

The Inner Meaning Of The Tarot

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Robert M. Haralick

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Acknowledgement

Working this material into a book has been a humbling experience. There is so much that had to be learned, especially for a technical person who works for a living with linear symbol strings rather than with visual symbolism. And there is so much more that is yet to be learned, that it is apparent that this learning will never end.

Although the preparation of this book has taken a fair amount of time, I have had fantastic help. Gene started me on this path, showing me that it was possible to organize a small group for the purpose of experiencing, learning, and growing. Michael, Laurel and Raeah have had great fortitude in bearing with the frustrations I liberally provided them as I struggled with my own ego's resistance to their efforts to teach me. Perhaps their efforts have not been entirely wasted.

Recognizing the Tarot archetypes in oneself is not always so easy. Because Holly and Mark each have lived aspects of many of the Tarot archetypes, their sharing of their experiences always enlightened me. For I saw real life illustrations in them, even when they themselves did not recognize it. More importantly, they challenged me with their questions and directly or indirectly answered my own questions. But most of all they had faith that I had the ability to select, organize, and interpret the Tarot in a way that would benefit all of us. It was because of their unspoken faith that I found the time and energy to do what was necessary to assemble the book. To them I am enormously grateful. Thankyou so much for what you have given to me.

Introduction

The Inner Meaning of the Tarot explores the meaning and symbolism of the Major Arcana of the Rider and the B.O.T.A Tarot decks. Inner meaning refers to the occult, mystical and hidden meaning and not to the ordinary divination meaning.

The basis for the exploration are the books written by Case, D'Agostino, Eden, Javane and Bunker, Moore, Nichols, Oribello, Sharman-Burke, Ussher, and Waite. On occasion other writers are quoted such as Arien, Connolly, Wanless, Lady Harris, and Sorer. They sometimes have something to say that fits in with the interpretations of the B.O.T.A. and Rider Tarot decks, even though they may have been discussing one of the other Tarot decks.

Each of the above authors has a slightly different point of view and a slightly different emphasis. By selecting what they write which is most pertinent to the inner meaning from the Tarot and by juxtaposing what they write, an all-around and yet deep form of the Tarot meaning emerges. The depth and breadth of this kind of juxtaposition has the possibility of even exceeding that contained in each of the original writings.

Not only are the specific symbols of each card described, but the meanings corresponding to them are discussed in a language very close to the language used by various authors writing about them. In addition to the specific symbols, a general discussion for each Major Arcana as given by the authors are quoted. Finally, the meanings we have integrated from our own study are given. These meanings center on the deepest spiritual level.

Because the teachings of the Tarot are teachings about Godliness, about how we can manifest Godliness in our lives by our handling of the change we encounter and produce ourselves, a special discussion section of selected quotes on the Tetragrammaton and change is put immediately after the overview on the Tarot and just before the concentrated material on each of the Major Arcana.

In working with this book, read the spiritual level first and the general discussion quotes second. Then while examining the Tarot cards read the symbolism particulars third. Finally, return back and read to the spiritual level meaning.

It is our hope that the organization of the material selected and collected from a variety of authors, authors having multiple of points of views, will act

as a catalyst helping the reader understand the meanings of the Tarot. Depth that one author has in one area is often complemented by the depth of another author in another area. Thus this arrangement balances and deepens each author's insights. As well it can serve as the jumping off point to further reading and studying of the complete writings of each of our commentators.

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The Tetragrammaton and The Divine Nature of Change

The Tetragrammaton is the unpronounceable name of God, יהוה. The four letters stand for the four worlds: the world of emanation, the world of creation, the world of formation, and the world of action. Think for a moment what these four worlds mean. With respect to us, the world of emanation is the world through which God gives us the gift of existence and life. We realize this gift by our consciousness and free will. The world of creation is the world in which this gift manifests through our ability to think and reason. The world of formation is the world by which what is in our consciousness can get expressed through our emotions. The world of action is the world where we act in a way consistent with our emotions causing change in physical existence. In an analogous way, the thought of the Divine manifests through these four worlds, for everything in existence, with its particular level of consciousness, free will, ability to think and reason, express emotion, and act causes change in existence.

Physical existence is just the carrier, the medium the Divine created, by which the Divine thought gets expressed. So physical existence is just the appearance. The thought, itself, is the essence. The essence is never the carrier. The carrier is only the appearance.

Zalman writes:

The meaning of the Tetragrammaton is “that which calls everything into being” (מהוה את הכל). Now מהוה is the simple present tense. The letter Yod (י) is substituted for the letter Mem (מ) giving the name יהוה. The prefix Yod (י) added to the stem הוה indicates not only a present, but a continuous action as Rashi remarks in his comment to the verse: ‘In this manner used Job to do all the days’ (Job I 5). The Tetragrammaton, then, represents the Life which flows down actually *at every moment* unto all creatures and calls them forth at each moment out of nothingness.¹

¹Shneur Zalman, *The Portal of Unity and Faith* in Raphael Ben Zion, *An Anthology of Jewish Mysticism* (New York: The Judaica Press, 1981), p. 95-96.

The result of the Divine thought is something that comes into and acts in physical existence. We perceive this coming into physical existence as changing when we become aware of it in the physical world. Something happens which was not there before. Something is different. The changing we ourselves undergo is our becoming. Our becoming is our being.

Our world, therefore, is a changing world. The world is not constant. We are part of this changing world. We encounter change. We change. We initiate change. And we have to adapt to the change initiated by others. Adapting means that we too have to change in ways that we did not anticipate. Our world is a world of surprises: surprises that are given to us and surprises that we give to others.

These surprises come when our comfortable state of being has become completed in time. This means that just when we are comfortable, then we find there is Change. But within us, our ego likes security. Security means constancy in existence, in appearance. Constancy is having. But constancy is not in the world of action. Constancy in the world of action is an illusion. The beingness which we seek is cannot be found in appearance. This is because the beingness is in the becoming. The becoming is the essence for it is the pathway toward God.

Becoming means that the freedom that we have must be utilized to initiate change and to adapt to change in a way that moves us closer to God. This adaptation manifests in the world of action. But this is only its appearance. The essence of this becoming is in our relationship to God.

The cycle can be easily described. Godly essence gives rise to changing appearance, which is a carrier for the expression of the essence. We respond to changing appearance by our becoming: changing our thoughts, words, and actions. This response is our expression of an essence. The response itself is also carried by a changing appearance. But the appearance is not the essence for us either. This essence which is expressed through the changing appearance of our becoming, is that which brings us to God.

To emphasize this point of view, we will discuss change in its essence, which we denote by Change. There are two ways in which we can participate in Change: by playing a finite game or by playing an infinite game. When we play a finite game we are finite players. When we play an infinite game, we are infinite players.

To encourage Change is to participate in it. To encourage Change in

oneself is to play an infinite game. To participate in Change is to be surprised. To be surprised is to move boundaries, remove limitations and experience the unexpected.

As Carse says, this means that

Because infinite players prepare themselves to be surprised by the future, they play in complete openness. It is not an openness as in *candor*, but an openness as in *vulnerability*. It is not a matter of exposing one's unchanging identity, the true self that has always been, but a way of exposing one's ceaseless growth, the dynamic self that has yet to be. The infinite player does not expect only to be amused by surprise, but to be transformed by it...²

The infinite player plays for the essence, which is never to play in order to accomplish something. The infinite player plays in order that the game be infinitely continued, that the game never end. Therefore, the rules change in the course of the game. In contrast, the finite player plays to accomplish something that he might be declared the winner and the game be ended. Therefore, the rules of the game do not change and because they do not change, the game has been internally limited. That is why it is called a finite game.

When the infinite player moves boundaries and experiences surprise the infinite player discovers that

the infinite play of life is joyous. Infinite play resounds throughout with a kind of laughter. It is not a laughter at others who have come to an unexpected end, having thought they were going somewhere else. It is laughter with others with whom we have discovered that the end we thought we were coming to has unexpectedly opened. We laugh not at what has surprisingly come to be impossible for others, but over what has surprisingly come to be possible with others. ³

To suppress Change in oneself is to play a finite game. Though the finite player suppresses Change in himself, the finite player plays to surprise the

²James Carse, *Finite and Infinite Games* (New York: Ballantine Books, 1986), p. 23.

³ibid. p. 31.

opponent. For when the opponent has been sufficiently surprised, the finite game ends and the surpiser is declared the winner.

This means that

Finite players must appear to be something other than what they are. Everything about their appearance must be concealing. To appear is not to appear. All the moves of a finite player must be deceptive; feints, distractions, falsifications, misdirections, mystifications.⁴

Not only do finite players not appear to be what they are, but they exist in an existential contradiction. This is because for the finite player, the purpose of the game was to have accomplished something, obtained something, own something, or possess something. Hence, life

is not play, but the outcome of play. Finite players play to live; they do not live their playing. Life is therefore deserved, bestowed, possessed, won. It is not lived.⁵

The purpose of the finite play is to win. If one wins, one has won a title. There is no surprise and the game is over. So, the finite player after winning has not yet lived. If one loses, one has lost a title. There is no surprise and the game is over. So, the finite player after losing has not yet lived. To win or lose a finite game is not to live because the purpose of the game was only to win or lose a title. A title is a statement of what one is. It is a statement of a static Being, not a statement about a dynamic Becoming. Carse explains:

Because the purpose of a finite game is to bring play to an end with the victory of one of the players, each finite game is played to end itself. The contradiction is precisely that all finite play is play against itself.⁶

Play against play is serious. There can be no room to experience surprise in the play. There can be no room for uncertainty. There can be no room to remove limitations or remove boundaries. There can be no room for an open outcome. There can be no room for living.

⁴ibid. p. 22.

⁵ibid. pp. 28-29.

⁶ibid. p. 29.

In playing an infinite game, the infinite player expresses freedom. The real meaning of freedom is that of essence responding to essence, our essence responding to Godly essence. What can an essence response be? To understand this we must first understand what could be the essence which the Creation which the Divine is expressing.

Russell says:

The perpetuity of Creation is based upon the constant giving of one half of a cycle to the other half for the purpose of repeating the creative process through another cycle of giving for regiving.⁷

What is being given is a sharing of Divine Oneness. Now Oneness cannot be comprehended without its opposite, multiplicity. And the Oneness which is shared is a Oneness which changes to the appearance of multiplicity which we, by our understanding, come to experience as the Oneness from which it came. Thus, Oneness is not a static experience. It is a dynamic becoming in which we play an integral part.

To explain this idea of Oneness and multiplicity, Russell considers the ocean.

Its unchanging stillness, unbroken by waves of motion which seemingly divide it into many measurable units, might be likened to the stillness of the one Light of God's unchanging knowing, broken by the thinking of that knowing into many seemingly changing and measurable parts. Upon that calm ocean there are no separate or separable units to give multiplicity or individuality to its oneness. There is nothing there which changes, nothing to measure. One could not put his finger anywhere upon it and return to locate that same point, for every point upon it anywhere is the same point. There is no everywhere in it, for there is not extension in it - nothing that is relative to any other thing - for there is no other thing in the ocean's oneness for it to be relative to....

The moment the still balance of the ocean becomes extended to two unbalanced opposite conditions, the unchanging oneness be-

⁷Walter Russell, *The Message of the Divine Iliad*, Vol. 1 (Waynesboro, VA: University of Science and Philosophy, 1971), p. 88.

comes a changing multiplicity. The unity of the ocean idea is divided into wave units of that idea. Separateness and separability come into seeming being when one can count oneness into infinity - where the measureless can be measured - where variation from oneness gives individuality to varying and changing units.

Wherever unity is manifested by infinite numbers of units no two of those units are alike. Likewise, where one balanced equal pressure is divided into two opposite unbalanced pressures, motion becomes imperative for the purpose of seeking balance.

The import of this is the fact that all divisibility and multiplicity, all individuality, changing, measure, unbalance and disunity come from oneness - from unity itself. Furthermore, all of these qualities of separateness return to the oneness from which they came for the purpose of again expressing their separateness in infinite numbers of forever changing units.

That fact of the division and multiplication of unity of God's *knowing* into the infinity of God's *thinking* - for taking His One Idea apart and expressing it as many parts - then putting all those parts together again into the unity from which they came - is the one dominant characteristic of Creation. That is what Creation is - many changing units of moving light waves arising from the stillness of the one light; then returning to that stillness for rebirth into light waves of motion....

In this manner life springs from oneness to manifest one half of the life cycle, and returns to oneness as death to manifest the other half. This is the inviolate order of Nature. There is no other order. That is the law of Nature. There is no other law than that one of rhythmic balanced interchange between the opposite halves of cycles which forever spring from oneness to manifest oneness in multiple forms of individual expressions.⁸

God is always sharing Divine Beneficence: "balanced interchange between opposite halves of cycles which forever spring from oneness to manifest one-

⁸ibid. pp. 93-96.

ness in multiple forms of individual expressions.” This is the light. This is the essence. The essence of our response is an acknowledgement of receiving Divine Beneficence and our sharing of this Beneficence in our human world. So we bless and we do. The blessing is our internal ceremony of acknowledging that we have received Divine Beneficence. Such blessings we can also make external if we wish. In the world of appearance, the doing is our actions by which things that appear to be in opposition can be harmonized. The essence of this appearance is the beneficence which we share by this doing. And this doing not only causes change, but is an integral part of Change.

Lee says

The Change is the beginning and the end of all process. Everything is in a process of becoming because of the Change. The Change is in everything, but everything is not the Change. The Change is both hidden in the depth of all things and manifest in the concrete process of becoming. The Change is not known by itself but by its manifestation only. It is manifest in everything, because everything owes its existence to the Change.

Day changes to night and night to day because of the Change. Brightness changes to darkness and dark to bright because of the Change. Spring changes to summer and summer to autumn because of the Change. Coldness becomes warmth and warmth becomes coldness because of the Change. The Change makes trees grow and decay. Man is born and dies because he is part of the Change. The way of our thinking changes, the manner of our behavior changes, the system of our values changes, for the Change is active in all things. The strong becomes weak and the weak becomes strong because of the Change. The future becomes the present and the present becomes the past because of the Change. The Change makes the small great and the great small. Energy changes to mass and mass to energy, for they are relative to the power of the Change. Everything is in the process of change because of the Change. In the process of becoming changing can be gradual or rapid, for everything has its own trend in the changing process. The process of change is total and universal, for the Change is the inner essence of all existence.

The Change is the mother of everything that exists in the universe. Being is possible because of becoming, and becoming is possible because of the Change. Being is not real by itself, but is real only in the process of becoming. Being itself is nothing but the illusion of becoming. Being is our misunderstanding of becoming. Being is our mental particularization of becoming, while becoming is the wholeness of being realized in the process of change. It is not the being which makes becoming possible, but the the becoming which makes being real. Being is totally dependent on becoming, for it is always relative to the Change. Becoming is not dependent on being but is meaningful because of being. Becoming is the realization of the Change, while being is the realization of becoming. Thus, without the Change becoming is not possible, and without becoming being is an illusion. The Change is the source of all creative process, because it has creativity within itself. The process of creativity through production and reproduction is possible because of the Change. Whenever there is growth and decay or expansion and contraction, there must be the Change. The Change is the moving mover of all the changes in the process of becoming.

Man's attempt to stop the realization of Change is man's attempt to put something permanent in place. This is a finite game. This is a game of restriction. This is a game of attempting to make something *be* rather than *become*, put the world in a static state of being rather than its state of becoming. All such attempts in the end must fail for the nature of Change is to induce becoming, not being.

When our freedom of becoming is fully utilized, essence responds to essence and we experience fulfillment. When our freedom of becoming is not fully utilized we do not experience fulfillment for our being is in the mode of a static having. Thus we experience unfulfillment and suffering.

It is in this dynamics of being, becoming and change with consciousness and meaningful living that the Tarot archetypes tell a story. For each of the 22 archetypes represent a dimension of our being, an axis, a roadway. In one direction there is a joyful becoming and full meaningful living. In the other direction is a staticness that leads to suffering, sadness, meaningless, crises

and death. When we are consciously aware of the roadways, consciously aware of the roadways in each of our situations, then we can more effectively and meaningfully live in a way bringing ourselves closer to God.

Our issue is to bring the teachings of the Tarot archetypes into our consciousness. To do so, not only do we have to study and understand the story of each archetype tells, but we have to understand how our consciousness works. Therefore, we also must learn the dynamics of our self-conscious, our subconscious, and our super-conscious.

Overview

The major arcana of the Tarot consists of twenty two pictorially displayed spiritual archetypes. The archetypes teach us about the deepest mysteries of our own lives. They teach us about the interaction of the physical and the spiritual and about our role of linking heaven and earth. They teach us how to understand and develop our spiritual beingness by understanding the most important dimensions of the purpose of living: to bring down Godliness; to serve God; to make our earth a dwelling place for God. They tell us that we can accomplish this purpose by a process of continually transforming our nature from one of just desiring to receive for ourselves along to one of desiring to give and receiving in order to give. And they tell us that we must do this continually, level by level. This is the world of being, becoming, and change.

By necessity, the Tarot tells us about change: what kind of change we can encounter; what kind of change we cause, and what happens to us in the process of change. It explains all of this as a function of our own attitude toward the Divine nature of change.

By necessity, the Tarot tells us about unification and separation: how the unity brought about when we link earth to heaven reveals to us the Divine Law and creates a joy in living; and how the separation brought about when we desire to receive for ourselves alone creates our own suffering.

The spiritual archetypes of the Tarot can be classified into three major groups; the self-conscious, the subconscious, and the superconscious. The self-conscious is the initiator, the seeder of action. The subconscious is the implementor, the builder of the physical reality. And the superconscious is the blessing, the endower of meaning.

The self-conscious initiates a thought. The thought not only develops into an action, but it also impregnates the subconscious, who then goes about forming a physical reality specified by that subset of all currently active thoughts consistent with the Divine Law. Thus, a child is born. The child is the new situation that results from the action taken by the self-conscious and the building done by the subconscious. The superconscious then has the choice of blessing or not blessing this new situation. The issue is whether to bless, thereby, endowing a beginning and a unification or to not bless, thereby endowing an ending and a separation.

There are six archetypes of the self-conscious and six corresponding archetypes of the subconscious. The self-conscious archetypes are the *Hermit*, *Hierophant*, *Charioteer*, *Emperor*, *Magician*, and the *Hanged Man*. The corresponding subconscious archetypes are the *Star Maiden*, *High Priestess*, *Woman of Justice*, *Empress*, *Women of Strength*, and the *World Dancer*. The first three of these pairs participate in the upper world and the second three of these pairs participate in the lower world. Each group of three can be classified as willing, knowing, and doing.

The resulting four-fold division of self-conscious and subconscious with upper and lower can be named: the upper self-conscious is named the inner self-conscious. the lower self-conscious is named the outer self-conscious, the upper subconscious is named the cosmic subconscious, and the lower subconscious is named the personal subconscious.

Emphasizing the upper and lower dimensions, the self-conscious and subconscious archetypes can be arranged in the following table:

Upper		
	Inner Self-Conscious	Cosmic Subconscious
Willing	<i>Hermit</i>	<i>Star Maiden</i>
Knowing	<i>Hierophant</i>	<i>High Priestess</i>
Doing	<i>Hanged Man</i>	<i>World Dancer</i>
Lower		
	Outer Self-Conscious	Personal Subconscious
Willing	<i>Magician</i>	<i>Woman of Strength</i>
Knowing	<i>Emperor</i>	<i>Empress</i>
Doing	<i>Charioteer</i>	<i>Woman of Justice</i>

Emphasizing the willing, knowing, and doing dimensions, the self-conscious and subconscious archetypes can be rearranged as follows:

Willing

	Self-Conscious	Subconscious
Upper	<i>Hermit</i>	<i>Star Maiden</i>
Lower	<i>Magician</i>	<i>Woman of Strength</i>

Knowing

	Self-Conscious	Subconscious
Upper	<i>Hierophant</i>	<i>High Priestess</i>
Lower	<i>Emperor</i>	<i>Empress</i>

Doing

	Self-Conscious	Subconscious
Upper	<i>Hanged Man</i>	<i>Woman of Justice</i>
Lower	<i>Charioteer</i>	<i>World Dancer</i>

Life is sacred and so it must inherently have meaning. This meaning, however, is a lived personal meaning, not a meaning in the abstract sense. A lived meaning is one which is renewed moment by moment, for old meanings stagnate. It is one which is future directed in the present and not past directed in the present. It is one which fulfills life's sacredness.

The lived meaning comes about by an active renewing and an active endowing with meaning each circumstance we are in. It is our superconscious

which is responsible for this. Its choice is two-fold: either to reach beyond wherever we have taken it and endow our new situations with meaning, with life, or to hold fast and suffer stagnation, endings, and unwanted change. It is either to enter the fifth dimension of living, the dimension of eternity, or to remain a limited creature of the three dimensions of space and one dimension of time. The choice is always ours.

In order to endow our life with meaning, moment by moment, situation by situation, we have to understand what is real and what is unreal. What is unreal is called unreal because it itself is nullified in the existence of what is real. What is unreal is everything that we *have* and *have set up* in our lives. This is appearance. What is real is the essence: what we *are*, who we *are*, and who we *are to be*. Reality consists of *being* and *becoming*. It does not consist of *having*. For what we *have* or *have set up* is subject to unwanted change. But what we truly *are* and *are becoming* changes in appearance but never changes in essence.

The ancient teachings embodied in the pictorial representations of the Tarot tell us how the changes we encounter in our *having* constitute just a neutral playground for our *being*. Thereby, it centers us on the reality of our *being* over the illusion of our *having*. Our *being* is connected with God and the connection is actualized when our will is aligned with God's will. Our superconscious can either reach beyond, making this connection, thereby bringing us joy, or holding fast, not making this connection, thereby bringing us suffering.

There are ten archetypes of the superconscious. Five are associated with *reaching beyond* and five are associated with *holding fast*. When there is *holding fast*, separation, instability, change, and endings are experienced with suffering. When there is *reaching beyond*, unification, stability, change, and beginnings are experienced with joy.

As with the self-conscious and subconscious archetypes, each superconscious *reaching beyond* archetype is associated with a superconscious *holding fast* archetype. The *Lovers - Devil* pair constitute the unification - separation dimension. The *Sun - Moon* pair constitute the serving God - serving ego dimension. The *Temperance - Tower* pair constitute the stability - instability dimension. The *Judgement - Death* pair constitute the beginnings - endings dimension. And the *Fool - Wheel* pair constitute the living on the knife's edge - change dimension.

The groupings of the superconscious archetypes can be arranged as follows:

Superconscious

	Reaching Beyond	Holding Fast	
Unification	<i>Lover</i>	<i>Devil</i>	Separation
Serving God	<i>Sun</i>	<i>Moon</i>	Serving Ego
Stability	<i>Temperance</i>	<i>Tower</i>	Instability
Beginnings	<i>Judgement</i>	<i>Death</i>	Endings
Living	<i>Fool</i>	<i>Wheel</i>	Change

Colors

In this section, we give a short summary of many of the main colors which are used in the Tarot and the general meanings these colors have. More specific references to these colors will be found in the interpretations of the individual discussions of each of the Major Arcana.

Black	Ignorance is the lower meaning; mystical and occultism is the higher meaning.
Blue	The cosmic subconscious; memory.
Gray	The lower meaning is the color of the mineral and stands for stone (or the physical world). The higher meaning is wisdom; the union of the personality with the Higher Self.
Green	The personal subconscious; feminine; creative imagination.
Gold	Metal of the sun.
Orange	The color of the superconscious and is associated with the transformed heart whose function it is to bring in the white-yellow and the white; the reason of the creator in making active the images of the creator.
Pink	The divine use of the Mars force.
Red	Desire and action;
Silver	The metal of the moon.
Stone Color	The natural physical body is the lower meaning; union of the Son (dust) with the Father (stone) is the higher meaning.

Violet	The color of equilibrium; the manifestation or creation of forms.
White	Archetype; abstract thought; spiritual plane; eternal and eternally young.
Yellow (deep)	The self-conscious mind; masculine.
Yellow (light)	The mind of the Higher Self.



The Fool

The Fool represents a force continually being created by the Divine. The force is a pure and innocent potentiality which itself is symbolic of air or breath. The word fool is related to the Latin word *follis* meaning a bag of air. The Fool is superconscious. He can create situations so that he always has enough room to take one more step. He never has to come to the limit of his potential. Should he be attracted only to the earth and water below, he will be drawn in it. Should he be attracted only to the spiritual fiery heavens above, he will lose sight of the reality below and he will fall. In either case he will be foolish. But if he acts with attention to both above and below, mediating between them, the God force will flow through him and open any potentiality for manifestation.

The Fool is one who by his very nature cannot get stuck. The Fool is always able to go beyond and break through the reality which confines him. For to be a Fool is to be foolish enough not to behave in the expected way and thereby the Fool is able to create a new reality.

What does the Fool do? When a situation is too ordered and regular, the Fool becomes entirely unintellectual and acts expansively introducing disorder, surprise and love. When a situation is a disordered mess, the Fool becomes the organizer and intellectual one from whose mouth words of truth are spoken. When a situation is too emotional or too intellectual, the Fool becomes spiritual and when the situation is spiritual, the Fool becomes down to earth. The Fool always acts in the unexpected way to balance the scale.

The Fool is no fool at the higher level. For the Fool does not set any finite goals. The Fool does not desire money, for example. Rather the Fool desires an opulence and is therefore open to receive opulence in any form that it comes to him, not just in the limited form of money. Thereby the Fool is open to receive the infinite goodness that is best for him. Because the Fool does not have a finite goal, but desires the fullest expression of his Divine self, he lives life at the knife's edge, ready at any moment to step off the cliff. The cliff, however, is the cliff of the finite. And the Fool is always stepping off the cliff for this is the doorway to the infinite.

General Discussion Quotes

Case says that:

The Fool is the state of the first emanation. He is the primary aspect of universal consciousness, which we term superconsciousness. He is the cosmic Life-Breath, about to descend into the abyss of manifestation.

Because he symbolizes the state of the Life-power just prior to the beginning of a cycle of self-expression he also represents inexperience. For until the Life-power actually enters into the particular activities of such a cycle, it can have no real experience of those activities.

Moore says that:

The word "fool" comes from the Latin "follis" which means a "bellows." A bellows has no usefulness until it is filled with air, the pressure of which it intensifies and directs....

The Fool is the I AM descending into matter and the equipment He brings with Him to ascend again out of it. This type of Intelligence is called the Cultural Intelligence. He who descended into matter ascends again out of it by self-cultivation....

All the pioneers of the world, the teachers, the artists, the doers have been those whom their sensible neighbors called "fools". Why? Because these Fools were unaccountably willing to put aside acquisitions of pleasure for the sake of a vision as yet unrealized.

Javane and Bunker say that:

The Fool is the super-conscious, pictured here as having room to take one more step. This indicates that we never come to the limit of our potentials.

Sharman-Burke says that:

The Fool seeks the truth, and turns his attention towards the spirit in search of truth. His madness or foolishness links him to the divine, for originally the word ‘silly’ meant ‘blessed’. The Fool is simple, trusting, innocent and ignorant of the trials and pitfalls that await him, yet he is prepared to abandon his old ways and take the leap into the unknown.

Nichols says of the Fool:

... he is free to travel at will, often upsetting the established order with his pranks. As we have seen, his vigor has propelled him across the centuries where he survives in our modern playing cards as the Joker. Here he still enjoys confounding the Establishment. In poker he goes wild, capturing the king and all his court. In other card games he pops up unexpectedly, deliberately creating what we choose to call a misdeal. ...

[The Fool is] popping up now here now there and then disappearing before we can catch him. He likes to be where the action is, and if there isn't any, he creates some. ...

... the Fool's spontaneous approach to life combines wisdom, madness, and folly. When he mixes these ingredients in the right proportions the results are miraculous, but when the mixture curdles, everything can end up in a sticky mess. At these times the Fool can look pretty foolish which (being a fool) he has the good sense not to mind. He is often pictured like Bottom, wearing asses' ears because he knows that to admit ignorance is the highest knowledge – the necessary condition of all learning.

Our inner Fool urges us on to life, where the thinking mind might be overcautious. What seems like a precipice from afar may prove to be only a small gully when approached with the Fool's gusto. His energy sweeps everything before him, carrying others along like leaves in a fresh wind. Without the Fool's energy all of us would be mere pasteboard. ...

Because the Fool encompasses the opposite poles of energy, it is impossible to pin him down. The minute we think we have

caught his essence, he slyly turns into his opposite and crows derisively from behind our backs. Yet it is his very ambivalence and ambiguity that makes him so creative. ...

In our journey toward individuation, the archetypal Fool often demonstrates both the resistance and the initiative inherent in his nature by influencing our lives in less drastic and more creative ways. His impulsive curiosity urges us on to impossible dreams while at the same time his playful nature tries to lure us back to the laissez-faire childhood days. Without him we would never undertake the task of self-knowledge; but with him we are always tempted to dawdle by the wayside. Since he is part of ourselves cut off from ego-consciousness, he can play tricks on our thinking mind; embarrassing slips of the tongue and convenient lapses of memory are the least of these. Sometimes his jokes, even more practical, lure us into situations where the ego would never dare.

D'Agostino says that the Fool

represents the Total Being; the Inner Self religion speaks of; that level of consciousness saints and mystics refer to a Union with God. 0, the number of this card, suggests nothingness; unity without a second; oneness prior to any beginning; the initial and final balance of opposites. We call it Super-Consciousness.

Waite says that:

The sun, which shines behind him, knows whence he came, whither he is going, and how he will return by another path after many days. He is the spirit in search of experience.

Ussher says that:

The Fool is pure Contingency, Impulse completely undermined and free as air, both Will and Destiny and neither: he is aboriginal Chaos, primary Matter in which the dry and the earthy have not yet been parted from the wet and the oceanic. He is the traveler who tosses up at every crossroads, and, because he has no goal, cannot lose his way.

Eden says that the Fool

symbolizes the Life-power before it enters into manifestation...
the youth as Spirit facing unknown possibilities of self-expression
as he enters the world.

Symbolism

- Black Robe** The Black Robe is the robe of ignorance (low level). It is also the superconscious perception that comes from occult practices (higher level) (Moore).
- Black Wand** The Black Wand is a measuring tool, a symbol of will, of which attention, the wand itself, is the essence, and to which memory, the wallet is closely linked (Case).
- The Wand is black, the colour of power and energy, although in the Fool's case, it is as yet untapped (Sharman-Burke).
- The Black Wand he carries on his shoulder depicts his directed will through which he initiates his course of action. This wand is also a measuring tool, and is painted black suggesting hidden forces. When we take the right measurement of any given situation or of any particular form, these hidden forces are released, thereby providing us with greater control over portions of ourselves and of our environment. Permanently assimilated into our personality, these manifesting forces are forever available in times of our needs, and at our beckoning (D'Agostino).
- Blue Twin Peaks** Wisdom and Understanding; Cosmic subconscious and personal subconscious (Moore).
- Brown-red Shelf/Cliff** Red stands for desire and action; all action is prompted by desire; flaky shelf means that we can flake off our subconscious or make the matter which composes it less and less dense by

desire and action instigated by the self-conscious which is the mind (Moore).

Eight-spoked Wheels The yellow background of the wheels is the radiant solar energy; the red spokes are the eight forms of energy; eight aspects of the Life Power; the laws of the Life Power; there are eight such wheels and two additional yellow red figures which represent the ten sephirot (Moore).

The yellow background represents air or breath; eight spokes represent rhythmic action of the fiery activity which set the Life-Breath into whirling, wheeling motion (Case).

Fourteen Rays Value of Hebrew Godname Yod Dalet, the Almighty Hand; number of cards to each suit of the Tarot (Moore).

Golden Hair Radiant energy of life breath (Case).

Green Hat Green hat of plaited leaves is a symbol for the creative Imagination (Moore).

The Green Hat is made up of interwoven laurel leaves, a symbol of success (Sharman-Burke).

Open Eye The open eye on the flap of the wallet is the eye of imagination that unlocks the treasure house or the wallet of the subconscious (Moore).

The lock of the wallet is in the form of an eye which stands for the All-seeing Eye of Freemasonry, and for the Eye of Horus, in Egyptian symbolism. Through the development of a higher type of vision we may gain access to the treasure of stored-up experience in the universal memory (Case).

- Red Feather** The Red Feather is the wing feather of an eagle; it represents active and productive action and desire. It opens the wallet of cosmic subconscious (Moore).
Symbol of aspiration and truth (Case).
The Red Feather which is perched jauntily on top of the Fool's Hat is the color of desire (Sharman-Burke).
- Threefold Leaves** Creative number of Father, Mother, and Child; Physical, Astral, and Mental Body (Moore).
- Red Lining** Desire and action that springs from desire (Moore).
Passion, fire and material force (Case).
- Seven Trefoils** Seven great phases of Life Power's activity; seven centers of the body; (Moore).
Seven Spirits of God; seven great rays of the universal creative energy; each trefoil has a triple expression: integrating, equilibrating, and disintegrating (Case).
- Triple Red Flame** State of the Life-Breath prior to manifestation when the universal energy (yellow disk) has not yet organized the triple potency of expression into the rhythmic whirling motion which is the basis of all modes of expression (Case).
- Two leaves** Balanced action of conscious and subconscious (Moore).
- Wallet** The Wallet is a symbol for cosmic subconscious. It is opened by practical occultism, by occult practice and in the making of images (Moore).
The Wallet contains the summed-up experience of previous manifestations, because at the

beginning of every new cycle of self-expression, the Life-power carries with it the essence of all its experiences in former cycles (Case).

The Wallet represents the past experiences that the Fool has no immediate need (Sharman-Burke).

The Wallet suspended from the Wand is a symbol of the collective unconscious, the memorial storehouse of all our past, present and future experiences (D'Agostino).

Wallet Eagle

The eagle refers to Scorpio. The wand and the wallet together are phallic emblems, referring to the natural process whereby the accumulated experience of the Life-power is passed on from cycle to cycle (Case).

The clasp of the Wallet is in the form of an Eagle's head. This suggests the spirit, perhaps the flight into the unknown. The eagle is the sacred bird of Zeus, the Greek All-Father, who has important connections with the Fool (Sharman-Burke).

White Belt

Belt of the zodiac; limits of time and space; the Divine Spark must necessarily limit itself in order to manifest. Nothing can be manifested without a body, and a body means limitation (Moore).

To rid ourselves of ignorance and passion we must overcome the illusion of Time. A practical occultist learns to replace Time by Eternity, and practices daily to accustom himself to leading the timeless life (Case).

White Dog

Purified intellect, intellect which has abandoned all its earthly estimates of success and

substitutes the Fool's idea of success (Moore).

Something given in a wild and dangerous state by the unmodified processes of nature has been changed into a friend, helper and companion of man; all subhuman forms of the Life-power are elevated and improved by the advance of the human consciousness; symbol of intellect, subordinate to superconsciousness (Case).

The White Dog symbolizes the instinctive fear which all men share of the unknown, while his step off the edge of the precipice shows that, despite his fear, he is prepared to take the plunge into uncharted terrain (Sharman-Burke).

White Undergarment The White Undergarment represents our spiritual origin which is always with us (Moore).

The White Undergarment is a symbol for the light of perfect wisdom (Case).

White Peaks Plane of abstract thought (Moore).

White Rose The White Rose is a symbol for purified desire (Moore).

The White Rose is a symbol for freedom from the lower forms of desire and passion (Case).

In the Fool's left hand he holds a White Rose, representing the cultivation and control of the desire nature (D'Agostino).

White Sun The White Sun is the spiritual plane from which the Fool comes (Moore).

The White Sun shining in the upper right corner is the Spiritual Sun. It remains forever at forty-five degrees and never reaches its zenith, therefore it never descends; for the

powers of the Self are always at their height and never diminish (D'Agostino).

Yellow Boots

Mind is the guide of the feet (Moore).

Element of air, the vehicle of the Life-power (Case).

Yellow Sky

The Yellow Sky is representative of the self-conscious mind. This is the first state of consciousness which is chiefly instrumental in producing the state depicted in the card of the fool (Moore).



The Magician

The Magician represents the self-conscious creative force in action. The Magician is the self-conscious mind which by concentration and single-minded attentiveness can manifest and bring into reality an objective by acting as a channel for the Eternal Force. By opening to what is above and by concentrating and focusing to what is below, the Magician connects above and below permitting the Godly light force to flow through him. Thereby, both the Magician and his reality are transformed. By particularizing his will, the Magician impregnates the subconscious. Then by the flow of the Godly force the subconscious builds a physical reality that reflects that part of what the Magician wills that is consistent with the Divine Law.

The Magician is the awareness which wills. And what does the Magician will? He wills to align his will with God's will. Thereby the Magician acts to balance and harmonize the powers controlled by the mind. In his act, the Magician uses the cup representing water and imagination; the sword representing air and the intellect, the pentacle, representing the earth and body, and the wand representing fire and the creative magickal will. And what kind of magick does the Magician do? The Magician changes his consciousness in accordance with his will.

The Magician operates in the world of diversity which is evident throughout creation. By aligning his will with God's will, the Magician changes his consciousness of duality and illusion, a consciousness embodying separateness, into a consciousness of unity.

The Magician is in the house where he belongs. It is a place in which his personality develops, a place in which the Magician defines himself physically, mentally, emotionally and spiritually. And what does the house of the Magician contain. It contains the light which always is. By aligning his will with God's will, the Magician reveals the light through his body which is the vessel. The unity thereby created is the revealment of the light. When the Magician reveals the light, he transforms his body, his vessel, his container, to a sanctuary, which is a container of holiness.

However, when the Magician desires to receive for himself alone, he connects to fragmentation and illusion, for the desire to receive for oneself alone is always deficient, having elements of frustration, or resentment, or anger,

or uncertainty. These cannot be a blessing. For when the Magician's desire is to receive for himself alone, he becomes more determined by his uncertain fragmented world. Then his ego inflates in order to take control and to try to reduce this fragmentation. But this makes the world even more fragmented and more uncertain and his ego worries and stimulates the emotions of frustration, anger and resentment.

When the Magician's desire is to receive for the sake of imparting, he becomes free and in this world of freedom and completion, he is certain and his ego stays in its proper place. This is true blessing. The Magician becomes able to work with opposites, bringing them together to achieve a common beneficial purpose. Indeed the very notion of harmony in creation must involve opposites such as heaven and earth, concealment and revealment, light and vessel, expansion and restriction, love and strength, etc. By acting with cooperation and alliances, the created reality of the Magician becomes a blessing for there is permanency when the Magician reveals the light and creates a blessing. Any other act has a transitory illusionary existence for it is only the energy intelligence of blessing that is capable of removing illusion and reveal a cosmos which is one. Another way of saying this is that when the Magician desires to receive in order to impart, he reveals the light through his vessel. In this manner, he connects to the infinite reality, experiences fullness, and certainty. He stimulates the emotions of love and compassion and he becomes blessed.

General Discussion Quotes

Javane and Bunker say that

The Magician represents the conscious mind, which by concentration and single-minded attention to a specific idea or goal can draw upon the forces from above. In this way the idea or goal will take form and become a reality in the material world.

Sharman-Burke says that

The energy embodied in the Magician is that of action, purpose and will. He reveals to the Fool his potentials and possibilities; he lays before him a map of personality in terms of elements, and reminds him of the duality of his nature, mortal and divine. In alchemy, Hermes was said to preside over the whole alchemical work; in the Fools' journey he acts as the initiator and will accompany him, unseen, on his way.

Waite says that the Magician

signifies the divine motive in man, reflecting God, the will in the liberation of its union with that which is above. It is also the unity of individual being on all planes, and in a very high sense it is thought in the fixation thereof.

Eden says that

The Magician represents Man's will in union with the Divine achieving the knowledge and power to bring desired things into manifestation through conscious self-awareness.

Nichols says that the Magician's

energy is directed to the objects before him which he has singled out for special attention. They are set on the table of reality which will confine his activity within its boundaries so that his energy does not spill over and run away. He evidently has a plan. He is about to do something – to perform for us.

If the Fool is that impulse deep in the unconscious that sets us on the quest, then the Magician might symbolize a factor in us that directs this energy and can help to humanize it. His magic wand connects him with his ancestor, Hermes, the god of revelations. Like the alchemical Mercurius, who possessed magical powers, the Magician can initiate the process of self-realization which Jung called individuation, and he can guide our journey into the underworld of our deepest selves. Man has always recognized a power transcending the ego, which he sought to propitiate through magical rites. ...

Like human consciousness itself, an aspect of which he symbolizes, the Magician can create maya, the magic illusion of “ten thousand things.” For, by making the objects on his table disappear, he can dramatize the simple truth that every object, every thing, is but an *appearance* of reality. It is we who create the world which appears to exist. By transforming one object or element into another, the Magician reveals another truth; namely that underneath the “ten thousand things,” all manifestations are one; all elements are one and all energies are one. All are whole and all are holy. The Magician helps us to understand that the physical universe is not the result of The Original Life Power acting on *matter*, rather it is the result of the Life Power acting upon *itself*. Out of *itself* the One Power builds all shapes and forms, all force, and myriad of structures.

Case says that

The true magic presides over house-building because it shows us how to erect actual houses so as to take advantage of occult properties of the earth-currents of magnetic vibration. The higher phases of magic, moreover, have to do with the building of the

“house” of personality, with the rearing of the Temple of Spirit, the “house not made with hands, eternal in the heavens.” ...

He understands that his operations succeed to the degree that his thought, word and action transmit faithfully the powers of the plane above him. The greatest Magicians know themselves to be no more than channels for the Life-power, clear window-panes through which the light of wisdom within the house of personality streams forth into the objective world.

D’Agostino says that the Magician,

personifies what psychologists refer to as objective mind or self-consciousness. Prototyped as masculine, it is this level of consciousness that makes us aware of ourselves and of all that surrounds us. The objective mind, or self-consciousness, is an exclusively human quality and its essential function is to initiate and direct the course of action of all the creative forces manifesting in man and in the universe. ...

The creative forces the Magician receives from above are always modified by his desires and his intellect, therefore the habitual patterns predominating within his sub-conscious mind motivate all his thoughts and actions.

Moore says that

The Magician stands for that in you which is acutely aware, which wills. You are not your body and you are not the stream of consciousness which flows through your mind. You are the awareness which looks at your stream of consciousness which flows through your mind and selects from it for your own purpose. The awareness which wills is what you are....

The One Life which we call God, naturally can and does identify Itself with Its body, the universe. There was nothing out of which it could make the universe but Itself. For the purpose of manifestation, the One energy divided Itself into Two (the masculine principle and the feminine principle). These two are called the superior and the inferior natures, though they are really equal.

The superior nature is the Will and by working upon another part of itself, the inferior nature (the substance), it produced all the things which go to make up the universe. The Will supplied the ideas, the images. The inferior nature supplied the substance out of which those images took shape and gave them the shape which the Will instructed it to take.

The receptor in our minds which perceives, which discriminates and which recognizes the relationships, is identical with the superior nature of this One energy which we call God. It is in this sense that we are made in the image of God. Our awareness which wills our Will is identical with His. This awareness we call the "Self-conscious." We possess the power of Attention, the power of seeing how things are related in cause and effect, only because that Energy possesses the same. If He did not possess it, we could not. It is this energy which is aware of what is going on, which wills, and which selects. We call that the self-conscious (the consciousness of Self)...

The Magician in this card is the spiritual man. Spiritual man has made himself out of the natural man. The man, who by working on himself, has become spiritual. In this card you see him cultivating his roses, making himself spiritual; the garden is his own body. Stripped of this little allegory it means that the self-conscious was set in the body to refine the desire of the body, to civilize it, as we say. Our body is the first medium of our activity and all our activity of expression must be manifested by means of our body on the physical plane. It is the mechanism of our expression.

Symbolism

- Arbor of Roses** The Arbor of Roses corresponds to the letter-name Beth, because an arbor is the simplest type of shelter (Moore).
- Black Hair** The Magician's Black Hair signifies that his present work is mystical or occult (Moore).
The Black Hair signifies ignorance (Case).
This is the ignorance which perceives or interprets darkness.
- Black Legs** The table has Black Legs. This indicates that there is a very occult process being undertaken (Moore).
- Blue Sword** The Blue Sword represents Air (Moore).
- Cultivated Roses** The Magician is refining his desires. He desires to make his body receptive to the superconscious (Moore).
- Five Red Roses** The Five big Red Roses are the senses, the source of all desires (Moore).
- Four Lilies** The four lilies in the garden with the green and blue foliage is abstract thought. The Magician is making his mind capable of abstract thought (Moore).
The lilies have six petals, and in cross-section their flowers show the Hexagram, or six-pointed star, which is the symbol of the Macrocosm. Pure science concerns itself with the study of the powers of the Macrocosm, and with the laws of those powers. Because these laws and forces operate in the four worlds or planes, the number of lilies is four (Case).

Four Table Legs

The table has four legs. These are the four worlds: emanation, creation, formation, and manifestation. These are the mental, emotional, etheric, and physical worlds (Moore).

Garden

The Garden symbolizes the body (Moore).

The garden is fertile and productive. It is itself a symbol of the subconscious plane of mental activity. From this teeming soil come forth the productions which give shape and form to the ideas of the Magician. He is shown as a gardener, like Adam, of whom an old legend says that he was put into the Garden of Eden to grow roses (Case).

The garden is the subconscious mind cultivated by attention from the conscious mind (Javane and Bunker).

Green Leaves

The green leaves represent the creative imagination of the subconscious in the active creative process.

Infinity Symbol

The infinity symbol above the Magician's head is the symbol of the Magician's transformation by the subconscious after he has transformed her (Moore).

It is the ancient occult number ascribed to Hermes. It is also a symbol of the holy Spirit. It means dominion on the horizontal plane, dominion in material affairs, because one of the oldest symbols of matter is the horizontal line (Case).

The horizontal figure 8 symbolizes the Holy Spirit, dominion, strength and infinity. Since a horizontal line is the ancient symbol for matter, this glyph represents the conscious mind's

control over earthly things when that mind directs the life energy through fixed attention upon a specific goal (Javane and Bunker).

Over the Magician's head is the cosmic lemniscate, shaped like a figure 8 on its side - a symbol of eternal life and dominion, indicating the harmonious interaction of the conscious and subconscious, idea and feeling, desire and emotion (Eden).

Above the Magician's head is the horizontal eight, a symbol of continuous creation, renewal, and the affirmation that all opposites are the expressions of a single cause. This distinctly suggests that the harmonious integration of personality is our immediate objective (D'Agostino).

The figure eight above the Magician's head stands for Infinity (Sharman-Burke).

Left Hand

The Left Hand points downward symbolizing the direction of power to a plane below (Case).

The left hand shows the descent of grace, virtue, and light, drawn from things above and derived to things below (Waite).

The gesture the Magician exhibits with his left forefinger demonstrates the principle of concentration. The principle endows the Magician with the ability to focus his attention upon a single detail or field of activity.

Intelligently implemented, he can then observe, analyze, select what he needs, and provide the required adaptations and adjustments he perceives as being beneficial to him (D'Agostino).

Magical Tools

The Magical Tools on the table are the implements of the four Tarot suits, signifying the elements of natural life, which lie like counters before the adept, and he adapts them as he wills. As elements of natural life they refer to fire (wand), water (cup), air (sword) and earth (coin or pentacle). They symbolize the four worlds, and correspond to the letters of the Tetragrammaton. They also symbolize the four ancient esoteric admonitions: To Will (wand), To Know (cup), To Dare (sword), and To Be Silent (pentacle) (Case).

The Magician has at his disposal all the elements and their human counterparts: the cup, indicating water and the imagination; the sword, indicating air and the intellect; the pentacle, earth and the body; and the wand, fire and will. These four objects represent the letters יהוה, the Tetragrammaton, the unsayable Hebrew word for God, and the letters INRI (*Iesus Nazarenus Rex Iudaeorum*) which appear on the Christian cross (Javane and Bunker).

The Magical Tools on the Magician's table link up with the attributes of Hermes: the wand with the caduceus, his herald's staff of office which all respected; the sword with that given to him by Zeus with which to slay Argos, the many-eyed monster; the cup with the cup of fortune which Hermes gave mortals to drink from in order to change their fortune, either for joy or sorrow: and the pentacle with the coin symbolizing his guise as protector of merchants and thieves (Sharman-Burke).

The Magical Tools orderly arranged on the table correspond to the four subtle elements of

fire, water, air, and earth, representing the four phases of creation. Psychologically, the wand, to will, is the initial impulse to create; the cup, to know, is the contemplation upon the unconscious in search of knowledge and enlightenment; the sword, to dare, is the discriminating process of selection and elimination, formulating the creative impulse into its most practical channels of expression; the pentacle, to be silent, is the manifestation of this possessive impulse into a corresponding tangible form (D'Agostino).

Pentagram

The Pentagram on the pentacle expresses the mind's domination over the elements, and it is by this sign that we bind the demons of the air, the spirits of fire, the spectres of water, and the ghosts of earth. It is the star of the Magi, the burning star of the Gnostic schools, the sign of intellectual omnipotence and autocracy. It is the symbol of the Word made Flesh. The sign of the Pentagram is also called the sign of the Microcosm. Its complete comprehension is the key of the two world - it is absolute natural philosophy and natural science (Levi).

Red Robe

The Magician's Red Robe represents desire, passion and activity. This red robe has no binding girdle. It may be slipped on or off at the Magician's pleasure. This means that self-consciousness may enter into action, or abstain from it according to circumstances (Case).

The Magician wears red to symbolize his purposeful activity (Sharman-Burke).

Red Roses

The Red Roses represent the desire-nature. The

roses are developed from the five petaled wild rose, and thus they symbolize the number 5, which has for its geometrical correspondence the Pentagram. As symbols of desire, they represent that phase of subconscious response to self-conscious direction which has to do with art, invention, and the adaptation of the principles of abstract truth to practical ends. Because all desires are related to sensation, there are five roses, corresponding to the conventional five senses (Case).

Red roses represent desires. Every moment of our waking consciousness is motivated and conditioned by some kind of desire, which must be elevated to a higher plane (Javane and Bunker).

In the garden below we see Red Roses indicating the active desire nature of man. There are five roses in bloom because all desire is based in one of the senses (D'Agostino).

Right Hand

The uplifted right hand suggests power drawn from above (Case).

Serpent Girdle

The Serpent Girdle signifies wisdom and eternity (Case).

The Serpent Girdle indicates the eternity of attainment in the spirit (Waite).

The Magician's Serpent Girdle is the symbol of eternity (Sharman-Burke).

The Serpent Girdle entwined around his waist, relates to the power of transformation (D'Agostino).

Seven Pleats

The seven pleats on the white undergarment represent the seven lower sephirot - Chesed,

Gevurah, Tipharet, Netzach, Hod, Yesod, and Malchut.

Table

The Table represents the field of attention (Moore, Case).

The word table has affinities in language with the word “measurement”, inasmuch as to classify and arrange is to tabulate. Note that the corners of the table had to be squared, and that the cylindrical legs, which have capitals like Ionic columns, required the use of compasses, and, by their capitals suggest the “orders” of architecture (Case).

The Table is orange indicating that the attention is to bring the superconscious to the self-conscious.

Tetragrammaton

The Tetragrammaton is sloppily printed on the Magician’s uplifted right arm. The Magician is bringing down the white light in order to make it a concrete thing on the physical plane. If what is created is external, creation is brought down by the forces of nature, the cosmic subconscious. The cosmic subconscious is the sword which carves the creation out. If what is created is internal, creation is brought down by the personal subconscious. The personal subconscious is the sword which carves the creation out. Everything which is done is done by the subconscious at the instigation of the self-conscious (Moore).

Yellow Background

The Yellow Background indicates that the primary state of consciousness required to activate the Magician is the self-consciousness.

Yellow Cup

The Yellow Cup represents water (Moore).

- Yellow Pentacle** The Yellow Pentacle represents food and earth (Moore).
- Yellow Wand** The darker Yellow Wand represents light and fire (Moore).
- White Headband** The white headband encircles the brow and passes around the Magician's forehead to the location of the brain areas particularly active in self-conscious mentation. Thus the ignorance is limited by knowledge (Case).
- White Inner Robe** The White Inner Robe signifies that the spiritual is close to the body (Case).
The Magician's white undergarment symbolizes the light of perfect wisdom (Javane and Bunker).
The Magician wears a white undergarment to signify his inner purity (Sharman Burke).
- White Lilies** The White Lilies represent abstract thought, untinged by desire (Case).
The White Lilies represent purified thought untinged by desire (Javane and Bunker).
The four White Lilies represent the human intellect in passive contemplation upon the principles and laws of nature. The knowledge of these principles and laws is derived from the four planes of consciousness: the spiritual, mental, astral, and physical worlds (D'Agostino).
- White Wand** The White Wand has two identical points to remind us of that which is above is as that which is below. The two points also indicate that all magical operations are of two great

classes - those leading to the higher expression of life, and those resulting in death (Case).

The identical ends of his Wand graphically represent the axiom *as above, so below* (Javane and Bunker).

The Magician holds a White Wand heavenward symbolizing the purity of his higher aspirations. He points up to the heavens and down to the earth, for he is a link between the gods and men, spirit and matter (Sharman Burke).

In the Magician's right hand is a Wand raised towards heaven, while the left hand is pointing to the earth. This dual sign is known in very high grades of the Instituted Mysteries; it shows the descent of grace, virtue and light drawn from things above and derived to things below (Waite).

The Magicians' White Wand, like an orchestra conductor's, is an instrument for concentrating and directing energy. Energy needs direction. Only with man's conscious cooperation can it be shaped to human use. He holds the Wand in his right hand indicating that his power is not a result of intellect and training but is rather a natural, unconscious gift. With his left hand he points earthward, dramatizing the Hermetic maxim "As above so below." Although the Magician's Wand has two poles, both of them are white. Thus the masculine spirit is double emphasized whereas the dark feminine yin is excluded altogether. "White above and white below" suggests a static sterile universe ruled by rigid perfectionism (Nichols).



The High Priestess

The High Priestess is the holder and implementor of the Divine Law. As the holder of the Divine Law, it is the High Priestess who makes knowable the Divine Law. As the implementor of the Divine Law, it is the High Priestess who represents the form creating and destroying inherent in our physical world, our world of manifestation.

To understand the High Priestess, we must understand the full linkage between the higher and the lower worlds in which the High Priestess participates. The lower world, the world of manifestation, is a world of forms, a world of appearances. Behind every appearance is an essence existing in a higher world. As the appearance is tied to the physical, the essence is tied to the spiritual. The essence is the living spirit behind the appearance. The appearance is the living body of the essence.

The physical form, the appearance, is a localization and specialization of the essence. The expression of the physical form is the spiritual. That which is inside the form, the spirit, is the essence. The spiritual is undifferentiated, and not localized in space or time. But its expression, the form, is differentiated and localized in space and time. That which is inside the essence, the spirit, is the form, the appearance.

Now the purpose of spiritual expression or physical expression can be understood by an analysis of the two semantic parts of the word expression: *ex* and *press*. The prefix *ex* is a Latin and Greek prefix meaning *out* or *forth*. There are many instructive words with this prefix which can help us understand the underlying meaning of expression: to thrust out as in expel; to thrust out or forth as in extrude; to make more sharp and intense as in exacerbate; to increase as in exaggerate and exasperate; to go beyond as in exceed and excel; to draw out as in extract and expand; to drive out and measure as in the obsolete form to exact; to measure and weigh out as in examine; to weigh out as in expend; to lift up and out as in exalt; to hollow out as in excavate, to put or set forth as in expose; to call out or to call forth as in excite; to cry out as in exclaim; to sift out as in excrete; to follow out or through as in execute; to put into action as in exercise; to stretch out and put forth as in exert; to put or set forth as in expose; to hold forth as in exhibit; to breath out as in exhale and expire; to bring out joy as in exhilarate; to

leap out or up for joy as in exult; to urge out as in exhort; to go out as in exit; to drive away as in exorcise; to drive off as in explode; to spread out as in expand; to spread out or unfold as in explain, to wander freely away from one's course as in expatiate; to undergo as in experience; to search out as in explore; to carry out as in export; to blot out as in expunge; to stretch out as in extend; to root out as in exterminate and extirpate; to twist or turn out as in extort; to estimate beyond the known range as in extrapolate; to set free as in extricate; to sweat out as in exude; and finally to press or squeeze out, to make known or reveal, as in express. All of these senses of *out* are the ones which go with the *out of expression* when the context of expression is that *form is the expression of the spirit and essence is the expression of the form*.

Continuing on with the second part of our analysis, the verb to *press* means to act on with a steady force or weight; to push (not pull) steadily against, to act upon with a lateral force; to squeeze, such as to crush or squeeze out or extract out juice (the essence). In the context of ironing, to press means to make smooth and compact, which when understood in the higher sense means to localize. In the context of touching, to press means to clasp with affection, to hug or to embrace closely. In the context of discussion, to press means to inculcate strongly as a truth; to act upon the mind with weight or moral force; it also means to impose or to urge by persistent and insistent entreaty. In the context of a race, to press means to follow closely, to hasten or urge onward, rush and strain forward, advance strenuously. All of these senses of *press* are the ones which go with the *press of expression* when the context of expression is that *form is the expression of the spirit and essence is the expression of the form*.

From this analysis, it is clear that to express means to insistently and persistently urge on, drive out, draw out, squeeze out, force out, thrust out, set free in a measured way and go beyond that which is the inside, by hugging and embracing it closely, thereby revealing and making known what the inside is.

Now we see that everything has turned topsy-turvey. The form or appearance is the expression of the spirit or of the essence. But such expression means that it is the essence, the form, which is insistently and persistently urged out, thrust out, squeezed out, in order to make the form known, in order for the form, which is the essence of the essence, to become revealed.

From this point of view, the expressed form is itself the inside.

The ancient teachings explain this by referring to form as a reflection of the essence. But from the point of view of the spiritual, it is the form or appearance which is the inside and from the point of view of the physical, it is the essence which is the inside.

This duality is often referred to in terms of the spirit evolving into form and the form involuting into spirit. This is the Divine law of evolution and involution. But there is something yet deeper in the Divine Law which the High Priestess holds.

When the one becomes the many, its oneness becomes hidden and the Divine Law retreats to its own secret place and becomes veiled. When the many unifies back into the one, the Divine Law then becomes manifest.

To explain this more fully, consider that life is the expression of itself, that life is the dual expression of the physical into the spiritual and the spiritual into the physical. Then it also must be the case that it is through life that the Divine Law is being expressed. This means that from the point of view of the total process of living, the Divine Law is unchanging, but that from the point of view of the involuting and evolving, the Divine Law has the appearance of involuting and evolving as well. That is, as the one, the spirit, expresses itself in the many, and as the many unifies itself into the one, the unification back into the one makes manifest different aspects of the Divine Law that were not known, knowable, or revealable before the unification. Thus the in-going process of involuting, the process of reducing the manyfoldness of manifestation to unity, the process of taking form out of manifestation and pushing it into its essence, the process of extracting the form's essence out of manifestation and pushing it into the oneness of the spiritual, this process is the process that makes manifest the Divine Law.

And all this which the High Priestess represents is the workings of the Divine Law from the point of view of the spirit. But from the point of view of the form, the conscious individual, the High Priestess represents our cosmic subconsciousness. It is called cosmic because its operation is all-encompassing and the workings are the same everywhere. It is called subconscious because the workings which are individually experienced, are not part of the self-conscious awareness nor are part of the self-conscious individual will.

Therefore, we can say that the High Priestess represents the reproductive, creative form or structure building knowledge and power inherent in the cosmic subconscious. She is the cosmic subconscious mind which receives without preference the life-creating and life destroying Divine instructions. She retains these desires, ideas, and suggestions and then goes about manifesting them in an orderly progressive and uncritical way. It is the High Priestess who reveals the law of truth by what she manifests for she brings into manifestation the Divine consequences of the desires of the self-conscious. The cosmic subconscious follows the Divine Law which is the will of the Creator. She is, therefore, the feminine force who coordinates, balances, and combines all the component forces holding them until the perfect moment when they are ready to be released.

The High Priestess is objective and dispassionate. What she brings into being reflects the Divine Law, the light in its creative, preservative, and destructive facets, in its benevolent and malevolent facets and in its fruitful and barren facets. She is associated with the moon because her light has the appearance of waxing and waning as we ourselves act to unify or separate.

General Discussion Quotes

Ussher says that the High Priestess represents the relational web of Nature and that she is space, the formative.

Everything about her suggests remoteness and mystery.

Moore says that:

The High Priestess in you is not subservient to your will. The High Priestess is subservient to the Laws of Nature, that is, to the will of the Creator - but you bring her more and more into your body. The High Priestess is that part of the Cosmic Mind which functions in your body and which you may continually increase by intensive work on your body.

The Cosmic mind-stuff you bring into your body is not subservient to your will. She does not take the impress of your images. She is subservient only to the will of the higher self. She takes only the impress of his images.

Waite says:

She has been called Occult Science on the threshold of the Sanctuary of Isis, but she is really the Secret Church, the House which is of God and man. She represents also the Second Marriage of the Prince who is no longer of this world; she is the spiritual Bride and Mother, the daughter of the stars and the Higher Garden of Eden. She is, in fine, the Queen of the borrowed light, but this is the light of all. She is the Moon nourished by the mind of the Supernal Mother.

In a manner, she is also the Supernal Mother herself - that is to say, she is the bright reflection., It is in this sense of reflection that her truest and highest name in symbolism is *Shekinah* - the co-habiting glory. According to Kabbalism, there is a *Shekinah* both above and below. In the superior world it is called *Binah*, the Supernal Understanding which reflects to the emanations that are beneath. In the lower world it is *Malkuth* - that world being,

for this purpose, understood as a blessed Kingdom - that with which it is made blessed being the Indwelling Glory. Mystically speaking, the *Shekinah* is the Spiritual Bride of the just man, and when he reads the Law she gives the Divine meaning.

Case says:

High Priestess means literally “chief feminine elder,” or primary receptive aspect of the Life Power. In Hindu philosophy this is Prakriti, the precosmic root-substance which is the substratum beneath all the objective planes of existence. Thus the High Priestess is in one sense identical with the First Mother, or First Matter, of the alchemists, who often call the *Prima Materia* their Virgin Diana.

Diana is the goddess of the crescent Moon. She is also the Great Hecate of Greek occult philosophy. Hecate, often confused in ancient mythology with Luna, was supposed to have all secret powers of nature at her command.

In fact, the High Priestess corresponds to all the virgin goddesses of the ancient world - to Artemis, guardian and helper of child-birth, to Maia, mother of Hermes, to Bona Dea, who “out of modesty never left her bower, or let herself be seen of men,” and to Kybele, whose sanctuaries were caves.

The High Priestess is a symbol for the subconscious. The subconscious

repeats and elaborates the mistaken results of faulty, superficial self-conscious observation. Being at all times uncritically amenable to suggestion, and at the same time the channel of telepathic communication, subconsciousness is the source of most of the foolish notions which cause our maladjustments. Something of this lies behind the Biblical allegory that Eve was the means of Adam’s temptation and fall.

Sharman-Burke says that the High Priestess

stands for his [the Fool’s] spiritual or celestial mother... .

The High Priestess may be connected with the virgin goddess Persephone, queen of the underworld. The virgin is a symbol of potential yet to be fulfilled. She stands for the treasures of the unconscious mind, brought to consciousness in the same way as Persephone bore Dionysus – Zagreus, god of light. The Priestess can also be connected with Artemis, virgin goddess of the moon, and with Hecate, witch and enchantress, queen of the underworld and of magic. Hecate was goddess of the dark side of the moon and symbolizes the bitter, destructive element in the feminine nature. The bitterness is evoked when the natural potential inherent in the virgin remains unfulfilled.

Nichols says that the High Priestess

can be seen to symbolize the primary yin, or feminine aspect of the godhead. She embodies the qualities of Isis, Ishtar, and Astarte, all goddesses who reigned over the rituals of women's mysteries. In her spiritualized aspects she appears as the Virgin Mary and as Sophia, Divine Wisdom. ...

The element with which she connects is water. In most creation myths, water is depicted as the original receptive, productive, and form-building power. From the depths of the ocean, out of the cradle endlessly rocking, rose all creation – all forms of life. Out of the deep unconscious rose consciousness itself. For, as the individual embryo is contained and nourished in the amniotic fluid, so each individual identity is contained and nourished in the deep unconscious of every newborn babe. Thus it is from the unconscious that consciousness is born.

D'Agostino says that

The High Priestess is what psychology calls subjective mind or sub-consciousness. She is that part of our personality we share with all beings below the human level. The High Priestess is the antithesis of the Magician, whose red robe personifies fire and light and is actively engaged, while she wears the blue garment of water and the night, and sits in a passive state. Like the moon at

her feet she has no light of her own, rather she is the receptacle who receives, preserves, and reflects all that has been impressed upon her from above, that is super-consciousness, The Fool, and self-consciousness, the Magician.

Eden says that the High Priestess

is spiritual enlightenment, inner illumination. Whereas the Fool and the Magician represent only the potentiality, the will, to create, the High Priestess has the latent power to manifest. She is the link between the seen and the unseen.

Javane and Bunker say that:

The High Priestess symbolizes the subconscious mind, the receptive, reproductive and form-building power within the human organism.

Symbolism

Blue Robe

The Blue Robe of the High Priestess is made to suggest water, and it is flowing through the crescent to symbolize that it is cleansing it. The Cosmic Mind-stuff is always referred to esoterically as water. This is for two reasons: (1) that it visibly vibrates in waves and (2) that it cleanses, since it is entirely untainted (Moore).

The High Priestess wears a Blue-white Robe, suggesting coldness and moisture, which are the astrological properties of the Moon, and the characteristics of the element water. The folds of this robe show a shimmering radiance, like that of moonlight on water, and below the white pillar, this garment seems to flow out of the picture, like a stream. It symbolizes the “stream of consciousness” familiar to students of psychology. In Tarot, the robe of the High Priestess is the source of the river and of the pools which appear in several subsequent major trumps (Case).

The vestments are flowing and gauzy, and the mantle suggests light - a shimmering radiance (Waite).

The edge of her gown, which balances the crescent moon at her feet (in the Rider version), trails out of the picture, indicating the stream of consciousness, which flows into the background of the Empress and reappears in later cards (Eden).

Green Palm Leaf

The Green Palm Leaf is a universal feminine symbol. Green is the color of the personal

subconscious. In the center of it is a lobe of Yellow, so the symbolism of this figure is the masculine and the feminine. The self-conscious principle within the subconscious principle (Moore).

Left Hand

The Left Hand of the High Priestess is revealed. This speaks of her superficial appearances, and our conscious record of personal impressions (D'Agostino).

Pillars

The High Priestess sits between the Black and White pillars, holding the balance between them. The two pillars represent all the positive and negative forces of the universe. She is not bound to either, but sits at perfect peace between them, using the one or the other as suits her purpose. "B" the letter on the Black Pillar is the Intellect. "J" on the White Pillar is the spirit (Boaz and Jachin). Spirit and Intellect oppose each other. The High Priestess brings them into union. Intellect wants one thing. Spirit wants another (Moore).

The two pillars between which the High Priestess sits are those of Solomon and of Hermes. Opposite in color, but alike in form, they represent affirmation (white pillar, bearing the letter **J**, initial of the word Jachin) and negation (black pillar, bearing the letter **B**, initial of the word Boaz). For strength (Boaz) is rooted in resistance or inertia, which is the negation of the activity which is the establishing principle (Jachin) of all things. The High Priestess sits between the pillars, because she is the equilibrating power between the "Yes" and the "No", the initiative and the

resistance, the light and the darkness.

Alike in form, close to each other, opposite in color, the pillars represent three laws of the association of ideas and of memory. We associate things similar, things near together in space or time, things sharply contrasted (Case).

She is seated between the white and black pillars of the mystic Temple (Waite).

The High Priestess is seated between two pillars from the Temple of Solomon - the black pillar of Boaz representing the negative life force, and the white one, Jachin, the positive life force (Eden).

The two Pillars the High Priestess sits between are black and white, symbolizing duality. The feminine nature contains both positive and negative aspects, creative and destructive, benevolent and malevolent, fruitful and barren (Sharman-Burke).

The two Pillars symbolically denote that all we experience is the collective reaction to mental patterns we consciously and unconsciously create (D'Agostino).

Pillar Base

The bases of the pillars are cubes. Thus they repeat the symbolism of the High Priestess' seat, which is a cubic stone (Case).

Pillar Capitals

The capitals of the pillars, borrowed from Egyptian architecture, are in the form of lotus buds. They are buds, not opened flowers. In this detail they differ from the capitals in the Rider version of the High Priestess. The reason the capitals are buds is that the High Priestess, as a symbol of virginity, is, in some measure, a

type of latent, or undeveloped, powers. In the state of subconsciousness here symbolized, the forces of subconsciousness have not come to full bloom (Case).

The Pillar Capitals are lotus buds and this reveals that the High Priestess is the cause of all growth and development. However, the buds are not flowering, acknowledging that she is a virgin (D'Agostino).

Pillar Tops

The Pillar Tops are shaped like bells with long handles, the lower part being the long handle. The bell cannot fulfill its function unless its bowl has a clapper. The bowl of the bell is useless without the clapper and likewise the clapper is useless without the bowl. It takes both to make the sound. The clapper represents an image; this image represents the will of the self-conscious. The bowl represents the subconscious. The pillar is also made in that shape to remind us of the goblet on the table of the magician. If you will look at the goblet, you will align downward into the Cosmic Mind-stuff (Moore).

Red Pomegranate

The pomegranate is a universal feminine symbol because of its numerous seeds (Moore).

The veil of Pomegranates, the sacred fruit of Persephone, queen of the underworld, shows the High Priestess's connection with the unconscious world, the realm of the spirit (Sharman-Burke).

The color red designates desire and action and the completed formed fruit indicates that the desire is completely balanced.

Right Hand

The Right Hand of the High Priestess is concealed. This tells us that the greater part of subconsciousness is always hidden from our view. Yet she will unveil herself to us for a moment of enlightenment once we understand her character and powers, and learn how to properly approach her (D'Agostino).

Scroll

The Scroll in the lap of the High Priestess is that of memory. In some versions of the Key it is a book, half-open. This is the record of past events, of all mental and physical states, indelibly impressed in subconsciousness. Subconsciousness is both universal and personal. Thus the memory record includes the past events of race-history, the past events of the history of the planet, and the past events of this whole cycle of cosmic manifestation. Hence the scroll is inscribed with the word "TORA," which is the phonetic equivalent of the Hebrew "Torah," or "Law." Yet this word is also related to the Latin ROTA from which the very name TAROT is derived. Natural law is the cosmic subconscious record of every event in the innumerable cycles and sub-cycles of the Life-power's self-expression (Case).

The Scroll in her hands is inscribed with the word *Tora*, signifying the Greater Law, the Secret Law. It is partly covered by her mantle, to show that some things are implied and some spoken (Waite).

The High Priestess is protecting on her lap a Scroll of esoteric wisdom inscribed with the word "Tora" (Divine Law), for it is not for all eyes to see (Eden).

The Scroll's inscription TORA means natural law, but the letters could be rearranged to read TARO, a clue to the natural wisdom and law contained in the Tarot itself (Sharman-Burke).

The Scroll the High Priestess holds on her lap has inscribed upon it the word Tora, meaning the Law. For written within the Scroll is all that we are, and all that we can and will evolve in the future (D'Agostino).

Silver Crown

Silver is the metal of the moon. The crown shows the crescents of the moon waxing and waning with the full moon orb in between. This is symbolic of the feminine principle which is at the root of all things (Moore).

The High Priestess wears a silver crown, reminding us that silver is the metal of the Moon. This crown shows the crescents of the waxing and waning Moon, with her full orb between. It is the horned diadem of the Egyptian Isis, another of the feminine deities personifying the root-matter of all things (Case).

The High Priestess is the virgin daughter of the moon, and wears on her head the symbol of a full moon, with a waxing and waning image of the moon on each side. She is the eternal feminine, sometimes called Isis or Artemis. She corresponds to all the virgin goddesses of the ancient world, even to Eve before her union with Adam (Eden).

Upon her head, the High Priestess wears a horned Silver Crown suggesting the waxing and waning of the moon. This designation insinuates that rhythm is the crowning

principle of her mental activity (D'Agostino).

Veil

Immediately behind the High Priestess is a veil. The first veil is the curtain of illusion which hides reality. You see it is made very thin; the idea being that it can be seen through. All science is an attempt to see through the veil. All mysticism is an attempt to see through the veil. All religion is an attempt to see through the veil. The mystic and occultist asserts that if one works upon his own organism he fashions an instrument of his own body which will enable him to penetrate that veil. The occultist tells us if we develop powers of the subconscious we can see through the veil as far as it is given man to see through at the present (Moore).

The veil between the pillars hints that the High Priestess is *virgo intacta*. It is a phallic symbol of virginity, but is embroidered with palms (male) and pomegranates (female), as if to suggest the union of positive and negative forces. Subconsciousness is only potentially reproductive. So it is covered by a veil. Only when this veil is rent or penetrated by concentrated impulses originating at the self-conscious level may the creative activities of subconsciousness be released and actualized (Case).

The veil of the Temple is behind the High Priestess: it is embroidered with palms and pomegranates (Waite).

Veil Pattern

The pattern on the veil represents the tree of life. Seven of the ten sephirot can be seen, the remaining three are occluded by the High Priestess (Moore).

The veil between the pillars is decorated with pomgranates (female) and palms (male) - symbols indicating that the subconscious is potentially reproductive (Eden).

White Cross

The White Cross represents the spirit will (Moore).

The solar cross of equal arms on the High Priestess' breast shows the union of positive (upright) and negative (horizontal), male and female, active and passive, originating and duplicating elements. It also foreshadows the completion of the entire cycle represented by the twenty-two Tarot Keys, because this cross of equal arms is the original form of the Hebrew letter \aleph , the final letter of the Hebrew alphabet. Again, this same cross stands for Hecate, who, among other things was patroness of all cross-roads, according to Greek mythology. Finally the arms of the cross are related to the number 4, or square of 2, as are the square sides of the cube (Case).

The solar cross on her breasts, with arms of equal length, represents the balance of the positive and negative forces. (The upright is the positive, male element; the horizontal, the negative female element) (Eden).

The white cross represents the proper use of the four implements on the Magician's table. The conscious mind formulates ideas which the subconscious accepts as suggestions and then set about to make them realities in an orderly, progressive fashion (Javane and Bunker).

White Cube

The white cube on which the High Priestess sits is the physical plane (Moore).

The High Priestess sits on a white cubic stone, a symbol of salt, which crystallizes in perfect cubes, and is a reminder of the saltiness of that mystical sea which is associated with the Virgin Mary. Since the time of Pythagoras, moreover, it has been taught openly that the cube is the regular solid representing “earth” or actual, material manifestation.

The High Priestess sits on a cube because the basis of all subconscious mental activity is what has actually occurred, what actually exists. This underlying Reality is what is designated in Hebrew by the name יהוה, and to this word the figures required to define the proportions of a cube have special reference. Every cube has 6 sides, 8 points or corners, and 12 edges or boundary lines. The numbers required to express a cube’s peculiar limitations being 6,8,and 12, their sum is 26, and this is the sum of the values of the letters יהוה. What actually exists, what really is, what materialists and idealists alike misunderstand and misinterpret, is the real presence of That which was, is and shall be. This real presence is the basis of all subconscious activity (Case).

The cubic stone of truth upon which the High Priestess sits represents the principles of order on which the subconscious must function for perfect fulfillment (Javane and Bunker).

Yellow Crescent

The yellow crescent at the feet of the High Priestess symbolizes the intellectual subconscious (Moore).

Yellow Rind

The yellow rind surrounding the red pomegranate indicates the subconscious within

the self-conscious (Moore).



The Empress

The Empress represents the personal subconscious, the womb of the High Priestess. We can understand how she functions by examining the root of the word Empress. Empress comes from the old French word *Empresse* which consists of the feminine ending *esse* on the old French word *Emperere*, Emperor. The ending *or* indicates the one who is acting. The root is *Emper* and comes from the Latin *imperator* which means commander. The word *imperator* is itself combined of the prefix *im*, which means in, into, or to put within and the Latin root *parare*, which means to make preparations. Thus the Empress represents the feminine dimensions for taking that which has been prepared and putting it or bringing it into existence.

What is it that has been prepared? On the cosmic side, what has been prepared is the Divine Law. On the personal side what has been prepared is the image derived from the will of the self-conscious. The will of the self-conscious constitutes the seed planted by the Magician. When this seed is unified with an egg from the High Priestess, the Empress becomes pregnant. The Empress nurtures the fertilized egg which becomes a fetus and grows in her womb. So what the Empress manifests comes from nurturing the spiritual union of the Magician and the High Priestess.

For the self-conscious, the fetus of the pregnancy of the Empress is the thoughts of the creative imagination. The creative imagination is feminine in that it receives the images of the will from the self-conscious and it is masculine with respect to the child which it is creating.

From this point of view we can say that the Empress is the personal subconscious mind which receives without preference or judgement the life-creating or the life destroying willed images from the self-conscious. This she combines with the Divine Law. The Empress continually nourishes what she receives. The pregnancy results in a birth of a child. The child the Empress produces manifests, in an orderly progressive and uncritical way, the result of the willed image combined with the Divine Law. When we see that there are differences between our willed image and that which has been produced, we must understand these differences to be the result of the modification caused by the Divine Law. And in these differences there are lessons for us to learn about the Divine Law.

The Empress has dominion over the physical world of our bodies by producing and remaking our bodies to be the child that she produces. The Empress also has dominion of that aspect of our mental world called the creative imagination. The mental child the Empress produces is our creative imagination.

The imagination in the intellectual order is the equivalent of will in the realm of movements. And the reflection of will is imagination just as the reflection of imagination is what is accomplished or manifested.

From the perspective of the self-conscious, we can understand how the Empress functions: the self-conscious has the functions of willing, similarity associating, controlling of the emotions and the motor activities, and being aware. Consider awareness and its relationship to thoughts. The thoughts that we think are not thought by the self-conscious. Rather, the thoughts that we think are the contents of the awareness of the self-conscious. This awareness is our awareness. The thoughts themselves come from the creative imagination, when they are new thoughts, or from past memory, when they are old thoughts.

The interesting question then is where does the Empress get the contents of the thoughts which she gives to the awareness of the self-conscious? The contents of these thoughts can come from two places: the High Priestess or from past memory. Past memory is the personal memory of our experiences and thoughts. The dimension of will of the self-conscious only draws them or pulls them out. When we remember something pulled out we say it is from past memory. When we do not remember something pulled out, we say it is from creative imagination. In either case, it is the awareness of the self-conscious which receives the thought. Here we can learn that the self-conscious is masculine in its will dimension and feminine in its awareness dimension.

When the self-conscious wills to solve a problem, the Empress receives the solution from the High Priestess, and then passes the solution along in a thought to the self-conscious. When the self-conscious is receptive, it becomes aware of the thought made present by the Empress. The self-conscious can then internalize the thought thereby refining its will. The cycle then repeats as the refined will then draws out another thought from the creative imagination. Eventually, the child is born: the Empress manifests the solution in physical reality.

General Discussion Quotes

Waite says that the Empress

is the daughter of heaven and earth... is the inferior Garden of Eden, the Earthly Paradise, all that is symbolized by the visible house of man.... She is above all things universal fecundity and the outer sense of the word.

Ussher says that

The Empress is an altogether more flesh and blood person; with her we are for the first time on the Earth. The celestial Moon-Woman, the Virgin Diana, has merged into a terrestrial Corn-Woman or Fertility-Goddess - the Venus-Urania, the *Magna Mater* of Mediterranean cults. The Empress is fecundity; she is the flux of history or formed matter, as the Fool was that of prehistory and the formless; she is maternal and material Earth - the last of the physical 'elements' and first of the biological 'kingdoms'.

Eden says that

The Empress is the Earth Mother, here seated in a blooming garden.... the Empress typifies the productive, generative activities in the subconscious after it has been impregnated by seed ideas from the self-conscious. The subconscious has control over all the steps of development in the material world; therefore, the Empress represents the multiplier of images.

She is the Goddess of Love, Venus, the symbol of universal fecundity. As the High Priestess is Isis veiled, the Empress is Isis unveiled.

D'Agostino explains the Empress in terms of the interaction between the Magician and the High Priestess. He says

Now the Magician, by an act of concentration, focusing his attention upon a portion of her substance, impregnates the High

Priestess. The union of opposites takes place and the creative process begins. In Key 3, she appears again in guise of the Empress, the pregnant mother in action, expressing herself as creative imagination. ... She is Mother Nature at work, the basic substance of all man's creativity. The creative activity of subconsciousness is what psychology terms deductive reasoning. Deductive reasoning is the mental elaboration of a seed idea into its logical conclusion or consequence. However, the subconscious deductive process has no power to analyze or evaluate the seed premise initiated. She will elaborate the false as well as the true, so accordingly, she is the gateway to heaven or to hell.

Case says that

The Empress means literally, "She who sets in order." She is the feminine ruling power. ... Her name contrasts with High Priestess, which indicates the cold virginity of a cloistered devotee of the gods. In like manner, mythology contrasts the warm mother-goddess, Venus, with Diana, virgin-goddess of the Moon.

Psychologically, the Empress represents subconsciousness as the mother of ideas, the generatrix of mental images. The power by which she works is the power of subdividing seed-ideas derived from self-consciousness. This is the power of deductive reasoning. The apparent multiplication of images is really the splitting-up of the seed-ideas into manifold presentations. This is symbolized by the multiplication of the original seed in the wheat ears at her feet.

She is called the Empress because subconsciousness has control over all sequences of development in the material world. Occult science declares that this control extends to the mineral kingdom, so that adepts in the direction of subconsciousness by suggestion are able to effect transformations even in the inorganic worlds, by purely mental means. The particular mental functions peculiar to subconsciousness is imagination, based on memory.

Moore says that

the Empress is the cosmic subconscious made active in bringing forth the image.... The meaning of the Empress is she who sets the house in order.

Your house is your body. Venus,... remolds your subconscious according to what you desire, and your image is what you desire. The image is nothing in the world but the emotional picture or the thought of a desire. So you see it depends upon your image whether your house is set in order for good or for evil. In either case she sets it in order and she brings out the product that you desire. The trouble with most of us is that such desires as we have proceed directly from the subconscious without the medium of the self-conscious at all; that is to say, we desire what pleases our body.

Here are the important things: she receives according to the attunement you have given her by your habitual images; She receives either Wisdom or Folly. If your messages are wise she receives wise telepathic images from the outside. If you think foolish thoughts, if your conclusions about the outside world are based upon superficial attention; and if you don't think at all but confined your mental activity to daydreams and sensual pictures by recombining the material you find on the recording cells of the brain, then you are tuned in on the whole world of Ignorance and Folly.

If we are going to work upon our bodies, change our bodies into bodies with new powers, we do it by making images and our faith in the images. The self-conscious makes the image and instructs the subconscious to carry it out.

No matter whether your images are good or bad, your Empress must carry them out, and she carries them out perfectly. She always makes fruitful in the body the images of the intellect.

Sharman-Burke says that

The Empress is a symbol of fertility and abundance. She wears full robes as a hint of pregnancy and suggesting potential fulfilled.

... The Empress represents the Fool's earthly mother. From her he learns about women and their nature. He learns to care and nurture himself and look after his own bodily needs as well as respecting and caring for others. He is loved and cherished by the Empress and is thus able to love and cherish others. He learns about nature, cycles of growth, death and rebirth and he learns about the same cycles operating within men and women and their relationships. Attached as he is to his Empress-mother, he must also learn to leave her and make his own way in the world.

Nichols says that

The reality which the Empress produces is not the finished product. For this, we need the Emperor's discrimination and organization. One of the Empress's chief functions is to connect the primary energies of yin and yang and to give them a body in the world of sensory experience. ...

It is the Empress, then, who bridges the gap between the Mother World of creative inspiration and the Father World of logic and laboratories – the kingdom of the Emperor, where her ideas and intuitions will be pruned and tested. It is she who carries the seed from which ultimately will spring a new transcendental awareness in which mysticism and science, spirit and flesh, inner and outer, can be experienced as one world. ...

At her highest and brightest, the Empress illuminates the heavens, synthesizing all their powers; sun, moon, and the great wheel of the zodiac. In her lower, more earth-bound aspects, the goddess's unbridled fertility can lead to overindulgence and stagnation.

Javane and Bunker say that

the Empress appears pregnant, as does the landscape around her.... The Empress produces. She is the great mother surrounded by love, beauty and growth.

She is the epitome of creation and abundance, reminding us of the biblical passage, “And there appeared a great wonder in the heavens; a woman clothed with the Sun, and the Moon under feet, and upon her head a crown of twelve stars. And she being with child, travailing in birth...” (Revelations 12:1,2)

Symbolism

Black Cushion

The Black Cushion is covered by a fine gold pattern. It is situated behind the orange cushion and above the red bolster. This symbolically means that the desire and action (red bolster) is transformed and lifted by occult practice (the Black Cushion) into the heart making the heart the master. The occult practice is called "Preparing the images that the self-conscious mystically makes" (Moore).

Blue Stream

The Blue Stream and pool in the background represent the stream of consciousness. Their source is the flowing robe of the High Priestess. This stream waters the garden and makes it fertile (Case).

Behind the Empress is a Blue Stream of consciousness flowing between the Cypress trees, sacred to Venus (Eden).

The Blue Stream is the life stream, the stream of consciousness. Falling into the pool, it represents the union of the sexes or the union of the conscious and subconscious minds (Javane and Bunker).

The flowing Blue Stream (of the collective unconscious) behind her is another symbol of her continuous association of images. Unaided, she wanders aimlessly, so she depends on self-consciousness to constructively direct her (D'Agostino).

Blue Waterfall

The Blue Waterfall is a subtle intimation of the union of male and female modes of cosmic energy. For the stream is modified and directed

by the Magician, and the pool represents the accumulation of influences descending from the self-conscious level (Case).

The Blue Waterfall emptying into the pool symbolizes the union of male and female combining to produce new life (Sharman-Burke).

Crown

The Crown on her head is a insignia of her power. This Crown has 12 stars and they symbolize the 12 signs of the Zodiac. The 12 signs of the Zodiac symbolize, among other things, the 12 major states of consciousness and extension of those 12 states. Through the 12 stars runs a red ribbon. This denotes that she makes active in man's body the twelve signs of the Zodiac.

The Crown always means control. The Crown means that Venus, who carries out the image, has control of the twelve states of consciousness. Their correct functioning depends upon what image the self-conscious makes, whether it is a good or bad function (Moore).

Like the woman in the Apocalypse (Revelation 12:1), the Empress wears a crown of twelve stars. The stars are six-pointed, or hexagrams, to show that she has dominion over the laws of the Macrocosm, or great world. This crown of twelve stars, like the Fool's girdle, also symbolizes the zodiac, the year, and time (Case).

The Empress wears a Crown of twelve stars, each with six points denoting dominion over the macrocosm (Eden).

The twelve stars on the Crown of the Empress

are the twelve zodiacal signs or the twelve months, thus representing time itself. In the same vein, it takes time to bring our desires into manifestation (Javane and Bunker).

The twelve stars in her Crown represent the twelve months of the year, the twelve signs of the zodiac, and the infinite becoming finite in the twelve hours of the day and night. She also symbolizes the natural cycles of the year with a time for the seed, blossom, fruit and decay (Sharman-Burke).

Upon her head the Empress wears a Crown, a tiara, of twelve stars, depicting the twelve signs of the zodiac and her rulership over the universe. The stars of her Crown are six-pointed hexagrams. They speak of the universal forces manifesting in human personality. These basic human faculties externally appear as memory, will, imagination, desire, the intellect, and the reproductive force (D'Agostino).

Golden Scepter

The Golden Scepter which the Empress holds in her uplifted right hand is the Venus symbol without the horizontal line forming a cross with the vertical. Thus the commanding power of the Empress does not involve the self-conscious. The Empress forms the material in accordance with the images supplied by the personal subconscious.

The Golden Scepter implies dominance over the conditions of the physical plane (Case).

The Golden Scepter which the Empress bears is surmounted by the globe of this world (Waite).

The Empress's Golden Scepter represents her

dominion over the world of creation through love, the Venus glyph (Javane and Bunker).

The Empress's Golden Scepter displays the orb of earthly reality, and in some of the Tarot decks, this is surmounted by the cross of spirit. Her Scepter is not held upright but rests casually aslant – further indication that the Empress rules intuitively rather than according to man-made laws (Nichols).

Gown

The white background of the Gown reveals that her basic substance remains forever pure and undefiled, regardless of how many forms she may appear in (D'Agostino).

Gown Design

The Gown Design of the Empress is in the shape of the same Venus symbol that you see in the circle over the cross. The circle is the sign of the Zodiac and always means the self-conscious. The cross also means the sacrifice of the lower to the higher. The Venus symbol means that man brings in the superconscious into his self-conscious, just in proportion as he sacrifices his lower to his higher. He brings the superconscious into his self-conscious just in proportion as he sacrifices his intellect to his higher self.

The circle is a red rose flowering out of a crescent of Green, the two so put together that they make a circle. The cross underneath the circle is represented by a trefoil on a stem and is made with two leaves. The trefoil always signifies a sex symbol, a sex creation. There is a red rose in a green cup upon the trefoil stem which is a very subtle charming symbolism. The red rose (desire or activity) can only

proceed from desire and always flowers out of the image. The green cup and the flower are over a cross thus, the perfect image is always emanating from the self-conscious, from the lower to the higher. (Moore).

Gray Stone

The Gray Stone ground below the Empress is the color of Wisdom. Here it represents the union of the personality with the Higher Self (Moore).

The shape of the unoccluded Gray Stone ground is that of a crescent indicating the connection of the Empress with the subconscious.

Green Trees

The images are depicted by the Green Trees. Her bidding is to make images symbolized by those Green Trees and to become the golden harvest below the waterfall at her feet. If the images are bad the harvest is also Yellow but it is tares and not wheat. In any case you see the harvest is the product of the mind as symbolized by the color Yellow (Moore).

There are ten Green Trees, one for each sephiroth. Two of the green trees have a lighter color. These two green trees are symbolic of the two highest chakras which become more highly developed by the process in which the self-conscious provides thought forms to the subconscious for manifestation.

The Green Trees of the forest constitute a symbol of natural richness (Sharman-Burke).

Green Wreath

Like the Fool the Empress also wears a Green Wreath. This wreath of green leaves is the nearest thing we have to sunlight. This wreath

of green leaves has both a psychic and physical meaning. Leaves are transformed sunlight, sunlight nearest to its original state. A leaf is a promise of harvest, flowers, or fruit. Just as the Fool's eyes are on an image, your eyes are on desire (Moore).

The Green Wreath is a wreath of myrtle, a plant sacred to Venus (Case).

Her yellow hair is tied by a Green Wreath, or bound sunlight, as the leaves have captured the sun's rays (Javane and Bunker).

The Green Wreath binding her yellow hair represents her powers to limit the solar energy of the Fool into special mental forms of expression (D'Agostino).

There are 8 pairs of green leaves visible on the Green Wreath. Eight on its side is the symbol for infinity. The green leaves are wrapped around the head as a double loop, infinity folded back on itself.

Hair

The hair of the Empress is orange-yellow like the Fool's. This means radiant Solar Energy and the mental emanations of radiant Solar Energy (Moore).

Like the hair of the Fool, hers symbolizes radiant energy (Case).

Her yellow hair symbolizes the super-conscious mind (Javane and Bunker).

Heart Shield

On the Heart Shield is the symbol of Venus, the circle above the cross. The circle is colored green which is the color of Venus. What does the circle stand for in the signs of the Planets and Zodiac? The circle stands for the

superconscious. The cross stands for the self-conscious and the crescent stands for the subconscious (Moore).

The Heart Shield by the feet of the Empress bears the astrology glyph of Venus, ruler of Taurus, the sign associated with nature (Sharman-Burke).

Orange Pillow

The Orange Pillow behind the Empress is square. Its sides are curved to represent vibratory motion, and it is decorated with little squares. Remember the instrument of building is the square, the carpenter's square or right angle with which he adjusts every piece of material to see that it is true. If one piece is not set straight, the subsequent pieces which depend on it become crooked also. This square which is indispensable to good building is your image. The perfection of your house, your body, depends on whether your image be good or not.

The Heart center is symbolized by the Orange Pillow. Orange is the color of the superconscious and is associated with the heart (the Transformed heart), whose function it is to bring in the white-yellow and the white. The Transformed Heart brings in the Orange (Moore).

Pearl Necklace

Around the neck of the Empress is a Pearl Necklace which is traditionally ascribed to Wisdom. We have the expression *Pearls of Thought*. Wisdom and Understanding, in their Spiritual significance, are pretty near the same thing; one is looking back to your source, the other is looking forward to your source, You describe a circle. You are her and you look back

to your source; that is the memory of the High Priestess. When you look forward to the place where you are going, that is the Empress. Spiritually they are the same thing (Moore).

The Empress wears a Pearl Necklace of seven pearls. This insinuates that her functions play a major role in awakening the seven mysterious psychic centers in the body (D'Agostino).

Pomegranates

The Pomegranates signify conjugal love (Sharman-Burke).

The Pomegranates on her gown symbolize seeds, for she brings forth all the seed possibilities available at the moment (D'Agostino).

Red Cushion

The Mars center here is symbolized by the Red Cushion which is made like a bolster with a drapery. The Mars center is present everywhere in the body (Moore).

Red Slipper

Just barely visible is the Red Slipper on the Empress' left foot. As this is the lowest point on her body, it indicates that the Mars force is to be used to raise the spiritual level of the personality.

Sheaf of Corn

The Sheaf of Corn is a symbol of fertility (Sharman-Burke).

Stone Seat

The Stone Seat the Empress sits upon is the work of man. It is man's creative ability to shape her substance into endless variations, which brings all progress to the world. (D'Agostino).

Yellow Background

The Yellow Background is like the harvest. Yellow is the color of the Magician and the

self-conscious. He is the one who plants the images in the subconscious which she brings forth into harvest. "As a man images, so he becomes through her agency." As a man images so is his body. As his body is, so is he. So it is up to you whether your harvest be wheat or tares. The work of the subconscious in harvesting the image is just the same in one case or the other. She performs, with exactness, all the necessary labor of bringing it into being performing the operation.

The Yellow Background is the attention of the self-conscious mind which dictates what your desires will be. All the changes which she works in your body, whether they be for a better body or a worse one (they must be for one or the other), come from the image you furnish her to work upon. The chief symbolism of the Empress consists in seeing how the acme of improvement can be secured (Moore).

Yellow Wheat

The Yellow Wheat is the harvest of the good images brought into materiality by the subconscious. If the harvest is of bad images then the Yellow Wheat will be Yellow tares (Moore).

A field of ripe Yellow Wheat lies before the Empress, sacred to the Egyptian goddess Isis (Eden).

Below we see growing a tract of Yellow Wheat. Here we observe the fruition of her seeds, our mental images formulated (D'Agostino).



The Emperor

Emperor comes from the French word *Emperere*, meaning Emperor. The ending *or* indicates the one who is acting. The root is *Emper* and comes from the Latin *imperator* which means commander. The word *imperator* is itself combined of the prefix *im*, which means in, into, or to put within and the Latin root *parare*, which means to make preparations. Thus the Emperor represents the masculine dimensions for taking that which has been prepared and putting it or bringing it into existence.

The Emperor is the archetype of reason and order. The Emperor orders all past experiences, groups similar things together, and classifies new experiences into the current working classes. This enables memory to be organized. From this point of view the Emperor is the permanent civilized ruler.

The Emperor also works with creative imagination, memory, and the rules of logic to determine in an ordered, open, and public way, how to accomplish a new creation, how to determine a solution to a problem whose solution is not already in memory.

The solution comes about in three phases. In the first phase, reason poses the problem and packages all that is in memory and pertinent to the problem in a format suitable for the creative imagination. In the second phase, creative imagination suggests candidate solutions in the way of insights, flashes of inspiration, and in the third phase reason verifies whether or not an insight will work. Reason works out the technical details using memory and the rules of logic.

The Emperor formats from memory all that is pertinent to the problem, and then gives this preparation to creative imagination. The Empress, the creative imagination, receives from the Emperor, reason, the pose of the problem and a variety of other information the Emperor believes is true. Creative imagination then works under the instigation of reason. Therefore, from the point of view of the self-conscious, we say that the Emperor rules the Empress.

In working with memory, the Emperor is working with the past. For the past experience is codified in the inferred laws and rules about reality which the Emperor has internalized. In working with creative imagination, the Emperor is working with the future. The Emperor then brings the future

into the present on the basis of the past. In doing so, the Emperor is a creator/destroyer. The Emperor destroys the past and through his wife, the Empress, creates the future.

The Emperor is the initiator of change for it is the Emperor, who by using reason, realizes that the new situation cannot be solved by any of the old solutions. Therefore, the Emperor gives up the past and makes way for the changed future. It is the Emperor who advances time. That is why we have the phrase “Father Time.”

And what is it that is really changed? Does the Emperor change physical reality? No, the reality the Emperor changes is our own internal reality. This reality is the model we carry and use of the world in which we interact. For when we get into trouble, it is the deficiencies of this model which has gotten us into trouble. We find a solution to our problem by adjusting this internal model of reality, making it a more accurate and richer model.

The Emperor is the ruler. He is the one who sets our inner house in order through the use of reason.

General Discussion Quotes

Waite describes the Emperor in the following way.

He is a crowned monarch - commanding, stately, seated on a throne, the arms of which are fronted by rams' heads. He is executive and realization, the power of this world, here clothed with the highest of its natural attributes... He is the virile power, to which the Empress responds, and in this sense is he who seeks to remove the Veil of Isis; yet she remains *virgo intacta*...

[The Emperor signifies] the higher kingship, occupying the intellectual throne. Hereof is the lordship of thought rather than of the animal world... The Emperor has been described as ... will in its embodied form, but this is only one of its applications.

Ussher says that

With him, one feels, the masculine Mind and Will have commenced their dominance in the world; in most versions he is shown in profile - expressing thrust and singleness of aim - and in some he is seated on a cubic stone, to indicate the cruel compelling weight of logic and the Ego.

D'Agostino says that

The major mental functions assigned to the Emperor are inductive reasoning, and the sense of sight. ... he is another aspect of our self-conscious activity. His performance in observation and inductive reasoning supplies the necessary measuring tools that the Magician requires to expand upon his initial impulse of concentration. The autonomous functions that the Emperor symbolizes are the human factors directly engaged in self-analysis. Their activity initiates psychological regression; the reduction of an external form into its primary cause by mentally observing its sequence of events backward. ... His reasoning faculties are actually an act of recollection, the feminine expression of memory.

Eden says that

The Emperor is the active Father force contrasted with the active Mother force through whom his characteristics are brought forth. He is the Magician after his union with the High Priestess has changed her into the Empress and made him the father of her offspring.

The Emperor stands for domination of the material world, for authority, paternity, and the regulation of life by law.

Note that flesh is not the enemy of the Spirit but its vehicle; Spirit is not the enemy of the flesh but its driving force.

Moore says that

The Emperor is assigned the occult extension of the faculty of Sight. We have two phrases in our ordinary speech which figuratively present the same idea. We say "the mental vision - the minds eye." ...

It is with actual mental eyes that the Emperor sees. When you awake your mental vision, meaning your real and literal mental eyes, then you can see thoughts forming in peoples' minds. You can see the shapes these thoughts take when they leave the mind and go on whatever errand their maker sends them. You can see that the universe itself is mental and has only the appearance of being physical. For everything in the universe is but a thought of its creator. The mental is the real and the physical is only the appearance....

The Emperor is the link between the human equipment and the superhuman. We shall never bring in the superhuman until we have employed our reason as far as it will go. The act of reasoning is basing a new conclusion upon an old premise; employing our observation to make something new....

The Emperor, like all the Tarot cards, pictures the highest goal in that state of consciousness, shows the Reason active when Father and Son (Soul and Personality) are one; then we use the mind to see with. This is designated by the Stone Throne upon which the Emperor sits. When we have reached that stage, Intuition and

Reason are the same thing, for the Higher Self is functioning in our bodies and in our Reason. Reason is what the thinking cells of the brain do with the material afforded them by the recording cells of the brain; what the distinctly human part of our brain (the front lobe) does with that part we share with the animals (the back lobe) which records our observations proceeding to us through the senses. We need to pay attention to the external world not as animals but as thinking human beings. Otherwise, what they record will be faulty and superficial. These records, be they what they may, are our only safe way or basis for reasoning, whether faulty or accurate.

Javane and Bunker say that the Emperor

ruling our conscious existence, represents reason, which is a function of the conscious mind. The Emperor therefore rules over and sets in order the reasoning, conscious elements of the material world. He supervises and controls through his ability to discern the truth in any given situation. It is his wisdom in handling affairs systematically that has placed him upon the throne.

The Emperor is the Magician grown older and now in a position where the efforts of the three previous stages bring about concrete rewards in power and dominion.

Sharman-Burke says that

As the Empress is mother, so the Emperor is father, giver of life, sower of the divine seed. The Emperor's task is to teach the Fool to handle the material side of life, how to live and deal in the world of men. He instructs him on matters of authority and administration as well as giving guidelines on moral and ethical behavior. The wisdom the Emperor imparts is of an earthly nature, but nonetheless essential to the Fool's development. The Emperor is symbolic of a dynamic force, energy channeled into making ideas solid and workable. He represents the drive for ambition and power, wealth and fame. His mode of expression is direct, forceful and outgoing, unlike his consort the Empress

whose feminine energy is receptive and nurturing. The Emperor acts, the Empress is acted upon. The links which form to join the two parents act as a lesson for the Fool that an excess of either quality can be damaging. What is needed is a balance, an equation of the two opposites. The Fool needs to internalize the images and use them in harmony within himself.

Oribello says that

The Emperor is symbolic of the conscious mind (masculine principle) awakening to an illuminated awareness.

Nichols says that the Emperor

may be seen as an active, masculine principle come to bring order to the Empress's garden which, if left to grow by itself, can become a jungle. He will carve out room for man to stand erect, will create paths for intercommunication, will oversee the building of homes, villages, and cities. He will protect his empire from the inroads of both hostile nature and barbarians. In short, he will create, inspire, and defend civilization. ...

To become civilized, man needs to place himself in space and time. The Emperor brings permanence, stability, and perspective. He stands as the figurehead for the state. He represents the principle upon which the fertility and the welfare of the kingdom depends.

Case says

The Emperor means "he who sets in order"... It implies both authority and paternity. It also represents the head of government, the source of war, the war-making power, and so on. The ideas are related to the sign Aries and to Mars and the Sun....

The Emperor is obviously the consort of the Empress. He is, in fact, essentially identical with the Magician, after the latter's union with the High Priestess has transformed her into the Empress, and has made him the father of her children.

It is on this account that the Emperor follows the Empress in the series. As Magician he is only potentially a father, just as

the High Priestess is only a potential mother. After his consort has borne him children, the Emperor has opportunity for actual exercise of his parental authority.

In one sense the Emperor represents the Grand Architect of the Universe, the Ancient of Days. He is the supreme NOUS, or Reason, the constituting power, alike of the great world and of the little, of the universe and of man.

Psychologically, therefore, he represents, the self-consciousness of man, when its activities are engaged in the work of inductive reasoning whereby errors arising from superficial interpretation of experience are overthrown. He is the definer, the lawgiver, the regulator. He is the ruling mental activity in human personality. He frames the constitution of your personal world.

Symbolism

Black Crescent

The shadow on the Emperor's red robe just positioned by his left foot takes the shape of the crescent. Reason, is, therefore, over the subconscious.

Blue Armor

The Emperor wears a blue suit of armor under his red robe. Blue designates memory, in this case personal memory of a physical fact. Reason arms itself with memory and protects itself in its conclusions by reasoning about the future of the past (Moore).

The Emperor is clad in steel armor. This further emphasizes his correspondence to the martial sign Aries, because iron and steel are the metals of Mars (Case).

The Blue Armour suggests that one of the qualities of the Emperor is power beneath which lies considerable strength, available whenever necessary (Nichols).

There are seven ridges on the boots of the steel armor. These represent the seven lower Sephiroth which control the world of the emotions.

Blue Stream

The Blue Stream on the Emperor's right flows from the robe of the High Priestess. It means that the activity depicted by the Emperor is controlled by the self-conscious, since the stream falling from above into the below on the Empress card designates the self-conscious image impregnating the subconscious mind-stuff. The mind-stuff is the substance

which gives body to the mental image and makes it become a form (Moore).

Far below, at the base of the mountains, flows a river. This is the same stream of consciousness that begins in the robe of the High Priestess, and waters the Empress' garden (Case).

Infinity sign

The top of the crown has an infinity sign. The Emperor, like the Magician is conscious of the Spiritual and works with it.

Orange Mountain

The mountains to the Emperor's left are orange. Orange is the blending of red and yellow. Orange is also the color of the superconscious; it designates the reason of the creator in making active the images of the creator. This is accomplished by dividing itself into the two minds (indicated by the two ך in the Tetragrammaton יהוה) who impressed the images of the first mind upon the second who thereupon, brought them forth (Moore).

These mountains in the distance are forbidding heights, in sharp contrast to the valley where the Empress sits. Barren, they represent vividly the sterility of mere supervision and regulation, unless there be something vitally warm and fruitful to set in order. On the other hand, it is the erosion of these barren rocks which provides the soil for the Empress' garden (Case).

Ram's Head

The stone throne on which the Emperor sits has a Ram's head on each armrest and on the left and right top of the backrest. The Ram is the Zodiac sign of Aries. In addition, there is a Ram's head on the violet cape positioned over the Emperor's left shoulder (Moore).

Aries is a fiery, cardinal sign. It governs the head and the face. It is ruled by Mars, significant of force, strength, energy, courage and activity. Mars rules iron, steel, surgery, chemistry and military affairs.

In Aries the Sun is exalted, or raised to its highest level of power. The Sun has to do with health and vitality. It is the significator of high office, and of positions of rank and title, so that it represents rulership and authority. It also stands for the Ego, or individuality, in one's natal horoscope. Its metal is gold. Astrologers say Aries represents rulership, government, guidance and leadership (Case).

The Emperor is a solar figure, Martian in character - as testified by the Ram's heads (emblems of Mars) that decorate his throne and appear on his left shoulder (Eden).

His helmet is red and gold, representing Mars and the Sun. The Sun is exalted in Aries, which rules this card, as shown by the ram's heads adorning the throne. The Emperor's thoughts have been channeled through personal efforts (Mars) into productive and useful implementation, a process which has crowned him with authority (the Sun) (Javane and Bunker).

There are four Rams' heads carved on the throne which reveals that by determination we uncover the mysteries of the elemental kingdom (the physical realm) (Oribello).

Orange Background

The orange background in the upper part of the picture refers to the exaltation of the Sun in Aries, because orange is the color of the Sun

and of gold, in our color scale. Below it are red mountains, of igneous rock. Both in form and color, these refer to the fiery quality of Aries. Red is also the color of this sign, and of Mars, its ruler (Case).

Red Robe

The Emperor wears a Red Robe. Red means desire and the result of desire is action. The Emperor instigates action and change. Red is also the color of the Mars Vibration. The Mars vibration is destructive. Reason is constructive. This tells us that one cannot engage in construction without first engaging in destruction, even if the destruction is only a destruction of prior misconceptions about reality (Moore).

Stone Throne

The Emperor sits on a Stone Throne which in its highest aspects denotes the union of the Higher Self (the Father) with the personality (the Son). In its lowest aspect, the Stone Throne represents the physical world. This means that reason sits enthroned upon the physical world (Moore).

The monarch sits on a cubic stone, like that which is the seat of the High Priestess. This indicates that the mode of consciousness here symbolized has its seat or basis in laws of cosmic manifestation which are at work in the mineral kingdom. A very few laws suffice for all the complex manifestations of the Life-power, and they are operative on “low” planes as well as on “high” (Case).

His throne, simply carved of stone, is symbolic of the body, which needs long and arduous work before it is perfected (Javane and Bunker).

The Emperor sits on a gray Stone Throne proclaiming the powers of human adaptation (D'Agostino).

Thumb

The Thumbs of the Emperor are noticeable in the Emperor's stance. The thumb is to the other fingers what the eye is to the other senses. The thumb and the eye controls, guides and increases the efficiency of all the rest.

Man's career as maker and architect was made possible by the thumb. So reason, to which the Hebrew wisdom assigns the function of Sight when its perceptions are occultly opened, makes it possible for a man to use all his senses correctly and puts their results at his disposal. So the thumb is an important symbol for reason (Moore).

Violet Cape

The Emperor wears a Violet Cape over the red robe. Violet is the color of equilibrium and also signifies the manifestation, the creation of forms. There can be no creation without tearing down and building up again. To create we throw a thing out of equilibrium and then throw it in again. The Violet Cape is fashioned like a wheel showing four concentric circles. The four circles represent the four stages of an idea as it works out from the image of the creator through the three other planes into the physical world of manifestation. (Moore).

Violet Stream

The stream on the Emperor's left is colored violet. Violet is the color of equilibrium and of the creation of forms. It is the Emperor who changed the color of the blue stream to violet in order to build his new forms. To do this requires the imagination (the material the

subconscious furnishes to make reason fruitful) to bring forth the images (Moore).

White Beard

The Emperor has a youthful face with a White Beard to indicate that he is eternal and eternally young. He is the oldest thing in manifestation and at the same time the youngest immemorial age and immemorial youth (Moore).

White Hair

The Emperor has White Hair to indicate that he is eternal and eternally young and to show that his work is Spiritual (Moore).

Yellow Crown

The Emperor wears a Yellow Crown. A crown is a symbol of control of dominion. There are five bars in the top of it and each ends in a segment, a square enclosing a circle. The complete crown thus has ten bars and ten circles. These typify the ten emanations of the Life Power, over which reason through his wife has control and which his son can manipulate. Each alternate circle is red to denote that he can make the ten aspects or emanations active (Moore).

The metal parts of the Emperor's helmet-like crown are of gold, a further reference to the exaltation of the Sun in Aries (Case).

The Emperor wears the Yellow crown of twelve divisions of the zodiac, of which only five are showing. Wearing a crown like the Empress implies his co-rulership with her over the universe. He is not only her royal consort, but also her complement in the process of creativity (D'Agostino).

Yellow Mountains

The mountains on the Emperor's right are Yellow Mountains with some red stripes

running through them. The Yellow means that the Emperor is using reason to impress images or thought forms on the subconscious. The red means that the Mars vibration is functioning in the self-conscious, killing off that part of the self-conscious that resists the future (Moore).

Yellow Scepter

The Emperor holds in his right hand (his active male side) an upright Yellow Scepter topped with a T-Cross. The T-Cross is call Tav or Saturn cross. Saturn represents the condensing and the limiting power. The T-Cross handle on the scepter of the Emperor not only means that he rules through his wife, the Empress, who carries out and makes fruitful his images or thought forms, but also that he sternly controls those images or thought forms. He limits them and employs only those that reason wants to be carried out; exercising careful supervision over the images or thought forms (Moore).

The scepter in the Emperor's right hand is a modified Venus symbol, made of gold, as another reference to the exaltation of the Sun in Aries. This scepter is also one form of the Egyptian *ankh*, or sign of life. It means that the power of regulation is chiefly derived from the exaltation of solar energy in the sense of sight, and in the mental vision which is the inner correspondence thereto (Case).

He holds the Tau (T) cross in his right hand. This cross is the T-square used in mathematics, geometry, surveying and planning. He has attained his position through proper planning (Javane and Bunker).

The Yellow Scepter is a symbol of the

Emperor's masculine creativity and potency (Nichols).

The Emperor holds in his right hand a Yellow Scepter resembling the symbol of Venus. This is an Egyptian ankh of life, directing our attention to the generation of images brought forth by the Empress. These images wander aimlessly, and are of no use to him unless he first puts them into some definite order. In what particular order we have arranged these images, dictates all of our personal interpretations and definitions (D'Agostino).

Yellow Sphere

In the Emperor's left palm (his passive female side) is a Yellow Crystal Sphere. This represents the son of reason. Reason rules through his wife and his son. He must be balanced by these two in order to do fruitful work (Moore).

The Yellow Sphere is the globe of dominion, showing that only through the feminine power of love can the Emperor balance Spirit and matter and thus have the true power to rule (Eden).

The Yellow Sphere held by the Emperor is an Orb. It represents his rational understanding of the laws necessary for men to abide by (Nichols).

The Yellow Sphere in the monarch's left hand is the conventional symbol of dominion. It is red, color of Mars, and on it is an inverted, blue-violet T-square. The square is a symbol of the use of mathematics and geometry and planning. Because it is blue-violet, and is shaped like a letter "T", it is in correspondence

with **א**, the last letter of the Hebrew alphabet, to which the planet Saturn, associated with blue-violet in our color-scale, is assigned. What this hints is that the order and dominion exercised by the Emperor bring about an inversion or reversal of the Saturnine power of limitation. Right definition is itself a sort of limitation, which sets us free from slavery to circumstances because it enables us, through right knowledge, to establish new boundaries, to enlarge our horizon (Case).

Notice how the Emperor is holding the Yellow Sphere. His hand is cupped as if he is receiving. Notice also that the top of the sphere is open. This makes the sphere like a cup, an occult symbol for receiving.



The Hierophant

The Hierophant represents our Higher Self. This is that part of us which is fully knowledgeable. We do not develop it. Rather he develops us by instructing us. The Hierophant is our inner teacher.

The Higher Self operates in accordance with Divine Law. It knows about how to initiate change. Therefore, the Higher Self holds all the latent possibilities of the future. By listening to our Higher Self, we can bring the becoming of this future into being.

When we are conscious of a thought which has come to us from the Higher Self, there is a recognition of it being a profound insight. For something which has not been is unfolding and growing out of itself.

The knowledge which comes from the Higher Self are the teachings of the Divine Law. He provides the knowledge of how to improve oneself in any way one desires. He provides the knowledge of how to obtain anything the ego wants, when the ego wants it for the right reason. And when the ego wants it for the wrong reason, he provides instruction to the subconscious to create conditions by which the self-conscious can learn and experience the fact that the motivation for the desire was not in accordance with Divine Law.

In order for this knowledge to be transmitted from the Higher Self to the self-conscious, the self-conscious must be able to clear the mind and keep the mind still. First, the self-conscious must concentrate its will on one and only one purpose. This focusing of will emanates the light from the world of emanation to the world of creation. Second, imagination must transform the light emanation to a thought-form and attention must hold it so that it becomes well-formed. Third, this one and only one purpose must be wanted or desired fully, completely, and sincerely: for its own sake as a celebration of Creation, and not for any finite unsacred purpose. This desire transports the thought-form from the world of creation into the world of formation. Fourth, the self-conscious must have the faith that what was desired will transpire. This faith, is the certitude which transports the thought-form into the world of manifestation.

Finally, the self-conscious must exert every possible effort to obtain what is desired. This constitutes perseverance. Perseverance provides the opportunity for the Higher Self to instruct and for the self-conscious and the

subconscious to listen how, when, and where to operate to bring into manifestation that which the attention has been holding. Perseverance gives time and space for the subconscious to do its creating in accordance with the how, when and where given in its instruction. Perseverance permits the thought form to come into existence in the fullness of its time, place, and being.

General Discussion Quotes

Waite says that

He is the ruling power of external religion.... [He is] the *summa totius theologiae*, when it has passed into the utmost rigidity of expression; but he symbolizes also all things that are righteous and sacred on the manifest side. As such, he is the channel of grace belonging to the world of institution as distinct from that of Nature, and he is the leader of salvation for the human race at large. He is the order and the head of the recognized hierarchy, which is the reflection of another and greater hierarchic order.... He is not, as it has been thought, philosophy - except on the theological side; he is not inspiration; and he is not religion, although he is a mode of its expression.

Eden says that

This master of the sacred mysteries wears the triple crown of a Pope, the lower design trefoils representing the lower material world, the middle one representing the formative world, and the top tier representing the creative world. The symbol of three is repeated in his staff, revealing the realms of spirit, soul, and body....

The Hierophant represents traditional, orthodox teaching considered suitable to the masses. He is the ruling power of external religion, whereas the High Priestess teaches only in secret and to initiates.

Sorer says that

He is the reflective or mystical aspect of the masculine. He is the thinker as the Emperor is the doer.

Nichols speaks of the Hierophant as the Pope. She says that

... it was the Pope's [Hierophant's] function to make accessible to man the transcendental world heretofore reached only through intuition. ...

In contrast to the Popess, [the High Priestess] who communicates largely through intuition and feeling, the Pope [Hierophant] can organize and verbalize his ideas, bringing them together in a formal rational system. Like the Emperor, he is an embodiment of the masculine Logos, but his concerns are more inclusive than those of the Emperor, who dealt chiefly with the physical well being and social welfare of his subjects; and he is also concerned with the inner world of conscience and responsibility.

... the Pope [Hierophant] also embodies powers which are both salutary and destructive. In one aspect, the inner Pope [Hierophant] is the function in ourselves that governs our spiritual welfare, the inborn conscience that tells us when we have sinned against the Spirit; and like the Pope, this inner voice can be so dependable as to be virtually infallible.

Ussher says that

As the High Priestess stood to the Juggler in the relation of Law to Impulse, so we might say that the Pope stands towards the Emperor as the Codifier to the Source of Power, or the Tutor or Guardian towards the Father. To put it differently, he is the soul, as the Emperor was the Body. But this is to use Soul and Body in the paradox, specifically human, sense of the Classical European tradition; if we use them with their primary meanings of Energy and Form, Life and Death, we shall have to make the contrary identifications. For during the World-Era which begins with Greece - and (roughly) with this Card - the 'Soul' has meant the specific Form restricting the individual Energy of the Body; and in this sense the 'Pope' represents mortal man's discovery of himself, as the 'High Priestess' meant his first discovery of Nature.

D'Agostino says that

The major mental functions assigned to the Hierophant are Intuition and the sense of hearing. The Hierophant ... is your most inner self, the teacher of the mysteries. The knowledge he communicates is an understanding of the principles and laws that govern the universe and our lives. These fundamental ideas are forever present in every age, and always prevail when we sensibly implement them. The method in which this inner teaching is expounded is what we call intuition. Intuition is the continuation and the evolution of the inductive reasoning process of the Emperor. There cannot be any inner teaching unless the stream of images brought forth by the Empress are first arranged into their proper order by her royal consort. Pursuant to the accurate mental classification of this stream of images, our recovery of the primordial emanations instantly auto-activates the deductive powers of the Hierophant. His unconscious elaborations of these primary forces eventually project into our conscious awareness some principle or law of life. The availability of this ancient wisdom enhances the human solution of personal problems, and universally disseminated, benefits all of mankind.

D'Agostino then summarizes that the Hierophant is

the God within us, our inner self, who is always present and ready to dispense its healing powers, to assist us in our need when we seek its help.

Sharman-Burke says that

The Hierophant embodies the other face of the masculine principle. The Emperor stands for man's worldly face while the Hierophant represents his spiritual one. The Hierophant represents the urge to find spiritual meaning in life; he is the force behind the forming within each man of religious beliefs or philosophical values. He stands not only for accepted and traditional theology but also for the need within each man to test out such teachings or beliefs for himself. The Hierophant is the energy behind the desire to find a personal spiritual truth. He is thus the Fool's spiritual guide and mentor, but unlike his partner, the High Priestess,

whose secrets are not readily revealed, the Hierophant is clearer and more direct in his teachings.

Case says that

Hierophant means “revealer of sacred things.” It was the name of the chief officer in the Eleusinian Mysteries, and signifies that which makes known the hidden import of the appearances whereby we are surrounded....

We do not agree with Dr. Waite that the Hierophant “is the ruling power of external religion,... exoteric orthodox doctrine,.. the outer side or the life which leads to the doctrine.” On the contrary, he is the *pontifex*, the “bridge-maker” who provides a connecting link between outer experience and interior illumination....

Psychologically, the Hierophant represents Intuition, which follows reasoning, and adds to it. Intuition is subconscious response to reason, whereby, through laws of association at work below the conscious level, thought-relations which go beyond the results attained by reason are attained. Usually these are perceived by interior hearing. Intuition, it should be noted, means literally “inner tuition.”

Javane and Bunker explain

The Hierophant represents our inner teacher, our inner hearing, our intuition. Sages have always said that release from all limitation comes to those who awaken their inner awareness. True inner hearing does not involve spirits, clairvoyance and visions from the astral plane. Rather, true intuition is based upon the number 4 and key 4, the Emperor. When the conscious mind gathers all the facts and feeds them into the subconscious mind, the subconscious acts upon this information and, in a flash of intuition, sends the correct analysis back to the conscious mind. This is true intuition, based upon reason.

Moore explains

The two meanings that this card particularly call attention to are the Higher Self and the body. The Higher Self is the link of the human with his Spirit, and the body is the link between the Higher Self and the self-conscious...

The goal of the self-conscious is to find union with the Higher Self and to perform the union of the lower body with the higher body. That is done with apparent self-sacrifice and when it is done, you find you have infinitely extended yourself....

The message received from this card is from the Higher Self and is called Intuition, the inner teaching. I want particularly to warn you against thinking of Inner Teaching as teaching to the self-conscious alone, and that is what it is doing in this card. The teaching deals with telling the two forms of the subconscious in you all that is necessary to bring about the physical changes which they must work in the body in order for you to become truly spiritual, in the mystic sense of the word....

In this card [is] the Hierophant (the Higher Self) whose object is to get into your mind and get you to sacrifice the body of the lower self....

The Hierophant, in this card, is imparting to the two kneeling at his feet (they are the two forms of the subconscious in you, the cosmic subconscious or the High Priestess, and the personal subconscious or the Empress) how to work physical changes in the body, which depend upon the equilibrium of the self-conscious and the subconscious. This equilibrium is physical matter, not merely mental and emotional equilibrium. The mental and emotional are very important. It is the effort at mental and emotional equilibrium, the effort of the self-conscious which is the next preliminary of the physical changes worked by the subconscious. As exemplified in the gospel story of John the Baptist: "The intellect must prepare the way of the Lord and make them straight." It is the effort of the self-conscious which prepares the way for the changes worked in the subconscious.

Oribello says

The Hierophant is symbolic of your super-conscious mind or High Self. He sits on a throne between two pillars, two persons, and his face between two ribbons of gold on either side of his crown. All of the symbols just mentioned tell us that the superconscious mind is the prime factor of balance and harmony between the conscious and subconscious mind as we develop on the path.

Wanless says

The Hierophant, 'revealer of the light,' is the teacher. He has mastered the tests of life... He calls upon the higher wisdom of the ancients to bring himself into wholeness. The Hierophant communicates the knowledge of the Priestess in a Taurus down-to-earth way. Through the power of his voice, we listen to his practical sagacity.

Arien says

The Hierophant represents the universal principle of learning and teaching that is experienced within our families and in life challenges that require us to trust our faith. Faith is asked for in different parts of human experience, and yet for many human beings the test of faith and individuality is often challenged and experienced within family situations.... The Hierophant is that part of ourselves that knows how to directly apply the sacred, that is within all of us, into the outer world.

Symbolism

Black/White Checks Just barely visible on the carpet are four strips of Black and White checks. They are the four keys of the four planes. They are black and white because they represent the opposing masculine and feminine as did the two pillars of the High Priestess. When we speak of them as the emotions we see they represent the pleasant emotions and the unpleasant ones. One of the secrets the Hierophant is teaching these two is how to control their emotions so that their emotions will no longer control them (Moore).

The four strips of Black and White Checks at the edges of the carpet remind us of the Masonic mosaic pavement, which represents the alternation of light and darkness in the manifestation of the Life-power (Case).

On the dais are Black and White Checks. These squares of opposite colors represent the constant alternation of light and darkness; a product of the principle of rhythm (D'Agostino).

Crossed Keys The two golden Crossed Keys have handles made like the Venus symbol, with the cross turned in. A key suggests a door and Venus is the door. They are the keys to unlock the Venus Center. The Wards of these keys are noticeable square, and the sign of the Venus Center is a carpenter's square. They are gold so they represent the use of the energy of the Sun, the use of the Light Force (Moore).

The Crossed Keys at the feet of the Hierophant, one gold and one silver, are the

solar and lunar currents of energy (Eden).

The Crossed Keys at the Hierophant's feet are the familiar symbols of the power of the Papacy. Yet they have a deeper meaning. One is silver, the other golden. They stand for the solar and lunar currents of radiant energy, which, as nerve-currents in the human body, are utilized as keys to open the inner doors leading to higher modes of awareness.

The Crossed Keys consist of a golden one and a silver one. The golden key is the key of heaven, wherein the sun is ruler. The silver key is associated with hell because of the correspondence between the Moon and Hecate, whom the Greeks worshipped as a deity of the underworld. Thus the silver key relates to the powers of subconsciousness, and the golden key represents the powers of superconsciousness (Case).

At the Hierophant's feet, the Crossed Keys symbolize the super-conscious, which is the key to heaven, and the subconscious, which is the key to earth (or hell, if one makes it so). (Javane and Bunker).

The Crossed Keys which are at the foot of the throne stand for knowledge of good and evil and are the keys to heaven (Sharman-Burke).

The Crossed Keys at the bottom of the card tell us that the Hierophant unlocks the mysteries of heaven and earth. The bell designs inserted on the two keys speak of the power of sound and the sense of hearing (D'Agostino).

Four Circles

The four circles on the square dais enclose crosses - the Venus symbol folded in upon itself.

They represent the manifestation of יהוה in the four worlds (Case).

Gray Background

The Hierophant sits on a throne, between two stone pillars. These, and the throne, together with the background, are gray, a color associated with Wisdom, because gray is the tint resulting from equal mixture of any two complementary colors. Since color complements are also opposites, gray stands for the perfect balance of all pairs of opposites, and this is the practical aspect of Wisdom, the second Sephirah. Thus the gray background of Key 5 affords a very definite clue to the position of the Key on the Tree of Life, since, in colored representations of the Tree, the second Sephirah is painted gray (Case).

The pale gray background represents wisdom because gray is a mixture of equal parts of black and white. Thus gray stands for perfect balance which is the practical aspect of wisdom (Javane and Bunker).

Hierophant Robe

The Hierophant has a red-orange robe on over a white one. The Blue robe is intermediary between the white and the red-orange robe, between the innermost robe and the outside robe. Blue, the subconscious, is the vehicle by which the spirit, white, expresses itself to the Reason of man. When the Reason acts in accordance with the superconscious it is red-orange. The red is Reason and the Orange is superconscious (Moore).

The outer robe of the Hierophant is red-orange, the color corresponding to Taurus. It has for trimming a border of blue-green,

complementary to red-orange, and corresponding to the sign Scorpio, the sign opposite and complementary to Taurus. At the neck, this outer garment is caught with a clasp in the form of a sliver crescent. This is a symbol of the Moon, which is exalted in Taurus. Its position at the Hierophant's throat is a reminder that Taurus rules that part of the human body.

Under this red robe the Hierophant wears a garment of blue, like that of the High Priestess, and having the same meaning. Under this is a white garment, like that of the Fool, and having the same significance (Case).

Monks

The two tonsured monks kneel at the feet of the Hierophant who is instructing them. They have tonsured heads and yokes of yellow to show they are like monks, entirely abandoned and dedicated to the Higher Self, the source of all intuition (Moore).

Two Monks kneel before the Hierophant and are listening attentively to what he has to say (D'Agostino).

Monks' Robes

The robe with the roses represents the intellectual subconscious, the body with five senses. The robe with the lilies represents the cosmic subconscious.

The Monk dressed in the blue robe represents the High Priestess. The self-conscious of the Personality cannot impress her with his images. Only the Hierophant can do this, but the self-conscious of the Personality can impress the Empress, the intellectual subconscious, which is

the monk dressed in the black and white robe with the red roses (Moore).

The robe of one is decorated by the white lilies or thought; that of the other shows the roses of desire (Eden).

The Monks kneeling before the Hierophant wear robes which repeat the motif of the flowers in the Magician's garden. The Monk who wears lilies personifies thought, the other represents desire (Case).

The robes of the two kneeling monks represent desire (roses) and purified desire (lilies), both of which must be sublimated to the conscious mind (Javane and Bunker).

The Monk on the right, with the white lilies displayed upon his blue robe, personifies our intellect. The monk at the left, with red roses on his gray robe, embodies our desires (D'Agostino).

Pillars

The Hierophant sits between two Pillars. The Pillars are alike and they are made of stone. They stand for the union of the Personality with the Higher Self, the body with the soul. The two Pillars bear the symbol of the principle of gender, two opposite forces working harmoniously and creatively together (Moore).

These are the pillars of the Tree of Life from the Kabbalah, one representing Mercy and the other Severity (Eden).

The two Pillars are symbolic of duality and the balance that needs to be struck between two opposites (Sharman-Burke).

Pillar Capitals

The two designs on the pillars are set in deep semicircles, again representing the two forms of the subconscious in you. One semicircle is for the one listener and the other semicircle is for the other listener. One is the intellectual subconscious and the other is the cosmic subconscious (Moore).

The capitals of the pillars are decorated with mystic symbols of sexual union (Eden).

The design on the capitals of the pillars is a phallic symbol of union. The pillars themselves repeat the motif of duality, and suggest the laws of association represented by the pillars of the High Priestess (Case).

Pink Carpet

The Hierophant is enthroned on a Pink Carpet. Pink is red-on-white. Red means the Mars force and white means the Spirit. Red-on-white, which is pink, means the divine use of the Mars force, the Mars vibration (Moore).

Square Dais

The square dais suggests the number 4, symbol of order and measurement, as if to suggest that however far beyond our present experience the higher consciousness may go, it rests on a solid basis of fact and reason. The dais is covered with a red-orange carpet, corresponding by this color to Taurus (Case).

Stone Throne

The throne on which the Hierophant sits is made of stone, and the word “stone” has a very special meaning in the Bible and in the Qabalah. In Hebrew, “stone” is אבן, *ehben*. The first two letters of this word, Aleph and Beth, are the letter of the noun אב, *Ab*, meaning “Father,” and this is one of the

Qabalistic names for the second Sephirah. The last two letters Beth and Nun, spell the word **בן**, *Ben*, meaning “Son,” and this is the Qabalistic name for the sixth Sephirah, Beauty, which, as you can see from the diagram of the Tree, is the central point, and so to say, pivot, of that diagram. Thus in the **אבן**, *ehben*, as Qabalists say, “the names of the Father and the Son, of Wisdom and Beauty, are conjoined”; and this is the main reason for the many symbolic uses of the “stone” throughout the Scriptures (Case).

Ten Crosses

The crosses on the Hierophant’s white shoes refer to the union of male and female, positive and negative, forces, and to the order (4,cross) which results from that union. Similar crosses are shown on the backs of his hands, on the carpet under his feet, and on the handles of the crossed keys. These ten crosses repeat the symbolism of the ten circular ornaments on the outer garment of the Fool (Case).

The ten crosses represent the spiritual numbers 1 to 10, the ten aspects of the Tree of Life and the ten trees in the Empress’ garden (Javane and Bunker).

His heart is crossed with a white strip with three crosses. His white shoes also bear the sign of the cross. This is symbolic of pure emotion and pure action in the physical kingdom. There are also four circles with crosses at his feet which reveal mastery over the kingdom of the four elements (Oribello).

Uplifted Hand

The partly closed uplifted right hand of the Hierophant means this: that the world

contacted by the senses is only a small part of the story. However sharpened the senses are by practice, the major part of the world will be eluded by any physical interpretation (Moore).

With his right hand he gives the well-known ecclesiastical sign which is called that of esotericism, distinguishing between the manifest and concealed part of doctrine (Waite).

The Hierophant raises his right hand in the salutation of the adepts, symbolic of right action and initiation into the Fraternity of Light. His three upraised fingers are part of one hand and signify the trinity, or three in one (Oribello).

The Hierophant has his right hand raised with the thumb and first two fingers pointing upwards and the other two fingers folded in on his palm. This indicates the distinction between above and below, gods and men, spirit and matter. The Hierophant stands as a link between the two. Through the priest men obtain knowledge of the spirit and men may communicate with the gods (Sharman-Burke).

The Hierophant has his right hand raised in the traditional sign of benediction. The hand shows two extended fingers. This indicates that moral problems involving the opposites of good and evil are under his domain, to be openly recognized and dealt with. The thumb and two remaining fingers, which he holds concealed might signify that the Trinity is a holy mystery, not to be examined scientifically, but rather to be experienced emotionally. The Hierophant holds the key to this holy mystery concealed in the palm of his hand (Nichols).

Yellow Crown

The imposing crown on the head of the Hierophant, from which hangs down the two tabs of yellow-deep yellow, represent the self-conscious mind and the subconscious mind. He controls both the self-conscious and the subconscious mind. He communicates only through the subconscious mind. His Tiara represents the dominion over nature. He extends down into the self-conscious and the subconscious and stretches down into them his possession of the fifteen emanations of consciousness and his functioning in the four planes. There will come a time when we have his fifteen extensions of consciousness and we can function on the four planes also. It is because of him that we can do this.

The Tiara on the head of the Hierophant is made in the shape of the Pineal Gland, made in the shape of a pine cone. It is made to designate the opened Pineal Gland which is the temple in the body in which the soul functions and from which it directs the personality.

The crown also means dominion. Here dominion means dominion over the four planes. There are three circlets in the Tiara to correspond to the three lower planes. They are surrounded by three nails meaning "Three in One" and the one is the self-conscious, the superconscious, and the subconscious. They comprise the All of existence. In the Archetypal Plane these three exist as one. To come down into the matter of the three lower planes they must split up and become three separate things.

From the point of view of the conscious, the three trefoils in the upper circlet of the crown

represent the self-conscious, the superconscious, and the subconscious. From the point of view of matter, these three trefoils represent the three qualities of matter: the tendency of matter to collect into form; the tendency of matter to remain in that form or to be stable; and the tendency of matter to disintegrate after the form has served its purpose.

The bottom-most circlet of the crown has five trefoils. They represent the five-fold activity of the formative world. These are the activities of the faculties of hearing, sight, taste, touch, and smell as they exist on the higher plane. These faculties correspond to the subtle principles of the five elements: ether corresponding to hearing, fire corresponding to sight, water corresponding to taste, air corresponding to touch, and earth corresponding to smell.

The middle circlet of the crown has seven trefoils. The seven correspond to the seven forces of יהוה, which is also symbolized by the seven branched candlesticks, seven branches, but one flame. The seven also corresponds to the seven planets, to the seven chakras, and to the seven alchemic metals. All symbolize control over manifestation (Moore).

The crown is a triple tiara, like the Pope's crown. It is of gold, symbolizing radiant energy and wisdom. It is ornamented with three rows of trefoils: top row, 3; middle row, 5; and the bottom row, 7. (In the Rider pack, the middle row has 7, and the bottom row has 5.) The total number is 15, the numeral value of the Hebrew divine name יה, Jah. This name is that associated by Qabalists with the second

Sephirah, and affords another clue to the attribution of Key 5 to the path joining the second Sephirah to the fourth.

Since any trefoil represents the number 3, fifteen of them stand for 3 x 5, or 15, number of the name אָדָם, Adam. Here is a reference to the Qabalistic doctrine that man or Adam is God's image of Himself - that the primary thought in the Mind of God, prior to all manifestation, must be God's awareness of His own nature and powers, and that this awareness is the true "image of God," designated by the name Adam.

The three trefoils in the upper row designate the three-fold nature of the Life-power. The five in the second row represent the five modes of manifestation - the Quintessence and the four elements, or the five Tattvas of Hindu philosophy, which are the subtle principles or sensation. The seven in the bottom row correspond to the Seven Spirits of God, to the seven sacred planets, to the seven alchemical metals, and to the seven chakras, or interior "stars," of the yoga schools. Here we have, also the *three* principles of the alchemists, their *five* modes of the manifestation of the One Thing, and their *seven* so-called "metals."

In the Rider pack, the tiara is surmounted by a black "W", indicating the correspondence of Key 5 to the letter Vav. In the B.O.T.A. (Builders of the Adytum) version, the ornament at the top of the crown is a small sphere, symbolizing the archetypal world. Below it, the three rows of trefoils, in descending order, symbolize the creative, formative, and material

worlds (Case).

The Hierophant's crown is triple: the row of five trefoils represents the five senses; the row of seven trefoils symbolizes the seven centers in the body and the seven original planets; the row of three trefoils stands for the three states of consciousness - the super-conscious, the conscious and the sub-conscious. The ornaments attached to his crown fall just behind his ears to emphasize hearing. The crown represents the four worlds - archetypal (knob), creative, formative and material (Javane and Bunker).

Yellow Scepter

The Yellow Scepter which the Hierophant holds in his left hand indicates that he has dominion over the four planes. The Archetypal Plane is indicated by the knob at the top, and the three lower planes are indicated by the three cross pieces: the Creative, Formative, and Physical planes (Moore).

In his left hand, the Hierophant holds a golden staff. It symbolizes the dominion of the Life-power through the planes of nature, represented by the knob at the top, with the three cross-bars below it. These latter correspond in meaning to the three rows of trefoils on the tiara, and the knob at the top of the staff corresponds to the circular ornament at the top of the crown. The scepter is golden to show that the power exerted in the Hierophant's dominion is the power of the universal radiant energy (Case).

The Hierophant holds the Scepter in his left hand to indicate that he rules from the heart

rather than by force of will (Nichols).

Yellow Tabs

These tabs are not the pale yellow of the Fool, but the darker yellow of the Magician. If you turn to the High Priestess card you will see that the portico in which she is sitting is pale yellow, not the darker yellow of the Magician. She is sitting in the gateway of the Temple and the Temple is the opened Pineal Gland. The opened Pineal Gland means that the personality is functioning and is inspiring the activity of the body (Moore).

Yellow Yokes

The monks have Yellow Yokes. The Yellow Yokes show the yoke of the Higher Self. One of them, the intellectual subconscious, has black dots on it. It can be impressed by the mind. The other, the cosmic subconscious, cannot be impressed by the mind. It can only be impressed by His Mind, the Mind of the Higher Self.

The yoke of the monk in blue is light yellow and indicates the subconscious of the Personality. The yoke of the monk with the red roses is deep yellow. The two yellows indicate different thoughts. The light yellow indicates the mind of the Higher Self. The deep yellow indicates the mind of the lower self in these two phases, that of the self-conscious and that of the subconscious (Moore).

The two tonsured priests kneeling before the Hierophant wear palliums to symbolize the yoke of union (Eden).

Their robes are ornamented with yellow palliums, symbols of the yoke, or union. These

are yellow because the yoke is that of Mercury, or intellectual perception (Case).

The Monks both wear the Yellow Yoke of union. Here, the intellect and desire receive their counsel and guidance from the inner teacher (D'Agostino).

White Shoes

The Hierophant wears White shoes because he is carrying out the designs of the Higher Self whose agent he is (Moore).

White Sleeve

The Hierophant has White Sleeves because he is carrying out the designs of the Higher Self whose agent he is. We do most of our work with the forearm and with the wrist and that is why his sleeves are white (Moore).

White Tabs

Two white tabs hang down from the crown of the Hierophant and there are two more hanging down from his throat. Throat and ears are ruled by Taurus, consequently by Venus. It is the quickened activity of the throat center which sends up the message of the Higher Self to the Pituitary who sends it to the hearing region of the back lobe of the brain. This is symbolic of the two tabs which fall from the ears and two from the throat. The tabs are four in number to show the functioning of Abstract Thought on all the four planes (Moore).

White Yoke

The Hierophant has a White Yoke on. Just as the two beneath him are yoked with a yellow yoke, he is yoked with a white one. Note that the white yoke goes down into the many concentric folds of his robe, just as the White cross does on the robe of the High Priestess (Moore).



The Lovers

The Lovers are male and female. Male represents the self-conscious and female represents the subconscious. As male and female stand naked, it means that the self-conscious and the subconscious must stand completely open to one another. As Lovers, they stand in union, having no real separation between them.

The female stands on the ground and looks upward. Standing on the ground, she is the personal subconscious. Looking upward she is receiving the Eternal Law from the cosmic subconscious. The male stands on the ground and looks toward the female. Standing on the ground, he is the self-conscious. Looking towards the female, the personal subconscious, he is waiting to receive of her wisdom.

When there is separation between the cosmic subconscious level of existence, the personal subconscious level of existence or the self-conscious level of existence, then there will be trouble and great suffering. Suffering is, after all, love unrealized, love or union incomplete. When there is no separation, there will be peace and harmony. No separation means that the Eternal Law of the cosmic subconscious is consistent with the memory of the personal subconscious and this is consistent with the knowledge and desires which the self-conscious has put in the memory of the personal subconscious.

Separation means that there is some inconsistency. And whenever there is inconsistency, the cause is the self-conscious. This is because the self-conscious had made some discrimination, some interpretation that is wrong and gave that incorrectness to the personal subconscious. As the cause of the inconsistency is the self-conscious, the correction must come from the self-conscious.

This is the reason that if there is a separation, then the male, who is the initiator, must do something about it. The only thing the self-conscious can do is to discriminate at a higher level. The self-conscious must actively change some interpretations of the discriminations it made and it must change those related conscious desires of receiving for oneself alone to conscious desires of receiving in order to share. This choice is a choice of virtue over vice. After making this choice, the self-conscious must communicate it to the personal subconscious by holding in attention these resolves and desires.

By its nature, life is full of changing, changing which occurs in the world external to us and not caused by us and changing which occurs in the world internal to us and is caused by us. This changing is a manifestation of the Fullness of the Divine. We can respond to this changing by embracing it, absorbing it within us. This results in a changing in us which permits us to operate at a new more encompassing and Godly level of discriminating. We go beyond where our old reason would lead us and we find ourselves in a new level of loving, a new level of desiring to receive in order to share. Our natural feeling is one of delight and in this moment of delight we meet the Divine.

On the other hand, if we are stubborn, we will not rise to the level of understanding, feeling, and union that is inherent in the possibilities. By not rising, the possibilities remain unrealized and incomplete. This conceals the light from us and we must consequently suffer from the deficiency we created. Our suffering is a turmoil and war within us, a state of being that is agitated and disconnected from the Divine.

To initiate a change to eliminate separation, the self-conscious must first perceive that there is separation. This requires a sensitivity and discrimination. Such sensitivity and discrimination can only occur if the self-conscious continuously holds in its attention the desire for peace and union. Then when it discriminates that there is separation, it must do something to eliminate it.

Doing something about it does not mean to be disappointed, to become bitter or resentful, to get angry, or to complain. For none of those states will reveal the light. Rather, we must understand existentially. If there is to be union, then there must be separation. For, union in the physical world is dynamic union. It is a union which is a coming together of things which we had perceived to be apart. And when we take action to bring them together, action to realize the inherent unity, then we engage union. We realize and know that it is union. Existentially, to know union means to know separation. To know separation means to experience it. To experience it means for our self-conscious to find and feel some aspect of ourselves in separation, even if moments, hours, or days before our self-conscious had an awareness of union. Separation, therefore, provides the opportunity to put oneself in a state and to act in a way to bring back union.

At a higher level, the process of discriminating, feeling separation, and then making an internal change and acting in a corresponding appropriate way to bring separated things together is union. Therefore, both the state of separation and the state of bringing together are to be blessed for they are part of the one process called Union, part of the one process which is the spiritual breath of life, part of one process which is the process of loving.

General Discussion Quotes

Moore says:

The only means the personal self-consciousness has of connecting with the Higher Self is through the subconscious, considering the subconscious in her two aspects, the High Priestess and The Empress. The Higher Self is the link between man's personal self-consciousness and his spirit....

[It] is the woman who hears the angel and she is man's means of communion with the angel. She is the one who gets his message and relays it to the man. She is looking at the angel. The man appears unconscious of the angel. He is looking at her. So it is through the subconscious that you hear the voice of the super-conscious. She is our means of communication with the spirit....

Reason cannot make you aware of the super-conscious. This can be done only by the subconscious.... which hears the voice of the angel and it is the subconscious which raises us up to the superhuman level; but it cannot do it unless the self-conscious initiates the process and keeps it going. The subconscious is then enabled to raise us to the angel.

All activities except those which are needed to keep the body going must begin with the mind. All the subconscious does by herself is that which is necessary to keep the body going. In all the rest, all activities begin with the mind. So you see the function of each is sternly limited and you see here all the functions of the self-conscious and the subconscious. She cannot initiate the spiritual process, he can. He cannot construct the mechanism, she can. So it is necessary they work together. Together they must work in concert. It is necessary that they play into each other's hands interdependent. In short, they must be Lovers as this card calls them, or twins as the Zodiac calls them. Thus the necessity of the equilibrium of the two is what Tarot teaches and it brings about this equilibrium. Since they must play into each other's hands, they must be balanced, and to teach you how to

balance the self and subconscious is the object of Tarot and the object of mysticism. To make the heart equal the head and the head equal the heart.

Case says:

The title intimates the union of opposite but complementary modes of existence....

The woman looks toward the angel, the man toward the woman. The self-conscious intellectual mind, although it is the determining factor in personal consciousness, does not become directly aware of superconsciousness. Self-consciousness, as the symbolism of the Magician shows, does receive and transmit the powers of superconsciousness; but conscious awareness of the nature of those powers comes from careful observation of the activities of subconsciousness. Powers are developed within, and the subconscious "within" is the woman. From that within they are educated, or drawn forth, in response to self-conscious impulses, and their manifestation is in the field of self-consciousness (the without). Development comes by response of the inner to the outer. It is the answer of woman to man that peoples the world. It is the response of the interpreting subconsciousness to the observing self-consciousness that peoples the thought-world with ideas. This is a basic law of mental development. Its constructive operation depends on the discriminative exercise of self-conscious powers.

Personal happiness, health and success depend on harmonious co-operation of these two modes of mental activity. To secure this harmony, we must understand that both are expressions of a power superior to either. We must see also that subconsciousness is the mode which, in response to suggestions originated and framed by self-consciousness, brings us into personal relationship with this superior power.

Furthermore, the relationship between self-consciousness and subconsciousness should be one of loving intimacy. Hence the two figures are nude. They veil nothing from each other. This is not

the state of affairs with most people. Too often, self-consciousness and subconsciousness are “not on speaking terms.” Consciously, we accept this or that idea. Subconsciously, we seek the realization of its opposite. To correct this error, to establish harmony between these two phases of personality is to have clear, unmixed unadulterated desires.

Again, since love is the ideal relation between the two modes of consciousness, this picture warns us against any attempt to bully or coerce subconsciousness. Persuade subconsciousness, and it will do anything for you. Endeavor to drive it harshly, and you set into operation the law of reversed effort, so that you get a result just the opposite to that at which you aim.

Discrimination, then, is the key to the establishment of happy co-operation between the two modes of personal consciousness. The burden falls on self-consciousness, because it is the framer of suggestion. If it be careless and lax in observation, or harsh and driving in giving commands to subconsciousness, the results are destructive. On the other hand, if self-conscious intellect perceives the true relation among the three modes of consciousness symbolized by the Lovers, it will be able to frame a series of suggestions which will make it the recipient of superconscious guidance, through the agency of subconsciousness.

All that is necessary is to formulate suggestions embodying the idea that subconsciousness can, and does receive the influence from above, that it can, and does reflect that influence to self-consciousness.

Eden says:

As the man looks at the woman and she looks up at the angel, the truth conveyed is that the conscious mind cannot approach the superconscious unless it passes through the subconscious - a thought to consider in meditation. The lovers stand here in friendly harmony, with nothing to hide from each other, as the nudity of the figures indicates. A harmonious and successful life

depends on the cooperation between the conscious and the sub-conscious.

D'Agostino says that

The major functions assigned to the Lovers are the mental performance of discrimination and the sense of smell. ... It is through the accurate self-conscious scrutiny of the contents and activities of our sub-conscious, that we become aware of the unfolding powers of the super-conscious emanations. ...

In the Lovers, Adam, self-consciousness, and Eve, sub-consciousness, enjoy the paradisiacal state. They are naked, free from all disguise, and in perfect relationship with each other.

Waite says:

This is in all simplicity the card of human love, here exhibited as part of the way, the truth and the life.... In a very high sense, the card is a mystery of the covenant and sabbath.

The suggestion in respect of the woman is that she signifies that attraction towards the sensitive life which carries within it the idea of the Fall of Man, but she is rather the working of a Secret Law of Providence than a willing and conscious temptress. It is through her imputed lapse that man shall arise ultimately, and only by her can he complete himself.

Oribello says:

The woman looks towards the angel while the man looks towards the woman. Symbolically the man represents the conscious mind. The woman represents the subconscious mind, and the angel represents the superconscious mind or High Self. The conscious (man) must go within to create harmony with the subconscious (woman), which looks to the superconscious (the angel) to channel inspiration into everyday consciousness. This is the way our mental levels should work.

Symbolism

Angel

The angel of the sun is Raphael. Raphael means wholeness or health - the rounded, complete unobstructed, whole use of the Life-power (Moore).

The angel is Raphael, angel of air, the element attributed to Gemini, and, in the symbolism of the Roman Church, the particular angel of the planet Mercury. He is also the great archangel of the eastern quarter of the heavens (East-Above). Here he represents superconsciousness, and thus is related also to the Fool. His airy nature is indicated by the color of his skin, the yellow we have associated with air and with Mercury. His violet garment carries out the same idea, because violet is the color-complement of yellow. Another indication of his airy nature is the fact that he is supported by clouds. He is the cosmic Life-Breath, Prana, superconsciousness. His influence descends on both figures below, streaming from his upraised hands (Case).

Here we find Raphael, angel of the air, personifying the superconscious pouring down the cosmic benediction on the two figures below (Eden).

The Angel holds out his arms as if to draw the pair together, for only together can they reach the mountain which stands between them (Sharman-Burke).

Hovering above, under the rays of the Sun of Completeness, is the Archangel Raphael. He has his hands stretched out, symbolizing that

he embraces and watches over mankind and the entire universe. Raphael is a Hebrew word meaning, "He who heals." The Archangel is another aspect of the Hierophant, the God within us, our inner self, who is always present and ready to dispense its healing powers to assist us in our need when we seek its help (D'Agostino).

Black-stem Tree

Behind the man is a tree with a black stem and on it are 12 flames of red on yellow, like the alternating flames on the head of the Angel. These flames are triple in form; so they are used creatively and three always means sex activity - Father, Mother, and the Image that passes between them. The Father had to divide himself into duality before he could manifest, and creation began by the action of one part on the other. There can be no manifestation with unity. Unity must turn itself into duality before there can be a product of the two.

The black stem on this tree indicates mystic or occult practice. The fruits of this tree are the 12 types of consciousness typified by the Zodiac. It is this practice which unlocks all the 12 types of consciousness and starts them into creative activity (Moore).

Behind the man is a tree bearing twelve fiery fruits. These are the signs of the Zodiac, and each flame is triple because astrologers subdivide every sign into three parts or decanates. Thus the tree behind the man is the tree of human life, and its fruits represent the twelve main types, and thirty-six types of personality, or self-conscious life-expression (Case).

Behind the man is a leafless tree bearing the trefoil flames of the 12 signs of the Zodiac, each divided into three decans (Eden).

The tree behind Adam symbolizes the signs of the Zodiac. The flames on the left of the tree trunk symbolize the five senses, and those on the right symbolize the body and the original planets (Javane and Bunker).

Behind the man stands the Tree of Life, bearing twelve fruits, one for each sign of the zodiac (Sharman-Burke).

Behind Adam grows "the Tree of Life," also identified as "The Tree of Consciousness." This Tree has twelve branches and the fruit each branch bears is red and yellow three-fold flames. These flames of life designate the twelve signs of the zodiac and the thirty-six sub-types called decanates (D'Agostino).

Flames

From the head of the Angel Raphael stream forth green flames alternating with flames of red on yellow. Red on yellow typifies reason. The red is the self-conscious and the green is the subconscious. The two flames are working together (Moore).

Green Carpet

The man and woman stand on a carpet of green. Green is the color of imagination, when it is used creatively (Moore).

Ground

The rolling ground depicts cyclic action. All progress of the individual and of civilization comes in waves. There are times when this cannot be done. Now these times are dictated astrologically. It is not that the stars influence these times. They are also influenced by these

waves. Stars do not make them. They respond to them as you do. The times are beyond the stars (Moore).

Hands

In the hands of the angel is written the character of zayin. Not the printed character, but the written one. There are two of them, held in blessing over the two-fold consciousness. This indicates that discrimination is as necessary for the subconscious as it is for the self-conscious if we are to have perfect equilibrium in the body. It is just as necessary for the subconscious to discriminate as it is for the self-conscious because she has perfect discrimination if you will allow her to use it (Moore).

Man and Woman

The man and the woman in this picture are standing on a level. That is to say, they are equals (Moore).

The man at the right is Adam, namer of things and tiller of the soil. He is also the Magician of Tarot. The woman at the left is Eve. She is also the High Priestess and Empress (Case).

The man represents the conscious mind of the Magician and the Emperor, as well as the King standing in the Chariot. The woman is the subconscious mind, the High Priestess and the Empress (Eden).

The two human figures represent opposing factors of the one Source, Adam and Eva (her name in the original manuscripts), male and female, positive and negative, and the conscious and subconscious minds. These two specialized manifestations of the one life force must become

equalized before attaining unity (Javane and Bunker).

The man and woman face each other, yet the man looks towards the woman while she looks towards the angel, which implies that the masculine principle of intellect cannot reach the spirit directly but only through the feminine principle of emotion (Sharman-Burke).

Mantel

The mantel of the angel is violet. Violet is the color of equilibrium and the creation of forms. Like all fabrics in the Tarot this fabric is heavily folded and pleated to suggest that he creates by manipulating vibratory power (Moore).

Mountain

Between the man and the woman is a mountain. A mountain is indicative of something accomplished or to be accomplished. Here it is something accomplished or to be accomplished by the union of the man and the woman. Since the mountain is between the two, it is to be accomplished by their working together. It indicates the freedom of the imagination when the man and the woman work cooperatively.

The mountain is red on blue. It means the desire of the self-conscious working upon the subconscious in external nature. It typifies the ability of the equilibrated person to mold the mineral kingdom, to have mastery over the mineral kingdom. Complete mastery of the mineral kingdom is accomplished with perfect equilibrium (Moore).

The mountain in the background combines several meanings. Mountains are symbols of the abode of gods. Consider Sinai, Olympus, Meru, Fujiyama. Again, they suggest climbing,

aspiration, the possibility of attainment. We all have peaks to climb, and the incentive to action, the disposing element in our consciousness which leads to volition, has always in the background this idea of climbing above our present level. Thus the mountain represents what alchemists call the Great Work. Again, a mountain is often a phallic symbol of pregnancy, or gestation, suggesting preparation, organization, and the like ideas (Case).

The Mountain has to be climbed to reach its peak, and each partner has an equal distance to travel to obtain harmony with the other, symbolized by the mountain (Sharman-Burke).

Red-trunk Tree

The tree behind the woman has a red trunk shaded with black and it has five red fruits in a wealth of green foilage. The five fruits are the five desires springing from the five senses. All desires arise from the fact that we sense the outside world, in these five different ways. All desires arise from the image-making faculty.

This tree represents sex at a high level. That is first of all indicated by the tree trunk, the occult use of sex, black shed red (Moore).

Behind the woman is the Tree of Knowledge of Good and Evil. It bears five circular fruits - the five senses (Case).

Behind the woman stands the Tree of Knowledge, from which hangs five fruits representing the five senses (Sharman-Burke).

Behind the woman is the tree of knowledge of good and evil, bearing the fruits of the five senses (Eden).

Behind Eva is the Tree of Knowledge (Javane and Bunker).

There are four fruits on the tree, symbolic of the fact that by creating a state of harmony within, we become our own master in the four worlds (the physical world, the astral or emotional world, the mental world and the spiritual world) (Oribello).

Behind the woman Eve, we see “The Tree of Knowledge of Good and Evil,” bearing four red fruits, and a green serpent coiled around its trunk. This tree is a representation of the true and false knowledge that lies within the personal and collective sub-conscious. The mental function of discrimination follows intuition, because at this point we must carefully examine the elements as they rise from the unconscious into self-conscious awareness. Subsequently, these subliminal observations require that we mentally distinguish between the diverse images of false knowledge based on incompleteness, and the archetypal principles founded upon universal truths. The four fruit on the tree depict the four subtle elements of fire, water, air, and earth. These elemental forces are closely associated with faculties of the five human senses (D’Agostino).

Serpent

There is a green Serpent winding up the red-trunked tree. He is whispering into the ear of the woman. The Serpent is green and the product of desire.

This green Serpent represents what we call serpent fire in the body. The Serpent force in the body lies coiled in the Saturn center at the

base of the spine, the sacral center. The Serpent fire is awakened by some form of mystic practice - that is to say by your imagination. It ascends the spine in four loops. You will observe this serpent has four loops. It vivifies the seven centers as it ascends. Thus you see the trunk of the tree is the spine. It ascends into the head. The foilage of the tree is the skull. It is the serpent fire which brings about a union of the personal consciousness with the superhuman consciousness. It does so by making active the pineal gland; and by extending the perception of the five senses so that they can perceive matter on the higher planes (Moore).

Up the tree climbs the Serpent of sensation, because temptation arises from subconscious memory of sensation, or from suggestions based thereon. The Serpent is also a symbol of wisdom and of redemption (Moses' Serpent in the wilderness), because wisdom and liberation result from the right adaptation of the very forces which, at first tempt us into mistaken action (Case).

The Serpent of sensation climbs up the tree, for temptation comes from the subconscious (Eden).

The Serpent in the tree is the kundalini force, which gives the power to create. When the kundalini is trapped in the lower center of the body, at or near the base of the spine, only the senses are fulfilled. One must raise the kundalini, or life force, up the spine to the higher centers in the head so that the life force can be expressed on a loftier plane. (Javane

and Bunker).

The green Serpent, who plays the part of the malicious tempter in Genesis, and in our lives, is also our liberator. The serpent is a portrayal of the reproductive forces of the High Priestess who, as the Empress, generates our images in response to a seed premise initiated on the self-conscious level by the Magician (D'Agostino).

Sun

A golden sun streams out its rays on all beneath. The super-conscious is here represented as Raphael, the angel of the sun (Moore).

The sun is the great light-source, the dynamo of radiant energy whence all creatures derive their personal forces. Here it is yellow, or golden instead of the white on the Fool's card. This shows that it is our day-star, the actual physical sun whence we draw not only energy and life, but also, potential consciousness. The sun is not merely a center of physical force, a thing, in the sky. It is the body of a Being (Case).

White Clouds

The White Clouds below tell us that the Spirit within us is always hidden from the direct view of our self-consciousness (D'Agostino).

Wings

The wings of the angel are red, denoting that he is full of aspiration of desire to be one with the fundamental cause, with universal energy. His desire is to do the will of the Father, to create (Moore).



The Charioteer

The Charioteer represents equilibrium, balance, and power. The Chariot itself is the body and the animals pulling the Chariot are the muscles of the body. Symbolically, the body is the personality and the muscles of the body are the emotions. The Charioteer is that aspect of self that is directing what to do. When we are not in equilibrium and balance, the Charioteer is our *animal* or *physical* soul. It will lead the Chariot to uneven unpleasant places, places of turmoil. These are the places from which the Charioteer will get thrown off the Chariot.

When we are in equilibrium and balance, the Charioteer is our *Godly soul*, our Higher Self, that part of God that is in each of us. Under the direction of the Godly soul, the body travels the world in peace and tranquility. It travels along even and pleasant places. The travel is a transcendent delight.

This realm in which the body travels gives to the body all kinds of sense data which the self-conscious interprets with help from the subconscious. The inner world is the world of this interpretation. This world is completely open. The outer world is the place traveled to.

Some people think that the real world is the inner world, neglecting the entirety of the outer world. Other people think that the real world is the outer world, neglecting the entirety of the inner world. The real world is the inner and the outer world. The real world is both, because for the living, one does not exist if the other does not exist.

To explain this further, the senses are the windows to an inner reality, but the inner reality is not the reality sensed. It is the reality we create by the sensing. That is, the sense data enter into our windows and through our image-making power we turn them into thought-forms. Thus, by our motivation for so doing, airy nothingness is given a name and turned into a habitation. It is this process of expressing our motivation by our doing, a doing which can go beyond the limitations of the outer world, it is this doing which has unmeasurable heights and unfathomable depths.

This process has no limits and no boundaries. For it is this process which reveals the light, which here means giving visibility to that which itself is formless. What is formless and substanceless is utterly open. The process of expressing our motivation transforms this openness into spirit. Spirit

produces energy. Energy produces material form. The result of it all is that the One divides into the multiplicity, which is its manifestations.

To express what we really want to express, which is what our Higher Self wants our bodies to express, requires being attentive with calm stability. This is balance. Emotions which are active and all in proportion constitute harmony. Harmony results when revealing the Godly light is our sole motivation for expressing what we do. If this is what we want, then we will manifest balance and harmony. We will discover our actions are sensitive, efficient, subtle, and non-interfering. For this is how the Higher Self directs the self-conscious to respond to the open possibilities of Change and the cyclic movement and stillness of the flow of Change.

This is what it means to live: to express in the outer world and experience the full intensity of the balance and harmony of the immensity of the inner world we create, based on the outer world given to us. Full of this intensity and insight we can accomplish all. And we can do this even when little or no action is outwardly visible.

General Discussion Quotes

Moore says that the chariot

depicts equilibrium in many ways: the result of equilibrium, what equilibrium can achieve, and the equilibrium of the self-conscious with the subconscious of the mind with the body.

Case says that

Everything about the Charioteer suggests that he sums up all the powers and potencies of the personages who have preceded him in the series of major trumps. His is their synthesis. He is the true Self, the Master-power behind all forms of life-expression. ...

His car symbolizes by its canopy and cubical body the combination of celestial and terrestrial forces. Viewed from the front, it is in the form of an oblong square. Thus it corresponds to the traditional Masonic "form of the lodge." The "lodge" corresponds to the Temple, and we have the highest authority for the doctrine that human personality is the living temple of the Most High. Thus the chariot is truly the "House of Influence," and stands for human personality as the vehicle, or channel of expression, through which the omnipresent SELF manifests its dominion over all things.

Case associates the Chariot with Receptivity-Will.

The uninitiated believe their "will" to be something originating in personality. The occultist, without in the least denying the fact that free will is part of our equipment, refuses to believe that "personal" free will exists. For the occultist, all that we mean by "volition" is but a synthesis of innumerable cosmic influences coming to a focus at a point within.

Hence all the great initiates say, with Jesus, "Of myself I can do nothing." ...

The more perfectly we understand that the office of human personality is to serve as vehicle for cosmic forces, the more freely

does the Primal Will behind all manifestation find expression through us. To others we may seem to have very strong personal will. We ourselves will learn from our practice that the strength of our volition is measured by the degree of our willingness to let life find unobstructed manifestation through us.

This willingness takes form in thought and word, and the thought itself is unuttered speech. It is a willingness developed through purposeful concentration. Relaxation of body, passivity of mind, one-pointed attention to the real presence in our personal field of the limitless powers of the whole universe, with progressive freedom in the expression of those powers as our dominant purpose - this is the infallible practical formula for triumph in the mind and elsewhere.

Nichols says that

Symbolically, a Chariot has heavenly powers which makes it an ideal center for the journey toward individuation. As Sun Chariot it is the Great Vehicle of esoteric Buddhism. In the Cabala it is the conveyance on which the believers mounted up to God and the human soul united with the world soul. Thus it can function to connect man with the godhead, as did Elijah's mystic Chariot and Ezekiel's Chariot of Fire. ... Perhaps the Tarot means to show us that this Chariot also has magical qualities. In its overall design it resembles illustrations of Ezekiel's Chariot. Both are in effect, movable thrones with four posts supporting an overhead canopy, a design still observable today. ...

[The Charioteer], this young ruler, will need all the protection and stability he can get, for he is piloting a dubious conveyance. Like all two-wheeled vehicles, it demands perfect equilibrium from its driver. Ideally this king might act as a living gyroscope, which may help to keep the opposites in balance. ...

... each of us has a Chariot available for use. It is always there, ready and waiting whenever we want to embark on another imaginative journey into inner space. The reason it is so easy to imagine we are riding in this magic vehicle is that we are actually

doing so all the time. To become aware of this, we need only shut our eyes and tune in.

Whenever we do this, we can sit near the charioteer and experience his essence: he is in tune with destiny. He neither drives nor is driven. He rides the uneven road with easy grace. His crown connects him with the golden understanding of the sun. Since he rules by divine right, he must receive divine guidance in some mysterious way.

D'Agostino says that

the gray chariot is a moveable body artificially constructed, symbolically representing the limiting, transitory, dependent, vehicle of personality. ...

The Charioteer is another variation of our Inner Self. He silently directs the vehicle of our personality, through the invisible reins of the mind, drawn by the powerful senses of knowledge and emotion.

Javane and Bunker say that:

The Chariot represents receptivity to the will of the one Source. The keyword attributed to this card is *fence* or *enclosure*, and its sense function is speech. Every word we speak is a fence enclosing an idea or thought. An eloquent vocabulary is a powerful tool for protection and preservation, as well as advancement. When we speak we set in motion a vibration that acts upon the ethers, space and akasha. Blavatsky said, "Sound or speech is a tremendous force when directed by occult knowledge." It is only when we become still, quiet and receptive that we can be victorious. Then the primal force can work through us.

Symbolically, the Charioteer is the soul, directing the chariot, the body. Notice that the Charioteer has no reins. It is mentally, through the will, that he directs the sphinxes, the positive and negative senses, to draw the chariot along. ...

The message here is that through control of the sense, and elevation and purification of the desires, by the use of our own free will, we can achieve complete dominion while in the physical body.

Ussher says that the charioteer

embodies ruthless power - the self confident intellect. He is Will in action - whereas the Emperor was Will in statuesque response, the archetypal idea of Will, the monarch by divine right.

Waite says that the charioteer

is conquest on all planes - in the mind, in science, in progress, in certain trials of initiation.... He is above all things triumph in the mind.

It is understood for this reason ... that the planes of his conquest are manifest or external and not within himself; ... that the liberation which he effects may leave himself the bondage of logical understanding; ... that the tests of initiation through which he has passed in triumph are to be understood physically or rationally; ... and that if he came to the pillars of that Temple between which the High Priestess is seated, he could not open the scroll called *Tora*, nor if she questioned him could he answer. He is not hereditary royalty and he is not priesthood.

Sharman-Burke says that the Chariot

is about the conflict which opposites create. The card depicts the charioteer keeping the opposing sphinxes under control. Each is a different colour, so each will want to pull in a different direction. It is the charioteer's job to stop them pulling too far out of control, or from turning on one another. These opposite forces are often thought to be the carnal and spiritual forces within man which need to be balanced. They can also represent the wish to go forward and the simultaneous wish to stay secure in the tried and tested. The Fool, as the charioteer, must learn how to steer a middle course through the battleground of his opposing feelings, thoughts and desires. Although uncomfortable, the confusion brought about by the opposition can be creative, for conflict is necessary to promote change and growth. No change results in stagnation.

Eden says that

This key signifies victory for the triumphant king who has conquered on all planes, particularly those of the mind, science, and growth. ... The chariot stands for the human personality, which can be a vehicle for the expression of the Self. ... If ... [the] powers of [the Charioteer's] observation are faulty, superficial, or fearful, the resulting sequence of subconscious reactions is bound to be destruction. ...

[The Chariot] means rest and victory, self-discipline and stability. The conqueror may not yet have conquered himself. Here we find both will and knowledge, but there is more desire to attain than proven power for real attainment.

Wanless says:

The Chariot is the drive to reach our destiny. The Charioteer takes the path to the top. He is victorious in the search. As the Cancer crab with its home on its back, the Chariot is at home anywhere - a true traveler, adventurer, and explorer. Sensitive yet outwardly dynamic and assertive, the Chariot is enigmatic - concealed yet noticed. Inner-directed by his own ambition, he is a mover and shaker by example.

Symbolism

Belt

The Charioteer wears a belt. This is like the belt of the Fool. The Fool wears the belt of the Zodiac. The belt of the Charioteer means that the Charioteer knows how to make all time and space serve him by choosing the appropriate moment and space for his doing (Moore).

The Charioteer's golden Belt suggests light, and is ornamented with indistinct signs, among which is one which is plainly the astrological symbol for Cancer. The position of this belt, moreover, suggests the slanting circle of the ecliptic. It represents Time, and the influences of stellar forces (Case).

Blue Armor

The upper arms of the Charioteer are armored with Blue Armor. This indicates that the Charioteer is armed with cosmic memory (Moore).

Breastplate

The breastplate is brass, the metal of Venus. It is shaded deeply with black and is set on a black background. This represents the imagination used occultly (Moore).

The Charioteer's cuirass is greenish-yellow, or the color of brass, to show that it symbolizes the protective power of creative imagination, represented in Tarot by the Empress, inasmuch as brass is a metal sacred to Venus (Case).

Canopy

The Canopy protects the Charioteer from the sun. The blue on the Canopy suggests the sky, and this suggestion is borne out by its being sprinkled with stars. The symbolism is that the Charioteer (through mystic knowledge,

symbolized by his head being in a triangle of black) knows the astrological seasons for doing things. This was Agrippa's astrological meaning also. This knowledge is his protection. He knows the time to do things. It is not sufficient that a thing be right; but it must also be done at the right time (Moore).

The canopy of stars over the Charioteer's head indicates that celestial influences hang over him and affect his victory (Eden).

The starry canopy represents the celestial forces. Their descent into the physical plane through the activity of the four elements is the cause of all external manifestation. Thus the stars in the azure canopy symbolize the correlation of the influences of distant suns and planets, of zodiacal constellations, and of human forces. This canopy therefore represents the forces which surround the earth, and seem to be above us in the sky. It represents also the subtle, metaphysical forces which are above the level of personality (Case).

The starry canopy overhead indicates that we are recipients of celestial energies (Javane and Bunker).

The blue drape with stars above the driver represents mystic knowledge. This card reveals that the field of mental activity should be protected (fenced field) by the High Self (Oribello).

The starry Canopy depicts the heavens (Sharman-Burke).

Chariot

The Chariot is stone color. This, on the lower level, typifies the physical nature of the body.

The Chariot is the body, and on the Higher level, the union of the three-fold personality (or body) with the Father (the Higher Self) (Moore).

The Chariot stands for the human personality, which can be a vehicle for the expression of the Self (Eden).

The Chariot is a movable fence. Its body is a cube, carrying out the symbolism of the cubes whereon the High Priestess and the Emperor sit. Moreover, it is of gray stone, so that it combines the notions of wisdom (gray) and of union of Father and Son suggested by the Qabalistic meaning of **אבן**, stone (Case).

The Chariot represents the earth, thereby symbolizing the ancient magical dictum 'as above, so below' (Sharman-Burke).

Charioteer

The Charioteer is the Fool. The Fool is here not in his aspect of descending into matter to become the personality, but now as the tenant of the body which the personality has finally perfected for his occupation (Moore).

The Charioteer is the High Self (Oribello).

The Charioteer penetrates the Chariot just as the Higher Self must penetrate the body.

Crown

The Crown is made of gold, the metal of the sun. Crown means dominion. The star in his Crown represents Solar Energy made active. The eight points of the star indicate the same thing as the 8-spoked wheel on the Fool's robe.

The Crown is outlined in a black triangle. This means that the Charioteer is the ruler of the forces back of the outward appearance of the

stars, the hidden forces of nature. Most people are afraid of their stars, that is their destiny. Properly understood, the stars are your means of achieving in this life what the Higher Self wishes for you (Moore).

The Charioteer wears a Crown with an eight-pointed star, here representing dominion (Eden).

The Charioteer is crowned, and the Crown is surmounted by three golden pentagrams. The pentagram represents mental dominion. Three are shown, because the control we exert over cosmic forces by right use of the power of speech does really extend over three worlds. This detail of symbolism agrees with older forms of Tarot symbolism. In the Rider pack, the diadem is a golden eight-pointed star, having much the same meaning as the pentagrams, but more particularly emphasizing the idea of the cosmic order. This order is the expression of the supervising authority of the One Self (Case).

On the head of the Charioteer is the eight-pointed star, symbolic of regeneration (Oribello).

The golden eight-pointed star the Charioteer wears on his head decrees the Inner Being's sovereignty over the solar light (D'Agostino).

Epaulets

The Epaulets which the Charioteer wears on his shoulders represents the two phases of the Moon, the two aspects of emotion which can be pleasant or unpleasant. The shoulders in a human being are the indexes of emotion. We square our shoulders, we droop our shoulders, we shrug our shoulders. An epaulet, in a suit of

armor, was a protection to the shoulders. The symbolism conveys that the Charioteer is protected from his moods. That is, he is no longer at the mercy of moods: now he controls them.

The Epaulets are masks of comedy and tragedy. The crescents of the masks are yellow indicating that it is the attitude of the mind which makes comedy and tragedy, which makes things pleasant and unpleasant (Moore).

On the Charioteer's shoulders are lunar crescents, indicating the rulership of the Moon in Cancer (Case).

The waxing and waning moons depict time and rhythm, which are stages of mind. This can be seen by their placement on the shoulders, ruled by Gemini, which is the first air sign, symbolizing the mind (Javane and Bunker).

Fortresses

On the Charioteer's left is a depiction of a Fortress. A Fortress is for protection against foes. It is masculine and represents protection against external human forces (Moore).

The left side of the Charioteer corresponds to the left side of the tree. Strength and power require protection from foes.

Golden Hair

The Golden Hair of the Charioteer is the Golden Hair of the Fool (Moore).

The Charioteer's hair is fair, like that of the Empress and the Fool (Case).

Green Wreath

Circling the area of the brain, the Green Wreath binding the Charioteer's golden hair calls our attention to the human specialization

of the solar energy into mental forms. Eventually these human patterns of thought will crystallize, and some sort of corresponding physical expression will materialize (D'Agostino).

The Charioteer wears a Green Wreath just as the Fool wears a Green Wreath on his head.

Houses

On the Charioteer's right is a depiction of houses. A house is for protection against the weather. The group of houses are feminine and represent the subconscious. The subconscious is your residence (Moore).

The right side corresponds to the right side of the tree of life. Loving kindness only needs protection against the weather.

Lingam-Yoni

The red shape on the shield of the Chariot is the Lingam-Yoni, and it indicates the interaction of two opposing forces (Moore).

The Hindu sign of Lingam-Yoni is the sign of the union of positive and negative forces (Eden).

The red symbol on the shield is one form of the Hindu Lingam-Yoni, typifying the union of positive and negative forces in action (red) (Case).

The disk with an upright rod through the center depicts the positive and negative forces joined in a working relationship (Javane and Bunker).

The red symbol that resembles a top on the front of the chariot is an ancient one which represents the balance of sexual energy (Oribello).

Moat

The Moat of blue water signifies memory. Your life is protected by imagination and memory, and memory is not sufficient until imagination steps in. The stream also typifies the cosmic memory. When one has gained union with the Father he knows his place in evolution, he knows his past lives to orient himself. Note that this stream flows from the outside to the outside. Cosmic memory is not yours, it is yours only to use as it passes through you. Just as the solar energy is not yours, it is yours only to use as it passes through you. Cosmic memory does not belong to you (Moore).

A Moat surrounds the stand of trees, which in turn surrounds the wall, which in turn surrounds the homes and fortress. The moat contains blue water reminding one that the first layer of protection is loving kindness which arises naturally from the subconscious.

Pillars

Surmounting the body of the Chariot are four pillars, supporting a starry canopy. The number four is the number of order and measurement. It refers also to the four elements: fire, water, air, and earth. Each pillar is divided into two equal parts, reminding us of the Hermetic axiom, "That which is above is as that which is below."

The point of division at the center of each pillar is surrounded by a ring. This is a symbol of Spirit, for the rings are circles, like zero-signs. The idea is that each of the four elements is encircled by the One Spirit (Case).

The back of the chariot is formed by four upright pillars. They stand for the four places

he contacts. Union with the Father holds good in the four planes (Moore).

The four Pillars stand for the four elements (Sharman-Burke).

Descending from the canopy, there are four Pillars which portray the differentiation of the Primary Being into the four elements of creation. Mathematically formulated in the microworld, the proportional arrangements of these elements give birth to all appearances perceptible to human consciousness. Science classifies these elements in their outer form as radiant energy or light, gasses, liquids, and solids (D'Agostino).

Sphinxes

The Sphinxes represent the interaction of opposing forces. The black one has a female head and a male body; the white one has a male head and a female body. This is similar to the figures on the veil of the High Priestess. They mean the masculine in the feminine and the feminine in the masculine. This designates occult equilibrium.

The two Sphinxes represent, at their lower level the emotions. All emotions arise from the senses; the reports the senses bring us of life. The Sphinxes are black and white, just as the pillars on each side of the the High Priestess, to represent opposites. Though you think of them as emotions, they represent the pleasant things and the unpleasant things.

There are several things about these two Sphinxes which charmingly symbolize that it is no effort to drive them as well as in addition to the easy poise of the Charioteer. In the first

place they need no harness, they have no harness, or rather, the harness they have is invisible. The mind is the harness of the senses. It is not done by tension but suggestion, by suggesting to the subconscious.

The Sphinxes wear the headdresses of striped black and white and alternate black and white. This has similarity to the four stripes on the carpet of the Hierophant, and it stands for equilibrium. The two alternates are measured against one another as it was in the black and white pillars standing to the sides of the High Priestess.

The Sphinxes are tame. This is indicated by the fact that their tails are neatly curved around and under their bodies. This depicts that they no longer have any will of their own to interfere with the will of the Charioteer, for the tail in an animal is the index of emotion just as the shoulder is with the human being (Moore).

The two Sphinxes are the outer pillars of the Tree of Life, related in this instance to Nature and not Spirit. They may pull in different directions if the will of the Charioteer does not control them (Eden).

The Sphinxes, combining animal and human attributes, suggest a force common to men and animals. Their contrasting colors are like the contrast between the pillars of the High Priestess. Moreover, the white sphinx wears a beneficent expression, while the features of the black one show a forbidding frown. The white sphinx is a symbol of Mercy, the black one of Severity. Note that their contrasting expressions are similar to those of the human

faces in the lunar crescents on the rider's shoulders.

By mythological allusion the sphinxes represent the senses, which are continually propounding riddles. Here they are shown at rest, thus agreeing with the notion of rest which Hebrew occultism attributes to the number 7 (Case).

On the right side of the driver is the black sphinx (conscious mind). On the left is the white sphinx (the subconscious mind). The sphinx is a symbol of great wisdom, therefore, this card reveals the state of wisdom which the total mind ascends into (Oribello).

The Sphinxes are a symbol of an enigma or riddle which the charioteer must solve, each sphinx reflecting an opposite nature indicated by their different colours (Sharman-Burke).

Skirt

The Skirt of the Charioteer has eight pleats. Eight indicates equilibrium. It is the equilibrated personality which brings about the union with the Father. The figures on the Skirt are geomantic. Here geomancy means the ability to tell the inner nature of a thing by its outward lines and proportions (Moore).

The Skirt below the cuirass is divided into eight parts, and is ornamented with geomantic symbols, used in making magical talismans. They typify dominion over terrestrial forces (Case).

The eight-paneled Skirt decorated with talismans, represents the soul's dominion over the material world (Javane and Bunker).

The magical talismans engraved on the Charioteer's black Skirt exhibit the unconscious

forces as being of geometrical structure. They substantiate the concept that the sub-conscious medium of communication is basically pictorial in design. These geometric symbols expressing universal ideas have the most powerful effect upon human consciousness when we meditate and absorb their meanings (D'Agostino).

Trees

A stand of trees stands in front of the wall for protection (Moore).

There are two kind of trees. There are the green trees and the two blue-green trees. This indicates that creative imagination can be used for protection and also that the cosmic subconscious also protects.

Wall

A wall stands in front of the residences and fortress to protect them both. The walled city of your personality, which is composed of your subconscious and your self-conscious, is protected by a row a green trees typifying Imagination (Moore).

In the background is a walled city. The wall is a stone fence. The city is a collection of houses corresponding to the ideas relating to ♁ and the Magician (Case).

Wand

In the hands of the king is the wand of will, with which he must control the sphinxes (Eden).

The Charioteer's scepter is surmounted by a figure 8, combined with a crescent. This is a combination of the symbol over the Magician's head with the lunar crown of the High Priestess. Thus the rider's ensign of authority shows that his dominion is a result of the

blending of the powers of self-consciousness with those of subconsciousness (Case).

White Cuffs

The Charioteer wears huge white armored cuffs around the forearm and wrist. Now, the forearm and wrist are the chief tools of accomplishment. We do our work with them. So the symbolism means that the chief essentials to our handiwork are protected for us when we let the higher self do the work in us; the superconscious, the subconscious, and the personality.

The white cuffs have a deep seven-fold fluting. This refers to the seven centers of the body all purified and at their highest spiritual rate of vibration (Moore).

White Square

The White Square on the breastplate of the Charioteer represents the measurement and use of the White forces, the Spiritual forces, on the four planes. The Greek word for this is Tetragrammaton and stands for the Hebrew יהוה.

A White Square on the cuirass represents order and purity by its shape and color. On it are three black T's, which stand for the limiting power of Saturn (Case).

The White Square on the Charioteer's breast indicates an orderly attitude (Javane and Bunker).

On the chest of the Charioteer is a White Square amulet that is symbolic of even balance between our physical, emotional, mental and spiritual natures (Oribello).

Winged Globe

There are two Blue Wings on the yellow sun, just above the lingam-yoni. You extend your senses and you give wings to the mind. You occultly extend all the five senses. The yellow sun is mind. The senses soar to higher planes (Moore).

The symbol on the front of the Chariot shows the wings of inspiration (Eden).

Above the shield is a variation of the Egyptian winged globe. The wings are blue, like the robe of the High Priestess. They are symbols of aspiration. The globe is yellow, suggesting self-consciousness, because, in our color-scale, yellow corresponds to Mercury and the Magician (Case).

The winged globe on the cart represents self-consciousness, elevated by aspiration (Javane and Bunker).

Above the shield is the Winged Sun which is another symbol for regeneration (Oribello).

Yellow Sky

The Yellow Sky indicates that it is through the powers of the self-conscious that the Charioteer can be calm, attentive, and is able to drive the Chariot to wherever he desires to go, without even having to hold the reins.

Yellow Wheels

The Chariot moves on Yellow Wheels. These are wheels of solar energy, the energy that we can use but which does not belong to us (Moore).

The Yellow Wheels of the Chariot refer to light-energy, but particularly to specific activities associated in Tarot with the planet

Jupiter. This is the planet exalted in the sign Cancer (Case).

Notice that the Yellow Wheels do not seem to be standing on the ground. They are supported by the blue water. The body is not supported by the self-conscious, but by the subconscious.



The Woman of Strength

The Woman of Strength represents the subconscious in action. She is so strong that she can open or close the mouth of a lion with gentleness. How can such strength with gentleness arise?

The ancient wisdom tells us that there is Divine Law. Divine Law is like a one way gate. Only that which is consistent with it can happen. So if we have a desire and embody it with emotion and focus it with attention and this desire is consistent with Divine Law, then the subconscious will create and manifest that which is desired. It will do so with strength and gentleness.

On the other hand, if our desire is not consistent with Divine Law, then the subconscious will create and manifest circumstances to teach the self-conscious that the desire is not consistent with the Divine Law. The inconsistency between the circumstances, which are in accord with the Divine Law, and the desire, which is not then has the consequence of causing suffering.

Looked at another way, everything that happens is in accordance with Divine Law. Since Divine Law is the way we understand what is Divine Beneficence, what is in accordance with Divine Law must be good. Nothing bad can or does happen.

But everyone encounters the bad. So how can it be that nothing bad happens? The explanation is that every time we encounter the bad, we have made an interpretation that what has happened is bad. The badness is not intrinsic to the circumstance; it is intrinsic to our interpretation of the circumstance. It is in this sense that our inner reality is the real reality. We are never forced to make an interpretation that what has occurred is bad. We are never forced to make an interpretation that what has occurred is good either. The interpretation is our free choice. Now, if we insist on making an interpretation of badness, then the message of badness will be impressed into the personal subconscious. Since this interpretation is not consistent with Divine Beneficence, which is the true reality, the subconscious will act, as mentioned earlier, to set up circumstances to teach the self-conscious that the interpretation was in error. These circumstances created by the personal subconscious do not oppose the specific interpretation of badness. Rather, it goes to the root or the essence of the cause for the interpretation and creates a reality inconsistent with that essence which the self-conscious then has to

handle. When this happens we not only face something which we interpret as bad, but because we encounter something close and inconsistent with an inner essence that we have created to be, we face a crisis.

Looking at this from the flip side, how is it possible not to ever make an interpretation of badness? Or said positively, how is it possible for the self-conscious to always be making the interpretation of goodness? Here we learn that there must be faith. Without faith in Divine Beneficence, nothing can be accomplished. Then when we encounter that which we consider to be bad, we must say to ourselves that the reality itself is good. It is only our interpretation that associates the attribute of badness to this reality. Since this interpretation must be wrong, we must look within and discover what essence within ourselves we have to change so that our interpretation of the circumstances can change and give these circumstances the attribute "good."

What happens when we truly can associate the attribute good to all circumstances we encounter? We discover that whatever it is we desire, this is fulfilled. More than that. We discover that the personal subconscious begins to make selections and take actions which the self-conscious had been doing before; that is, some essence of the self-conscious passes itself on to the subconscious where it continues its existence. The self-conscious then begins to have a responsibility for doing things on a higher level. And now the situation is as it was before, only it is more interesting!

Level by level, the self-conscious becomes more aware of and in tune with the Divine Reality. Level by level, the subconscious absorbs the individuality of the self-conscious and returns this individuality to the Source. Level by level, the self-conscious lets the subconscious take care of everything. And she does: with strength and gentleness.

General Discussion Quotes

Moore says:

In the Tarot, the woman is the subconscious, and as the conscious stretches her, so she bends with him. The Ageless Wisdom also defines what constitutes potent suggestion to the subconscious. It says it must not be anything abstract, it must be concrete; it cannot be anything neutral, it must be emotional. And it cannot be anything passive. It must be active. The ageless wisdom says, "The conscious must continually place before the subconscious an image of itself acting, accomplishing what it wants to accomplish; the definite, concrete thing. The greater your desire to accomplish it, ... the sooner the subconscious responds." That is the greatest Law of Life. It wants emotion. It does not think you mean business until you are emotional. ...

The Ageless Wisdom ... says that if you approach her in the right way, the subconscious will first transform herself. Then she will transform the self-conscious in such a fashion as to remake our body and mind, and equip it with powers it does not at present possess, one of which is to remake your environment.

What do we mean by transformation? We mean receiving new powers. When you transform the body you give it new powers. When it turns around and transforms you, it gives you new powers. ... We come into new powers by your thoughts and by your images you give her new powers and equip her with the ability to transform you and give you new powers. ...

As a man impresses his subconscious, so he becomes. You are what your most cherished thoughts make of you. As a man impresses his subconscious, so his body becomes in the end.

Case says:

The Great Secret is the law that subconsciousness is at all times in control of every subhuman manifestation of cosmic energy. The

extent of this control is far greater than is usually supposed. Every force in nature, down to those of the inorganic mineral kingdom, is within range of this subconscious direction. ...

Subconsciousness always directs the activities of the subhuman forces of nature. This is true whether the action of those forces be hostile or friendly to man. Subconsciousness, in turn, is always amenable to impressions originating at the self-conscious level of mentation.

What matters, therefore, is the kind of patterns we set. Our mental patterns are determined by self-conscious interpretation of experience. Let observation and attention (the Magician) be faulty, superficial, negative or fearful and the resulting sequence of subconscious reactions is bound to be destructive. Then the spoken word and unuttered speech of thought (the Chariot) will be vehicles for a destructive pattern, and we shall set wild beasts at our own vitals.

Change the pattern, and you change the result. Make it accurate, profound, courageous, positive. Then you tame the lion, and he becomes your servant. This indeed, is the secret of all spiritual activities, the secret of strength, the secret of ultimate mastery. Your personal application of this secret to your own life will change everything for the better. Carry it farther, into all your social relations, and you will become one of that increasing number of builders of a new, free world that shall realize the glory of the Eternal Splendor of the Limitless Light.

Nichols describes the psychology of the woman of Strength. Nichols says that her magic

is the magic of human relationship, the daring of personal involvement, of direct physical contact. With her bare hands she explores the beast's dimensions and needs; at the same time she communicates to him her own atmosphere, her faith and expectations. If the lion is hungry, perhaps the lady will feed him, for she knows that if she does not give the beast appropriate food, he will swallow her up, body and soul. Psychologically this could mean

that the hero's eros side, this capacity for relatedness, would be obliterated. He would then become possessed with an archetypal lust for power, pride, primitive rage, or other lion-like attributes.

Oribello says that the woman of Strength

is symbolic of allowing the subconscious mind to tame the beastly nature (carnality) of the conscious mind. The subconscious mind is gentle and pure in its proper state. It also has access to the High Self so that it is able to channel wisdom and inspiration to the liberated individual.

D'Agostino says that the woman of Strength

as creative imagination, opens and closes the jaws of the lion, and makes it speak, indicating that she has the power to define and shape this reproductive force into any and every conceivable form. Therefore she tames and makes an ally of the mighty King of Beasts, who is another symbolic variation of the destructive powers of the serpent.

This woman's actions are a classic example that we must subdue and redirect our emotions and passions before we can gain adequate control over our personal actions and our environmental conditions. ...

Strength speaks of the potential conscious control of our destiny, through the right understanding and utilization of the principle of suggestion. However, the application of suggestion alone in itself, will not assure you of beneficial or successful ends. You must be aware by now that the relationship between the conscious and the unconscious is much more complex than merely the selection of and concentration on an image. The supplemental element required is the ample comprehension of the mental and analytical process.

Ussher says that the woman of Strength is

not a creator, but a tamer of nature: Thought has grown stronger than the Thinker....

Humanity has become hungry for the Marvelous - for wisdom to declare itself as power, weakness as strength, innocence as generative virtue.

Sharman-Burke says that the imagery of Strength

shows the blend and union of opposites in the maiden who represents the Moon and femininity, with the lion who symbolizes the Sun and masculinity. The maiden is not trying to kill the lion, only tame him, and the lion, symbol of strength and power, is submitting to her. There is no evidence of force, yet the lion meekly obeys the maiden's firm command.

Greek myth tells of Apollo the Sun god, encountering Cyrene, handmaiden to the Moon goddess Artemis, struggling with a fierce lion. Cyrene won her fight, and Apollo was so charmed with her courage and fortitude, as well as her feminine beauty, that he spirited her off to a paradise land where she enjoyed harmony and peace ever afterward. ...

This card represents the strength and endurance necessary to achieve self-control. It suggests that obstacles can be overcome through will power resulting in a sense of mastery.

Eden says that the Woman of Strength

is exhibiting spiritual courage and the power that emanates from it, for the lion represents the passions and lower nature of man. For a consciousness aware of the sign of Eternity above it, there are no obstacles, nor can there be any fear of resistance. ...

The message transmitted by this Key is that we must learn to create a balance between our spiritual and carnal natures and thus influence the lower of the two. This lesson of the need for harmony between opposing forces is often noted in the Tarot.

Symbolism

Blue Mountain

In the back is a Blue Mountain which signifies Cosmic Memory. This is one of the gifts that comes from being able to manipulate the Astral Light: having the memory of other lives, other states, our past lives and even of our planetary states (Moore).

Green Ground

The ground is partly green liquifying into blue. It is elaborately outlined with black which generally means the occult. The Ground is presented as fluid because it is a fusion of water and land (Moore).

The ground is an uninhabited plain in a valley. This suggests it represents the level of actual existence, but the absence of houses indicates that the conditions here are those of nature, apart from human artifice (Case).

Infinity Symbol

Above the head of the woman is the Infinity Symbol, the number 8 lying on its side. The number 8 represents equilibrium, a perfect uniting of the mental energy of the self-conscious and the mental energy of the subconscious, so it can control and direct the self-conscious. Here the woman is performing the will of the spirit. The Magician has transformed her and she is able to take the lead. She now has the powers of selectivity and can take the initiative (Moore).

The Infinity Symbol suggests that something of the Magician's quality has been transferred to the woman. It indicates the fact that subconsciousness receives the impress of

self-conscious mental states, and is modified by self-conscious selectivity and initiative. The outcome of subconscious operations in general depends for good or ill on the selection and direction which are the particular business of the self-conscious plane of mind (Case).

Above the woman's head is the cosmic lemniscate of Eternal Life, indicating that she is in control, thanks to the spiritual power above her (Eden).

The cosmic lemniscate (figure-8-shaped curve) over her head gives her dominion in this world (Javane and Bunker).

Above her head is the number eight in the same position as above the Magician's, symbolic of a new beginning through achieving a state of harmony (Oribello).

The chain of roses twists around the woman's waist and the lion's neck, forming another figure eight, identical to the one shown above her head. This universal signature of integration and renewal declares that the regeneration of personality has been effectively initiated (D'Agostino).

Lion

The Lion is licking the hand of the woman in devotion and his tail is curled under his legs. This means that the Lion no longer has any will of its own. It has placed its will at the disposal of its master. That is the interpretation at the lower level, the body, or at the higher level, the Astral Light. The power of the Lion is placed at the disposal of the owner of the body and not used as it was before, for itself. If you take it at its lower level it means destruction. The

appetites of the body are now changed and become constructive, and the body is tamed because it wants to be tamed. Until the animal wants to be tamed it is never tamed; it is only cowed into subjection.

Notice how the Lion grips the ground with his paws and claws. He is gripping it to try to keep himself still. Cosmic Electricity is always on the move, but it quiets itself long enough for you to use it (Moore).

The Lion, as king of beasts, represents all subhuman forces, all subhuman expressions of the cosmic vital electricity. The king stands for all his subjects. His color refers to the alchemical Red Lion, symbol of Sulphur, purified and sublimated by its amalgamation with Mercury (Case).

There is one aspect in which the Lion signifies the passions, and she who is called Strength is the higher nature in its liberation. It has walked upon the asp and the basilisk and has trodden down the Lion and the dragon (Waite).

The Lion represents the passions and lower nature of man (Eden).

The Lion stands for instinctive desires and wishes, which although they should not be denied or repressed, sometimes need to be controlled (Sharman-Burke).

The red Lion is a personification of the wild, uninhibited, primitive forces of nature, manifesting as the psychic and reproductive energy present within human subconsciousness. It is this reproductive energy that lies behind all our emotional and sexual expressions. It is

this psychic energy that unfolds as the unconscious instincts that operate and drive the physical organism. These instincts are patterns inherited from past evolutionary development (D'Agostino).

Rose Garland

The pattern of roses, petals and leaves in the dress of the Empress has here become a wreath on the woman's head and a Rose Garland around her body. This Garland takes the form of the figure 8, the Infinity Symbol in vertical alignment (Moore).

Around her waist is a chain of roses, a Rose Garland, twisted (though this detail is not very clear in the picture) so as to form another figure 8. It signifies artistic adaptation (chain) of desire (roses). When we learn how to weave our desires together into a chain, rejecting all desires which are incompatible with our main purpose, and co-ordinating those we do decide upon as fitting to our purpose, we shall be able to make wonderful applications of creative imagination to the control and direction for the serpent-power (Case).

The higher meaning of the card is intimated in a concealed manner by the chain of flowers, which signifies, among many other things, the sweet yoke and the light burden of Divine Law, when it has been taken into the heart of hearts (Waite).

Around her waist there is a chain of roses - symbol of union of desires, which creates such strength that wild, unconscious forces bow before it (Eden).

The Rose Garland around the woman and the

lion form a chain. Roses, representing desire, must be tended and properly cared for. In this context, a chain of roses is a series of cultivated desires. Any suggestion emanating from a desire sets up a chain reaction in the subconscious that eventually results in manifestation (Javane and Bunker).

Around her waist and head are garlands of red and green, symbolic of inner development and refinement of the appetites (Oribello).

The Rose Garland has seven roses. These stand for the lower seven Sephiroth, the Sephiroth which are related to the emotions.

The Rose Garland represents combined and cultivated desires, selected and arranged on the self-conscious level. *Combined* denotes that these desires are restricted solely to those ideas directly corresponding to the principal objective. *Cultivated* signifies that these desires are a composite of the most constructive and creative images available to human consciousness (D'Agostino).

Rose Wreath

The pattern of roses, petals and leaves in the dress of the Empress has here becomes a Rose Wreath on the woman's head and a garland around her body. The Empress had a wreath of leaves in her hair. The flower is the fruit of the leaves, the leaf is only the preparation for the fruit. This indicates that in this card, the Empress is nearer her goal.

A Rose Wreath always means control of the desire of nature. "Roses" represent the desire nature. "Wreath" represents putting in order and control. Controlling the nature so as to be

sure when you do desire, it is the true basic desire you objectify (Moore).

The Rose Wreath or crown of flowers indicates that the forces of organic life are nearer to fruition (Case).

The Rose Wreath that the Woman of Strength wears on her head bears flowers which are the developing seed ideas rising from the unconscious mind to materialize as the multiple images of our thoughts (D'Agostino).

The Rose Wreath has four roses. These stand for the four worlds. It also has four trefoils. Each trefoil stands for the integrating, equilibrating, and disintegrating powers of creative activity.

White Dress

The woman wears a white dress. White is the color of the Spirit. This means that the woman, who is the Empress, is performing with the will of the Spirit.

The White Dress is filled with black lines. These denote the Spirit used occultly. They also denote that is what you can do; you can see the white light, shining through darkness, or the darkness shining through the white light.

Black is the outer robe of white when you are using your transcendental nature. When you are speaking of the spirit, the spirit is the outer robe of you (Moore).

The white robe of the woman signifies purity, in the strictest sense of that word, which means "freedom from mixture." Because white is the color assigned to Kether, the Crown, which is the uppermost circle on the Qabalistic diagram

of the Tree of Life, this color, wherever it appears in Tarot symbolism, relates to the pure spiritual influence of the Primal Will (Case).

The simple white robe indicates purity (Eden).

The woman wears white which is symbolic for purity (Oribello).

Woman

The Woman is the Empress at a higher stage (Moore).

The woman tames the lion. In Dr. Waite's version, she shuts his mouth. In the B.O.T.A. version, as in all the older versions, she opens it. This is preferable, since "to open the mouth" is to make articulate, to give speech to, and whatever has the power of speech is assimilated with humanity and impressed by human thought. When we assimilate the hostile, destructive, dangerous, wild forces in nature to the uses of mankind, we add to those forces the quality of human consciousness (Case).

A woman, over whose head there broods the same symbol of life which we have seen in the card of the Magician, is closing the jaws of a lion. Her beneficent fortitude has already subdued the lion, which is being led by a chain of flowers (Waite).

The Woman is not a creator, but a tamer of nature. She closes the lion's jaws with her hands. Or, as seems the better interpretation, she opens them - gives voice and articulation to mute knowledge (Ussher).

A Woman garlanded with flowers is either closing or opening a lion's mouth (Eden).

The Woman is the subconscious mind

controlling body functions and directing the amounts of vital force that the body receives. She also receives and acts upon suggestions from the conscious mind. Her dominion over the lion is through gentle and spiritual power rather than by brute force (Javane and Bunker).

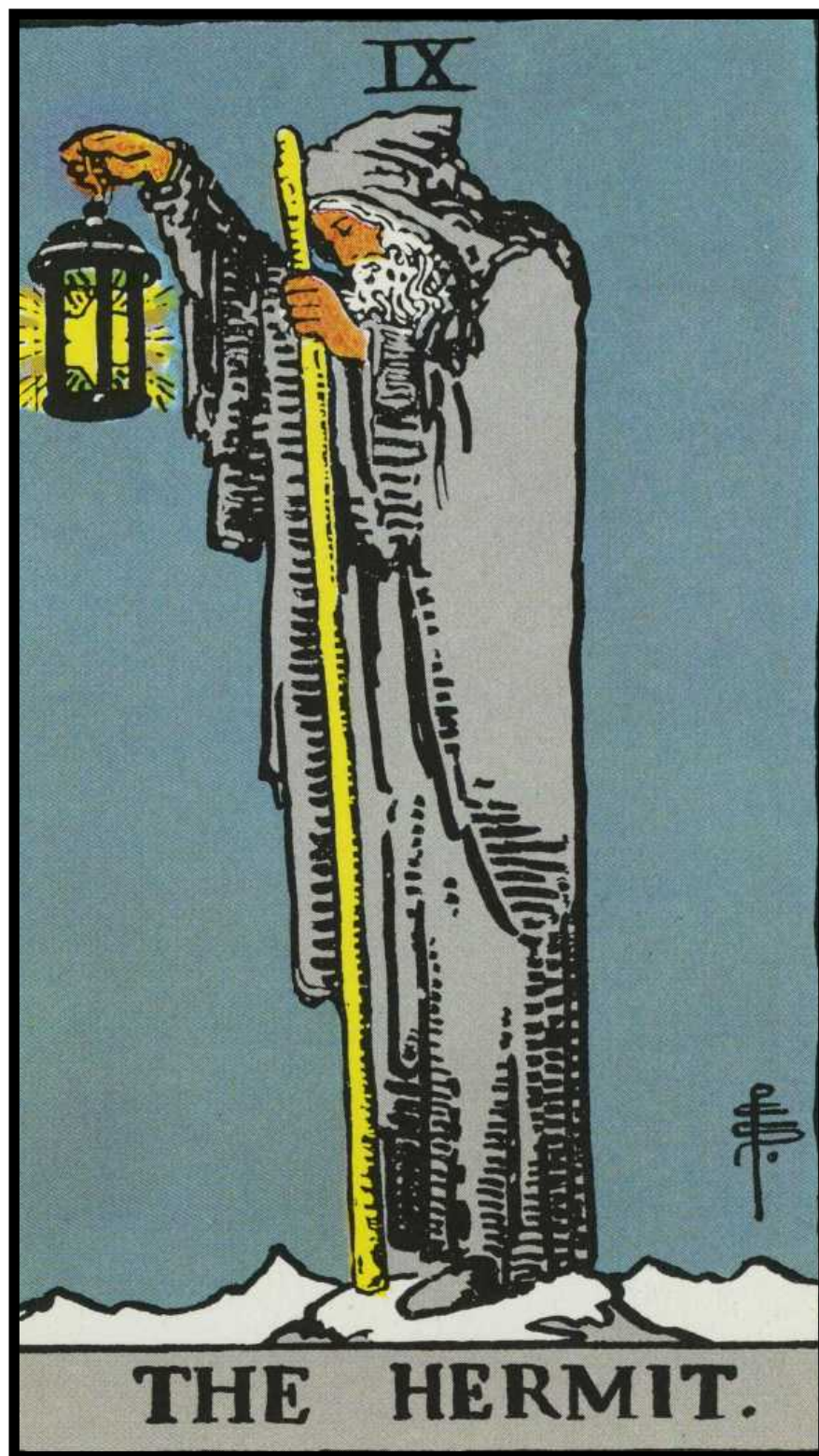
The Woman stands in the shape of a crescent to signify her subconscious nature.

Yellow Hair

The Yellow Hair symbolizes the radiant energy of the Life-Breath as it does in the Empress and in the Fool (Case).

Yellow Sky

The Yellow Sky indicates that it is by self-conscious mental activity that the thought-forms are given to the subconscious which tames the body.



The Hermit

The Hermit is the supernal inner man, the spiritual source of the physical man. That aspect of God's will, here called the finite will of God, is the light emanating from the lantern of the Hermit. The Hermit is the one who holds the light. And the light is what enables us to apprehend God in our lives. By the light we are able to grasp God's will and wisdom.

What does it mean to really apprehend or grasp God's will and wisdom? For nothing can apprehend the En Sof. En Sof is without measure and without internal distinctions and divisions. Recall the biblical sayings: "His greatness can never be fathomed" and "No thought can apprehend Him."

That is why we say that it is the finite will of God which is the light emanating from the lantern of the Hermit. The Infinite will cannot be apprehended. But the finite will can be understood and apprehended.

The finite will is the light and the light is what enables us to apprehend God. So the means (the light) by which we apprehend and what it is (the light) that we apprehend are the same! What does this mean?

The light, which is the essence, clothes itself in a garment. The garment is our thought, speech, and action. If we look carefully at the garment, we will never find the light. For it is like looking for the king in the closet where his royal clothes are hung up on a hanger. We can find the garment. We can examine its stitching. We can examine its pattern. We can see its colors. We can feel its fabric. But we will not find the king. It is quite clear. When the royal clothes are on a hanger the king is not in them. The light cannot be understood by an intellectual examination of our thought, speech, and action.

What can be the purposes of our thought, speech, and action? If our purpose is to act for ourselves, an act of separation from Godliness, then Godliness will not be present. The royal clothes will be on a hanger and the king will not be in them. If our purpose is to act for the purpose of revealing Godliness, then the king will be in his royal clothes and we will find him. For then, the light enclothes our actions which constitute the garment for the light. It is in these situations that what we are and what we do become eternal, transcend time.

But if we try to embrace the royal garment when the garment is in the closet, it would be meaningless. For in the closet, the garment has a sepa-

rate existence from the king. This separateness offers resistance and is an obstruction to the revelation of Godliness. But when the garment is on the king, whether the king wears one garment or many, the embrace fulfills a closeness and an intimacy which we call union. When we embrace the king wearing the royal garments, the garments become an expression for the king. The garments then have no separate and individual existence.

The same is true with our thoughts, speech, and action. In the physical plane, they are lowly. They are only garments. Without our intent that they be the garments expressing the king's will and wisdom, we will not even see a ray of the Shechinah. There will be no light. With our conscious intent that they be garments expressing the will and wisdom of the king, an intent at one with the will and wisdom of the king, a ray of the Schechinah shines brightly through us. For the garment, the individual thought, speech, or action, then loses its individual separate existence and is understood as being one with God.

To apprehend the light means to grasp it, to surround it, to penetrate it through and through. How is it that something is grasped? It is grasped by the hand. When the hand surrounds it on top and on bottom, from the north, south, east, and west it is completely grasped. So the lantern from which the light emanates is six sided. When the hand grasps completely, the light enclothes the grasp and the light is then revealed. So by the garments of thought, speech, and action, made sacred by the Godliness we invest in them, God's will and wisdom, as it can be expressed in the physical plane, can be grasped, apprehended, and understood.

Understanding is in the mind, apprehending is in the feeling, and grasping is by serving. We grasp God's will and wisdom by consciously making ourselves a source for Godliness, by wrapping our intent of Godliness through our thoughts, speech, and action.

How is it that something is grasped? What happens in the grasping? Here we find that the self-conscious is very involved. In grasping, the mind surrounds and encompasses the subject. And the subject is grasped and enwrapped within the intelligence which is understanding the subject. Likewise, the subject under study surrounds and enwraps the mind which studies it. The mind is immersed in the subject and the subject is immersed in the mind. The mind envelopes the subject and the subject envelopes the mind. When the mind can see the six ends of the subject, then the mind has grasped

the subject. And, the extent to which the mind is absorbed in the subject, the subject grasps the mind. So when we study Kabbalah, with the intent of transforming what we think, say, and do to reveal more Godliness we activate this grasping process and by so doing we activate a process which creates the changes we desire. For what we grasp by the study of Kabbalah is not concepts about Godliness, although that certainly happens. But we grasp Godliness itself. And as we internalize this Godliness, we create an inner light which manifests in our outer deeds. This inner light is the light which the Hermit holds.

To apprehend the light means to experience it by thinking, speaking, or acting with the motivation of experiencing the holy and the sacred, with the motivation of doing in order to reveal Godliness. Very simply, will your motivation to reveal Godliness and you will begin to think, say and do Godliness. You will experience and reveal Godliness. Will to reveal the light and you will reveal the light. And the experience of willing to reveal the light and then experiencing the revelation of the light is called union for then the actions constitute the garment for the light and the light enclothes the actions. This union is a most wonderful magical feeling for the oneness and unity attained is in each instance a unique peak experience, an eternal experience transcending the commonplace. It is an experience that lasts. And it is an experience, that even with all the other people who may be involved, is an experience of one alone with God. It is an experience that is not repeatable, for by it we transcend where we were. And the next encounter, even if everything else is the same, requires something yet more from us. And we are able to give more because we have moved beyond where we were before. So we do give more. Being the channel for God's greater and greater illumination, we participate in the Infinite. It is something we can never tire of and something we want to repeat again and again.

General Discussion Quotes

Sharman-Burke says that for the Hermit

... the time is clearly ripe for withdrawal from the busy outside world in order to enter the quiet inner one. This means clearing our minds of the external hurly-burly to allow time and space for our minds to empty and our thoughts to clear. The Hermit teaches the lesson of time and the inevitability of old age. Time and change must be accepted as part of the natural cycle by which man lives, for they involve constant flow from birth to blossom to fruit, to return to the seed to ground.

Another sobering lesson the Hermit teaches is that of solitude, another of man's great fears. The truth is, ultimately, that we are all always alone, but to face this fact is often frightening and uncomfortable. At the same time, however, by facing the truth we are half-way to accepting it, and once it is accepted it stops being so frightening. ... Acceptance, patience and inner understanding are the messages brought by the Hermit.

Oribello says:

A Hermit is a person who dwells alone. The symbolism of this card has more than one interpretation. For example, the Hermit walks on top of a white mountain, which means our soul is moving upward in search for the higher consciousness. When we search for God, we may (and often do) walk the path alone, as a Hermit.

Another way to interpret this card is to see the Hermit as the superconscious level of mental awareness, standing at the summit and holding the light of truth to guide our steps upward.

D'Agostino says that

The Hermit depicts the aged and those prudent in thought, leaning on the past, and retaining those achievements they look upon as proven and reliable. ... The Hermit is a portrayal of the collective unconscious, the recorder and preserver of all manifestation,

and the container of all potential possibilities available to man in any given age or time.

Nichols says that

Like Lao-tzu, whose name means “old man,” the friar pictured here embodies a wisdom not to be found in books. His gift is as elemental and ageless as the fire in his lamp. A man of few words, he lives in the silence of solitude – the silence before creations – from which alone a new word can take form. He brings us no sermons; he offers us himself. By his simple presence he illumines fearful recesses of the human soul and warms hearts empty of hope and meaning.

Like the Fool, he is a wanderer: and his monk’s cowl, prototype for the Fool’s cap, connects these two as brothers of the spirit. But the pace of this old traveler is more measured than that of the young Fool, and he is not looking over his shoulder. Apparently he no longer needs to consider what lies behind; he has assimilated the experiences of the past. Neither does he need to scan distant horizons, seeking out future potentials. He seems content with the immediate present. His eyes are wide open to receive it – whatever it is. He will apprehend and deal with it according to his own illumination. ...

It is obvious that his lamp penetrates spiritual rather than temporal darkness, for the sky above him is light and cloudless. His insight pierces through our arbitrary divisions of space and time to reveal the meaningful pattern of the ever present now. He sees so deeply into the present that he clarifies all time, past and future and their interrelationships. That this wise man, like Merlin, possesses the seer’s magic power to master the riddle of time is further evidenced by the fact that in some of the older decks he holds an hourglass and is called Time.

Case says that the Hermit

is the Source of all, yet is he also the goal of all endeavor. Every practice in occult training aims at the union of personal con-

sciousness with the Cosmic Will which is the Causeless Cause of all particular manifestations. ...

The Hermit is the Ancient One, above all things, yet supporting all. He precedes everything and when considered in that aspect, is forever young (the Fool); yet He will continue when all else has passed away, and He is the term of all our hopes.

He stands in darkness, because what is behind our personifications of the Supreme Reality is darkly incomprehensible to our intellects. The darkness represents also the hidden, interior, subconscious field of the Divine Operation. ...

When we reason about it, the Causeless Cause seems afar off - a cold, isolated abstraction. In truth it is intimately related to every circumstance in our daily personal experience. It is the substance, the power, the consciousness expressed in the least of our experiences. It is the source of all our personal light and wisdom. It is the objective of all our aspirations.

The Hermit is the Supreme Will, the cosmic, eternal urge to freedom. Union with that will is the highest result of the operation of the law that subconsciousness responds to the initiative and to the suggestions of self-consciousness.

Moore says something similar:

The Hermit stands at the summit of the mountain upon the heights of abstract thought, which represents as much of the Spirit as we are able to recognize in our physical bodies. The Hermit represents the Supreme Will, and the Supreme Will is the eternal urge to evolve, to change, to exhibit variety.

In speaking about the Higher Self, Moore says:

It is the teaching of Ageless Wisdom that when man identifies himself with his Soul or his Higher Self, his Higher Self is not any longer needed as the intermedial between himself and his Spirit. Consequently, his Higher Self disappears. It is only a Thought-Form and it disappears. ...

This card marks very graphically that situation. Here is the Spirit at the top of the mountain, at the end of that journey. During all of the journey he has held the Lantern out for us to see the way up to Him. The Light in that Lantern typifies the Higher Self He has projected the Higher Self down so that you can see it and come up to it. When you come up to it, 'the Light,' is no longer necessary; for then you can vision the Spirit yourself. So the Higher Self is withdrawn.

Finally in speaking about union, Moore says that the state of consciousness depicted by the Hermit is

a state of blissful unity with the Father. This bliss is not open to anyone who has not entirely purified his consciousness. ... This bliss is reserved for those who have given up their personal will and identified their will with that of the Higher Self. We are then pure, free from matter and from the biases of the physical plane.

Symbolism

Blue-gray sky

The background of the Hermit is Darkness, and signifies the Source, the Beginning. All religions have pictured darkness as the Mother of Light - as coming before the Light. In Genesis it says, "And God said, Let there be Light." He was in darkness when He said it (Moore).

The Hermit stands in darkness because what is behind our personifications of the Supreme Reality is darkly incomprehensible to our intellects. The darkness represents also the hidden, interior subconscious field of the Divine Operation (Case).

Golden Wand

In his left hand the Hermit holds the Golden Wand. This is the magical Wand of Creation, the same as the Magician has upon his Table.

What is held in the left hand is automatic.

The Golden Wand is an implement which the personality can also wield. It is by the use of this instrument and the two others on the Magician's table that the Magician can carve out the physical plane product of his mental ideas. First he has to use these implements on his own body, and by use of them he so refines the dense matter of his body that the Higher Self, who was unable to do so on account of the density of the body, can now control it personally (Moore).

The Hermit has no need to climb, hence his staff is held in his left hand. The staff is one of the implements of the Magician, and corresponds to the archetypal world (Case).

The Hermit carries a patriarch's staff to use on the narrow path of initiation (Eden).

The Hermit has learned to use the Magician's wand, which he now leans on, for he knows he can depend upon it for support. He has achieved mastery (Javane and Bunker).

The Hermit holds the staff, symbolic of control over the flow of energy within the spinal canal (Oribello).

Gray Cowled Robe

The Gray Robe of the Hermit is an allusion to the fact that He is the source of His own darkness. Darkness came before Light: *Light was born out of Darkness*. That Darkness is the Father-Mother Originator; the Light is the Child. This Hermit is muffled up in a Gray Cowled Robe. He is concealed from us until we have annointed our eyes with eye-salve (Moore).

His Gray Cowled Robe suggests another Kabbalistic title for the One - "Concealed with all Concealment."

His cloak is the mantle of discretion, and in some decks he partly covers the lantern with it as if to protect Truth from profane eyes (Eden).

The Gray Cowled Robe of the Hermit signifies that the powers of human adaptation make it possible for him to combine, neutralize, and resolve all opposites in nature; therefore dissolving the seeming obstacles they present to us (D'Agostino).

Hermit

The name Hermit signifies that he is alone; that he has no companion, no equal. He is our Spirit, the highest member of our trinity. The teaching of occultism is that the Soul is just the

agent of the Spirit projected by Spirit as a “thought-form,” to function on the lower plane, a lower plane than the Spirit can come down and function in (Moore).

The Hermit blends the idea of the Ancient of Days with the Light of the World.

The Hermit is a card of attainment, and to extend this conception the figure is seen holding up his beacon on an eminence (Waite).

The Hermit is alone, standing on a snowy mountain-peak, far above the climbing travelers for whom he holds aloft his lantern as a beacon.

He is the Source of all, yet is he also the goal of all endeavor. Every practice in occult training aims at the union of personal consciousness with the Cosmic Will which is the Causeless Cause of all particular manifestations (Case).

The Hermit stands isolated on a snowy mountain peak, holding up a lantern to guide those below.

He is ready to go to the help of every man who cries for Light. He remains on the heights throughout the long nights of spiritual darkness (Eden).

The Hermit represents that isolation of the soul which is the penalty of any high material civilization (Ussher).

The Hermit is a symbol of ageless wisdom, standing on the mountain of attainment. He has achieved (Javane and Bunker).

The Hermit is the eternal seeker, the Pilgrim soul (Sorer).

The Hermit is the Creator of Life (Lady Harris).

The Hermit is the way-shower (Wanless).

Lantern

The Soul is represented as the Lantern, which the Hermit is holding in his right hand to those who are at the foot of the mountain. What is held in the right hand represents conscious activity. This lantern, or the Light in it represents the Soul. The lantern has a top which is made like the crown on the Hierophant's head, in three tiers with a knob at the top. The tiers are arranged in a dome. The dome of course represents the subconscious. There are three tiers on it. There are three bars on the Lantern taken in connection with the knob on the top. This represents the four-fold world, the Archetypal, Creative, Formative, and Physical worlds. It is the Hermit, of course, who starts this four-fold process of creation. His images are Archetypal before they come down into matter.

The function of the Hermit in showing the way to his creative influence is more important to him than was their creation in the first place. His lantern is in his right hand (Moore).

The Lantern is the lighted Lamp of Truth, containing within it the six-pointed star, the Seal of Solomon (Eden).

In his hands he holds the lamp to enlighten the way for others (Wanless).

Light

In the lantern, there is a six-pointed star, and it is that which gives the Light. That Star is the Higher Self. The Soul is represented by this six-pointed star, because the six-pointed star is the interlaced triangles, and when the personality has interlaced his two triangles, he

has made himself equal to his Higher Self. He becomes permanently united with his Higher Self. He has made his Chariot fit for the Charioteer.

The two triangles are those of fire and water, the triangle of the head and the triangle of the heart. Until we have achieved union with the head and heart in our personality, we cannot achieve union with the Higher Self. The union of the head and the heart is accomplished by suggestion; the self-conscious constantly making images for the subconscious to follow. In accordance with his image she transforms him. In the process of transforming herself she has become gifted with new powers, which allows her to transform him. When he is entirely transformed, then the two triangles of head and heart are interlaced; a perfect union with the Father is accomplished (Moore).

It is a star which shines in the lantern. His beacon intimates that "where I am, you also may be." (Waite).

The Hermit carries his own Light and holds it aloft for the benefit of those who toil upward toward him. It is the light of a golden, six-rayed star, and its interlaced triangles are symbols of union. The six points of the star hint also at Virgo, sixth sign in the zodiacal series (Case).

The golden hexagram star in the Light represents the solar light of the spiritual sun differentiated into the six universal forces. That it is encased in the lantern denotes that these universal forces are concentrated, manifesting as pure unaltered desire. The Hermit elevates the magic lamp of light in his right hand to

guide those of us below to the perfection he has attained (D'Agostino).

As the Hermit turns to shine his light on those who follow him, he intimates that our knowledge is empty and meaningless until we turn and give it to others (Javane and Bunker).

In the lantern we see the sacred symbol of the six pointed star which is formed from two triangles, one pointing up and the other pointing down. This symbol represents the unity we must achieve between the lower and higher expressions of our being (Oribello).

Snowy Peak

The Hermit is standing on a Snowy Peak to indicate that He awaits us at the summit of our evolution, our Spiritual evolution. The peak is snowy to indicate the highest abstract thought. The same heights you also see in the Fool. The same heights were the very last thing the Fool left behind him as he went down into matter. Therefore, in order to get above - get where he was before he got down into matter, he must reach again the heights of Abstract Thought (Moore).

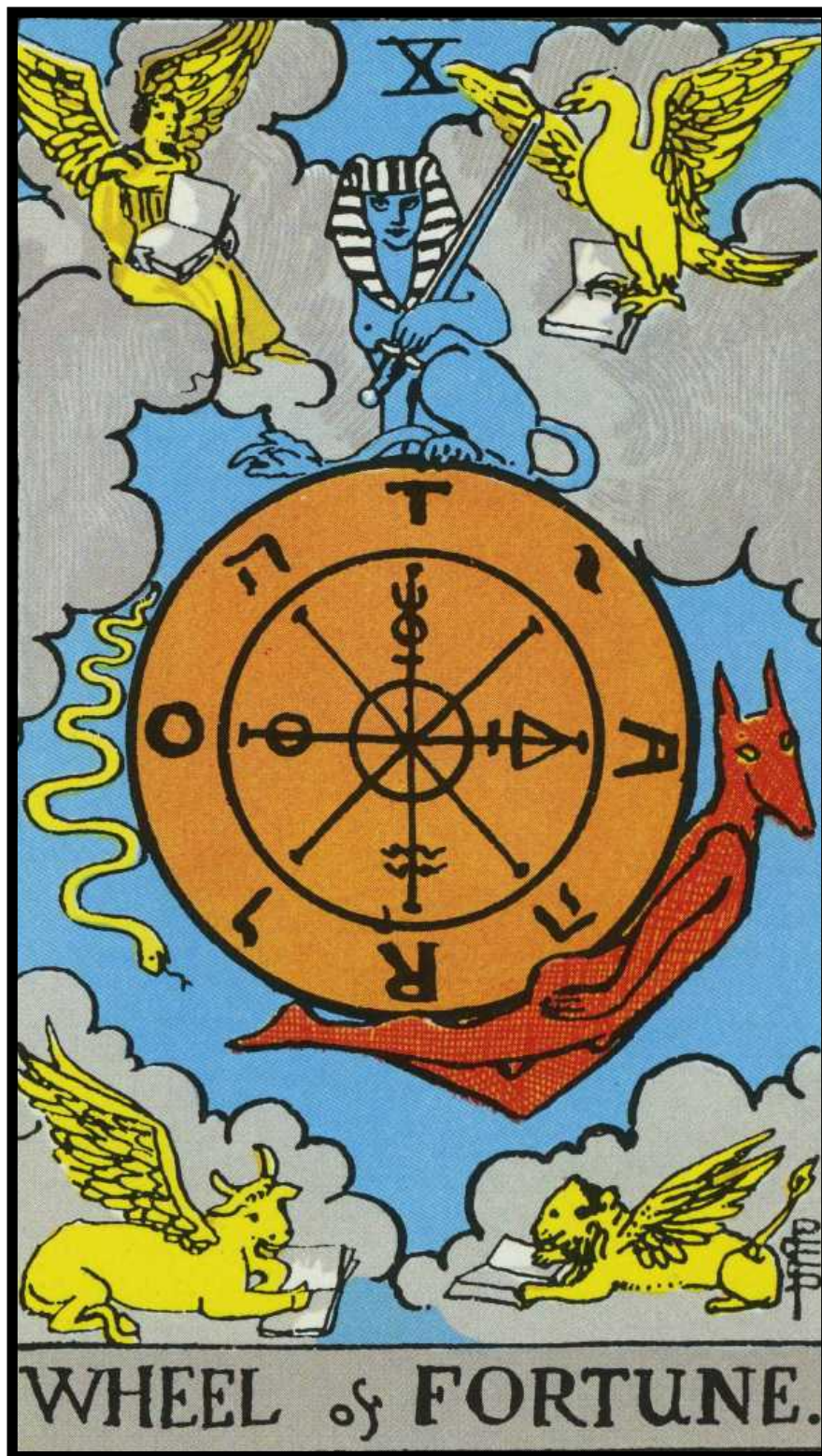
The peak whereon he stands is snow-capped because to us the Ancient One is an abstraction, cold, and far removed from the warmth of everyday life (Case).

The snow represents the isolation he endures because his wisdom sets him apart from others (Javane and Bunker).

The white snow on the mountain peak reports that some aspect of the unconscious has been purged and purified, and is now fixed into a definitive form of expression (D'Agostino).

White Beard

The Hermit's White Beard shows that he is the "Most Holy Ancient One," identified with the Primal Will (Case).



The Wheel of Fortune

God creates the world in such a way that we are able to conceal God from ourselves. God also creates the world in such a way that when we realize that we have concealed God from ourselves, our very situation is an opportunity for us to reveal Godliness. This is the meaning of the Wheel of Fortune.

The Wheel turns around the center. The center is God. One side of the Wheel moves downward. This is the descent downward. This descent is for the purpose of permitting an ascent. The descent is to provide the material physical circumstance by which a good deed can be done, a circumstance in which we can express love, faith, joy, truth, beauty and understanding.

If we lived in an artificial world where there was no need to do a good deed because everything was already provided, we would have no purpose. Indeed, such a world would have no purpose. It could not, in fact, exist.

This means that the nature of our reality is that it is an empty vessel for love, faith, joy, truth, beauty, and understanding. Our descent is just our meeting with this reality in its state of darkness or emptiness. We meet an empty vessel. If we do not create in ourselves love, faith, or understanding when we meet the empty vessel, we lose our center and focus, and we react. We throw ourselves into turmoil, anger, frustration, and depression. When we create qualities of love, faith, and understanding in ourselves, we can do our service properly. We can complete and fulfill the empty circumstance. We can fill the vessel and this filling is our ascent. This occurs on the other side of the Wheel which moves upward. The upward ascent is our service of uplifting the Divine sparks invested in the world and transforming the world into a dwelling place for God.

The Wheel turns round and round. One good deed brings another. One lost opportunity for doing a good deed brings another. And each additional opportunity has invested in its emptiness greater depths of darkness than the previous ones. As we descend further, we can ascend further.

Said in another way, we each have the potential to manifest a level of Godliness that transcends the world and that enclothes our physical reality with that Godliness. The transcending, not only changes us, but it also creates a new world. This means that old solutions will eventually not work in the new situations we face in the new world. We have to create within

ourselves a growth which develops new feelings, new understandings, and new expressions to be able to complete and fulfill the empty vessels we meet. When we do we discover that we have a sense for things as they really are, we discover that what could have been obstacles no longer are. In fact they are transformed to facilitators and collaborators. And because God creates the world expressly for us, we can always choose to connect to the Divine source to grow and develop the capabilities we need.

General Discussion Quotes

Waite says that the Wheel of Fortune

stands for the perpetual motion of a fluidic universe and for the flux of human life. ... Behind the general notion expressed in the symbol there lies the denial of chance and the fatality which is implied therein.

Eden says that

the ever-turning Wheel of Fortune ... carries men and their destinies up and down. This is the exoteric meaning of the Key, but the many symbols it depicts give it a much more profound and subtle significance.

Ussher says

The title of the "Wheel of Fortune" is one appellation - and derivation - of the Tarot (or "Rota") itself. ... With the "Wheel", man's self-discovery is complete ... This card stands for Chance and Fate.

Javane and Bunker say that

rotation and cyclicity are the keywords for the Wheel of Fortune. All is in the process of becoming; change is the only constant, so in due time, all things come to pass.

Lady Harris says that the Wheel

represents the universe in its aspect of continual change.

D'Agostino says that the Wheel

fundamentally displays the Totality of Being endlessly creating.

And in speaking about the key property of the Wheel that it rotates, he says that

Psychological observation of this principle of Rotation reveals that many human beings unconsciously remain bound and chained to the same erroneous cyclic patterns throughout their entire lives. Confined within their false world of delusion, they pretend to escape the undesirable by superficial change in their appearance and activity. However to their dismay they soon discover that their problems, in one variation or another, remain basically the same. For those perceptive souls who discern the need of transformation within as well as without, and act accordingly, this principle of Rotation responds by spontaneously accelerating their consciousness to the higher, exciting levels of awareness and experience.

Sharman-Burke says that

The Wheel of Fortune is a symbol of stability and change. The true self of a man, which is hidden from his conscious mind, very often remains at the still hub of the wheel, like the blind goddess. The hub remains stable though the external of conscious situations change, as reflected by the moving outer rim. Fate is the moving circumference of the Wheel, while the true self is the center. The hub enables the rim to turn and is thus responsible for all that comes its way. Each man is responsible for his own destiny, and although circumstances are determined, as are the four points of the great wheel, it is each man who turns his own wheel to whichever point his true self dictates. So, when joy or sorrow come into your life it is not that misfortune or happiness have *befallen* you, but rather that you have turned to face it. Fate does not seek you out, you turn to meet your fate. Often the fear of taking such a responsibility upon our own shoulders causes us to blame fate for the course our lives take. In reality, we are presented with choices and situations, and what we do with them is on our own account. This is the difficult lesson the Fool learns at eh Wheel of Fortune and he must now take responsibility for his own life and fate.

Oribello says that the Wheel of Fortune represents

the sum total of the existence and potential of every person.

Sorer says that the Wheel represents

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.

Nichols says that

Life presents itself here as a process – as a system of constant transformation equally involving integration and disintegration, generation and degeneration. Up and down are not shown here as two fixed forces playing at tug of war. Instead we are presented with the whole spectrum of infinitesimal graduations from upness to downness, all of which blend subtly into one another like the seasons of the year.

As the Wheel's turning reveals, nothing exists per se: everything is becoming and everything is dying – not sequentially in time, but all at once. ...

There are many pairs of opposites which a wheel dramatizes. For example: motion and stability, transience and transcendence, the temporal and the eternal. If we watch a wheel's turning, we see how these opposites function together – how the wide motion of its outer rim, which is its *raison d'être*, would be impossible were it not for the stability of its fixed center. ...

To put these ideas into another language, one might say that a wheel's hub represents universal laws and its rim the individual applications of these laws; at the center is the archetypal and eternal, at the rim the specific and ephemeral; at the hub the subjective and ideal, on the periphery the objective and real. It is as if the primal creative urge of the godhead, the idea at the center of all manifestation, spins itself out to the periphery where it appears in a thousand different guises. The center expresses

the undifferentiated wholeness of pure being whose essence is unchanging, imperishable unity, whereas the rim offers modification, experiment and motion – with, of necessity, less unity.

Moore says that everyone's

personal action is a specific expression of those wheels within wheels of natural law typified by the Wheel of Fortune. All personal activity is a series of particular expressions of the Cosmic cycles of Involution and Evolution; the wheel of two arcs, Involution and Evolution. ...

The card symbolizes, in its cosmic process, the entire process of Involution and Evolution - or a Cosmic day. During the first part of the process, vitality flows into it. During the second part of the process, vitality flows out of it. Finally there is no more vitality to flow out of it, and the form is at an end. This in-flowing and out-flowing is the fundamental form of forms. Occultism calls it the Wheel of Involution, Evolution.

Thus the card stands for completion, accomplishment, and attainment, etc. The wheel itself is a symbol of progress, of advancement. The card sums up the great law of cycles. ...

The One Energy, the mental image of God descends into the Great Sea of Substance or Cosmic Mind-Stuff at the left of the Wheel. This descent changes matter by setting into operation its three qualities which had, up to this time, been static in equilibrium. It throws them out of equilibrium and the result is that forms start into being according to the image. ...

The other side of the Wheel represents the present stage of Evolution, or the unfolding after the infolding.

Case says that the Wheel of Fortune

combines the ideas of rotation, cyclicity, sequence, whirling motion, simultaneous ascent and descent (evolution and involution), and so on, with the ideas of fortune, destiny, chance, fate, necessity, probability, and the like. Occult teaching emphatically

asserts that what seems to be chance - whether absence of purpose or absence of design - is really the working of unalterable law. The rotation of circumstance appears to be accidental, but is not really so.

Every effect is the consequence of preceding causes, and the better we grasp this law of sequence and cyclicity, the greater our command over subsequent events. There is periodicity in everything.

The affairs of men, and those of nations, have a rhythm, a regularity, a steadiness of beat which enables the wise to read the meaning of the present in the history of the past, and makes it possible to forecast the events of the future from close examination of present tendencies. The wheel, moreover, is a symbol of progress, advancement, improvement, and so represents the march of culture, civilization, and amelioration which, in occultism, is called the Great Work. ...

Psychologically, the Tarot Key refers to the law of periodicity in mental activity, whereby mental states have a tendency to recur in definite rhythms. It is the law, also, of the involution of undifferentiated conscious energy, and its evolution through a series of personalized forms of itself. Finally, the Wheel of Fortune is the Tarot symbol of the law of cause and consequence which enables us to be certain of reaping what we have sown.

Though the turning of the wheel represents change, there is a level of understanding which reflects permanency. Case says

the "living creatures" typify the fixed, eternal modes of the One Reality, which, so to say, remain permanent in contrast to the flux and reflux symbolized by the turning wheel. That which was, is and shall be remains ever the same in itself, and the whole sequence and rotation of events goes on within it.

In discussing the nature of the consciousness associated with the Wheel of Fortune, Case says that this

mode of consciousness is what brings perception of the law which fulfills the promise, "Seek, and ye shall find." The law here shown is that which reconciles apparent differences, that which enables us to harmonize the elements of existence, that which leads to the winning over of seemingly antagonistic forces, that which conduces to peace and prosperity.

Symbolism

Alchemical Symbols

On the spokes of the wheel, in the circle representing the Formative World are the alchemical symbols of mercury (above), sulphur (right), salt (left), and below is the alchemical symbol of dissolution, identical with the astrological symbol of Aquarius, the man or angel in the upper left corner. Man becomes Angel by dissolution, by remaking his body. The self-consciousness corresponds to sulphur; the superconsciousness corresponds to mercury; and the subconsciousness to salt (Moore).

On the spokes of the wheel in the circle representing the formative world are the alchemical symbols of mercury (above), sulphur (to the right), and salt (to the left). These correspond to the three gunas of yoga philosophy: sattva (mercury), rajas (sulphur) and tamas (salt). At the bottom of the same circle is one of the alchemical symbols for dissolution, identical with the astrological symbol for Aquarius. Mercury is consciousness, sulphur is passion and activity, salt is ignorance and inertia. Dissolution is said to be the fundamental process of the Great Work (Case).

The central wheel has four spokes with alchemical symbols. The spoke to the left has the symbol of salt (conscious and physical). The spoke to the right is the symbol of sulphur (subconscious and emotional). The upper spoke has the symbol of mercury (superconscious and mental) and the lower spoke has the symbol of Aquarius (spiritual flow or secret process) (Oribello).

The symbols on the inner circle are alchemical and stand for mercury, sulphur, water and salt, the essential ingredients required for the great alchemical works (Sharman-Burke).

The middle concentric circle represents the Formative World of Action. It has four alchemical symbols of Mercury, Sulphur, Salt, and the Universal Solvent of Dissolution. Mercury, Sulphur and Salt represent the three-fold nature of consciousness. These three essential qualities proportionately combined, create the Universal Solvent; the human compound that formulates, dissolves, and reconstructs all forms prior to their appearance on the physical plane (D'Agostino).

Blue Sphinx

The Blue Sphinx represents a sphinx which has memory of all things. It has seen all things which have ever been. It bears in its hand the sword of discrimination and with it carves out the formative world, as does the implement on the Magician's table, the sword of processes, of his ideas (Moore).

The Sphinx is the equilibrium therein (Waite).

The Sphinx typifies the real Self of man, behind the veil of personality. It is known by the unfoldment of inner senses corresponding to the outer ones. When this unfoldment comes, we become aware of the One Thing which transcends personality. This One Thing is the propounder of riddles of existence. It remains motionless while the wheel turns. Its blue color relates it to memory, the basic function of subconsciousness, as if to emphasize the idea that the highest self-knowledge is really

self-recollection (Case).

The Sphinx at rest at the top of the Wheel is wisdom and the principle of equilibration - stability amidst movement, suggesting that we are not always governed by chance and fatality but that we have the power to change our lives (Eden).

The Sphinx depicts the developed human being to which we aspire. The woman's head and breast, coupled with the lion's body, show the soul in dominion over the body, in perfect harmony, hence exemplifying the union of male and female powers (Javane and Bunker).

At the top of the Wheel sits the Sphinx which symbolizes intelligence and balance (Lady Harris).

At the top of the Wheel sits the Sphinx, symbol of all wisdom in all dimensions, holding the sword which divides the real from the unreal (Oribello).

Astride the wheel is seated a Sphinx, symbolizing resurrection, and life emerging triumphant over death (Sharman-Burke).

The Blue Sphinx is a synthesis of the four elements pictured at the four corners of the card. Its male face and female body demonstrate the conciliation of opposites, and speak of the liberation of humanity by its identification with the True Self. The weapon the Sphinx ominously exhibits suggests that this victory of liberation is due to the exercise of right mental discrimination (D'Agostino).

The Sphinx holds the sword in the left hand. Left represents the subconscious, that which is

done without self-conscious control.

Bull

The bull symbolizes the law of limitation under which all forms must come in order to be forms; they have their limits and they cannot transcend them. The halo of letters around the head of the bull spells "The yoke of the law." In order for a form to become a form, there must be a limit set; but do not forget that "Yoke" is synonymous with "Yoga" and that "Yoga" means "Union" (Moore).

Clouds

Each of the animals are in a cloud of gray. Gray stands for wisdom.

Eagle

The Eagle represents the House of Scorpio in its aspect, not of death but of resurrection. You have a double meaning: that which kills as Scorpio sets free as Eagle. The force that kills is the same which can be transmuted to the head and there it exalts. You have the same idea in beating a sword into a ploughshare. Around the Eagle is the motto "The liberty of the gospels" which has the hidden meaning of this transmutation of the reproductive energy typified alike by Scorpio and the Eagle, by means of which death is finally overcome (Moore).

Four Animals

In the four corners are four animals. These are the four sacred animals and symbolize the four fixed signs of the Zodiac (Moore).

The four living creatures exemplify the Divine intention working from the outside (Waite).

At the corners of the card, seated on clouds, are the mystical animals mentioned in Ezekiel 1:10 and in Revelation 4:7. They correspond to the

fixed signs of the zodiac: the bull to Taurus; the lion to Leo; the eagle to Scorpio; the man to Aquarius. The numbers of these signs in the zodiacal series are 2,5,8, and 11, adding to 26, the number of יהוה. In this name, ' is represented by the lion, the first ה by the eagle, the ו by the man, and the final ה by the bull (Case).

The numbers of the four mystical animals in the four corners add up to 26, which is the number of יהוה. These are mentioned in the Bible (Ezekiel 1:10; Revelation 4:7). There is also a correspondence to the fixed signs of the Zodiac - the bull to Taurus, the lion to Leo, the eagle to Scorpio, the man or angel to Aquarius (Eden).

The bull, the lion, the eagle and the man represent the four fixed signs of the zodiac - Taurus, Leo, Scorpio (the eagle is a symbol for the higher side of Scorpio) and Aquarius (Javane and Bunker).

In the four corners of the card are the symbols of the four elements. The ox is for earth. The lion is for fire, The eagle is for air and the man for water (Oribello).

The creatures in the four corners of the card are the four fixed signs of the zodiac: Aquarius, Taurus, Leo and Scorpio, which also stand for the four elements: earth, air, fire and water (Sharman-Burke).

Golden Serpent

At the left of the wheel descends the Golden Serpent of the One Energy, the mental image of God into the Great Sea of Substance or Cosmic Mind-Stuff (the blue background). This represents the arc of involution of the cosmic

radiant energy into the conditions of substance and form (Moore).

A Golden Serpent, its wavy movement suggesting vibration, and its color that which is assigned to light, to the planet Mercury, and to the sign Leo descends on the left side of the wheel. Its descent represents the involution of the cosmic radiant energy into conditions of name and form. It is the force which descends through the Magician to his garden, and this force bears the message or impulse of the cosmic will (Case).

The Golden Serpent descending the Wheel is Typhon, the Egyptian god of evil, in one of his many forms. Typhon is also used to represent the Life-force on its descent into manifestation. This is the same force that descends at the command of the Magician, in the garden (Eden).

The wavy Golden Serpent symbolizes the descent of the life force into the manifestation (Javane and Bunker).

The reptile-headed Typhon is the symbol of destruction sluggishness, and ignorance (Lady Harris).

To the left of the wheel is the Golden Serpent of divine wisdom manifesting within physical matter (Oribello).

The Golden Serpent represents Set, Egyptian god of evil who was supposed to have brought death to the world (Sharman-Burke).

The Golden Serpent illustrates the vibratory light of the spiritual Sun descending into grosser forms (D'Agostino).

Man

The halo around the man's head spells "The untouchable glory of God." "Untouchable" has a hidden meaning. It means "unsmirchable," "cannot be spoiled." That means there is no hell. All men are angels in the making; nothing can stop man from becoming the angel (Moore).

The serpent descends on the left, the side of the automatic, non self-conscious.

Orange Jackal

On the right side of the Wheel is the human colored in orange with the Jackal head. This side of the Wheel represents evolution. He is representative of the higher plane; and up to it, far nearer than the eyes can go, stretch the ears of intuition (Moore).

Hermanubis (Hermes-Anubis), jackal-headed Egyptian god, rises on the right side of the wheel, to represent the evolution of consciousness from lower to higher forms. His jackal's head represents intellectuality. His red color typifies desire and activity. He symbolizes the average level of our present human development of consciousness. Beyond and above him is a segment of the wheel which only a few human beings have, as yet, traversed (Case).

On the right-hand side of the Wheel, the jackal-headed Egyptian god, Hermis-Anubis, is the symbol of intelligence ever aspiring to ascend, while evil is ever descending into darkness and disintegration (Eden).

The jackal-headed Hermanubis (an Egyptian god Thoth, also a race of jackal-headed men) shows evolution of form, while the human body and animal head indicate that man has not

evolved beyond the intellectual level. His ears above the horizon of the Wheel show that man's interior hearing or intuition allows him to rise to a higher level (Javane and Bunker).

At the right side of the Wheel is Hermanubis, who represents the restlessness of brilliant unstable reason (Lady Harris).

The half-man half-Jackal is connected with Anubis, the Egyptian god who, like the Greek Hermes, was a Conductor of Souls. Anubis would take the dead by the hand and lead them into the presence of judges who would weigh the soul before passing sentence (Sharman-Burke).

The Jackal ascends on the right side, the side of the self-conscious.

The ascending red Hermanubis is an Egyptian mythological god who, in "the Egyptian Book of the Dead," acts as the guide of the soul in its journey through the underworld. This Jackel-Headed god denotes that the reproductive force residing in the unconscious is the impetus that evolves the lower forms of creation into the higher levels of expression and consciousness (D'Agostino).

Spokes

The eight spokes are like the eight-pointed star and represent the universal radiant energy. This central circle is the same as the symbol of the Life-Breath, ten times repeated on the dress of the Fool (Case).

The eight spokes are like the eight-pointed star; they represent universal radiant energy. This design is also repeated ten times on the costume of the Fool (Eden).

The four spokes that cross each other like the letter X are symbolic of the physical kingdom (Oribello).

The first circle flowing forth from the center point has eight Spokes which divide the circle into eight sections and corresponds to the Mental world of creation. Eight is the number of the Sun, designating that the regeneration of personality begins by renewing the mind (D'Agostino).

Wheel

The Wheel is the symbol of the whole cycle of cosmic expression, and is also an emblem of any particular series of events. Its center, or pivot, is the archetypal world; the inner circle is the creative, the middle circle the formative, and the outer circle the material world (Case).

The Wheel has three circles, of which the inner one is the creative force, the middle is the formative power, and the outer is the material world, - the same symbolism as in the three tiers of the Hierophant's crown (Eden).

The Wheel has three concentric circles which represent the universal and personal cycles operating simultaneously on all planes of consciousness. The central point within the circles relates to our most inner self described as reigning on the spiritual plane (D'Agostino).

The Wheel is orange, the color of the superconscious.

Wheel Letters

On the outermost Wheel, alternating with the letters $\overline{\text{ROT}}$ are the Roman letters ROTA. As the Wheel turns, these letters read ROTA TARO ORAT TORA ATOR. This is a bad Latin

sentence meaning “The Wheel of Tarot teaches or speaks the Law of Nature.” Hathor is an Egyptian goddess corresponding to the Empress. In Hebrew letters the value of all the 8 letters on the Wheel, equals 697, whose digits add to 22, the number of letters in the Hebrew alphabet and of the Tarot Trumps. Each of the sections between the letters is 45 degrees and 45 is the number assigned to man. So the Wheel says “Man” eight times, and 8 is the number of dominion and equilibrium - equilibrium of the self and subconscious.

Nature constitutes the All; and man has dominion over the all if he can have dominion over himself by self-effort. The conception of man extended infinitely is the only conception we are to form of God, and He, too, has dominion over all (Moore).

The transliteration of *Taro* as *Rota* is inscribed on the wheel, counterchanged with the letters of the Divine Name - to show that Providence is implied through all. This is the Divine intention within (Waite).

On the wheel, in the circle representing the material world, are the letters of TARO countercharged with the Hebrew letters spelling יהוה. In Hebrew values, the letters of TARO make the number 671, important in Kabbalah as the number of certain titles of Malkuth, the Kingdom. As the value of יהוה is 26, the total numeration of the eight letters on the wheel is 697, and the digits of 697 add to 22, a number associated with the circle or wheel from time immemorial, and the numbers of letters in the Hebrew alphabet, symbolized by the major

trumps of Tarot.

By transposition, the letters of TARO may be arranged to make the following five words: ROTA TARO ORAT TORA ATOR. "Ator" is an old Latin form of the name of the Egyptian goddess Hathor. Thus this rather barbarous Latin sentence may be translated, "The Wheel of Tarot speaks the Law of Hathor (the Law of Nature)" (Case).

Within the outer circle are four Hebrew letters which, together, represent the word Tetragrammaton. This word is said to contain and conceal the unspeakable name of God. Between the Hebrew letters are the Roman letters ROTA which represent a sentence in broken Latin. "Rota Orat Tora Ator" means "the Tarot reveals the laws of life" (Oribello).

The letters TORA, or if read in reverse, TARO, mark the four compass points of the circle (Sharman-Burke).

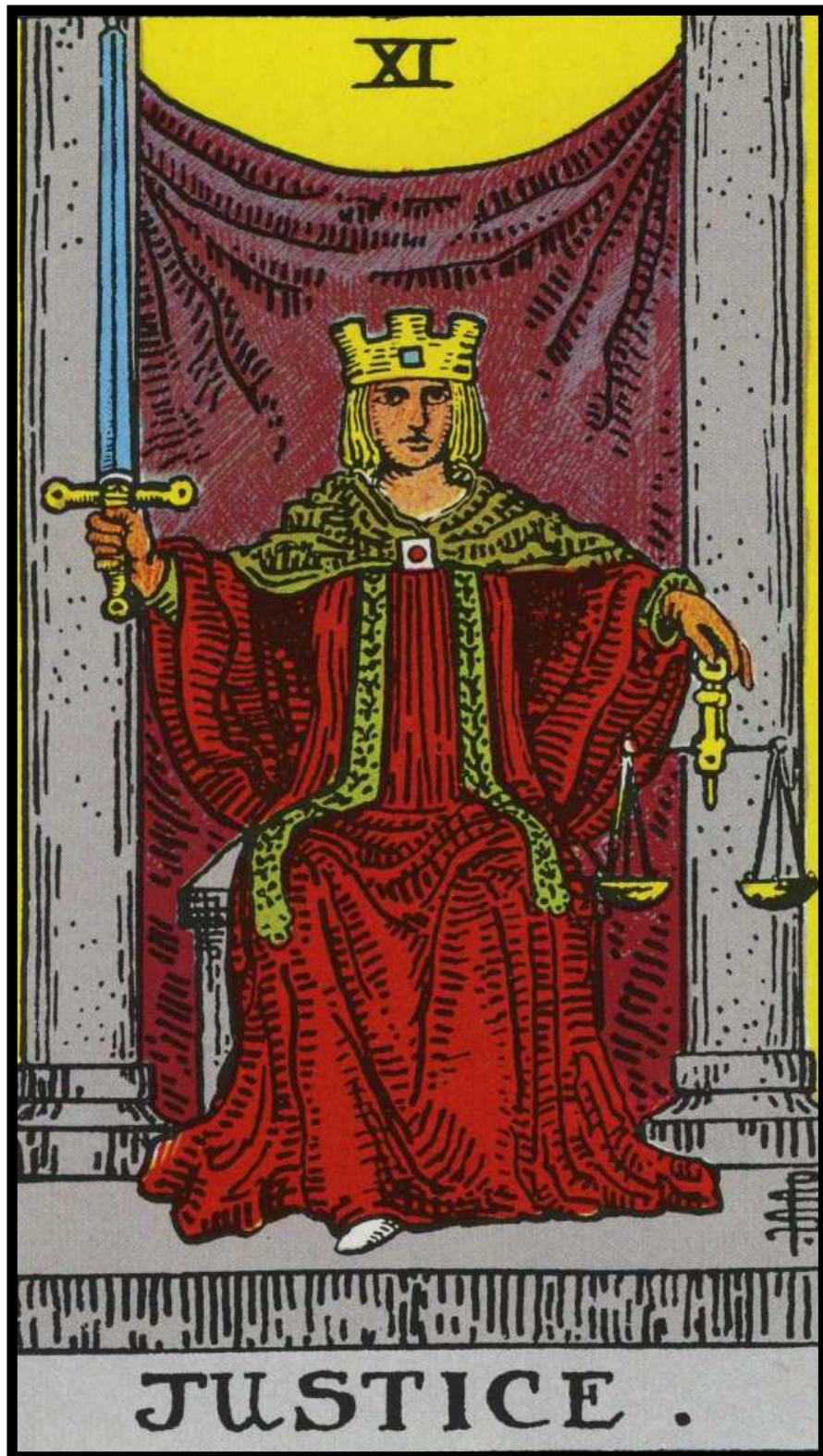
The outer circle containing the Latin and Hebrew letters, speaks of the World of Sensation and Matter. Here we perceive the end product; the result of all that has been in operation on the planes above (D'Agostino).

White Book

All the animals are reading from a White Book, getting the knowledge of the Law; and the animals are all yellow; the action of mind, indicating the mind receiving instruction from the Spirit. Yellow is the color of the sun (Moore).

The books that they hold represent the wisdom of the ages. They indicate the laws of the

universe, which are immutable, fixed, and cannot be changed (Javane and Bunker).



The Woman of Justice

The Woman of Justice represents that part of the cosmic subconscious which provides justice. In all things, in all situations she assures that there is full and complete justice. For the essence of all things is the Godliness which is within and being the cosmic subconscious, she is within everything.

Our experience of injustice and our dealings with what we interpret to be unjust come about because we often deal with the appearance rather than the essence. We make distinctions according to the opposites of good and evil that we have been taught. To illustrate this, consider the biblical story of Joseph and his eleven brothers. With a non-kind intent, the brothers sell Joseph and he becomes a slave in Egypt. To Joseph this situation certainly has an unjust appearance. What did he do to deserve being taken away from his family? He wore a coat of many colors and dreamed dreams in which he played an elevated role and his brothers a more lowly role. Does this warrant being sold as a slave?

After Joseph had been in Egypt for a while, he interprets the dreams of Pharaoh and becomes his first hand helper in providing food for all the people in times of the seven years of famine. Now, we can come to understand what Joseph had understood all along. That when his brothers sold him this too was for the good. This too was just. For how could it have come about in any other way that Joseph would become the first hand helper of Pharaoh? How could it have come about that Joseph would be in a position to interpret the dreams of Pharaoh?

When Joseph's brothers come to Egypt to buy food rations and Joseph recognizes his brothers, he tells them

Now do not worry or feel guilty because you sold me. Look! God has sent me ahead of you to save lives! There has been a famine in the area for two years, and for another five years there will be no plowing or harvest. God has sent me ahead of you to insure that you can survive in the land and to keep you alive through such extraordinary means. Now it is not you who sent me here, but God. He has made me Pharaoh's vizier, director of his entire government, and dictator of all Egypt.

From this the important lesson about justice can be learned: that everything which happens to us is ultimately just, for it comes from God. Whatever we do, whether it be good or bad, the appropriate equilibrium and balance will occur both to us and the people to whom we have acted with goodness or badness.

But from this lesson, it does not follow that we need do nothing or do what is not correct. Indeed, just as God constantly keeps things in balance, in our own sphere of influence, we too must keep things in balance. One dimension of our service is balance and justness. For it is by our own actions that Godliness is revealed.

Since it is the case that God constantly keeps things in balance, what can it mean that we must act with balance and justness? It means that we must endeavor to act so that by our act not even appearances are thrown out of balance. We must take care of all the present loose ends and future consequences of our deeds. To do this we must use reason. And this is why the Woman of Justice holds the sword of reason in her right hand. For the sword of analytic reason can free one from the abyss of emotional turmoil and keep one concentrated on the perceiving of the Godliness which is always everywhere and all around us. In this way we can act with balance.

But in order for us to be able to correctly use reason, we must undergo training and instruction. Part of this kind of training is training to use logic: to be able to make correct inferences and to be able to identify and understand the assumptions that we tend to make as we reason about something. By identifying the implicit assumptions we have a chance of withholding the conclusion of our inference process until we can validate that the assumptions are true.

We must study, learn, and practice. This learning must not just be intellectual learning. But it must be learning which ultimately manifests itself in our thinking, feeling, and behaving in accordance with what we learned. And what is it that we learn again and again, each at deeper and more subtle levels? We learn to be able to use our reason at one level higher than we may be currently existing emotionally. This level of reason enables us to not just rationalize an action on the basis of a felt emotion, as we are prone to do. Rather this level of reasoning enables us to explicitly recall our underlying assumptions about God's benevolence in providing just the right situations for us to learn and grow and to help others learn and grow. Starting from

this assumption, we can cast aside our need and desire to rationalize. And we can power ourselves, thrusting our emotions forward in a way to do that just thing which God would want us to do. In this way, the learning manifests itself in just action. This is the kind of learning that constitutes real knowledge.

General Discussion Quotes

Oribello summarizes Justice in the following way.

The common symbol for Justice is a blindfolded person with a sword in one hand and scales in the other. However, the person in this card is not blindfolded, which means that this represents the higher justice of the Divine Consciousness that sees all.

...divine justice may drive us into situations by which we purge ourselves from past mistakes and karmic debts. We must right all wrongs and heal all wounds in this, or another lifetime. When we go through difficult situations and seem to be getting a subtle message from it all, it is divine justice helping us to clean the books by reaping what we have sown.

Waite says that Justice is

the moral principle which deals unto every man according to his works.

Ussher says that Justice

has a similar significance to the High Priestess and the Pope: all three oppose rest to motion or passive reflection to vital force. The first represented Wisdom, the second Understanding, while Justice stands for the abstract Reason – which tames the anarchic energies of Love and War.

Ussher concludes by noting that by Justice

the ground is laid for *spiritual* growth in the world.

Nichols says that

The symbolism of Justice consistently stresses a harmonious union of opposite forces. Sitting on a throne, this large female figure symbolizes superhuman feminine power. Yet she holds a sword and wears a warrior's helmet, indicating that masculine discrimination and courage are also involved in her work.

Her sword is held neither in a position of defense nor of attack, but upright as one might hold a sceptre or other symbol of dominion. Perhaps Justice holds it thus to remind us of the flaming sword at Eden's gates, and to warn us that we can never again return to the innocence of childhood. We must now assume full responsibility for whatever knowledge of good and evil we have acquired. The weapon is enormous and made of gold, which further emphasizes its enduring value. ...

Justice holds her sword with the tip pointing heavenward. Solid and unwavering, it acts as a plumb line to keep her decisions true to the spirit. In her left hand she holds the scales, the two pans of which are connected by a horizontal rod, emphasizing the earthly axis. Unlike the sword, the scales are mobile, suggesting the relativity of all human experience and the need to weigh each individual event as a unique phenomenon. Its two cups, symbols of feminine receptivity and duality, contrast with the uncompromising single statement of the masculine sword. The respective vertical and horizontal lines of sword and scales together form the cross of spiritual striving versus human limitation, of idealism versus practicality – the cross upon which we are all impaled. Justice sits as mediator between these two realities. ...

Perhaps at the deepest level of human experience, God and man are the two pans of a set of scales which, acting together, create the One Equilibrium – the lasting harmony whose beauty and truth alone endure.

Javane and Bunker say:

Teaching, education and guidance come under key 11, which seeks to bring about balance through justice. The scales here also symbolize the doctrine of karma – work, action and reaction, the law of cause and effect.

The outstanding lesson of key 11 is to weigh the meaning of present conditions and achieve balance by overcoming the errors of the past.

Case says that the general meaning of Justice

is that education (oxgoad) has equilibration for its aim. It requires, therefore, the elimination of useless, outworn forms (sword, and attribution of Libra to the kidneys). Education is completed by action and work. Merely hearing the word, or reading it, is not true education. Action is required, and action is motivated by subconscious response to self-conscious observation and concentration.

Psychologically, this picture illustrates the law of poise and self-direction. A balanced personality is faithful, constant and confident, because right use of reason has established enduring certainty as to the just outcome of all activities. For a practical occultist this card signifies: (1) You really know only when you have acted; (2) Equilibration, mental and physical, demands the elimination of waste, the getting rid of “excess baggage” (Case).

On speaking about the symbol of the scales, Case says:

Libra, the scales, is a cardinal, airy sign. It is ruled by Venus (Key 3, the Empress), and is the sign in which Saturn (Key 21, the World) is exalted. Our subconscious deductions from experience are the seeds of Karma, and are actually the basis of all our activities. From them we gain instruction and knowledge. Furthermore, the highest manifestation of the restrictive, concrete, definitive power of Saturn is brought about through the operation of the law symbolized by Key 11.

Moore says:

Justice stands for nature and the way she works. What she is working out are the images of God. Those images were clear, definite, altogether good; and when we have perfected our bodies we shall see in all things great and small “the Beauty of Divine Expression.” ...

Justice is the practical application by you, at this moment of the Law of Involution–Evolution, or action and reaction. In the measure in which you apply it, you will adjust yourself to your environment and you readjust your environment to your advancement

– you utilize it. ... Any unfortunate circumstances you are in, is the direct consequence of some action which you once initiated. You made this circumstance yourself. How shall you handle it so as to ... [equilibrate] that former action and at the same time start nothing going to form the cause of a future bad circumstance? That is the reason this card stands for action. Although it chiefly concerns the action of the subconscious the concrete action of the subconscious is determined by the self-conscious. The body contains many structures of error which if you want your Mars vibration to break down, will necessitate a change in your mental pictures or patterns. As Justice in this card has yellow hair heavily shaded with black, she indicates the intellectual subconscious of a practical occultist who is seeking by daily technique to reconstruct his body.

In speaking about the subconscious, Moore says:

This card pictures man's subconscious at work accommodating herself to the changes wrought in his body by his good images and not his bad ones, though with each her work and her purposes are the same.

In explaining how the subconscious works with respect to the changing it does in the body to create and manifest a special and high kind of life as well as the equilibrium which Justice represents, Moore says:

To build such a body, the entire present body must be rebuilt. Subtle chemical and even structural transformations are required in every part of it. In making these changes all the cells of the body are called into action. With every change the scales must be balanced anew and another equilibrium secured by the subconscious – the new digestion. New elements must be extracted from the blood making new elements in the body to transform the blood stream. New cells must be built in the brain and subtle forces must be extracted from the air outside of the body. Forces as yet unrecognized by chemists, such as new electric currents must be generated in the body and directed: color and sound vibrations entirely unused before must be employed. In addition to

all this, the subconscious must summon to her aid in the spiritual reconstruction of the body certain outside entities called in telepathically by the Moon center to help her in this reconstruction and after every tiny change equilibrium comes.

Moore compares Justice with the High Priestess and Empress.

When the High Priestess is at work she becomes the Empress, cosmically speaking the Empress who holds in her hand the sceptre which symbolizes the Will, the Image of the Torah of the Father. In us, the Empress symbolizes the intellectual subconscious, the Will. Thus Justice merely explains the Law by which the Empress works and the tools she works with.

And Moore compares Justice with the Magician.

Of the processes by which she carries out the will of the self-conscious, the self-conscious knows only theoretically, if that. He would not know how to manage them, and yet her action in this card is precisely the action of the Magician and illustrates the same equilibrium. One-half of her is active and the other half passive. The hand that brandishes the Sword is as strenuous as his hand that brandishes the Wand. The hand that holds the Scales is as relaxed as his finger from which flows down the White Light that transforms his body. These two active-passive, passive-active processes must work simultaneously - the four of them - in order to create a better spiritual body.

D'Agostino says that

The major mental functions assigned to Justice are Action or Work and Equilibrium.

D'Agostino in discussing about the Karma associated with justice speaks

of the unfolding seeds of our past thoughts and activities as being the source of our present personal circumstances and external conditions. This principle of Karma is well expounded in the biblical admonition "As a man soweth, so shall he also reap:" therefore, Justice, in its final judgement always prevails. Although

the principle of Karma cannot be destroyed, we can divert undesirable Karma into more constructive channels by subsequently introducing positive elements. Collectively, this card is a glyph of man's pursuit to bring equilibrium into his life and into all of his manifestations.

Sharman-Burke says that

Justice teaches the Fool to discriminate, to make dispassionate evaluations and the impersonal decisions that the intellect is concentrated upon at this stage of his journey; he must learn to solve his problems impartially, to weigh up, to balance and then to make rational judgements. Justice is a fundamentally human conception centering on fairness and reason. Nature, however, is not fair, nor is it reasonable, according to man's interpretation of the word. Even so, man at his best strives to be fair and to use justice in an attempt to establish equilibrium as a guiding principle of his world and on his society. Although his ideal might seem hopelessly naive, because nature can never be tamed by man, justice is nevertheless one of the most noble conceptions of the human spirit.

Eden says that Justice

is the great mother through whose love, care, and perfect justice the children of men may achieve equilibrium.

With Justice, the Fool embarks on a higher cycle of manifestation but with all the experience gained during the previous sequence of the ten keys. The purified, disciplined personality now recognizes the One Life and feels it standing beside him, as the sword of power endows him with the ability to divine right from wrong.

Symbolism

Blue Square

The Blue Square in the front of the crown indicates measurement. To reconstruct the body by images requires her to take the measure of the cleansing powers of the Holy Ghost and to summon them to her aid (Moore).

The Blue Square set in front of the Crown is a jewel. This natural crystal created by nature brings to our attention that the basic geometrical patterns of all matter are discoverable in the mineral world. The blue stone is an announcement of the reproductive principle of memory. The square setting tells of the mental measurement and classification of some specific form of knowledge. Form and memory are inseparable laws. There cannot be any memory of knowledge to draw upon unless there is some form in which this knowledge has been recorded and preserved, nor can any form continue to perpetuate unless there remains recollection of its existence (D'Agostino).

Blue Undergarment

Underneath the red robe, showing at the sleeves, is a blue undergarment. This is the color of the High Priestess, and her number, 2, results from adding the digits of 11, the number of Justice. For all imagination is based on memory (Case).

Brooch

The Brooch which fastens the cape is a circle within a square. The square always represents the number 4 and the circle represents the number 22. 26 in all - they stand for יהוה, or the one energy active in the four worlds. The circle in the Brooch is red because it is by the

use of the Mars vibration that she destroys the structure of error in the body (Moore).

Crown

Her turreted Crown is intended to make you think of Venus, the Empress. It has in front of it a square, and the four sides of this together with the three turrets give the number seven, which is the number of Venus; also of the Chariot, the perfected body, made by the perfected action of the seven centers. In addition, a Crown always indicates dominion, and this one indicates that she rules, in the body, the working of the seven interior stars (Moore).

The three turrets of her Crown and the four sides of the jewel in the center add up to the number 7 (Venus) (Eden).

In the Rider pack, Justice wears a Crown, showing three turrets, and ornamented with a square jewel. The three turrets and the four sides of the square give the number 7, the Kabbalistic number of the Sphere of Venus on the Tree of Life. In the B.O.T.A. version the square is white, and contains a red circle. Since 22 is the conventional arithmetical symbol for any circle, and a square stands for 4, the two together, like the Masonic square and compass, represent the number 26, which is the value of the divine name יהוה (Case).

The Crown has three squares, symbolic of balanced harmony between the three levels of mental awareness (Oribello).

The golden Crown the woman wears denotes that in the physical body, this solar energy has its highest concentration in the brain. The

three square castellations of the Crown speak of the three-fold nature of human consciousness as being gradations of this solar light, yet each possesses its own characteristics and field of operation (D'Agostino).

Green Cape

The Green Cape also makes you think of Venus. It has two tabs. Its two tabs in front are to carry out the idea of the balance and equilibrium. They are made like serpents to suggest the two streams of Kundalini whose rising in the body quickens the action of the seven interior stars over which she rules (Moore).

Her Green Cape identifies her with Venus, because green is attributed to Venus (Case).

Red is the colour of war, while green is the colour of love and the Cape of Justice combines the two symbolizing the harmony inherent in a balance of opposites (Sharman-Burke).

The Green Cape of fertility declares that abstract thought has no practical use unless its theoretical formulas are brought forth into distinctive patterns of mental expression or physical objectivity (D'Agostino).

Scales

In her left hand are the scales of gold, always related to balanced judgement. Balance is indicated here, as it is in Strength (Eden).

The golden Scales in the woman's left hand are a subtle hint that solar energy, or light, for which the ancient symbol is gold, may be used as an instrument whereby to weigh and measure action. This fact was well known to occultists in the day Tarot was invented, and

modern science confirms this by making the speed of light, and also its mass, the basis for calculations which demonstrate the electrical nature of all so-called “matter” (Case).

The Scales represent balance. There are seven straight lines of equal length in the scales, representing the seven centers in the body, and the seven original planets – Mercury (The Magician), Venus (The High Priestess), Jupiter (The Wheel of Fortune), Mars (The Tower), Sun (The Sun), and Saturn (The Universe) (Javane and Bunker).

The Scale is feminine (Sharman-Burke).

The golden Scale that the Woman of Justice holds in her left hand is a product composed of the solar light, and insinuates that we must correctly measure and weigh this substance in whatever form it may appear before we can successfully define its function and equilibrate its activity in nature (D’Agostino).

Pillars

The two pillars Justice sits between are (like the two pillars of the Hierophant), the two phases of the subconscious. The side the sword is on stands for the Holy Ghost Pillar, for the Sword cuts away, and in this respect agrees with the cleansing function of the Holy Ghost which you see pictured in the High Priestess where her blue and white robe flows through the yellow crescent. This indicates the intellectual or personal subconscious of the ruler of the body. The other pillar stands for the Empress, for the scales are instruments for weighing and measuring, and according to their findings she makes readjustments by which she secures

equilibrium. Justice trims off with the Sword where she weighs off with the scales. She trims things off until they are in equilibrium (Moore).

Justice is seated between the positive and negative forces, indicated by the pillars first seen in the High Priestess and again in the Hierophant (Eden).

There are two pillars. The one to the left behind the scales is the pillar of the Universal Law. The one behind the sword is the pillar of the Divine Word. Therefore, divine justice is built upon the law and the word of God. (Oribello).

The two Pillars depict the eternal opposites (Sharman-Burke).

Red Robe

The Red Robe is the color of Mars, complement of the green of Venus. The Greek myth concerning the clandestine love-affair of Mars and Venus intimates that action (Mars) and imagination (Venus) are always related. Mars rules the tonicity of the muscles. Consequently all work or action, the function attributed in Kabbalah to Libra, depends on this Mars force in the muscles (Case).

The woman wears a Red Robe. This Red Robe of action almosts blots out the cube of the physical world upon which she is sitting. The intellectual subconscious acting under occult instructions from the self-conscious, almost entirely effaces the present physical world of the body and substitutes another world (Moore).

The Red Robe implies that all human actions begins with the calculation of available

possibilities discerned in the lofty levels of the abstract (D'Agostino).

Sword

The Sword of Justice has a Tav handle, the letter that goes with the last card *The World* which depicts the Saturn vibration and our state of boundless and joyous activity when we have learned to utilize the Saturn vibration. Limitation is the handle which enables us to grasp and wield the Sword of action. If it had no handle, we would cut ourselves. With that Sword the self-conscious should cut off all that is wasteful and unnecessary, whatever does not contribute to a well-poised balanced self-expression. That is what your subconscious is doing in the body. Just as the kidneys, ruled by Libra rids the body of waste which would otherwise poison us, so right action enables us to get rid of self conscious waste. We do not, fortunately, have to worry about our subconscious not being on the job, not attending to her business; she does it always. She is the one who needs to worry about us and our faithful attention to our job; and the truthful interpretation of our dreams shows us that she does worry. Our self-conscious part is to get rid of the obstacles which we continually place in the way of the subconscious doing her job (Moore).

Her Sword is lifted in defense of justice and none can escape it; it points upward, indicating victory, and is two-edged to convey that action destroys as well as builds, that the false must be cut away from the true (Eden).

The Sword is of steel, a metal attributed to Mars. It is an indication that all action

destroys as well as builds. We may take it, likewise, to represent the elimination of all waste and hesitancy from wisely directed action and to be a reference to the idea of discrimination represented by Zayin, the sword, in the Hebrew alphabet (Case).

Use the Sword of discrimination to eliminate mistaken thoughts (Javane and Bunker).

The Sword is masculine. (Sharman-Burke).

The Woman of Justice holds a sharp, straight Sword, pointed up in her right hand, suggesting that effective mental action requires the concentration of effort, supported by acute observation and careful analysis, separating and eliminating all that interferes with our course of personal development (D'Agostino).

Throne

The throne of the woman has stretched between its two pillars, a violet veil. Pillars and veil are reflections of the ideas suggested by similar symbols in the picture of the High Priestess (Case).

The throne is of stone to indicate how Justice manifests in the physical world.

Violet Curtains

Violet, the color the curtains, is referred to Jupiter and the Wheel of Fortune, to suggest that the veils of mechanism conceal from the uninitiated that the whole universe is permeated by the Life-Breath of Spirit, symbolized by yellow (Case).

Behind the figure of Justice is a veil of violet-red. Violet-red symbolizes the making of better bodies out of previous ones. That is the evolutionary (cosmic) business of nature, to

make better and better bodies; but it is particularly the business of the subconscious depicted here in this card (Moore).

The Violet Curtain draped between the two gray pillars is representative that the mechanics of the universe and its cyclic manifestations are the disguise that conceal the radiant light energy of the Spiritual Sun, displayed as the yellow background (D'Agostino).

White Shoe

The right foot of the Woman of Justice has on a white shoe. White is the color of the spiritual plane. The shoe is what connects a person to the earth. Right is for the self-conscious. So the meaning of the white shoe is the planned manifestation in action of spiritual purpose.

Woman

The Woman represents equilibrium (Moore).

The Woman is the great mother through whose love, care, and perfect justice the children of men may achieve equilibrium (Eden).

The Woman, Justice, signifies the active administration of law. It also makes us think of balance, poise, exactitude, accuracy, impartiality, equity, and the like.

The highest manifestation of the restrictive, concrete, definitive power of Saturn is brought about through the operation of the law symbolized by Justice.

We may identify her with the woman who tames the red lion in Strength (Case).

The Woman Justice is the balancer of all individual assertions of will (Ussher).

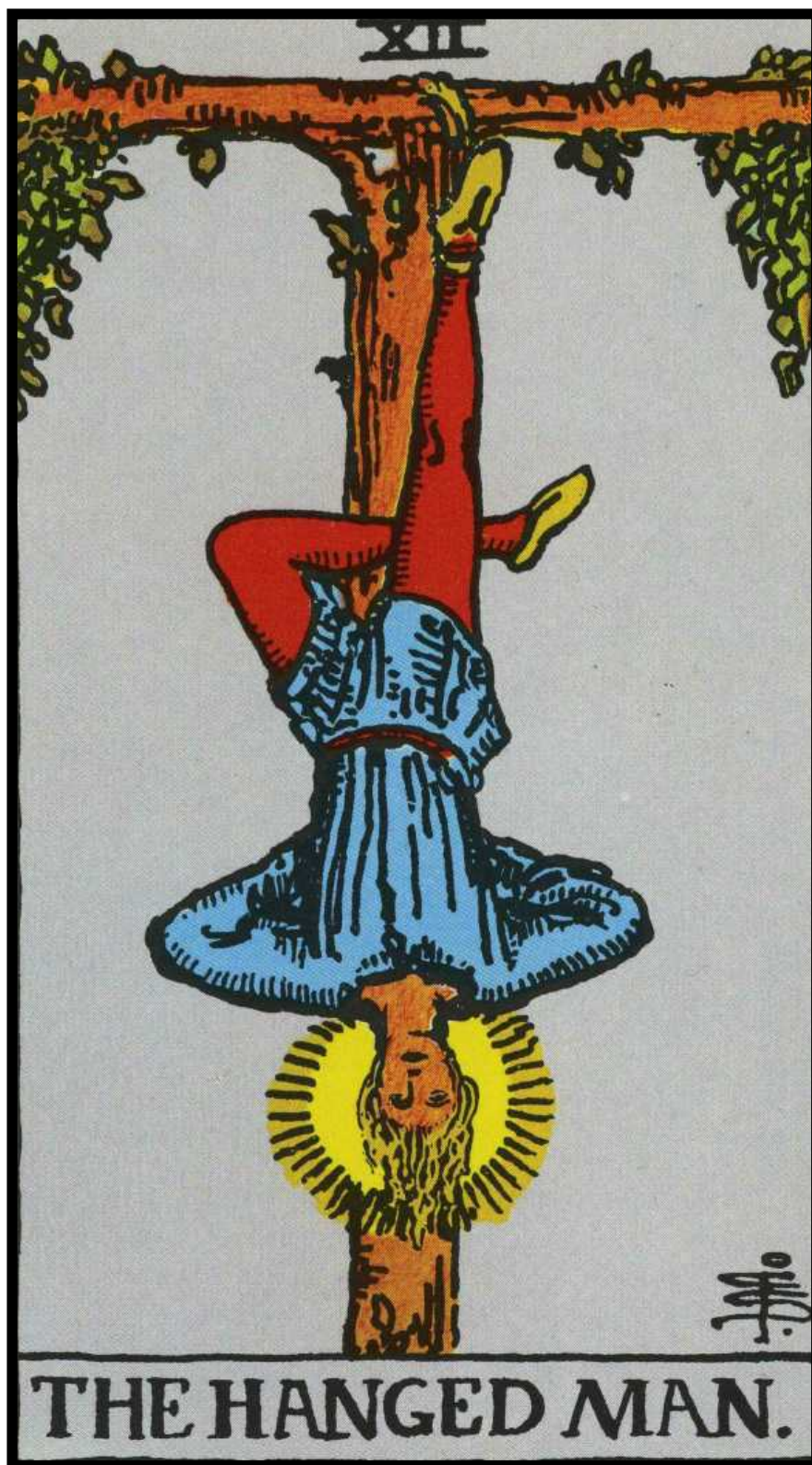
Yellow Background

The Yellow Background refers to the element of air, since Libra is an airy sign (Case).

Yellow Hair

Her yellow hair, like that of the Empress, identifies her as Venus (Case).

Her hair is yellow deeply scored with black and this indicates that the images she receives from the self-conscious, and which she is working to carry out, are occult images (Moore).



The Hanged Man

The Hanged Man represents the experienced reversal. The tree from which the man is being hanged represents a binding of man to the true law which is the energy intelligence of \aleph . This binding permits man's will to be free on the one foot, and yet on the other foot constrains man to experience, in accordance with true law, the consequence of the prior choices of his free will. When the constrained foot is unexpectedly experienced, our dancing becomes momentarily halted. We find ourselves suspended upside-down.

And this upside-down suspension is exactly the difference between our conventional wisdom about reality and what reality actually is. This difference is one of reversal. When we concentrate on dealing with our reality in the usual way, the reality in and of itself becomes important. Indeed it becomes of central importance. So important does it become that we perceive that it takes on its own existence separate from all spirituality, separate from God.

Then plunged into this perceived reality separate from God, we find ourselves frustrated, disoriented, and afraid. We become frustrated because we find that we cannot control everything the way we want to control it. We cannot accomplish all that we want to accomplish. We become disoriented because there are no spiritual principles in a reality separate from God. We become afraid of any change in this reality and act in a way to prevent change. Since God manifests in change, our actions preventing change further cut us off from our source. This is called living in the illusion.

But if we understand our reality to be connected to God, and if being conscious of this connection we unite our will with God's will, if we submit ourselves to God, then we discover that we accomplish all that we desire to accomplish. This does not necessarily mean a passive acceptance of any situation we find ourselves in. This does mean that we desire without desiring, we reach without reaching, and we strive without striving. And we accomplish what is to be accomplished. How is this possible? It is possible because we believe in a miracle. We believe in the miracle of God: that God causes existence to be as an expression of His beneficence.

If something physically happens to us, then it must be that this is given to us by the beneficence of God. So what happens to us is necessarily for us.

And this is so whether the situation is one of joy or sadness. If we accept that regardless of joy or sadness, the situation has present and future real goodness in it, we can open ourselves to make manifest that goodness. This can mean a more joyful acceptance of a sad situation or it can mean a greater determination to challenge it and successfully work to change it. So what we do by our striving without striving is to transform a situation which we did not choose to one that we can choose and see the good contained therein.⁹ For we have faith in the miracle that all is for us, for God is beneficent, all good, all loving. Whatever our response to the situation, we are not confused because our purpose is to bring down Godliness into our world. Our purpose is to make this world a dwelling place for God.

The more difficult and painful the situation is, the greater inherent good there is to be revealed, the greater Godliness we can bring down into our world. Furthermore, it is only we who can make this revelation. It is only we who can bring down this Godliness. The symbolism of the Hanged Man reminds us of this experienced reversal.

This is a reversal in two senses. In the first sense, it is a reversal with respect to ourselves when we temporarily lose our faith in the miracle. In that case our world becomes not miraculous. Our world works by a natural cause and effect, and the conventional wisdom becomes applicable. We are indeed upside-down. In the second sense, it is a reversal with regard to others in that the good we reveal in what seems to conventional wisdom to be a bad or difficult circumstance is opposite to what is expected. For they see us as being upside-down. But in this case the natural cause and effect mechanisms are suspended. And in its place we experience the receiving of the Divine beneficence and we become agents bringing down Godliness into our world. We become revealers of the Glory of God.

The bringing down of Godliness into our world is represented by the association of the element water with the Hanged Man for water flows downward. Water is also associated with the womb. The womb is what gives birth to the appearance of our true selves. Reality is, after all, a mirror in which our true selves can be seen. However, what we see in the mirror of reality is not the true self. We can only see its reflection, an appearance which is left-right reversed.

⁹Alexandre Safran, *The Kabbalah*, Feldheim Publishers, New York, 1977, p250.

To understand how this is so consider the fact that water takes the shape of that which holds it. It is our true selves that hold the water. The appearance we see in the mirror of reality is the reflection of the water. The true self, the container, holding the water is never seeable. It is always hidden. For the true mirror of reality does not reflect the container. It only reflects the essence. Can we learn to see ourselves in the true mirror of reality? When we do not, we become the Hanged Man.

General Discussion Quotes

Oribello concentrates on the aspect of the reversal. He says that

the outer symbolism of the hanged man reveals a state of willful submission to hanging upside down, but the esoteric meaning reveals more. If we observe the thinking of mass humanity, we quickly realize that anyone who thinks spiritually, with complete sincerity, is thinking in reverse of the accepted way of thinking (upside down). Such a one is often scorned for their beliefs and branded as weird or too old fashioned. However, they are symbolically attached to the Tau Cross (symbol of forgiveness) which means that because of their willful submission to spiritual thinking (symbolized by water), they are pardoned of all past errors.

Javane and Bunker say that

The keyword for the Hanged Man is reversal. The corresponding symbol means oasis, sea, or water. According to the alchemists, water was the basis of all life, the fluid substance that solidified into physical forms. This substance which emanates from the stars and suns is called astral fluid. The Hanged Man symbolizes the first water of the divine power.

Water was the first mirror in which the reflection always appears upside down. The significance of this card is that things are not as they appear on the surface. You must look beneath the surface for true understanding. ...

The Hanged Man represents a person who is poised in consciousness and under perfect control. He is conscious of the one Power everywhere, yet centered in himself. He sees the trouble in the world – people unhappy in marriage, in trouble financially and lost because they have no goals – and he knows it is because they all see things upside down. Yet they look at him and think that he is the one who is crazy. The Hanged Man's philosophy sets him apart from the crowd and, at the same time, brings him peace of mind and perfect contentment. Perhaps the world

should examine his views. The ideal is to grow out of materialism by transmuting animal passion to human compassion. The twelfth step sees a man reversed, hanging upside down by his foot. The law of reversal is the keynote here, reversal from living egocentrically to giving selfless service to others.

D'Agostino says that the Hanged man

has arrived at a degree of intense concentration and mental introspection, and is withdrawn from all contact with outer appearances and activities. Here the mental sequence has been rightly implemented. Its exercise has made it possible for him to consciously descend to the greatest depths of the unconscious. On the surface he seems to be in a tranquil state; however the golden halo surrounding his head implies that within himself he is actively engaged, undergoing an illuminating experience. This enlightenment he receives is a communication of a distinct phase or aspect of the Universal Law.

Sharman-Burke explains that

The essential meaning of this card is one of sacrifice: the voluntary giving up of something in order to get something of greater value. In Teutonic myth, the god Odin volunteered his own sacrifice and rejuvenation. 'For nine nights' he says in an old poem, 'wounded by my own spear, consecrated to Odin, myself consecrated to myself, I remained hanging from the tree, shaken by the wind, from the mighty tree whose roots men know not.' The tree mentioned was the ash Yggdrasil, the world tree, and by wounding himself and hanging from its branches, Odin performed a magical rite for the purpose of rebirth and rejuvenation. ...

The Fool has reached the point in his journey at which knowledge of what lies within becomes as important, if not more so, than what exists outside. This card represents the turning point in psychological development where the individual must come to grips with unconscious forces within him. He needs to sacrifice control of his conscious ego by surrendering to the unknown territory

of his inner world. It seems this can only be done by conscious choice; it cannot be inflicted by others or by the outside world, although circumstances may contribute to one wanting to look within. As Jung says, it is as if the conscious mind volunteers to die in order to bear a new and fruitful life in the unconscious, despite the fears of the unknown and the fear that inevitably arises when a journey to the underworld of Hades is contemplated. The Fool started his journey with a sense of trust and silliness to take a risk no matter what, and now, once again, he has to take a risk and dare to make that inner journey

Nichols interprets the Hanged Man from a psychological point of view. She says

With his hands tied behind his back the Hanged Man is as helpless as a turnip. He is in the grasp of Fate. He has no power to shape his life or control his destiny. Like a vegetable, he can only wait for a face outside himself to pluck him free from the regressive pull of Mother Earth.

After experiencing the exhilarating influx of energy indicated in the previous card, the hero must have been shocked and dazed by this sudden reversal. With his one free foot he must have struggled wildly at first to extricate himself, kicking against his fate. He must have felt deeply wronged, impatient to be righted – to be able once more to hold his head high and set his two feet firmly on the path of his quest. He must have suffered long before attaining the degree of acceptance, of almost graceful repose pictured here.

Then Nichols says that more can be learned if the Hanged Man is turned so that he is standing upright.

Now, delicately posed on one foot and with arms akimbo, he is “really” dancing a jig! Viewed from the perspective of the unconscious, he who appeared to be immobilized and stagnant – held captive – is now freed; he who seemingly had lost his balance has now achieved a splendid new equilibrium. What our

upright consciousness experienced at first as a time of stagnation and frustration is newly revealed as moment of liberating action. Even the Hanged Man's facial expression seems to have changed. He now meets our gaze calmly and confidently with a new look of authority; he appears to smile as if he knew a secret.

Finally Nichols sees the Hanged man as one who is going through an initiation.

We have all felt the loneliness and helplessness of our suspension over this eternal abyss. Such a terrible isolation or trial by endurance plays an important part in all initiation rites. Sometimes, for example, the initiate is forced to spend the night alone in a dark cave or forest. Here he must face and withstand possible physical death with no help but his own inner strength and resourcefulness. By facing this ordeal, the youth being tested is driven to find a new center, hitherto hidden within himself. If he survives this experience, he emerges indeed as one reborn, in token of which he is given a new name and accepted as an adult by the community. ...

An initiation of this sort can occur at various times in life, usually whenever we have reached the end of a certain phase or stage of existence and life demands a transition to new ways. It is an awesome moment, for we must give up the old and tried ways of functioning and must entrust ourselves to the unseen and untried new life. It demands sacrifice and courage. ... [But by this process] the focus of ... [our] awareness has shifted perforce to the roots of life – the fundamentals from which all growth arises.

Case concentrates both on law and reversal. He says that the hanged man

means occultly, "suspended mind," because "man" and "mind" are from the same Sanskrit root, and this fact was known to the occultists who invented Tarot. ...

Here is a man turned upside down, inverted, in a position contrary to that in which we find most people. ... For the basis of the occult approach to life, the foundation of the every-day practice

of a person who lives the life of obedience to esoteric law, is the reversal of the more usual ways of thinking, speaking and doing.

...

In what, then, does the reversal consist? Primarily, in a reversal of thought, in a point-of-view which is just the opposite to that accepted by most persons. At first there may seem to be no practical advantage in this, but just consider. One need only look about him to see that most people are sick, that most people are in trouble, that most people cannot get along with themselves or the world. Does it not become evident, then, that most people are in trouble because they have somehow put the cart before the horse in the practice of life?

In this scientific age we know that everything is an expression of the working of the law of cause and effect. Is it not plain, therefore, that the miseries afflicting most people are the result of their negative use of the law? For every moment of a human life is some special application of the law, and the outcome depends wholly on whether the application be positive or negative.

Practical psychology shows us the potency of ideas. It demonstrates conclusively the truth that thoughts are the seeds of speech and action, that interpretations are the patterns for experience, that what happens to us is what we have selected, whether the selection be conscious and intentional, or unconscious and unpremeditated. Thus, in practical psychology, the emphasis is upon the importance of a changed view-point, and this change is no less than a total reversal.

Every idea we considered in our study of Key 11 points to the central theme of the Hanged Man. This is that every human personality is completely dependent upon the All, here symbolized by the tree. As soon as this truth is realized, the only logical and sensible course of conduct is a complete self-surrender. This surrender begins in the mind. It is the submission of the personal consciousness to the direction of the Universal Mind. That submission is foreshadowed even in the picture of the Magician, who derives all his power from above. Until we know that of our-

selves we can do nothing, we shall never attain to adeptship. The greater the adept, the more complete his personal self-surrender.

...

This thought does not imply that the Universal Will visits affliction, disease and poverty upon us. It does not mean that we must be resigned to our troubles, like dumb beasts, making no complaint when they are beaten. It means that in spite of appearances the cosmic Will works always toward good, that the universal Will-to-good cannot possibly be defeated. It means that personality is known for what it is, a partial expression of the All, and that in consequence our personal notions of what is best for us may often be mistaken. Our notions of the ways in which good is coming to us frequently fall short of being adequate anticipations of the blessings ahead. Thus, so long as we continue to make false interpretations, the inexorable laws of the cosmos work out those interpretations in pain-bringing forms.

Ussher says that the Hanged Man

is the Crucified God: the last card, so to speak, which the Old World had to play – the last of the gods or ‘archetypes’ of antiquity, who opened a new Era by accepting the human tragedy, an acceptance which meant a complete somersault or reversal of posture. Yet there is nothing shocking or tragical about the Card, which depicts a youth in green jerkin suspended by one foot from a sort of rustic arch, shaped like the World-hieroglyph, Tau; only the position of the legs is cruciform – the youth is hanged by the foot and not the neck! We seem to be shown only a stage in the soul’s journey – an *ordeal*, like the ordeals by which, in certain communities, the growing male attains recognition as a *person*. From this point onward, the soul is no longer a *player* on the earth; we are entering the years of schooling.

Waite says that the Hanged Man

suggests life in suspension, but life and not death. It is a card of profound significance, but all of the significance is veiled. ...

it expresses the relation, in one of its aspects, between the Divine and the Universe. He who can understand that the story of his higher nature is imbedded in this symbolism will receive intimations concerning a great awakening that is possible, and will know that after the sacred Mystery of Death there is a glorious Mystery of Resurrection.

Gray says that

We see in the Hanged Man the idea of the utter dependency of the human personality on the tree of Cosmic Life. ...

The initiated man now stands as a responsible co-worker with the Divine. It is as though during the cycle from 1 to 10 God had held the hand of His child and guided him in carving the model of the man to be. Now the chisel is left in the hands of the matured youth, and he must create from the materials given him. He must, like the Hermit, take his part in the world's redemption.

Symbolism

Belt and Braid

The Belt and the Braid down the front of the Hanged Man's jacket form a cross, and the edging of his collar is so drawn that if we could see it all it would form a circle. Thus this part of the Hanged Man's dress forms an inverted Venus symbol (Case).

The Belt and Braid worn by the Hanged Man are red. This represents the consummation of the imprint selected by the Magician into the subconscious (D'Agostino).

Doublet

The Hanged Man's Doublet is blue, the color of the subconscious. It is the subconscious that becomes the superconscious, that is the Empress when she has identified herself with the High Priestess. That which converts the subconscious into the superconscious, the Empress into the High Priestess, is just the great reversal for which this card stands (Moore).

The upper garment of the Hanged Man, a Doublet, is blue, the color of water, and of the robe of the High Priestess, symbol of the universal mind-stuff. It has two pockets shaped like crescents, and colored silver. Ten silver buttons refer to the ten Sephiroth by their number, and by their material suggest that manifested life is a reflection of the One Life (Case).

The blue Doublet the Hanged Man wears coincides with the unconscious waters of the High Priestess. Upon her pliable substance, the

Magician has imprinted his selected premise by an act of concentration (D'Agostino).

Crooked Elbows

The Hanged Man's elbows are Crooked and his hands are behind his back. They are meant to suggest the base line of an equilateral triangle. If you draw imaginary lines to the upper point of his hair, as sides of the triangle, you get an inverted equilateral triangle. The whole figure now becomes a water triangle under a cross. The figure of the Hanged Man is the reverse of the figure for Sulphur. Therefore, he is the transmuted mind, the mind which is not objective but the mind which is subjective. He is the mind which does not break down in analysis, but the mind which in meditation grasps the synthesis. He is the mind which has lost its own will in identification with the one will (Moore).

His arms, folded behind his back, together with his head, form a triangle with the point downward. His legs form a cross. The sign of a cross sitting on top of a triangle with point downward is the sign of the accomplishment of the Great Work – the overcoming of personality and the transmutation of the lower passions into pure gold. Eventually, he must stand on his own feet and surmount the cross making the cross on the bottom and the equilateral triangle, point upward standing on the cross. (Gray).

The lines drawn from the elbows of the Hanged Man to the point formed by his hair will form the sides of a reversed triangle having his arms for its base.

The cross is the number 4, and the triangle is the number 3. The multiplication of these two numbers results in 12, which, because it is the number of signs in the zodiac, represents a complete cycle of manifestation (Case).

His hands are behind his back, which means he has ceased from the mass form of actions in life and acts in a hidden level unperceived by the average world (Oribello).

The triangle formed by the Crooked Elbows and head is a symbol of the generating activity of the Empress. It declares that this entire psychological process of the imprint of the Magician on the subconscious is an active elaboration within the womb of the subconscious (D'Agostino).

Feet

His Feet are yellow because they carry out the errands of the impersonal mind (Moore).

Head

There is a nimbus about the Head of the seeming martyr. His face expresses deep entrancement, not suffering (Waite).

“The Head of the Hanged Man ... is LVX, in manifestation as the Logos,” means that his head, by its white hair, suggest identity with the Emperor and the Hermit. He is the Ancient of Days, reflected into the incarnate life of personality. One of the old occult names for the One Life is LVX, which is Latin for “Light,” and this word is also an occult reference to the Hebrew name “Adonai,” or “Lord.” For the numeral values of the letters L, V and X in Roman numerals are, respectively, 50,5 and 10. Their sum is 65, the numeration of the Hebrew name אֲדֹנָי Adonai, Lord (Case).

The attitude of the Hanged Man is positive, for he has a brilliant light around his Head which indicates spiritual thinking (Oribello).

The halo symbolizes light shining in the darkness of the underworld (Sharman-Burke).

Leaves

The Leaves indicate that the wood is alive and growing (Moore).

Legs and Thighs

There is no action in the feet themselves, they go where they are propelled. The action is in the Legs, as the agent of the Thighs whence the action arises. Hence his Legs and Thighs are colored red (Moore).

The Hanged Man's Legs and Thighs are covered with red tights. This is parallel to the color of the red robe of the Magician and indicates that some intention has been consciously formulated (D'Agostino).

Crossed Leg

The legs take the form of a Cross because they are the legs of a man who has laid down his so-called personal will. A cross means self-consciousness and a cross means sacrifice. The sacrifice of the lower life to the higher one, of the lower will to the higher one, of the body to the real Self which inhabits that body. That sacrifice is performed by the mind. We offer up our lower selves as a sacrifice to our higher selves, when in our brain the Solar Light is burning and not the lunar.

The Legs compose the cross or reason that this man uses his reason only to carry out his superconscious instructions, only to make objective his subjective thought which he has

received from this contact with the wisdom of the High Priestess (Moore).

The legs of the Hanged Man form a cross. The Crossed Legs represent the Emperor, since they indicate the number 4. Thus they are red, the color of action and also the color of fire, the particular quality of the sign Aries, typified by the Emperor (Case).

The man's legs are in the form of the Tau Cross (if you look at him right side up). This reminds us that he is a willing victim (willingly trains his mind to think in reverse of the masses) (Oribello).

The inverted triangle formed by the Crossed Legs suggests the descent of high nature into the lower, or conscious into the unconscious (Sharman-Burke).

The Crossed Legs of the Hanged Man demonstrate that the Emperor has taken an accurate measurement, and has arranged and classified the four elements in their proper order (D'Agostino).

Right Foot

The Hanged Man is suspended from the tree by his Right Foot. It is the self-conscious that must do the thinking for him if he is to suspend himself in this position: it must not be prescribed by the appetites, emotions, and ambitions of the body. He is suspended by one foot. This, as so often is in the nature of a pun. Only when we are suspended by oneness are we at rest (Moore).

Rope

A Rope around his ankle binds the Hanged Man to the tree. The rope is twisted with a

yellow and green strand. The yellow is for the mind, the image making faculty; and the green is for the intellectual subconscious, the image-executing faculty (Moore).

Solar Radiation

The Solar Radiation is streaming from his head. This means that his brain is stilled of every personal thought (Moore).

Tree

The Tree represents Cosmic Law. It takes the form of a tau cross. The word “tree” and the word “stable” have the same numeric value in Hebrew. To some extent the words are synonymous in our own conscious for we say “as sturdy as a tree.” The tau cross has always been regarded as the symbol of Life and Salvation (Moore).

The Tree of sacrifice is living wood with leaves thereon.

The gallows from which the Hanged Man is suspended forms a tau cross, while the figure – from the position of the legs – forms a fylfot cross (Waite).

In the Rider pack the Hanged Man hangs from a T-cross, but it is a cross of living wood, to symbolize the cosmic life. It also represents the letter \aleph . In the B.O.T.A. Tarot the gallows from which the Hanged Man is suspended is shaped like a Hebrew \aleph , as it is in all versions of this Key except the Rider pack.

The Hanged Man is suspended from a Tree, which appears to have been cut in half, and one half laid in a horizontal position across the vertical other half. This is the symbol of the “Tau Cross”, one of the most ancient versions

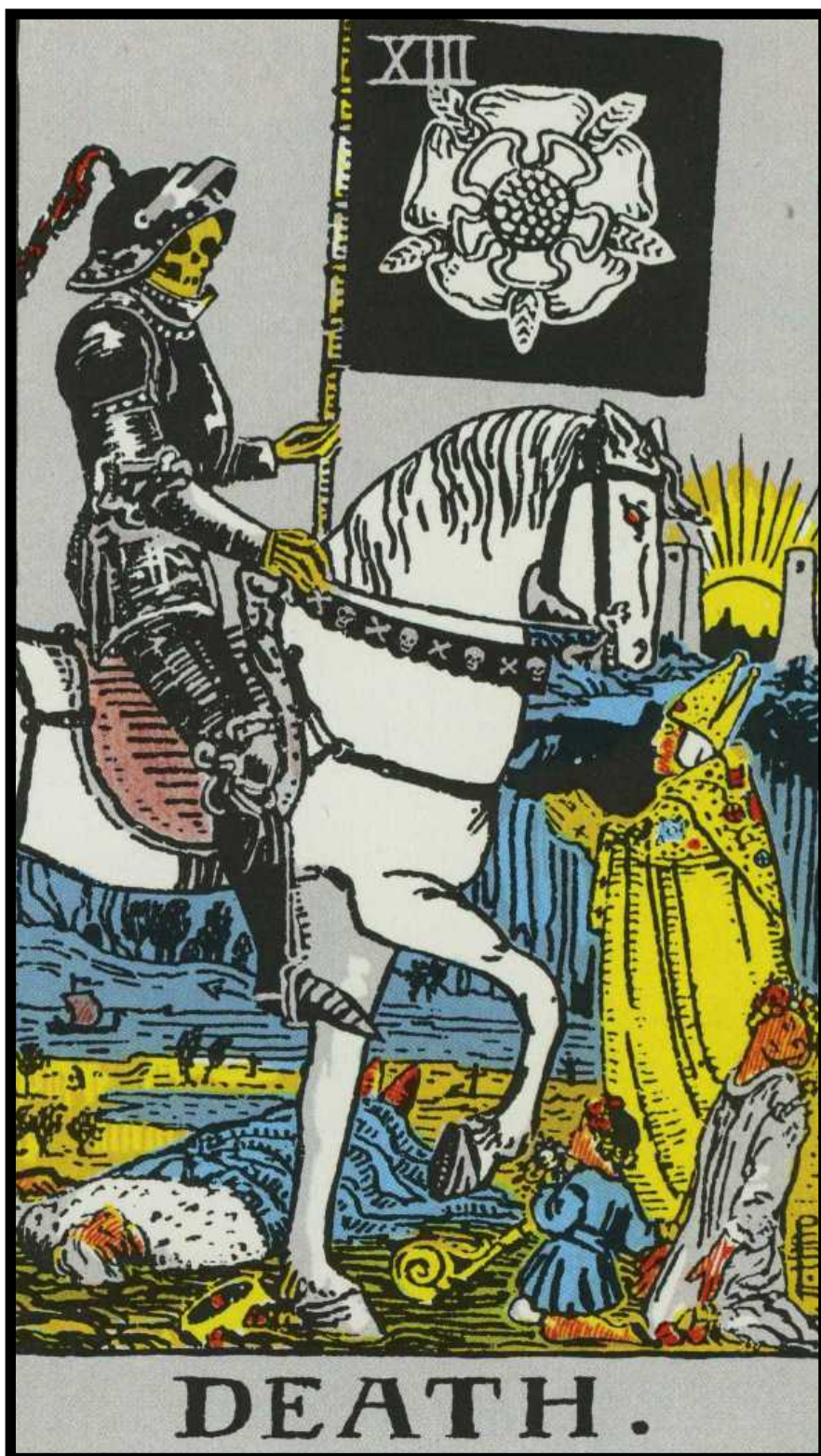
of the cross. In some mystery schools, the Tau Cross was made on the forehead of new students with oil or ashes. In some ancient cultures, a Tau Cross was handed to a person who found mercy in a court and was forgiven of a crime (Oribello).

The Tree in the shape of a Tau cross and bearing green foliage insinuates that all of man's productivity and his evolving dominance over the forces of nature, are due to his ability to limit and adapt the Universal Substance into whatever forms he desires (D'Agostino).

White Hair

The Hanged Man has White Hair. In this he resembles the Emperor and the Hermit. His mental vibrations are the same as those of the "Ancient of Days." He now feels himself divine because for the moment he has gone back to his Source and identified himself with It. His object is to keep that feeling all the time, not merely to get it in the act of meditation (Moore).

His hair has the appearance of flowing water (Oribello).



The Death Rider

Life is never static. Everything in its own way undergoes change. Sometimes the change is caused by us; sometimes the change we experience has its roots outside of us. The only question is in what way and in what time scale.

As in all things there is a balance in change. Whenever there is a balance to be achieved, there are two opposing sides. In the dimension associated with change there is the side pushing for change and there is the side resisting change. Within ourselves are these two desires which at each moment present to our intellectual and emotional faculties arguments in support of their positions. By the choices we make and the actions we do, we control and choose the extent to which each desire plays in any given situation.

Change is not mindless. Everything has purpose. During the time this purpose is being fulfilled, there must not be change. There must be resistance to change. After the purpose is fulfilled then change becomes appropriate.

When does change occur? When what is, finishes, then comes change. When the purpose is fulfilled, it is finished. Then comes change. But if we hold on to what is finished, we hold on to what is dead. And in our hands it will rot and decay. The impurity attracted to what we keep in existence longer than its appointed life then attaches itself to us. And by this means, we bring to life the forces of the other side to work on us.

The change that we experience that is not caused by us is change that we receive from *above*. The change that we cause is change that we do to that which is *below* us. So we are receiving (feminine) to that which is *above* us and giving (masculine) to that which is *below* us. And if we truly receive from that which is above us, then when change comes, we recognize in it a Divine emergence, a new beginning. And if we can receive from that which is above us, then we can give to that which is below us. Here our giving corresponds to the ways in which we can help form and bring out to full blossom that which is emerging. It is in this process of giving to that which is about to emerge that we are able to most amplify the capability or power that we have. It is this moment of emergence that we are most capable, most powerful.

The key issue is on what basis do we make our choices, determining the change that we initiate to that which is *below* us. Here the answer is union.

When we choose in a way that unites that which is *below* to that which is *above* we fulfill the purpose of the circumstances given us. This means that the full meaning of the circumstances is lived out. We have no desire left unfulfilled. When we choose in a way that does not unite that which is *below* to that which is *above*, the full meaning is not lived out. Nevertheless, we also fulfill the purpose of the circumstances given us, but here the fulfillment serves more the purposes of providing others circumstances of change than of directly fulfilling that which our own Divine soul desires to be fulfilled. Thus choices which do not unite that which is *below* to that which is *above* will ultimately leave us unsatisfied. As a result of desire unsatisfied, our desire increases. And unsatisfied increased desire leaves us in a state of suffering.

How can we recognize a choice of action which unites that which is *below* to that which is *above*? We can do this by adopting a framework different from what conventional wisdom would call "our own life." The uniting of that which is *above* to that which is *below* happens by choices coming from a more cosmic framework, a framework *above* our "our own life." To establish this framework we need to set our consciousness to one of serving God. We set our consciousness to the *above*. When we do this we discover that we see things in a different way. We become conscious of things at a more universal level. We can make choices to act for the primary inherent good in the action itself and not for any secondary consequences the action might bring. By so nurturing the Divine light flowing within us, the carrying out of the action is its own reward. Nothing can go wrong. There is nothing left unsatisfied or unaccomplished, regardless of the consequences of the action. This makes the action eternal. And an action which is eternal is our giving to the Divine.

Why can an action which unites *below* to that which is *above* be called an eternal action. Because the action is not spiritually bound to a causal time process. To be eternal means to be free of the dimension of time. To be free of the dimension of time means that the action did not depend on the fulfillment of a subsequent action for its own fulfillment. Its fulfillment is so fully in the present that it does not set up any future expectations which have the possibility, even just the potential, of not being fulfilled.

This is the meaning of death. An action which can be done for its own sake, for the love inherent within it, has no spiritual connection to anything outside itself. It is complete. It is born, it grows and is fulfilled. And when the fulfillment is complete, it is over. It, as an action *below*, is dead. And

because it is dead, it has left room for the next action to be done for its own sake. It leaves room for the next birth, a birth unencumbered by the death of that which occurred before, a birth completely free to fulfill the purpose from *above*. And this is truly living.

General Discussion Quotes

Waite says that

The veil or mask of life is perpetuated in change, transformation and passage from lower to higher, and this is more fitly represented in the rectified Tarot by one of the apocalyptic visions that by the crude notion of the reaping skeleton. Behind it lies the whole world of ascent in the spirit. ...

The natural transit of man to the next stage of his being is or may be one form of his progress, but the exotic and almost unknown entrance, while still in this life, into the state of mystical death is a change in the form of consciousness and the passage into a state to which ordinary death is neither the path nor gate.

Ussher says that

Death is not only the frontier between Time and Eternity, but that between the Future and the Past. At this stage the Present, from being a plane as limitless as sight itself, has narrowed to a point – the moment of self-division, of tension between the *will be* and the *has been*, between willing and having, the *thought* and the *thing*: the gulf which, in the Zero-Card, opened in front of the 'Fool' ...

Gray says that

The fundamental meaning of Death in Key 13 is that of the Manifestor of the Universe. The sun is the center and the 12 signs of the Zodiac surround it, making 13 signs in all. The king has fallen reminding us that kings must inevitably fall. There is perpetual transformation, one aspect of which is death-birth. Death is a protest against stagnation – it is by death that social changes for the better come to pass and old ideas give way. With the new generation, new ideas gain currency as youth moves into maturity.

This card is a suggestion to change old concepts for new, to change rigid intellectual patterns. Petty prejudices, ambitions, and opinions gradually die. The change from the personal to the universal

view is so radical that mystics often compare it to death. But Death is the twin brother of Life. Creation necessitates its opposite – destruction. As Spirit descends into matter, so it must return to its source. Death is half of the Universal Transforming Principle. But Spirit is immortal; thus humanity can never die, for the Destroyer has become the Creator.

Sorer says that Death is

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.

D'Agostino says that

Symbolizing both beginnings and endings, Death implies the unification of all contrary forces by their reduction to a single essence. ... No form present in nature, or conceived by man, can remain fixed forever, or be thought of as having arrived at its ultimate stage. Change is continuous, and this propels eternal progress. ...

Present within this card lies the most sacred and recondite knowledge concerning the Inner Power upon which man and the universe are founded. The Tarot reports that the animating force which extends our consciousness to the higher levels of perception, is the same impetus which on the physical plane provides us with physical bodies. However this force misdirected and misapplied, as it usually is, unfortunately, leads to undesirable experiences, strife, and sorrow.

Nichols, in discussing the Death in the Marseilles Tarot Deck, where unlike the Rider Deck, a fallen head wears a crown, says that in Death

Every aspect of the hero's former life seems to have been chopped down – even his central guiding principle, for one of the heads in this picture wears a crown, indicating that the kingly charioteer pictured in the ... [Chariot] will no longer rule his destiny in the old way.

But the hero has not lost the royal charioteer who helped guide his course when he set forth to conquer the world in the Chariot, for the crowned head at the skeleton's feet already radiates new life. Whatever parts of the old order that are still vital and useful will be incorporated into the new. Nothing in nature is lost.

Sharman-Burke says that

The Death card symbolizes change, the end of the old and the birth of the new. Life, both human and in nature, consists of constant cycles of death and renewal as the Fool first learned with the Empress. Each age of man has its phase, and each phase must end when it is lived out. After all, what parent would wish their child not to progress through infancy into childhood through adolescence into adulthood? It is the natural development both physically and psychologically in the life of man. Death marks the transition stages. Trees shed their leaves in autumn in order to prepare for the new growth in spring. The skeleton is like the bare trees, stripped of leaves to allow for new buds. The skeleton represents the stripping away of old outgrown feelings and thoughts – under the influence of Death, all is tried and tested and if to be found out-lived, must be discarded.

Oribello says that

Another word for death is transition or change. Nothing ever really dies, it only changes form. The figure of the skeleton of death riding on a white horse is not a symbol of evil. This card is symbolic of the death of old destructive ideas and beliefs.

Case says that:

All changes are primarily changes in mental imagery. Change the image, and ultimately the external form will change. ...

The Bible says death is the last enemy to be overcome. But how? "Overcome evil with good. Love your enemies." In these two brief sentences is the whole secret.

The forces of change which result in physical death are inimical only because we misunderstand and fear them. They are forces connected with reproduction, and by right use of imagination they may be tamed and transformed, so that they can be utilized for indefinite prolongation of physical existence. Death, like every other event in human life, is a manifestation of law. When we understand the law we can direct the forces of change so as to overcome death. Yet understanding never will be ours until fear, not only of dying, but of death itself, has been overcome by right knowledge, and by right interpretation of the phenomena of physical dissolution. ...

... the entire cosmic order is fundamentally liberative. It has an irresistible tendency toward the manifestation of freedom.

In the human heart, this tendency is a continual urge. It is the basic motivation of every normal person. We hunger and thirst for liberty. For freedom we sacrifice everything else; and if we are ignorant, we believe we can attain freedom for ourselves by enslaving others. Yet the ignorant and the wise are basically the same, because the realization of perfect freedom is the common ideal of all men.

To what we adopt as an ideal, to that we give homage. It is the object of our worship. To it we bow the knee. ... and to the ideal of human liberty indicated by the fundamental meaning of that name, to the wisdom which declares the whole cosmic order to be a process making for freedom every heart responds.

What Ageless Wisdom always has declared is that everything works together for freedom and for good, to them that love God. Modern science begins to confirm this ancient intuition by showing us that no force or law of the universe is inimical to man, or

an obstacle to his freedom. To love God is not to go into silly ecstasies of emotional adoration for a personal Deity. Love is the fruit of understanding; and when we understand that the One life which finds expression in the order of the heavens of which our world-system is a part is a Life working always toward the liberation of mankind, we advance from the fear of the Lord which is only the beginning of wisdom into the recognition of the perfect beauty of the order of which we are a part. This perfect love casts out fear, and with the coming of this deeper understanding comes freedom from fear of death.

It is by death that social changes for the better come to pass. Old ideas pass away with the death of the persons who hold them. New ideas gain currency as the new generation comes to maturity. Thus the actual fact of death is an instrument of progress. And now the time is close at hand when man shall master the secret of death itself.

Psychologically, the emphasis falls on imagination. Change your ideas and your old conception of personality dies. Every few years you have a new body, made up of trillions of tiny beings, or cells. Change your intellectual patterns, and with the passing away of the present generation of cells new ones will come to take their places. In the mental nucleus of each tiny cell, implanted there by subconscious response to your new patterns, will be an impulse to realize the new thought in body structure, in function, and in external action. ...

... Every morning becomes a resurrection to the awakened soul. All the old motives, all the petty ambitions, all the foolish opinions and prejudices gradually die out, as the cells which carry them are eliminated in the ordinary course of body repair.

Thus, little by little, there comes a complete readjustment of one's personal conceptions of life and its values. The change from the personal to the universal viewpoint is so radical that mystics often compare it to death. They are more literal than many of their readers suppose. It is by the death and reproduction of body-cells that patterns created by imagination are finally fixed

in personal consciousness. Then it is that we may truly declare,
“The Kingdom of Spirit is embodied in my flesh.”

Moore says that Death represents the rebirths which arise from deaths. This means the dissolution in us of those things which are ready to die. This happens by

changing the mental and emotional body; the new intellectual cells are making new patterns so the old and emotional bodies are changing also. Old cells are being eliminated, your old rhythm, your old motives are starved to death. All your foolish opinions and prejudices gradually die out because you are building in the new mental matter and new emotional matter capable of being worked up into new cells which can stand the higher rate of vibration. It is this deliberate, intentional, willed death in your body which makes possible such a change in your organism and habits. ...

The process of “willed cell death” and “willed cell reconstruction” according to a new pattern is what makes possible our change of habits and organism ...

Symbolism

Black Pennant

The Black Rider on the white horse is tallied by the Black Pennant he carries, the white rose on the black background. This black and white is the black and white of the High Priestess and indicates all opposites, particularly the sex opposities of masculine and feminine.

The black square of the pennant means the measurement of the occult forces of nature. The whole standard thus typifies the purification of desire, which combined with the measurement of the occult forces, secures for us the fifteen extensions of the faculties and perceptions which are latent in mankind; which it is the purpose of the individual self-evolution to develop. The particular occult forces here referred to are connected with Scorpio. To measure and learn how to master them is to overcome death.

It is the willed extermination of the moribund cells of our physical, etheric, emotional and mental bodies by the Mars vibration in the service of the spirit, which finally brings to us these fifteen extensions of our perceptions and faculties. These fifteen extensions of consciousness are designated by the 3 mother letters and the 12 simple letters (Moore).

Death carries a banner on which there is a five-petaled rose, symbol of Mars and the Life-force (Gray).

Black Skeleton Rider

The Black Skeleton Rider on the White Horse represents the double interchange of opposites:

the masculine in the feminine and the feminine in the masculine.

The Skeleton refers to the fact that each thing must die in order that life may enter another form.

The Black Skeleton Rider, mowing down forms is the imaginative intelligence (Moore).

The Skeleton is the basis, or essential thing, in all movements of the human body. Similarly, change or transformation – particularly the transformations connected with reproduction – is the framework which supports the whole body of phenomenal existence (Case).

The Skeleton is the figure of Death, which comes to all: king, man, woman and child, without respect for station (Javane and Bunker).

The Skeleton is a personification of time, and time is a restrictive factor which eventually introduces physical death and the decomposition of all forms of matter. A Skeleton is also the supporting frame of the physical body and the basis of all growth, suggesting the inception of life and its development (D'Agostino).

Black Armor

The Black Armor is iron, the metal of Mars, and he has a red tassel and a red saddle to indicate the same – that he kills by a special use of the Mars vibration. Black also indicates that his destruction is deliberate and intended. The red ship also indicates the Mars vibration.

The horseman carries no visible weapon, but king and child and maiden fall before him,

while a prelate with clasped hands awaits his end (Moore).

Child

The infant Child must go, must undergo the death which means rebirth (Moore).

The Child kneels. This is symbolic of the death of childish pettiness or spiritual immaturity (Oribello).

The small Child appears unperturbed, even holding out a posy in welcome. Children do not fear change in the same way adults do (Sharman-Burke).

Old Emperor

The Old Emperor (or ruler of the body) must go; and he is the first to go (Moore).

The dead king with his crown removed from his head is symbolic of the rule of the carnal consciousness, being the first thing that must die (Oribello).

The Old Emperor is dead means that many predominating beliefs we hold to be sacred have worn out their usefulness. They must now be dissolved and the energy confined to be released so that we can further evolve the vehicle of personality by the reorganization of this energy into new interpretations (D'Agostino).

Prelate

The Prelate is wearing a fish mitre begging for his life while he is about to be trampled down. The power of the church and Piscean religion is to go (Moore).

The standing figure is a bishop in a miter shaped like a fish – denoting the Piscean Age which is about to end (Gray).

The bishop stands, praying for mercy, symbolic of the fact that the last thing to die is a person's false religious convictions. These false concepts are the most difficult to dispose of (Oribello).

Rising Sun

The Rising Sun is at the top of the Stream. It represents the final work: the construction of the deathless body (Moore).

The Rising Sun on the eastern horizon indicates immortality – once the two towers have been passed (Gray).

Between two pillars on the verge of the horizon there shines the sun of immortality (Waite).

The brilliantly shining Rising Sun between the towers in the distance promises eternal life. The life force does not die, but merely changes form (Javane and Bunker).

In the background is the Sun, rising between two pillars or towers. The rising sun is symbolic of the truth that with change comes the resurrection of a new life. The towers are symbolic of harmony between the two mental levels, conscious and subconscious (Oribello).

The dawn breaking between the pillars of life and death suggests that within death is always the seed of life, for without death there could be no new life (Sharman-Burke).

Stream

The stream is the cosmic mind-stuff and it symbolizes the body. It is the cosmic mind-stuff localized in you (Moore).

The Stream in the background indicates the constant circulation of the Life-force into materialization and out again. The water, as it

flows to the sea, is sucked up by the sun to form clouds, from which rain falls into the streams and then to the sea again (Gray).

The Stream is part of the cycle of transformations affecting the element of water, which rises from the sea to become clouds, descends as rain, and then flows back to the sea through various watercourses (Case).

The background landscape shows a Stream flowing toward the sea. This represents the flow of life toward death. The Stream might be the Styx, the river which flows through the underworld filled with the waters of death, which are also transformable into the life-giving waters of rebirth, or it might be the river of Jordan which Christian souls must cross to reach the promised land (Sharman-Burke).

Towers

The Towers behind which the sun is rising represents the “Known.” Beyond them stretches the present “Unknown.” It is the business of intuition to push back all those Towers.

The twin Towers remind us of the two pillars of the High Priestess, the pillars of Jachin and Boaz. These are the pillars of the creative and destructive forces, the pillars the positive and negative, the pillars of thought and form, the pillars of spirit and body, the pillars of unknown and known.

Waterfall

The union of the Empress with the High Priestess is represented by the Waterfall.

The Waterfall here represent the same waterfall as in the Empress card. It depicts the union of

the Cosmic Mind-Stuff with the personal subconscious - or perhaps it would be clearer to say the reunion.

The Waterfall is a picture of the process of the Above falling into the Below. Only in this case it means the Holy Ghost and the Empress, rather than the male principle impregnating the female principle. This river really represents your body finally purified.

Your body is changed by this Waterfall; by the above falling into the below, by the image which you plant in your body, and the body responds to it – by our self-conscious image changing in the three-fold body. Wherever the Waterfall occurs in these cards and in symbols, it designates sex (Moore).

Woman

The subconscious must go; this is the Woman (Moore).

The Woman looking away is symbolic of the subconscious mind having to let go of destructive ideas that have been programmed into it by repetition, over a long period of error. She looks away because she does not wish to face death. The subconscious mind is reluctant, at first, to release old habits and ideas (Oribello).

The Woman kneeling turns aside her head as though she feels too young, too unprepared to face Death (Sharman-Burke).

White Horse

The White Horse is the symbol of the spirit, the white sun behind the golden or physical sun.

The figure of Death rides astride a well behaved White Horse, a symbol of the purified desires

and senses in submission to the cyclical rhythm (Moore).

The White Horse the knight directs is in motion and designates perpetual transformation (D'Agostino).

White Rose

The White Rose on the Black Pennant represents the double interchange of opposites: the masculine in the feminine and the feminine in the masculine. It also represents all the diabolic and angelic powers concentrated in the flesh.

The White Rose signifies purification of the desire nature, not by any means diminishing or banishing desire (it is much increased) but through purifying it. This is the White Rose opened which the Fool carries in his hand, symbolizing the vision he has of man at last who became the angel. He becomes the angel through the purification of the desire nature, not through the relinquishment of desire. The White Rose also designates the 15 extensions of perceptions and faculties which man will possess when he becomes the angel. It means the same thing as the Tiara of the Hierophant. It stands for the 15 extensions of consciousness which the skeleton will bring you by killing off the old cells. 12 go for the zodiac signs and 3 for the mother letters. Fifteen petals and sepals are arranged in four rows as were the trefoils in the tiara. We say they could be looked at from the viewpoint of Spirit and matter. Looked at from the viewpoint of Spirit, One becomes Three becomes five. Looked at from the viewpoint of matter it becomes the five subtle principles of sensation manifesting on the physical plane as

the five qualities of hearing, sight, taste, touch, and smell (Moore).

The mystic rose signifies life (Waite).

The white flower on the black flag is a version of the Rose and Cross, and reveals that we must die out to the limitation of human existence so that we may resurrect to a state of purification. There are three layers of five petals each which reveal that by the purification of our five senses, we also purify our physical, emotional and mental vehicles (Oribello).

The White Rose represents the human will, desire, and the five senses. Desire is an expression of will, and all desires are based in one of the five senses. Therefore, the senses must be purged in order to eliminate the memory patterns of sensations we no longer wish to retain. The five points of the rose take the form of an inverted pentagram. The pentagram is a sigil used in ceremonial magic by the magician to evoke and banish forces present in the unconscious. Here the pentagram's single point down suggests that we are dealing with the unbalanced forces of nature. These forces are usually spoken of in books of magic as demonic powers. Our conscious recognition of their existence is an essential requirement before we can initiate by an act of will the banishment and resolution of these forces (D'Agostino).



The Angel of Temperance

Temperance, in its archaic meaning is the quality or state of being a properly proportioned mixture. To temper is to make suitable or desirable, to make free from excess, by mingling with something else. Tempering a metal, for example, by heating and then rapidly cooling, increases its hardness and resiliency.

The life experiences we go through and have difficulty with constitute one sort of meeting of opposites: circumstances are opposite from expectation; feelings which were mutual between people are now opposite. Each of these situations provides an opportunity for tempering what it is that we are becoming and as well permits the opportunity for experimentation and verification that who and what we are is indeed who and what we choose to be. It is in this way that we can grow spiritually.

But there is yet a deeper meaning than the tempering that is involved with growth. There is the tempering that is associated with fulfillment. To understand this aspect of tempering, consider the fulfillment for which tempered steel comes into existence. Consider a steel beam which has just been formed and tempered. Is such a beam fulfilling its existence by lying in the stockyard of steel beams? Or is such a beam fulfilled when it is used in the construction of a bridge or skyscraper?

There is an important sense in which the answers to both these questions is no. For fulfillment to the steel beam comes when because of the resiliency of its tempering, the bridge or building in which it is used is able to support the full weight of itself and everything in it and on it, even though the wind is blowing very strong and the building or bridge is stressed to the limit in a controlled swaying. Only under the stress of a high load and strong wind does the virtue of the tempering of the steel beam become apparent.

From this example we see that the heavy load and high wind stress was not just a test of the steel beams for the sake of a test. It is that reality has heavy loads and high winds. Under these conditions of stress, we want a material like a tempered steel beam to be able to manifest its virtue by holding its load, supporting and keeping everything together and safe.

Virtue is manifested only in situations in which there is the possibility of not manifesting virtue. Situations in which virtue is not necessarily manifested are situations of difficulty and stress. And by proper reaction, by

proper positioning the opposite in us to what we are facing, we can manifest virtue. And this is the occult meaning of temperance: proper restraining action on our part, opposing that which we are facing, to preserve, support, and enhance the state of things as they should be, especially when our situation is stressful and difficult.

General Discussion Quotes

Case says that Temperance means

“tempering” or “modifying.” ... Adaptation is the basis of all practical work in Hermetic science. ... To adapt is to equalize, to adjust, to co-ordinate, to equilibrate. There it is written: “Equilibrium is the basis of the Great Work.” ...

The angel [Temperance] is the real I am, or Ego of the entire human race, having its seat in Tipharet, the sixth Sephirah. He is shown adapting and modifying the personal stream of psychic energy in the actions and reactions of the self-conscious and sub-conscious aspects of human personality.

The practical import of the picture is this: We do nothing of ourselves. The Holy Guardian Angel makes all the tests and trials which lead us along the path of attainment. Know this, but act as if you were making the tests yourself. The only correction necessary is the intellectual correction. For practical purposes, the wise man acts just as if he were doing things “on his own.” He *knows* better, that’s all.

In your practice, shoot at some definite mark. Quit accepting theories and statements - no matter how plausible they may be - until you have tested them out in actual practice. The purposes of Ageless Wisdom is to get you to try, not to persuade you to accept. Thus it is written, “The only failure is failure to try.” By trial you will soon realize that the real working power which makes the experiments is something higher than your personality. It is the Angel, on whose robe is written the identifying name of That what was, and is, and shall be.

Finally, all your experiments will be in equalization, in the co-ordination of vibratory activities. There is nothing in the cosmos but vibration, and all forms of vibration may be modified and managed by mental control.

Waite says that Temperance is a winged angel who is neither male or female and who is

pouring the essences of life from chalice to chalice. It has one foot upon the earth and one upon waters, thus illustrating the nature of the essences. ... It is called Temperance fantastically, because, when the rule of it obtains in our consciousness, it tempers, combines and harmonizes the psychic and material natures. Under that rule we know in our rational part something of whence we came and whither we are going.

D'Agostino says that the Temperance Angel is

a personification of our Inner Self in action, manifesting as the immortal soul or, psychologically defined, the human ego. The ego, the cognitive element operating in personality, constitutes our feelings of individuality, and in our lives, plays the role of messenger and administrator dispensing due rewards and punishments.

Then in speaking about spirit, soul and body, the qualities that Temperance works with, D'Agostino says that

Their combination and structural variations formulate all the elements defining human existence. Temperance speaks of the modification and adjustment of these various elements into more adequate channels of expression.

Ussher says that Temperance is an

apt image of Time ... restoring measure and seasonal rhythm after every harvest of Death.

Nichols in speaking specifically about the Temperance Angel says that

Angels have long been seen as winged messengers from heaven, meaning psychologically that they represent inner experiences of a numinous nature which connect man with the archetypal world of the unconscious. These winged visions appear in our mundane lives at crucial moments, suddenly bringing new insights and revealing new dimensions of experience.

These new insights come from an inner knowing which Nichols says will

increasingly supplant “belief” and “opinion” in the hero’s response to life. ... In Temperance, contact with the numinous is re-established. Her two urns, like the Holy Grail and the communion chalice, have magic powers to gather together, contain, preserve, and heal. And this winged personage herself will remain as a kind of archangelic guide for the hero on his journey. She will stay with him as a constant reminder that his thoughts, his energies, and his plans are never wholly under conscious control.

The liquid in the Angel’s urns seems to spring by its own vitality from some inexhaustible source, like the mythical waters of the miraculous pitcher. The pattern of the liquid’s trajectory can be seen as a lemniscate opened out. ... In Temperance the lemniscate has unfolded so that all the opposites are now separated and clearly defined as two vases, with the precious liquid being transferred from the higher to the lower container, generating a new kind of energy. ...

The help which the Angel offers is a practical one, vital to both outer reality and to the inner journey. If we take the two vases to represent outer and inner, conscious and unconscious, the Angel, by her ritual pouring, helps the hero to reconcile these two aspects of life.

Sharman-Burke says that

The Fool learns through this card how to mix, in their due proportions, the opposites of success and failure, growth and decay, joy and sorrow; the waters poured by the angel represent these different feelings and emotions. The care with which they are poured shows the benefit of moderation. Justice may need to be tempered with mercy, and Temperance offers the quality of compassion and forgiveness; taking into account the feelings in situations rather than just the factual circumstances, as Justice does. The feelings strive towards a sense of calm and serenity, the equivalent of what the mind knows as Justice.

Gray says that

This Key represents the archangel Michael, who is related to fire and the sun. He pours the essence of life from the silver cup of the subconscious into the golden cup of the conscious, from the unseen into the seen and then back again. This depicts the entry of Spirit into matter and the influence of matter upon Spirit, as well as the flowing of the past through the present and into the future. ...

This is the card of vibration, or radiant energy, of the tempering and modification of experience. ... Here Man has, in large measure, mastered his own thoughts and achieved mental balance. There is nothing in the cosmos but vibration, and all forms of vibration can be modified and managed by the adept. But we do nothing of ourselves alone. Our guardian angel makes the tests and trials that lead us along the path of attainment.

As we learn to transfer the Life-force from the imagination (moon) into the activity of the conscious (sun), the will is developed and the imagination purified so that in pouring from the silver cup to the golden one we lose nothing. This is another of the stages of occult progress that the Fool must take on the path to mastery.

Javane and Bunker say that Temperance stands for

sustenance or establishment. You should establish the foundations of your belief system through proof or verification. ... This key teaches you to verify your destiny as a manipulator of the life power This should be verified by actual practice and testing until you feel the presence within.

Moore says that Temperance stands for the law of verification.

To verify is to certify or establish by testing. When we construct a machine we verify each part of it before we build it, and when we have assembled all the parts we test the whole machine to see if it has any weak spots before we set it to the work for which we have constructed it. Just as the subconscious tests the body with her scales after she has used the sword, so with every change which the self-conscious works in itself to secure equilibrium, the

Higher Self tests us to see if we have assimilated that change and if it is time to initiate in us a still greater change. All your life experience, inner and outer, subconscious and self-conscious, is a process of continual readjustments to changed conditions. The inner changes, when they are occult, are for the purpose of making your physical body a better vehicle for the expression of the latent potencies of the Life-Power. The outer changes are for the purpose of giving you the emotional and mental control, which will, in the end through the Laws of Suggestion and Mutual Response, work these internal changes. To the former set of changes the subconscious attends; as you see her doing in Justice. To the latter set of changes, the Higher Self attends. He attends to several inner changes also, and it is these inner changes which form the subject matter of this card. ...

If we see the Wheel turn and pay accurate attention to its turning, we can perceive every trial, every testing that fits us (if we use it correctly) for a higher manifestation of our powers. All things are tested to estimate their accuracy, whenever we wish to use them for a higher purpose. In order to come to a conclusion we have to make an initial assumption. We must then test the conclusion the assumption allowed us to reach. We test it by "temptation" or experiment, to see if we are justified in using it as the first step in a following process of reasoning. Just so, the Higher Self must constantly test us by trial to see if we are fitted for a higher mission, our next step in spiritual evolution. This is a process we can confirm by our own action. We never know our weakness or our strength until we have met temptation.

Moore continues in telling us that the action of the Temperance Angel sends external trial and internal modifications to our psychic current. This tells us that

experiences in life are a process of continuous readjustments to changed conditions without and within. All events external and internal are parts of the process whereby He, who is representative of the One Life, is tempering ... [our] personality so as to make

it a better and better vehicle for the expression of the latent potencies of the Life Force.

Symbolism

Angel

Temperance is the angel Michael, the archangel of fire, angel of the sun, and ruler of the South (Case).

The Angel is another aspect of the Hierophant. The Angel represents our personal connection with the supreme Spirit which is both Father and Mother, and the יהוה on the collar of the Angel's robe shows that the Angel stands for the Supreme who is both sexes in one.

The Angel keeps adapting and modifying the personal streams of psychic energy in the actions and reactions of the self-conscious and subconscious minds. This is the adapting or modifying of the personality to the action of opposites upon each other. The Angel is mixing the two as one mixes the two liquors in what we call a cocktail shaker.

The self conscious is associated with fire and the subconscious is associated with water. Being subjected to fire and then to water is like the act of tempering steel (Moore).

The Angel is symbolic of the superconscious level of awareness, which, at this stage of development is in control of the other levels of mind (Oribello).

The androgynous Angel is a perfect blending of polar opposites, of male and female (Javane and Bunker).

The Temperance Angel is connected with Iris, the messenger goddess of the rainbow, who served both Zeus and Hera. The rainbow

bridges heaven and earth so Iris was equally at ease on the earth, in the sky or even in the ocean's depth, where she would cheerfully descend to carry messages. She was a kind and compassionate goddess whose willingness to help everyone made her beloved of gods and men alike. It was said that even the underworld opened up at her feet when she was sent by Zeus to refill her golden cup with the waters of the river Styx (Sharman-Burke).

The golden disk on its forehead obviously identifies the central figure as the Archangel Michael, who "Like unto God," is the angel of the Sun, and of the element of fire (D'Agostino).

Blue Land

Between the cultivated land and the end of the path, there is a suggestion of a great stretch of Blue Land. This Blue land signifies the planes of consciousness open to us in sleep from which come the recollection we may later call discoveries, which help us progress (Moore).

Blue Water

The Blue Water symbolizes the Cosmic Mind and the stuff of which it is composed (Moore).

Crown

At the upper end of the path is a Crown. It signifies attainment and mastery. The end of the path of attainment is the realization of the Crown of perfect union with the Primal Will (Case).

Above and between the two Twin Peaks is the Crown of mastery, which comes from personal identification with the Higher Self. When we have identified the lower self with the Higher Self, we have mastery over all the subconscious

forms and forces of nature. The crown and goal of evolution is to become co-workers with God.

In order to wear the Crown at the end of the path we must get a clear perception that all our personal activities are merely our particular concrete expressions of the interplay of cosmic forces and of the operation of eternal laws. These cosmic forces and eternal laws are ours to manipulate one way or the other, but through us they must continually play (Moore).

The Crown in glory over the Twin Peaks represents the culmination of the great work (Javane and Bunker).

Cups

In the Rider pack, the angel pours water from the cup in his left hand to that in his right hand. The cups are of gold to symbolize the idea that all forms of life-expression have radiant energy for their basic substance. The upper cup is self-consciousness, corresponding to the man in the Lovers. The lower cup is subconsciousness, corresponding to the woman in the Lovers. The stream of water (mind-stuff) vibrates between them. Furthermore, action and reaction are intimated, for when the lower cup is filled he will reverse the position of the cups, and that which is above becomes that which will be below (Case).

The pouring of a double stream from one golden goblet into the other goblet depicts the inner work the Angel performs in the person who has prepared himself (herself) for it. Here the Angel is pouring as the crescent denotes from the subjective mind into the objective personality into which the influx of the Spirit is

streaming (Moore).

The Angel pours water from one cup into another. This is symbolic of harmony and a flowing unity between our conscious and subconscious levels of mental awareness (the cups being symbolic of these levels). The water is symbolic of spiritual thought (Oribello).

The Angel is pouring water from a golden cup into a silver one. He pours the waters of emotions from the golden cup, symbolizing consciousness, into the silver one, standing for the unconscious, thus showing the need for a constant flow between the two (Sharman-Burke).

Composed of the radiant light energy, the two gold Cups the angel holds depict the receptive characteristics of the conscious and unconscious mind. Eventually, the cups will reverse their positions and the unending cycle of action and reaction will complete one rotation (D'Agostino).

Eagle

The eagle in the B.O.T.A. Tarot is a symbol for the watery sign Scorpio. From the torch in the angel's left hand five flames, shaped like the letter 'A' fall on the head of the eagle, and a sixth flame rises. This represents fire on water, one of the action-reaction opposites. It symbolizes the general idea of tempering or modification (Case).

Feet

One foot rests on earth and the other in the water. This symbolizes that the archangel is equally at home in the conscious or the subconscious (Gray).

One foot of the angel rests on water, symbol of the cosmic mind-stuff. The other is on land, symbol of concrete physical manifestation (Case).

The Angel stands with one foot submerged in the water, the foot on which his weight rests; the other foot barely touching the ground (Moore).

The Angel stands with one foot in water, and the other on land. This reveals balance between our physical and spiritual sides of nature. We experience support from higher realms of life when we use temperance or create balance between our physical and spiritual selves (Oribello).

The Angel has one foot in the water and one foot on the land. Land and water are associated with the conscious and the unconscious, respectively (Sharman-Burke).

The right foot of the angel is immersed in the pool of the watery mind stuff. His left foot resting firm on the earth represents the concentration of the watery mind stuff into solid forms of matter. The physical gestures the angel employs reveal that the work he performs is a psycho-chemical process. Alterations in mental patterns effect corresponding changes in the chemistry of the physical organism (D'Agostino).

Golden Circle

On the Angel's forehead is a Golden Circle which reveals the opening of the third eye (Oribello).

The angel is an angel of the Sun, the life force, as shown by the solar disk on the forehead

(Javane and Bunker).

Golden Hair

The Golden Hair of the Angel represents the radiant life force.

Irises

On the bank of the pool are Irises, a reminder that Iris was the Greek goddess of the rainbow (Gray).

At the side of the Angel grows a clump of Iris, in which there are many spears of green and only two flowers. The green stands for the creative imagination. Iris was the Greek Goddess who served as messenger of the gods. There are two Yellow Iris Flowers, one above the other. This shows that the subconscious (which is the messenger of the gods) flowers only from the creative imagination. (Moore).

Land

The Land symbolizes the physical body. Land is masculine to water (Moore).

Lion

The Lion in the B.O.T.A Tarot is dark, earth brown, like the body of the Devil because he is a symbol of that same Devil, in the guise of a lion, seeking whom he may devour. Yet the Lion is also a symbol of fire because אַרְיֵה, Arieh, the Lion, has the same numeration of גְּבוּרָה, Gevurah, strength. The Lion is the symbol for the Mars-force concentrated in Gevurah.

Upon the fiery Lion the angel pours water. Water on fire represents one of the action-reaction opposites and this symbolizes the general idea of tempering or modification (Case).

Path

There is a path leading away from the pool. At the end of this path there is the crown of mastery and attainment (Gray).

The path rising from the pool, rises over rolling ground, and thus imitates the wave-motion which is characteristic of all forms of vibration (Case).

On one side of the Angel is a Path coming from the Pool and stretching away over the green rolling country into the far distance. It is the path of evolution. Evolution proceeds from cultivation, and hence the ground is green. The pathway constantly rises and falls. All progress is in wave motion, by curves of ups and downs. Yet in spite of downs the path constantly ascends if looked at with sufficient perspective. As the upward journey is continued, the point of each succeeding depression is higher than the height of each preceding wave (Moore).

The Path leading to the mountains represents a route for the Fool to follow (Sharman-Burke).

Rainbow

The Rainbow is associated with the Irises since Iris was the Greek goddess of the rainbow (Gray).

The rainbow is a popular symbol of promise and hope, expressed in folklore as a 'pot of gold at the end of the rainbow' or in children's songs as a land beyond the rainbow where dreams come true (Sharman-Burke).

Rainbow has the meaning of covenant. One who is obedient to the covenant helps bring about a circle of natural perfection.

Red Wings

The Red Wings of the Angel depict the fiery

nature aspiring to higher consciousness (Javane and Bunker).

Square

The square on the breast of the angel indicates the four-square reality of physical manifestation, and within it the triangle of Spirit points upward. This symbol is also the sign of the sacred book of the Tarot. Four plus 3 equals 7, indicating the aspects of Divine Life and the seven chakras of centers of the body used in yoga meditation (Gray).

On the Angel's chest is a white square with a golden triangle that reveals purity of life within the kingdom of the four elements, and the revelation of our individual trinity as body, mind, and spirit. Also, the four sides of the square and the three sides of the triangle add up to seven which is a sacred number (Oribello).

The geometrical inscription of the triangle enclosed within a white Square declares that the ultimate objective of the angel's vigorous operation is to restore the Inner Self's creative impulses into measurable forms, free from the colorations of error injected by human personality (D'Agostino).

Star

In the B.O.T.A. Tarot, below the letters on the neck of the white robe is a golden star with seven points. This has special reference to skill because to make such a star a circle must be divided into seven equal parts. There is no exact mathematical formula for this. Thus the division must be made by trial and error. Here we have the underlying idea of Intelligence of Probation or Trial. The seven points of the star symbolize the seven Spirits of God, or aspects

of the Divine Life. They correspond also to the seven sacred planets, the seven alchemical metals, and the seven chakras of the Yogis (Case).

Twin Peaks

The Twin Peaks on either side of the path, under the crown, are wisdom and understanding, the second and third sephirot (Case).

At the end of the path are the two mountains of wisdom and understanding, the Twin Peaks of the subconscious (Moore).

The Twin Peaks symbolize attainment of wisdom and understanding (Javane and Bunker).

Water Pool

The Water Pool indicates the subconscious mind of man and the universe (Gray).

At the bottom of the picture is a pool, corresponding to the ninth sephirah, Yesod, the seat of the automatic consciousness, the sphere of the moon (Case).

The pool and the earth represent the subconscious and conscious minds, on which the angel maintains perfect balance (Javane and Bunker).

White Background

The angel is actuating force in both the outer and inner work. Hence the background is white. The outer work of the angel is done without our assistance, but his inner work can be done only after we have ourselves prepared the body for it by the amount of transformation, of rebuilding taken place in it because of our images (Moore).

White Robe

The white robe of Temperance represents purity and wisdom. At the neck is written, in Hebrews characters, the letters of the Tetragrammaton, יהוה (Case).



The Devil

The Devil is what results when we act with half-knowledge and we do not do anything to update, change, or correct this half-knowledge. So to understand the Devil we must first understand what is half-knowledge.

We are confronted each day or each week in our lives with situations. Something happens. The happening is significant because our intellect interprets it to mean that there has occurred something which implies an inconsistency between the reality we are confronted with and our current or future expectations of what we desire our ideal world to be.

Because we seek perfection, that which interferes with the fulfillment of our ideal world must be bad and must not be for us. Towards that which is not for us we get angry. And this brings out our negative emotions in a fiery destructive reaction. When this reaction is directed outward, towards others, we become hateful, belligerent, and vindictive. When this reaction is directed inward, towards ourselves, we become sad, depressed, or full of self-doubt.

If we analyze the situation very carefully, there is indeed an inconsistency. But this inconsistency is not necessarily caused by what we have interpreted to be not for us. It may be, and more likely is, caused by our own partial knowledge.

How can it be this way? The intellect creates and continues to update throughout our lives the value system that encodes our knowledge of our ideal world. The inconsistency or incompatibility in the happening is just an inconsistency between our interpretation of the happening and the value system encoding our ideal world.

We usually assume that our knowledge is correct and, therefore, that our interpretation is correct. Hence the trouble is outside of us. But it may be that our knowledge, that which our intellect has given and created for our subconscious, perhaps it is this knowledge that is faulty. If this is the case, the happening and situation that we have to contend with is just our indication that it is time to look within and see what it might be with our knowledge that must be updated, corrected, or completed. From this point of view, the Devil results not so much from the half-knowledge we have at the time of the happening as our stubbornness or laziness to look within for

that which inside us could be the wrong or incomplete knowledge about our ideal world.

The intellect is the only tool we have that has the freedom and capability to do the considering, the reflecting, the perusing, and the exploring. To initiate the exploration of this inconsistency, we must give up our initial interpretation which has identified something outside of us that is not for us. Until we do, there is no reason for the intellect to go on an exploration. And what does the exploration consist of? It consists of using our consciousness to reveal something which has been concealed. It consists of using our intuition and insight to find and adopt a broader frame of reference, a frame of greater understanding and love, a frame which reaches beyond, beyond anywhere we have already been.

Once we can elevate ourselves to a broader frame of reference, we will discover that there is more than one interpretation to the situation. We will find that there are many possible interpretations. Then we must ask ourselves that if there are multiple possible interpretations, why is it that we selected the interpretation we did. What was it in our knowledge base, our value system of our ideal world that necessitated the interpretation we did choose. When we do that we always discover that we had made some unwarranted, unnecessary, and logically unconvincing assumptions. These assumptions restricted our ideal. We discover that there indeed was an inconsistency, but it was between our new broader frame of reference, a frame embodying a greater understanding, and the values encoding our ideal world, values which depended on the restrictive assumptions. Here that which needs to be updated, changed, or completed is this value encoding. The broader frame embodying a greater understanding must be taken to be the correct one. The narrower framework encoding the values for our ideal world must be understood as containing some subjective choices of what should be. And their very restrictiveness caused the inconsistency.

So the culprit of our half-knowledge is subjective restriction. And it is this restriction which chains our man, the self-conscious, and our woman, our subconscious to the half-cube of the Devil. Unchaining is easy. The man, the self-conscious intellect, just needs to exert effort to discover where the subjectively chosen restrictions are. On his initiative and discovery he must then lessen the subjective restriction. He must make the subjective choice less restrictive, less limiting. This act unbinds him from the chain.

Then he gives the new choices, the new ideals, the ideals reflecting a greater understanding, a greater love, to the woman, the subconscious. Then she too becomes unchained. Both being free, the Devil disappears. And in his place appears the Divine Light.

General Discussion Quotes

Gray says that

There is no Devil except of man's own creation, and here it is evident that men are chained by their own wrong choices. However, the chains about their necks are loose and can be removed at will.

D'Agostino says that

This horned monster, a synthesis of deformities, certainly does not exist. Rather, it is a personification of man's faulty perceptions, misunderstandings, and misdeeds, collectively accumulated in the course of human evolution. ...

Everything God creates has its usefulness, therefore behind this ridiculous apparition must lie some hidden purpose of constructive and beneficial significance. The Devil, the master of illusion, is the limiting principle of the universe compressing the subtle radiant light energy into the grosser forms of sensation. This world of relative appearances is necessarily full of contrast and incongruities. However, appearances will only deceive if we accept them at face value. Man's inquiring mind is always concerned with the unknown, so as these seeming inconsistencies enter into our field of experience they awaken our curiosity and lead us on to investigate their nature.

Ussher says that the Devil

typifies the rebel Will, who holds the divided sexes in thrall.

Waite says that the Devil is

a bondsman, sustained by the evil that is in him and blind to the liberty of service.

Sorer says that there are

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 stabilize the life-force and preserve continuity.

Javane and Bunker say that the Devil

shows what happens when we fail to use discrimination. The Devil is a misconception of God, as God upside down or opposite. He represents the delusion of judging by outward appearances instead of by inner realities. He also represents religious dogmatism, which is ridiculous to the enlightened person. Therefore the keyword here is *mirth*. We should learn to laugh in the face of difficulties, for laughter or ridicule is sometimes the most effective defense against evil. ...

This key means we are God incarnate, but all too often we play the role in an upside down position, as undeveloped people, chained in bondage to appearance.

Nichols compares the Devil to a bat.

The Devil, too flies at night – a time when the lights of civilization are extinguished and the rational mind is asleep. It is at this time that human beings lie unconscious, unprotected, and open to suggestion. In the daylight hours, when human consciousness is awake and man's ability to differentiate is keen, the Devil retreats to the dark recesses of the psyche where he too hangs upside down, hiding his contrariness, recharging his energies, and biding his time. The Devil metaphorically sucks our blood, sapping our substance. The effects of his bite are contagious, infecting whole communities or even states.

Then Nichols explains that the dark side manifests when the unconscious is in control.

... the more conscious we become of our creative potential, the more alert we must be to the tricks of our shadow side and the more responsible we must be in relation to it. As consciousness expands, conscience becomes more refined so that one becomes increasingly aware of the potential harmfulness of even the most casual word or deed. Since every human drive is essentially amoral, what makes an instinctual action immoral is simply its unconsciousness. Any drive that manifests itself unconsciously is primitive, uncontrolled, compulsive, and therefore potentially harmful.

Sharman-Burke explains that

The image of the horned, hooved Devil originates with Pan, the goat-god of untamed nature and sexuality. He was worshipped by the Greeks as life-giving fertility god, abundant and procreative. He represented natural energy in its chaotic and disordered state. Pan personified primitive, instinctive urges in man, particularly those of sexual energy. However, with the advent of Christianity, Pan was banished to hell and the devil is consequently often depicted with horns, hooves and a tail. Natural impulse and instinct was then frowned upon as evil, and man became ashamed to acknowledge his connection with such things.

The Devil teaches the Fool to recognize and accept all aspects of his nature, both dark and light. The Devil represents the blockage of repressed fears and feelings which once removed, can release a great deal of positive energy. Energy in itself is neutral; it is how it is channeled that makes it positive or negative. The Devil points out that if our nature with both its aspects is not accepted, many inhibitions and phobias can accumulate unconsciously to prevent normal growth and development of the personality. In other words, the 'devil' in each of us must be faced, before we can come to terms with him and put his energy to good use. In Jungian terms the Devil represents the 'shadow,' that part of our psyche we would rather ignore, the tiresome bit we see in everyone else but never in ourselves.

Oribello says that

Evil is a reality that exists and endures only by the energy it receives from man's negative thoughts, emotions and deeds. One may ask why the word "eye" is connected to this card. The answer is that man sees things in a distorted consciousness. In other words, he misinterprets what he sees so as to be in a condition of error. The word "evil" spelled backwards is "live." The word devil spelled backwards is "lived." This reveals that most people live or have lived life backwards. There is an old saying; "Believe only half of what you see." Most of us, even after having attained a certain degree of development, may still be confused about the appearance of things. The Greek word for devil is "diabolos," meaning one who lies and throws blocks in the way. ...

... in the card of the Lovers, the man and woman stand in front of trees, with the Angel of the High self between them. Also, in the card of the Lovers, the man looks to the woman, and the woman looks to the angel. Notice that in the card of the Devil, the man and the woman look different ways. The trees have turned into tails, symbolic of falling into the error of allowing senses to rule instead of being ruled. ...

The student must be aware of the possibilities of falling back into negative ways. A person may advance to a great degree on the path, then find themselves going through inner conflicts and problems in everyday life. They will, at this point, be tempted to think, speak, and act in a negative manner. The person may even slip and fall back for a time. However, it is very important that one does not remain in this condition. We must realize the illusion of evil and force ourselves out of its grip.

Moore says that

the card which is called the Devil describes the first stage of enlightenment. In one word, it depicts a man misusing his instincts. The lower animal does that. The misuse of the instinct is the first and inevitable consequence of possessing a mind. It is

a stage through which the individual man, as a race, must pass in order to learn the correct use of his mind. ...

The man in the Devil is really living entirely in the subconscious sensations, although he imagines he is exercising his mind. The body is dictating to him instead of him dictating to the body. ...

The Devil represents the earth, or the body as it is misunderstood by those who are entirely content with superficial appearances. The Hermit has implanted in all forms the same urge for growth which drove the Life Power Itself to self-expression. The human being has more of it than any other earthly form, because he possesses a self-conscious brain, a thinking brain. This urge to unfold our power must begin on the lower level first, and then proceed to the higher. The lower level is the complete expression of the animal instincts. The complete expression is our only means of self-realization when we are at that level, and unless we utilize it we shall always stay at that level. Only so long as we misunderstand the element of earth does it appear to be our enemy. In it there is forever working a power which seeks better and better forms to enclose the expanding life, the power which science calls evolution. ...

Occultism teaches that the earth is our enemy only when it is misunderstood, only when we allow it to dominate us. When we can dominate it, it is our means of rising to Godhood. The earth is our enemy only when we are content with superficial appearances. The superficial tells us that sensation is all. When we are content with that, then and only, is our body our enemy. From the earth, from the body, comes our means of liberation if we know how to control the body.

Moore also has another interpretation of the Devil. She says that

We must exert effort to go up the hill, to slide down and back to the animal is to refuse to make the effort. ... The perfect subconscious is just as much created by man as the deformed subconscious. The perfect self-conscious is just as much created by man as the grasping, selfish, sensual self-conscious. Spiritual

man is just as much created by man as natural man. All of these things are the result of man's own behaviour.

The Devil, too, is the result of man's behavior. But the behavior she refers to here is the lack of effort. She says the Devil comes about because of man's

lack of effort for not trying to be in [the] rightful place in evolution above the animal. He has gone back to the animal by letting himself slide down hill, the mere force of gravity.

Case says that the Devil

represents the cruder forms of man's answers to the question, "What keeps me from expressing this inner freedom I feel?" ...

The picture refers to man's ideas concerning the nature of that which seems so relentlessly to oppose his struggles for freedom.

...

This picture represents the first stage of spiritual unfoldment. It is the stage of conscious bondage. The Devil personifies the false conception that man is bound by material conditions, the false notion that he is a slave to necessity, a sport of chance.

In truth, the forces which appear to be our adversaries are always ready to serve us. The one condition is that we understand our essential freedom, and take account of the hidden side of existence. Then, when we conform our practice to our knowledge, liberation begins. The Devil is sensation, divorced by ignorance from understanding. Yet he is also what brings renewal, because we can make no real effort to be free until we feel our limitations. Until they irk us, we can make no effort to strike off our chains.

Symbolism

Bat Wings

The Bat Wings are there to carry out the black background: darkness and ignorance (Moore).

The Devil has bat wings signifying the powers of darkness (Case).

Black Background

The Black Background is the color of darkness, ignorance, limitation, and also of that which is hidden or occult. Here is an intimation that ignorance is the underlying cause of bondage. A hint, also, that the ridiculous figure of the Devil is a veil for a profound secret of practical occultism (Case).

The black background on this card indicates ignorance, lack of light (Javane and Bunker).

Chain

The chain binding the nude man and woman to the half-cube represents the chain and fatality of the material life (Waite).

Although the man and woman are chained to the half-cube, the loops of the Chains are so large that they might lift them off their heads. Their bondage is imaginary (Case).

The humans, chained loosely to the half-cube could easily free themselves by refusing to be bound by darkness and imperfect knowledge – or half truth – as indicated by the half-cube (Javane and Bunker).

Around the neck of the humans are Chains that bind them to the seat of the Devil, and this reveals misuse of the spoken word, which is a great stumbling block to our progress on the Path.

The humans are bound by Chains to the Half-Cube on which the Devil squats. The man could lift off his Chain if he wanted to. The woman cannot because she has no initiative of her own until the man gives it to her; but he could do it and then lift off hers (Moore),

The Man and Woman stand naked and vulnerable with weighty Chains around their necks but their hands are free. They could lift the Chains from their necks and set themselves free, or so it would seem (Sharman-Burke).

The Chains rest loosely around the necks of the male and female suggesting that they may remove them at will. Their bondage is of their own creation, the result of erroneous conclusions based on the imperfect and incomplete knowledge of themselves and the universe. It was their ignorance that formulated this legion of confusion, which is a compound of the four elements in distorted proportions (D'Agostino).

Claws

The Devil's feet are the claws of an eagle. This symbolizes the materialization and misuse of the reproductive power, and its debasement in the service of sensuality (Case).

Devil

The Devil has the horns and face of a goat, wings of a bat, and ears of a donkey suggesting obstinacy and stubbornness of materialism (Gray).

The Devil has a face of a goat and has ears of a donkey to suggest the obstinacy and stubbornness of materialism (Case).

The Devil is the polar opposite of the Temperance Angel. He is also a caricature of

the angel over the heads of the Lovers, even as the nude man and woman below him are bestialized reproductions of the man and woman in the Lovers (Case).

The body of the Devil is positioned so that his head and his knees both form downward in the form of the water triangles. This indicates that the humans below are wallowing in sensations which are extracted from the subconscious. A balanced position would be the interlaced triangle, one water and one fire (Moore).

The Devil represents different things. One is the power of Saturn which restricts us so that we may learn valuable lessons of life that we would refuse to learn, if they were not imposed upon us by Karma, or the Law of Compensation. The Devil is also symbolic of our distorted perception of Higher Thought. He may also be symbolic of misapplied power (Oribello).

Donkey Ears

The head of the Devil has Donkey Ears because the man will not listen to the voice of human experience. In the gratification of his instincts he is as stubborn as a donkey (Moore).

Half-Cube

The Devil sits on a Half-Cube which signifies the half-knowledge of what is only the visible sensory side of reality (Gray).

The Devil sits on a pedestal which is Half-Cube. Since a cube represents that which was, is, and shall be, a Half-Cube symbolizes half-knowledge of that reality. Half-knowledge perceives nothing but the visible, sensory side of existence (Case).

The Half-Cube represents imperfect knowledge or half truth (Javane and Bunker).

A cube represents the physical world. The Half-Cube represents a half-knowledge of reality. As half-knowledge is ignorance, the cube is black (Moore).

The Devil sits on a Half-Cube altar designating the incompleteness of outer appearances. His altar is the base of the chains that restrain the male, self-consciousness, and the female, subconsciousness, the dual aspects of human personality (D'Agostino).

Horns

The humans have horns which means a divided mind (Oribello).

The Horns are those of a goat because of the sign Capricorn, yet they are fashioned so as to suggest a backbone. Sin means going back to the animal, whose backbone curves and who cannot stand erect (Moore).

The Man and Woman have sprouted Horns. This symbolizes that they have allowed themselves to become the Devil's disciples (Sharman-Burke).

The male and the female sport Horns, Hoofs, and Tails, demonstrating that presently the lower and less evolved forces are actively engaged. Unless we chain and tame these wild, unstable, destructive elements of consciousness, we will eventually become their victim and their slave (D'Agostino).

Inverted Pentagram

On the top of the Devil's head is an Inverted Pentagram signifying evil intent (Gray).

Between the Devil's horns is an Inverted Pentagram. The pentagram is the symbol of man, and an Inverted Pentagram suggests the

reversal of true understanding of man's place in the cosmos. In point of fact, the mistaken estimate of man's powers and possibilities is all that keeps any one in bondage (Case).

The inverted pentagram on the Devil's forehead is the symbol of black magic, inverted power (Javane and Bunker).

At the top of the Devil's head is the Inverted Pentagram. The Pentagram with one point up is a symbol for illumination. But in an inverted position, it becomes a symbol for the uninitiated or fallen man. In some schools, the Inverted Pentagram is a symbol for pure evil. We may take this card as a symbolic warning not to misuse our inner powers (Oribello).

Over the head of the Devil is a crudely constructed Inverted Pentagram. The 5-pointed star symbolizes the perfected man. It should stand on 2 points, the self-conscious and the subconscious as equals. Here it stands on only one point. Now the question is, what is that point? Is it the self-conscious or the subconscious? It is the subconscious but the man thinks it is the self-conscious. The man below is living entirely in his subconscious, although he fatuously thinks he is living in his self-conscious. He is wallowing in sensations which he can, for a very limited time, extract from her. He is using his mind for no other purpose than to sharpen his pleasures (Moore).

The Inverted Pentagram inscribed between the Devil's brows is a seal of black magic and mental inversion. This sigil implies the denial of the unity of Being, and is a rejection of the superiority of the Inner Self. The pentagram

single point down, is the geometrical signature employed to evoke the demoniac powers, which are always present within the substratum of human consciousness. As long as we personally sustain the belief that our existence depends upon, and is subordinate to, the elements composing our physical environment, these unresolved instincts of nature will continue to exert a major influence upon all our thoughts and actions (D'Agostino).

Navel

The Devil has a navel. This represents the fact that he is a human product, begotten of man's ignorance. A symbol of Mercury is shown just below his navel, to indicate that he is a product of faulty observation and superficial reasoning (Case).

The Devil has a Navel as also has the man and the woman. This is one of the most subtle symbolisms of the Tarot. It indicates that all are man-made. They picture man at his most bestial and man at his most perfect form. We must exert effort to go up hill, to slide down and back to the animal is to refuse to make the effort (Moore).

Nude Man

Chained to the half-cube is a nude man with horns, hoofs, and tail. The Nude Man represents the self-conscious mode of human mentality. The horns, hoofs, and tail shows that when reasoning takes its premises from surface appearances, human consciousness becomes bestialized (Case).

The body is gross and thick because sin is always the absence of grace and beauty (Moore).

The Man and Woman are chained to the Devil by their thoughts as well as by their fear. In order to escape this bondage they must not only remove their chains but also radically alter their thoughts (Sharman-Burke).

Nude Woman

Chained to the half-cube is a nude woman with horns, hoofs, and tail. The Nude Woman represents the sub-conscious mode of human mentality (Case).

Her attitude is one of unwilling submission. Her face is averted from the man. Furthermore, the man has malformed her, just as he has malformed himself. The left shoulder of the woman is lacking while the left shoulder of the man is developed all out of proportion. The shoulders are the index of emotion, and his emotions are all centered in subconscious sensation; and to feed this the man is exhausting her more and more (Moore).

Tail

The nude man and woman have Tails. The Tails represent the animal nature (Waite).

The Tail of the man represents the wrong use of the signs of the Zodiac (Gray).

The Tail of the woman resembles a bunch of grapes suggesting the wrong use of the wine of life (Gray).

The man and woman have Horns, Hoofs, and Tail to signify that they are living entirely in the animal nature. His Tail has the red of Mars, and is shaped like a scorpion, denoting that his principal bestiality is sex. Her Tail is a bunch of grapes, indicating that it is the business of the subconscious to bring to fruit the desires of

the self-conscious. To denote this more graphically, the grapes spring from a green cup, symbol of the power of imagination (Moore).

Thighs

The Devil's Thighs are the motor power of all action forward. Here they are not human, but animal, indicating that the desire for animal satisfaction is all that drives forward the humans below under his blessing (Moore).

Torch

In the Devil's left hand is the Torch of Destruction (Gray).

In the Devil's left hand is a torch, burning wastefully, and giving little light. The torch is a phallic symbol, representing the transmission of life from generation to generation. Its fiery quality refers to the Mars vibration. In one sense, this is the fiery torch of revolution, based on materialistic interpretations of experience, the torch of terrorism and anarchy (Case).

The Devil's torch burns wastefully and gives no light (Javane and Bunker).

The Devil is holding the Torch of the Mars vibration to inflame the man's acquisitive and sexual desires. To satisfy them the man constantly works his body by pandering to them (Moore).

All the light in this card comes from the Torch. If not for the torch it would be completely dark. That is to say there would be no light whatever would it not be for the torch inflaming man's desire. It is an inverted torch which gives the least light of which it is capable and most smoke; yet without it there would be complete darkness (Moore).

Upraised Right Hand The Devil's right hand is upraised giving the sign of black magic. On the palm is the symbol of Saturn, the planet of limitation and inertia (Gray).

The Devil's uplifted right hand has all its fingers open, as if in contradiction to the sign of esotericism made by the Hierophant. The Hierophant's gesture says: "What you see is not all there is to know." The Devil's gesture intimates: "What sensation reports is all there is to it." On the palm of this uplifted hand is outlined an astrological symbol of the planet Saturn. Saturn is the planet of limitation, inertia, and therefore of ignorance (Case).

The Upraised Right Hand blessing the humans below is open wide as if to say "You see all there is to life is the desire for sensation; there is nothing else."

Upon the Devil's upraised paw is an old Saturn symbol. Saturn stands for limitation. The Devil is encouraging man, the self-conscious, to extract sensation from his body. Yet nothing comes more under the unalterable law of diminishing returns than the continuous extraction of sensation from the body.

On the Upraised Paw is an ancient symbol of Saturn. Here it signifies that the pair below, instead of utilizing their limitations, have fallen a victim to them (Moore).



The Tower

Life is a continual and cyclic process. One phase of the process is when we build principles of what is important to do and be and we try to live by them. This is a creative phase when we are the initiators of that which is to serve us well. Another phase is when we finish manifesting the principles we have built up and we are ready to build up new higher level principles. This is the point at which we reach our limitation. And here two possible things can occur. Either we do something to break down or break through our current limitation and move on or by the hand of the Divine something happens to us which throws us out of the plateau of limitation (The Tower) we have been living in, destroying the binding we have to the old principles which have served us so well. If our tower is destroyed we can try to rebuild it, in which case we will again experience its destruction. Or we can use our freedom to find the higher level meaning in what has occurred in order to create a new higher level set of principles by which to do and be.

The difficulty in this process is that since we are striving for perfection, we think that the principles we have created and by which we live are as perfect as we can get them. We only let them go with the greatest of reluctance. In fact, as our consciousness and sensitivity increases, our natural tendency is to utilize our freedom to change less and less. For we realize that we have created a set of principles, that we have been living by these principles, that they have served us well, and that they are a better set of principles than we judge many others to have. We become superior, something actually inconsistent with our principles, and this makes the transition to expand to a higher level of principles that much more difficult.

But there always comes a time for change and for growth. And this time is always just after we have managed to manifest all that we could manifest of our old principles. The time comes just after the peak when we have figured out how to manifest all that we have understood. This is the time when we have reached the limit and we must pass through the borders of our own limitation. We must reach beyond, beyond anywhere we have already been, beyond anywhere that we already knew about. It is by this reaching, reaching with a freedom that we did not know that we had, that we get delivered to a new mountain. And when we reach, we enter a higher state of consciousness. We can look back at what had challenged us with the delight

of having tasted a new spice. We can look back at what had been destroyed and understand how we have helped it fulfill the purpose for which it came into existence. We can thank it for having participated with us. And we can let it go with peace.

When we begin the phase of creation and manifestation on the new mountain, we explore and fill out the new higher level principles we have made room for. We blossom and bloom. The mountain flourishes. We come to understand at an even deeper level how it is that freedom lives at our inner extremity. We come to understand how the Divine lightning bolt strikes just at the appropriate time to enlighten us and remind us that we have manifested what we could at the level we were and that the time has come to break through. Bathed in the Divine light, we can only express blessing.

Thus the true meaning of The Tower is connected with a quiet joyousness, for the tower is the joyousness of our being thrust through our tower of limitation. The thrusting through may be rough and difficult. But even in the process of being thrusting through we know that after the fall we will be living at a new level and because of this we also feel a quiet inner joy.

General Discussion Quotes

Gray says that the Tower is

of ambition built on false premises. It is made of the bricks of traditional race-thought and the wrong use of personal will. Streaks of lightning issue from the Sun; the crown of materialistic thought falls from the Tower. The lightning is also the Divine Fire that destroys only what is evil and purifies and refines what is good. The falling drops of light or dew ... are Yods. They signify the descent of the Life-force from above into the conditions of material existence. The man and woman are falling from their tower of material security, after a brilliant glimpse of Truth.

We see here the Cosmic Consciousness struggling to break through man's thoughts of material ambition and bring them to naught in order that he may build again. When man sells his soul to the devil and uses his occult knowledge for evil ends, then destruction descends upon him from above.

... This tower is built upon a foundation of misapprehension. "Except the Lord build the house, they labor in vain that build it."

Ussher says that in the Tower the devil

has really set things in motion! This falling Babel-Tower represents the necessary defeat of human action and conscious planning by the Incalculable Factor

Waite says that the Tower

is the ruin of the House of Life, when evil has prevailed therein ...

The Tower has been spoken of as the chastisement of pride and the intellect overwhelmed in the attempt to penetrate the Mystery of God; but in neither case do these explanations account for the two persons who are the living sufferers. The one is the literal word made void and the other its false interpretation. In yet a deeper sense, it may signify also the end of a dispensation.

Sharman-Burke says that the Tower

represents the external circumstances which constrict internal development; the social conventions which bind, and the society which governs, body, soul and mind. ... [The] imagery [of the Tower] illustrates the shattering of the Fool's worldly illusions: the breaking down of false values and beliefs. ... The walls of false beliefs and values must be torn down as the divine lightning penetrates the underworld of the unconscious to dispel the dark forces. ...

At this point, the Fool must sort out for himself which way is right for him. It is the point at which he abandons whatever is not truly his own. It is often the case that, for years, we live as we have been taught, even though what may have suited those who taught us might not suit us. There comes a time when our needs, thoughts and ideas need to be tested, evaluated and lived by. The conflicts inherent in our behaviour when we attempt to structure our lives by convention are symbolized by the Tower, a narrow, constricting edifice.

Case says that the Tower

corresponds to the second stage of spiritual unfoldment, wherein a series of sudden, fitful inspirations leads to the perception that the structure of knowledge built on the foundation of the fallacy of personal separateness is a tower of false science. At this stage, the advancing seeker for wisdom suffers the destruction of his whole former philosophy. For this tower is built upon a foundation of misapprehension. The whole structure is an elaboration of superficial observation, traditional race-thought, false reasoning and an erroneous theory of will.

Oribello compares the Tower with the Devil. He says that in considering the Devil

we realized how old negative habits may try to reassert themselves. This card of The Tower gives the same revelation in a

different way. The Tower is symbolic of the “Tower of Babel” (confusion).

There are elements of consciousness within us which try to force their way into a state of harmony without giving up their grip on negativity. This is revealed in the story of the Tower of Babel, as recorded in the eleventh chapter of the Book of Genesis. The people tried to build a tower to heaven. The tower is symbolic of the illusions of the false ego. It is said that God destroyed the tower and the people were scattered. In this card, the people are symbolic of negative cell consciousness and false concepts. The lightning (the High Self) strikes the tower, casting down its crown (false mental concepts) and the people (negative cell consciousness).

Nichols says that the Tower

... appears to be a small, private tower inhabited by two persons. Sealed off at the top, it invited no visitations from heaven and permitted neither warmth nor illumination to enter from above. The two who built this edifice crowned it king, indicating that they recognized no authority above their own creation. There are no doors pictured in this structure whereby its inhabitants might come and go at will or receive guests, and its windows are very small. ...

Psychologically speaking, many of us live “up in the air,” imprisoned in ideological towers of our own making: for the tower can symbolize any mental construct be it political, philosophical, theological, or psychological, which we human beings build, brick by brick, out of words and ideas. Like their physical counterparts, such towers are useful for protection against chaos, for occasional retreat, and as a vantage point for taking our bearings in relation to the wider view. They are useful as long as we allow room for a little remodeling from time to time and keep the doors open so that we can come and go at will. But when we build a rigid system of any kind and crown it king, then we become its prisoners. We are no longer free to move and change with the moment, to touch the vital earth and to be touched by its seasons. ...

To the humans in this picture, what is happening seems like a catastrophe. They experience only the shock and cannot yet see the illumination: it is still behind them (in the unconscious). Like Phaëton, Apollo's son, who was struck down by Zeus for running amok with the sun chariot, these two experience this catastrophic happening as retaliation and punishment inflicted on them by an angry god. But this may not be the case. According to Ovid, Phaëton was struck down neither in wrath nor punishment, but in order to save the universe from destruction.

Looking at this card from our detached vantage point, we can see that these two mortals are similarly saved from psychological destruction and liberated from the prison of their prideful egocentricity. Symbolically speaking, they had built for themselves a towering edifice of rational thought by which they hoped to rise above the mundane world. Fearing the chaotic complexities and individual responsibility involved in moral choice, they had retreated into a rigid system of philosophy by whose concrete general laws all decisions were automatically made.

D'Agostino explains the Tower in terms of the Higher Self which he calls the Inner Being.

The Tower in flames, the usurpation of the crown and of the two figures, is a necessary function periodically initiated by the Inner Being. With never ending patience and love, this Inner Being, who creates all things, is also the purging fire that initiates the destruction of the many inhibiting thoughts and actions we no longer need by initially awakening our awareness of their presence. When these awakenings occur, they temporarily have a shattering effect upon our mental and physical structures because they usually tend to deal with the reversal of patterns of ideas we have held throughout our lives to be of unquestionable character.

Javane and Bunker say that Mars rules the Tower

in which the keyword is *awakening*. This comes as a clear flash of understanding, a bolt from the blue bringing awareness of the

true nature of the self. What inspires fear in the mind of the ignorant liberates the enlightened, just as electricity frightens the primitive but is used constructively by the knowledgeable. A flash of lightning is another symbol of the electrical serpent force, or the kundalini, the Mars force in the body.

The Tower, also called the Lightning-struck Tower, is the house of God, or the human body. It was also referred to as the Tower of Babel (Babble means confusion of understanding.) Lightning strikes the crown or head or place of understanding and knocks the man and woman out of the tower. This analogy depicts erroneous ideas being knocked out of the two parts of mind, conscious and subconscious, by the lightning of true understanding.

Moore says:

Those who seek the Kingdom of God sincerely, seek it for its own sake. Then, they are told, all things needful will be added unto them. It must be sought for its own sake. As long as a person seeks it to get things or to get power, he will miss the Kingdom. In the end he will lose the mess of pottage for which he sold it. When the Kingdom of heaven is sought for its own sake, the body becomes, in the end, The House of Influence; (the body which was once the Tower of False Reason). You must not think this minimizes the personality. Personality is all important, but we must not pander to its desires. We must control and use them as a vehicle for the individual transformation of the Life Power. Each personality, properly controlled and utilized, has a contribution to make to the evolution which can be made by no other personality. ...

People try to impose their wills upon events, upon the Cosmic Life, to force the Ocean of Divine Wisdom to disobedience; or compel the Cosmic Mind-Stuff to take the form they want. They can get away with it for a while if they know how to do it, but this is what we call black magic. Imposing your will on somebody else or on a form of any sort is black magic. Always there will come a lightning flash which shatters these false structures to the

ground. The same way if you build yourself a Tower of any false opinion whether you know how to work black magic or not, your Higher Self will always jolt you out of it. As you generally have free choice, you can build up your Tower the same way after He has knocked it down. The next time he will give you another kind of dose or jolt. ...

The first act of creation was to throw out of equilibrium the three qualities of matter which, as long as they remained in equilibrium were static. The first act of creation was a destructive act. It was destructive in order to make the creation of forms possible. That is the way nature creates. The seed of plants and animals must be destroyed in order to make new life. The sprout that grows from a bulb feeds on the bulb and destroys it. That is the way man creates. He builds nothing without previously destroying something. That is also the way nature localized in our body acts. "All personal activity," says science, "breaks down cell structure and thus liberates energy for action and new construction." Any movement, however small, breaks down the cells of our bodies which are engaged in that movement. Any thought burns up the physical cells in our brains. The only way man can create physically, emotionally and spiritually is by a preceding destruction of his body; his only concern being to build up something as good as what he has destroyed or better.

The body is the out-picturing of the mind; and hence the work of the practical occultist is the substitution of good images for poor ones, true patterns for false ones. True patterns proceed from accurate attention to life; false patterns from superficial attention.

The word the Hebrew Wisdom applies to the Mars force is whirling. The "whirling force" wherever it is manifested, always begins by tearing down one kind of form to build up another, yet you and I can defeat its intention in us by persisting in our false patterns of life, by paying such superficial attention that we do not perceive what the true ones are, or if we do, by being too languid or too greedy to want to follow them. Finally the Higher

Self (the God “Who will not always strive with man”) sends a bolt which destroys our willful tower. Even then we can refuse to learn our lesson. We can begin to build it again, just as it was before, hoping for better luck this time.

The Tower in this card is called the Tower of separateness. As long as there is any idea of separateness in your personality, you will continue to have your House of Life torn down by external and internal calamity. Sooner or later it comes to all. If you have set foot upon the mystic or occult path it will come sooner. You will continue to have your House of Life torn down until you rebuild it as your Higher Self would have it. The interests of all humanity are inextricably bound up with yours. This is only a small part of the sense of separateness. The interests of all nature are bound up with yours. The interests of the creator are bound up with yours. We have to cease feeling that we are one thing and our neighbor is another – our neighbor no matter how geographically distant; that Man is only an expression of the One Life, and God is the One Life out of which all things come. Man is no more an expression of the One Life than the animal, the plant, or the mineral. He is a greater agent, thanks to his ability to wield more of the Mars “good” or with what we call “evil,” he must wield it in obedience to Cosmic Law.

Symbolism

Black Background

The Black Background of the Tower can be thought of at two levels. The first is of course the level of ignorance; the second is the level of Occult perception and practice, being able to make use of this hidden force. This is the second stage of unfoldment. The inverted torch in the Devil was the first stage of enlightenment. The Torch, when inverted, gives the least light of which it is capable, and the most smoke; but in the Devil, it was the only means of illumination.

Now here, the only means of illumination is the Lightning flash. That lasts only a blinding second, but while it lasts it lights up everything. In this card you see it is not distributed as the lightning flash in nature. It leaves behind it the falling rain of twenty-two Yods (Moore).

The Black Background portrays the occult forces veiled in darkness (D'Agostino).

Bricks

The Tower has twenty-two courses of masonry and is built of brick. In Hebrew, the word for moon and the word for brick is spelled with precisely the same letters, לבנה, because the white Babylonian bricks resemble moonlight. Bricks are made of clay, and clay is the symbol of Adam. Thus the tower suggests a structure of human speech, because its twenty-two courses correspond to the number of letters in the Hebrew alphabet (Case).

Crown

On the top of the Tower is a crown. The crown is yellow, so it means the intellect or the solar

energy as it expresses itself in us through the intellect. Our body is topped as it were by our intellect. In this case our intellect expresses its own will, and not the Will of the Father, not the One Will. Here is this Tower of the personality expressing itself as the false will (Moore).

Falling Crown

The Falling Crown being knocked down from the Tower by the Lightning-flash is the materialistic notion that matter and form are the ruling principles of existence. Since “Crown” is a Qabalistic term relating to the number 1, and to Will, this crown refers to the false monism of the materialist, and to the false interpretation of will which makes it something personal, something which may be set against the impulse originating in the cosmic Purpose (Case).

The Falling Crown is a characterization of the egotism of self-will manifesting within our consciousness the illusionary feeling of separateness from all other wills. It is the self-centered arrogance of perpetuating the individual superior will which is a major underlying cause of man’s cruelty of lesser and greater degree. A spiritual frailty in itself when misdirected, this self-will self-preservation aggressiveness, is the power complex that erroneously drives man to take advantage of human weaknesses, suppressing and degrading other fellow men of lesser stamina, knowledge, and talents (D’Agostino).

Falling Dew

The falling drops of light or dew are Yods. They signify the descent of the Life-force from above into the conditions of material existence (Gray).

Twenty-two Yods are hanging in the air on either side of the tower. These represent the twenty-two letters of the Hebrew alphabet, and the forces corresponding thereto. Ten, on one side of the Tower are arranged in the form of the Tree of Life. They also represent the elementary and planetary letters. The twelve on the other side represent the twelve zodiacal letters. They hang in the air, to indicate that the forces they symbolize rest on no physical foundation (Case).

The Lightning flash leaves behind it a falling rain of twenty-two Yods, the number of the Hebrew letters. Ten fall on the side of the woman, the body. They represent the ten emanations of the life power required to construct all human forms. Twelve, the number of the signs of the Zodiac, fall on the side of the man. Twelve means the perfect self expression of these ten emanations. Note the expression of these ten emanations depends not on the woman but upon the man. She only carries out his instructions. A man's body is the result of his mental images. Just as God's body (the manifested universe) is the result of God's mental images. The physical depends upon the metaphysical, upon mental imagery, either of God or man.

The twenty-two Yods or tongues of flame represent the twenty-two letters in this alphabet. These tongues of flames also refer to the Hermit, who is a Yod, representing the response to primal will. When we respond to the primal will, we receive a flash of illumination which bears a message that

awakens us to our true source (Sorer).

Around one person is twelve flames, around the other is ten flames. This totals twenty two, and is symbolic of overcoming our negative hindrances through consideration of the twenty two keys of life (Oribello).

The twelve drops of light at the left correspond to the twelve signs of the zodiac. Woven together, the energies they represent formulate our psychological and physical make up. The ten drops of light at the right are a symbol of the ten concepts of creation. These ten concepts arranged in a particular order outline the Tree of Life. These ten points of light are the primordial seeds upon which all unfolding laws and principles are founded (D'Agostino).

Falling Figures

The falling figures correspond to the chained prisoners in the Devil. They fall headfirst, because the sudden influx of spiritual consciousness represented by the lightning-flash completely upsets all our old notions about the relations between subconsciousness and self-consciousness.

This domination of personality by emotion, and by telepathic invasion through subconsciousness, is overcome by right knowledge. So is the concealment and division between consciousness and subconsciousness, here indicated by the fact that the falling figures are fully clothed (Case).

The two Falling Figures are the chained man and woman in the Devil. Note that then they were nude, but now they are clothed. The meaning of this symbol is that they are

ashamed. They cannot sustain their old, simple frank relations, which they had when they were animal-humans in the Devil. They are destined to regain that simple relation on a higher spiral, as we find in the Lovers. In the long interval between these two states these partners hide from each other their intentions.

The figures fall head first. It is intended that they should fall on their heads, because the lightning flash of intuition always destroys old notions and forms new ones. We are obedient to the heavenly admonition if we make the new vision permanent. Most people soon forget it, and rebuild the same old towers, crawl into it again, and then build up the door after them so that no new idea can enter (Moore).

The Falling Figures are fully clothed disguising their true nature from each other and creating an inharmonious division in their relationship. Their reciprocal misinterpretation of experiences erected the false crown above, which sustains the continuing delusion of the exclusiveness of personal will (D'Agostino).

Falling Man

The Falling Man wears both red and blue, to show a mixture of conscious and subconscious activities (Case).

The man wears the feminine robe of blue when he should be clad in the masculine robe of yellow. All the desire of the self-conscious, typified by the red mantle is that he might live in the body.

The Tower itself is crowned with his crown.
The Tower represents the body.

The man in the card dwells in the appetites of

the mind, that is, more in his ambitions than in his body appetites. He has crowned the Tower (his body) with the crown of intellect, the yellow of the mind. It is the same yellow as the lightning flash. The symbolism would be better if the flash were a pale yellow to associate it with the Higher Self and not mere intellect (Moore).

Falling Woman

The Falling Woman is shod with red, but wears a blue robe. The woman, furthermore, is crowned. In false knowledge, subconscious motives are permitted to dominate the personality. Thus people excuse themselves for unintelligent action by saying, "I can't help it; that's the way I feel."

The woman is dressed just as she should be, in blue. The woman wears the crown and not the man. He has willingly abdicated to her (Moore).

Flames

The Lightning is striking the Tower which bursts into Flames as it is struck. The Flames are both red and yellow. Red is the Mars energy, the yellow is the solar energy (Moore).

Gray Clouds

The Gray Clouds speak of the incessant human attempt to balance the hidden occult forces veiled in darkness by integrating the knowledge they embody into conscious perception. The unknown frightens most human beings, yet these hidden forces are the source of our strength and enlightenment, and when consciously incorporated, understood, and developed, bring forth the liberation and freedom we are constantly seeking (D'Agostino).

Lightning

The Lightning is a masculine symbol. In the BhagavadGita, Krishna says: "Among weapons, I am the thunderbolt." It is interesting to note that when lightning-flashes, artificially produced, were photographed at the Westinghouse laboratories, they were shown to be spirals, rather than zig-zags. This fact may have been known to the ancients, for *Chaldean Oracles of Zoroaster* speak of the Supreme Spirit as "the god who energizes a spiral force." In olden times lightning was an emblem of fecundation and nutrition, as we learn from Plutarch, who says: "The agriculturalists call the lightning the fertilizer of the waters, and so regard it."

The lightning-flash is the power drawn from above by the Magician. It is the sword of the Charioteer, the scepter of the Emperor, the force which turns the Wheel of Fortune, the scythe of Death, and the light streaming from the Hermit's lantern. It breaks down existing forms in order to make room for new ones.

For Qabalists, the lightning-flash is a symbol of the tenfold emanation of the Life-power. In the B.O.T.A. version the thunderbolt is so drawn that it corresponds to the familiar Qabalistic diagram of the lightning-flash. Concerning this *The Book of Formation* says: "Ten ineffable Sephiroth (numerations); their appearance is like that of a flash of lightning, their goal is infinite." In terms of consciousness, the lightning-flash symbolizes a sudden, momentary glimpse of truth, a flash of inspiration which breaks down structures of ignorance and false reasoning (Case).

The Lightning flash is the same as the power which is drawn down by the Magician. It is the same thing as is symbolized by the sceptre of the Emperor, and by the wand of the Charioteer. It is the trampling in the onward march of the horse of Death. The Lightning Flash is the universal fundamental masculine principle – the Tower represents the universal fundamental feminine principle. In the Magician card the Tower is the Garden. In the Emperor, the Tower is represented by the Throne on which he is seated. In the Chariot the Tower is the same as the Chariot. In the Wheel of Fortune, it is the Wheel itself, it is the manifestation of evolution. In the Death card it is all these figures that are trampled down by the White Horse (Moore).

The fork of Lightning is the flash of illumination which splits hell open and breaks down existing forms to make way for the new. It represents the flash of vision which causes us to change and live our own chosen way (Sharman-Burke).

Toppling the crown, the descending Lightning Flash signifies a selected course of action. Arriving at its destination, the Lightning Flash assembles into the form of an arrowhead implying the concentration of power. Manifesting as the electrical substance of our thoughts, this fire from heaven is a projection and extension of the Spiritual Sun within (D'Agostino).

Tower

The Tower has the same basic meaning as the garden of the Magician, the throne of the Emperor, the turning Wheel, the field in Death. It is subconsciousness, considered as the

root-substance which takes form, first as mental images, and ultimately as physical things. From moment to moment, throughout all time, it is being transformed. It is the Prakriti of the Hindus, concerning which it is written: "True knowledge makes Prakriti disappear, first as containing Purusha (the I am), and then as separate from Purusha."

The Tower is reared on a lonely peak, and suggests the fallacy of personal isolation which is the basis of all false philosophy (Case).

The Tower crowns an inaccessible peak seemingly made of glass. There is no way to climb up to it. If you could climb up the peak, there is no door in sight, and the windows are very high up. The two occupants of this Tower have fenced themselves off from the rest of the world. It symbolizes the greatest fallacy of mankind. No sooner do people get possessions than they proceed to build around themselves some sort of wall of distinction. They forget one thing: when people cannot get at you, neither can you get at them. These two are virtually prisoners in the Tower that they have built with such care and pain to be exclusive. The Higher Self sees that the only way to get them out is to hurl them out head first, hoping they will strike on their heads. Their heads are made of bone so they need a pretty hard jolt in order to give up their ideas of separateness.

Here is the self-conscious that has an entirely erroneous idea of itself. It is impossible to build up exclusiveness and make itself separate from everything else. The Higher Self has to adjust so much of that that it destroys the Tower. You

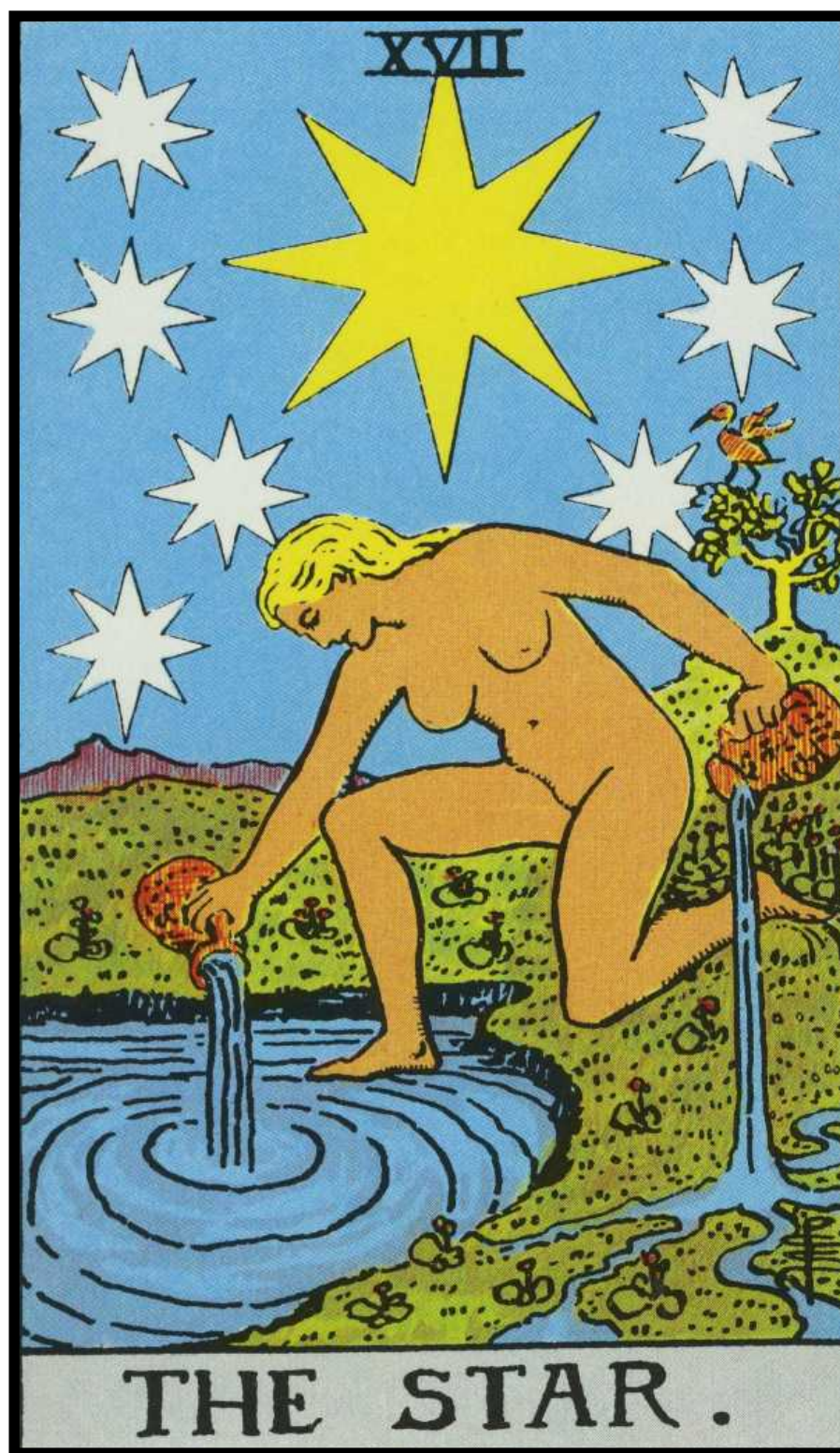
have further choice, you can attempt to build up your Tower again, after it is destroyed, in the same way.

The Tower is the tower of false reason. False reason proceeds from the fact that the body desires are dictating the activity of the mind. The subconscious should never wear the crown; to let her do so is lunacy. People who live in their subconscious imagine that they are in control, when it is really the body (which is the product of the subconscious) which is in control. The occultist is not likely to live in his subconscious. He is more likely than any other person to build a tower of separateness, to consider himself a man of superior knowledge, set off from other people. He is forgetful of the principle: "He that is greatest among you let him serve the rest." (Moore).

Like the Tower of Babel, this structure is an expression of confusion and ignorance, founded on man's mistaken belief that outer appearances are the origin of life and activity, and its sole support (D'Agostino).

Yellow Hair

The Yellow Hair of the man and woman symbolizes the radiant energy of the Life-Breath as it does in the Empress and in the Fool (Case).



The Star Maiden

The Maiden of the Star depicts our spiritual cultivator. She is that part of our subconscious which is the impetus for carrying out unification. In humbleness, the spiritual cultivator waters the earth on her left and pours water into the pool on her right. The earth corresponds to the dry land, the (lower) waters, in Genesis chapter 1. The pool corresponds to the (upper) waters in Genesis. The lower waters constitute the left column of the Tree of Life. The upper waters constitute the right column of the Tree of Life. It is the upper waters which were separated from the lower waters in Genesis 1 verse 6.

With this correspondence we can make the following interpretation. The maiden of the Star constitutes the middle column. With one hand connected to the left column and one hand connected to the right column, the maiden of the Star unifies the left with the right. This unification is eternal, transcending time and space.

What we each do does make a difference. And what makes the most difference are the unifications we cause: unifications uniting upper with lower. These unifications, however, cannot be done with thought alone. It must be done with thought, words, and action. It must be done in our physical world by looking beyond the limitation of external appearance. We must always be willing to search for a reference frame, a perspective, which puts us beyond the limitation of what we see. In this way, we can connect to the higher level infinite essence which is hidden behind every appearance.

From this we learn that the infinite is the inner essence. And that is why we can only see God from the behind. For what we see is the appearance. The connection to the essence is not given or inherent in the appearance. From the backside we cannot tell what is on the front side. The front side, the essence, is always concealed. By raising our level of consciousness so that the essence can be grasped, we can act in a way to reveal Godliness. And this constitutes the union of that which is above to that which is below.

The interesting question, then is, how can we raise our level of consciousness so that we can make unification. We can only do this by clearing our mind, disconnecting its attention from our emotional state. This is the value of meditation techniques, for they give us practice in clearing the mind. The

meditation associated with the Star Maiden, however, is not the meditation practice of clearing the mind. Rather it is the moving point meditation of clearing the mind in the midst of living through the situation we are in. The clear mind can then establish the focus which is how to get to the essence. The essence is always the Divine Benevolence that is continuously being given to us. Freed from all limiting assumptions, and the judgements arising from them, intuition and reason is able to determine what to do, even in difficult and trying circumstances. The doing that reveals Godliness is the action below. The unifying we have been discussing is the corresponding action above.

General Discussion Quotes

Ussher says that the Star

is like a variant of 'Time', only that the figure is here no angel but a naked maiden who empties both her vessels – the one into a lake, the other upon the ground. She rests on one knee at the water's edge, amidst an undulating landscape crowned with a flowering bush, on which a bird or butterfly has alighted. The sky is almost entirely filled by eight stars, one of them of remarkable effulgency. This is a card of Evening – or, what is the same thing, of Science and Enlightenment.

Javane and Bunker say that the

Star key explains the fifth or celestial essence, which is above and beyond the four elements of fire, earth, air and water.

Gray says that the Star

is the key of meditation showing us that meditation modifies and transmutes the personal expressions of cosmic energy that pour down upon the maiden. If we will but listen, the Truth will unveil itself to us in the silence. From the record of nature's memory, symbolized by the scroll of the High Priestess, we gain wisdom, out of which meditation develops specific powers by controlling the animal forces in human personality as pictured in Strength.

D'Agostino says that

The most important lesson we can derive from this card is the correct procedure and application in the art of meditation. True meditation is an active pursuit with a single objective in mind.

...

Having equipped ourselves with reliable knowledge, we focus our consciousness by an act of attention on a selected point of inquiry, and hold it there. This single occupation of consciousness seals off our senses from outer distraction, redirecting them inwardly. The

gradual descent into the depths of the mind stirs the unconscious into action, attracting all relevant images directly associated with our central thought. This progression is pictorially displayed by the water falling from the vase into the center of the pool, agitating its substance and causing concentric circles to form. As we mentally follow this unbroken flow of images, we eventually arrive at its very essence. Here, we observe the seed idea in its pristine state, free from distortions fabricated by the misinterpretations of personality. Elaboration of these illuminating perceptions induce adjustments in personality which, in effect, synchronize a portion of our consciousness with the universal principles.

Waite says that for the prepared mind the maiden

will appear as the type of Truth unveiled, glorious in undying beauty, pouring on the waters of the soul some part and measure of her priceless possession. But she is in reality the Great Mother in the Kabbalistic *Sephirah Binah*, which is supernal Understanding, who communicates to the *Sephiroth* that are below in the measure that they can receive her influx.

Sharman-Burke says that

The Star has always been an emblem of hope and promise; a light to steer by. The wise men followed the bright star to Bethlehem; astrologers gain knowledge through charting the movement of the heavenly bodies; mariners use the stars to set their ships' courses. Even popular songs tell us that if you wish upon a star, your dreams come true.

Sharman-Burke relates the Star with

the Star of Isis, goddess of Egypt. During the dry season in Egypt, the land became parched and barren, so that even the great river Nile would shrink dramatically. The people would fear starvation until the longed for Star of Isis would appear and herald the coming of rain to replenish the river and put new life back into the dead lands. The people of Egypt rejoiced and were filled with awe of the 'magic of Isis.'

Each man needs a goal, an aim toward which to strive. We all need faith, and the belief that our hopes and wishes will be fulfilled, that our dreams *will* come true. The Star is symbolic of that faith, that hope. Without the inspiration of the Star, life would become dull and lack-luster. The Star provides that little bit of magic which spurs us on and keeps us going in times of stress and doubt. The faith that things can improve is essential in difficult times, and the Star is that emblem of the inner light which guides us.

Case says that the Star

shows the third stage of spiritual unfoldment. It is the calm which follows the storm depicted by Tower. It is a period of quest and search. The light is dim, like starlight, but these stars are distant suns. Thus it is written: "When you have found the beginning of the way, the star of your soul will show its light."

Nichols describes the Star in the following way.

The woman is kneeling beside a stream, pouring water in a ritual way from two red urns so that one jet of water flows back into the stream and the other falls onto the earth. She appears at the point where the living water of the collective unconscious touches the earth of individual human reality. She is concerned with both, and through her ministrations the two interact creatively. The water that falls on the earth nourishes whatever seeds lie dormant there. The water from the other jug, now aerated and purified, flows back into the common stream to revivify and replenish it.

Psychologically speaking, the kneeling figure might be dividing and sorting out insights newly available to consciousness, separating out the personal from the transpersonal. ... Meditating on its meaning, both humanly and symbolically, she relates the external happening to the internal psychic situation with which it corresponds. ... In her calm, natural setting there is room for contemplation and space for silent growth. ...

The woman is an archetypal creature of the deeps. She lives and moves in the timeless world of the planets ... She moves beyond

time, subject only to nature's rhythm. Like the woman in this picture, our inner woman matches her rhythm to the motions of the stars. The archetypal figure is an important part of the psyche, but when the ego is overactive, we sometimes lose contact with her: when the ego is depotentiated, as happens in The Star, we can find her again. ...

Stars are pinpoints of illumination scaled down to human dimensions. Unlike the lightning in the previous card, starlight cannot blind or destroy man. Unlike sunlight, it cannot wither and burn. Like the Hermit's lamp each star offers us limited and controlled illumination – spiritual insight – dismembered into small pieces suitable for human assimilation. Their ever changing yet predestined pattern sheds light on the unique moment of ordinary time; but the light that reaches us today from the stars began its voyage to earth milleniums ago. In this way, the stars connect each individual moment with transcendental time. They shed the wisdom of old knowledge upon our current dilemmas. ...

In this phase the hero, like many seekers today, will move away from fascination with outer nature toward exploration of inner nature, from ego concerns to relationships, ultimately combining and unifying all experience, inner and outer, to create a new world.

Indeed the Star Woman appears to have begun this task. For although she concentrates her activities on the water and earth, the stars and the wide sky are also prominently featured in the picture. One feels that with her help all four functions of the psyche will move toward integration.¹⁰ Despite the fact that the ego is 'out of the picture,' perhaps even *because* this is the case, it can now become passively aware of an expanding universe with dimensions hitherto undreamed. Flat on its back, the ego cannot participate in ordinary human activity; it can only lie inert in a deep depression. When the ego is immobilized, intuitions are free to soar. At this point the ego begins to be filled with a new

¹⁰The four functions are sensing, feeling, thinking, and intuiting.

sense of destiny and to experience its individual fate as part of the universal design. Purely ego-centered ambitions are now lost in contemplation of the stars, and life begins to revolve around a new center.

It is only through the inner images of the unconscious that such realizations can shine forth. The night light of fantasy, rather than the searching beam of consciousness, reconnects us with the eternal wisdom of our inner constellations. These inner eyes never sleep; they glow within us all the time. But sometimes we lose contact with them. Only through our natural eros side can we get in touch with our psychic heavens. This way of connecting – fluid rather than static, contemplative rather than rational – is pictured here as pouring. ...

As he [the hero] watches the Star Woman at her cyclic pouring, he begins to understand that the journey toward consciousness is itself a continuous circular process. As soon as one uncovers, recognizes, and integrates an aspect of the hidden shadow side, another, hitherto unrecognized, comes to light. Each sudden breakthrough of illumination, like the disastrous one pictured in *The Tower*, brings with it new archetypal contents to be assimilated and integrated. Now the hero begins to view his journey as a series of such breakthroughs followed by periods of relative calm and integration. He no longer imagines the lightning to be an irrational act of the gods, an undeserved bolt from the blue. Neither does he experience it as a vindictive punishment for his many sins. Rather, he accepts his present situation as part of a meaningful design, a necessity, a challenge, and an opportunity. Deep in his heart a sense of life's meaning shines forth to illuminate his suffering and make it bearable.

Moore says that the Star

stands for the occult extension of the function of thought. The function of thought is raised to its highest degree in what we call Occult Meditation. Everyone knows that you cannot think without keeping your emotions still. Even ordinary thinking is

blinded by emotions and that refers to our prejudices too. That is only half the story. Not only are most people's thinking controlled by their prejudices for and against, but in addition most people think in accordance with their wishes. Some "wit" has said, "Most people think with their wishbones." They think what they want to think. They do not think in accordance with mental processes but with their emotional processes and desires. It is necessary, then, to quiet the emotions for ordinary thinking. For occult meditation it is not only necessary to quiet the emotions, but to quiet all the mind, the rest of the mind. ...

Thought in its lowest form cannot exist unless you control the mind, unless you keep it from running around everywhere. You cannot pay attention unless you control your eyes. Attention means "to make your eyes behave," and then you have to make your brain behave too. You have to make your mind behave to accept the testimony of the brain. You cannot do the most ordinary thinking without control of the mind and control of the emotions. ...

Meditation means the strictest most strenuous control of the mind. Meditation is thought at its highest scope. It depends on concentration, the flow of mental images is ceaseless. Unless you restrain it, it is not concentration. Meditation depends first upon concentration. You must learn to keep your mind to one thing. The mental images are constantly in flux and you have to keep that still. Mental image activity is always on jump; if left alone you can think of 20 dozen things in a few moments. Your mind leaps from one thing to another, until you have traveled thousands of miles away from where you started out.

Meditation is the deliberate limitation of this activity to one selected point of thought. You look at one thought. ...

We can always keep our bodies elastic, and capable of readjustment to change, if we can get in touch with the solvent which flows through us, the Cosmic Mind.

It merely flows through us; it cannot be retained in any container.

We can seize it as it flows. If we can make connection with it, we can apply it to any condition to help us solve that condition or dissolve it. We make connection with it self-consciously only when we deliberately cease all personal mental activity. Meditation must be preceded by stilling the Waters of the intellect (the personal mind), which are always in motion until we deliberately still them so that the Waters of the Cosmic Mind can flow through unimpeded.

Connolly gives the following meditation for the Star.

Trying to comprehend the universal consciousness, we must recognize that it is far beyond our own understanding. We cannot possibly comprehend the intellect of the Superconscious with our earthly minds. Consequently, we must learn to pierce the darkness by submitting ourselves completely to the God force. We must go to the source without question, for we could not understand the answer. By submitting our spirits to the Heavenly Spirit, we will lose our petty desires and earthly concerns. The first part of our heavenly journey will make us aware of our own individuality, and by concentrating on the pure essence of life, we will merge slowly and beautifully with the God force. As this miracle of true belonging takes place, we will become stronger and stronger – the universal forces will absorb every atom of our being. In this journey of consciousness, we will touch the mercy of God and experience for a short time the true meaning of Love. As we progress, we will also know the true meaning of pain. In all our meditations using the Star as our spiritual focus, we will arrive back at earthly consciousness more aware and thankful for the many blessings that have been given to us.

Symbolism

Blue Background

The Blue Background indicates that the action in the Star relates to cosmic subconsciousness.

Ibis

Behind the maiden the sacred Ibis of thought rests on a tree (mind) (Gray).

The bird on the bush is a scarlet Ibis. This is the Egyptian bird sacred to Hermes, the Magician. Its long bill is a natural fish-hook. Perched on a tree which represents the human brain and nervous system, it symbolizes the act of bringing intellectual activity, or the thought-process, to rest by concentration. We have to stop thinking in order to meditate properly, and when we stop thinking Truth unveils herself to us (Case).

The Ibis is a fishing bird, emphasizing searching and probing (Javane and Bunker).

Above the tree is a bird, believed to be the legendary Phoenix, symbol of regeneration (Oribello).

There is a red bird perched on top of the part of the tree representing the thinking lobe of the brain. This is the Ibis, or the fish catcher.

The Ibis is called a wader, and it does a great deal of wading in order to catch a fish. This is another bit of humor. One must do a great deal of sterile work before he can successfully meditate. The preparatory work is so tiresome and so sleep-producing. So much practice work must be waded through before you can produce results, analogous to five-finger exercises before you can play a composition on the piano. Only

those who have an intense desire persevere enough to go through the preparatory stage (Moore).

The Ibis is the Ibis of immortality, sacred bird of Thoth, god of all arts. The bird is a symbol of the spirit's ability to rise to high levels of emotional and spiritual consciousness (Sharman-Burke).

Jugs

The Maiden is pouring water from two Jugs. They are curiously made, to look like sponges. A sponge sucks in water and gives it out again. The idea here suggests a pulsating action and reaction, each the consequence of the other (Moore).

Land

The Land represents the personality, or the 3-fold body: the physical, emotional, and mental body. (Moore).

Maiden

A beautiful Maiden kneels with one knee on the land and one foot in the water. The earth supports her weight, but she balances herself on the water of the subconscious. She is the Empress and Mother Nature pouring the waters of life onto the material earth (Gray).

The Maiden expresses eternal youth and beauty. She communicates to the living scene the substance of the heavens and the elements (Waite).

The Maiden represents the subconscious mind which shows that all secrets are available if you fish in the proper manner. Her left leg, holding her weight, forms a right angle or square, hinting at the number 4, order and reason.

Resting on the water, her right foot shows that the mind sustains her.

She pours water, her mental powers, on land and sea, indicating the pouring of knowledge over humanity everywhere (Javane and Bunker).

The superconscious mind appears as the Maiden. She has her right foot in the water (symbolic of spiritual thought), and kneeling on her left knee upon dry ground. She pours water from two pitchers (symbolic of the conscious and subconscious). This resembles the card of Temperance, and the scene reveals the principle of balance.

From the pitcher in her right hand she pours water into a larger body of water symbolic of the purified subconscious mind contributing a portion of its developed wisdom to the mass consciousness, or universal subconscious mind.

The Maiden's knee upon the earth is symbolic of the virtue of humility in our life (Oribello).

The Maiden is Hathor, or Mother Nature. In some respects we may identify her with the Empress. In others she corresponds to the High Priestess. She is also the woman who in Strength tames the lion and opens his mouth. For meditation is largely the utilization and direction of the powers of deduction and imagination peculiar to subconsciousness. The knowledge gained in meditation is gleaned from the imperishable record of the memory of nature symbolized by the scroll of the High Priestess. Furthermore, meditation develops specific powers, and does this by controlling the

animal forces in human personality, as pictured in Strength.

The left knee of the Maiden, supporting her weight, rests on earth. Her right knee, bent to form the angle of a square, is over the pool, and her right foot rests on the surface of the water. Thus the earth supports her weight, but she balances herself by water. That is, sensations derived from physical forms are the main support of meditation, but these are balanced by experience gained direct from subconsciousness (Case).

The Maiden is nude and typifies nature. She is a combination of the Empress and the High Priestess. One half of her, we might say, is the High Priestess (the half with the foot on the water) and the other half of her is the Empress (the half with her foot on the land.) That is your Intellectual Subconscious. She is unlike the picture of the Empress and the High Priestess in that here she is unveiled. Nature shows herself to us as she is in meditation. She unveils herself when we have so transmuted our bodies so as to be fit to receive the truth.

Meditation consists in restoring to the Empress the power of her Mother, the Cosmic Mind and Memory. First, fructifying the land by pouring water upon it, and under her ministration flowers are springing up. The Land is stippled, like the land in the Emperor card, to represent a desert. It is she who brings reason to flower; without her it would be sterile.

The other hand of the Maiden is pouring into the pool of the cosmic mind-stuff, and stirring it to new vibratory waves thereby. This means

that a human being who has developed the power to do so can directly, by use of his body as the Great Magical Agent alter the cosmic mind-stuff. He can work it up into new forms and “become a co-worker with God” to forward evolution on the physical plane.

Toward this action the gaze of the woman is directed and not towards the fructification of the land. This indicates where her chief interest lies. The improvement of the body is merely a means to an end. The end is to assist in the evolution of all matter.

The Maiden is posed in a very peculiar way. One knee rests upon the earth and her weight is on this. She depends chiefly upon the body to help her. Her right foot rests upon the surface of the pool. In these two respects she is the opposite of the Angel or Higher Self in Temperance, whose left foot touches the land lightly, while his weight is on his right foot which is submerged in the pool. The masculine principle and the feminine principle, wherever they exist in nature, work in opposite ways, each by means of the other. If the woman had her foot submerged in the water the picture would not portray the fact that her reliance is upon the land. Also, it would be impossible to indicate that her two knees are exactly balanced.

Furthermore, there is another reason. She keeps her balance by her understanding of her Mother, the High Priestess. She is filled with the understanding of the Mother’s perfect laws. It is through her understanding that we are able to meditate and learn the truth about

nature. She lays the truth on to us. That is why she is depicted as naked in this card. There is no concealment in her. You can see that she is not nature herself from the piece of symbolism described in the Devil card. She has a navel; she is man-made (Moore).

The nudity of the Maiden represents truth unveiled; she has no need of protective garments for she has nothing to fear and nothing to hide. She is young, for she stands for renewal (Sharman-Burke).

The Maiden is another phase of the High Priestess who, as the Egyptian Isis, lifts a corner of her veil to reveal an aspect of her powers, or the Empress, as the mythological Venus, born from the foam of the sea, unfolding the mysteries of the universe. She kneels with her left leg on the earth, and places her right foot on the pool of water, indicating that the harmonious balance of the physical and mental worlds is established through the unconscious (D'Agostino).

Mountain

The Mountain in the background is a symbol of the Great Work (Case). The Great Work is the Great Work of Alchemy: the transmutation of that which is base to that which is noble. That which is base in us is an emotional expression which comes about as a reflex expression of ego rather than an expression of the place we have put our mind.

Under the star, which represents the transformed heart, is a pinkish Mountain which is the same mountain that you see in the card the Lovers. It is red-on-blue, and symbolizes

the mineral kingdom made active. To work miracles, or to magically create, is the work of the transformed heart (Moore).

Rivulets

The five Rivulets represent the five senses before they run into the pool of the Universal Consciousness (Gray).

The stream of water flowing from the pitcher in the left hand divides into five Rivulets, which flow back to the pool along the ground. They indicate the fact that meditation also modifies sensation, and unfolds higher and subtler types of sense experience (Case).

The water on land divides into five Rivulets representing the five senses (Javane and Bunker).

From the pitcher in her left hand, the Maiden pours water on the earth and the water breaks up into five streams, symbolic of the purified five senses (Oribello).

The five Rivulets stand for the five senses (Sharman-Burke).

The contents of the vase in the Maiden's left hand fall onto the earth whereby it separates into five Rivulets, which indirectly flow back into the pool. All our perceptions of the world of sensation are based upon impressions we receive through the channels of the five senses, yet their substance in essence is also derived from, and consequently returns to, the pool (D'Agostino).

Pool

The Pool is the universal consciousness, or reservoir of cosmic mind-stuff, which is stirred into vibration by the act of meditation. This is

indicated by the stream of water flowing into the pool from the right-hand pitcher. It indicates direct modification of the cosmic mind-stuff, apart from sensory experience (Case).

The Pool the Maiden kneels beside might be the Pool of memory, which, although situated in the twilight realm of the underworld, has its water replenished by Mnemosyne, goddess of memory. The Fool drinks of these waters so as not to forget his underworld experience (Sharman-Burke).

As the actions of this woman designate, from this Pool the two modes of personality¹¹ draw all their knowledge, and seeds of innovations to be evolved. In turn, all human experiences as they unfold are simultaneously incorporated, and collectively preserved, in this universal unconscious treasurehouse of images (D'Agostino).

Stars

In the sky are seven small eight-pointed stars and a large one, all representing radiant cosmic energy. The seven smaller stars correspond to the seven chakras of the body (Gray).

There are seven small eight-pointed stars which represent the awakened seven psychic centers within man. In the center is a large eight-pointed star, symbolic of us reaching a state of at-one-ment with all levels of our being. The eight-pointed star is a symbol of regeneration and immortality (Oribello).

The great yellow star signifies the cosmic radiant energy which is sent forth from the

¹¹The two modes of personality are the intellect and the emotions.

various suns and fixed stars of the universe. It has eight points. Thus its geometrical construction is like that of the Wheel of Fortune, or the symbols of Spirit embroidered on the dress of the Fool. This star symbolizes the solar energy.

The seven smaller stars refer to the seven “interior stars,” which are the same as the “chakras” mentioned by the Hindu occultists. They are also the “metals” of alchemy, and the planets of esoteric astrology. They are: Sacral plexus, Saturn, Lead, Muladhara chakra; Prostatic ganglion (below the navel), Mars, Iron, Svadisthana chakra; Solar Plexus, Jupiter, Tin, Manipura chakra; Cardiac plexus, Sun, Gold, Anahata chakra; Pharyngeal plexus, Venus, Copper or Brass, Visuddhi chakra; Pituitary, or post-nasal ganglion, Moon, Silver, Ajna chakra; Pineal gland, Mercury, Quicksilver, Sahasrara chakra. They are shown white, to indicate purification (Case).

The seven white Stars represent the seven purified centers and their perfect action, when purified, produces the eighth star. This star is yellow, to show that it is on the mental plane.

All the stars are eight-pointed. Eight means the perfect transmutation of the Solar Energy. Solar energy, however imperfectly transmuted, constitutes the life of all things. The eight-pointed stars repeat the same idea as the eight-spoked Wheel of Fortune and the eight-spoked wheels on the robe of the Fool and the eight-pointed star in the crown of the Charioteer.

The stars are curiously arranged: six in a

semi-circle, holding a large yellow one, and another white one on the right side, outside of the semi-circle. The six stars are the centers, the ones you were born with. The other two you make yourself. You purify and vivify six, but you actually create the seventh yellow star, which represents the awakened Pineal and Pituitary functioning as one. You also create the transformed heart from a masculine to a feminine organ. This is symbolized by putting the heart star on the right side instead of the left where it actually is. Right in symbology is masculine and left is feminine (Moore).

The great star has eight points representing rotation. The seven lesser stars refer to the seven bodily centers which are really whorls of motion and vibration (Javane and Bunker).

The large eight-pointed Star is the Quintessence of Being. The smaller Stars are the differentiation of the Quintessence into the seven interior planets or chakras of yoga. These planetary forces have corresponding centers in our physical body. During meditation these forces combine to initiate certain chemical and electrical changes in the organism. These changes permanently instituted, bring about those supernormal powers we so often read and hear of (D'Agostino).

Tree

On the highest part of the land is a Tree whose formation shows it to be the brain with its two lobes. It is the thinking lobe of the brain, controlled by will. All personal thought in it ceases. This permits it to capture the ideas which are the result of successful meditation (Moore).

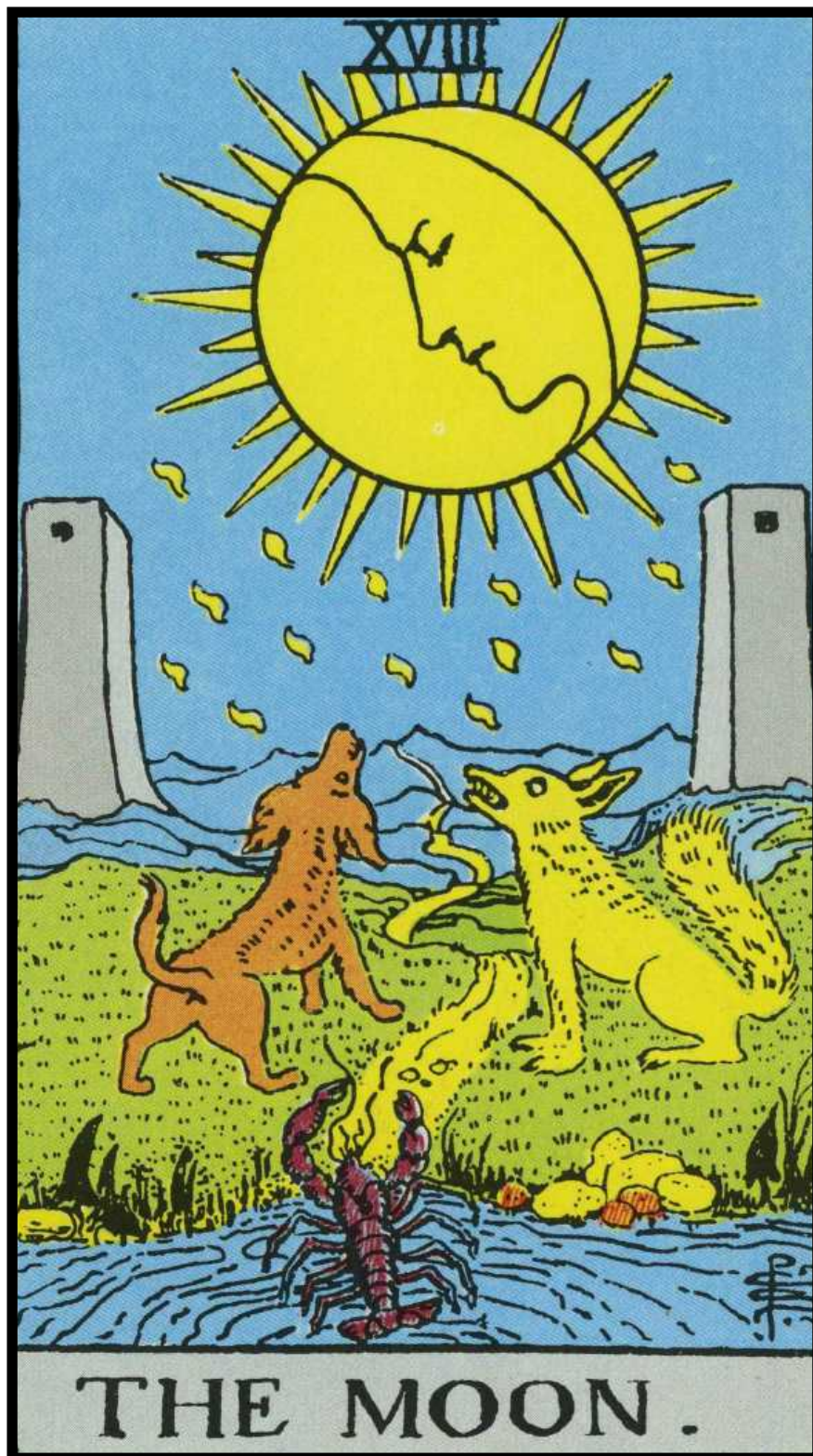
There is a tree in the background which breaks out into three main branches, symbolic of the mind, divided into three levels, yet one, as the three branches come from one trunk (Oribello).

Vases

The two vases she holds contain the total elements of personality. With the vase in her right hand, she pours our unconscious contents into the pool to signify that their substance is of similar nature. The vase in her left hand embodies the accumulated perceptions of our self-consciousness (D'Agostino).

Yellow Hair

The Maiden who kneels upon the land has yellow hair which indicates that she is the Empress, but she is now at one with the High Priestess (Moore).



The Moon

The Moon, which reflects the light of the Sun, shines in the dark, during nighttime. And sometimes she can even be seen in the light, during daytime. To understand the Moon, therefore, requires understanding what is light, what is darkness, what is the Sun, what is reflection, what is daytime, and what is nighttime.

Light symbolizes connection to God. When the light comes from the Sun, it is the connection from the Divine to us. When the light comes from the Moon, it is the connection of us to the Divine. For the light of the Moon is the feminine waters. When the Moon shines the feminine waters are raised and this opens the gates of heaven thrusting the masculine waters, the beneficence of God, down upon us. This is daytime.

In this context, light symbolizes the control of the will over the ego. Moonlight symbolizes the visible reflected Divine light, the light of the Sun, which occurs when the will controls and limits the ego so that our thoughts, speech, and action are intended for Divine service.

In its dark Moon phase, the Moon does not shine. Here the resulting darkness symbolizes the lack of control that the will has over the ego. In these cases, the intent behind the thought, speech, or action is not for the purpose of revealing the light. Hence no light is revealed. No light returns or is reflected home. In these cases, the darkness permeates the thought, speech, and action and annihilates it into spiritual non-existence. This is nighttime.

Associated with this annihilation is the gradual subconscious destruction of the physical environment or physical structures we set up which support the intent of thinking, speaking, or acting in a way not directed for Divine service. These structures are destroyed by the all-consuming fire.

From this point of view what is interesting about the Moon is how and why we can sometimes have an intent which is directed toward the Divine and sometimes not directed toward the Divine. That is, how we can have an intent which transcends the physical and how we can have an intent which is limited to the physical.

To understand this we have to understand that we have free will and the choice is always before us:

- to think, say, or do that which can reflect the light;
- to think, say, or do that which will not reflect the light.

And the choice which we do is always a free choice. There is nothing which forces us to choose one way or the other. We only experience the urge from each of our conscious sides: the holy side, and the other side. And these urges do not and cannot identify themselves one saying “I am from the holy side: think, say, or do, thus and so.” And the other side saying “I am from the other side: think, say, or do thus and so.” Rather, they each urge their thus and so as best as they can. Even with correct intent, it may be hard for the intellect to discern one from the other.

Our intellectual discernment must be based on wisdom, understanding and knowledge. When the wisdom, understanding and knowledge are of worldliness, our discernment will be worldly. When the wisdom, understanding and knowledge are of Godliness, our discernment will be directed toward the Divine. So the long term issue is to discipline ourselves and to open up ourselves to consciously, incrementally, and consistently bring Godly wisdom, understanding, and knowledge to our spiritual temple, our spiritual home.

We do this by bringing into our heart the kind of love that is directly associated with our willingness to surrender the other side to the all-consuming fire. For holiness, the indwelling of God’s presence, dwells only in that which has been surrendered. When we do not surrender (and having the intent of raising ourselves, however worthy it is, is not surrendering) we think of our selves as entities separate from God. In this case, our will is not aligned with God’s will and in us there is no place for the dwelling of God. Here there is the exile of the Shechinah, **כינה**, from God. Here there is the dark Moon.

When we become humble and sacrifice the ego’s worldly desires, we surrender to the all-consuming fire, but we are not consumed. Then there is founded a love of Godliness and our choice will be directed toward the Divine. Here, what we do is for the sake of Heaven. Here there is the union of God, **יהוה**, and His Shechinah, **כינה**. Here there is a full Moon.

General Discussion Quotes

Moore says that:

The Moon superimposed on the Sun counterparts the serpent projecting itself into the blue sea. The twin energies which must act together as two aspects (masculine and feminine) of the same energy, are required to cooperate in a sex union for the making of any body in the stupendous list of bodies, beginning with the stellar nebulas to the very last perfected one in the cycle of manifestation. The one energy, which actuates all things, cannot be separated from the body and action of the tiniest, invisible bacterium or from one of the thirty trillion cells which composes the human organism or the body and action of the largest star. These are all inseparable from the one energy whose body is the Universe itself! The consciousness of every atom in that Universe, the consciousness of every cell of your body, the consciousness of your entire body as one entity, all are precisely similar to the consciousness on the part of the one energy of its body, the Universe. Each and every body employs the degree of consciousness suitable to it, and that consciousness has gathered around itself the body in which it functions. ...

... the expanding of consciousness ... has constructed itself an appropriate body to manifest in. Spirit and body are the aspect of the One Reality. The reason for a body is that the Spirit must have some vehicle for expressing itself. Spirit cannot come out into manifestation unless it has a body. Consequently, the One energy, in order to manifest, divided itself into equal halves. The second half (which the Christian theology calls the Holy Ghost) provided the body for the first half in which to manifest. It constructed the body, but the first half (which the Christian theology calls God the Father) provided the pattern for that body. The body itself was then constructed by the union; Christian theology calls God the Son.

To construct any body requires the utmost employment of two Intelligences, that of the Spirit and that of Matter. The Intel-

ligence of one is no less or no greater than the Intelligence of the other; they merely express themselves differently. The first expressing itself in devising, the second in executing. ...

We have now arrived at a point in our individual evolution where we have to take a conscious part in future development. This card refers to the means and mechanics by which bodies are adapted to finer and higher forms of Spirit. We supply the Spirit and nature supplies the body. She needs, however, no instructions from us. Subconsciousness knows already what to do, and the same law by which she had built our highly complex organism out of simple cells, will also work the farther changes.

What then does Nature need, and where is the necessity for our taking a hand? Nature needs but one thing from us, the creative imagination. The tools she has, but we must commission her to use them. It is the visualization of the ardent desire to build a better body which enables nature to set about getting one. Unless she is thus stimulated, she will not furnish a better body that you will acquire by the ordinary process of her evolution. To speed her up requires that you cultivate the visual imagination, and visualize the result you wish to be achieved. All the people who have trod this path, which leads up to the superhuman body, have left us word that this is the only way it can be procured. They were once where we are not, and they built it only by the aid of the creative imagination.

Is that anything new? Throughout the entire evolution of the organic world, organism has been built only in response to the ardent feeling of need. When you intend your mind on the manifestations of something beyond your limit, your subconscious at once seeks to provide you the means to do so. It will not start going in that direction until the conscious mind has made considerable progress in picturing expectantly what it desires. The Moon is reflected light; it follows the conscious mind. Its light comes, in the first place, from the the Sun. The conscious mind stimulates the subconscious mind to begin to build the kind of body that will express the image you have habitually impressed

upon it. She has already the tools for doing so, but they need to be quickened by you into a new use. ...

Reflection is the outstanding note of this card. The Moon is reflecting the Sun, and she, herself, is reflecting upon the path of better bodies (which corresponds to the growing body consciousness), the Yods, or the images, of the Father are made flesh by the Mother. Reflect upon your image and your body will respond to it, by reflecting also.

Case says that the Moon:

represents the fourth stage of spiritual unfoldment, wherein the knowledge gained by meditation is incorporated into the bodily organism. It is the stage of body-building, or organization in accordance with subconscious mental patterns.

Waite says the Moon:

represents life of the imagination apart from life of the spirit.

The intellectual light is a reflection and beyond it is the unknown mystery which it cannot shew forth. It illuminates our animal nature, types of which are represented below – the dog, the wolf and that which comes up out of the deeps, the nameless and hideous tendency which is lower than the savage beast. It strives to attain manifestation, symbolized by crawling from the abyss of water to the land, but as a rule it sinks back whence it came. The face of the mind directs a calm gaze upon the unrest below; the dew of thought falls; the message is: Peace, be still; and it may be that there shall come a calm upon the animal nature, while the abyss beneath shall cease from giving up a form.

Ussher says:

The Moon does not so much shine as shed leprous flakes of light – in some versions they are blood-drops. It is the ‘waning Moon’ of Coleridge’s famous lines – with, below her, the Pillars of Hercules, the limits of the ancient world. Our spirit feels hemmed in between those twin towers-in -arms, as between two absolutes

or logical alternatives; and [in] the relativism, which is subtly-adaptive, life appears, as yet, only in the ignoble guise of ‘compromise.’ With this Card we know at once where we are; it is the age of Power-ideology and the Guilt complex – of *The Castle* and *The Beast from the Abyss* – the fable, not of Grimm (like ‘the Fool’) nor of Aesop (like ‘Strength’) but of Kafka. This is the obverse and conclusion of the Era of Enlightenment.

Sharman-Burke explains that

The Moon shines down upon the scene, revealing her three faces: new, full and old, which correspond to the faces of woman: virgin, mother and hag. Mythically, each face can be compared to a goddess; Artemis, the virgin moon goddess for the new moon; Demeter, the earth-mother goddess, for the full moon; Hecate, witch-enchantress goddess for the dark face of the moon. The three faces reveal the three aspects of femininity: the virgin, full of potential waiting to be fulfilled: the mother, potential fulfilled; the hag, potential shriveled up or wasted.

The Moon is the mistress of the night, the womb to which men return each night to rest, sleep and dream. The Moon was once thought of as the home of the dead, for it was believed that the dying would leave their bodies and be drawn up to the moon where they would be kept safe until time was ripe for rebirth. The Moon was thus seen as the womb which gave forth new life as well as taking it away. She was worshipped as the great mother from whom all life sprang and to whom all life returned. The Moon rules the waxing and waning rhythms of life, of tides and all natural cycles. The Moon also symbolizes feelings and emotions which are by nature volatile, nebulous and uncertain. She rules the realm of unconscious thought, dream and fantasy, and as the High Priestess signified the wisdom of the unconscious revealed in a controlled way, the Moon symbolizes the unconscious in its unpredictable and uncontrolled aspects. These aspects need to be transformed into wisdom but if they are all able to function together harmoniously they can form part of the well-integrated personality.

D'Agostino discusses the Moon from the point of view of climbing the path. He says that the climb

is not a straight upward climb. Rather the path follows undulating ground, leading us to experience a succession of ascents and descents, revealing a certain psychological force at work. ... However, after a time our achievements come to rest and further advancement necessitates the assimilation of new knowledge, and the formation of new habits. ... We cannot always be climbing. When we reach a plateau of arrested progress, we must stand steadfast. Those who do not understand the law represented here, become discouraged and drop out. All things have their ebb and flow, flux and reflux, their pendulum-like swing between opposite poles. The Moon, with its waxing and waning phases is an appropriate symbol of this Universal Law of Rhythm.

Javane and Bunker relate the Moon to evolutionary growth and development.

The keywords are *organization* and *sleep*. The function of the Moon is sleep, and, during sleep, waste is eliminated and new materials are woven into the body. Consciousness continues while the upper brain cells rest. It is during sleep that our aspirations and efforts are being built into the body cells. What we think and do all day goes on influencing the body while we sleep. Every cell is a center of consciousness, and every cell contains spirit. ... Many symbols here show that we can change the outward structure of things. They are proof that the same changes may be accomplished within the body through organization and cultivation.

Oribello says that

The Moon has a bright side and a dark side. As it rotates we see, at one point, half of the bright and half of the dark. We call this a half Moon. When the dark side faces us totally, it becomes invisible to the naked eye, yet it is there. As we contemplate the cycles of the Moon in a mystic way, we realize that darkness is often symbolic of the hidden wisdom of occult teachings (the word occult means something that is hidden).

Nichols says that

The Moon represents Nature herself, within whose seeming chaos exists order of a very different kind from the conscious categories imposed by a masculine ruler. Her diffused illumination reveals to us many aspects of reality not visible under his sunlight consciousness.

Unlike the sun, which is bright, dependable, and warm, the moon is pale, inconstant, and cold. Yet by her illumination we can see shadows hitherto unknown. Whereas in sunlight objects stand out clear-cut as separate entities with sharply defined forms, under the moon's pale glow these man-made categories dissolve, offering us a new experience of ourselves and our world. Transformed by moon magic, a bush can become a bear, a tiger, a rock, a house, or a human being. It is frightening at first to find our tidy compartmentalized world thus dissolved into shimmering moon-flux; but as our eyes grow accustomed to the moon's revelations, our fears, too, begin to dissolve in wonder and awe.

Symbolism

- Black Vegetation** Upon the brink of the Pool there is a fringe of Black Vegetation indicating occult images (Moore).
- Blue Background** The Blue Background indicates that the action in the Moon relates to cosmic subconsciousness.
- Blue Ground** The Blue Ground begins where the cultivated ground leaves off. Here the natural evolution ends and the spiritual begins. This is where the greater change takes place (Moore).
- Crayfish** From the pool of Cosmic Mind stuff in the foreground, a crayfish appears, symbolizing the early stages of conscious unfoldment (Eden).
- The Crayfish climbing from the Pool is a symbol of the early stages of conscious unfoldment. In these first developments of consciousness, the individual seems to be isolated from the rest of nature (Case).
- The Crayfish who clambers upon the Path is no longer symbolic of the exodus of the water animal to the land. In this the Crayfish is like the Egyptian scarab, symbolizing the spirit.
- The spirit descended into matter, and now the conscious spirit is beginning to climb out of matter and to get upon the Path where it is no longer conditioned and trammled by matter. This goal is reached by building a better body for it to function in.
- The Crayfish is red-violet, the color which symbolizes the making of the better body (Moore).

The Crayfish coming out of the water represents the lower form of existence. Shaped like a scorpion, it indicates the creative force starting on the path of return, which leads to the mountain of attainment (Javane and Bunker).

From the water (the Universal Consciousness) a Crayfish emerges. This is symbolic of having a firm grip on both sides of life (the seen and the unseen) (Oribello).

The Crayfish is symbolic of inner most fears forcing their way to the surface of consciousness. The Crayfish might represent childhood fears reappearing in adult life, still managing to cause fear and anxiety even though we may recognize the lack of logic in this. As the Crayfish crawls into consciousness we often try to push him back, where he continues to exist, giving rise to vague fears and unacknowledged anxieties until such time as we allow the Crayfish, or our fears, to come right out of the pool of the unconscious and be faced (Sharman-Burke).

The violet Crayfish represents consciousness in its early stages of development. Born of the watery mind stuff below, the Crayfish resembles a scorpion, the zodiac sign of Death. This suggests that the reproductive instinct inherent within us, incessantly animates our journey onward to accelerate our consciousness to the higher levels of being (D'Agostino).

Falling Dew

The falling Dew consist of drops which are Yods, representing the descent of the Life-force from above into material existence (Eden).

The Falling Dew are drops of light falling from

the Moon. This corresponds to the implication that “corporeal” is related to “rain.” In the B.O.T.A. version, there are eighteen Hebrew Yods, corresponding to the number of the Key. The number 18 is the value of the Hebrew noun ךׁ, Chai, signifying “life.” Thus the falling Yods refer to the descent of the life-force from above into the conditions of corporeal existence (Case).

Regarded as consciousness these Yods fall from the Sun; regarded as matter, these Yods fall from the Moon. Regarded as falling from the Sun, these Yellow Yods stand for the states of consciousness symbolized by the 12 zodiacal signs and the three mother letters of the Hebrew alphabet.

The 15 Yods fall upon the Blue Ground and not on the green. This means that the body cannot receive what these Yods stand for until you have made your Empress one with the Holy Ghost. The Yods stand for the 15 extensions of consciousness indicated by the 12 Zodiacal signs and the three mother letters; also by the 15 petaled rose on the pennant of Death. The Hierophant wears a crown composed of them which means that he had control of them. The Hierophant is the masculine expression of the High Priestess. From the very beginning the Universal Mother has been leading us up to the point where she can retain this influence upon us, patiently longing for the self-conscious to make it possible for Her so to transform the body (Moore).

The Falling Yods represent the descent of the life force from a higher plane into the material

world (Javane and Bunker).

Green Ground

The foreground is green indicating that stage of spiritual evolution where the Empress is still doing the chief work (Moore).

The Green Ground is symbolic of development within our physical existence (Oribello).

Moon

The Moon in three phases watches over the landscape. The Moon's three phases of intuition concern body, mind, and spirit. The Moon Mother watches over the birth of Spirit into material manifestation.

The Moon will lead him along the rugged path, past the Towers, to the final heights of attainment, if he will be guided by her reflected light and listen to the voice of his subconscious (Eden).

The Moon is on the side of mercy, to the right of the observer. It has sixteen chief and sixteen secondary rays. The Moon represents the life of the imagination apart from life of the spirit (Waite).

The Moon symbolizes the reflected light of subconsciousness (Case).

When you intend your mind and turn it on the manifestation of something which has been before your mind, your subconscious at once tries to give you the means to do so. If you keep at it long enough and intensely enough, your body produces the means.

Your body cannot start in that direction until your conscious mind images what it wants, makes a sharp, definite outline of what it wants. In other words, this is why the

subconscious is called the Moon because the Moon passes on the light of the Sun. The Sun is the mind – the body reflects the light – the mind. The Moon shines by reflected light. All the light comes from the Sun (Moore).

The Moon is symbolic of our intuitive faculties or subconscious mind. Under the Moon are 15 flames. When you add $1 + 5$ you get 6, symbolic of the six days of creation. When you have done your best in developing your full potential you can look forward to the seventh day of rest, when you look upon all the things you have become through your sincere efforts, and see that it is good (Oribello).

Path

The Path, rising and falling, has been worn by the feet of those who have traveled this way before. It passes between two animals of the same genus, both canine; a Wolf and a Dog. This means that the path passes between the extremes of nature and art.

At its very beginning, where it rises from the margin of the pool, the path is bordered by stones and plants, symbols of the mineral and vegetable kingdoms. Then it progresses to the point where wolf and Dog are shown, as symbols of the animal kingdom. In the foreground it traverses a cultivated field, which symbolizes matters of more or less general knowledge, until it comes to two towers, which mark the boundaries of the known. Then it continues into the Beyond, rising and falling through blue distances which represent the planes of consciousness open to us during sleep or trance.

The Path rises and falls, suggesting periodicity, wave motion, and vibration. Yet it continually ascends, so that, as one progresses, the time comes when one's most depressed states of consciousness are at a higher level than some of one's earlier exaltations (Case).

There is a path passing midway between the Wolf and Dog. Whether it is the natural or the Spiritual evolution, the better body lies exactly between the two parents, subconscious and self-conscious, nature and culture. Our culture must never take us away from nature, and nature must never be followed exclusively, but must be restrained by culture.

At the end of the ever-ascending path stands the Hermit, on His mountain peak. In the path are the two figure 8's which were hovering over the head of the Magician and the Woman of Strength (Moore).

The narrow Path implies that concentration is necessary. It goes up, then down, but always rises higher at the next step. It is meant to show that spiritual unfoldment does not come all at once, but rather progresses gradually (Javane and Bunker).

A bright Path leads from the water to the mountains, symbolic of the spiritual path within (Oribello).

The Path leads through the two pillars, as a suggestion of movement between conscious and unconscious (Sharman-Burke).

Pool

The Pool below is the same as that shown in Temperance and the Star. It is the "great deep" of cosmic mind-stuff, out of which emerges the

“dry land” of physical manifestation. From it all organic life proceeds. The Pool also refers to the ninth Sephirah, Yesod, which is known as the Sphere of the Moon, and is the seat of the Vital Soul manifested in man as the automatic consciousness, generally referred to as the subconsciousness (Case).

The Pool out of which the path proceeds is the same as in the Star and in Temperance, and as the river in the other cards – the Cosmic Mind-Stuff into which melts the robe of the High Priestess. Out of that Cosmic Mind-Stuff brought down from the Archetypal into the world, finally emerges the “dry-land” or what we call physical manifestation (Moore).

The Pool is the Pool of Forgetfulness, which lies to the left of the Pool of Memory in the dark world of Hades. We try to forget that which gives rise to unpleasant or uncomfortable feelings or memories but the Crayfish periodically reminds us of them by struggling out of the water (Sharman-Burke).

32 Rays

There are 32 rays associated with the Sun-moon luminary, half are short and half are long. Since the card concerns the work of the body rather than of the mind, the long rays are the subconscious and the short rays the self-conscious. Why 32? This is the number of the Hebrew word *laiv*, לב, meaning heart. In the occult teaching the heart stands for the great sympathetic nerve system. This is the special system in the body which responds to the impulses emanating from the Subjective-Mind, the Holy Ghost (Moore).

The 32 Sun-Moon Rays indicate the thirty-two paths on the Tree of Life (Javane and Bunker). Around the Moon on the card are thirty two rays of light, symbolic of the “Thirty two Paths of Wisdom,” as embodied in the twenty two tarot cards and the ten Divine Names or Emanations. The Thirty Two Paths of Wisdom are called the “Tree of Life” by initiates. This card reveals that the full understanding of these paths can only be attained in the stillness of intuitive reflection. This understanding releases the truth contained in the hidden chamber of the mysteries (back of the head), the inner mind (Oribello).

Stones

Upon the brink of the Pool, there is a heap of Stones, some of which are touched with red. The higher meaning of Stone is union with the Father, and the red means the Mars vibration being put at His service rather than the service of the personality. Thus the path becomes from its very start, the path of better bodies, bodies deliberately created now occultly, by the personality, as it takes itself in hand (Moore).

Towers

In the background, halfway up the path, are the twin Towers Man has erected to protect himself from his hostile environment (Eden).

The path between the Towers is the issue into the unknown (Waite).

The Towers are the handiwork of man. In the B.O.T.A. version they have battlements. This is because they represent the mental attitude of the average man, who conceives himself to be surrounded by a hostile environment, against which he must fight, and from which he must

protect himself. Thus the towers correspond to the mental states symbolized by the hard carapace of the Crayfish (Case).

The Two Towers are the same as that seen in the tarot key for Death. These are the Towers of the known. Beyond them lies that which is at present unknown. It is the business of science and of individual spiritual evolution to keep pushing back those towers so that we can get on the path, beyond the Towers of the known.

In each Tower there is only one window. It is high up for only those who ascend the height; Those who are capable and can see what stretches before them in the future. The window is black to indicate the occult vision, and there being only one reminds you of the words of Jesus: "If thine eye be single, then thy whole body is full of light." Window means reason. The two windows (one in each Tower) indicate the self-conscious and the subconscious, the two reasons working together to produce a new body, and so to move back to the Towers of the known. As the self-conscious Tower is moved back by the mental vision, the subconscious creates a better body in which to house that vision. The window, of course looks ahead, and is actually on the opposite side of the Tower, but there is no way that it could be put there on the card (Moore).

The Towers are human handiwork (Javane and Bunker).

The two Towers represent the balance between the seen and the unseen: in the foreground is the seen, and in the background is the unseen (illustrated by the mountains) (Oribello).

Beyond the two Towers of personality a vast unknown, uncharted world of knowledge and experience awaits. Those aspirants who have the imagination, courage and strength to properly prepare themselves can enter and share in its wonders (D'Agostino).

Wolf and Dog

The Wolf is nature's untamed creation; the Dog is the result of adaptation to life with man (Eden).

The Wolf and Dog are the fears of the natural mind in the presence of that place of exit, when there is only reflected light to guide it (Waite).

The Wolf remains what nature made him. The other, a Dog, is a product of human adaptation (Case).

The Dog typifies the self-conscious and the Wolf typifies the subconscious. The Dog is orange, and is looking towards the Light from above; the Wolf is stone color, and is looking toward the dog. This means that the dog, because of striving to realize his heavenly vision, has transformed the subconscious and made her one with the Holy Ghost. She is now trying to transform him; but note that although her eyes are fixed only on him, her ears are decidedly pricked upward, while his ears are down. Here you are told again that it is the subconscious which receives intuition, and that she transfers it on to the self-conscious.

The Wolf has been traditionally known as man's worst enemy and has, through his cultivation, become man's best friend. What transformation is like this? It is a greater transformation than man has so far made of

himself. Maeterlinck, in his beautiful essay on “Our Friend the Dog,” calls attention to the fact that the dog is the only animal who has, through his love of us, converted himself into another species. “He has solved, in an admirable and touching manner, the problem we should have to solve, if a divine race came to inhabit our planet.” The occultist knows what Maeterlinck here suggests: that a divine race is inhabiting our planet, and that we must eventually do what the dog has done, convert ourselves from our original species (Moore).

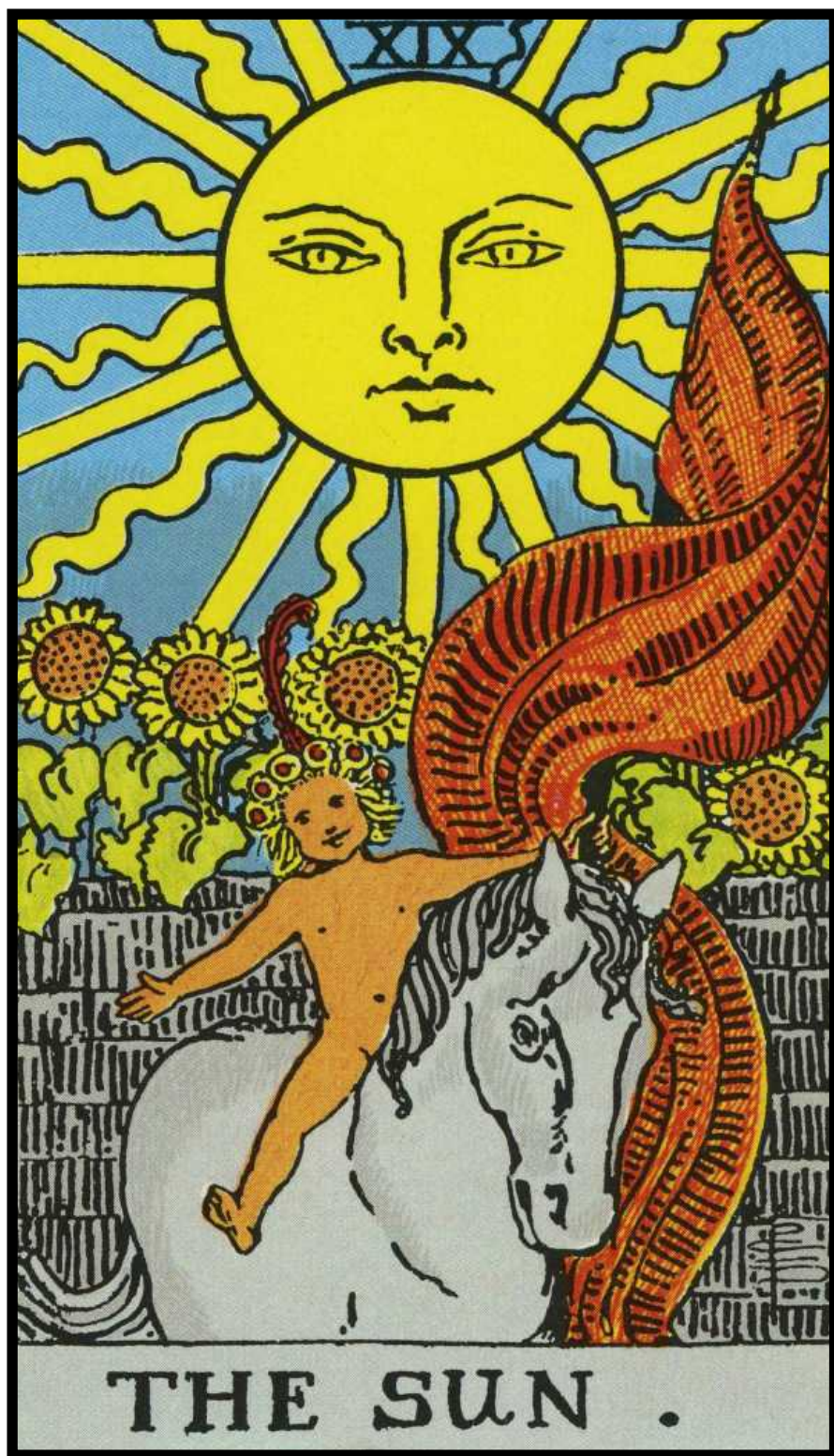
The Wolf and Dog are of the same species, but one is wild and the other is domesticated (depicting nature aided by human consciousness) (Javane and Bunker).

On one side of the Path is the Wolf (a symbol of the Devil, or blocks which sometimes hinder our spiritual progress), and on the other side is a dog (the Dog is a symbol of God’s power, present with us in physical life). The Dog has been called man’s best friend. In esoteric teachings, wisdom is sometimes cloaked in obvious symbolism. The reasons some teachers use a Dog as a symbol of the God-Power is simple; the word “dog” spelled backwards is God.

Both Wolf and Dog look and appear to be howling at the Moon. This reveals that all experiences contribute towards the awakening of our inner mind. Bad events can be blessings in disguise for they prompt us to pray more and try harder. The positive events give us the added energy and reward for our efforts (Oribello).

The Wolf and Dog are both creatures of the underworld, guides of souls to the land of the dead. These animals are sacred to Hecate, goddess of the dark moon and enchantment and the infernal regions. The idea of Wolves and Dogs baying at the full moon is a powerful image suggesting madness or lunacy (Sharman-Burke).

At the right of the path howls a yellow Wolf, a symbol of the wild impulses of nature. At the left of the path barks a dog, a symbol of the world of artificiality (D'Agostino).



The Sun

The Sun is the provider of light during the daytime. It furnishes warmth and light. The Hebrew word for Sun is שֶׁמֶשׁ. This comes from the root שָׁמַשׁ of the verb meaning to serve, to attend, wait upon, minister, or officiate. It is cognate to the noun שָׂמַשׁ, which means attendant, servant, janitor and caretaker. It is the Sun which serves the earth. And in the spiritual world, it is we who are on the transcendent path of serving the Divine. We are the caretakers of the Divine Light, for it is only through us that the Light is revealed.

By aligning our will with God's will, cleaving to God, walking in the way of God, ungodly thoughts will no longer linger in our consciousness. The Divine light will emanate straight out of us just the same way that the light of the Sun emanates straight out of the sun to shine on earth.

To understand this metaphor, consider that the earth would be dark without the light of the sun. In the same way, our spiritual world would be dark if we do not serve as a channel for the Divine light. Dark in this sense means that there is what, in everyday language, can be called evil or bad lurking in the world ready to do its thing in the darkness of the night. We serve the Divine by transforming this evil or about-to-manifest-bad to good. By so doing, we constantly reach beyond. We continually grow. And by growing, we continually diminish the "other side" within us. We see and magnify the good and the beautiful in existence. Where we see bad, we adjust our understandings and actions to compensate for it. We search for a way in which the good within the bad can be brought out and developed through what it is that we do. In this way we become a channel for the Divine Light. Through us this Light is able to illuminate the entire reality of the physical and spiritual world.

Consider why it is that we interpret a situation as bad. We interpret what is bad as something that makes us feel bad, something which is too much for us to handle, something which we would rather not have to handle, something which is a challenge to us, something which we think is beyond our physical, emotional, mental, or spiritual ability to handle. That which is bad is something we believe to be beyond our self perceived limitations. Yet within this "bad" is the good that we reveal when we work with it, a good that we can bring out because the handling it requires is not beyond

our self perceived limitations. God arranges experiences for us exactly in this manner. When we are ready, God gives us a situation which is the opening through which we can experientially learn that whatever limits we thought we had, we do not have. Therefore, we are able to learn that our creative potential is larger than whatever restrictions we had perceived for it.

To go through the opening God gives us, we have to suspend judgement “good” and “bad.” We have to forget whatever interpretations we would ordinarily make. We have to forget the distinction of opposites. We have to put aside our memory which is filled with reasons, rationalizations, interpretations, and distinctions that have worked in previous situations. We have to quiet our emotions and minds. Then we have to ask ourselves:

What is it that God would have us do in this situation?

In this way we make ourselves the receiver’s of God’s will. By aligning our will with God’s will and then doing in accordance with God’s will, we refine and purify our own will. We become able to do beyond our self-perceived and self-imposed restrictions. For we have connected ourselves to the unlimited source and we will do right. We will become channels for the Divine light.

Like the Sun in the daytime, this Divine Light is everywhere. But it is not revealed everywhere. For there are some who, by their self-centered acts do not allow the Divine Light to enter. We reveal the Light which is inherrent within the situation, by working with the bad we encounter, converting it to the good. We interpenetrate the profane with the Holy.

Living in this way, our desire is a constant willingness to bestow upon others the treasures of the Divine Light. So we constantly seek ways for our consciousness to receive and share the Divine Light. We do this with a conscious spiritual force which draws down heaven to earth and raises earth to heaven.

General Discussion Quotes

Javane and Bunker say that

The Sun means face or countenance. Face implies head, one who takes the lead as the head of an organization. This card also brings to a head all the potencies of the life power. The keyword is regeneration. We renew our bodies when we renew our minds. “Be ye transformed by the renewing of your mind that ye may prove what is the good and perfect will of God.”

Nichols says that

The Sun heralds a new stage of enlightenment and nourishment. ... The Sun pictures that moment when the hero, leaving forever the world of sterile opinions and formal dogma, steps into the sunny world of direct experience and pure knowledge. ... life is no longer a challenge to be overcome but rather an experience to be enjoyed. It is a world of innocent play, where we can recapture the lost spontaneity of our natural selves. Here we can rediscover the inner harmony we felt as young children before the opposites split us so cruelly asunder, dividing us from ourselves and from one another. ... [AND] this “climate of delight” is not a distant land to be found in the skies but is, rather, simply a new way of experiencing the known world.

Then in speaking of the two children who play in the Sun in the Marseilles deck, she makes some comments which are equally applicable to the Rider and B.O.T.A decks.

The motif of twin children is a familiar one in legend and myth, and it often appears in our dreams. Usually it symbolizes a creative potential of unusual proportions. ...

Children often represent the inferior function, childlike and undeveloped – close to nature. It is through this inferior function, which has remained spontaneous, natural, and close to the unconscious, that renewal can come. A good way to relate to this inferior side is through play. ...

The children in this Tarot play together freely and naturally. Because each is in harmony with himself, he moves in harmony with his companion and with all of nature. Each reaches out to the other with no fear of rebuff, and since each gesture arises spontaneously from the heart, it is not rejected or misunderstood.

Waite says:

The Sun is that of consciousness in the spirit – the direct as the antithesis of the reflected light. The characteristic type of humanity has become a little child therein – a child in the sense of simplicity and innocence in the sense of wisdom. In that simplicity, he bears the seal of Nature and of Art; in that innocence, he signifies the restored world. When the self-knowing spirit has dawned in the consciousness above the natural mind, that mind in its renewal leads forth the animal nature in a state of perfect conformity.

Ussher says that in the Sun, the

restriction limits are left behind; man's load of memory seems to have fallen from him, as Bunyan's Christian was freed from the pilgrim's wallet of his sins. As 'the star' symbolized the Reason and 'the Moon' the Irrational, so 'the Sun' is the true Super-rational – the freedom of the harmonized personality. It is the moment of renovation expressed in the modern dream of untrammelled self expression.

Case says that

The Sun represents the fifth stage of unfoldment. It is a degree of adeptship, that of liberation from the limitations of physical matter and circumstances. It is also a grade of conscious self-identification with the One Life. Yet it is not final. For though it is a stage wherein all physical forces are under the control of the adept, who, having himself become childlike, realizes in his own person the fulfillment of the promise, "A little child shall lead them" – yet a person who has reached this grade still feels

himself to be a separate, or at least a distinct entity. This is not full liberation, though it is a higher stage in which all physical forces are dominated by the will of the adept, because he is an unobstructed vehicle for the One Will which always has ruled those forces, since the beginning.

Sharman-Burke notes that

The Sun has many mythical associations and an obvious one is the Greek sun god, Apollo. He was the god of light, born of Leto, goddess of night, and his shrine, the oracle at Delphi, was sacred to all goddesses of darkness. Apollo's twin sister was Artemis, the Moon goddess. Apollo was an archer god whose fiery arrows could heal sickness but could also bring sudden death to those who ran foul of him. He was often depicted with his famous lyre as the god of music, poetry and song. He was a god of form, shaping elusive aspects of the psyche into durable and permanent expression, often as an artistic nature.

The Sun symbolizes the masculine capacity to impart form and structure. His influence gives form to the formless, shape to the shapeless. The Sun god presides over the arts as well as over the activity of the intellect; man's rational capacity to impose order and coherence on the fluctuating moods of his experience. The Sun is a card of daylight, which, while it lasts, is a time for vigorous activity and clear perception. In this respect, the Sun complements the Moon; for if the Moon represents the unconscious in its murky darkness, the Sun is consciousness in all its bright lucidity. If the Moon represents the feeling nature, the Sun stands for the capacity for thought. And as the Moon is formless, so the Sun is form.

Moore says

that the God-consciousness is born from the Sun streaming down through Reason (depicted here as the sun-flower). Alchemy has given, in a fantastic language, how regeneration was to be accomplished. Regeneration comes only from ourselves when the

purified will and purified body work together as one. Each must be purified. How do you purify the personal will? Make it the will of the higher self; give it up and take the will of the higher self instead. How do you purify the body? Make your intellectual subconscious the same as the High Priestess: identify your intellectual subconscious with the Holy Ghost.

Symbolism

Banner

The red Banner that the Child holds signifies action and vibration, as do the rays of the Sun. He carries the banner in his left hand to indicate that control has now passed from the conscious (right hand) into the subconscious (left hand) (Eden).

In his left hand the Child bears the gigantic Banner which gives him no trouble at all to wield. His right hand is solely occupied in keeping his balance as he wields it. This symbology means that he pays no attention to wielding the orange Banner, for the subconscious attends to it automatically. The only effort he makes, and from the card this appears to be very little, is to balance the Banner with his other hand as he swings it, and so keeps his equilibrium.

The Child joyously wields the orange Banner of the stellar energy, which streams into his body through the transformed heart. It is colored by his own personality, passing through the heart again to raise the vibrations of all he contacts.

The Child carries the Banner on an occult staff. Where his fist closes on the staff he makes the lower loop of a figure eight; the higher loop is formed by the scoring on a green leaf. It is equilibrium that enables him to wield the giant banner. He wields it automatically, for it is in his left hand; his right hand is employed in keeping his balance. This is the business which demands his conscious attention. If at any time he should fail to keep his balance – should he

allow his emotions to get the better of him, he would be destroyed (Moore).

The Banner is situated between the one isolated Sunflower and the group of the other three Sunflowers. This reveals that there is a veil of mystery which separates the seen from the unseen. However, we also notice that the child has his hand on the pole, and this reveals that the spiritually minded person may lift the veil and see beyond (Oribello).

The Banner is symbolic of all the cloaks worn by the earlier cards of the Major Arcana, cast off, waved in the air with triumph and celebration. Their lessons have been learned (Sharman-Burke).

Like the Fool, the Magician, and the Hermit, the Child carries a wand or measuring stick. These signs tend to imply that the mental and physical analysis of the occult forces involved, has been successfully completed, and has taken effect; therefore the wand sports a waving banner to inform us that victory is assured at this stage (D'Agostino).

Blue Background

The Blue Background grows darker as it goes down. This symbolizes the admixture of the Holy Ghost with the mineral kingdom, our clay or subconscious. Man has perfected his body when he has made his personal subconscious at-one with the Holy Ghost (Moore).

Child

The Child is fair, like the Fool, and like the Fool, he wears a wreath and a red feather. His nakedness indicates that he no longer has anything to hide. Here the Fool has gained spiritual victory over the lower aspect of his

nature – a very different triumph from that which he was demonstrating as the Charioteer, when his conquest was only over his own will. The Child controls the horse, the solar energy, without saddle or bridle. The Child represents perfect control between the conscious and the unconscious (Eden).

The Child is the destiny of the Supernatural East and the great and holy light which goes before the endless procession of humanity, coming out from the walled garden of the sensitive life and passing on the journey home (Waite).

The B.O.T.A. version has two children, a boy and a girl. Both are nude to show their state of Edenic innocence, comparable to that of the Lovers. The two children represent consciousness and subconsciousness, and they are dancing in a fairy ring, their hands clasped, to suggest the perfect union and rhythmic synchronization of the activities of the two modes of human personality. Each has one foot planted firmly in the central circle of the ring, so that the other foot is free to swing; and the boy's right hand is extended before him palm upward, as if ready to accept something he expects to receive (Case).

The Child symbolizes the transformed heart, which formally was feminine (involuntary) and now is masculine (voluntary). It is because the heart has become a masculine organ that it can now safely become the governor of man, and by it the boy comes to its wholeness or health. It can at last perfect equilibrium (as you see from the position of the Child, who symbolizes it)

and that is the reason it stands for the Fool in us. It is in perfect equilibrium as was the Fool, being both masculine and feminine (Moore).

The nude Child astride the horse has sublimated the animal desires and is a symbol of the naked truth and an understanding of things as they really are. “Except as ye become as little children, ye cannot enter the kingdom of heaven” (Javane and Bunker).

The Child is symbolic of reaching a state of new birth or a transformed life. On the child’s head are six circles, symbolic of the purified five senses and the awakened sixth sense. The feather rising from the child’s head represents the awakened cosmic fire of the Holy Spirit (Oribello).

The Sun’s image of a naked Child represents greeting of the Fool’s new-found state of optimism with joy. The image of a child, rather than an adult figure, points towards the chance the Fool has to grow up again; he has the opportunity to revert to a childlike state so he can restart his inner or spiritual growth (Sharman-Burke).

The Child is the son of the spiritual sun, manifested on earth in human form. Having nothing to hide, its nakedness is the exposition of an advanced stage of consciousness, free from all disguise and delusion.

The nipples and the navel of the Child form the points of a water triangle, a motif of the Hanged Man (D’Agostino).

Horse

The Horse is solar energy (Eden).

The destructive lion of the body has become the docile Horse, the eager carrier of the Christ child. It is the goal of the body to become the animal carrier of the Christ consciousness. His extreme docility is no more obvious than in his pricked up ears (Moore).

The Child sits on a horse, symbolic of soberness and tranquillity (Oribello).

The Horse, a domesticated animal, depicts the forces of nature after they have been specialized by the selected power of the human will (D'Agostino).

Red Feather

The Red Feather of an eagle set in the Child's yellow hair speaks of the visionary and creative abilities of man, and the unrelenting human pursuit to realize its highest aspirations (D'Agostino).

Sun

The Sun represents the solar energy in its highest aspect: it is the energy the initiate will use to accomplish on the inner planes what the physical Sun accomplishes in giving light and warmth to the earth (Eden).

The Sun represents the truth that the seemingly material forces of nature really are modes of a conscious energy, essentially human in character and potencies. The Sun is the power which reaches its highest manifestation in reason, and which always and everywhere is the ruling force which makes effective the law symbolized by Strength (Case).

The Sun rules the Law of Suggestion. Nature in you (your subconscious) is ruled by the suggestion coming from your self-conscious;

however badly your self-conscious works,
however rudimentary it is, it is a miniature
Sun. It is a Sun in the making (Moore).

The Sun is a symbol of the divinity, the great
divine power. We must control and adjust our
lives through the Sun's action. As the ancients
knew, the powers themselves are neither good
or bad; it is how they are used. The power of
the Sun is not just a physical energy but also a
living power. What we see in the Sun is
identical with the spiritual power behind the
Sun. Everything on earth is a manifestation of
the Sun (Javane and Bunker).

The Sun is symbolic of illuminated reason in
the conscious mind. The Sun has a human face
which is a clue that you are to picture your face
within the sun (Oribello).

Sunflowers

The garden has four Sunflowers. These
Sunflowers are looking toward the Child instead
of looking toward the sun. They represent the
four elements - Air, Earth, Fire, and Water
(Eden).

Four Sunflowers, representing the four
Kabbalistic worlds, and the four kingdoms of
nature, mineral, vegetable, animal and human,
turn, not toward the day-star, but toward the
little children, as if to hint that all creation
turns to man for its final development. In the
B.O.T.A. version a fifth sunflower is shown. It
is still in bud, and turns toward the sun. This
bud represents the "Fifth Kingdom," the
kingdom of the Spiritual Israel, composed of
human beings who, by understanding the law of
evolution which has brought organized life

expression as far as ordinary *genus homo*, is enabled to apply that law to the self-evolution of a “new creature,” who is as far beyond ordinary humanity as the average human being is beyond the animals. As yet, though the whole line of sages, prophets, adepts and masters belongs to the Fifth Kingdom, that company of new creatures is small, by comparison with the mass of humanity. Thus it is symbolized by a sunflower in bud, rather than in full bloom; and because the outstanding characteristic of all members of the Fifth Kingdom is their utter dependence on the universal Life-power, this fifth flower turns toward the sun (Case).

The Sunflowers are to be taken at three levels. First they represent the four kingdoms of Nature. It is these which man has improved by the use of his Reason, and which still look to man for further development. The Bible says, “All nature groaneth and travaileth together for the coming of the sons of mind.” The hope of nature lies in the perfected man, man who has previously used his reason to perfect his body and himself. Three of the kingdoms of Nature are grouped together; the fourth by itself. This indicates that man need not be conditioned by his past, but that the seeds he sows may be something entirely new, and bring forth new species not previously found in Nature.

In the Cosmic sense rather than the planetary, the four sunflowers represent the four planes – the Physical, Formative, Creative and Archetypal. In this case the meaning is the same as when they are purely physical, only

wider in extent. Not only the physical world, but all the higher ones look for their final development to man in which the Christ-consciousness has been born.

Particularly in the case of the Archetypal World is man unconditioned by his past. The ideas he may bring down into the physical plane through the other two stages are far beyond present limits.

In the third level, the Sunflowers represent reason (Moore).

The four Sunflowers symbolize organized development; mineral, vegetable, animal and Adam-consciousness. Sunflowers always face the sun to draw their power, as we should do to develop our consciousness (Javane and Bunker).

There are eight layers of masonry upon which are four Sunflowers. This symbol reveals that by uniting that which is below with that which is above we develop our power within the four worlds, or realms of existence (physical, astral, or emotional, mental and spiritual). Notice that three of the sunflowers are grouped together. They represent the astral, mental and spiritual worlds. The Sunflower by itself to the right represents the physical world (Oribello).

The four Sunflowers behind the wall illustrate the four evolving stages of the solar energy. The three Sunflowers at the left correspond to the mineral, vegetable, and animal kingdoms, and to the elements of earth, air, and water. The single sunflower at the right is a representation of natural man and the element of fire. Man, the microcosm, the compendium of all the elements and forces in the universe, is

the only creature in the scale of creation with the degree of consciousness to rise above the wall of the senses and enter into the Garden of Eden. A child shall lead them, therefore, the four sunflowers face the child, indicating that they depend on him for their further development and evolutionary advancement. This child is the only gateway to light, liberty, life, and love, and its purpose is the complete emancipation of the human race (D'Agostino).

Sun Rays

The Sun Rays are alternatively waved and salient. The wavy rays represent vibration. The straight ones represent radiation, which is apparently in straight lines (Case).

From the Sun proceed 21 yellow Sun Rays, 11 straight and 10 wavy ones. These are arranged alternately, but the series begins and ends with a straight ray, making the first and last straight rays come together. Between these two there is another ray, wavy, and black. Black stands for the occult, and the meaning is that this is not a natural ray, but we must make it ourselves by occult practice.

The Sun Rays stand for the 21 numbered cards of the Tarot Trumps; the black ray stands for the Fool, which precedes them and is numbered zero. The Fool symbolizes the spirit before it descended into matter, and in that state, was both masculine, and feminine, or rather neither masculine or feminine, but containing the potencies of both (Moore).

The twenty-one rays of the Sun represent the twenty-one keys of the Major arcana in the Tarot (Javane and Bunker).

The straight and wavy Sun Rays indicate the dual nature of the card, both its positive and negative aspects (Sharman-Burke).

Walled Garden

The Walled Garden behind the child is the cultivated garden of Man, which the Child has left behind him (Eden).

The Walled Garden represents human adaptation of natural conditions. In the B.O.T.A. version, the wall is of stone, in contrast to the bricks which compose the tower in the tarot key The Tower. Wherever stone appears in tarot symbolism we are to understand it as a reference to the Hebrew word **אֶבֶן**, Ehven, and thus to the perfect union between the Divine Wisdom which Kabbalists call **אָב**, Av, the father, and the One Self of the entire human race, which they call **בֶּן**, Ben, the Son. Human speech (the Wall) is actually the manifestation of this union, because all personal consciousness is based on the indissoluble union of the cosmic life-force (**אָב**, the Father) with the central Self (**בֶּן**, the Son) seated in the hearts of men.

From the most primitive speech to the most highly evolved languages, humanity's word-forms evolve as a direct consequence of the fact that the word-maker is the central Self. As that Self evolves higher and higher types of personality through successive rounds and races, language becomes a more and more adequate vehicle for the expression of ideas. Yet all human language has one basic limitation. Its words are descriptions of, or labels for, various types of sense experience (Case).

The Wall has eight courses of masonry, and represents man's development of natural conditions. The layers correspond to the eight-fold energy of the sun, which we duplicate in our own activities, tallying with the eight eight-spoked wheels on the robe of the Fool. All that man has done in developing nature has come about through the reports of his five senses. His improvements were always initiated by the attempt to secure from Nature greater gratifications for his five senses.

On the uppermost layer of the Wall are the letters יהוה , the Tetragrammaton. On the next layer is the divine name יה . This name is particularly attributed to the feminine principle; the other to both the feminine and masculine. These letters on the Wall show that the Wall is also to be taken as the eight-fold path to holiness or right-use-ness, the way to achieve perfection of mind and body. The Wall was erected by man using his reason, his powers of measurement, to lead him to new conclusions (Moore).

The Wall in the background represents the formation of the Fool's past life and his limitations. It represents all he has learned and done so far; the grey pattern of experience, a solid foundation from which he can now ride forward (Sharman-Burke).

The children play in a walled enclosure, insuring that the insights available here will not be flooded or swept away by an invasion from the unconscious (Nichols).

The Wall represents the mistaken conception of appearances construed by the human

imagination in response to sense perceptions. When we rely solely on our physical senses, they become an obstruction to our further progress. The world of form certainly exists, but external appearances are incomplete. Observation of the total picture is desired. Outer sensory reports must be balanced with the revelation of their inner essence. Only then can we arrive at a true judgement of the construction of thought and matter, and its significance in relation to our lives (D'Agostino).

Wreath

The Wreath on the head of the Child is composed, not of green leaves, like that of the Fool's wreath, but of little sun symbols, the circle with the central dot. The Wreath must extend around his head; therefore there are twelve symbols in all. They represent the Zodiac, and correspond to the belt of the Fool. The Child controls the twelve forms of self-expression. As his Mars vibration is entirely at the service of the enlightened awareness, these twelve forms of consciousness are expressing themselves to perfection (Moore).

The Child wears a Wreath of six roses, resembling the crown of a king. This means that the cultivation of our desires is mentally required to harmoniously combine the universal forces at play within us (D'Agostino).



Judgement

The key to understanding Judgement is to realize that the time when the trumpet is blown is the time when there is a royal coronation. The royal coronation in Judgement is our coronation. For Judgement is the time when our consciousness surpasses beyond its usual limitations and our understanding enters a new dimension. Being conscious in four dimensions releases us from the bondage of Judgement. For it is here that we realize that creation is not something that happened some time ago. But creation is happening at each moment.

And for what purpose is creation happening? Creation is for the purpose of receiving the beneficence of God. We receive this when we reach beyond ourselves by not letting our consciousness dwell in the limited worldliness of the physical. We do this when we think, say and do for the sake of Heaven. We do this when our involvement in mundane activities has the intention of creating a sanctuary for Godliness, a place where the presence of God rests. We do this when we become a complete receiver by becoming a complete giver.

There is yet a deeper message of Judgement. In our physical world, time is usually experienced as the instance which is the present. The past is gone and the future is yet to be. Neither are present in the instantaneous now. Yet when our consciousness transcends its limitations, we discover that the past, the present, and the future are all in the instantaneous now. This is because each moment has within it the totality of all time. Each moment is eternal. The totality of all existence, all time, and all space are united with the Divine in Oneness. And we are the agents to make this revelation! For it is through us that Godliness is brought down to the physical world, which is only the neutral medium that permits the simultaneously concealing and revealing of this Godliness. But, it is only through our doing that the essence of God stays concealed or becomes revealed.

The coronation in Judgement is our initiation marking our moment of understanding and marking our dedication to the highest spiritual purposes. For after this initiation, we no longer judge things in physical terms alone. We judge things from the point of view of the spiritual. We understand that the world is created in the state of beginning. It is always in an incomplete

state, in the form of a beginning. Thus everything can be viewed as if it is a beginning. When we experience a difficulty, this is not a difficulty. It is a new beginning. For the difficulty was only the sign that there had been a concealment. And because we understand with our heart, mind, and soul that the Blessed Holy One is just concealed, then there is no concealment. Thereby, instead of limiting others and ourselves because of our judgement, we can use our judgement to free them and ourselves by revealing the inherrent sparks of Divinity given to us by God in our situation.

General Discussion Quotes

Javane and Bunker say that

When we have gained realization of spiritual things, our personal consciousness is ready to blend with the universal consciousness. We then realize our oneness with God and our unity with all humanity. This state of consciousness begins with a mental grasp of the real world, where our attitude is the reverse of most people's because we identify ourselves with the One Reality. Our subconscious minds are dominated by true will.

Our judgement day is the day we have reached our ability to judge the true from the false. The card represents the call to judgement day.

Sharman-Burke says that

Judgement is a card of summing-up, of balancing accounts; through this card the Fool's progress is evaluated and assessed. Judgement may symbolize, what in Eastern thought is called Karma, the principle whereby man's actions produce their appropriate reward or punishment, which in Western tradition is summed up by the phrase, 'as you sow, so shall you reap.' Judgement reflects a process of self-appraisal, an honest and sincere attempt to come to terms with oneself and whatever resolutions one has found for inner conflict. It necessitates removing the veils through which man generally perceives himself and either over-estimates or under-estimates his efforts. Excessive modesty or self-recrimination is just as erroneous as excessive egotism or complacency. Judgement stresses the need to evaluate oneself and one's accomplishments at their true worth and though we condemn those who puff themselves up, we should also condemn those who, for whatever reason, sell themselves short.

Nichols in writing about the Judgement of the Marseilles deck says that the people in Judgement are being

called to enter a new dimension of awareness hitherto unknown.

Judgement dramatizes this moment of spiritual resurrection in several ways. Here for the first time a human figure (the one rising from the tomb) faces the source of illumination. ... In Judgement the central figure consciously perceives and hears the call. ...

Although our hero appears to be redeemed, his life henceforward is not to be envisioned as one of perfect peace and everlasting harmony. He too, must pay a price. His increased awareness will inevitably entail increased responsibility. His long trial in the dark dungeon is over; but he must now face the challenge of new light.

The hero, who formerly rose above all he surveyed, now stands in a grave looking up to the heavens for guidance. He, who once considered himself superior, now hears the call to serve a power above and beyond himself.

If he is able to respond to the trumpet's call, he will step forward into an expanded life beyond anything he has known or imagined. If he fails to meet the challenge, he will sink back into his dungeon, perhaps never to re-emerge. ...

Now, at last, in Judgement, the hero and his two companions stand naked together, exposed to one another and to the influence of heavenly powers. It is as if the dismembered bodies which Death had plowed into the earth have now sprouted forth in a new and more human way. The angelic figure in the sky has also become humanized. Although he has golden hair and two sets of golden wings, his expression shows more intensity and human feeling than one could observe in the faces of the heavenly figures pictured in previous cards. And significantly, he is communicating directly with the figures below.

That all the figures in Judgement are humanized and are in communication with one another marks an important breakthrough in the hero's psychic awareness. It gives promise that the qualities of each may be brought together and consolidated into one

complete being – a *human* being. The earth echoes the promise of new birth.

Ussher says that

The Judgement is the Card of the Future. It represents the secret aim of humanity, expressed in a hundred myths, to justify the Past – and so bring it to life: ... The Judgement is the world-view of the artist-philosopher, which opens all “tombs” and can see the Form hidden under all Accidents: a sage who – seeking to change nothing — will not be tempted to action, but perceiving that the world is good will grant it (and be granted in return) a *Nunc Dimittis*. ... The Judgement concludes the work which the Juggler commenced, of turning all existence to essence, evoking consciousness out of unconsciousness by the power of the Word, and revealing the logical syntax of Being.

Waite says that Judgement

is the card which registers the accomplishment of the great work of transformation in answer to the summons of the Supernal – which summons is heard and answered from within. ... it has been called truly ... a card of eternal life, and for this reason it may be compared with that which passes under the name of Temperance.

D’Agostino says that

Judgement, sometimes called the Last Judgement, implies that at this point, the weighing of evidence has been completed, and decisions have been made. Therefore there is no longer need for further evaluation of the facts, or debate, pro or con. Here, the resurrection of the soul sets the stage for our personal realization of immortality and the final liberation into the Eternity of Being.

Case says that Judgement

implies completion, decision, termination. It is the final state of personal consciousness. ...

This card shows the sixth stage of spiritual unfoldment, in which personal consciousness is on the verge of blending with the universal. At this stage, the adept realizes that his personal existence is nothing but the manifestation of the relationship between self-consciousness and subconsciousness. He sees, too, that self-consciousness and subconsciousness are not themselves personal, but are really modes of universal consciousness. Thus he knows that his personality has no separate existence. At this stage his intellectual conviction is confirmed by fourth-dimensional experiences which finally blot out the delusion of separateness forever.

Moore says that

Judgement is the sentence passed by Justice; that is, it is the final result of the perfect equilibrium of the self-conscious and the subconscious. ...

Moore says that after the message of Judgement is heard,

we can never have a merely personal point of view again, that we have come into a universal consciousness, a higher kind of knowing and feeling. By this message the Human consciousness is awakened to what the Hebrew Wisdom designated as "Lord", which is translated into English as "Adonai." It means the glowing manifestation of the life power which pours forth the cosmos and endlessly transforms one expression of itself into another by a series of perpetual changes.

Moore says Judgement operates in three ways:

physical, mental, and spiritual. The physical phase is the higher digestion and building into the body the new elements after they are assimilated, by the medium of the bloodstream. The mental part also concerns, figuratively speaking, a new kind of digestion and building into the mind what has been assimilated by it. We come to pay more accurate attention to the things that happen to us, and we see what appeared to be mere chance, is only an individual (ourselves) working through the Universal Law

of Cycles. Third, there is this same process upon the spiritual or superconscious plane. By the employment of our new powers of physical and mental analysis and the consequent transmutation of our bodies and minds, we acquire new perceptions one after the other until at last we become “fourth-dimensional” perceptions.

Eden says that Judgement is

the reawakening of Nature under the influence of Spirit, the mystery of birth in death. The man arising from the tomb of world belief is again the conscious, the woman the subconscious, the child the regenerated personality. Spirit has now fully clothed itself in Man, the Word has been made flesh and dwells amongst us. ...

“The Power belongs to him who knows,” and he who knows is then responsible. Therefore the Fool is the one who by effort and suffering has found the secrets of life.

Symbolism

Angel

The Angel is the Divine Breath, or cosmic fire, yet he is obviously the angel Gabriel, not only because he carries a trumpet, but also because Gabriel is the Angel of the element of water, which is indicated by his blue robe (Case).

The Angel is the Angel of the Universal Creative Fire. His hair is yellow flames as well as red. He is the Angel of the Solar Fire. Since his Robe is blue, he is an angel of the element of water also. He thus, united himself with both Sun and Moon as did the angel of Temperance. The action of fire on water creates air, the substance of breath (Moore).

Hovering above, holding a trumpet in his hands is the Archangel Gabriel, a Hebrew word meaning "Strength of God." Gabriel, another aspect of our inner self, shows the flaming hair and wings of mixed colors, indicating that he is a compound of all the universal forces. The predominance of violet in the wings, a color-tone associated with Jupiter, the planet of expansion, predicates that the unification of man into a total being is at hand. The angel wears the blue robe of memory and reflection, which identifies him as the Root and Ruler of the element of water (D'Agostino).

Banner

The Banner of the cross measures exactly 5 by 5 units. Thus the arms of the cross will include 9 out of the 25 square units on the face of the banner. 9 is the number of completion and 5 is the number of adaptation. Complete adaptation is one, but only one, of the esoteric meanings of the Banner (Case).

The Banner on this card is a white square, therefore the Angel equips the three below him with the measurement of the Spiritual forces, just as the Angel in Temperance is equipped with the measurement of the Higher Self. The Banner is the Magic Square of Mars which has 25 cells, 5 on each line. These cells each have a number, and the numbers are so proportioned that every vertical, horizontal and diagonal line in it sums up to 65, the Divine expression of the Mars force. Adonai, אָדֹנָי, has the value of 65 (Moore).

The Banner on the trumpet is a flag with a cross, revealing that we may achieve victory over death (illusion) even while in the physical world (Oribello).

Blue Background

The Blue Background indicates that the action in Judgement relates to cosmic subconsciousness.

Body Color

The bodies of the Man, Woman, and Child are colored tinted gray, rather than flesh-color, to intimate that in this phase of personal consciousness the “pairs of opposites” have been neutralized, as complementary colors are neutralized in gray and that the scene depicted is not located in the physical plane (Case).

Body Position

The positions of the arms of the Man, Woman, and Child refer to symbolic gestures used in certain occult societies to represent the letters L (woman’s extended arms), V (upraised arms of the child) and X (crossed arms of the Man), which spell the Latin noun LVX, meaning “Light” (Case).

Child

The Child is the regenerated personality. The Child's back is toward us because he represents return to the Source of all. (Case).

The Child stands for the transformed (reborn) personality (Oribello).

The hair of the Child is black to show that he is the product of his father and that he works by the same occult practices (Moore).

Clouds

The gray Clouds correspond to the element of air and to the plane of formation where the balance of consciousness continuously takes place. The mental patterns formulated here obstruct the direct observation of the inner spirit from those who erroneously base their thoughts and actions primarily upon outer sensations (D'Agostino).

Coffins

The coffins are rectangular, to represent the three dimensions of the physical plane. Standing at right angles, so to say, to these Coffins, the three human figures indicate the mathematical definition of the fourth dimension – that which is at right angles to the other three (Case).

The Coffins are the discarded limitation of the physical bodies of the Man, Woman, and Child; they are the discarded limitations of their three-dimensional knowing.

The inner parts of the Coffins are black to suggest not only that Man bursts forth from a state of comparative ignorance, but that he has done so by his own occult practices (Moore).

The blackness of the inside of the Coffins represents the dark underworld, life without

initiation (Sharman-Burke).

The Coffins are an expression of the physical plane as well as our physical body. They float on the surface of the water mind-stuff, insinuating that its substance sustains all things created in the universe (D'Agostino).

People

There is a man, woman, and child in both the foreground and the background of the scene. The pair of trinities reveal that this awakening (resurrection) is taking place in both the physical and spiritual sides of life (Oribello).

The People are naked because they have thrown off their garments of worldliness in favor of spirituality. The People have undergone a spiritual rebirth; they died in order to find themselves and to acquire new life to which they are now being summoned. (Sharman-Burke).

The People arise from the Coffins of material bondage in response to the blast of the Angel's trumpet, awakening all from the illusion of separate existence.

Proceeding from right to left, the woman with her arms outstretched forms the letter L, the sign of the mourning of Isis and of the sublimation of subconsciousness. As the only active figure directly below, she receives the full force of the magical influence pouring from the trumpet. The child in the center lifts both of his arms to reproduce the letter V, the sign of Apophis, the destroyer. He demonstrates the power of renewal and rebirth, which is the result of constructively directing the reproductive forces in man. The male at the

left folds his arms on his chest forming the letter X, the sign of Osiris Risen. Representing self-consciousness, he remains comparatively inactive, fixed in meditation upon the self above. The letters the trio collectively displayed, produce the Latin symbol of LVX designating that their coordination initiates the extension of light (D'Agostino).

Man

The Man is the self-conscious (Case).

The Man stands for the illuminated conscious mind, the father (Oribello).

The hair of the Man is black to show that he is the magician; he has transformed the Woman and himself by occult practice (Moore).

Red Cross

The Red Cross of the Banner covers just 9 of the 25 cells. Nine is the number of the Hermit and also the number of completion, the last of the series. The Red Cross may be taken at many levels. Its four arms may stand for the four planes. The Christ child has now become יהוה and can create upon the four planes. That he can use his sex force upon the four planes is indicated by the red color. In its narrowest sense, the Red Cross also stands for the four rivers of the garden of Eden, all of which are now functioning perfectly and proportionately in his body. It also stands for the four figures in the card: the Angel, the self-conscious, the subconscious, and the Christ Consciousness (Moore).

The Red Cross on the Banner is the solar symbol of the balance of forces (Eden).

The points of the Red Cross denote that the way to spiritual ascent is through the

reconciliation of opposites to form a higher unity, and the central crossing point of the two lines shows a joining together of all things that have been separate or separated (Sharman-Burke).

Sea

The Coffins float upon a sea which is the final reservoir of those waters which begin in the robe of the High Priestess (Case).

The Sea upon which the Coffins float is the sea of cosmic mental energy. It is Divine Understanding of the meaning, mechanics, and the goal of Life (Moore).

The Coffins float on the Sea of Cosmic Mind stuff, which is the ultimate goal of those streams and pools that began in the High Priestess and passed through many forms (Eden).

The Coffins float on the Sea. This reveals that by spiritual thought we resurrect the hidden spiritual qualities of our being. They have been hindered (as though dead in a coffin), but now they are free (resurrected) (Oribello).

Snowy Mountains

Snowy mountains in the background represent the heights of abstract thought (Case).

The Snowy Mountains correspond to abstract thought. This formless thought is given us by the subjective mind and to which the objective mind of the self-conscious gives a local habitation and a name.

Its first precursors were the Lilies that the Magician made to grow in his garden. These peaks were the last thing the Fool left behind him in his descent into matter. They have now

once again become as continuous as then. Man, though ever assisted by the twin agents of the Spirit (the Higher Self and the Holy Ghost) has grown into all this understanding of the eternal principles upon which the universe is founded by his own efforts (Moore).

The Snowy Mountains beyond the sea are the heights of abstract thought (Eden).

The Snowy Mountains indicate that we are arising into the higher realms of consciousness (Oribello).

Trumpet

The Angel blows his message through the Trumpet. The message is from the High Priestess and is a message of Cosmic Memory. The message causes us to remember what we were before we descended into matter, what we were on the Archetypal plane (Moore).

The angel Gabriel blows his trumpet, symbolic of the “Clarion Call” to ascend into higher consciousness (Oribello).

Trumpet Rays

Breath is specialized in sound, and the basis of sound is sevenfold. These seven basic tones are indicated by seven lines radiating from the bell of the trumpet, itself an instrument utilizing sound vibration. Sound is the instrument of final liberation, and that the seven tones are those which affect the seven interior stars by sympathetic vibration (Case).

The seven Trumpet Rays correspond to the seven ways in which the ten emanations of the Life Power present themselves. These also correspond to the seven centers in our body. The seven ways also make the seven basic

sounds, each one associated to one center. In order to hear Gabriel's trumpet, the seven centers of the body must all be working perfectly and in unison. The instrument of this final liberation is the actual sound. To each of the seven tones of the trumpet the seven interior stars will vibrate on a new and grander scale. This is the culmination of man's effort to quicken the rate of his interior stars (Moore).

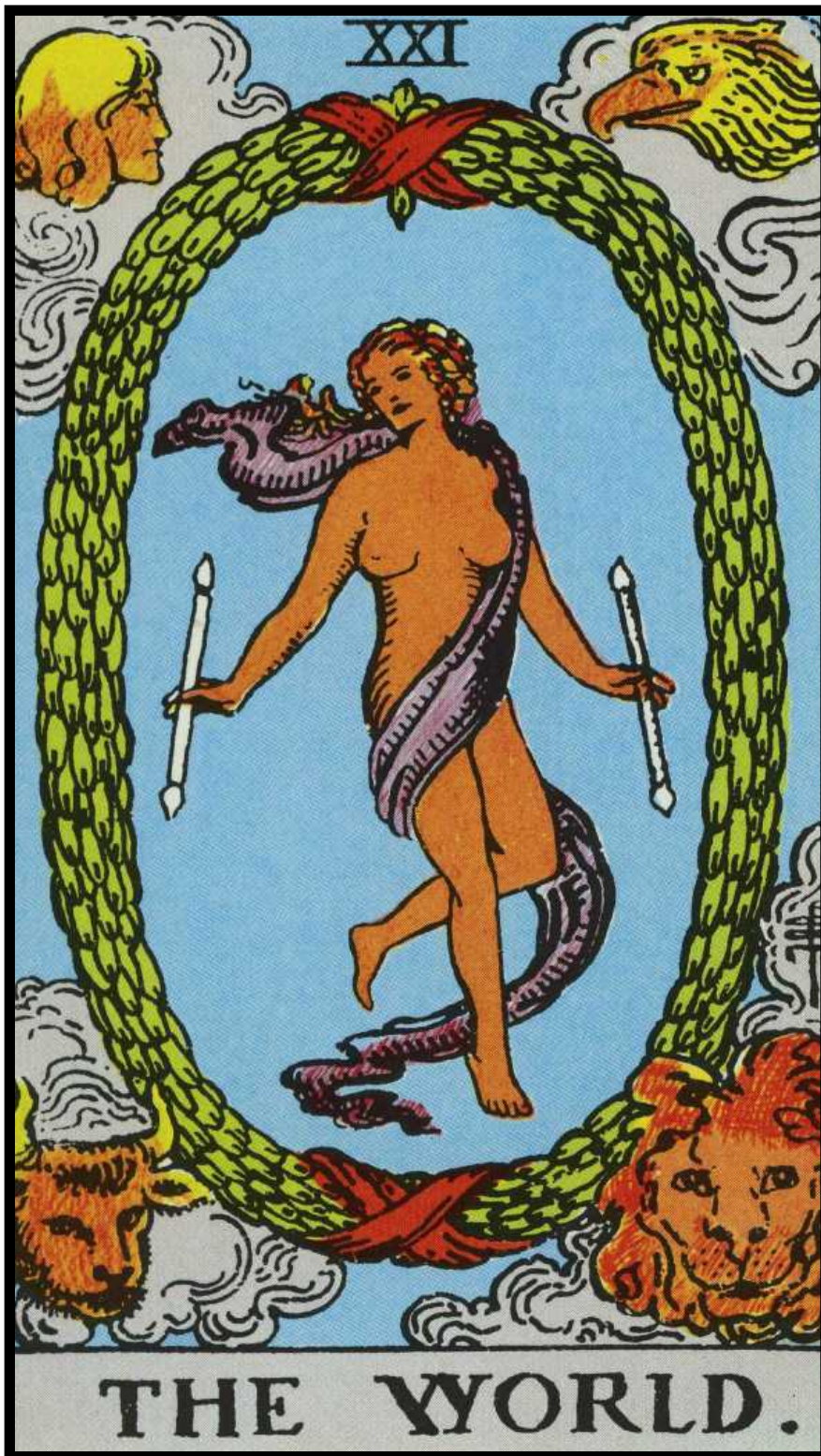
The seven Trumpet Rays are the seven imperious blasts which are the creative word that liberates Man from his terrestrial limitations (Eden).

Woman

The Woman is the sub-conscious (Case).

The Woman stands for the illuminated subconscious mind (the mother) (Oribello).

The hair of the Woman is yellow to show that she is the Empress and the Woman in Strength (Moore).



The World Dancer

The Dancer of the World represents all of each of us, the conscious and the subconscious, living in the act of dancing the rhythm of life.

The World is a dance. Indeed, it is the only dance that is. And what is the nature of this dance? The dance is a constant movement of light. We receive it and what we receive can then be revealed. And the revealment is the passing along of the light we receive. To receive the light, we must be feminine. To reveal the light we receive, we must be masculine.

But this is yet too simple. For when we fulfill our masculine role by revealing the light, this act in itself is the stimulus which opens our feminine aspect to be receiving a greater light at a higher level. And when we fulfill our feminine role by receiving the light, this act in itself too, serves as the stimulus providing a greater wisdom with which our masculine aspect can reveal the light. So the dance contains more than the just the receiving and revealing of the light. The action of the feminine aspect gives birth to a higher level of the masculine aspect and the action of the masculine aspect gives birth to a higher level of the feminine aspect. This is the meaning of the masculine within the feminine and the feminine within the masculine.

The dance is intricate. The steps are complex and yet simple. The dance cannot be danced with the new masculine coming from the old masculine and the new feminine coming from the old feminine. For it is this which leads to extremes and unbalance. It is this which leads to the vices. It is this which leads to the concealment of the light and it is this which leads to the dark descents. The dance must be danced so that the new masculine comes from the old feminine and the new feminine comes from the old masculine. Each step must give rise to its opposite. Only in this way is the world transformed uniting the finite with the infinite, the limited with the transcendent, and the eternal with the transitory.

And with the uniting of the finite with the infinite, there is cosmic completion and perfection. The manifestation of this is in the truth or true law which becomes manifest. This is depicted in the World by the wreath which encircles the dancer.

That which surrounds or encircles is never the essence. For the essence is that which is contained within. What is contained within is the dancer

dancing. What is contained within is the dancer who is always in movement and fluctuation. Each dance step produces a change in the dancer's knowledge of the true law. These changes always increase the dancer's knowledge and perspective providing the dancer with opportunities for new steps, new movements, and new dynamics. And the dancing of these new movements leads the dancer to higher and higher levels of perfection. This movement to higher and higher levels of perfection is the meaning of cosmic completion. It is the dance of the world dancer.

General Discussion Quotes

Waite says that the World represents:

the perfection and the end of the Cosmos, the secret which is within it, the rapture of the universe when it understands itself in God. It is further the state of the soul in the consciousness of Divine Vision, reflected from the self-knowing spirit. ...

It has more than one message on the macrocosmic side and is, for example, the state of the restored world when the law of manifestation shall have been carried to the highest degree of natural perfection. But it is perhaps more especially a story of the past, referring to that day when all was declared to be good, when the morning stars sang together and the Sons of God shouted for joy.

Sharman-Burke says that the World:

symbolizes completeness by showing oneness with self and nature. It represents an establishment of oneself in one's rightful place, in relation to the cosmos and as an expression of internal and external harmony. The individual is now at one with nature and the world; there is a sense of satisfaction and achievement at finding one's rightful place. Realization of the World is the objective to which mystics have aspired from time immemorial. Jung calls it Realization of the Archetype of the Self; Christianity calls it Beatitude; it is the supreme goal in Buddhist, Hindu and Taoist traditions as well as the goal to which the cabalist aspires. It involves the supreme integration of self and the cosmos as well as unity, harmony and balance. Whether it is a viable expectation for the average individual is questionable but certainly intimations of it can be offered. ... Here the Tarot connects with the great mystic traditions which have constituted a common denominator between all the world's great religions and systems of philosophical thought from ancient times up to the present day.

Nichols says that

The dancer pictured in the World ... appears as a naked human being, intent on no specific act or purpose other than *being* – being herself. Focused neither on past nor future, she moves in rhythm to the ever changing present. As her title indicates she is not confined by restrictions of a limited allegorical classification. .. She encompasses all of these and much more. ... Although she is in constant motion, she remains connected with the ground of her being – golden and indestructible. ...

Heretofore, the hero has had brief intimations of the self as the central guiding force of his journey. Now, in the World, the self stands completely revealed in an unforgettable way. When one has such a revelation, it effects a profound and permanent change. The result is not simply a further widening of the former personality – it is as if one were re-created as a wholly new being. From this moment forward, the self becomes a conscious, ever present reality. ...

Then Nichols quotes Jung's description of the self.

The widened consciousness is no longer that touchy, egotistical bundle of personal wishes, fears, hopes, ambitions which always has to be compensated and corrected by unconscious counter-tendencies: instead, it is a function of relationship to the world of objects, bringing the individual into absolute, binding, and indissoluble communion with the world at large. The complications arising at this stage are no longer egotistic wish-conflicts, but difficulties that concern others as much as oneself. At this stage it is fundamentally a question of collective problems, which have activated the collective unconscious because they require collective rather than personal compensation. We can now see that the unconscious produces contents which are valid not only for the person concerned, but for others as well, in fact, for a great many people and possibly for all.

Eden says that the World

is thought by some to be the ideal state from which humanity came and to which it returns. This attainment is the merging

of the self-conscious with the subconscious, and the blending of these two with the superconscious – the final state of Cosmic Consciousness, the supreme goal to which all the other keys have led.

D'Agostino discusses the World Dancer from the perspective of the Fool. He says that in the beginning

The Fool, abiding on a barren mountain top, prepares to descend into the world of phenomena, to pursue the realization of his inner visions. The journey has now come to an end, and his visions have been fulfilled. So in the center of the picture, this same androgynous figure stands unsupported in space, free from all limitations, and surrounded by the riches of its own creation.

Ussher says that

'The World' is a metaphysical phase, which is the reason why (like 'the Fool') it has no equivalent in the primitive runes. This nude maiden – a Kali dancing down the world – is Eternity, as the Fool was Infinity, the Eckhartian 'Abyss of Godhead': her feet – like the Hanged Man's, but unbound and in movement – form a cross. She is ... the twin opposites of innocence and experience, instinct and reason, day and night, Nature and the Divine – she is the eternal morning of him who, instead of bending joy to his will, kisses it as it flies. The bower which framed the Hanged Man has become an ellipse formed by a flower-studded garland, around which are gathered the four symbolic creatures of the Apocalypse – the four quarters of the Cherub in Hebrew mysticism. ... She is the alchemists 'Quintessence' – as much of fire as of earth, as much of air as water – the *concrete actuality* which is at once ideal and material, as the Fool was *pure potentiality*: she, the bride, is Cosmos as he was Chaos – she is the attained *Sophia* or Wisdom of him who 'persists in his folly'. In her, in Nietzsche's words, all spirit has become raiment and all body a dancer.

In comparing the World with the Hanged Man, Moore says that

The Hanged Man's card is constructed with the cross over the water triangle; while the pattern on which the World is constructed is the fire triangle over the cross. ...

The Chariot card, too, is composed on this pattern of the fire triangle over the cross. The Charioteer stands in a square which represents the perfected body, and the cross is always supposed to be a square in the shape of its diameter.

Moore gives the reason why the figure in the World is not a man:

Because the Mind, or the Man, is only the agent or executive. The Administrative Power is really Nature herself, localized in you.

In comparing the Chariot card with the World, Moore says that

In these two cards the central figure is doing the same thing, performing magical creation. Why in the first card is it a man and in the second card a woman? Merely to represent the double reciprocal action of the two life Principles you see illustrated on the veil back of the High Priestess, the masculine in the feminine and the feminine in the masculine. The Charioteer emphasizes the masculine in the feminine part of the coordination; the figure in the World emphasizes the feminine in the masculine part of the coordination.

Moore sums up one of the main themes through the Tarot.

The problem of human evolution is two-fold. To cultivate the mind to its utmost potency, and to use it only in the service of the Spirit. ... [Then] When we have conquered instinct [by mind] we find we have another enemy to conquer, ... the mind itself.

The only way to control the mind is by the transformed heart, which is the product of man, the son of man or mind. The animal in us toilfully creates the mind, and at last emerges and takes control. Then the mind in us toilfully creates the transformed heart, and in the end it must emerge and take control of the mind. At any point in this long process the animal may slip

control and the mind may slip control. Then our work is for the moment undone. We must pause in our work to readjust our mistake, and the results of it, before we can resume it. When we have finished the process of perfecting ourselves and the matter which composes our bodies, we then set about the task, which was assigned to us from the beginning of this solar system, to help Nature perfect all the other matter in this planet.

Finally in describing what the World symbolizes Moore says:

This picture tries to symbolize that the superconsciousness as brought into the body of the Empress is now directive power, and the self-consciousness is motor power. She directs and he executes.

Case says that the World is sometimes named

“The Universe,” to indicate that the consciousness it represents is not merely terrestrial, but truly cosmic. ... This key signifies Cosmic Consciousness, or Nirvana. ... The central fact of this experience is that he to whom it comes has first-hand knowledge that he is in perfect union with the One Power which is the Pivot and the Source of the whole cosmos. He knows also that through him the governing and directing power of the universe flows out into manifestation. ... Here is a representation of what you really are, and of what the cosmos really is. The universe is the Dance of Life. The immortal, central Self of you – That is the Eternal Dancer.

Symbolism

- Blue Background** The Blue Background is the Cosmic Mind-Stuff in which the Dancer dances, and which the Dancer helps to manipulate using her two wands (Moore).
- Beasts** The four Beasts (Lion, Man, Eagle, and Bull) represent the four elements of Fire, Air, Water and Earth, which have here been balanced and become the cornerstones of life (Eden).
- Bull** The Bull represents Taurus, Spring, and Earth (Sharman-Burke).
- In the Wheel of Fortune, the Bull faces the Lion, but in the World, the Bull faces away from the Lion. This is because the Bull corresponds to the last letter of יהוה, which symbolizes the physical plane. In cosmic consciousness the closed circuit of successive transformations of energy is, so to say, broken, so that the limitations of the physical plane and its three dimensions no longer bind the consciousness of the adept (Case).
- The Bull is yellow stripped with red. The color of the Bull means that the body is now reconstructed according to the desires of the Higher Self (Moore).
- Crossed Legs** The legs of the Dancer form a cross, as do those of the Hanged Man, but the triangle he represented was under the cross, signifying that he was still bound by earthly things. Here, a triangle is formed pointing upward from the Dancer's hands to the top of her head. Thus

the triangle of Spirit now surmounts the cross of the material (Eden).

Eagle

The Eagle represents Scorpio, Autumn, and Water (Sharman-Burke).

Dancer

The Dancer wears a purple sash that is the color of wisdom and divinity and it is draped in such a way as to conceal the sexual gender, for this Dancer represents a hermaphrodite, a symbol of unity between the sexes. The World Dancer is seemingly blending and unifying the opposites to create harmony and balance as though the four elements have been combined to create a fifth complete one. The World Dancer can also symbolize the fetus, waiting to be born again as the Fool so the procession of Trumps may begin again (Sharman-Burke).

The Dancer seems a female, some writer claim that a hermaphrodite is depicted with the veil hiding the truth (Eden).

The Dancer represents the merging of self-consciousness with subconsciousness, and the blending of these two with superconsciousness. Occult tradition says that the scarf, violet in color, and shaped like a letter Kaph, conceals the fact that this is an androgyne figure. In this highest form of conscious experience all sense of separate sex is lost, along with the extinction of the sense of separate personality. The Dancer is the All-Father and the All-Mother. She is the Bride, but she is also the Bridegroom. She is the Kingdom and the King, even as Malkuth, the Kingdom is by Kabbalists called the “Bride,” but also has the Divine Name מלך

𐤀𐤓𐤍, Adonai Melek, Lord King (Case).

The Dancer is androgyne. The legs of the Dancer are the legs of a man.

The Dancer being enclosed in a Wreath illustrating the creative imagination made like an ellipse, symbolizes that there is nothing to limit the free action of the Dancer except the Laws of Nature and the Will of the Higher Self. All magical creation must be obedient to the laws of nature. There is nothing super-natural. The so-called miracle only utilizes the laws of nature on a higher spiral (Moore).

The legs of the Dancer are crossed like the Hanged Man's legs are crossed. Her arms form the sides of an upright triangle having her head as the apex, while drawing a line from her right to left hand would create its base. The triangle over the equal arm cross forms the alchemical symbol of Sulphur, designating that human consciousness has arrived at its highest level of awareness and expression (D'Agostino).

Eagle

The Eagle is colored orange and yellow. The orange beak of the Eagle means that the mind dictates the use of the Stellar sex power. It enters the body through the transformed heart – to issue forth again in magical creation. The mind is the mind of the Higher Self, and not the personality. This fact is indicated not only by the pale yellow, but in addition by the arrow (Moore).

Laurel Wreath

The oval Laurel Wreath is a symbol of success and triumph. The Laurel Wreath can also symbolize the womb (Sharman-Burke).

The Laurel Wreath symbolizes the mystery of creation. The ribbons twined around the wreath suggests the cosmic lemniscate (Eden).

The Laurel Wreath is formed of twenty-two groups of three leaves, eleven groups on either side. These represent the twenty-two forces corresponding to the letters of the Hebrew alphabet and to the Tarot Keys. There are three leaves in each group, because every one of the twenty-two forces has three modes of expression. Any one of these forces may manifest itself in integration, in disintegration, or in equilibration, according to the way in which it is applied. The ellipse is a zero sign, and zero is the numeral symbol of superconsciousness.

The horizontal 8-shaped bindings at the top and bottom of the wreath are like those over the heads of the Magician and the woman in Strength. They have the same meanings. Here they are red, to suggest that the law symbolized by the Magician and Strength has been carried into action. The similarity between them, and their positions, suggest the Hermetic axiom, "That which is above is as that which is below" (Case).

The Laurel Wreath surrounding the Dancer is shaped like an ellipse or zero, the no-thing, which the Fool represents. The Wreath is composed of four rows of green leaves, the creative imagination working in the four planes. These leaves are held together by the Mars vibration, which is the activity of sex and gender; and its form being two eights, it repeats the idea of the Dancer's two Wands, of the two

eights which hover over the heads of the Magician and the transformed Empress (Moore).

The Laurel Wreath framing the Dancer indicates a harmonious interweaving of all aspects of nature, conscious and unconscious to form a continuous and integrated whole. As well it creates a safe asylum for the newly emerging self, so that its unity can never be disrupted by invasion from the outside. It creates a boundary to contain the Dancer's energies and protect them from dissipating. Finally, it is shaped like an eye through which man may glimpse the miraculous (Nichols).

The Laurel Wreath is composed of the reproductive forces of nature, woven into a definitive body, selected and finitized by the human will. The future development of these forces on the lower scale of evolution depends upon and requires the introduction of the human element. The outline of the Laurel Wreath resembles the glyph of super-consciousness. Its communication declares that the powers at work within personality, regardless of their characteristic quality, originate at this higher level of consciousness, and only when we fully realize that we are much more than our personality, will we be able to rise above the limitations we impose upon ourselves and become the true masters of our lives (D'Agostino).

Lion

The Lion represents Leo, Summer, and Fire (Sharman-Burke).

The Lion is colored orange and is the stellar sex

power itself. It is the same Lion whom in Strength licks the hand of the purified Empress. In the World, he is placing himself at her disposal (Moore).

Man

The Man represents Aquarius, Winter, and Air (Sharman-Burke).

Purple Sash

The Purple Sash is the color of wisdom and divinity. It is draped in such a way as to conceal the sex of the Dancer (Sharman-Burke).

The fringes on the top of the Purple Sash form the letters of the Hebrew word which in English means "Judah." Judah refers to the transformed heart. The Lion of the Tribe of Judah is the lion in the lower corner. The word seems to be written on top to show that the transformed heart takes the place of the head (Moore).

The flowing Purple Sash suggest the presence of the ever moving spirit (Nichols).

Wrapped around the body of the Dancer is a violet sash. This depicts the cyclic principle of the mechanical sequence of events, which creates the outer world of appearances (D'Agostino).

Red Fillet

The red fillet running through the Dancer's hair symbolizes the mind and mental plane made active (Moore).

Wands

The two Wands represent the duality the Fool had encountered so many times along his route. There has been constant emphasis on two halves forming as whole; pairs and opposites combining to become one (Sharman-Burke).

The Dancer's two Wands represent the powers of involution and evolution, which she now possesses (Eden).

The Dancer has two Wands. In the B.O.T.A. version these are spirals. That in the right hand turns clockwise. The one in the left hand turns counter-clockwise. The Wands represent the spiral force of the Life-power. That in the right hand symbolizes Involution the other represents Evolution (Case).

Each Wand is double-headed. The Wand of the Charioteer has only one head and represents the fact that the solar force is incomplete until supplanted by the lunar force.

The Wand in the Dancer's right hand represents the masculine in the feminine. The Wand in the left hand represents the feminine in the masculine. This reciprocal interchange of power is depicted by the fruits and leaves on the veil of the High Priestess, by the horizontal figure over the head of the Magician and the transformed Empress, and by the symbol of Aquarius, the perfected man. The two wavy lines say the Above is like that Below, and the Below is the Above (Moore).

The Dancer holds two wands, one in each hand, representing the positive and negative poles of energy. As she moves, these two move in relation to each other in a compensatory way, symbolizing the constant and dynamic interplay of all opposites (Nichols).

The Dancer holds a Wand in each hand representing centripetal and centrifugal motion. This spiral activity simultaneously winds and

unwinds, integrates and disintegrates all forms existing in the universe (D'Agostino).

Yellow Hair

The Dancer has yellow hair to identify her with the Empress (Moore).

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