetic axiom, "That which is

above is as that which is below." The horizontal 8 represents dominion, strength and control, and is also the mathematical sign of infinity. The Magician's left hand points to the ground in the gesture of *concentration*.

The black hair bound with a white band symbolizes the limitation of ignorance by knowledge. The red rose is action and desire. The white undergarment, symbolizing wisdom, is encircled with the serpent of eternity. The table is the field of attention, which is the workbench of the Magician. The implements are the Wand, Cup, Sword and Pentacle. They represent Fire, Water, Air and Earth; also Will, Imagination, Action and Physical Embodiment.

The garden is the subconscious mind which is cultivated by the acts of attention of the self-conscious mind. From this garden spring all of the powers of subconsciousness.

Lilies, because they are white and six-petaled, represent the abstract perception of Truth, as well as the cosmic laws and principles by which the universe is sustained.

## 2—THE HIGH PRIESTESS

The astrological attribution of Key 2 is the Moon. The moon is a reflector of sunlight and thus is a symbol of reflection, duplication, (as in a mirror) and like ideas. The crescent moon is cup shaped, and

therefore symbolizes *receptivity*. These properties are those of the subconscious mind. You will be able to see readily that the factors of reflection and duplication are essential to the faculty of *memory*, which is symbolized by this Key.

The universal substance has been called by some modern scientists "mind-stuff." Occultists have known for ages that the universe is really made up of mental energy. This primordial substance, known to the Hindus as *Prakriti*, has always been symbolized by Water and by a Virgin. The High Priestess is a Virgin, and the blue color that predominates in this Key, as well as the flowing robe, represents Water. The curtain behind the High Priestess is a symbol of Virginity. It connects the two pillars of light and darkness, and all other pairs of opposites, thus symbolizing the associative powers of subconsciousness. This symbolism of pairs of opposites is also carried out by the ornaments on the veil, which symbolizes the active and passive modes of the Life-Power's self-expression.

The symbolism of the stone cube is too involved to give here at length, but we may say that **STONE** is an esoteric word representing Union, Life and Wisdom.

The silver crown represents the waxing and waning of the moon, thus representing periodicity, and rhythm. The scroll represents memory, history, the record of experience. The word **TORA** signifies Law.

### 3—THE EMPRESS

Fundamentally this Key represents *Creative Imagination*. All of its symbolism refers basically to reproduction, multiplication and growth. In direct contrast to the virginal High Priestess the Empress is a pregnant matron. She is Venus, goddess of Love, Beauty, Growth and Fruitfulness. She is the GREAT MOTHER principle in nature. She represents the *activity* of the subconscious mind.

The stream and waterfall symbolize the stream of consciousness. It flows from the robe of the High Priestess, as do all of the streams pictured in the TAROT. The water falling into the pool is again a representation of the positive and negative potencies of the Life-Force. These potencies are also symbolized by the sceptre of the Empress.

The heart and dove, pearls, wheat and trees are all Venusian symbols. The necklace of seven pearls symbolizes the astrological planets and the twelve stars about her head represent the twelve signs of the zodiac.

### 4—THE EMPEROR

The fundamental meaning of the 4th Key is *Reason*. The key is called the Emperor, and the Emperor is one who oversees and controls. This is the basic function of reason, for by it we supervise and control our daily activities. *Vision* is also attributed to

this card and has a close connection with the faculty of reason, when we consider reason as "insight" or mental vision. Physical sight is also meant here, and the orange background is symbolic of the Sun, source of the light by means of which we are able to see.

The mountain represents the fiery activity of Mars and Aries, which are attributes of this Key. Aries is also symbolized by the rams' heads on shoulder and throne, and Mars by the steel armor with which the Emperor is clad. The twelve points that ornament the helmet are also astrological.

The globe is a conventional symbol of dominion. This globe and cross, like the circle and Tau of the sceptre, symbolize the masculine and feminine potencies of the radiant mental energy, or Life-Force.

The purple flaps over his armor hint at his rulership, since purple is the color of royalty.

## 5—THE HIEROPHANT

*Hearing* is the function assigned to the Hierophant. The Hebrew letter Vau means nail, and is also the conjunction "and." The ornament, hanging from the crown of the Hierophant and passing behind his ears, is a conventionalized yoke. A yoke is something that joins together, again symbolizing union.

The Hindu word for union is Yoga. This card symbolizes *Interior Hearing*, or the development of intuition by certain practices of Yoga.

This that we call interior hearing is the real inner teaching, coming from your own Inner Self, your true Teacher. That Self is represented by the Hierophant. In this connection we must caution you that the true interior hearing is not the negative, lower psychic types of clairaudience. The difference is readily distinguished by the quality of what is heard. Intuition is above reason, but never contrary to it, and it never urges you to do an unethical or selfish thing.

The pillars represent the Law of Polarity, or the interplay of the pairs of opposites. Their capitals show a ball and socket pattern and an acorn surrounded by oak leaves. This symbolizes the union of opposites.

The design of the wards of the crossed keys is a bell. This symbolizes sound vibration used in hearing, and is also a hint that sound has a practical value in unlocking the gates of your Inner Temple. The two ministers who kneel before the Hierophant represent desire and knowledge, as indicated by the roses and lilies on their garments.

## 6—THE LOVERS

*Discrimination* is the keynote of the 6th Key. Its symbolism graphically portrays sharp differences. The letter Zain means a sword, which is an instrument of cleavage. To this key also is attributed the *Disposing Intelligence*, and disposing means literally "to pose



apart" or to separate. In addition to that the zodiacal sign Gemini is attributed to this Key. Gemini means the Twins and its sign is approximately II. This gives a clue to the occult doctrine that all opposites are really but different aspects of ONE THING, and that they are complementary. The title, The Lovers, brings this out even more graphically.

The Sun is a symbol of enlightenment, and the ONE FORCE which is differentiated into pairs of opposites. The angel represents superconsciousness, and the clouds indicate that this is partly hidden from us at our present stage of conscious unfoldment. The mountain symbolizes attainment. The man and woman are Adam and Eve, or the prototypes of the specialization of the Life-Force as male and female. The tree of 12 flames behind the man represents the signs of the zodiac, and that behind the woman the five senses. The latter carries out the idea of discrimination between opposites, because it bears the fruit of the knowledge of good and evil. In addition, the five senses are instruments which enable us to discriminate between one thing and another. The serpent represents the occult force known as Kundalini. See explanation of Key 8.

## 7—THE CHARIOT

The Charioteer is the *Inner Self*. The sphinxes are the senses. The reins by which he drives them (which you will note are invisible) represent the Mind. The

Chariot itself is the body, and it is drawn by the sphinxes. Advancement in occult work depends upon the realization of the facts portrayed in this Key, for it is only when we understand these facts that we allow the real Self to guide our personalities. The Charioteer is a victor; this Key represents the *Conquest of Illusion*.

The idea of enclosure, protection, etc., is suggested in a number of ways. The Hebrew letter Cheth means fence or palisade. The sign Cancer attributed to Key 7 means Crab, an enclosed crustacean. The Chariot, the armor of the rider, the wall in the background, the battlements and towers are all symbols of the same idea.

The starry canopy represents the celestial forces whose descent into matter is the cause of all manifestation. On the shield in front of the Chariot is the Hindu *lingam-yoni*, symbolizing the union of opposite forces. Above the shield is a winged globe. The globe is the Sun. The wings represent the alchemical element of Air, which carries the power of the solar rays. The wheels represent rotation, or cyclic activity. The sceptre, a combined crescent and figure 8, symbolizes the combined powers represented in TAROT by the Magician and the High Priestess.

## 8—STRENGTH

This card has a very profound esoteric significance. It is a representation of the great cosmic force which

Madame Blavatsky called FOHAT. This force, in the human organism, is called KUNDALINI, the Serpent-Power. There are any number of systems which attempt to tell unwary students how to awaken the sleeping Kundalini. They are too often successful, and the results of their misguided efforts are human wrecks and derelicts, people driven to madness and obsession. For the fact is that Kundalini is *a real force*, and is as powerful in destruction as it is in integration. Every person automatically receives the instruction he needs to awaken Kundalini when the time comes for that awakening. In the meantime listen to no one who tells you that he can help you to unfold powers by setting the serpent-force in action. Such practices are the most dangerous known to man.

The proper way to prepare yourself for the time when you can do such a thing safely is to learn how to control your body, your mind and your emotions. When you have done this you will know what your next step is to be. Kundalini is not a force to be feared. You really use it every day of your life. But you use it naturally, and without giving it *conscious* attention. For even in its latent state it is the force behind your activities. It is automatically controlled by subconsciousness. *Subconsciousness* is the woman in Key 8, and she has the lion in complete control. Because TAROT works by giving suggestions to subconsciousness it works automatically towards the ex-

pansion of consciousness that makes for an ever greater control over continually increasing powers of personality.

The other symbolism in this Key has been explained elsewhere.

## 9—THE HERMIT

The Hermit represents the ONE IDENTITY, or I AM. He represents the consciousness of the man who has attained *enlightenment*, and he stands upon the mountain peaks as a light bearer for those below him on the path. He is solitary, alone. This symbolism points to the fact that in reality the central Self of every one of us, which seems to us to be separate from every other self, is that same ONE IDENTITY. Because this Key represents the ONE IDENTITY, it also symbolizes Will, since the manifested universe came into being by an act of the Primal Will of the ONE IDENTITY.

The Hermit's grey robe, by its color, symbolizes the neutralization of all of the pairs of opposites in manifestation by each other, because opposite colors mixed equally produce grey. The staff corresponds to Will and the Archetypal World. He stands in darkness, because what is behind our personifications of the Supreme Reality is dark and incomprehensible to our intellects. Yet he carries the golden six-rayed light, symbolizing cosmic principles and laws. As our consciousness awakens to the understanding of these laws

the darkness recedes as the light shines more brightly, until at last we find ourselves upon the heights to which we now aspire.

## 10—THE WHEEL OF FORTUNE

*Rotation* is the key word assigned to the Wheel of Fortune. This is closely related to such ideas as spinning, circulation, rolling, whirling, wheeling, etc. What is meant here is that the symbology of this Key refers to the *initial whirling motion* in the vast expanse of the root substance of the universe which occultists call the *Limitless Light*. Differentiations of this primary motion cause all changes in form or quality on every plane.

The title refers to the attribution to this Key of the pair of opposites "Wealth and Poverty." The *Rewarding Intelligence* is attributed to it, and the planet Jupiter, which is called in astrology the *Greater Fortune*, and is stated to have tremendous influence for prosperity and all benefits when well placed in a horoscope.

The Cherubic emblems (Bull, Lion, Eagle, Man) are the cherubs mentioned in Ezekiel and Revelation. They represent the four fixed signs of the zodiac. The wheel itself is the symbol of the whole cycle of cosmic expression. The yellow serpent, whose movement suggests vibration, represents the involution of the cosmic radiant energy, or Fohat, into matter. The jackal-headed Hermanubis represents the evolution of

consciousness from lower forms to higher. Finally the Sphinx typifies the real *Self of Man*, having finished its evolutionary journey in this cycle of manifestation.

## 11—JUSTICE

This Key is the center of the Tarot pack. It stands for Equilibrium, Balance, etc., symbolized by the title and the scales. These also symbolize the Hindu doctrine of *Karma*, which literally means Action or Work. It manifests itself in the form of a *Law of Undeviating Justice*. This doctrine is expressed in the Judaeo-Christian dictum, "As a man soweth, so shall he also reap." In physics it is stated that every *action* has an equal and opposite reaction. It is the entire appearance of cause-effect.

The two curtains, suggesting duality, represent balance by their symmetrical arrangement. The Throne repeats the pillar and veil symbolism of Key 2. The circle and square on the front of the crown refer to the movement of Spirit within material forms. The sword represents discrimination, which is closely allied to the idea of Justice.

Key 11 is the agency through which all of the forces represented by Keys 1 to 10 are transferred to the manifesting powers represented by Keys 12 to 21. This cryptic statement deserves a great deal of thought upon your part. You will be well rewarded for your effort.

## 12—THE HANGED MAN

This Key is full of meaning for an occultist. Its primary meaning is *Reversal*. This refers to the reversal of thought, of point of view held by those who know from that held by the unenlightened multitude. The adept realizes that his existence is dependent upon *Cosmic Law*. Another meaning of the card is *Suspended Mind*, which the Hindus name *Samadhi*, in which exalted mental state the aspirant reaches the Divine Consciousness of Pure Being. The letter Mem means Water or seas, and refers to *Root Matter* as do the crescents and upper garment. (See Key 2.)

The gallows is in the shape of the letter Tau (Key 21). Its twelve lopped branches are the twelve signs of the zodiac. The edging of the jacket, with the belt, form a cross and circle, symbolical of positive and negative modes of life-expression. The white hair and the halo about the head suggest that the Hanged Man is the embodiment of the ONE LIGHT. The entire figure represents a pendulum at rest. He is unmoved and immovable, because he realizes that no *person* ever thinks, moves or acts of himself, but simply expresses the thought, motion and action of the ONE IDENTITY.

## 13—DEATH

Behind the fearsome and forbidding aspect of this Key lies a world of inspired meaning. In the first place, the scene is not sunset, as you might suppose,

but *sunrise*. The card does not represent the end, but the *real* meaning of Death, which is change, motion, transformation. Death is but the gateway to a larger life in reality. It is the power represented by this Key that transforms our consciousness and releases it from the trammels and limitations that now hamper its free expression. The significance of this Key is profound, when you realize that all of our knowledge of Life rests upon its continual motion and change, disintegration for the *release of energy*.

The skeleton is the conventional figure of Death. His scythe is of steel, referring to the planet Mars. It is crescent shaped, indicating a relation between this card and Key 2. The handle is shaped like a letter T which stands for Tau. The three hands, two active and one passive, represent works. The severed foot refers to the end of the Piscean age, as the rising sun does to the beginning of the Aquarian age. The man's head symbolizes wisdom, and the woman's, understanding. The white rose is the same as that carried by the Fool in Key 0.

## 14—TEMPERANCE

To this Key is attributed the *Intelligence of Probation*, or *Trial*. This refers to the testing through which every aspirant must pass before he can reach the heights of *Initiation*. Its object is to determine his temper, or strength. Thus you see that Temperance refers to the act of tempering, or the making of a



properly balanced mixture. It has a distinct reference to *equilibration*, for the Initiate must be perfectly balanced with reference to all of his vehicles. He no longer goes to extremes, but has mastery of the pairs of opposites, because he invariably chooses the middle path between two extreme courses of action.

The rainbow represents the differentiation of light into color by means of water. The angel is androgynous and represents the Higher Self. He wears the symbol of solar energy upon his brow. The seven-pointed star on the breast represents the works of man, because the seven-sided figure cannot be drawn geometrically, but requires the aid of measuring tools. The fire from the torch falls upon an eagle, symbol of water, and the water from the vase falls upon a lion, symbol of fire. Thus we see a representation of the union of opposite forces in opposite directions. The twin mountain peaks are wisdom and understanding, and the crown above them represents the *Primal Will*.

## 15—THE DEVIL

To this Key of grotesque and terrible aspect is attributed Mirth. The Devil is that horrible character of exoteric dogmatism which is so ridiculous to an enlightened person. But deeper than this the figure represents the delusion of outward appearance. Key 15 is the opposite of Key 6, hence it shows what happens to us when we fail to use our faculty of discrimination. The ancients declared that the devil is

God inverted. This refers to the conception of *matter* as opposed to *Spirit*, though the truth is that they are both aspects of ONE THING, as is so graphically symbolized by the interlaced black and white triangles familiar to every student of occultism.

The black background is a symbol of darkness and ignorance. The inverted pentagram on the brow of the devil symbolizes mental inversion, since it is the sign of Man in reverse position. Thus it symbolizes falsehood and delusion. The symbol at the navel of the devil is that of Mercury. The pedestal upon which he sits is a half-cube, symbolizing an imperfect understanding of the physical world, which is represented by a cube. The two figures are personifications of the self-conscious and subconscious minds, and their horns and hoofs indicate that delusion bestializes human consciousness. The chain which holds them to the block of delusion represents *Bondage*, which is attributed to Key 15.

## 16—THE TOWER

To this Key is attributed the stage of spiritual unfoldment called *Awakening*, because it represents the flash of clear vision which reveals to the searcher the true nature of his being which has previously been hidden from him because of the bondage of his consciousness. The tower is the structure of error and ignorance, which is struck by the lightning of Spiritual Comprehension emanating from the central sun of

*Truth, or Pure Being.* The crown which is knocked from the top of the tower is will-power. But it is a false crown, for it represents personal will, which has no existence in reality. Right knowledge begins with the flash of comprehension that reveals to us the true nature of *Will*, as symbolized in the 9th Key. Hence what is really over-thrown is the delusion that we exist as separate personalities, which delusion is the cause of all human suffering and limitation.

The falling figures are the two modes of personal consciousness, generally called self-consciousness and subconsciousness. The flash of *Superconsciousness* turns all of our conceptions of personal consciousness upside down and utterly destroys these false conceptions. The 22 Yods represent the 22 basic modes of consciousness symbolized by the 22 TAROT KEYS.

## 17—THE STAR

The Hebrew letter Tzaddi signifies a fish-hook. This reference to angling is closely allied to another meaning of this Key; namely, *Meditation*. What is symbolized by the fish-hook is a means of investigating the unseen, quest, research into the depths of *inner consciousness*, symbolized by water. Such fishing for inner knowledge is the function of meditation.

The great central Star is the symbol of the *Life-Power* which is concentrated and radiated from all of the Stars in the Universe. The seven smaller stars refer to seven centers of force in the human organism,

called *interior stars* in western occultism and Chakras by the Hindus. They also refer to the seven planets of astrology. The tree is the brain and nervous system. The bird on its branches is an Ibis, sacred to Hermes. Isis, or Nature, is symbolized by the kneeling woman. Her left leg supports her weight and rests upon the earth, or physical plane. The right leg maintains her balance, and rests upon the waves on the surface of the pool, thus indicating balance attained by control of vibration. The five streams of water are the five senses. *Revelation* is the stage of unfoldment attributed to Key 17.

## 18—THE MOON

*Corporeal Intelligence* is attributed to Key 18. It means *Body Consciousness*, and is indicative that Illumination is dependent upon bodily states. Until the bodily organs are evolved to the extent that higher forms of consciousness can manifest *through* them it is impossible to experience such conscious states. Sleep is also attributed to this Key, and it is during sleep that our aspirations and efforts are built into organic structure. Every thought we think and every action has some modifying influence on bodily structure.

It is said that the way of attainment is the way of return. This is symbolized by the Moon, which reflects the rays of the sun back into the sun. The crawfish represents instinctive energy. The wolf and the dog represent the same energy, but in higher

form, as the result of evolutionary modification. Also, the wolf is a symbol of nature and the dog of art because he is a product of human adaptation. The path passes between these two extremes, because the way of balance goes neither too far towards artificiality nor allows everything to be influenced by un-governed natural impulses. The path leads through the well-tilled field to the unknown heights beyond the two towers representing present human attainments. The ground is undulatory, representing alternate periods of rest and action. The stage of unfoldment is *Organization*.

## 19—THE SUN

The Sun behind the Fool is the very first symbol in TAROT, and a clue to the meaning of all the rest. It represents the *Life Power* in the simplest and best way we can think about it. In Key 0 it is white, to represent the *Spiritual Life Center of the Universe*. In Key 19 it is yellow or golden to represent the particular sun of our solar system. Our sun collects and distributes power impulses which give us our light and life. That is why the *Collecting Intelligence* is attributed to this Key.

The rays extending from the sun represent radiation (straight) and vibration (wavy). The human features indicate that the sun is no inanimate object, but a *living, conscious Intelligence*. The five sun-flowers represent the natural kingdoms: mineral,

vegetable, animal and human. The unopened flower is the next stage of our growth representing the conscious existence beyond our present state. The stage of unfoldment represented by this is *Regeneration*. Hence the two children represent *regenerated humanity*, recalling the statement of Christ that we must enter the Kingdom of Heaven as little children. The stone wall represents truth as partially revealed by the senses. It shows that comprehension of Truth is limited if founded solely upon sensory evidence, as in materialistic science.

## 20—JUDGMENT

The stage of spiritual unfoldment represented by Key 20 is *Realization*. It is at this stage that the human consciousness is on the verge of blending with the *Universal Consciousness*, hence the idea of resurrection, or new birth, in which the limiting factors of this world of name and form represented by the coffins, are put away. That this is accomplished by vibratory activity controlled by the *Life-Breath* is conveyed by the symbolism of the angel blowing the trumpet.

The cross upon the square banner symbolizes measurement, reasoned conclusions. This relates directly to the title of the card, because correct judgment depends upon right reasoning and the ability to weigh and measure the factors involved. The angel is the *True Self*. He is surrounded by clouds because the

real Self is veiled by appearances caused by the operation of the substance typified by water, of which the clouds are made up.

The icebergs are symbolically similar to the figure in Key 12, since they represent the arresting of the flow of *mind-stuff*, represented by *water*. Twelve rays of light represent the zodiacal signs, and the seven rays from the trumpet are the seven planets. The three figures represent self-consciousness (the man), sub-consciousness (the woman), and their product, personality (the child). The flesh of the figures is grey to indicate that they have overcome the pairs of opposites. Grey also symbolizes the astral plane and represents wisdom.

## 21—THE WORLD

This Key represents the *uses of limitation*. It shows that the dance of life is carried on by means of the form-building, solidifying power that gives us *definiteness*. It is that power which enables us to measure and to know with exactness and precision. The influence of Saturn is always limiting and restrictive, but this is never malefic unless we allow it to use us instead of our using it. This power is the very basis upon which all science is founded. In token of the correct way to use this force of limitation, the mode of consciousness attributed to Key 21 is the *Administrative Intelligence*. The result of such right use is evident in that this Key also represents the stage of

spiritual unfoldment called *Cosmic Consciousness*. Remember, too, that *concentration* is an act of limitation.

The four figures in the corners are the same as in Key 10. Another hint of relationship between these two keys is the veil that covers the central figure. This is in the form of the letter Kaph, which is the letter attributed to the 10th Key. The wreath is a mathematical symbol, but among other things it refers to the *Life-Power* as the fundamental principle of form. Since a wreath is a work of man it refers to man's use of this power for building. The central figure appears to be feminine, but the legs have a masculine appearance which reveals that the figure is really androgynous. The spirals in her hands represent integration and disintegration, since they are turning in opposite directions.

Apparently this Key is the end of the series, but there is no end to it in reality. 21 is a triple manifestation of the number 7, and 7 represents the end of a cycle and the beginning of the next. Key 0 follows Key 21. Thus the never ceasing *law of cyclicity* is manifest in the symbolism of the TAROT. There are always other steps to take, always a higher goal to strive for. As you continue in your search for Truth in your ever increasing spiritual growth you will find the principles embodied in the TAROT will be those upon which you must rely for your guidance in every plane of existence, for all evolution is the manifestation and expression of *Cosmic Law*.



## OCCULT ATTRIBUTIONS OF THE TAROT

<i>Key</i>	<i>Title</i>	<i>Color</i>	<i>Musical Note</i>	<i>Hebrew Letter</i>	<i>Letter Meaning</i>	<i>Letter Number</i>
0	The Fool	Yellow	E Natural	Aleph	Ox	1
1	The Magician	Yellow	E Natural	Beth	House	2
2	High Priestess	Blue	G Sharp	Gimel	Camel	3
3	Empress	Green	F Sharp	Daleth	Door	4
4	Emperor	Red	C Natural	Heh	Window	5
5	Hierophant	Red-Orange	C Sharp	Vau	Nail or Hook	6
6	Lovers	Orange	D Natural	Zain	Sword	7
7	Chariot	Orange-Yellow	D Sharp	Cheth	Fence	8
8	Strength	Yellow	E Natural	Teth	Serpent	9

9	Hermit	Yellow-Green	F Natural	Yod	Hand (open)	10
10	Wheel of Fortune	Violet	A Sharp	Kaph	Hand (closed)	20
11	Justice	Green	F Sharp	Lamed	Ox Goad	30
12	Hanged Man	Blue	G Sharp	Mem	Water	40
13	Death	Blue-Green	G Natural	Nun	Fish	50
14	Temperance	Blue	G Sharp	Samekh	Prop	60
15	Devil	Blue-Violet	A Natural	Ayin	Eye	70
16	Tower	Red	C Natural	Peh	Mouth	80
17	Star	Violet	A Sharp	Tzaddi	Fish-hook	90
18	Moon	Violet-Red	B Natural	Qoph	Back of Head	100
19	Sun	Orange	D Natural	Resh	Head	200
20	Judgment	Red	C Natural	Shin	Tooth	300
21	World	Blue-Violet	A Natural	Tau	Mark (Tau)	400

<i>Key</i>	<i>Astrolog- ical</i>	<i>Alchem- ical</i>	<i>Intelligences</i>	<i>Other Attributions</i>
0	Uranus	Air	Fiery I.	Superconsciousness, Cultural Power
1	Mercury	Mercury	Transparent I.	Attention, Life and Death
2	Moon	Silver	Uniting I.	Memory, Peace and Strife
3	Venus	Copper	Luminous I.	Imagination, Wisdom and Folly
4	Aries	Fiery	Constituting I.	Reason, Sight
5	Taurus	Earthy	Triumphant and Eternal I.	Intuition, Hearing
6	Gemini	Airy	Disposing I.	Discrimination, Smell
7	Cancer	Watery	I. of House of Influence	Receptivity-Will, Speech
8	Leo	Fiery	I. of the Secret of All Spiritual Activities	Suggestion, Digestion, Taste
9	Virgo	Earthy	I. of Will	Response, Union of opposites, Touch

10	Jupiter	Tin	Rewarding I.	Rotation, Wealth and Poverty
11	Libra	Airy	Faithful I.	Equilibration, Action Work
12	Neptune	Water	Stable I.	Reversal, Suspended Mind
13	Scorpio	Watery	Imaginative I.	Transformation, Motion
14	Sagittarius	Fiery	I. of Probation	Verification, Wrath
15	Capricorn	Earthy	Renewing I.	Bondage, Mirth
16	Mars	Iron	Exciting I.	Awakening, Grace and Sin
17	Aquarius	Airy	Natural I.	Revelation, Meditation
18	Pisces	Watery	Corporeal I.	Organization, Sleep
19	Sun	Gold	Collecting I.	Regeneration, Fertility and Sterility
20	Pluto	Fire	Perpetual I.	Realization, Decision
21	Saturn	Lead	Administrative I.	Cosmic Consciousness, Dominion and Slavery

## WHY YOU SHOULD COLOR YOUR TAROT KEYS

By this time you must realize that you have in your possession a *very valuable* instrument. The TAROT KEYS, as they stand, can help you to transmute your personality, expand your consciousness, and much else. But they are *very much more powerful* if they are correctly colored.

There is a very important reason for leaving the cards uncolored: that *you* might be enabled to color your *own* KEYS. THIS IS EXTREMELY IMPORTANT. When you color your own cards they take on the character of your personality. They are inseparably linked with you! The attention you must give impresses their patterns upon the cells of your brain—builds the details of the designs into your consciousness. And making the TAROT KEYS *a part of yourself* is one of the most *practical secrets* of all occultism. It is the necessary foundation for all advanced TAROT practice.

When the time comes to color your TAROT KEYS follow the instructions exactly. Never color more than one TAROT KEY in a given day, and complete the coloring of each card at one sitting if possible. Before coloring any particular Key, read the symbolic interpretation of it very attentively and keep it in your mind as you proceed with the work. Endeavor to implant the details of the design and its

symbolic meaning firmly in your consciousness. This is the basis of all practical work with TAROT.

When your set of cards is completed, *do not allow others to see or handle them.* They are part of your equipment and should be used by you alone.

## INSTRUCTIONS FOR COLORING

Read the coloring directions completely. Before applying color to any card, try to visualize exactly what it will look like when it is completed. This is a practical exercise in visualization. It is a utilization of the suggestive power of the KEYS. Be sure to do it before coloring each Key.

You may use any coloring medium which is preferable to you—water colors, paints, crayons or any other color materials available at art stores. Just be sure that the colors are true and *vivid*. Before applying any color, *try it on a sheet of plain white paper.* Thus you will avoid errors on your cards.

To give a life-like appearance to the cheeks of the human figures use a diluted red solution. Experiment on a sheet of plain white paper using various mixtures in order to produce the most pleasing and natural skin tone. A diluted brown with a trace of orange over the eyes enhances the appearance; but we recommend that you do not try this unless you are sure that you can do it skillfully.

Blonde hair is yellow with a little brown added.

You can tell the correct amount by testing on white paper. The cards can be made more striking if you use white, but it is an opaque color and difficult to use without covering up the black lines.

If your colors do not appear bright enough it is because you have applied them too diluted. This can be remedied by going over them again until the desired shade is secured. But if you try out your solutions before applying them you should experience no difficulty.

By following these directions carefully you should be well pleased with the results. Again let us suggest that you read the directions for each card carefully before applying any color. In this way you will avoid coloring portions that should be left blank for another color. Experience has taught us that this precaution is *very necessary*.

### *Instructions for Coloring*

#### O—THE FOOL

<i>Yellow</i>	Background; circles on garment (but not flame in top circle); shoes.
<i>Green</i>	Trefoils surrounding circles on outer garment and other tendril-like figures (not belt); leaves on rose; wreath around head.
<i>Violet</i>	Mountains (use somewhat diluted solution since they are distant mountains; the peaks are snow-capped, so do not paint where snow is to be.)
<i>Brown</i>	Eagle on wallet; precipice in foreground upon which the Fool stands.

<i>White</i>	Sun; inner garment; dog; rose; eye on flap of wallet; mountain peaks.
<i>Flesh</i>	Hands and face (mixture of red, yellow, brown, black & white—representative of all 5 races) proportioned to your personal desire. Applies to all Keys except 6 & 20.
<i>Blonde</i>	Fool's hair.
<i>Citrine</i>	Fool's hose (citrine is a yellowish-green secured by a mixture of orange and green; mix only a little since this is the only place it is used.)
<i>Gold</i>	Star on shoulder; girdle; knob on staff.
<i>Silver</i>	Moon on shoulder.
<i>Red</i>	Feather; spokes of wheels, flame in top circle and lining of sleeves in outer garment; wallet (except eagle and eye).

## 1—THE MAGICIAN

<i>Yellow</i>	Background; spear head; lily stamens.
<i>Green</i>	Foliage.
<i>Blue-Green</i>	Girdle.
<i>Brown</i>	Table.
<i>White</i>	Inner garment; head band; spear shaft; uplifted wand; lily petals.
<i>Gold</i>	Pentacle (or coin) on table; sword hilt; circle at end of spear shaft.
<i>Silver</i>	Cup.
<i>Steel</i>	Sword blade (mix a little blue with grey).
<i>Red</i>	Outer garment; roses.

## 2—HIGH PRIESTESS

<i>Yellow</i>	Left foreground.
<i>Green</i>	Palms on veil (not centers).
<i>Blue</i>	Background; robe (should have white in it also where it shimmers down in front and



	out of the picture to represent flowing water).
<i>Grey</i>	Throne; veil background.
<i>White</i>	Inner garment; cross on breast; head drapery; right pillar; centers of palms; Hebrew letter on left pillar.
<i>Silver</i>	Crown.
<i>Brown</i>	Scroll (diluted to look like parchment).
<i>Red</i>	Pomegranates (seeds deeper than skins).

### 3—THE EMPRESS

<i>Yellow</i>	Background; shoes; staff of sceptre.
<i>Green</i>	Foliage; grass; wreath on head; robe (except cuffs, girdle, collar edging and panel); ball on sceptre (not bar and cross).
<i>Blue</i>	Stream and waterfall.
<i>Brown</i>	Tree trunks; ground area beside waterfall.
<i>Grey</i>	Stone bench.
<i>Gold</i>	Stars; collar edging; girdle; cross and bar on sceptre.
<i>Silver</i>	Crescent.
<i>Copper</i>	Shield (except dove; mix red and brown to secure copper color).
<i>Blonde</i>	Hair; wheat ears.
<i>White</i>	Pearls; panel in dress; cuffs of dress; dove; highlights in waterfall.
<i>Red</i>	Roses; triangle on breast.

### 4—THE EMPEROR

<i>Yellow</i>	T-cross and circle in right hand.
<i>Green</i>	Foreground.
<i>Blue</i>	Stream at base of cliff.
<i>Grey</i>	Stone cube (except ram's head).
<i>Violet</i>	Belt and flaps on tunic (not borders nor medallion on left shoulder).

<i>White</i>	Borders of tunic flaps and belt; medallion; ram's head; beard and hair; border only of inverted T on globe in left hand; sleeves.
<i>Gold</i>	Inverted T and cross on globe; framework and points on helmet.
<i>Brown</i>	Slopes from height in foreground to stream's edge.
<i>Orange</i>	Background above mountains.
<i>Steel</i>	Leg armor and breastplate.
<i>Red</i>	Globe in left hand (not inverted T or cross); helmet (except borders and points); entire mountain.

## 5—THE HIEROPHANT

<i>Yellow</i>	Crown (not trefoils, crossbars or circle at top); yoke behind ears (except fringe); staff in left hand; orphreys (Y's) on vestments of kneeling priests; lily stamens.
<i>Green</i>	Garments of figures in foreground (except collars, sleeve edges, flowers and orphreys).
<i>Violet</i>	Fringe of yoke.
<i>Grey</i>	Background (light); pillars (dark); throne (darker).
<i>Gold</i>	Crown ornaments; key pointing to right (except dots in circle).
<i>Silver</i>	Crescent at throat; key pointing to left (except dots in circle).
<i>Blue</i>	Undergarment showing at bottom.
<i>Blue-Green</i>	Scarf or border of outer robe.
<i>White</i>	Undergarment at throat, navel and sleeves; shoes; collars and sleeve edgings of chasubles; dots in key circles; lilies on chasuble at right. Alternate squares at base of throne.
<i>Red-Orange</i>	Outer garment (not scarf or border); dais. (Mix equal parts red and orange.)
<i>Red</i>	Roses on chasuble at left.

## 6—THE LOVERS

<i>Yellow</i>	In every case, except the sun, the yellow in this Key is used beside red or red and green. The 5 fruits on the tree behind the woman are yellow with red cheeks. The flames behind the man are yellow with red at the base, after the manner of the blue and yellow in a flame from an old fashioned gas-jet. The angel's flesh is yellow, but diluted so as to give the appearance of flesh.
<i>Blue</i>	Background (but not above angel's head).
<i>Green</i>	Foreground and foliage; serpent around the tree; angel's hair (with yellow and red).
<i>Violet</i>	Angel's garment; mountain (diluted).
<i>Gold</i>	Sun and background above angel.
<i>White</i>	Clouds.
<i>Blonde</i>	Woman's hair.
<i>Brown</i>	Tree trunk behind woman.
<i>Red</i>	Angel's wings. (See also note under yellow.)

## 7—THE CHARIOT

<i>Yellow</i>	Background; chariot wheels.
<i>Green</i>	Trees and grass; wreath under rider's crown.
<i>Blue</i>	Stream; moon faces on shoulders (faces only, not crescents); deeper blue on canopy and panel behind charioteer (but not stars) and on wings on front of chariot (not disc between them).
<i>Grey</i>	Chariot and chariot pillars; wall before city (both sides of chariot).
<i>Gold</i>	Crown; belt (not figures); collar edging; ornament in square on breast-plate; disc between wings; sceptre in right hand (except crescent at top of sceptre).

<i>Silver</i>	Crescents on shoulders and on sceptre; stars on canopy and back panel.
<i>White</i>	Cuffs; castles in city (not rooftops); shield on chariot; white sphinx and stripes on headdresses of both sphinxes; design on skirt of rider.
<i>Steel</i>	Armor on arms of rider.
<i>Brass</i>	Breastplate (greenish yellow to simulate brass).
<i>Blonde</i>	Hair.
<i>Red</i>	Roof-tops; symbol on shield on front of chariot.

## 8—STRENGTH

<i>Yellow</i>	Background; lion's eye.
<i>Green</i>	Foliage, rose leaves, leaves in woman's hair; foreground (but do not extend all the way in right foreground, because the mountain range carries over to the right).
<i>Violet</i>	Mountain (both sides of background).
<i>White</i>	Woman's dress; lion's teeth.
<i>Blonde</i>	Woman's hair.
<i>Red</i>	Roses; lion; flowers in hair of woman.

## 9—THE HERMIT

<i>Yellow</i>	Lantern rays between black lines.
<i>Blue</i>	Hermit's cap.
<i>Brown</i>	Staff; shoe.
<i>Grey</i>	Robe (not right sleeve of undergarment); foreground (not peaks).
<i>White</i>	Hair; beard; right sleeve; mountain peaks.
<i>Gold</i>	Star.
<i>Indigo</i>	Background (indigo is a deep blue-violet and black, indicating a night sky, but difficult to apply; use black unless skilled in handling water-colors.)

## 10—WHEEL OF FORTUNE

<i>Yellow</i>	Serpent; eagle's eye; lion's eyes.
<i>Blue</i>	Background; sphinx (not headdress).
<i>Brown</i>	Animals (lion should be tawny, a mixture of brown and yellow).
<i>Orange</i>	Entire wheel in center.
<i>Gold</i>	Sword hilt.
<i>Steel</i>	Sword blade.
<i>Grey</i>	Clouds (but they are grey on white, storm clouds).
<i>Blonde</i>	Man's hair; eagle's beak (upper and lower).
<i>White</i>	In headdress of sphinx; clouds as stated above; bull's horns; eye of Hermanubis.
<i>Red</i>	Hermanubis (jackal-headed figure, except eye); eagle's tongue.

## 11—JUSTICE

<i>Yellow</i>	Between curtains in background.
<i>Green</i>	Surrounding square on crown; cape over shoulders.
<i>Blue</i>	Sleeves (same shade as canopy of Chariot in Key 7).
<i>Indigo</i>	T on chest.
<i>Violet</i>	Curtains (not ropes, tassels and fringe); oval around neck; veil connecting pillars of throne (lighter violet for this veil).
<i>Grey</i>	Throne and dais.
<i>Gold</i>	Balances; sword hilt; rings holding ropes on curtains; outline and peaks of crown.
<i>Steel</i>	Sword blade.
<i>White</i>	Shoe; square on crown; panels beside T on chest.
<i>Blonde</i>	Hair.
<i>Red</i>	Circle in square on crown; garment (not cape or sleeves); ropes, tassels and fringes on curtains.

## 12—HANGED MAN

<i>Yellow</i>	Slippers; halo around head.
<i>Blue</i>	Coat (not crescents, buttons, belt or stripe down front and around neck) same shade as canopy in Key 7.
<i>Green</i>	Grass.
<i>Brown</i>	Scaffold; hill slopes.
<i>Grey</i>	Background.
<i>Silver</i>	Crescents, belt, buttons and front stripe.
<i>White</i>	Hair; rope.
<i>Red</i>	Hose.

## 13—DEATH

<i>Yellow</i>	Sun; band on man's crown.
<i>Green</i>	Leaves and rosebush (not rose).
<i>Blue</i>	Stream.
<i>Brown</i>	Scythe handle.
<i>Steel</i>	Scythe blade.
<i>White</i>	Skeleton; rose; cuff on hand in center; leave the seed in upper left corner unpainted.
<i>Blonde</i>	Woman's hair.
<i>Gold</i>	Points on man's crown.
<i>Red</i>	Background.

## 14—TEMPERANCE

<i>Yellow</i>	Crown over mountain peaks; Yods over eagle; torch flame (interspersed with red to represent flames); lion's eyes; path up to mountains.
<i>Brown</i>	Lion (see Key 10); eagle (except beak and legs); torch handle.
<i>Blue</i>	Pool; stream from vase.
<i>Green</i>	Grass.
<i>Orange</i>	Ornament on head of angel; vase.

<i>Violet</i>	Mountains in background (diluted color).
<i>Gold</i>	Background; star on breast.
<i>White</i>	Dress.
<i>Blonde</i>	Angel's hair; beak; legs and talons of eagle.
<i>Red</i>	Angel's wings (these are highlighted with blue).
<i>Rainbow</i>	Rainbow is a succession of bands of color, beginning on upper side of arc with violet and applying in succession blue, green, yellow, orange and red.

## 15—THE DEVIL

<i>Yellow</i>	Insignia above cross below navel of devil; hair of the male and female figures, the torch flame and the tail of the male figure are yellow shot with red.
<i>Green</i>	Tail of female figure.
<i>Brown</i>	Feathers, legs and horns of devil; torch handle; foreground; body and wings of devil (more effective if a little grey is mixed with diluted brown to give a dull, earthy color).
<i>White</i>	Star; beard; horns of male and female figures.
<i>Steel</i>	Chains; ring on pedestal.
<i>Red</i>	Cross on devil's body; grapes on tail of female figure; devil's eyes; note also what is said under Yellow.

## 16—THE TOWER

<i>Yellow</i>	Two rope-like bands on crown; crown of woman; Yods (with tongue of red in right corner of each); flames (with preponderance of red to make realistic); Solar disc, except gold edges around triangle rays.
<i>Blue</i>	Dress of woman; hose of man.
<i>Gold</i>	Crown (except yellow parts); lightning flash; points around Solar disc.

<i>Grey</i>	Tower; clouds (heavy storm clouds as in Key 10).
<i>Brown</i>	Cliff (top of cliff lighter brown).
<i>Blonde</i>	Woman's hair.
<i>Red</i>	Boots and coat of man; shoes of woman; see also under Yellow.

## 17—THE STAR

<i>Yellow</i>	Central Star.
<i>Green</i>	Grass; tree leaves.
<i>Blue</i>	Background; pool; water from vases; deeper blue for ovals on vases and stripes around their necks.
<i>Violet</i>	Mountains (note there are rising hills before the peak).
<i>Orange</i>	Vases (except stripes designated otherwise, ovals and handles).
<i>White</i>	Smaller stars; vase handles and stripes across ovals not indicated red; highlights on water.
<i>Brown</i>	Tree trunk.
<i>Blonde</i>	Hair.
<i>Red</i>	Top band over oval in vase at left of card; lower band over oval in vase at right; bird on the tree.

## 18—THE MOON

<i>Yellow</i>	Moon and rays; path; Yods same as in Key 16.
<i>Green</i>	Grass in foreground (note this does not reach towers).
<i>Blue</i>	Background; pool.
<i>Grey</i>	Towers; wolf; stones around pool.
<i>Violet</i>	Crawfish; mountains (diluted).
<i>Brown</i>	Dog; plains between grass and mountains.
<i>White</i>	Tower windows; highlights on pool; wolf's fang.



## 19—THE SUN

<i>Yellow</i>	Sun and rays; sunflower petals.
<i>Green</i>	Grass (circle should be darker than rest of grass); leaves.
<i>Blue</i>	Background (this should encircle the rays extending from the sun, with blue projections similar to those on the face of the sun in the Key extending inward slightly from the blue circle toward the sun.)
<i>Brown</i>	Sunflower centers.
<i>Grey</i>	Wall.
<i>Orange</i>	Yods.
<i>Blonde</i>	Hair of both children.

## 20—JUDGMENT

<i>Yellow</i>	Bell of trumpet; rays from clouds.
<i>Blue</i>	Background; water; angel's dress (darker blue).
<i>Grey</i>	Bodies of human figures; coffins (dark grey).
<i>White</i>	Clouds; banner (not cross); icebergs (with delicate blue highlights); collar edging on angel's dress.
<i>Gold</i>	Trumpet.
<i>Blonde</i>	Hair on woman, child and angel.
<i>Red</i>	Angel's wings; cross on banner.

## 21—THE WORLD

<i>Green</i>	Wreath (except binding top and bottom).
<i>Blue</i>	Background (leave blank ellipses around spirals in hands).
<i>Brown</i>	Animals (as in Key 10).

<i>White</i>	Clouds as in Key 10; paint rays from ellipses around spirals extending into the blue of the background.
<i>Blonde</i>	Hair on man and dancer; beak of eagle.
<i>Violet</i>	Veil around dancer.
<i>Red</i>	Binding at top and bottom of wreath; wreath on head of dancing figure.

With this booklet, the HIGHLIGHTS OF TAROT, special tools have been placed in your hands that can be used to extract treasures beyond price from the depths of your INNER SELF. The TAROT is a symbolic map of Consciousness. Meditate on it. Step by step it will guide you along the Path of Liberation.

MAY LIGHT BE EXTENDED UPON YOU.

## COLORING INSTRUCTIONS FOR THE MINOR TAROT KEYS

(To be approached after all facets of the Major Trumps have been mastered)

### SUIT OF WANDS

#### Ace of Wands

*RED* - Yods; Wand (except the two ends, which are left as they are, and this will be the case with all wands).

*FLESH COLOR* - Hand (all faces and hands on subsequent cards will be painted flesh color).

*LIGHT GRAY & WHITE* - Clouds.

*UNCOLORED* - Do not paint the background or outer border. (This will be true of all Aces and numbered Keys of all suits.)

#### Wand Keys No. 2 through 10

*RED* - Wands (same as on Ace).

#### King of Wands

*RED* - Wand (as before); Tapestry behind throne; Shoes; Lining of cape; Cape (a deep red, but make ermine collar and cuffs white); Skirt of robe (a light red).

*GOLD* - Crown (color jewels red, blue, amber, green, etc.).

*BROWN* - Hair.

*BROWNISH GREEN* - Ground.

*PALE VIOLET* - Hills.

*LIGHT BLUE* - Sky.

#### Queen of Wands

*RED* - Wand; Cape (deep red); Tapestry (deep red, the lions in design will be gold); Skirt and sleeves (light red); Veil (lighter red than skirt to give the effect of sheerness).

*GOLD* - Lions in tapestry; Crown (color jewels as before).

*YELLOWISH BROWN* - Throne.

*BROWNISH GREEN* - Ground and hills in foreground.

*GREEN* - Leaves on sunflower.

*ORANGE* - Petals of sunflower (paint center *BROWN*).

*PALE VIOLET* - Mountains in background.

*LIGHT BLUE* - Sky.

### **Knight of Wands**

*RED* - Wand; Bridle and trappings on horse; Plume of helmet;  
Roofs on castle.

*REDDISH BROWN* - Horse.

*STEEL* - Knight's armor (to make steel, mix blue with silver).

*LIGHT YELLOWISH BROWN* - Road.

*GREEN* - Grass; Trees (darker green).

*LIGHT BLUE* - Sky.

*UNCOLORED* - Leave castle itself white.

### **Page of Wands**

*RED* - Overblouse; Shoes; Hat (deep red); Wand; Tight sleeves  
and hose (light red).

*GREEN* - Grass; Trees (darker green).

*PALE VIOLET* - Hills.

*LIGHT BLUE* - Sky.

*LIGHT YELLOWISH BROWN* - Path.

*TAN, LEATHER COLOR* - Belt; Dagger (darker yellow-brown,  
leaving crystal top of dagger  
unpainted).

*LIGHT BROWN* - Hair.

## SUIT OF CUPS

### Ace of Cups

*SILVER* - Cup (or closed chalice) except columns and some lines and embellishments.

*LIGHT BLUE* - Columns, lines and some embellishments on chalice.

*LIGHT GREY & WHITE* - Clouds.

### Cup Keys No. 2 through 10

*SILVER* - Stem and design, but not upper rim.

*PALE BLUE* - Rim of cups.

### King of Cups

*PALE BLUE* - Sky; Inner robe; Rim of cup.

*DEEP BLUE* - Cloak; Shoes.

*DEEP BLUE-GREEN* - Water.

*MEDIUM BLUE-GREEN* - Throne, with back panel a lighter shade.

*SILVER* - Crown; Clasp of cloak; Stem and body of cup.

*BLOND* - Hair.

*SAND COLOR* (Light yellow brown) - Pebbles and sand.

### Queen of Cups

*LIGHT BLUE* - Sky; Dress; Rim of cup.

*DEEP BLUE* - Cloak; Shoes.

*BLUE-GREEN* - Sea; Throne, including fish design (paint lobster design CORAL RED).

*SILVER* - Crown (colored jewels); Shell clasp on cloak; Cup as others.

*BLOND* - Hair.

*GREEN* - Grass on cliff.

*LIGHT TAN* - Cliff.

*SAND COLOR* - Pebbles and sand.

*UNCOLORED* - Sails on boat.

### **Knight of Cups**

*LIGHT BLUE* - Sky; Rim of cup.

*DEEP BLUE* - Feather on helmet.

*BLUE-GREEN* - Water.

*SAND COLOR* - Shore.

*BLUE-GREY* - Horse.

*SILVER* - Saddle and trappings; Cup as others.

*STEEL BLUE* (Mix blue with silver) - Knight's armor.

### **Page of Cups**

*LIGHT BLUE* - Sky; Feather on hat; Blouse; Cup rim.

*DEEP BLUE* - Hat; Cloak.

*GREY-BLUE* - Hose.

*REDDISH BROWN* - Belt and dagger.

*YELLOW OCHRE* - Shoes.

*BLOND* - Hair.

*BLUE-GREEN* - Water; Fish.

*SAND COLOR* - Sand and pebbles.

*SILVER* - Clasp on cape; Cup as others.

## SUIT OF SWORDS

### Ace of Swords

*DEEP YELLOW* - Blade of sword.

*GOLD* - Hilt of sword; Crown (colored jewels as before).

*YELLOW-ORANGE* - Yods.

*LIGHT GREY & WHITE* - Clouds.

*GREY-GREEN* - Olive branch.

*DARK GREEN* - Palm branch.

### Sword Keys No. 2 through 10

Paint all Swords yellow and gold as in Ace.

### King of Swords

*DEEP YELLOW* - Cloak; Blade of sword.

*LIGHT YELLOW* - Inner robe; Butterfly design on panel behind King.

*OCHRE (BROWNISH-YELLOW)* - Background of panel; Shoes.

*GOLD* - Hilt of sword; Crown (colored jewels); Ring; Winged clasp on cloak.

*LIGHT BROWN* - Hair; Book; Fur edging of cloak.

*GREY & WHITE* - Clouds.

*LIGHT BLUE* - Sky.

*FLESH COLOR* - Cherubs in background panel.

*BROWNISH GREEN* - Ground.

### Queen of Swords

*DEEP YELLOW* - Cape background, leaving cloud pattern white on upper half of cape; Blade of sword.

*LIGHT YELLOW* - Inner robe; Butterflies on lower cape half.

*OCHRE YELLOW* - Throne; Shoes.

*GOLD* - Butterfly clasp of cape; Hilt of sword; Crown (colored jewels).

*GREY & WHITE* - Clouds.

*LIGHT BLUE* - Sky.

*BROWNISH GREEN* - Ground.  
*BLOND* - Hair.

### **Knight of Swords**

*DEEP YELLOW* - Blade of sword; Bridle & trappings (but not wings).  
*DEEP OCHRE YELLOW* - Knight's armor.  
*GOLD* - Hilt of sword; Winged plume on helmet; Wing designs on trappings and bridle.  
*PALOMINO (COFFEE WITH CREAM)* - Horse.  
*BROWNISH GREEN* - Grassy ground.  
*GREY-BLUE* - Sky (with grey clouds).

### **Page of Swords**

*DEEP YELLOW* - Blade of sword.  
*DEEP OCHRE YELLOW* - Hat; Overblouse (not sleeves).  
*LIGHT YELLOW* - Sleeves; Hose (or tights).  
*GOLD* - Hilt of sword.  
*LIGHT BROWN* - Wallet and belt at waist; Shoes.  
*BROWN EARTH COLOR* - Cut side of hill.  
*LIGHT GREEN* - Hills; Ground; Trees.  
*LIGHT BLUE* - Sky.  
*LIGHT GREY & WHITE* - Clouds.



# SUIT OF PENTACLES

## Ace of Pentacles

*OLIVE (COMBINE VIOLET & GREEN)* - Rim of coin.

*RUSSET (COMBINE ORANGE & VIOLET)* - Center  
background of coin.

*CITRINE (COMBINE GREEN & ORANGE)* - Pentagon.

*GREY* - Cloud.

## Pentacle Keys No. 2 through 10

Paint all Pentacles same as in Ace. Do not get colors too dark.  
Also paint all Pentacles in Court cards in same manner.

## King of Pentacles

*RUSSET* - Bull's head on tapestry; Scepter handle and  
continents on globe; Crown (leave cut-outs unpainted);  
Background on Pentacle, which is same as above.

*CITRINE* - Grass in front of castle.

*PALE BLUE-VIOLET* - Sky; Ocean part of globe.

*DEEP BLUE-VIOLET* - Lining and horizontal trim on robe;  
Scarf at neck.

*VIOLET* - Grape design on robe; Shoes.

*GREEN* - Garland on tapestry; Foliage.

*GREY* - Castle (paint roofs RED).

*BROWN* - Path on cliff.

## Queen of Pentacles

*RUSSET* - Chair (not cupid design); Gown; Slippers (lighter).

*BLUE-VIOLET* - Cloak; Sky (paler color).

*VIOLET* - Grape clasp on cloak; Queen's veil (lighter color).

*CITRINE* - Grass.

*OLIVE* - Hill; Path.

*FLESH COLOR* - Cupid's face and body (cupid's hair  
YELLOW and wings RED-VIOLET).

*DARK GREEN* - Foliage.

*DEEP PINK* - Roses and buds.

*REDDISH GOLD* - Queen's crown.  
*WHITE* - Lilies.

### **Knight of Pentacles**

*RUSSET* - Horse.  
*CITRINE* - Grass; Land cut by castle.  
*BLUE-VIOLET* - Saddle and trappings.  
*PALE BLUE-VIOLET* - Sky.  
*VIOLET* - Feather plume on helmet.  
*RED-VIOLET* - Knight's armor.  
*GREY* - Castle.  
*RED* - Roofs of castle.  
*LIGHT BROWN* - Road.

### **Page of Pentacles**

*RUSSET* - Plume on hat; Sleeves; Hose.  
*CITRINE* - Shoes; Grass.  
*PALE BLUE-VIOLET* - Sky.  
*VIOLET* - Hat; Lining of cape (except ermine collar); Strap and belt.  
*PALE VIOLET* - Blouse.  
*LIGHT BROWN* - Road.  
*GREY* - Castle.  
*RED* - Roofs of castle.  
*WHITE* - Collar of cape.  
*PALE GREY & WHITE* - Clouds.  
*DARK GREEN* - Trees.

**A**ND now I say unto thee, O Israel,

That mine instruction is like unto a goad,  
Which guideth thee through the long circuit of  
existence,

Until thou returnest to Myself . . .

The wise know that in all the chains of worlds

There is no creature

That hath any will apart from my One Will . . .

Let thy meditation bring thee to rest in that Will.

Then in the midst of action shalt thou be at peace,

And in thy busiest hours shalt thou find the Eternal  
Worker

Doing all things well in thee.

Lo, I guide thee all the way.

Rest thou in me.

From . . .

THE BOOK OF TOKENS — *Tarot Meditations*  
by DR. PAUL FOSTER CASE



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