

The Llewellyn Practical Guide To

# The Magick of the Tarot

Denning & Phillips

1989

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For  
**Samuel Avital**  
*great mime artist*

with sincere admiration  
and  
Shalom of the heart

# Introduction

## The Royal Road

The Tarot has been called “the Royal Road”.

But, for most people, this road has only been a one-way street: the Tarot may be used to indicate future trends, i.e. the most likely outcome of current conditions—but leaving one without choice as to the future desired. It’s rather like traveling on a freeway with no exit ramps except the “end of the road”.

Now, however, this book reveals a technique by which knowledge of the future gives you the power to change it to better fit your desires. Your “fate” is not fixed! You do have choices, you do have the power to take charge of your life, your future is your own responsibility. But—it’s more than a matter of wishing, or dreaming, or even of common sense planning.

“What good is it to know the future if there’s nothing one can do about it?” Exactly! And that’s been the bane of any system of divination—the false belief that places it within the limitations of “fortune telling” and “readings for entertainment”.

**BUT—THAT’S THE POINT: THERE IS SOMETHING YOU CAN DO ABOUT “IT”.**

Knowledge *is* Power: the power to construct your own “roadmap” so that you “can change the future”, so that your goals in life—no matter what they may be—can be fulfilled.

Is that really so remarkable? There have always been people who knew their goals in life, and then appeared to march steadily forward, fulfilling them without seeming to encounter obstacle or delay.

*What is the secret of their success?*

Think for a moment about your mind. It has been said that we only use a tenth, *or less*, of the potential we have. Are the mind’s only functions those of calculation, memory, speech, rational decision, and the like? If so, then the advent of the inexpensive personal computer should make us all rich and successful, happy and loved. No, we *can* use the computer as an extension of the mind, but the mind is much more than a computer!

It’s also said that the *conscious mind* is like the visible tip of an iceberg, while beneath the surface—hidden in the deep ocean from whose material it is formed—lies its greater bulk.

It is here, in the depths, that the other 9/10's of the mind lies—what we call the *Deep Mind*. And it is the resources of the Deep Mind that are mobilized by the techniques of *Tarot Magick*—both to reveal the future and to change the future to fit your desires.

It is this Deep Mind—like the iceberg, formed from the material within which it floats—in contact with the *Collective Unconscious*, where Time & Space are no longer inexorable and binding, and where no one is isolated from the Universal Mind that is the source for all that we call “magical”.

Within the Collective Unconscious there are patterns called “Archetypes” that shape Time & Space, Energy & Form, and our perceptions of them. Within the Deep Mind these same patterns are reflected, but they are given “humanized” expression through our long evolutionary history as well as our personal, this-life, experiences. These are “images of the Archetypes”.

Through these archetypal images in our Deep Mind we gain access to the Collective Unconscious and the Universal Mind, and we are able to contact the Great Archetypes and experience the power of their patterns. Each pattern is part of the Whole, and when we position certain of the archetypal images together in established relationships (as in Tarot “spreads”) we gain access to still larger patterns in the Universal Mind. “As it is above it is below, as it is below it is above.” The reflections in the archetypal images reveal information about the

Great Archetypes in the Collective Unconscious and even in the Universal Mind.

Each of us is a unique expression of the Universal Mind, a composite of archetypal images expressed and balanced in ways representative of our genetic heritage, our karmic and personal history, and our place in the Universe.

Our true heritage *is* freedom. The Royal Road *is* the highway to fulfillment when seen as a two-way street between Present and Future: with Life seen as a *drama*, and ourselves as both actors and producers—with Life seen as a *dance* of energies and patterns, and ourselves as both dancers and choreographers—with Life *visualized* in patterns of “future-present” and “present-future”, i.e. as projections from the present that can be modified when the operative forces are understood and acted upon.

### *What do you want?*

That’s a question that must be asked, and answered, when you determine that you no longer wish to be merely a victim of ever-changing circumstances: circumstances that are reactions from your own past indecisions and lack of self-determination.

It is a question that can be answered when you look at a divinatory spread, and you decide that the predicted outcome is not to your liking. It can be answered still more broadly when you ask questions through the Tarot spreads, for then the cards take on added dimensions

to reflect conditions and opportunities dynamically present in your life seen as a whole.

You can use the Tarot to “tune in” to your Higher Self, and then work out the patterns from your present circumstances to reflect your *True Will*, and discover the glory of fulfilling the Great Work of Self-transformation that is the goal of Human Life.

**The Magick of the Tarot is the Path to Attainment; it is the Royal Road to be taken by Men and Women who have seen the nobility in themselves.**

Noble and Magickal as the Tarot is, *the techniques of Tarot Magick taught in this book are most practical.*

The Tarot can be used to analyze and understand the problems and challenges in your life, and break them down into manageable elements to which your Deep Mind’s fantastic powers can be applied.

Every kind of problem—financial, vocational, family, health, psychological; every kind of question—as specific as buying a home or car, accepting a job offer or considering a move to a new city—or as general as looking for new directions in life—can be analyzed with the aid of the divinatory Tarot, and then resolved through Tarot Magick.

But, the entire process of working Tarot Magick—whether by the techniques of meditation, drama or dance—opens new doors to adventure and growth, for



the Tarot cards used thus are contact-points—almost like electronic switches—for active psychological forces present in every person and in every situation. When you start working with them, using the techniques taught in this book, they are activated in new positive ways that release you from bondage to the ordinary and the commonplace, freeing you from the limitations of circumstances—no matter what they may be.

You can begin to live a life of *wholeness* instead of a life of fragments. You are forever blessed with a knowledge and technique that can bring creative, and even professional, fulfillment throughout your life.

Consider the possibilities of helping others through group study of Tarot Drama and Tarot Dance; the opportunities in guided meditation and visualization with the Tarot spreads; the added dimensions and insights you can bring to any activity or occupation through Tarot Magick.

There are little known “potentials” locked away in every person that can be released and brought into new development as one travels the Royal Road of Tarot. The imagination becomes a disciplined faculty; the powers of the Deep Mind become familiar and more easily applied; the conscious mind is enriched with new awareness and understanding; artistic and creative talents are discovered and developed.

The more the gap between rational consciousness and the Deep Mind is bridged, the more all of Life’s

Resources are brought into play—extending into every area of your life and reaching over into the lives of others, and even into other dimensions of Nature. There are no true limits to the benefits that your study of Tarot Magick will bring.

Some have called the Tarot a “book of life”, and the more you use it, the more it becomes for you a rich repository of the wisdom of the ages—for it is rightly named “The Book of Thoth”, and Thoth is known as the messenger of the gods.

Start now on a new life of adventure and discovery as you travel upon *the Royal Road*.

Carl Llewellyn Weschcke  
Publisher

# Contents

## **1** Tarot Magick 1

Do you own a Tarot Deck? You can “tell” the future with it and—better still—use it to make a new future for yourself! Tarot Magick, a creative art to learn alone or to share with your friends. How divination works. A “code with the Unconscious”. Your Deep Mind and what it can do. What your Deep Mind knows: keep in touch with it and you can know too! The Tarot, Hall of Archetypes. Major and Minor Arcana, their different composition. The Major Arcana, symbols of the whole human story in brief form. Live with your cards, make your cards “live” for you. Points for group study: getting along as a team. Magick through divination. Your Deep Mind’s magical powers. Tarot Magick and Creative Visualization. Visualizing a symbol instead of the desired object itself, a way to overcome

emotional blocks against wish fulfillment. Tarot Magick and Ritual Drama. Interaction of true archetypal characters a powerful magical instrument. Tarot Drama, a great magical group activity. Cherishing your cards.

**2** **The Archetypal Code** 25  
Each of the 22 traditional cards of the Major Arcana described; with the significance of the image itself, and its meaning in divination when upright and when reversed. The meanings relate to many levels of life, thought and emotion.

**3** **The Language of the Cards** 59  
The spread, the pattern in which the cards are to be set out. Value of relatively small spreads in divination and in magick. The Significator, the card which represents—and can say something important about—the Inquirer. Standard preliminaries for Tarot divination. Tree of Life spread. Celtic spread. Six-pointed Star spread. Single Question spread. Wish spread, which introduces the numerology of Tarot. “Spelling out” a vital message with limited symbols. Language of the cards and language of your Deep Mind: be sensitive to hints on meaning. Frequent divination, a way to keep the inner doors of communication open. “Imaginary” readings. Real “absent divination”. If you work alone with Tarot, how about Tarot Magick for absent inquirers through meditation?

**4** Changing the Picture 85

Divination may fulfill all the Inquirer's needs—or it may not. A sound divination spread may show an unwelcome outcome, or incidental warnings. Emotional hangups, confused spreads. Getting the right answer to the wrong question. Tarot and identity problems: ego, archetype and “who am I?” Your inner world is your key to the outer world. Anxiety versus creative action. The Seven Prosperity Cards. Celtic Spread for a new home.

**5** Personifying the Cards 111

Be sure you make the right dream come true! Cards you don't like: what are they really telling you? Interpretation an intensely individual matter. Program for Tarot Drama: Pinpoint the problem. See it represented in a spread. Decide which cards need changing for your desired outcome. Have the card characters enact the change. Astrally “locking” the magical result. How Tarot Drama is possible for one person. Drama with masks and mirrors. Drama with puppets. The *Commedia del 'Arte* and Tarot: archetypal characters and perennial tradition. No need to make your “plot” too heavy! Example of Tarot Drama which is a comedy. Uses of Tarot posters.

**6** Interpretations of the Arcana 143

Enriching the meaning of the Major Arcana for use in drama or meditation. Qabalistic correspondences:

Paths of the Tree of Life, the Hebrew Alphabet. Divergent evolution of the cards and the Qabalistic material: common factors and differences indicated. Using the astrological indications for each card, you can amplify the characterization further for yourself. Possible alternative characterizations for some cards. Notes from Qabalistic sources to amplify dramatic possibilities for each of the 22 cards.

**7** Energizing the Outcome 167

Introductory remarks. Meditation after Tarot Drama (performed once only): *A, for the group*. Setting out the “final spread”. Preliminaries to meditation. Re-living the drama, affirming the changes. Meditation on the spread. Group energization. Final visualization of the outcome. *B, for the individual*. The spread and preliminaries. Re-living the drama. Meditation. Individual energization. Final visualization of the outcome. *Meditation without Tarot Drama, for one individual*. Work done on the whole “final spread”, not on any changes made to produce it. Keeping your Tarot spread in sight: don’t be shy, it is fashionable decor! You decide how many times to repeat the meditation. Preliminaries. Meditation on the cards, singly and as related in the spread. Energization of self. Energization of “stress lines” of spread. Tracing and visualizing the lines. Visualizing the outcome. Specimen spreads for meditation without Tarot Drama: the Love Star, Celtic Spread for Healing.

- 8** **Expanding the Scope** 195  
Basic principles of Tarot divination and magick re-affirmed. Using the 4 Aces with the Major Arcana. Meanings and characters of the Aces. Using all 78 cards: adjustments to number of “extra cards” and of intentional reversals. A two-part spread, the Amplified Horoscope Spread. Meanings of positions. Principles involved. Mixing the Arcana. The Minor Arcana in Tarot Drama. Interpreting the Minor Arcana. Meaning of each of the 14 cards in each of the 4 suits.

### Appendices

- A** **Numerology of the Tarot** 219  
“Reduction” of card numbers to show relationships between cards of the Major Arcana. Underlying shades of meaning brought out in groups of 3 cards, and in pairs. Enhancement of the cards' meaning in divination, use in drama and power in magick. Further example of the Wish Spread and its numerology. How and when to use Tarot numerology; and when to stop.
- B** **Circuitry of the Spreads** 227  
Not the relationships of the cards as given in Chapter 3, for use in divination and drama; but the “stress lines” of the spreads from origin to outcome, for visualization and the dance. Tree of Life Spread, Celtic Spread (with the variant for healing meditation for self), Six-pointed Star Spread, Single Question Spread, Amplified Horoscope Spread.

<b>C Dancing the Tarot</b>	235
Dance and Ballet: their places in Tarot Magick.	
Ballet as active meditation: special directives for magical Tarot Ballet. Dancing is a creative act. Eastern and Western traditions of magical dance. Magick of movement. Magick of character dancing. The Sun King, one of the founders of modern ballet. Magical influences in modern ballet. <i>Ekstasis</i> of the dancer. Evocative music for Tarot Ballet: a few suggestions. Energizing the “circuitry” of the spread to conclude the magical ballet: dancing the lines.	

<b>Glossary</b>	247
Definitions and comments on terms in the text, relating to magick, psychology, cartomancy and other topics.	

### Illustrations

“Your Deep Mind is not locked into your body.”	7
“The Lion becomes her ally.”	43
“The Creative Force of Love . . .”	56
“The original Wheel of Fortune is the Zodiac.”	82
“Sharon”—dancing the Major Arcana.	108
A Tarot Drama.	138
King Louis IV, dressed as the “Sun King”.	142
“The World”—Success through Tarot Magick.	164
Dancing the Tarot —“Ace of Cups.”	194
Dancing the Tarot—“Knight of Cups.”	214
Dramatizing the Sun.	226
Put Yourself into the Picture.	234



## About the Illustrations

The drawings in this book are *not* illustrations of Tarot Cards. Rather, they are of situations and visualizations that may be derived from particular Tarot cards. They are intended to stimulate your own creativity—to suggest ideas and images, costume and action, concepts and possibilities.

The artist, following the instructions of the authors, was sometimes inspired by particular Tarot Cards taken from the *Yaeger Tarot Meditation Deck*, the *Rider/Waite Tarot Deck*, and others.\* The authors do not endorse any particular deck; they do encourage the reader to favor those decks of “traditional” design in which the Major Arcana and the Court Cards are given “humanized” expression, and the Minor Arcana are not. The Yaeger Deck is a good representative of a modern but traditional deck. Above all, the reader should choose a deck that is personally appealing and interesting to him or her.

\*The two mentioned decks are published by U. S. Games Systems, Inc., 38 East 32nd Street, New York, NY 10016, and are available through most book stores and mail order services dealing in “Occult”, Metaphysical and New Age subjects.

“Study Points” are part of the unique approach used in the Llewellyn Practical Guides series of books dealing with the ‘technology’ of Magick and the seemingly super-normal powers of the Deep Mind. “Study Points” outline certain concepts important to the chapter that follows—not as an outline of the contents, but as points which are emphasized by calling them to your attention in advance of the context in which they will appear.

Each chapter is followed by a “Check Point” which serves as re-inforcement of certain of the concepts, and of the practices, that have been presented. The “Check Point” is more than a review; it is a reiteration of the steps taken in the steady and progressive development in this practical and modern method of training the hidden faculties of mind and psyche.

# The Magick of the Tarot

## Study Points

### 1

## Tarot Magick

1. Tarot Cards may be used to analyze situations and gain understanding of factors leading up to the present, and to look ahead to future developments.
2. But, Tarot Cards may also be used to *change* those future developments by means of techniques of meditation and creative magick as taught in this book.
3. It does not require a special talent to read the Tarot Cards, nor to do Tarot Magick. While some have more of the talent naturally, anyone can learn to develop it. That talent is centered in your “Deep Mind”—that part of your non-rational, unconscious mind, from which all inspiration, genius, and seemingly miraculous powers derive. To work, any divinatory techniques must build a bridge between your conscious, rational mind, and the Deep Mind.

4. The Cards, as used for divination, by-pass the conscious mind to engage the Unconscious—using a special code meaningful at that level: this consists of Archetypal Images, Numbers, and Elemental Symbols. That’s why it’s important to choose a deck that is traditional in design (though not necessarily ‘old fashioned’ or even European in style).
5. The Deep Mind has the power to actually influence material phenomena, including the sequence of the Cards in a Spread—working mainly through unconscious muscle movements and signals to the brain that are recognized as impulses and feelings valid to the technique.
6. *Your Deep Mind is not locked in your body!* It has its own ways of thinking and acting. It has “senses” not limited to your physical ones. It is in contact with your psychic aura, with the Deep Minds of other people (and especially with those with whom you may do Group Work), and the Astral World where it can perceive, and influence, the projected “shapes of things to come.”
7. Learn to “make friends” with your Deep Mind: be interested in it, listen to it, communicate with it. *It’s the Best Friend You’ve got!*

# 1

## Tarot Magick

Do you own a Tarot deck?

Many people have a set of these well-loved, fascinating but always mysterious cards. Some use them to analyse problem situations for themselves or for their friends, or to look at the future prospects of some new development. Some people keep the cards for their strangeness and beauty, but never try to do anything with them—either from a belief that very special talents would be needed to do so, or from fear of discovering something they wouldn't want to accept.

Sometimes people think it's useless to question the future: "What will be, will be", they say.

**HERE'S NEWS! LOOK AGAIN AT YOUR TAROT CARDS. YOU CAN USE THEM TO MAKE YOURSELF A NEW FUTURE BY MEDITATION, OR BY DOING POSITIVE CREATIVE MAGICK WITH YOUR FRIENDS.**

Your Tarot deck is vibrantly alive with beautiful possibilities for you, whether you seek a new view of life, a practical way to deal with your worries, or a creative art with real meaning which you and your friends can share for enjoyment as well as for the good of all.

If you don't have a Tarot deck, you should get one. You will need one which appeals to you *emotionally and aesthetically*, and which doesn't depart from the traditional themes or from the possibility of interpretation in the traditional way. (If you are not sure about the traditional interpretations, read Chapter 2 of this book before making a choice.)

If you have a whole collection of Tarot decks—and they are popular collectibles—then you should make a choice of *one* of them for your personal work in Tarot Magick. There is a very real reason for being definite about this, as will appear in the course of the present chapter.

The traditional Tarot, well integrated and widely written about though it is, seems to materialize in European history without adequate roots. So many derivations have been suggested for its very name that we may as well leave it in mystery; most likely it had been transliterated through three or four languages before reaching us in its present form. Nobody really knows, either, when or where the cards first began to be

used for divination: whether this took place *before* or *after* the great craze for playing-cards in medieval Europe. But we may see at least an interesting possibility in the tradition that playing-cards originated in “Saracen lands,” meaning, probably, Morocco, Spain or even southern Italy. And each of those lands saw a mingling of Greek, Hebrew and Moorish traditions such as certainly contributed to the making of the divinatory and magical Tarot.

Of more immediate importance to us is the question as to HOW the Tarot, as a divinatory system, gives genuine results.

1. The cards, as they are used for divination, are, naturally, handled in such a way as to put their sequence and position in the “spread” outside the control of the conscious mind. Any objects which can be “randomed” in such a way can be used effectively for divination, *if the unconscious mind can comprehend, and is attracted to, the means of communication which is offered*. Thus, as another example, the I Ching can be consulted by those who have an affinity with it, either by the ceremonious and time-consuming method of drawing lots, or, just as effectively, by three tossed coins.

2. If the interest of the unconscious mind is engaged, it will answer according to the scope of the means of communication. A code is, in fact, set up by which the unconscious mind can answer according to the sign language of the system.

By “the unconscious mind” we here mean the un-

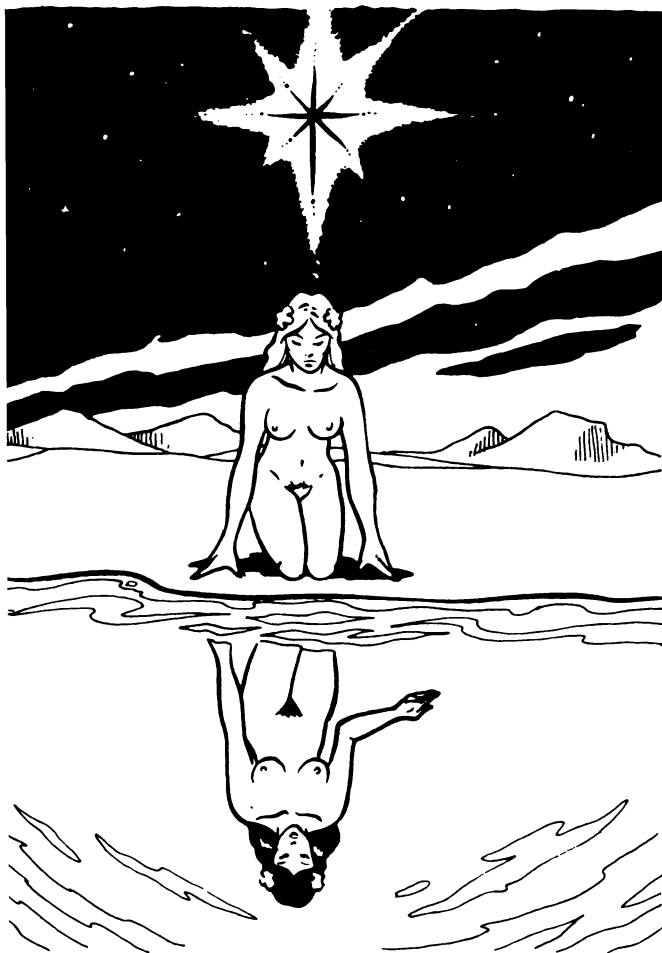
conscious area of your emotional-instinctual nature. It is a vital factor in the subjects of divination and of magick; from now on we shall for simplicity refer to it as the DEEP MIND.

You—that is, your rational mind—can make friends with your Deep Mind. You can help it, listen to it by taking notice of your dreams, and to some extent you can direct its actions; but always it will remain itself: emotional, lovable, and irrational.

It can do astonishing things, or at least they seem so to the rational mind which has an entirely different mode of thinking and acting. Its natural power, capable of development by practice, to perceive and control material phenomena, has to be accepted upon a tremendous amount of evidence.

*It is entirely capable of controlling the position of the cards when you set them out for a Tarot spread.* This is mostly not a matter of telekinesis, although the single card which “jumps out” from the inquirer’s hands, and usually proves to give the keynote of the whole reading, is a well-known occasional phenomenon. Mostly what happens is that your Deep Mind naturally moves the muscles of your hands and fingers for you, and tells you when to stop. But, unlike your physical senses, those of your Deep Mind are not locked into your body, and if its interest has been engaged it can certainly “see” the fronts of the cards. (If it passes what it sees to your conscious mind, you become clairvoyant.)





“The senses of your Deep Mind  
are not locked into your body”  
See pages 6 and 8

Your Deep Mind is part of the astral world, just as your physical body is part of the material world. Your Deep Mind is not omniscient or omnipotent, but it is in touch in the astral world with anything which concerns it, or which it believes to concern it.

It is in touch with the Deep Minds of many other people. It is in touch with the great “radio network” of your psychic aura. Notably, it can perceive—and act in—that region of the astral world in which are “the shapes of things to come.” If you’ve been skeptical or have given your Deep Mind to believe you were not interested in its activities, it may have become somewhat discouraged and incommunicative; but this is something you can put right.

Our next step now is to take a look at the Tarot, and to see what kind of code we have for our special purpose: which is not simply Tarot divination, but also Tarot Magick.

### *The Tarot, Hall of Archetypes*

While the complete deck of the Tarot consists of seventy-eight cards, this total is so completely divided in system and concept that we might well describe it as a deck of fifty-six cards, in symbolism and plan only a little removed from our normal playing deck of fifty-two, and another deck of twenty-two cards which is complete in itself, and is thus by the same token separate from the other.

As a point of interest, Gerard Encausse (1865-

1917), who under the name “Papus” was one of the pioneers of the modern revival of the Tarot, states in his book “The Tarot of the Bohemians”—Chapter XX, Fifth Lesson—that the Major Arcana (the twenty-two cards) *should always be separated from the Minor Arcana* (the fifty-six cards). Certainly he shows spreads which include cards from both series; but these have the required number of cards from the Minor Arcana set in their places first, and then the required number from the Major Arcana.

Besides this, it can be recalled that a considerable number of diviners make very effective use of an ordinary playing deck, which is virtually the same as the Minor Arcana alone but with rather less resources. In the Tarot, therefore, we have two distinct but harmonious systems, which for many purposes of divination can conveniently be used together, but either system can, when the occasion requires it, be effectively used by itself.

The special power and force which makes the Tarot an outstanding instrument of divination, derives from the ARCHETYPAL nature of its images. This is true of the Major and Minor Arcana alike, though they differ in method. With either, your Deep Mind can feel completely at home, finding in itself a profound affinity with the images and concepts involved no matter how strange these may seem to your rational consciousness. It can readily use these images and concepts as a means

of communication; just as people, no matter how skilled they may be in languages, can generally understand and be understood with more certainty, and on a wider range of subjects, in their mother tongue than in any other.

More than that; because these images and concepts are archetypal, they give your Deep Mind as it were a set of pass-keys to go down into the vaults, to search out what it needs from among all the wonderful treasury of ideas and modes of understanding which are the common property of the human race.

How primitive—from the viewpoint of your rational consciousness—and how powerful these images and concepts are, you can see from a glance at your Tarot deck.

In the Minor Arcana, each suit presents four human characters: king, queen, knight and page. In terms of interpretation, these would be: a man who might be described as mature, experienced or responsible; a woman who would be similarly described; a younger or in some way less considerable man; and another young person who might be taken to represent a junior whether male or female. Besides these human characters, there are the numbers 1 through 10; and each number, from the days of Pythagoras onwards, has been analysed, meditated upon, considered with regard to its internal structure and to its relationship with other numbers, until a most potent set of egregores (astral images of human making) has been built up. Each of the four

symbols (cups, swords, discs and wands) likewise imparts a particular character to every card of its own suit.

There is no need for us to dwell further here upon the Minor Arcana. The cards of the Major Arcana will be described in considerable detail in Chapter 2; since their use in Tarot Magick, in which divination is but a step, is the subject of this book. The different archetypal basis of the Major Arcana however, as contrasted with that of the Minor, is our topic here.\*

It is important, for use with this book, that you should own one of the many Tarot decks which have the “traditional” Major Arcana. This has nothing to do with the style of the artwork. Some beautiful modern-looking cards are very traditional, while some folksy-looking decks are based on off-beat concepts. If in doubt, read Chapter 2 before deciding. You’ll find a fair amount of variation is allowed within the term “traditional”; while if you feel happy with a particular deck, even though it may not be fully traditional in every point, you will still be able to do good magick with it.

There is a numerical pattern in the Major Arcana, but it is neither so obvious nor so regular as in the Minor. More will be said about it, particularly in Appendix A; it is necessarily deferred until after, in Chapter 6, some relationships of the cards with the Paths of the Tree of Life have been touched upon. That last mentioned subject, while too large and too speculative to be dealt

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\*The cards of the Minor Arcana are treated in Chapter 8.

with at length in this Practical Guide, is too intrinsic to Tarot to be disregarded.

The series of symbols and their meanings which we have in the Major Arcana, therefore, are, as in any great divinatory system, by no means arbitrary. They form a trustworthy code which you can use, when once your conscious mind and your Deep Mind have accepted it, for conveying messages to your Deep Mind as well as for receiving messages from it.

*By whatever means your Deep Mind communicates with you, you can communicate with it.*

*This is a principal foundation of Tarot Magick.*

**YOUR DEEP MIND CAN TELL YOU, THROUGH THE CARD SYMBOLS, IN DIVINATION, WHAT HAS HAPPENED OR IS LIKELY TO HAPPEN.**

**YOU CAN TELL YOUR DEEP MIND THROUGH THE CARD SYMBOLS, IN MEDITATION AND IN MAGICK, WHAT YOUR WILL DECREES TO HAPPEN.**

**AND YOUR DEEP MIND HAS UNMEASURED POWER.**

You might now separate out from your deck the twenty-two cards of the Major Arcana. These should have a method of naming and numbering which enables you to distinguish them at a glance from the court-cards of the Minor Arcana, even if you are not yet completely

familiar with them. Somewhere on each Major Arcana card probably will be, boldly recognizable—very likely in Roman numerals and very likely at the top—a number between one and twenty-one inclusive; there will also be another card, The Fool, with no number or with the number 0.

The Fool is an important card and we shall have further reflections concerning him, but for the present you can leave him aside with the thought that even if he has a settled place, he just naturally will be found elsewhere. (You may feel you've seen him before, for instance, in the playing deck as The Joker: in which case you might expect him to be with the Minor Arcana, but here he is with the Major!)

Set the other cards in their given numerical order, and look them over. Card No. 1 is The Magician and Card No. 2 is The High Priestess. The older books sometimes suggest that the first of these cards should represent the Inquirer if a man, and the second if a woman. Except for a type of magical spread of which examples are given in Chapter 7, we do not recommend this. But it can be pointed out here that although in divination this or that card will stand for a person and will typify that person in some way, the cards represent "archetypes", and no archetype can ever be equated completely with any flesh-and-blood person. We are all Magicians and High Priestesses; but, at the same time, a person can be the Fool today, the Emperor tomorrow, and a rider on Fortune's wheel more often than not.

Accepting the cards in these general terms, you can go through the whole series and find every major human situation, from the archetypal parents to concepts beyond this life's bounds, imaged or suggested.

The titles of the cards—which are not even present in every version—are there chiefly for the benefit of your rational consciousness. Alphabetic communication is not the Deep Mind's strongest point; a fact which is generally recognized, so that when occasionally the "Ouija" board (for instance) produces consistent good sense, people generally consider it likely that some extraneous agency of whatever kind is participating. But any Tarot deck you are likely to acquire will have in the Major Arcana a wealth of clues for your Deep Mind to seize upon, with regard to the archetypal significance of the images.

*Keep your cards near you and look at them often while studying this book's early chapters.*

*Each of these Arcana will, with familiarity and use, come to be accepted by your Deep Mind as part of its code of communication with you. You can help to hasten and to enrich this process by frequently looking at, examining, reflecting upon these images in your own Tarot deck, considering what the various details may mean in context of each card's main pre-sentment. Maybe a certain detail is fully traditional, or maybe the designer of the card meant it to carry a special significance; or maybe it connects, for you, with something in your own experience or something you've*



read. What matters is if it makes that card and its message more real and living FOR YOU.

### *Points for Group Study of the cards*

If you and your friends are forming a group, getting to know the Tarot and working with it together, a session or so for joint discussion of the meaning of the cards will be good. Early discussions aren't likely to cause the kind of problem which can arise sometimes, when for some reason a person *who has become established in the use of Tarot for divination or magick*, resolves on a radical change in his or her interpretation of a card. The Deep Mind can be thoroughly confused by that behavior.

None the less, a few points are worth giving:

1. Don't ARGUE about card meanings. That would be just the opposite of the kind of creative discussion which is needed here. Argument enlists the emotions in support of intellectual theory, whereas what should happen is the activation of the intellect to guide and interpret the exploration done by each participant's feelings and intuitions.

2. Welcome and give consideration to all variations and side-lights, however odd-seeming, which do really shed more light on the significance of a card and its place in the human drama at whatever level. Enrichment of understanding within the bounds of significance of each card is what is being sought.

3. The group should not hesitate, however, to reject interpretations which plainly run counter to what has already been established as the meaning of a particular card. The aim here is not criticism of any *person*, but increase of your ability to function as a smooth-running *team*. If the root of the debate turns out to be that your friend has a non-traditional Tarot, he or she should use another deck. There is usually no reason, however, why members of a team should not each use a different deck, and in most cases variety adds interest for everyone.

4. Similarly, good team-mates don't have to be complete think-alikes. *One of the great joys and values of having a team in any kind of activity—and for magick particularly—is that it gives you the stereo effect of all the different standpoints instead of the mono effect of just one.*

**ABOVE ALL—FOR THE GROUP TO HAVE POWER, THE INNER INTEGRITY OF EACH MEMBER IS ESSENTIAL.**

*But how are you to do magick through divination?*

This is an art involving definite principles.

Divination is in the first place necessary so as to obtain, from the viewpoint of the Deep Mind, a clear picture of the problem to be dealt with: the need which is to be filled, the change to be made.

All divination depends upon the power of the Deep Mind not only to comprehend the question and to perceive the answer in its own manner, but also to make

communication with the conscious mind by means of the divinatory system provided for it.

The conscious personality then sends back, in the same “language”, a representation of what it wants done in the matter; and the Deep Mind understands and obeys, because this means of communication has become familiar and pleasant to it.

Here some people have a difficulty. They say “I can understand plainly that we are going to use the Tarot to put through a message to my Deep Mind, or to a friend’s Deep Mind. I can understand that it’s possible, by working that way, to use Tarot Magick to make ourselves more studious for instance, or more watchful for business opportunities, or more lovable, or whatever. *But in some cases, better luck would certainly involve factors outside our control.* I need more money, for instance. I don’t need to work harder—I couldn’t anyway. I just need more money. What can Tarot Magick do about that?”

#### TAROT MAGICK CAN DO A GREAT DEAL.

Think of all the great psychic achievements you have ever heard of: telepathy, by which a person can transfer an idea into the thought-patterns of another person; telekinesis, by which material objects can be moved—sometimes violently—without physical contact; scrying, by which perception and knowledge of a desired matter can be brought into your mind simply by focusing your gaze on a blank surface; psychometry, dowsing,

prophecy.

All these, and more, are specialized developments of your Deep Mind's power of *knowing and doing beyond the limits of your physical body*. Your Deep Mind certainly has the same powers as anyone else's; you may know this through having done some of these things, either deliberately or accidentally.

This POWER is, basically, *one thing*, although it manifests in different ways, and we specialize it in different ways for the sake of training and developing it. This POWER doesn't have to be just a party piece. It can be directed to give you practical help in living your life.

For examples of what it can do, you have only to think of the wonders of Creative Visualization. You may know how such things as healing, material goods, opportunities of every kind flow to people who use Creative Visualization. Nobody sees the power which performs this, the infinite variety of ways in which the Deep Mind moves people and circumstances to produce a given end result. The person performing Creative Visualization is warned *not to try to prescribe the means by which the purpose is to be fulfilled*, and the same condition will apply to Tarot Magick; the conscious mind is usually in any case incapable of guessing at the multiform astral stresses involved. But with the Tarot, as we are working with symbols instead of with direct images, there is the less temptation.

What, then, are the main benefits of performing Tarot Magick?

Plainly it does not have the boundless scope of Creative Visualization. But it has very great power, and offers its own interesting advantages.

The initial divinatory reading may highlight personality traits of your own which must be borne in mind if the problem is to be usefully resolved. Or it may reveal that you are the victim of some external circumstance of which your conscious personality was totally unaware. It may even indicate that a change is already on the way with regard to the problem situation. (In such cases, one sometimes wonders whether the very act of questioning the Deep Mind about it—registering a protest—didn't do something to stir up a change which might otherwise have been delayed.)

Another benefit of Tarot Magick derives from employing the images to represent what you want, instead of having to visualize it exactly. It happens that visualization can sometimes cause a "block" for some people where emotive situations are concerned. There is no such problem, however, in choosing one of the Major Arcana to represent "getting what you wish for", "finding romance", "making a change for the better", "riding to victory"—or whatever image best fits your need.

The powerful archetypal nature of these images gives your Deep Mind, as we have said, access to the

treasury of the Collective Unconscious, so that it has the freedom and richness of that treasury for the fulfillment of its purposes.

The Collective Unconscious being by its nature totally transpersonal, your Deep Mind has, at that level of being, a scope for its powers which you as an individual could only attain (probably) with much solitary effort and self-discipline.

### *Ritual Drama*

Related to this access to the archetypal forces is the use in Tarot Magick of that most exciting and potent magical technique, Ritual Drama. The benefits of Ritual Drama are to a great extent built into the systems of Creative Visualization, of Psychic Self-Defense, and of some forms of Healing (the rites of Exorcism being a curious example). But the employment of Ritual Drama in a form which evokes more of its true potential is found in only a few of the methods of modern magick. Of these few, Planetary Magick is notably one; and Tarot Magick is another.

This is not “psychodrama” as Freudian psychiatry understands it. As will be seen, we are not going to introduce an enactment of the human problem-situation in association with Tarot, but an enactment of some part of the endless archetypal drama implicit in the Tarot arcana themselves.

The interaction of true archetypal characters in human guise has been found in all ages to have powerful

qualities for soul-healing; and soul-healing is another of the great bases of Tarot Magick. The greater the integration between the levels of your psyche, the more vital and luminous their inter-communication, and the greater your outer as well as your inner well-being and happiness.

### *The Group Mind*

The last great good of Tarot Magick which must be mentioned at this point is the opportunity it gives for group activity. Although achievement in private meditation is possible, a small group of close friends can give the project tremendous beneficent and creative power; not only by their mutual good-will, but even more by the cumulative development of the Group Mind which they develop between them. This is a cord which is much stronger than the strength of all its strands separately.

### *You and your Tarot*

For your personal practice with the cards, whether you'll be working with them altogether by yourself or mainly in a group with friends, you should as soon as possible begin making your special deck an intimate part of your own life.

Some authorities say you should keep your Tarot wrapped in black silk or velvet when not in use, or should keep them carefully put away in a box made of cedar, acacia, olive or other wood with mystical associations so as to protect the cards from the influence of

random or negative vibrations. *It's good to have a special wrapping or box for the cards when they have to be put away, but it's also good that they should spend as little time as possible in such isolation.*

Far more powerful and important than any chance contact of the cards with undesirable “negative vibrations” is the very desirable contact of your Deep Mind with the cards, *and particularly with your chosen and special deck.*

In the course of this chapter we have advised that while studying the early part of this book you should keep your cards by you, frequently looking at them in connection with the material given. That's soundly good advice with regard to study, but it has another great value in the way it will help your Deep Mind accept your Tarot deck as an integral part of your life.

After all, it's your Deep Mind—not your rational consciousness—which is going to work magick for you!



# Check Point

## 1

- *Make friends with your Deep Mind!*
  - A. Take note of your dreams; ask yourself what your Deep Mind is telling you. (No need to dig *too* deep: the “feel” of a dream—joyful, angry, scary, whatever—is your first clue.)

Jot your dreams down. This will encourage your Deep Mind to keep in touch, and having this other line of communication with it can be of great help in your Tarot work.
  - B. Reflect on happenings which are the work of the Deep Mind through ESP, telekinesis etc. If you plan to form a group for Tarot Magick, talk of such happenings with your friends. You'll build up each other's confidence; also, by interesting each person's Deep Mind, you'll strengthen your group's unity.

- Examine a Tarot deck to see how it's made up. If you've already chosen your traditional deck for Tarot Magick, use that. When you have your special deck, handle it lovingly, savor the mysterious and potent feeling of the cards. *You are going to fathom that mystery, direct that power!*
- You and your friends will probably want to study Chapter 2 before discussing the Major Arcana in detail. But don't forget to have that discussion! (You'll find another reminder in Checkpoint 2.)
- *The archetypal nature of the Tarot gives you a special means of communicating your purpose to your Deep Mind. It also gives your Deep Mind a special access to the treasury of the Collective Unconscious for fulfillment of that purpose, additionally to the Deep Mind's own mighty power to accomplish what it undertakes.*  
That is Tarot Magick.
- Keep your special deck near you: make it an integral part of your life.

# Study Points

## 2

### The Archetypal Code

1. While the Images on the Tarot Trumps are very old, and the concept of the magical use of such Images older still, it was the psychology of Carl Jung that developed the modern understanding of the Archetypes and gave to the reader today an intellectually acceptable basis for their function.
2. The 22 Images of the Major Arcana are Archetypal figures that are multi-dimensional: reaching down into the Deep Mind to organize in psychic clusters about themselves not only personal concepts and experiences, but the feelings and fears, the history and pre-history, the myths and dreams, and even the genetic coding intrinsic to the Human Race.
3. In these 22 Images, and in the relationships which

they form with one another, we may uncover the drama of all of Humanity, of the Earth upon which we live, and perhaps of the Universe through which the Creative Powers flow and act.

4. Here are all the major human situations presented in a richness of Image and Symbol intended to be evocative of deep-feelings, of pre-conscious memories, of non-rational realizations; intended to represent, and to awaken appropriately, the psychic circuitry of the God-in-man that we all, each and every one of us, are.
5. As we project from our own Deep Mind on to these Archetypal Images, we build bridges between the Unconscious and the Conscious Minds; and as we work with these Images there is movement in both directions across these bridges; bringing Creative Powers through from the Deep Mind to work at levels of our choice in the everyday world of our desires and practical needs.

# 2

## The Archetypal Code

In this survey of the Major Arcana we need to look at three matters for each card: its *image*, its *significance*, and its *meaning in divination* including its meaning when reversed.

These interpretations are basic, and for divination. In later chapters, meanings will be amplified and some alternatives suggested: the purpose of those additional meanings will then be stated.

### *The Fool*

The Fool is usually walking along, gazing upwards. Usually, too, he is about to step into space at the edge of a precipice; sometimes water, and even a crocodile or alligator awaits him. A small dog may be jumping up, impelling him forward.

*Significance:* The fact that this card is not numbered,

says more than any number it could have. The Fool may be the innocent fool, the foolish fool or the wise fool; and any person may be one or other of these at any moment of his or her career.

*In Divination:* If this card appears in a spread\* its position, its relationship to the other cards and the inquirer's feeling about it will have to help elucidate its message. It may warn the inquirer to guard against the impetuosity of others. If it refers to present or future projects of the inquirer, it puts everything at hazard and a careful look at *motivation, chances of success and consequences of failure* is needed.

*Reversed:* This is less of a problem. If it refers to the past, it can mean the inquirer has made a bad choice in some matter and has to take it from there. For the present or future, it warns against making such a choice or, more probably, *against not making a choice at all*. Frequently this is the kind of situation where the Deep Mind can see the tide is at the full for a particular venture, but the intellect keeps looking every two ways at the prospect and putting it aside. A little inspired folly would be a blessing!

### *I—The Magician (The Juggler, the Wizard)*

The Magician stands behind a table which holds various implements, and which is set in the open air. He wears a large-brimmed hat. In his upraised left hand

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\* It is always assumed a card is right way up unless and until the contrary is stated.

he holds a short wand; his right hand is turned downwards to indicate the objects on the table. (One whole “family” of modern Tarot decks has reversed this, apparently from the feeling that the Magician in the traditional pose looked left-handed; but the traditional pose is more meaningful.)

*Significance:* The Magician represents Power-in-Action: supreme control over the material world by power received from the celestial source. His hat is of the type which for ages past denoted the traveler, and on Greek vase-paintings characterizes Mercury, Messenger of the Gods. The Magician is *receiving* power from the celestial Source with his left hand, and *transferring* it to the material world typified by the table and its objects.

These objects are usually coins, cups and knives, which, with the wand he holds, signify the four Elements of earth, water, air and fire. The whole of the material world is thus in his power, *as likewise are all four suits of the Minor Arcana: Discs, Cups, Swords and Wands.*

*In Divination:* The Magician indicates a person who at a certain point in time is supremely master of the situation. Even if circumstances are not obviously propitious, a little pressure at such a moment should suffice to transform them. The power is such that in the time and circumstances indicated, the person in question is truly a “messenger of the Gods”.

*Reversed:* This warns against the ills which arise from insecurity and fear (and from greed, which ulti-

mately springs from fear again). Cruelty, deceit, a use of rhetoric to cover a barren situation, are all symptoms of inner weakness, a deficit of true creativity and a disintegration of the will. According to the position of the card, the inquirer is warned against opening the door to these ills inwardly or against becoming a victim of another person who embodies them.

### *II—The High Priestess (The Papess, Juno)*

While several of the Major Arcana have alternative names, none have developed three separate symbolic types as this Second Arcanum has. In the past it has had even more various images; however, with time and understanding the three types have reached an inner unity which assures the card's significance and power, both for divination and for Tarot Magic.

For the title *The High Priestess*, which was already rooted in tradition, in modern times a beautiful image has been developed. Between two pillars, and in front of a curtain or veil, the High Priestess is seated with a scroll or an open book upon her knees. She wears an Egyptian-style Goddess headdress incorporating symbols of Sun and Moon; there is a solar cross upon her breast, and a lunar crescent beneath her feet. Her appearance is youthful, wise, remote.

*The Papess*, otherwise The Popess or La Papesse, is another valid archetypal presentation of the Second Arcanum. The original of this image was a nun, an ecstatic, who became the leader of a breakaway group



of mystics in 13th century Lombardy.\* Her followers titled her “La Papessa” because they considered her their source of guidance from the Holy Spirit. Thus she is symbolically represented with the double tiara; the triple form did not exist at that time. A 15th century card shows her in brown habit and white veil, seated with a curtain behind her, and holding a closed book and a small cross-headed wand.

“The High Priestess” in decks related to the Tarot of Marseilles, with no pillars and with the double tiara, is simply the Papess under the alternative name. Some decks show her tiara surmounted by a small lunar crescent, or with tiara and pillars; all are obvious steps in the unification of the image.

*Juno (Junon)* is one of the adaptations made to the traditional Tarot figures as a result of French Revolutionary thought; probably the most enigmatic of those adaptations, though it seems to be the most enduring. The name Juno is the biggest difficulty. The assumption seems to have been that as Arcanum V, Hierophant or Pope, was rendered *suitably for purposes of divination* as “Jupiter”, then Arcanum II, High Priestess or Papess, must become “Juno”. In reality, Arcana II and V are not a pair at all.

However, the traditional portrayal of “Juno” is another matter. The strong-limbed Goddess, who wears a short or slit-sided skirt and in some cases the Cap of

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\**The Tarot Trumps Painted by Bonifacio Bembo (etc.)*, by Gertrude Meakley (1966), quoted by Stuart Kaplan in *The Encyclopedia of Tarot* (U.S. Games Systems 1979).

Liberty, would make a better Artemis or Pallas Athene than a Juno. Artemis is suitable.

*Significance:* As the First Arcanum represents Power-in-Action, so the Second (by whichever name) represents Power-in-contemplation. The High Priestess represents Education, Science, Knowledge of Truth. More inwardly, she represents the upper reaches of the Mystical Way: as the Magician by his action, so she by her contemplation catches and manifests the celestial force and wisdom. Her combined solar and lunar symbolism indicates this.

The mystical Papess, as “spokeswoman for the Holy Spirit”, presents no problem here.

The free and vigorous “Artemis” aspect of the Juno figure likewise can be linked to the symbolism of the Mystical Way. The Moon’s highest influence presides over the High Priestess’s path. Another symbol of that path is Hebrew letter Gimel, “the Camel”, austerely crossing the desert of the higher reaches of inner adventure.

The Cap of Liberty is appropriate too: it is recognized that for anyone who enters upon that higher path, freedom of spirit is a necessity and human guidance would be a bungling impertinence. Without turning aside for even the most spiritual joy or comfort, such a one must journey on through “the wilderness”.

*In Divination:* Some characteristics of a card always linger, no matter how its meaning is broadened for purposes of divination.

The High Priestess (in whichever of her forms)

generally indicates a quest for knowledge or wisdom, a success in research or an educational opportunity gained. Nevertheless there is often some connotation of a resulting withdrawal from associates, with a possible loss of “charisma” in the modern sense. The isolated person, while progressing in his or her chosen course, might lie at the mercy of colleagues.

Or—and, again, the other cards in the spread should show which is the right interpretation—the message of the High Priestess may be *that the inquirer should trust in his or her own intuition.*

This card can also indicate a woman who, as teacher or inspirer, becomes the bearer of the Anima image for a man. This would not in itself presage a love affair, although it would be natural in this case for the man to feel fascinated, beglamored.

*Reversed:* The inwardness becomes selfishness, the detachment becomes cruelty; the High Priestess could become *La Belle Dame Sans Merci*, or Lilith. A person making a display of false wisdom might be indicated; or without a particular individual being signified, the inquirer might be warned by this reversed card against easily accepting “truths” which are presented superficially, or against accepting inefficient tuition in any type of subject.

### *III—The Empress*

An attractive young matron sits enthroned with crown and scepter. Often she carries or has by her a

shield with the heraldic device of a dove, an eagle or the sign of Venus ♀. Sometimes she has wings; sometimes her throne is set amidst the prolific fertility of field and wood. Her heavy rich draperies suggest also she is pregnant.

Other Venusian symbols may be added. Sometimes a crescent moon is introduced for good measure: this must not cause confusion.

*Significance:* Just as the influence irradiating the image of the High Priestess is the highest reflection of the Moon, so likewise the highest reflection of Venus irradiates the Empress. It may be to denote her high spiritual nature that some Tarot designs have given her wings. Whereas the High Priestess *mediates between* the two great polarities (whether we name them Force and Form, Strength and Stability, Supernal Father and Supernal Mother), the Empress represents the *union* of those paired potencies.

The Pregnant Mother thus images an archetype of great and ancient power, representing the whole creative force of Love as no other single figure, whether male or female, could do.

*In Divination:* The presence of this card in a spread can presage a dynamic love-affair, or a marriage. For a settled couple the conception of a child could be indicated, or the beginning of any creative work shared by the partners.

For the artist, too, the Empress indicates that the union of male and female potencies within the psyche—

that union which makes the artist—will be particularly fruitful. Another likely interpretation of this card is material prosperity; beneath the hands of the business man or woman, the farmer, the hobbyist, home improver or careful housewife, material goods augment and multiply. The attendant cards, or the question set by the inquirer, are likely to show what field of activity is involved.

*Reversed:* Reversal here indicates a bad situation involving procrastination or stagnation; loss of resources through misdirected effort or delay; missed opportunity; literal miscarriage; a relationship vitiated through breakdown of confidence between the partners, however caused; or a loss of material goods, perhaps through no fault of the owner.

#### *IV:\*—The Emperor*

This monarch sits enthroned with crown, or crowned helmet, and scepter. Sometimes under his splendid garments he wears a suit of armor. Sometimes his throne is of rock; more often, it is set in the open air amid barren, rocky scenery. His face as he gazes straight ahead of him expresses calm confidence.

*Significance:* The Emperor indicates dominion through rationality: dominion in the first place over the personal emotions and imagination, so as to win courage, self-reliance and the supremacy of the conscious

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\*Sometimes shown on the card as IIII. Similarly for IX, VIII may be used; for XIV, XIII and for XIX, XVIII. As this variation has no significance for us, it will not again be mentioned.

personality. Then comes dominion in the outer world, so as to replicate there the inner state.

The imaginative and emotional development which would be symbolized by the free life of the world of nature, is here absent. Rock is hard and enduring, but it is also barren.

*In Divination:* Here is indicated a personality which has matured in a pattern of command, whether the sphere of activity be military, governmental or mercantile. The influences manifested are of initiative, competence, material progress, those factors which make for strength of character; of independence, and the will to combat external ills.

(N.B. If an actual person is seen to be represented by this card, the complete absence of emotional life which the card suggests should not be assumed. A PERSON IS NEVER AN ARCHETYPE. Many rugged leaders have even a tender emotional life; many practice an art, etc. Life tries to balance itself.)

*Reversed:* Reversal of this card warns of harm through someone's lack of its positive qualities: a character dominated by the instincts and emotions in place of good sense, childishness where mature adulthood might be expected. Or it can warn of a simple possibility of bodily hurt.

### *V—The Hierophant (The Pope, Jupiter)*

Above the first or the second title, the Fifth Arcanum shows a mild-faced man, seated, wearing

jeweled tiara and ceremonial robes. His left hand clasps the shaft of a staff with triple-cross head: his right hand gives a blessing. Before him may be kneeling two or three individuals, also in ceremonial robes but with shaven heads or wearing golden crowns.

As “Jupiter”, the Fifth Arcanum shows the Sky-Father sometimes crowned, usually holding a wand or staff. His expression is mild: here he is not the Thunderer.

*Significance:* The three bars of the cross on the Hierophant’s staff define the scope of his authority. He is not wholly Jupiterian. He is more truly a male manifestation of the Venusian power, working patiently in the material world through *causality*, rather than by *direct command* which is the way of the Emperor. Hence his spiritual fatherhood.

*In Divination:* The Hierophant represents authority in the worlds of thought and feeling. Those who accept this authority do so because they uphold the tradition it represents, or because they agree with its aims, or because they need counsel and guidance. All this can be applied to the intuitive guidance offered by the Higher Self, of whose claims this card is often a reminder.

It can be a pointer to compassion, forgiveness given or received, letting go the past generally.

It can also represent a man (or an organization) which the inquirer regards in some way as a spiritual father; the card’s position and surroundings in the spread will show the Deep Mind’s true estimate of the relationship.

*Reversed:* This card reversed would indicate an excess of generosity or of sentimentality, failure to make a rightful stand over some issue for fear of hurting feelings, proneness to be duped. It can also mean any betrayal of one's true principles.

### *VI—The Lovers*

This card is not as simple as its title seems to imply. Usually it shows three human characters: a man and two women, or less often a woman and two men. There is also another participant: a winged Love-God (whether chubby Cupid or graceful Eros). The picture with the one man and two women is the more traditional.

*Significance:* The underlying meaning of this card is not one of union, but of division. A person has to make a choice between alternatives, *neither of which is evil:* as, between Beauty and Wisdom. The need to make a choice may be precipitated, or the choice may be made more difficult, by some intrusive factor (the Eros or Cupid) which causes bias.

*In Divination:* The situation represented by this card calls for great perception and thoughtful judgment. Needless to say, the choice which is symbolized may or may not be connected with a love affair: it may be a choice between two careers, two places of residence, This Sixth Arcanum may in fact represent *any* predicament or dilemma. The associated cards should throw light upon its probable outcome.

*Reversed:* The Lovers, reversed, emphasizes the



possibility of wrong choice, or of neither choice fulfilling the hopes entertained for it. It also lays emphasis on the harmful effects of interference. In reading such a spread for another person, the greatest care is needed to give a fully objective report on the message of the cards, and intuition used must be of the purest.

### *VII—The Chariot*

A crowned victor (who, for reasons relating to the Tree of Life, may be either male or female and whose image is often ambiguous) stands alone in a chariot before which are two horses or sphynxes. The horses or sphynxes may be one black and one white, or both of a color; very often there are no reins in evidence. Upon the attire of the charioteer, or upon the chariot, are two masks representing the waxing and waning phases of the Moon.

*Significance:* This image, despite its strange adaptations, irresistibly suggests as origin Plato's famous Charioteer managing the wayward steeds of his inner nature. The Seventh Arcanum is indeed a presentation of triumph over vicissitude, inward as well as outward. The two lunar masks are often shown placed like epaulettes one on each shoulder, so that the real face of the Charioteer takes the place of "the Full Moon", the personification of opportunity taken at its full tide.

*In Divination:* This card represents, or shows as a probable outcome, a victory hard-won despite a struggle with outward or inward difficulties. It can indicate the

conquest of ill health, especially by means of inner resources and the strength of the spirit. It can also indicate the triumphant bringing to fruition of a work of creative imagination.

*Reversed:* This card in reverse would signify an abandoned effort, a slip between cup and lip, or some action which would rob the victory of its sweetness.

### *VIII or XI\*—Strength (Force, Fortitude)*

The strength indicated by this card is not physical strength. It shows a graceful and feminine woman with a lion; in the older traditional decks she is holding the lion's mouth closed—or open, whichever she will. In some modern decks she is peacefully riding upon the lion: this is an even clearer image of the same theme.

*Significance:* Like the Chariot, this card is a symbol of victory. The victory shown in the card now under discussion is however more likely to be an entirely inner conquest. For this reason it is less flamboyant and also less absolute. Unlike the sickness or other problems which may have been the subject of the Charioteer's victory, there is nothing "wrong" with the inner forces symbolized by the lion. They are parts of oneself which need to be recognized, realized and brought into harmony.

That is just what the "strong" woman in the picture

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\*In this book it would be irrelevant to enter into the ideas underlying the ongoing debate as to the respective positions of Strength and Justice. As our readers may have an excellent Tarot deck with either attribution, we can but "look this difficulty boldly in the face and pass on", as the old preacher said about a different matter.

is doing. It is a main secret of her strength, her power for good; the lion becomes her ally. To make a beginning, however, there has to be another answer; *faith in the powers of one's Higher Self*.

*In Divination:* This card indicates, or presages, in the first place self-control and self-conquest: especially with regard to anger and aggressiveness, vindictiveness and an impatient tendency to “cut the Gordian knot” of any difficulties whatsoever. These tendencies need to be recognized, illuminated and understood, then brought into harmony and balance.

This card can also indicate victory over hidden hostile forces emanating from the psyche of others: malice, jealousy and the like. For “we are all members one of another”, and to be able to overcome these forces, in one's own psyche or in that of another, is all one same power.

*Reversed:* This would imply a lack of confidence in the power of one's Higher Self; weakness or sloth in self-conquest, timidity before the unreasonable behavior of others, or—equally—yielding to the temptation to meet anger with anger, violence with violence.

### *IX—The Hermit*

An aged man, wrapped in a long hooded cape or gown, appears to be walking softly and slowly as he leans on his stick. He carries a lantern, either to light his path or so as to search for something.

*Significance:* The Wise Old Man is a great and

universal archetype. His appearance may suggest outward weakness but it represents mighty inner strength: his stick and his lantern are both primal symbols of power. But he keeps his counsel. He sees what others see not, he could change the course of things with a word or a touch but he does not. The wheat and the weeds must grow together, the just and the sinners and the cattle of Nineveh must live their lives: the Hermit pursues his quest for greater truth.

*In Divination:* While this card may denote a reclusive person, most often it is a warning card. It indicates a need for vigilance, for prudence and discretion. It can also indicate that solitude is better than bad company.

*Reversed:* Reversal indicates rash or foolish action, indiscreet talk, meddling; or, alternatively, failure to trust in one's innate powers and so an over-cautious refusal to go forward at all.

### *X—The Wheel of Fortune*

To the rim of a large aerial wheel, two or three beings—in human form or not—cling or are bound. A Sphynx, Cherub or similar being sits above.

*Significance:* The original Wheel of Fortune is the Zodiac. Then we hear of the spinning-wheel of the Fates. In the early Renaissance, Fortune's Wheel becomes a favorite theme, but the concept has developed into a kind of cosmic Ferris wheel.

Finally the Sphynx becomes associated with it: not the male Egyptian Sphynx, but the female Greek



“The Lion becomes her ally”

See page 40

Sphinx with her riddle whose answer concerns man's ascending, supreme, and declining years. Plainly, however, some occult-minded Renaissance scholars brought concepts of justice into the idea of the Wheel which only make sense in the light of an unavowed (because unorthodox) belief in reincarnation.

*In Divination:* The Wheel of Fortune generally indicates a piece of good luck for which no adequate cause can be seen in the ordinary circumstances. The horoscope, a past life or something likewise hidden might hold a cause, but in effect a more or less unlikely chance will probably be pulled off.

*Reversed:* An equally arbitrary-seeming "turn for the worse" or piece of bad luck is threatened.

### *XI or VIII—Justice*

With raised sword in one hand and balance in the other, the familiar figure of Justice sits enthroned. She has no blindfold, however. Her expression is penetrating, candid and serene.

*Significance:* This is a representation of spiritual justice. Earthly justice needs a blindfold, for earthly justice cannot possess all knowledge and must therefore avoid being biased by faulty, incomplete, *partial* truths. Spiritual justice, however, possesses and must regard with steady gaze the full truth of the matter to be judged.

*In Divination:* If this card denotes a person, this will be one given to considerateness, moderation and fair dealing. If it points to the outcome of a problem

situation (whether legal issues are involved or not) the signification is that a greater *true* justice for all concerned will be produced than might initially have seemed possible. In any context this card stands for the reality of truth or justice rather than for their external form.

*Reversed:* This indicates legal complexities, a retreat into form and convention: the letter of the law, intolerance, condign punishment, lynch law.

### *XII—The Hanged Man*

A young man, tied by one or both ankles, is suspended head downwards. His arms are clasped behind his back; if he has a free leg, it is tucked neatly behind the other. Sometimes a nimbus surrounds his head. His countenance can only be interpreted as showing complete unconcern about the proceedings.

*Significance:* This strange episode (it hardly appears more than that) in the life of the hanged man seems less a punishment or expiation than some sort of voluntary sacrifice, a ritual of purification.

Part of the imagery implied in this card is that in his serene passivity this man has become tree-like: swept by the equinoctial winds so that the dead foliage of past endeavor will be cleared away, to make room for a new season's fresh growth.

*In Divination:* The chief message of this card is PAUSE! If from its position it applies to the inquirer, and is prominent in the spread, it may indicate the very reason why he or she is questioning the future. The

meaning is *not* “maybe you are not meant to reach your goal”, but “maybe this is not the right time to struggle.” The Deep Mind claims its due.

If the card indicates another person than the inquirer, the plea is that that person should not be victimized by demands for an effort which is *at this time* impossible.

*Reversed:* Could indicate a refusal to accept such warnings as are suggested above. It could also, if the inquirer is contemplating making some sacrifice for whatever cause, mean that the sacrifice is likely to be rejected or in vain.

### *XIII—Death*

As in the representation of Justice, here is an image which in its main concepts is traditionally familiar quite apart from the Tarot deck. Death, the grim skeletal reaper with his scythe, goes forth to harvest his victims. The ground around him is strewn with hands, feet and heads.

*Significance:* For most people in our civilization, the rational mind is scarcely on speaking terms with the mighty unconscious regions of the psyche; so consciousness clings, come what may, to materiality as something it “understands”. We can see one grotesque result of this: a traditional representation of “*Death*” which personifies nothing but disintegrating material remains.

This picture is such an obvious “bogy” that we may ask what reality it represents. The scythe is, in fact,



the truest symbol here: representing that clean cut from the past which there is no gainsaying, whether it comes by physical death or by other means.

*In Divination:* This is a special case for meticulous examination of all factors in the spread. While the Inquirer may be anxious to know this card doesn't necessarily presage physical death, some of the alternatives can be equally traumatic. The Inquirer may have some inkling as to why Arcanum XIII has appeared, and be able to help interpret.

Assuredly this card often portends changes of direction in the inner life, or in the life as a whole. While the Hanged Man, however, is either a plea for change or a sign that it will be wrought by inward means (depression, breakdown, etc.), the Death image indicates that the Deep Mind is *determined upon* change, and will if necessary resort to its Creative power to bring about the change through external means: accident, severe financial loss, whatever.\*

*Reversed:* Reversal lessens both the potential crisis and the resulting catharsis (cleansing, renewal). A narrow escape from fatal accident may be indicated, or a temporary period of stagnation.

#### *XIV—Temperance:*

A winged angelic figure having a rose, a six-petaled

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\*The Hebrew letter associated with this card is *Nun*, the Fish: "creative intelligence". The intimate relationship between this and *Mem*, the Waters—symbol of the Great Formative Mother—reinforces the psychological interpretation given above.

flower or other solar symbol on the brow, is pouring liquid from one container to another. The position of the two vessels would make this action impossible in earthly conditions, yet the operation is proceeding with perfect success although the angel is paying no great heed to it.

*Significance:* It is agreed that “temperance” here is a mistranslation: the English word should have been “tempering”. To temper is to modify, and such modification often involves the use of liquid: steel is heated and then tempered with cold water, wine is tempered with water, paint is tempered with oil.

The Being which is shown as an angel of the Sun Sphere can be recognized as a manifestation of the Higher Self. The “impossible” angle at which the tempering liquid is flowing has a clear message for the Lower Self (rational consciousness included): “Don’t interfere—this is something you couldn’t do!”

*In Divination:* While the Lower Self is not to try to control or rationalize the action, it is also clearly *to act*. What we have—steel, paint, wine, whatever—can be made fit and adequate if we use it without anxiety. Thus Crowley says “Work without lust of result”. Thus the widow was to make her cakes of meal and oil without worrying about having enough. Thus the man with the one talent should not have buried it, but used it. This card indicates action guided by high intuition.

*Reversed:* Action may be spoiled by clash of incompatible interests within the individual, or with others. Projection of inner conflict by one or other party may make joint work impossible.

### *XV—The Devil*

On a pedestal stands a weird figure in which are combined some characteristics of both man and woman with those of the conventional demon. Attached to the pedestal by chains or cords are a small man and woman, who sometimes show certain demonic characteristics themselves. We perceive that if they seriously wanted to escape, it would not be difficult.

*Significance:* One of the commonest ills in the human condition is the way people collectively and as individuals accept some form of servitude for the sake of material advantage and then blame others for the outcome. Woman blames man, man blames woman, both blame fate, society or the devil.

*In Divination:* Usually no great harm is done by this state of affairs, but the appearance of this card in a spread warns of an instance where harm is likely to be done. A person could be in danger of being crushed out of individuality, or of voluntarily selling out too much: the ego could be shattered.

*Reversed:* Reversal indicates a beginning of spiritual awareness, perception of the indestructible inner freedom. But the fact that this card appears at all suggests there is still hesitation, lack of energy, vitiated

will.

### *XVI—The Tower, The House of God*

A Tower built of stone blocks has been struck by a mighty flash of lightning or a thunderbolt; the shock has taken off the entire top of the tower, and two or three people are falling from the tower to the ground. Sometimes showers of coins fall too.

*Significance:* Why the lightning-struck tower should be called the House of God is unknown; but the name of the Tower of Babel means “Gate of God”. In fact, this card carries no suggestion as to WHY the tower was struck. When people see the earthly hopes of others shattered, they sometimes take comfort in the thought that the sufferers must have met with a just punishment—meaning that they themselves can feel safe—but no such arbitrary judgments may rightly be passed. This card simply depicts the breaking down of an established order of things, whether in the inner or the outer life.

*In Divination:* Some sudden occurrence is indicated, which could cause great grief, fear or horror, or which is likely in fact to bring ruin even if no negative emotion is aroused by it at the time. Whether it is inner or outer, the nature of its cause and outcome should be sought in the other cards.

*Reversed:* This card inverted suggests imprisonment in an unsatisfactory situation rather than being thrown clear of it; or the inability to cause a change which had been hoped for.

*XVII—The Star*

This is a beautiful card, both in concept and in meaning. An unclothed, innocent maiden, frank and serene of face, is pouring water from two pitchers into a lake; or from one into the lake and from one upon the ground. A number of stars shine in the sky and, most conspicuously, one large star just above her.

*Significance:* That which had been withdrawn from the sources of life is being returned; and not only returned, but stirred into new life and with the sweet influence of the star of Hope reflected into it.

*In Divination:* This card denotes hope renewed, with the promise of inner or outer aid. There is also a suggestion that work done, experience gained, or some effort made in the past will be of benefit in what lies ahead.

*Reversed:* A mistrustful clinging to the past, or disappointment, or failure to find opportunity.

*XVIII—The Moon*

An aquatic creature, perhaps a crayfish, is rising from a pool. A complex moon shines in the sky, of the form known as “the full moon in the arms of the crescent”. Two dogs, or else a dog and a wolf, sit facing each other with their heads raised, baying at the moon. In the background are two towers; a path running between them disappears into the distance.

*Significance:* This card is full of the mystery of the natural world and of almost indefinable menace.

The harmless crayfish has a shape which carries for many humans an atavistic suggestion of more threatening creatures. The dog has temporarily escaped his domesticated consciousness in the abandon of baying at the moon. The moon, when seen in the way suggested here, is a traditional storm-warning; while the two towers and the road suggest the frontiers of human influence. The moonlight calls to the depths.

*In Divination:* This card suggests psychism but also carries warnings of unreason and deception. It can imply hidden enmity, approaching storm.

*Reversed:* Uneasy truce; the storm blows over.

### *XIX—The Sun*

The more traditional picture shows two children, boy and girl, in a garden with the sun shining upon them. The children are holding hands, or the boy has a hand on the girl's shoulder. They may have a book. If there are flowers in the picture, these are sunflowers.

Another representation of the Nineteenth Arcanum shows a boy, alone, riding a white horse and holding the staff of a large banner.

Upon either scene, a huge yellow sun-face shines down benignly.

*Significance:* With either picture, this card shows *Attainment*. It does not, like the Chariot, lay emphasis on the preceding struggle, nor like the Wheel of Fortune does it suggest a sudden turn of events; it shows the happy realization of a new development attained. It is

not an ultimate victory in life, however, as the participants are shown as children yet.

*In Divination:* This card indicates satisfaction in a phase completed: it might be an examination passed, a good career secured, a betrothal, a marriage, a happy retirement. It can denote a person contented with life. Always there is the suggestion of the blessing of the natural powers for ongoing activity.

*Reversed:* This warns that some loss of material goods may cause sorrow, or indicates loneliness and disappointment. It does not however indicate any finality in the unhappy situation.

### *XX—Judgment (Judgment Day, The Resurrection)*

From a great burst of light, a winged angelic figure appears in the heavens. This figure sounds a trumpet, to which is attached a small flag bearing an equal-armed cross. Below, a small number of human figures rise from graves or sarcophagi. Among them is one man who may be leading or helping the others.

*Significance:* This card represents a mixture of traditions. It carries strong overtones of a theme more familiar in Byzantine art, and known in the medieval west as “the Harrowing of Hell”—that is, the release from the lower regions of their erstwhile helpless prisoners.

The equal-armed cross, symbol of Regeneration, is essentially a symbol of the sun. The angel proclaims the time, the rise of a new spiritual day. Human nature, led and aided by its strong hero in human form (who is

represented in each one by the Higher Self) arises from the errors, griefs and darkness of the past into the light of a life reborn.

*In Divination:* This card indicates a fresh start spiritually, emotionally or in the earthly career. Past grievances should be—and can be—laid aside: one message of this card is that the person who has been a “victim” in the past need be so no longer, and soon that chapter will be closed. This is new life.

*Reversed:* This card reversed would warn of the danger of neglecting opportunity, of refusing to accept obligations. It could also mean lost love.

### *XXI—The World (The Universe)*

A delicate female figure, naked but for a scarf which suggests graceful flowing movement as much as modesty, dances for joy. Sometimes she holds a wand in each hand. She is surrounded by an oval garland or triumphal wreath. In the corners of the card are the “Four Beasts”—lion, ox, eagle and man—representing the four elements and also the four levels of existence.

*Significance:* The maiden “Soul of the Earth” is redeemed. She represents the divine essence which animates Nature; one legend would make her one of the women in the previous card. To the Gnostics she is “Wisdom”; to the Qabalists, “The Kingdom”. In terms of human life the meaning is that the material world is not evil, and, approached with wisdom and understanding, is essential to our spiritual maturity.



*In Divination:* “The World” suggests the full culmination and completion of an enterprise, the happy accomplishment of a major wish. This is a very strong card: if other favorable auguries appear in the spread, the meaning is most potently favorable, while the meaning of unfavorable cards is considerably lessened by its presence.

*Reversed:* Would signify a serious flaw in planning, neglect to conclude the enterprise properly, or unwillingness to fulfill its requirements.



“The creative force of love . . . the union of male and female potencies . . . material prosperity.”

See pages 34 and 35.

# Check Point

## 2

- If you did not have your traditional Tarot deck earlier, obtain it as soon as possible after reading this chapter.
- Separate your deck's Major Arcana. Go through the 22 cards in order, associating each one with the description and significations in the text. *Most of all, begin associating each card with the reality underlying it, with the particular ideas and feelings it evokes.* (This will not be done all at once.)
- Should you want to mark the pictures in any way, do it while the cards are quite new. *(Don't write interpretations on the cards however; that limits the flexibility of their symbolism and infringes*

your Deep Mind's rightful freedom.)

- Having made your decisions and adopted your deck, accept it fully. *The more entire your acceptance of your Tarot cards, the more potently magical they will be for you.*
- *Learn* the significances and the divinatory meanings of the cards as given in this chapter. Later in the book, variations for different purposes will be given; if you know these basic ones you will not be confused.
- For group activity, have at least one meeting at this stage, to which your friends will bring their chosen decks for informal discussion on cards and interpretations. This promotes *interest, unity* and *self-expression*.
- If you are studying the Tarot alone, look at each card thoughtfully and reflect on how it—that card just as you have it—expresses its essential meaning. Dialog inwardly, often, with your cards.
- However you work with the cards, call to mind meanings and feelings, not just words.

IT'S NO USE BEING A TAROT PARROT!

# Study Points

## 3

### The Language of the Cards

1. For the purposes of Tarot Magick, it is advisable to keep the Divination Spread small so that the reading will be brief but cogent.
2. It's just as important to commit to memory the *pattern* of the Spread, the *order* of placing the cards; and the significance of the particular *positions*, as it is to learn the basic meanings of the cards themselves. It is all part of the LANGUAGE that will be used between the Deep Mind and the Outer Self. Certain Spreads will be felt to be suitable for certain kinds of problems.
3. Preliminaries to the reading include:
  - a. Review of the problem or question.
  - b. Meditative relaxation.
  - c. The Inquirer shuffles the cards while reflecting upon

- the problem and upon the formulation of a question asking for its resolution.
- d. The Inquirer, upon impulse while shuffling the cards, reverses any card (up to five cards total).
  - e. While the Inquirer is shuffling the cards, the Reader should mentally review the details of the Spread, i.e. the pattern, order of placing, and significance of each position.
  - f. When the shuffle is completed, the Inquirer should place the deck on the table, mentally state the question, and then cut the cards with the left hand.
  - g. The Inquirer puts the deck together in the new order and hands it, still face down, to the Reader.
  - h. The Reader proceeds with the Spread.
4. It should be realized that these preliminaries are an important part of the process in which the Deep Mind becomes active in the Outer World. Impulses are the guides as to when the shuffle is completed, whether to reverse any cards, how to make the cut (or not make it). And it is the review of the problem, and the formulation of the question, that alerts the Deep Mind to the opportunity to communicate its resolution.
5. The *pattern* of the Spread gives each card meaning in relation to the cards before and after it—modifying their intrinsic meanings by the *position* they occupy.

# 3

## The Language of the Cards

Our next step towards Tarot Magick is to consider the Spread: the way the cards are to be set out.

Working as we are here, with the Major Arcana only, a large complex spread would be inconvenient.

The small deck and spread avoids the kind of embarrassment which sometimes arises in a full-scale Tarot reading, in which material is dredged up which is certainly true, but which is no longer relevant to the inquirer's anxieties or trend in life. Anyone familiar with divination by such methods as the I Ching, or geomancy, will know the high degree of cogency which can be expected in a brief answer, and the fruitful expansion such an answer will yield to examination or meditation.

Furthermore, the smaller spreads are more useful for our intended magical purposes.

We shall make the most of the resources of our twenty-two cards. We shall not waste any of their potential by *selecting* a card, as some exponents of Tarot do, to represent the inquirer. For one thing, that procedure assumes that the card chosen—usually, when only the Major Arcana are employed, the Magician for a man and the High Priestess for a woman—WILL NOT with any of its possible degrees of significance be required in the spread as a meaningful card. For another thing, it deprives us of an important chance to learn something about the inquirer *in context of this inquiry*, by seeing what will appear as his or her representative card.

With the spreads we shall describe, you should, in the process of practicing and discussing them, commit to memory not only the finished pattern to be formed and the order of placing the cards in it, but also the significance of the particular *positions* of the cards. The first card placed on the table is usually the “significator” of the inquirer, and the last in the spread usually indicates the “outcome” of the whole movement shown; but the sense of the other positions, with their relationship to each other and to time past, present and future, needs to be made familiar with regard to every spread which is used.

*You and your group should not try to master at once every layout we give here.* Take one which appeals to you, practice it and become thoroughly familiar with its working, meanings and implications.

Later, do the same with another spread—*just as*



*carefully*. You may decide not to use all the spreads we give; or you may want to introduce one from another source. That's fine. All that is required is that anyone working with a given method should take pains to master it thoroughly, and that you and your group should have at your disposal more than one method: at least *one* more than one, in a reasonable time.

Sometimes different types of question can be better dealt with by different methods. Sometimes one spread or another may be more suitable to your ideas of the magical sequel. Someone may wish to confirm or amplify the information or counsel obtained by using one spread, by the use of a different one. *And because the Deep Mind is most sensitively liable to boredom*, alternative methods should be available for the sake of variety. *No matter how patiently your rational consciousness may be willing to plod along, still, for success, any psychic or magical program needs to be spiced with variety to maintain the interest and enthusiasm of the Deep Mind.*

For easy reference, the five spreads we give below are arranged in descending order of the number of cards in the spread. In some cases, for the purpose of divination a small number of further cards is used by way of elucidation: these further cards will not be a part of the ensuing magical work.

### *Preliminaries for all Spreads*

1. The Reader and the Inquirer should go over the

question or problem together, the Inquirer giving at least enough detail for the Reader to decide which spread is best to use. *(If you are reading the cards for yourself alone, this part of the procedure will cause no difficulty. In some groups this preliminary discussion may quite happily be done collectively; but a one-to-one talk, between the Inquirer and the prospective Reader only, is the more usual norm for action at this stage, as for the reading itself.)* A short pause, about 60 seconds, should follow to allow minds to be calmed in meditative relaxation.

2. The Reader then asks the Inquirer to take and shuffle the cards.\* The Inquirer is also asked to reflect meanwhile upon the problem, and upon the formulation of a question designed to ask for exactly the knowledge or the understanding which is desired. *(As soon as the question is well formulated, shuffling should be discontinued.)*

2A. While the Inquirer is shuffling the cards, the Reader can be occupied in mentally reviewing details of the intended spread: the order of placing the cards,

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\*Initially for each Inquirer the cards should be stacked all right way round, and handed for shuffling in such a way that the "foot" of the deck will be towards the Inquirer. It is not always necessary, as will be seen, to employ the concept of reversed cards; but if this is envisaged, the Inquirer should be told he or she MAY, on impulse, during shuffling turn head-to-foot any number of cards up to five. (It may happen that a further card or so will become reversed without deliberate action: the work of the Deep Mind should be recognized in this too.)

The shuffled cards should finally be handed back by the Inquirer, in such a way that the "foot" of the deck is again towards the Reader; who, however, can here take a glance to ensure the majority of the cards are right way round.

The first card laid down, if reversed, should be put right if it is the significator in the spread; if it is not the significator, when reversed cards are envisaged this one should be accepted.

and the meaning of each position.

3. When the Inquirer has finished the shuffling, he or she is bidden to place the deck on the table, to state the question *mentally but exactly*, and then immediately to cut the cards. For purposes of divination, the left hand—the receptive, “psychic” hand—is usually preferred for this action. (When asked to cut the cards, the Inquirer may, if he or she has an impulse to do so, signify a wish to leave them as they are.)

4. The Inquirer puts together the deck in its new order, and hands it, still face down, finally back to the Reader.

5. The Reader sets out in the chosen spread as many cards as are needed for it, in sequence from the top of the deck; carefully avoiding accidental reversal.

We begin with a rather full spread, good when the problem requires considerable background. The cards in this spread should preferably be examined by someone who understands the Qabalistic Tree; but the essentials will come readily also to one with a grasp of the traditional Seven Planets of astrology, since the planets condition seven of the spread's ten parts.

#### *Tree of Life Spread (10 + 4 cards)*

(Suitable for serious problems of all kinds, especially those which seem to be largely of a spiritual or emotional nature. It is desirable to provide for reversed cards in this closely analytical spread.)

		<b>1</b>	
After the Preliminaries	<b>3</b>		<b>2</b>
the cards are set out in the	<b>5</b>		<b>4</b>
order here shown. The re-		<b>6</b>	
maining 12 cards are care-	<b>8</b>		<b>7</b>
fully put aside, undisturbed.		<b>9</b>	
		<b>10</b>	

*The significance of the positions is as follows:*

1. The Inquirer's highest spiritual awareness at this time.
2. The Inquirer's spiritual creative potential in the abstract; but this is likely to be conditioned by matters relating to the Inquirer's father.
3. The Inquirer's spiritual creative potential in the material world (qualities of Saturn); but likely to be conditioned by matters relating to the Inquirer's mother.
4. The Inquirer's modification of the qualities of Jupiter (abundance, prosperity, generosity, etc.)
5. The Inquirer's modification of the qualities of Mars (aggressive or competitive attitudes, self-defense, anger, etc.)
6. The Inquirer's modification of the Solar influences (reception of, and attitude to, the Life Force. This includes physical health and represents the "heart" of the inquirer: also, in some sense, of the problem.)
7. The Inquirer's modification of the influences of Venus (love generally, and participation in the

natural world).

8. The Inquirer's modification of the influences of Mercury (intelligence, self-perception, communication, etc.)
9. The Inquirer's modification of the influences of the Moon (imagination, sensitivity, fantasy both sexual and other, receptive psychism). *A/so* the Inquirer's general response to all the influences as yet shown in the spread.
10. The outcome of the totality of forces, and the projection—past, present or prospective—of this outcome in the material world.

In interpreting this spread, each card, in the order of setting out, should be related to the meaning of its position and to the cards before and after it.

For instance: if in a spread the three cards The Empress—The Emperor—The Hierophant were to follow each other in that sequence in Positions 3, 4 and 5, the interpretation would be that the “maternal” influences in the Inquirer's life, from a powerful formative source and probably from his or her own mother, were warm, strong and somewhat earthy, bestowing a balanced confident nature which assumes authority in situations of rivalry or of defence but which otherwise is generous in the extreme, and a guide and counselor to others. (All this assuming the cards in Positions 1 and 2 are harmonious.)

The same sequence in Positions 7, 8 and 9 however,

would indicate a person of strong natural passions, to whom “knowledge is power” and games are played to win; the imaginative faculties are overlaid with a tendency to rules and to formalism, so there would most likely be a conflict between the passions and the need to govern both inwardly and outwardly. (Again, the cards above, and the Outcome, may modify this.)

The spread should make a narrative, the story of the Inquirer’s involution into the life of this world. (*N.B. There is no “significator” in this spread, because of the inwardness of the whole subject area*).

Besides this sequential relationship, the cards can next be related to each other in different ways:

(a) *Vertically*. The right-hand vertical (Nos. 2, 4, 7) carries the “paternal” influence: that of the Inquirer’s father, and that of any person, loyalty etc., which has taken a father’s role in his/her life. The left-hand vertical (Nos. 3, 5, 8) carries similarly the “maternal” influence. As there is also a cross-over of descending forces from these two columns to pass through 6, Nos. 7 and 8 each have to be considered to some extent as products of both columns—of Cards 3 and 5 as well as of Cards 2 and 4—in whatever ways these may harmonize or conflict with each other.

Finally, the central column (Cards 1, 6, 9 and 10) traces downwards the Inquirer’s inward

developmental reaction to these influences.

(b) *Horizontally*. Dividing the spread into horizontal bands, Nos. 1, 2, and 3 represent the spiritual being of the Inquirer, Nos. 4, 5, and 6 the mental life, Nos. 7, 8 and 9 the emotional life, and No. 10 the whole person including the physical body.

With any spread, but particularly with one as analytical as this, it is usually found that a reading, *and above all an initial reading*, will disclose a significant part of the psyche's secrets. We should therefore take advantage of this tendency and, in any serious matter involving the personality, get as full an initial reading as possible even if a simpler spread is subsequently chosen for actual Tarot Magick.

*General Note.*

It must here be interposed that if at some point it becomes clear that all or most of any spread is quite unrecognizable to the Inquirer, the reading must be abandoned. A new spread may be set out after some hours, or, preferably, another day.

If, however, the greater part of the spread makes sense to the Inquirer but after the interpretation is finished some important points remain obscure, the divination has one more stage to offer.

The remaining stack of cards is presented, face down and with the "foot" towards the Inquirer, who

shuffles and cuts them while reflecting, or shaping a new question, on any aspect of the spread. No further formality is needed at this point. The Reader takes the cards and sets out the top four in a row, face up.

No rule can be made as to the interpretation of those four cards; but usually they bring out a deeper meaning in the spread, or answer the Inquirer's new question about it, or present a truth for which the Inquirer was not previously prepared.

### *Celtic Spread (10 cards)*

(This very popular old spread is still one of the best for giving a fair assessment of the situation in most kinds of question, without too much subtlety. There are no "extra" cards to this spread; most likely the final four originally served that purpose, but now they are a part of the spread and their positions have definite meanings. This spread can be used with or without reversals.)

After the Preliminaries, the cards are set out as shown overleaf: 1 through 6 face up, 7, 8, 9, 10 face down. Card 2 is placed crosswise over 1. If No. 1 is reversed, put it right way up; all the other cards, including No. 7 when it is disclosed, should, when reversed cards are being taken into consideration, be accepted as they come.



			(10)
	5		(9)
4	1, 2	6	(8)
	3		(7)

It may be helpful for the Reader to say, in the traditional Celtic style, while placing the cards:

(Card 1)	This is upon you,
(Card 2)	This crosses you,
(Card 3)	This is beneath you,
(Card 4)	This is behind you,
(Card 5)	This is above you,
(Card 6)	This is before you.

The rest are not faced or named before 1-6 are interpreted. "This is upon you" means "This is your present situation". "This crosses you" should throw light on the problem. "This is beneath you" refers to the past, something which *has been*. "This is behind you" refers to the more immediate and perhaps still active past. "This is above you" means some *possible* coming development, which the Inquirer may or may not have consciously thought of. "This is before you", however, IS a prediction.

After these cards have been interpreted, Cards 7, 8, 9 and 10 are turned face up. The attributions of these cards are:

(Card 7)	What is within you.
(Card 8)	What is around you.
(Card 9)	What you hope for.

(Card 10)

What comes of it.

Card 7 is much more truly the Significator in this spread than Card 1. Card 1 represents the Inquirer in relation to the particular circumstances of the problem; Card 7 represents what is going on within the psyche of the Inquirer; the two aspects may be very closely connected, or they may seem to be virtually dissociated from each other.

Card 8 represents other people's reaction to the problem; what they are saying or doing, how they are trying—perhaps deliberately—to influence the Inquirer. Card 9 reflects the Inquirer's hopes and ideals regarding the subject; and Card 10 represents the forecast of the outcome.

If the Outcome is *unclear, ambiguous* or *seemingly irrelevant*, this method provides a further stage. You can gather up the cards and repeat the Preliminaries, *but omitting Card 10 of this last spread.*

Then place that card on the table and lay out a new Celtic Spread, putting Card 1 on top of the previous Card 10. Card 2 will cross Card 1 as before. In your interpretation of the new spread you will of course ignore the hidden card.

If the spread *still* doesn't work through to an intelligible conclusion, the time is somehow not right for that inquiry.

*In all these spreads, rejection of a reading should be based entirely upon its not making sense.*

**IF THE INQUIRER FEELS THE SPREAD MAKES SENSE, BUT JUST DOESN'T CARE FOR THE OUTCOME, THAT DOESN'T CALL FOR ANOTHER SPREAD—THAT CALLS FOR TAROT MAGICK!**

*Six-pointed Star Spread (7 + 4 cards)*

(This spread is capable of yielding a profound interpretation without great complexity. One of its merits, as will be seen, is that it can indicate a clear “line of development” to the Inquirer. Like the Tree of Life Spread, this spread also provides for the use of 4 extra cards if necessary. It derives its name from the Star of David—the 6-pointed star which is made up of two separate triangles. The reason can be seen in the layout diagram.)

(The use of reversal will be helpful here.)

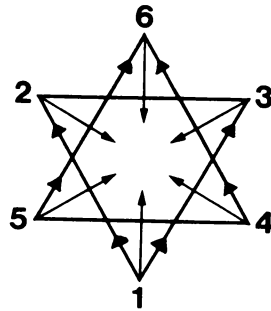
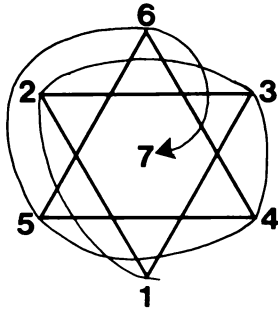
After the usual preliminaries, the Reader sets		<b>6</b>	
out the top seven cards in	<b>2</b>		<b>3</b>
the order here shown. The		<b>7</b>	
remaining cards are care-	<b>5</b>		<b>4</b>
fully put aside without		<b>1</b>	
being disturbed.			

The cards are then interpreted, singly in their order, and also as they relate to each other. The meaning of the positions is as follows:

1. *The root*: a point in the past which has been the

origin of the present situation.

2. *Present branch negative*: unfavorable developments in the present which come from that cause.
3. *Present branch positive*: favorable developments in the present time from that same cause.
4. *Recent past branch positive*: developments in the recent past, which may still be operative, and which contribute favorably to a future fruition.
5. *Recent past branch negative*: developments in the recent past, perhaps still operative, which contribute unfavorably to a future fruition.
6. *The outcome*: the presaged future development from all these influences.
7. *The Significator*: representing the Inquirer personally, in relation to the entire action.



(a) Sequential and  
(b) Focal relationships  
in the Star Spread

If it is desired to clarify the meaning of the spread, the remaining deck can finally be re-shuffled, exactly as with the Tree of Life Spread (see page 69) and the top four cards set out for interpretation.

*Single Question Spread (4 + 1 cards)*

(This spread appeals both to the advanced Tarot reader who can explore great depths in its simplicity, and to the beginner who is enabled to scan the cards without needing to trace complex inter-relationships. For Tarot Magick also it affords good elementary practice in the dialog of associated cards.)

(Reversed card technique is optional).

After the Preliminaries, the Reader simply takes the cards and deals out the top four in a straight line. The cards are then interpreted in the same sequence. Often they will present a clear picture of the existing situation and the answer to the question; if not, it should be taken that the first card represents the past circumstances relating to the matter in question, the next two represent the present position both apparent and hidden, and the final card represents the future or the answer.

*If the spread presents an acceptable general picture of the subject-matter, but yet the conclusion remains obscure or ambiguous, the Inquirer should shuffle the remainder of the deck, while mentally repeating the original question, then should cut them and let the Reader place the top card at the end of the line, for*

consideration of how this affects the interpretation.

Should the question remain unanswered, either it was prematurely asked *or it was the wrong question*. In such circumstances, an effort should be made to look at the spread with a “fresh eye”, and to see what the cards are in fact saying.

Even when the answer is perfectly clear, it is often surprising what an unexpected slant upon the question can be produced by this simple spread.

### *Wish Spread (3 + 1 or 2 cards)*

(This is an excellent spread for use when the Inquirer does not initially seek counsel from the cards, believing himself or herself to possess all the needed facts in the situation and only wanting to discover whether a particular wish will come true. Simple though this spread is, it has a truly magical way of unveiling, in the brief answer to the question, aspects which the Inquirer’s conscious mind either had not known or had failed to take into account.)

(Reversed card technique is not recommended.)

An interesting feature of this little spread is that it introduces a principle not employed in the others we have given: that of the “reduction” of numbers. This principle is not uncommon in magical procedures. Simply, the digits of a number are added together so as to produce another number; usually (as here) to bring it within a required range.

Thus if the number 57 were, for instance, required to be brought within the range of 1 through 20, we could say  $5 + 7 = 12$ ; but if it had to be brought within the range 1 through 9, we could say  $5 + 7 = 12$ ,  $1 + 2 = 3$ . The number 45 however would only permit us to say  $4 + 5 = 9$ ; it offers no alternative reduction.

While shuffling the cards, the Inquirer should briefly review in imagination the circumstances which form the background to the wish, and should then compose the wish itself so as to be sure of stating *exactly the object or the objective that is wished for*. The wish is “uttered” mentally at the moment just before cutting the cards.

The Reader simply takes the cards and sets out the top three, in their order, in a line.

It is very likely that these three cards themselves will contain both an assessment of the situation and the answer, explicit or implicit, regarding the wish. If however (as is also likely) more light upon this is sought by the Inquirer, the following procedure is adopted:

- (a) The numbers upon the cards are added up.
- (b) The total is reduced so as to come within the range 1 through 21.
- (c) The card bearing the reduced number is found. If two reductions are possible, both the cards are found. If the total of the three cards is 21 or less, the card bearing that total number without reduction is found, and then its reduction. Where two

cards form the sequel, it may become obvious that only one of them is relevant here; the other can then be disregarded. If one of the sequel cards is already in the spread, it is left in its place but is considered with extra emphasis and significance.

Let us illustrate this procedure with an example which will be interpreted later. The three cards set out by the Reader in response to the wish are:

*The Hanged Man.*            *Justice.*            *The Fool.*

Their numbers are XII, VIII and Zero. Adding these,  $12 + 8 + 0 = 20$ , which is a card number itself and which also reduces to 2. The sequel cards are therefore XX and II: Judgment and the High Priestess.

While much could be written—and many books have been written—about the interpretation of Tarot, the best teachers ultimately, whatever else you read, are the cards themselves. They are sometimes referred to as a book; an ancient-style book with the pages just stacked together, not bound.

When you are meditating upon, or reading, the cards, *don't be afraid to let your imagination play*. You should study all the particulars we give with regard to whichever spread you are practicing, but when you know it thoroughly *don't be cramped by the details*. You may feel in a particular reading that some of the cards, or even some of the positions, need to be given an unaccustomed meaning.



It can happen that some cards, maybe the ones not employed in that reading's salient points, are used with less than their full sense or even with a changed meaning. The Magician might stand for any single man, for instance, the High Priestess for any single woman, the Emperor and Empress married people although not necessarily married to each other.

A counselor, a schoolmaster or a doctor, if a senior, might be represented by the Hierophant: if younger, by the Magician. Some of the cards might be used to represent what in general terms they look like: a social gathering, a concert, a children's party, a severe storm, whatever.

Nobody can tell you if or when you'll need these ideas. You are giving your Deep Mind twenty-two symbols for communication with you. Mostly it will keep to the code of meanings to which you have accustomed it, but occasionally it has to use the symbols in a new way to get its message across to you.

Once, back in the days when styles of clothing were used more meaningfully than they generally are now, a ship's telegraph officer realized during a voyage that a man who was advertised as "wanted for murder" was aboard, disguised as a Quaker. The officer telegraphed the news to the authorities, but since the limited telegraph code did not have the letters Q or U, he had to spell the important word as *Kwaker*. With a little initiative on their side too, the recipients grasped the message. *Your Deep Mind may sometimes expect*

*as much from you.*

With the Tarot, your Deep Mind will always give you a hint if you learn to “listen” to it. It also has to practice making the most informative use of the cards, and will develop its own way of doing so.

**YOU ARE NOT ONLY LEARNING THE LANGUAGE OF THE CARDS. YOU ARE ALSO LEARNING THE LANGUAGE OF YOUR DEEP MIND: *AND ONLY YOUR DEEP MIND CAN TEACH YOU THAT!***

When you are reading the cards, or meditating on them, relaxed, receptive, attuned to non-verbal communication, it’s a great opportunity for your Deep Mind to “come through” and give you ideas, inspirations.

*Remember, meanwhile, to keep note of your dreams too.* Often if there’s no chance to open up a subject with you by day, your Deep Mind will show it to you in one form or another by night.

Learn to be aware, sensitive. Sensitivity doesn’t mean you have to be sorry for yourself or lose your sense of humor. You need to build up—if you don’t already have it—a solid inward sense of life’s essential goodness. You’ll need to radiate that conviction to other people even unconsciously, even while you are truly sympathizing with their troubles, if you are to help them, either through Tarot interpretation or through Tarot Magick.

At this stage, to help open the door to your Deep Mind by divination, it’s important to add variety to your practice by doing a reading for a new person—

someone outside your group—whenever possible. If you don't have a group but are practicing the use of the Tarot alone, you should certainly never miss a chance to do a reading.

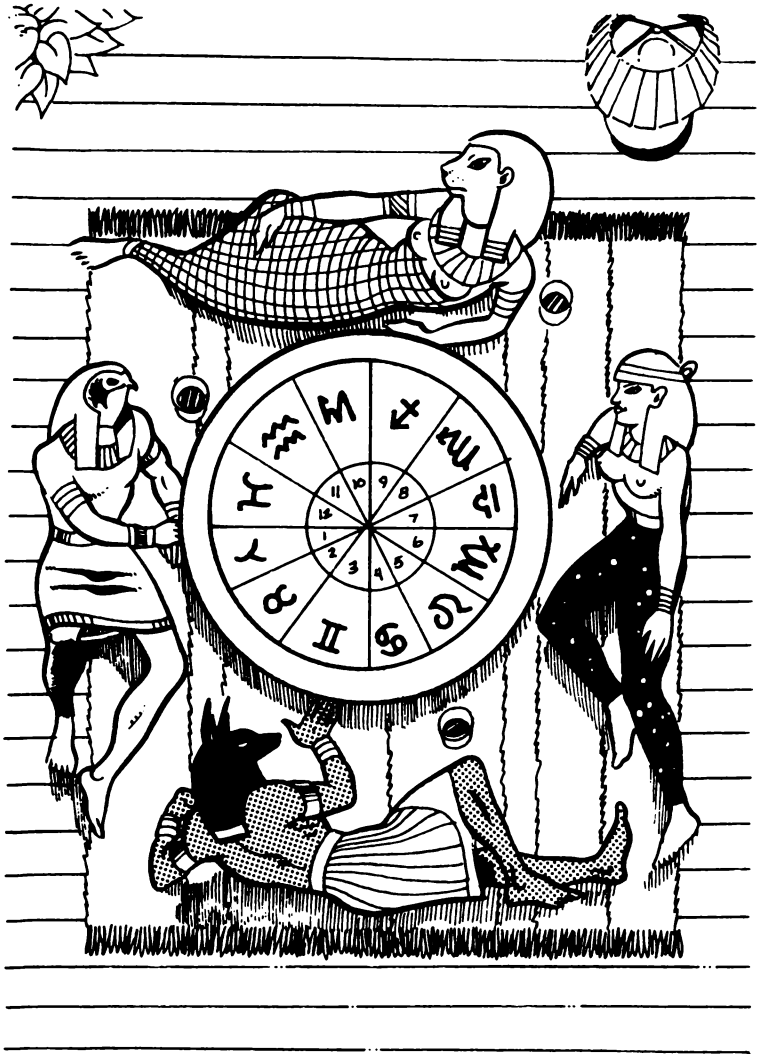
What if such chances don't often come your way? A kind of practice which can be surprisingly useful and interesting, is to do an "imaginary reading" for anyone you meet, who strikes your imagination particularly; and if you are interested in Tarot, human character in its endless variety should fascinate you.

Alone with your cards, you form the clearest idea you can of the person. You perform all the Preliminaries on behalf of the person, you formulate and state a question, then set out a spread and interpret it.

Probably in most cases you'll never know if you were right, so it's not "snooping" any more than any kind of daydreaming is. *But it's real practice.*

It becomes something even more real when you have a person's consent, and an article belonging to him or her to keep with you while you do your reading. It becomes "absent divination", a well-recognized form of the art. And if you find you have a flair for this you might even, after reading Chapter 7, research for yourself some of its further possible developments through meditation.

*Meanwhile, all should practice divination.*



“The original Wheel of Fortune is the Zodiac.”

See page 44.

# Check Point

## 3

- The order in which spreads are given in Chapter 3 is for reference only: so you can quickly look up the details of a simpler or more complex spread.
- Initially pick out a fairly simple spread which appeals to you or to your group: the Celtic and the Six-pointed Star are both very serviceable.
- Divination by means of the chosen spread should be fairly proficient before you proceed to the study of another, but the Single Question spread and the Wish spread can be used now and then to vary practice and to avoid staleness.
- In the spread you've chosen, study the meaning of each position in itself, then the sequence of past,

present and future (where this applies) and other relationships between positions.

(The Tree of Life spread, strictly speaking, shows past and present only; the Celtic spread has distinct time indications, but lacks the “lines of influence” which both the Tree of Life and the Six-pointed Star have. In the Celtic, however, you should note the relationships of position 1 with 7, and 6 with 10.)

- For practice consider different cards, upright or reversed, in varied positions in your spread. (For instance, in a Six-pointed Star, consider Justice reversed on the “positive” side—an injustice doing little or no harm—or the Devil reversed on the “negative” side—the victims escaping but still scarred by their experience.)
- Practicing these spreads is a good test of your grasp of the material in Chapter 2. But train your imagination too: make a narrative where you can and don’t be pedantic about details.
- Remember to keep note of your dreams; they may throw light on some Tarot puzzles.
- Don’t at this stage miss any chance to give a reading for a new person!

# Study Points

## 4

### Changing the Picture

1. In place of the pattern in the Trumps revealed in the divination spread, another spread can be constructed to represent the circumstances you know exist and that you want to change to attain your desired goal.
  - a. You can start with the pattern revealed in the divination, or . . .
  - b. You can construct a new pattern in a simplified spread based on the divination, or . . .
  - c. You can construct a pattern entirely independent of any divination, based on the principles you have learned in the previous chapters.
2. In all cases, whether simple changes being made in a divination spread or a totally independent construction, the new pattern should be formulated with

a great deal of meditation—which, like divination, opens up communication with the Deep Mind.

- a. The Deep Mind is aware of factors that your conscious mind may not know about, and . . .
- b. It is the Deep Mind that is the source of the power that is used in Tarot Magick.

3. The Deep Mind must be *actively* involved in Tarot Magick—either through the emotions or through your creative actions.

- a. When changing cards in the spread, *feel* the changes, charge them with your emotion. *Feel* that the card being reversed, or the card being substituted for another, resolves the problem. *Feel* the happiness and joy that will result.
- b. “Creativity” means movement, and this too involves emotions in the “*energy-in-motion*” that is the union of the Deep Mind with conscious expression.
- c. Dance, drama, ritual, creative visualization, guided meditation, etc.—all involve movement of Images charged with Emotion.



# 4

## Changing the Picture

When you understand the principles given in the preceding chapters, it becomes clear that you can deliberately *construct*, on one of the patterns outlined in Chapter 3, a spread to represent the circumstances which you want changed in your life.

This has its advantages in some cases. Although EVERYONE has the innate ability for divination (*because this is only a particular use of powers which the Deep Mind already possesses*), this ability is in some people buried more deeply than in others; and not everyone feels able to give the time and patience required to develop it.

There is another possible reason, too, for constructing a spread prior to formulating the changes to be wrought by Tarot Magick. When an initial spread has been obtained by divination, so as to explore through the Deep

Mind the problem which is to be dealt with, it may not be desired for one reason or another to use that spread for Tarot Magick. A Tree of Life Spread might for instance be considered too complex, or a Celtic Spread might be considered to lack the necessary unity; objections which would depend entirely upon the individual circumstances.

For whatever precise reason, then, it might be decided as a groundwork for Tarot Magick to construct another, perhaps simpler, spread, incorporating the main features presented by the divinatory spread.

That procedure can be distinctly helpful. *The rejection of divination as a means of obtaining the initial spread* has, however, two evident disadvantages, which should be considered before deciding upon it.

1. Even although you may have no ambitions to become a diviner, or you may not believe you have any special talent for it, *the practice of divination is one of the best ways to open up communication with your Deep Mind*. If you construct your spread with a great deal of meditation, you may still have this advantage; but that practically *is* divination. You will not reach your Deep Mind if you simply put the cards in their "right places" as an intellectual puzzle.

2. The situation you are dealing with may have important factors *which your conscious mind is quite unaware of*. If you construct your initial spread on the basis of your conscious knowledge, you are likely to miss out on points your Deep Mind could give you.

To take an example. A man has a small business which he started a few years back, with skilled help and advice. He got married. His wife is a loving and helpful person: everything she touches seems to prosper. None the less, the business is still not flourishing as our friend thought it should have done. The accounts show no specific reason for this—of course there are taxes and rising costs, but he had thought they were covered—and so he decides to set out a representative spread to see if he can gain an insight into the situation. He constructs a Six-pointed Star Spread for himself.

As Card 1, for the past origin of the matter, he chooses the Chariot to represent the start of his business, with himself controlling its resources.

For Cards 2 and 3, representing the present, on the negative side he places the Emperor and on the positive side he places the Star. The Emperor he intends to represent the Tax Office and officialdom generally, authoritative and effective enough in doing its own job, but seen as adverse to our friend's interests; the Star represents the hope and vitality which should see him through.

Looking to the recent past, he chooses the Empress as Card 4 on the positive side, for his marriage; opposite that, as Card 5, he places the Sun reversed, for loss of material goods which he hopes he can render only temporary. Meantime at the top, as Card 6, he places the Tower because that's the outcome he foresees as things stand: everything falling apart in ruin. But he completes his spread by placing, in the center to repre-

sent himself, the Magician. He doesn't feel very magical, but he just has to be!

An old friend of his wife's comes along, sees the cards and offers to give him a reading. She brings her own cards; but, as he likes the Six-pointed Star, she will use the same spread, using also just the Major Arcana. The preliminaries over, she sets out the cards. *What a different picture!*

Card 1 is the Sun. Like two children, it seems, our friend and his wife set out on their venture together. But that card does not refer only to the past; it carries a sense of ongoing good. Card 2 however, the negative aspect of the present, is the Moon: deception, something hidden and hostile. On the positive side balancing it, as Card 3 appears the Hermit; since the Inquirer does not know anyone that card would represent, it shows that he is warned to be watchful, to seek out what is amiss.

Looking to the fairly recent past, on the positive side—Card 4—is the Hierophant reversed. What ill-advised act has the Inquirer perchance committed? Since it is on the positive side, it is evidently neither very sinister nor irreparable. He may have been over-generous in his opinions, perhaps gullible. With the Moon on the scene, this last seems most likely.

On the negative side is the Magician, also reversed. This is a shock for our friend. Why had he imagined the Magician would represent himself? He realizes, now, there is only one person whom that card can represent in this context. It has to be his business assistant whom

he hadn't even thought to bring into the picture: his trusted right-hand man who looks after all the financial aspects of the concern. *But why reversed?* Undoubtedly, here is something to be looked into.

He awaits Cards 6 and 7 with some trepidation. But Card 6 is Justice, and Card 7 is Temperance. When the damage has been explored and Justice established, it can be true justice because he himself has been changed by what has happened: he will profit in the future from this misfortune.

He asks for the four further cards: another benefit of divination! They are: the Judgment, the Empress, Strength, the Star. A new beginning; his faithful and able partner; the inner strength they'll need to repair their fortunes; and shining hope.

Such memorable readings will sometimes resolve a problem, directing the inquirer's mental and material activity on to the happiest and most effective course. The notebooks of Tarot diviners contain many examples. It has to be recognized however that a reading may not always be the answer, or the whole answer, for several possible reasons:

- (a) You and all your friends might be complete beginners in divination, and someone may have a real problem which urgently needs exploring by that means. (Although we'd say, *Maybe someone will feel inspired to try doing a divination anyway!* In many instances a serious-fun attitude, with your

best bazaar gypsy manner and a splash of “beginner’s luck”, will lift the essence of the matter from the depths with an expert touch.)\*

- (b) A spread may be competently done, but may present an unhelpful outcome: one which is inadequate, or obscure, or distasteful. (Especially with an inadequate or obscure outcome, it’s as well to try again a couple days later. “Distasteful” answers are usually not easily shifted; a magical approach is in any case better than to keep trying for some specific desired outcome.)
- (c) The spread may show a satisfactory solution to the problem, but may warn of some incidental danger. Or a favorable spread may have followed one or more unfavorable ones, and this fact seems to indicate special need for caution.

Such instances as these, generally speaking, are likely to provide good material for Tarot Magick. In case (a) if a satisfactory divination cannot be had, a spread will need to be constructed for the initial situation. In cases (b) and (c), whatever spread has been obtained can be taken as the starting-point for the magical work which

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\*Why the suggestion about the “bazaar gypsy manner”? This is one of the many values “play-acting” has in life. The answer is given at length in *Robe and Ring* (Book I of “The Magical Philosophy”), but here we need quote only one sentence of it: “John Adamson is characterized by a jacket and trousers, but Brother Merlin is quite another man . . .” Likewise when you begin Tarot divination, it can help overcome the “self”-consciousness which maybe holds your Deep Mind under lock and key, if you take a brief holiday from the outer shell your friends think of as “you”. When they (and you) know you *can* read Tarot, then discard or keep your “masquerade” as you may choose.

is to follow, whether it is to be done by meditation or by enactment.

The question of “unsatisfactory” spreads needs a little exploration, however. The problems represented by these difficulties are various. There are emotional questions of every kind to which the inquirer desperately desires a particular answer and is not getting it; there are disguised emotional problems to which no recognizable answer is obtained because the inquirer keeps asking the wrong question.

Besides these, there are decision-making problems, in which the Deep Mind has looked to the rational consciousness to make the decision, but then the rational consciousness has looked back to the Deep Mind for it. Maybe the inquirer is doubtful whether the intellectually “right” choice will be for the whole person’s happiness—*which would be in itself a valid question*—or is unsure how this or that course of action might answer to future circumstances (not yet known). The Deep Mind can’t cope with that kind of confusion. *To formulate the questions must be the work of rational consciousness.*

#### SPECIFIC QUESTIONS ARE NECESSARY.

The person who asks a specific question—even if it’s the wrong question—will generally get a good answer. But he or she may not understand it at once, because it’s likely to be the answer to the RIGHT question—*the one which wasn’t asked.*

Here’s an example. This man, John H., was tired of taking jobs which initially promised good scope but

which tended to die on him before he could win any satisfaction from them. So he decided to try for a definite career: to train for something which would, so far as anyone could foresee, always be needed and which would give him—he felt—an “identity”.

Having lost confidence in judging what area to tackle, he sought first some astrological advice: he sent off for some mail-order vocational guidance, giving as instructed his birth date and time. The time he stated was 12:10 p.m., just as it appeared on his birth certificate.

He was, to an extent, pleased with the reply he received. In general, *he* was recognized, with his need for independence and self-expression in his work. Then followed a suggestion that he could find fulfillment and satisfaction in agricultural work.

He made inquiries as to what types of training were available in that line, but soon concluded that he wanted none of them. He had determination, he felt; but the kind of slow patience, the give-and-take of natural forces associated with agriculture would jar on his nerves.

So he resolved to check it out with a friend who could read the cards: “Can you do a quick reading for me? I want to know what career I should choose.”

The friend set out a Celtic Spread; even readers who generally use all the 78 cards often employ the Major Arcana only with the Celtic Spread to obtain a rapid answer. This was the result:



Card 1, The Hermit. Card 2, The Fool.\* Card 3, The High Priestess reversed. Card 4, The Hierophant. Card 5, The Lovers reversed. Card 6, The Moon reversed. Card 7, The Emperor. Card 8, The Empress. Card 9, The Devil reversed. Card 10, The Chariot.

Said the reader:

*"This is upon you:* you seek for some hidden truth, and you must pursue it with discretion and prudence. *This crosses you:* you must look carefully to your path, perhaps as a result of some other person's heedless action. *This is beneath you:* Away back this seems to be the cause of your problem—you have accepted some false teaching or wrong information. I have a feeling that this image of a woman, a somehow dedicated woman with a book, is very significant here. But you should not have believed her. Do you follow this?" (John didn't.)

*"This is behind you:* Recently you have sought the advice of a good counselor; shown here as a man, but the card signifies the function not the sex of the person so I don't know that. Anyway, someone able to give you good advice. But *This is above you:* you are still warned against making a seriously wrong choice. Is it still because of that woman's misleading words?—did foolish judgment darken good counsel?

*"This is before you:* It's going to come out well. You must continue your search for the truth, and the

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\*As Card 2 in a Celtic Spread is placed crosswise, it has strictly no "way up". Any of its significances may be relevant, taking into account only that its position defines it as "adverse".

darkness will pass.

*“What is within you:* this is very different from the Hermit! The Hermit seeking truth is what you have to be now; the Emperor represents what is in your heart to be. A soldier or a man of authority: a man of Mars, a man of steel. Think about the exact meaning of this card for you.

*“What is around you:* this stands for what other people are saying, or what someone will say. The Empress is a married lady, probably a mother. As you are not married she is probably your mother. Something is said which relates to her, perhaps something is said *by* her which affects your decision. It must be good and it must be important, because the next card is the Devil reversed. This confirms the Moon reversed, but it means more. You see the light. You are set free from this blunder, whatever it was. And *What comes of it:* there you are in your chariot. The warrior riding to victory.”

Poor John H. was more perplexed than ever. He'd only asked what career he should follow, and he seemed to have been presented with a mystery epic. He had absolutely no notion who the woman might be who was supposed to have misled him. He had never paid much heed to any of his teachers, for example.

He took notes of the reading, and pondered over it. He didn't see himself as a soldier, any more than as an agriculturist (or, for that matter, as a hermit or a sleuth). *Finally he went very carefully over what each of the cards actually stood for in the spread,* and realized what

the spread as a whole was telling him: not what his career should be, so much as what had gone wrong with his astrological inquiry.

He went to another astrologer for a face-to-face consultation, and told the whole story. The astrologer looked at his birth certificate, asked him a few questions about his past life, his ideas and objectives, then said simply, “Get in touch with your mother. She doesn’t need to confirm the hours and minutes, but she probably can tell you whether you were born in the middle of the day or the middle of the night!”

And that was that. The hospital nurse who’d recorded John’s birth had, by a natural sleepy error, written “p.m.” when even that few minutes after midnight should have been “a.m.” Nobody had noticed the slip, but as a result his recorded birth had been twelve hours later than his actual birth. He received some new advice on his career, and happily went in for automotive engineering. In that sense he was “the man of steel.”

The the experience had given him much food for future reflection. He’d learnt how a person having only the briefest job contact with another can become part of that person’s life for long after. He’d learnt, too, how distinct aspects of himself could perform different roles. Not only did he now see himself as a less simple entity than he had supposed: he’d also glimpsed how slight a variation in this or that circumstance—such as the time of his birth—could have given him *in fact* a different

personality, different virtues, different faults. And he'd glimpsed the reality, too, of that shadowy area of being where past, present and future, and the minds of person and person, touch and almost merge.

Reflecting on it all, he began to see the reality of himself like a rock in the sea: experiencing all these fluctuations, swept by them, sometimes covered by them, yet essentially *other than* them, a different and greater kind of being.

*"Were it not, says Jung, for the continuing dialog between ego and archetype, man would never be able to disentangle his identity from the archetypal womb and free himself from the blind power of his instincts."*

Sallie Nichols, "Jung and Tarot", p. 123.\*

The dynamic effect on a person of exposure to the Tarot archetypes, however, can be even more vividly seen in the experience of Sharon D.

Sharon's great ambition, which she was in process of realizing, was to be a professional dancer. She worked as a secretary-typist while she trained, and while, at a satisfactory tempo, she and her partner were collecting prizes for their dancing.

About the only disconcerting thing visible on the surface of her life was her relationship with her partner, a young man whom she certainly did not love but almost certainly would marry. This, she stated, would

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\*Samuel Weiser, 1980

be the best plan. Marriage between dancing partners meant neither need worry that the other might marry someone else. But to love, she said, might well bring loss; “and to lose your professional partner and your lover at one blow would be disaster.”

However, she was not all that self-sufficient. An emotional drive de-centralized is not de-fused. She was drawn to Tarot partly because anything magical appealed to her artistic soul, but partly too because she had a problem she hoped the cards could solve: *“Why do people dislike me so?”*

From an intelligent, talented and graceful young dancer this was nonsense; but she believed it. She could walk out on to the stage or the dance-floor, knowing that with the performer’s “sixth sense” she ought to have been able to feel that the spectators, or many of them, were “with” her. But she’d lost that feeling, and inferred she was disliked. The idea was becoming obsessive. She needed her public’s love.

A reading was done for her with the Tree of Life spread. These were the Arcana in their positions:

Card 1, The Star. Card 2, The Chariot reversed. Card 3, The Magician. Card 4, Temperance. Card 5, The Hermit reversed. Card 6, The Wheel of Fortune. Card 7, The Moon. Card 8, Justice reversed. Card 9, The Tower reversed. Card 10, The Devil.

Point by point, she endorsed and in some cases amplified (although with a few emotional struggles) the

outline of her life as presented by the cards.

As a young child she'd been happy, discovering her world in which music and dancing had always played a large part. Her parents had been less fortunate, however. Her father, chiefly because of ill-health, had met with failure and disappointment in one venture after another. Her brilliant mother had kept things going very well (Sharon was the only child), but the result had been a not uncommon one, clearly reflected in the top triad of the spread: instead of a father and a mother, the child had virtually two fathers, the female one being the more effective.

Both parents loyally did the best they could for each other and for their daughter. But the effects of the sad situation upon an imaginative—and critical—child can be traced through the whole spread.

In the “Jupiter” position is Temperance: sublimation, even austerity, where generosity and a sense of abundance should reign. In the “Mars” position is the Hermit reversed. With an austere Jupiter, here is a paralyzed or foolhardy Mars. (Does this also reflect Sharon's early feeling of inferiority to her mother's remarkable competence?)

Card 6 reflects these influences, showing also its descent from Card 1. Sharon is “lucky”. Unlike her father, she has good health. Unlike her intellectual mother, she has music and dance. While she can be lucky, *feel* lucky, she has *heart-strength*.

However, Card 7, in the “Venus” position, is the

Moon. It seems as if a mistrust of the forces of love and happiness has caused the place of these to be given to the occult and perhaps to the morbid. Perhaps some guilt she confessed, over wishing her unfortunate father would “just go away”, emerges too.

In the Tree spread, Cards 7 and 8 are reciprocal besides reflecting what has gone before. Card 8, here, is Justice reversed. Seeing the token of diffidence above it, and the Moon opposite, we recall that one of the functions of the “Mercury” position is *self-perception*. We see the Inquirer caught upon a cruel swordpoint of self-mistrust, self-criticism, self-condemnation. (We know how far she is willing to sacrifice herself for artistic achievement.)

Card 9, in the “Moon” position, shows how the “luck” concept has crumbled under these influences. Also, with the reversed Tower’s connotation that she is trapped within it, it can indicate the disappearance of the *receptive psychic faculties* which the “Moon” position stands for; Sharon’s lost feeling of audience response to her presence is much as if she had gone deaf and could not hear the applause!

Card 10, The Devil, is indeed the outcome of what has preceded it. These four lowest positions in the Tree spread—Cards 7, 8, 9 and 10—represent the Inquirer’s present emotional and instinctual life. We see in this instance a circuit of negativity, self-malice almost: a prison within which Sharon’s inner resources are vitiated. Even short of bodily death, she is destroying herself.

**BUT THE DEVIL'S VICTIMS CAN ESCAPE!**

This was not put too heavily to Sharon, but most likely she'd already recognized the trend. She did not want to see the possible four extra cards.

Obviously some "First Aid" was needed: this was a matter for Tarot "therapy".

Neither that nor Tarot Magick is achieved by simply changing the cards you don't like and hoping for the Deep Mind to take it from there. *The Deep Mind having delivered its message via a divinatory spread, will not keep up its concern with the cards unless your manipulation of them is related directly back to its own area of action.*

One of the known ways to involve the Deep Mind is through the emotions; another is by engaging its creativity. A combination of these ways is highly desirable.

In the present instance, an immediate necessity was to help Sharon understand that her problems were alterable, that she herself had *power in her inner world*; and this understanding had to be conveyed to her Deep Mind by creative action. (As it turned out, and as we shall see, Sharon's artistic nature grasped the project almost at once and took it right out the hands of the "therapist".)

Initially, she was reminded that the spread represented her own inner reflections of other people and outer-world events, rather than those people and events themselves. And even the reflections were not inner



realities, but only images in which the inner realities were clothed, sometimes disguised; so changes were possible, and one change could cause others.

“Now, this father character in his chariot: he saw your Dad had poor health, so he’s acting sick. But he’s not part of your Dad, he’s part of *you*; and you have good health, so turn him right way up!”

In planning how any spread is to be changed for the better, the decisions must be based entirely on judgment and feeling of “rightness”. There are no fixed rules, and the procedure thus invites the creative imagination to action. Sharon responded with immense enthusiasm.

In this particular case, it would have seemed a good idea to bring a better feeling into the “paternal” column first, then to normalize the “maternal” column, and finally to bring the central column into harmony between them; with meditative or dramatic work on the cards representing emotionally fraught areas.

But Sharon’s mood began to change almost at once. There was no need to *organize* her on to Tarot Magick. It became for a time her chief means of communication; first of all with herself and then with the outer world.

She painted, drew, made masks, mimed and danced the Major Arcana. She went to a costume party as the Tower, in a suit of brick-red tights with a long slit skirt, two dolls dangling upside-down from the ends of a sash, and an ornate crown tilted on the side of her head. She

named the Death card after her dancing partner, and he was about the only person who didn't really enjoy the joke.

People smiled for a long time afterwards about Sharon's "Tarot phase", but it had been virtually a life-saver.

**THE CARDS ARE KEYS TO YOUR INNER WORLD.  
YOUR INNER WORLD IS THE KEY TO THE OUTER WORLD.**

*Now: supposing a person has a problem connected with money. That isn't uncommon.*

That person may see himself or herself as wanting money as such, or money to obtain some specific objective (in which case the objective is the chief wish), or as wanting prosperity in a general sense.

Any one of the 22 cards can be chosen to represent a desired objective, be it a house, a car, marriage, children, a good vacation, anything. The representative card may be chosen for its inner meaning or simply for the picture. Provided only the intention is clearly established, The High Priestess can stand for books or The Judgment for a musical instrument!

Whatever card may appeal to the person concerned as being suitable can then be utilized as the outcome of an effective spread.

*By whatever means that spread is arrived at, it's best if its overall tone is one of general prosperity.*

One reason for this is that Tarot Magick works

better on a broad basis rather than a narrow one; so if you plan for both a general aim and a specific thing which is in harmony with it, the general current you set up will carry the explicit wish just like a full tide floating a grounded boat.

Another reason is that many of the objectives people want don't need only to be "afforded" in the first place; they also need money for upkeep and so forth, and it's advisable to plan for that too.

A third reason is that this is a good way to get MORE people doing creative work for prosperity. Far from taking away from each other, these people help make a better, more prosperous atmosphere *for all*.

In difficult times we all have to economize one way or another. That's not bad: *society is better without senseless waste and carelessness any time*. But unfortunately many people, when they begin to economize, also begin to "close down" their minds and imaginations against the natural flow of goods and money, going and coming. They try by an act of will to achieve a standstill.

*In Nature, nothing stands still—not even the mountains!* If they are not being built up, they are being eroded away. In human organization, it's necessary to boost not only the material circulation, but also the attitude of mind to sustain that. So whatever kind of magick you do, for almost any purpose, remember—*you want a prosperous state of things to give it a good backing*.

*The Seven Prosperity Cards*

The twenty-two cards of the Major Arcana are made up of seven which are geared to one aspect or another of prosperity, seven more which can be useful towards that end in special cases, and eight (including the Fool) whose natural aim is otherways directed.

*The Seven Prosperity Cards are:* I, The Magician; III, The Empress; VII, The Chariot; X, The Wheel of Fortune; XVII, The Star; XIX, The Sun; and XXI, The World.

*The Seven Supporting Cards are:* IV, The Emperor; V, The Hierophant; VIII or XI, Justice; IX, The Hermit; XI or VIII, Strength; XIV, Temperance; and XX The Judgment.

When you are constructing or adapting a spread for any material objective, therefore, you should see how many of the Prosperity Cards you can place meaningfully in it, and where you can fill in if necessary with Supporting Cards.

*Example: Celtic Spread constructed for a New Home.*

*The World* was chosen to represent the objective: four-cornered and with joy within. The spread was:

1, The Sun; 2, The Lovers; 3, The Tower; 4, The Hermit; 5, The Empress; 6, The Wheel; 7, The Magician; 8, The Star; 9, The Chariot; 10, The World.

Card 1 represents the couple as their “ideal” selves. Card 2 shows them still in love, but sharing in a parent’s home and becoming inclined to bicker. Card 3: they had

an old house for a time, but sold it as it was in very bad shape. Card 4: they've searched around for something. Card 5: the wife is now pregnant, so the situation has a new urgency. Card 6 affirms a lucky break in the near future. Card 7 affirms the man as able to move heaven and earth in this. Card 8 shows the effect of this resolve on others: the waters of hope are replenished, and a little bird on a tree brings good news. Card 9: the man sets forth, destined to succeed in his quest. Card 10, the Outcome: the new home achieved.

This is a fictitious example constructed to show how the card meanings can be chosen and adapted to suit personal circumstances and needs: in this instance, those of a couple getting help from Tarot Magick to find the home they require, at a particular moment in their story.

Such a spread might in real life be obtained by divination, or by altering a divination spread, or might in fact simply be constructed to meet the case.

Having obtained a spread which embodies the fulfillment of one's own hope or desire, to contemplate it is, as we have said, not enough. The spread, or its changes from a previous spread, can be dramatized by a group; of which more follows in the next chapter. Even if a spread is to be worked upon by one person, however, and that by meditation only, it should be "activated", as will be described in Chapter 7.



Sharon, dancing the Major Arcana.  
See page 103

# Check Point

## 4

- After reading this chapter, you'll find it good practice to go through it again (alone, or with your friends) and set out each in turn of the spreads given. Consider what you can now read in each spread, taking into account all the relationships of the cards within the spread. (Not all of these relationships are mentioned in the text of this chapter.)

Then see how your version compares with relevant material in this chapter and in Chapters 2 and 3. You can have made some new observations, for instance on the second Six-pointed Star and on Sharon's Tree of Life spread.

- Tarot Magick is not worked by merely changing cards in a spread; the symbols of the intended result

must be carried to the Deep Mind in a way which will ensure fulfillment. *Emotion* and *creativity* are two factors which will need to be introduced to achieve this.

- Line up your seven Prosperity Cards. Besides memorizing them, consider them. Each one stands for prosperity of a different kind, or from a different cause: the Magician from confident inner power, the Empress from Nature's bounty . . . Reflect deeply, in your own terms, on what each one means in life's reality.
- Have you counted the Prosperity Cards in the specimen "Celtic Spread for a New Home"?



# Study Points

## 5

### Personifying the Cards

1. The steps in Tarot Magick are:
  - a. Formulation of the Question (or Statement of the Problem, or Expression of the Wish).
  - b. A divination spread to open up communication with the Deep Mind, and see if there is “agreement” between the Deep Mind and the conscious mind on the matter.
  - c. A decision as to the cards to be changed to resolve the problem or bring about the desired result.
  - d. And then, you “*dramatize the change*” by charging the significant incidents in the change (the change in the cards) with emotion.
  - e. Finally, confirm the resultant pattern of cards with meditation.
  
2. The dramatization should be as active as is convenient

to your situation. The point is to make *real* to yourself the change in symbols that represent the present situation to those that represent the desired one. It is this dramatization which reaches the Astral Level to change the circumstances from “behind the scenes.”

- a. You may work only with the imagination, or you may add masks and costume, and even work with a mirror to see yourself in changed roles.
  - b. Or you may work with a group, with different people taking different roles, and the changes in the pattern be fully dramatized in play or ritual or interpretive dance.
3. Once the new pattern has been determined, it is important to realize that it is the relationship between the cards, and the changes from one card to another, that are to be dramatized—not the outer world situation: *we are working at the inner levels.*
  4. The final pattern, that which has culminated from the dramatized changes, must be “locked” by meditation.

# 5

## Personifying the Cards

The Tarot, as you've seen, is likely to come up with an unexpected slant on matters; so before you embark on the fun and drama of Tarot Magick to deal with your own question or problem, or that of a friend, the various aspects of that question or problem should be carefully examined.

Unless the problem itself has been brought into evidence by a Tarot spread, this is where the initial divinatory reading, if only a brief one, is important: to check if the Deep Mind sees the matter just as the conscious mind does. We emphasize this because

### **TAROT MAGICK IS POWERFUL**

—and you want to make sure of using it to make the RIGHT dream come true!

This divination need not be elaborate unless the circumstances seem to require it. The woman whose

Wish Spread appears on page 78 found how penetrating such a small spread can be.

Human problems are of all kinds. Muriel was a wife who'd never integrated with her husband Blake or his folk. She had a lovely home and an empty life.

She'd helped him a lot on the way up. Now he had a fulfilling position, and their interest in each other had vanished. He buried himself in his work and forgot her most of the time, and when he surfaced they found they lived in different worlds.

She had no near relatives, and for years she'd had no friends save the wives of his associates: which meant, from her point of view, she had no friends at all. Now their elder son was married, their younger son was overseas. Muriel felt she was a wife no longer, and her wish was definite and unchanging: she wanted her freedom.

The cards replied with The Hanged Man, Justice, and The Fool. This spread could be interpreted as saying bluntly to her, "You've gotten yourself into a hitch certainly, but PAUSE! THINK! To have your freedom might be just, but then what? You'd be a fool, walking out of all you've helped build up!"

She knew this was true. No judge, and certainly not Blake's friends' wives, would have sympathy for her. Nor would the boys. She would seem a deserter.

Then the other two cards were calculated, as was explained in Chapter 3: Temperance and The High Priestess. Their message, too, was plain:

*“The fool runs away physically: you can transform yourself inwardly.*

*“Stay where you are, and take time to develop your inner life. Learn wisdom. Find your true self and your true spiritual freedom.”*

It was a different answer from anything she had anticipated, but she accepted it because she recognized it was right *for her*. It was her inner call to study the ancient wisdom. (And when, later on, she would meet more people, she'd have her own interests and objectives: a great help in making friends.)

So you have your question, wish or problem; and you take the next step by obtaining, preferably by divination, the Initial Spread representing the present state of the matter.

You—and your friends if you are working as a group—then examine this spread, and decide whether you want to change it to produce another outcome, one at least more acceptable than that which is now offered to you.

It may be that what troubles you in the Initial Spread is not the outcome. Maybe it's one of the incidental cards you would wish to change.

In any case, before you can do this, you need to be sure you know **WHAT THE EXISTING CARD IS THERE TO TELL YOU.**

(This is very much as in working with dreams. If you, or any of your friends, have experience in

understanding dreams, it can be of tremendous help here. Here, likewise, interpretation can only use guidelines; NOT hard and fast “rules” which would say “To dream of this certain thing always means so-and-so, to get that card in your spread always means so-and-so.”)

People naturally (as an example) dislike finding the Death card in a spread. However, its signification is not always an obvious one.

A student of Qabalah who generally would only in serious emergencies use the Tarot for divination, consented to do so for a perturbed and mystified man.

Apparently wanting a fresh view of some business matter, this man had lately, for the first time in his life, sought counsel from the Tarot. He'd had an extensive reading, and the matter he'd asked about had been satisfactorily taken care of. He'd been troubled, however, by the unaccountable presence of the Death card in the part of the spread denoting his present circumstances. The card reader had suggested it might relate to a casualty which he would hear of very soon if the news hadn't yet reached him.

However, although a prediction on the main topic of the spread had worked out very well, three weeks had passed since that reading and no news of any death or accident had yet reached him. At last he'd gone to another reader, this time seeking only a general forecast.

That reading, with different question, different

seer and three weeks different date, was quite unlike the first one in tone but he'd had no doubts in recognizing circumstances and events familiar to him. And there in this new spread, again intimately associated with himself, was the Death card.

A checkup with his doctor had proved reassuring, but had done nothing to solve the mystery. (He did not of course tell the medic of the Tarot readings.) Hence his present problem: WHY the Death card?

Plainly the next step had to be to do a fresh reading for him. A Celtic spread with the Major Arcana was accordingly set out—and there was the Death card as Card 7, *representing the Inquirer himself*. Seeing this, he cried out “Whatever it means, can’t you just get rid of it?” But still the reason why it was there had to be discovered. Apart from that one card the spread was a simple summary of happenings, with the Star as the outcome.

The only area left to investigate was his inner being. So he in turn was asked WHY, after so many years spent in the ordinary mundane concerns of business, pleasure and family life, he'd suddenly felt urged to consult the Tarot about his affairs.

Gradually, as a person tells a terrible secret, the truth came out. By inner processes of which it can only be said that their due time must have come, the material world had been progressively “going unreal” to him. Starting from a strange, vivid dream almost a year before, the whole orderly logic of his career seemed to

his subjective view to have turned to chaos. To outward appearances he was still confidently living his usual life; but to him in his secret inner darkness, anyone walking by whatever psychic illumination was a welcome guide.

The Qabalist reassured him as to his inner state. The Inquirer was finding his way to a deeper life than his educators had prepared him for; and, like many people moving unnoticed in their daily lives, he was passing through the death of his "old self."

Meanwhile he should neither strive to get back to his old intellectualism, nor seek to see by the psychism of others. The Star, the "outcome" card of his spread, represented his own inner Guiding Star, shining from a supernal height. The meaning of this card, for the Inquirer, was that he should patiently look forward to the development of his own intuitive understanding. When that came, as it would, his present confusion would be most happily over.

Of course in other circumstances the Death card can signify a simple warning of possible harm resulting if a certain course of action is followed; *and if the Inquirer can avoid or mitigate that course of action, the warning should certainly be heeded.* The same applies to the types of warning represented by other cards such as the Tower, the Devil and so on.

If the Inquirer can do nothing by ordinary means to change or avoid the situation, then for magical purposes the whole chain of cause and effect producing



that situation should be reviewed.

Supposing, then, that a divinatory spread has not resolved but pin-pointed a wish or a problem, and you are going on from there to fulfill your needs by Tarot Magick.

Putting the plan of action in general terms, you will begin with a spread which represents clearly the present unsatisfactory situation, whether the whole story or the problem area; then you decide *which cards in that spread will need changing* so as to make it represent the situation you desire.

You then *dramatize the change*, so as to get it through to the Deep Mind. For that purpose you take care to get as much emotive emphasis as you can into whatever may be its most significant incident(s): maybe the release of a prisoner from the Devil or from the reversed Tower, and the former captive's triumphant departure in the Chariot; or the breaking of a spell, so that a cold Justice is transformed to a smiling Empress. Or the darkness and suspicion of the Moon's night could be dispelled by the happy confidence of the Sun, or even by the trumpet-call of the Angel awaking troubled dreamers to a day of new reality.

You may change one card, or several. The action by which you reach that conclusion can be comedy, drama, what you will, provided it can be acted out in the characters of the relevant cards.

After conveying the change of cards to the Deep

Mind by Tarot Drama, you should confirm the change by a potent session of Tarot meditation upon the completed Final Spread which represents the difficulty overcome, the wish fulfilled. Tarot meditation is also a valuable technique, by itself, for a person working alone with the cards. Its various aspects, including the use of special spreads to win love and for healing, are explained in Chapter 7.

If you are working alone, however, you may still wish to experience the fascination and to invoke the great archetypal power of Tarot Drama. In that case, your chief need is a good imagination. You have to be able to “animate” your Major Arcana by dialog with them, expressing the character of each card by word or act as the changes to your spread may require.

You might compose imaginary conversations with and between the cards. Don't remain seated: stand up, “see” the Tarot personages around you. You could represent them by the cards themselves placed in their stations around the room, or you could prepare enlarged posters of them; or each relevant card could be represented by a 3-D symbol (perhaps a party hat for the Fool, a wand for the Magician, a ceramic lion for Strength and so on, according to what you have). If you use pictures or symbols, you would change these as the Arcana of the spread are changed in your drama.

Perform the actions of the characters, speak aloud their words. By any art you have make real to yourself

the change from the symbols of the present situation to those of the desired fruition.

For some people, a deep feeling of reality as well as a worthy art-form could be produced by enactment with masks and a mirror; such masks, made of painted papier-mache and provided with a handle to facilitate quick change and dialog, can be a great aid in realizing within oneself particular characters and situations.

An absorbing possibility for either the individual or the group with an inclination to it, is that of Tarot puppetry. Obviously much more fantasy and aptness can go into the design of these figures than can be effective in giving a new identity to a human player; and it is a fact that for many people puppet drama can reach the Deep Mind with a reality and a relevance never achieved by human actors.

*Always, whatever the art-form used for Tarot Drama, it should be followed—whether there be one person producing the action or a group—by meditation upon the final, changed and completed spread.*

At this point, let us return to our human group.

### *Tarot Drama—The Players*

Whether you are going to cope with a problem or realize a wish, how many people—and who—will you have in your Tarot Drama?

You need not think unrealistically of any large

number of people, for a large number is neither necessary nor desirable. What is important is that all members of the group should be close friends and should be able to talk seriously together, to joke, clown or dramatize together without embarrassment; that means, too, without destructive criticism. Family members (it should go without saying) are highly eligible *provided they are close friends also*, just as friends who share this kind of activity together will before long become a “family”.

There have been other “families” closely united by their archetypal roles, and some of them have had a real relationship with Tarot.

The companies of the *Commedia dell'Arte*, the gild drama of medieval Italy, came rather close to what we are doing. The *Commedia dell'Arte* didn't set out to be “magical”, but its work was in fact so potent that it has influenced European drama, literature and other arts down to our own times.

One of its great sources of power was its spontaneity. The “playwright” merely wrote out the plot, the actors improvised the dialog. This could only be done consistently by actors thoroughly familiar with the outlook of their audience. The result was a set of mostly imperishable “stock” characters.

These characters were, at root, archetypal. They had to be. If one man was to improvise a “Doctor” for instance, sometimes as a wise counselor, often as a pompous antique, but occasionally again as the unosten-

tatious saver of maybe the hero's life, that actor had to get thoroughly into the nature of "doctor-ness" *as perceived by the patient*: that is, by the audience and in the last analysis by the collective unconscious of humanity at large.

Similarly with the boastful but potentially valiant "Captain", the equally ambivalent "Mother" and "Father", and all the rest. All had their times of ranting and their times of high drama or pathos, varying with the script.

Arlecchino, whose name has become known to us as Harlequin, was the perpetual playboy, joker and trickster. He wore a suit of black tights adorned with scattered playing cards; a reminder that medieval Italy had a very active hand also in the development of playing cards and Tarot alike. The principal female character was Columbine—"Little Dove"—who might have to be any type of young woman in any type of play. She crystallized into a universal flirt with a tender heart, usually in love with the one unwinnable man: Harlequin.

Pantaleone was one of the more gentle characters. Instead of tights he covered his poor old legs with loose trousers which came to be called "pantaloons": the reason we still call trousers "pants" today. The "Captain" did for a time feature in some Tarot decks as the swaggering "Spanish Captain" where now we have the High Priestess.

The club-wielding Pulcinello ("Little Flea")

and his battered wife have come down to us as Punch and Judy. Several of the characters are recognizable in famous operas; but “the Doctor” and “the Lawyer” achieved perhaps wider fame with less appealing images, which members of their respective professions are still striving to live down.

*This glimpse of history illustrates the idea of “archetypal characters”; and shows, too, how it is that the Fool, the Empress, the Hermit and the other characters of the Major Arcana—even Death and the Devil—can play such different parts in successive spreads while retaining their essential identities.*

Don't expect your friends to jump straight into full-scale drama at once. Getting to know the cards as personalities is fun, and helpful: considering how they'd talk, how the different card-characters would relate to one another. Some people may at once be drawn to impersonating a particular card: but the slower people, when they get going, may have equally valuable contributions to make. There should be plenty of discussion about the cards, the spreads, what changes should be made and *how* they should be made in each instance. All ideas should be pooled, though there's scope for individual talents as well.

You may for instance have in your group a Yogi—or a Yogini—who can give you an authentically upside-down Hanged Man. (For that card, the upside-downness is much more important than the sex of the

player. Similarly, man or woman will do equally well for such cards as the Chariot, Death and the Devil; likewise for the Tower and the Moon, if you decide upon personifying those.) If nobody can do an adequate head-stand, prop your Hanged Man against the wall with cushions under his/her shoulders or by some other means get the feet up and the head down; you are not so likely to get utterances of full value from that character if the reversal of viewpoint has to be “all in the mind”!

For some cards your group has a choice of presentation, depending on the number of people available and on the significance of the card in that particular spread. The Lovers may be represented by two or three people discussing the stress-point of the spread (NOT that of the Inquirer!) or it could be rendered by one person as Cupid, whether peace-making or mischievous. The Sun may be represented either by the two “children” or by the beneficent luminary himself/herself; while the Moon may be variously a part of the scenery, or the enigmatic orb personalized, or it might even be dramatized from the viewpoint of the two canines—or possibly of the crustacean!

The best way to get people into dialog and action is to construct a spread for some imagined situation, and start work on it as if it were “for real”.

For instance: let’s suppose an elderly man comes along with a tale of woe, seeking the help of our Tarot

Magick.

Let's call him "King Lear". He has fondly and foolishly shared out his worldly goods among his three daughters, assuming they would then jointly look after him for the rest of his days; but it has worked out badly. The two elder daughters have as a result turned not only against him but against his loyal youngest. He can establish no sort of new relationship with them, as they are interested only in their own material advantage.

Thanks to his youngest daughter he has been able to continue in a modest unobtrusive way; but the selfishness and spite of the others has so outbalanced the situation that he has quite lost control of events. While he is acutely aware of his former mistakes, he sees no way to repair the situation.

We can set out a Six-pointed Star spread to cover the main points of this story.

*Card 1:* For the *root*, we choose the Hierophant to represent the extreme generosity and innocence of the old gentleman's behavior to his daughters.

*Card 2:* For the *present negative*, to represent the state of discord and non-relatedness which has become evident, we place Temperance reversed.

*Card 3:* For the *present positive*, the dogged humility of the Inquirer is represented by the Hermit.

*Card 4:* For the *recent past positive*, as having helped to stabilize the Inquirer in this prudent course, we place Justice to represent the youngest daughter,



with her sense of gratitude and fairness, and her desire to atone for the conduct of her sisters.

*Card 5:* For the *recent past negative* we place the Empress to represent the two elder daughters collectively, since they are one in their love of luxury and care for material riches. (N.B. To reverse this card would *not* indicate the turpitude of the means employed—see pages 33-35—the “negative” placement of the card taking care of that factor.)

*Card 6:* For the *outcome*, we place the Hanged Man as representing the Inquirer’s loss of behavioral freedom as a result of these combined circumstances.

*Card 7:* The *significator* shows him—as he sees himself—as the Fool: reversed, because it is his *past* error of judgment which still operates through all the branches of this spread.

Now we come to consider what changes will be needed to make this a magically potent spread for the betterment of the Inquirer’s lot.

This has to be seen in relation to the fact that the Six-pointed Star spread has positions built into it for “adverse” as well as “favorable” influences. Also, in view of the Inquirer’s conspicuously bad luck, we should be sure to incorporate some of the Prosperity Cards into the revision.

Usually the Empress functions as a Prosperity Card; but plainly it is not favorable in this spread, so in this case we shall do better to replace it with others rather than try to change its associations.

*Card 2:* Even if we turned this card right way up, the influence of Temperance is too mild to occupy the *present negative* position with unequivocal force. The decision is therefore made to replace that card by the Chariot. This is a strong Prosperity Card which acknowledges that there have been troubles, but affirms these are now to be overcome or have been overcome already.

*Card 5:* Similarly, here, it would be useless to deny that anything had been amiss. It is much more powerful to affirm that the trouble is now past. The Empress will therefore be replaced by the Moon reversed. The storm is over, the clouds whose reflected light illuminated the "illicit" face of the Moon are dissolved. The threatening creature from the depths of the unconscious (of the two sisters) has returned downwards whence it came.

*Card 6:* The Hanged Man will be replaced by the World: in place of a bound figure suspended within the frame of the gallows, a joyful and free figure dances upright within a garland. A Prosperity Card.

*Card 7:* The position of *Significator*, instead of being occupied by the Fool, will be occupied by the Wheel of Fortune. This is another Prosperity Card. Besides, in some sense the Wheel represents the wheel of the Sun's course, the Zodiac: which is, itself, a symbol of regeneration and renewal of life. In presenting the magick of new beginnings to a man already getting on in years, it is appropriate to include a hint

that what is signified passes beyond the limitations of the present life-span.

The other cards in this spread remain unchanged.

*Having brought the matter thus far, we cease to think in terms of the Inquirer and his story, and concern ourselves entirely with the cards and the changes to be wrought in their pattern in this spread.*

The aim of the players will be to establish the characters of the cards and the relationships between them in a meaningful way; they may be mystical or philosophic, but warm human feelings and humor are important too. The essential here is to establish for the final spread, *by dramatizing the changes which produce it*, a vital force in the astral world.

The initial spread, if obtained by divination, represents the Deep Mind's "translation" into Tarot symbolism of a state of affairs (complete with related glimpses of the future and the past) *existing in the astral world*. If the spread is deliberately constructed, then it represents someone's idea of what must be there in the astral; and with practice and a bit of psychic sense these ideas too can become very accurate.

Either way, when any portion of that spread is changed, the important thing is *to activate the alteration in the astral world*: not only the changed spread itself, which will be vitalized astrally in an ensuing meditation, but, first, *the act of alteration*.

Working on the spread is sound magick: the Tarot

spread *which you can change* is, astrally, your means of access to the circumstances which—BY DIRECT MEANS—are NOT within your power to change.

However, nothing can be wrought astrally by the intellect. The way to empower your creation with magical force and vitality is through EMOTION: laughter, pathos, anger, fear, or any of the numberless forms of sympathy and love. That's why we are working this particular kind of magick by means of impersonation, acting, drama.

**THAT'S WHY FANTASY AND FUN ARE AMONG THE EASIEST AND MOST POTENT INSTRUMENTS FOR US TO EMPLOY FOR THIS PURPOSE.**

Here's an illustration of one of the ways the change of cards in our example could be worked out. A brief indication of the possibilities is all that is intended here; otherwise the dialog could have been extended at several points, for there's a great deal some of these characters could say to each other.

As one example, the Empress and the Charioteer quite plainly have different viewpoints on the status of the instincts and emotions. If Temperance had been less upside-down she might have been somewhat of a mediator between them. (A reversed card doesn't *have* to be represented by an upside-down person; to be upside-down is usually Hanged Man's sole privilege. But the probable consequences of Temperance pouring wine into water instead of performing her rightful task

and pouring water into wine, seemed to be well worth exploring!)

Normally you and your friends would do better to proceed in the manner of the *Commedia dell'Arte*, with only the plot committed to paper and the players providing the dialog through their living interaction at the time of the performance. But, all these points acknowledged, the finished product still might go rather like this:

*This can be acted by four people; or by three, if one of them "doubles" for the Fool.*

*The scene is a balcony, facing outwards. The Hanged Man can be seen serenely overlooking it towards one end. On the balcony, sitting by the rail near the other end, is the Empress. The Fool sits on the floor in a patch of shadow. At this time he is slumped in sleep, one arm around his pet dog (or alligator).*

*Also on the floor but towards the Hanged Man's end of it lies Temperance, her feet propped up on pillows. She has a lemonade glass and a large flagon, by no means full, of red wine. Now and then she makes a show of topping up the glass; looks at it fondly, and says "With a little wine, water drink!" Not surprisingly, she seems slightly inebriated.*

*The Empress looks at her, waves a hand and says "Enjoy, my friend, enjoy!"—then goes on watching the scene (invisible to us) over the rail. Suddenly there is a sound of horse-hoofs which come to a halt, and*

*she exclaims:*

*Empress:* How tiresome! We don't want company now, of all times. What a strange young man; he seems very pleased with himself, driving that chariot with one dark horse and one light one. Oh . . . he's not bad looking. I wonder what he wants?

*Temperance:* Cook wanted, said you?

*Empr:* Cook? Of course he isn't a cook. You're mixing everything up.

*Temp. (drinking):* Everything down.

*(The Charioteer enters.)*

*Charioteer:* Evening, ma'am. You are looking for someone to look after horses?

*Empr:* Oh yes, I might have known that was it. Your own horses look very well kept. So do—H'm! Do you have much experience?

*Char.:* I have the best references.

*Temp. (pointing across center of balcony rail):* Hermit lives over there. Show him. Everyone shows reverence to him.

*Char. (to Temperance):* Evening, er—ma'am. You seem to have a problem?

*Temp.:* No. Problem has me.

*Char.:* And I guess the problem can't solve you?

*Temp.:* Shall never!

*Char.:* You *are* all upside-down!

*Temp.:* Downside up am I, indeed yes.

*Char.:* Well, can I help? Can I take you home?

*Empr.:* Let her alone, she's happy as she is!

*Char.:* (to *Temperance*): It's for you to say.

*Temp.:* In your chariot-horse? That I'd like.

*Empr.:* Let her alone! If she goes, who can I talk to? No, wait . . . Take her, but come back quickly. I want to talk to *you*. You're interesting. I think we've met before. Was it in another life?

*Char.:* Help! Not another Cleopatra?

*Empr.:* Well, I wouldn't say I wasn't.

*Char.:* I hope you weren't. I was Mark Antony, and I had quite enough of that one.

*Empr.:* I can't imagine you as Antony. You seem so prim.

*Char.:* I've made my mistakes and I've had my troubles. I've also learnt my lessons. I'm proud of that. That's why I have one black horse and one white.

*Empr.:* Just how—

*Char.:* If I had both horses of one color, everyone would say "How beautiful! What a perfect pair!" They'd think I never had any trouble, training and guiding and controlling them. But with one black and one white, everyone can see how they pull against each other. They say "What a skilful charioteer, making a team of those two difficult horses!"

*Empr.:* Yes, I think you are rather vain of the strength of your will. It wasn't Antony and Cleopatra I had in mind. I lost you another time because you were determined to live your life your own way.

*Char.:* And who was I then?

*Empr.:* Can't you guess? You are still concerned

with horses. So you were then, at least in theory. You were more interested in music. Songs. Love-songs.

*Char.:* Oh!—Tannhauser!

*Empr.:* Right!

*Char.:* And were you Queen Venus?

*Empr.:* Well, I . . .

*Char.:* No, I think you were one of her ladies in waiting.

*Empr.:* Oh, how rude! I won't listen. (*Sweeps out, pausing before making exit.*) But at least we have a great understanding in common. You get the job. Ask Temperance the way to the coachman's quarters. I have other things to do . . . (*Exit*).

*Char.:* (*calling after her*): The most noble of her ladies in waiting, I should have said!—Never mind, it's for the best.

*Temp.:* (*pointing to the place left by the Empress, where a poster of the Moon card, reversed, is seen*)\* Look, the Moon is setting, and all the moon creatures are going away.

*Char.:* And the storm clouds have gone too. I'll take you home now.

*Hanged Man:* The wolf he laughed,

And the little dog barked,

And the crayfish climbed over the Moon!

Look down in the water, you can see the Moon there,  
and the crayfish climbing over it to get back among  
the rocks!

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\*This puts the Moon reversed in place of the Empress.



*Char.:* So it is . . . Can I give you a lift too?

*H.M.:* Oh, I've *had* a lift, thank you. That's how I got here. Here I am, and here I stay. Besides, I like walking.

*Char.:* Walking?

*H.M.:* It's a beautiful night to walk across the sky! A little time ago I watched the storm clouds flying past under my feet as if I were racing, and now I can walk quietly across the stars.

*Temp.:* Stars under my feet, why don't I see any?

*Char.:* You're a different kind of upside down. Come on, time to go.

*H.M.:* Chariot man, you'll come back?

*Char.:* Certainly. (*Sets up a poster of the Chariot.* Here's my surety.\* (*Exit with Temperance. We hear his voice outside saying "Steady, Black Thunder! Steady, Lightning!" Hoofbeats, then silence.*)

(After a pause, the Fool looks up suddenly.)

*Fool:* What was that big silence? It woke me up! (*Goes to rail*) Sh-h! I can hear the world turning.

*H.M.:* Move and the world moves with you, stand and you stand alone.

*Fool:* Hullo, you Hanged Man! Your feet are bound but your head is in splendor. My feet are free to wander all roads, but my head is nowhere.

*H.M.:* Nowhere?

*Fool:* I consider my head my most notable point. But, unlike a point, it has dimension without location.

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\* This puts the Chariot in place of Temperance reversed.

*H.M.:* So it has neither latitude nor longitude, like the North Pole.

*Fool:* The North Pole! I'd like to go there. I wish I could find a way to travel without going from place to place.

*H.M.:* The secret is to travel by being in all places together. Look! My feet are Up, my head is Down. My face is Forwards, my back is Backwards. My two arms are Left and Right. I can send my consciousness to the crown of my head, to the tips of my toes, and to the ends of my fingers; and in all those directions I *am* without *going*. I can swing around—so—*(He brings his feet down and stands on the balcony rail or just beyond it, then twirls around and gives a delighted whoop.)*

*Fool:* I can do that too!

To the ends of my fingers,  
 the tips of my toes,  
 To the back of my head  
 and the end of my nose,

I am wherever my consciousness goes.

*(He gives a whoop and turns a cartwheel, a somersault or at least a pirouette.)*

*H.M. (flinging his arms up ecstatically):* My head is in the blue waters of space, my feet have winged sandals! But now—now I'm being transformed—!

*Fool (circling around):* My feet trace the circle of the Zodiac, I contain all its houses!

I'm the Ram and the Bull and both of the Twins,  
 The Goat, the Pitcher, the Fish with their fins;

Some call me good luck, some call me ill,  
But they pay their penny and ride as they will.  
Whee-ee! Round we go! I'm being transformed too!

*H.M.:* I'm the Bull and the Lion, Eagle and Man:  
Run with me, ride with me, fly who can!  
(*with a supreme cry*) I am the Universe!

*Fool:* And I am Fortune's Wheel!\*

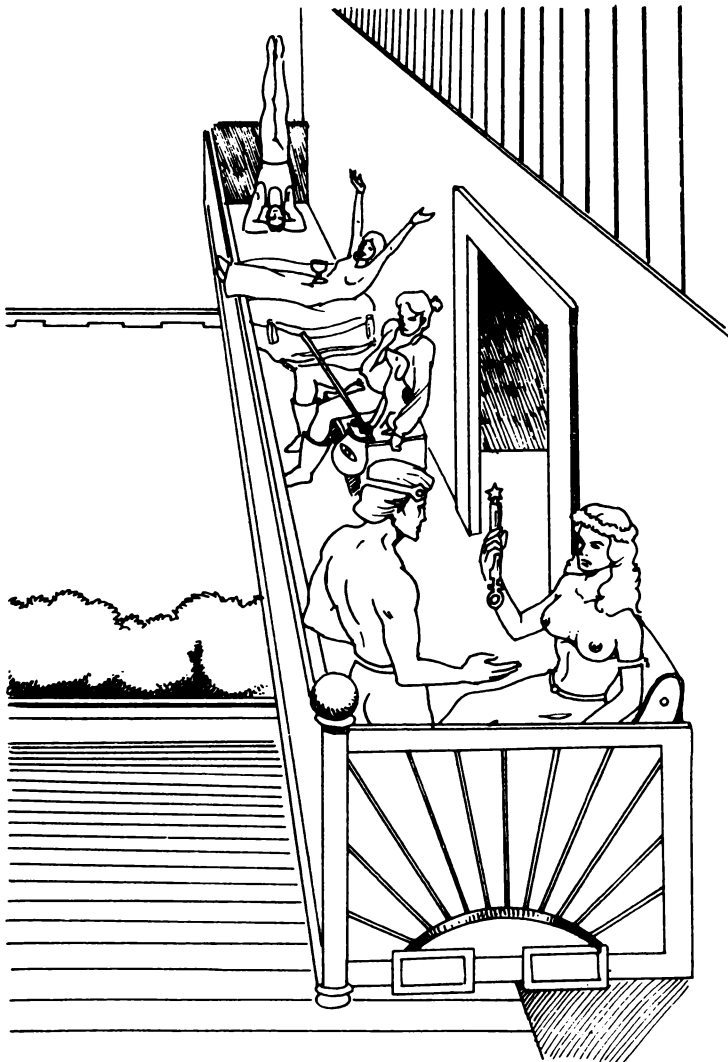
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Of course, these transformations could have been achieved in a quite different and less boisterous way: the players representing each card which was intended to be changed could, for example, at a given point change their mode of feeling and expression from the character of the first card to that of the replacement. In the comedy above, the reversed Moon which takes the place of the Empress is represented by a poster only, but this is given reality by the words of others of the players; the Chariot is represented at first by a player, then by a poster; while Hanged Man/Universe, and Fool/Wheel of Fortune, transform in their own persons. The methods can depend on circumstances.

To prepare large posters—say about 50 inches tall—of some of the Major Arcana would be helpful for both drama and meditation.

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\*The Universe replacing the Hanged Man, the Wheel replacing the Fool, the final spread is now complete.



A Tarot Drama  
See pages 131-137.

# Check Point

## 5

- Your Deep Mind may be able to solve your problem, or show how and when your wish will be fulfilled. At the least it may make the situation look very different from what you thought. *Tarot divination can help you explore these possibilities.*
- The initial spread also gives you an archetypal “code” of cards, in which the present situation and its likely outcome are expressed. You can then “change the picture” so that the final spread represents the resolution of the problem, the fulfillment of the wish.
- Through creativity and imagination, Tarot Drama can involve the Deep Mind in these changes, so that it will make the corresponding modifications

in the astral world. These modifications, which bring about the desired result in the material world, should be “locked” by meditation after the dramatic action.

- Tarot Drama can be performed alone by any person with creative imagination and initiative. Even if you mean to form a group in the future, but can't do so yet, start now as a loner! With practice and experience in valuable techniques, and the power and the benefits of the magick itself, you'll be a better leader when the time comes to form your group.
- Tarot Drama is based on the *change or changes needed to produce the Final Spread*: you take characters representing the cards you want to remove from the former spread, and in the course of action you replace them by, or transform them to, characters representing the cards you want to put in their place to produce the Final Spread, the spread you want to “come true”. (You can, of course, also include any of the unchanging characters of your spread in the play if it suits you, but take good care of them!)
- Whether the Drama is performed by one person or many, he/she/they should follow it by a meditation *solely upon the Final Spread itself in its*

*completed state.* (See Chapter 7.)

- Tarot posters (large replicas of the cards) and masks, like any artwork, take time and patience to make. However, *such things are magical equipment*; and you'll find the effort you bestow on making them will be truly dedicated to rendering your Tarot Magick more potent. *This too applies to groups and loners alike.*

**THE SUN**

King Louis XIV of France, dressed as "The Sun King."



# Study Points

## 6

### Interpretations of the Arcana

1. Further dimensions of reality may be added to the Tarot Dramas from the Qabalistic correspondences of each Trump: Hebrew letter, astrological or elemental qualities, color, etc.
2. These are useful not only in giving greater depth of understanding, or an alternative line of interpretation, but in opening up further opportunities for exploration and association.
3. At another level, these correspondences add power to your Tarot Magick, and may stimulate perceptions from higher levels of the psyche.
4. Study and Meditations upon the correspondences will reveal further insights about the qualities expressed

through the Trumps' imagery.

5. In all this study, however, it is important that you actually identify with each of the Trumps in turn, meditating and experiencing, making the images alive and meaningful to you. These archtypes are ALL within each of us, and through our meditations, our drama, our magick, we awaken them and ourselves to the fuller glory—like a garden in which all the buds have blossomed out.

# 6

## Interpretations of the Arcana

From the foregoing it can be seen how, once the characters in Tarot Drama are clear, the dialog virtually makes itself. Here there's really no substitute for enthusiasm, confidence and practice. With the help of those qualities, a basic conception of the Major Arcana as represented in terms of human personality should be built up.

In any instance, the way the cards are presented will be conditioned by the particular "plot"—the spread and the intended changes to it—and the part played by each card therein.

Apart from these modifications, there is the question of the "level of interpretation." In Chapter 2 you'll have noticed some differences between the significance of each card "in itself" and that of the card when used in divination. To give depth to your

interpretation of a card in Tarot Drama, you should take both these aspects into consideration.

We have mentioned in passing that a relationship exists between the Major Arcana and the letters of the Hebrew Alphabet, both these being associated with the twenty-two Paths of the Tree of Life; as each Path has zodiacal or other correspondences too, a store of material exists which can sometimes validly be used with good effect. The example of Tarot Drama given in the last chapter has a sprinkling of these Qabalistic references.

In the present chapter we give, to add more dimensions of reality to your Tarot Drama, notes on each card which are based on Qabalistic material, and which you can adapt for your own use as and when your Tarot Drama will benefit by it. Before proceeding, however, we will say something about two texts from which some people may wish to draw yet further material for themselves.

In Book III of *The Magical Philosophy*\* is *The Song of Praises* in which all the letters of the Hebrew alphabet are characterized, beginning with *Tau* (on the lowest Path) and ending with *Aleph* (on the highest).

Again, in Book V,<sup>†</sup> the *Theurgic Telesmatic*

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\*"The Sword and the Serpent", pp. 118 through 123; commentary 123 through 139.

†"Mysteria Magica" pp. 133 through 166.

*Qualities* of the Hebrew letters are given: that is, to say, the visual characterization, with spiritual qualities which are also to be visually indicated, of each letter as required for magical image-building.

Readers of *The Magical Philosophy* may be inclined to apply either of these sources of characterization to the Major Arcana for purposes of Tarot Drama, or to enrich their meditation upon the cards.

This is reasonable; but it must be realized that the Tarot has had a long history of separate development and adaptation to other purposes, which must distinguish each card from its corresponding Hebrew letter. The cards have also absorbed a great deal of important material from other sources; while the texts we are discussing relate purely to the Hebrew letters themselves. There are, therefore, inevitable divergences between the characters of the cards and of the letters, in which there can be no question of aiming to “correct” either side by the other.

On some occasions, however, we may find the difference gives us a useful alternative line of interpretation; while frequently it provides us with a greater comprehension of the “hidden” qualities of some of the cards.

*The Song of Praises*, as its name implies, is concerned with the twenty-two aspects of Divinity which are represented by the Hebrew letters. It is thus set at too high a mystical and spiritual level to have a great deal of bearing on the more mundane applications of

the Tarot. To gain increased understanding of the forces underlying the Arcana, however, or as a pointer in instances where a deep spiritual perception is required, these verses are of great value.

The *Telesmatic Qualities*, on the other hand, while they have come down to us through a tradition which is independent of the Tarot, still must have resulted from many earnest meditations on the nature of each letter as it could be symbolized anthropomorphically. Some likeness to the Major Arcana could scarcely be avoided, therefore; but the extent of that likeness can seem a strange coincidence to anyone who does not know the connecting links.

For example: The Tower corresponds to the letter *Peh*. In the *Telesmatic Qualities*, the letter *Peh* is thus given human form: "Clamorous, rushing, with disheveled hair, with whip and blazing torch. Body strong, well-developed but not tall, complexion ruddy. The trumpet or the mailed shoe(gauntlet, kneecap) are also symbols here."

It might seem this description could hardly have been arrived at without reference to the Tarot image of the Tower; until we know that the underlying force of *Peh* is of Mars, and that the letter itself represents an open mouth, red, vocal, with hot, blowing breath, with the destroying lash of the tongue and the armor of the teeth.

In the course of the ensuing notes, the texts from

*The Song of Praises* and the *Telesmatic Qualities* are added for three only of the Arcana—the Magician, the Hermit and the Devil—to illustrate how like, and how unlike, can be these interpretations of the Hebrew letters to the Tarot images corresponding to them. In each instance it should be borne in mind that *The Song of Praises* expresses something of the spiritual essence of the matter, while the *Telesmatic Qualities* supply for that essence a visual “vehicle”.

The notes themselves, however, which we give for each letter, are planned to provide you with some useful and stimulating hints for dramatic presentation, to supplement the material already given. Ideas on costume, etc., as well as deeper insights into characterization and some alternatives you can use, are included here. Use them in whatever way you like, to help you make your Tarot Drama a richer, more vivid, exciting and dynamic experience.

(In the heading for each Arcanum, don't overlook the planetary, zodiacal or elemental correspondence which is noted. *A whole area of characterization is suggested by each of these indications:* here, too, your Tarot personage will not be wholly identified with that characterization, but you can gain a great deal of material by considering its general “tone”.)

*The Fool—(Hebrew letter: Aleph; element: Air)*

The Fool is by no means an *idiot* in the sense of a mentally retarded person; he is often, however, very

much of what that Greek word really means, an independent thinker and doer. Whatever his place in the spread, self-pity is not one of his characteristics, and there is a limit to the extent he can care about his misfortunes. There is always at least a hint of the visionary about him.

All this is closely tied up with his kinship to the letter Aleph: for apart from its “wings”, that letter is basically the single vertical stroke which is also the numeral “one”. And as the song says, “one is all alone and evermore shall be so.”

The traditional jester’s hood need be no part of his attire, which can be conspicuous or the reverse.

*The Magician—(Hebrew letter: Beth; planet: Mercury)*

Whether the Magician wears his broad-brimmed hat or not, he always has the characteristic which it signifies: the traveler’s inner detachment from the events he witnesses, even though he may actively participate in them. Without the desire/fear hangups which often render people helpless, he is essentially the onlooker who has the best view of every game.

*Lines from The Song of Praises:*

Bearing thy truth in thy heart, opal-fire sealed  
  deep and inviolate,  
Over the seven-hued bridge pass to the worlds,  
  share in their variance.  
Hail to the voice of thy power, speaking all tongues,



may in purposes,

One in divinity!

*Description from Theurgic Telesmatic Qualities:*

Unresting, of variable aspect, dual in nature\* but expressive of truth. A bodily character dark, sinewy, nervous and eloquent; additions of color are especially brilliant.

*The High Priestess—(Hebrew letter: Gimel; planet: Moon)*

The symbols of the High Priestess are the crescent Moon, and the camel—*Gimel* is the same word—which makes its way across the desert just as the Moon crosses the night sky. In human life, the High Priestess primarily represents the person who is traversing the lonely heights of the Mystical Way.

In Tarot Drama she may fulfill such roles as those of teacher, healer or seer. White is her color, whether it be a modern clinical outfit or the robe of a Priestess of Diana or of a Druidess with a golden sickle at her girdle. Always there is grace and dignity in her bearing, a slight aloofness in her manner, and the sense of a tremendous inner strength.

*The Empress (Hebrew letter: Daleth; planet: Venus)*

Whether in loose flowing robes or tiny-waisted, the key-note of the Empress's image is *femininity*. Her

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\*Just as Aleph is fundamentally the numeral 1, so the letter Beth consists of the two horizontal strokes, connected by a fine line, which also account for numeral 2. The "magical" view of life is necessarily *double*: subjective and objective both.

dominance may thus pass unnoticed.\*

In her true self she represents Love-as-Necessity, a force binding even upon Immortals. She is also a mother who regards—and rules—all beings who pass through the doors of birth as her children.

Seen as a human woman, she has both pleasing and unpleasing aspects, each stemming from the fact that not to have her way would be simply unthinkable to her. It's virtually impossible, for instance, to imagine her as discussing "Equal Rights", since she would naturally avoid any situation in which she wouldn't be accorded *better* terms than mere equality with a man. In the place of honor she is warm, tender and serene.

*The Emperor (Hebrew letter: Heh; zodiacal sign: The Ram)*

Just as no human character is ever based solely upon the natal Sun-sign, so the "zodiacal" Tarot figures, of which the Emperor is the first, are never based wholly upon their Sign but have this conditioned by the rest of the spread and their place in it. The Emperor has the Aries drive and leadership, but whether this is expressed impetuously or strategically, with charm or with abruptness, will depend upon the other factors involved.

To add further possibilities to the characterisation, the *Telesmatic Qualities* describe the figure for *Heh* as "Amazonian". This is because, although Aries is a "male" sign, and is ruled by Mars, the letter *Heh* itself is by tradition "female".

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\*Pax, magne pater.

*The Hierophant—(Heb. Letter: Vau; zdl. sign: The Bull)*

Gentle, benign, rather old-fashioned in views and tastes, the Hierophant can seem to be grossly imposed upon and duped. In some circumstances this will be true, but another possibility has to be taken into consideration.

The sign Taurus is under the rulership of Venus, and has a deep affinity with, and commitment to work with, the life forces. The letter *Vau* additionally has patriarchal and Solar affinities. The Hierophant can thus possess, under a grand-daddyish or perhaps a whimsically philosophic exterior, a mature wisdom or the self-sacrificial resolve of a Mithras.

*The Lovers—(Heb. letter: Zain; zdl. sign: The Twins)*

The Tarot card suggests three or four persons, the zodiacal sign suggests two, the Telesmatic Qualities suggest one person to represent this Arcanum.

The character of the situation represented, when projected inward into the individual, produces a painful state of indecision no matter what the dilemma is about: the choice of a sweetheart, of a job, which necktie to wear or what to choose from the menu. Projected outwards from the individual, however, this same character gives the enigmatic charmer who has everyone guessing: the fascinating wielder of the double image, whether as good / evil, youthful / mature, male / female or even simply “loves me / loves me not”.

The people, or the person, representing this card can solve or highlight a dilemma as the plot may need.

*The Chariot—(Hebrew letter: Cheth; zdl. sign: The Crab)*

The Crab is not the warlike swaggerer it seems to be, but a vulnerable creature which, for protection, has so to speak taken refuge inside its own skeleton. We thus find that the Charioteer, a victor now, has in the past had a hard struggle for survival.

Masked by the broad shield of its shell, the Crab also looks like the Moon, the ruling “planet” of the sign Cancer. That is why the Charioteer traditionally wears two of the Moon-masks as epaulettes; the third, the victorious Full Moon, being his own face.

*Or is that too a mask?* The Charioteer can justifiably, in Tarot Drama, be a person who wins success by some kind of disguise, impersonation, or feigned indifference to his or her goal.

*Strength—(Hebrew letter: Teth; zdl. sign: The Lion)\**

There is a doubt as to whether the beast on this card is really a lion or a dragon. Symbolically it could be either, and some of the Tarot designs would puzzle a zoologist. However, unless Lady Strength has a large chow-dog who'd be happy to snooze through the role,

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\*See footnote, page 40. For those who want to go deeply into the symbolism of the cards, a difficulty of attribution has been made here by some authorities; the positions of Strength and Justice involve the question as to which of them represents Teth and Leo, and which Lamed and Libra. However, for Tarot Magick and Tarot Drama, the notes we give are soundly traditional and thus effective, whatever deck you use.

her animal friend might be better left off-stage. He doesn't need to be written into the plot.

She herself is a magnificent and impressive lady, but although she can certainly assert her ideas if need be, her preference is for acting as peacemaker in other people's disagreements. Like the Magician, she wears the large shady hat of the traveler: whatever disputes she concerns herself in, they don't disturb the serenity of her own inner life.

*The Hermit—(Hebrew letter: Yod; zdl. sign: The Virgin)*

Here is a most enigmatic character. The Tarot image is always of a white-bearded old man. But he represents the sign of the Maiden; while the letter Yod has connotations of virility, and the planet Mercury, which is the ruler of Virgo, is associated with young manhood.

The Hermit is spiritually creative. His words are rare, wise and final; and never about himself.

*Lines from The Song of Praises:*

Youth everlasting art thou, timeless as light  
going forth silently,  
Prince of the ripening grain, hand that creates,  
changes and fecundates:  
Touching the stars that they blaze, touching the vast  
whorls of the nebulae,  
Siring forth galaxies!

*Description from Theurgic Telesmatic Qualities:*

Pensive, slight but without weakness, having an in-

trinsic dynamism only less than that of Aleph but perhaps tinged by the sadness of early spring or of immaturity. Clear of outline, tending to create division rather than to unite.

*The Wheel—(Hebrew letter: Caph; planet: Jupiter)*

If the Wheel is personified, it may be as a Jupiterian character: as an abundantly generous but sometimes capricious ruler or governor, or as one who liberally tempers justice with mercy. (The letter Caph initially represents the palm of the hand cupped for drinking; then the wine-cup which can bestow joy, blessing or total ruin.)

Alternatively, the Sphynx can be introduced to represent the Wheel, and can be endowed with a similar character. Otherwise, the Wheel might be a roulette wheel or a like piece of active equipment.

*Justice—(Hebrew letter: Lamed; zdl. sign: The Scales)\**

To create a role for Justice without turning her into a Justice of the Peace may present problems. However, a few words from her may resolve a situation which otherwise might require a great deal of laborious working out. Her mind is alert, swift and keen.

She can also, on occasion, do a neat “Portia” act by giving someone more justice than that person really desires: the Devil might invoke her aid after losing some of his “slaves”, for instance, and might be told to restore their earthly goods also to them!

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\*The footnote on page 154 applies here too.

*The Hanged Man—(Hebrew letter: Mem; element: Water)*

The allusion in both Mem and Water is to the great Mother-Ocean which, so far as the material world goes, is our life's origin. Sometimes writers compare the Hanged Man to Christ crucified; but if a Christian image should be wanted here, it would more rightly be the new-born child, bound by his mother in swaddling bands and lying helpless in the crib. If this is to give a role for the Hanged Man in Tarot Drama, it needs to be interpreted symbolically.

The Hanged Man's way of thinking is not "upside down", but he does have his feet in the heavens while his gaze is earthward. He regards earthly life in an innocent and childlike way.

*Death—(Hebrew letter: Nun; zdl. sign: The Scorpion)*

A Hallowe'en skeleton costume and a witty player give you one way to characterize this card. There are other options, however.

The "segmented" skeletal form together with the curved, lethal blade of the scythe easily suggest the zodiacal Scorpion.

The letter Nun represents a fish; the Telesmatic Qualities for this letter bring to mind some tropics with deep-set eyes, somber colors, slow movements (since predators instinctively avoid them) and a display of envenomed barbs. The images of Scorpion and Fish could be combined to present a powerful character such as a brigand, armed, dark-clad, brooding and inexorable.

*Temperance*—(Heb. *Ltr.*: Samekh; *zdl. sign*: The Archer)

Many will be glad to know that this gentle being needs neither her wings nor her two jugs.

Wings, for satisfactory attachment, need a firm harness and should be avoided if possible; while the jugs place too literal and limiting an interpretation on this character's activities.

Essentially, she (or equally he, if we are thinking of Temperance as an angel) is "spiritual" in the strong sense of the word. The function of Temperance is to transfer the emotions of others to a higher level: by inspired and inspiring speech, prophecy, or—a very effective way—by music.

*The Devil*—(Hebrew letter: Ayin; *zdl. sign*: The Goat)

This Devil doesn't really bind people: he just encourages them to bind themselves—with the strings they are trying to pull! Meanwhile, they vent their frustration and anger by blaming each other. (It doesn't have to be a man-and-woman squabble).

Once again, the wings aren't vital. And by all means go in for exotic hermaphroditic effects if you like, but the horns-hoofs-and-tail kit of the normal fiend are always acceptable.

The attributions of the letter Ayin suggest very different ideas and characters:

*Lines from The Song of Praises:*

Out of the wellspring of forms filling the wide  
spheres with its fashionings,





should attach to the Aquarian Age now beginning: by what right is it expected to prove better than our past history?

That hope is built into the nature of the Sign, and it is built into this Tarot Arcanum also. The Star is essentially the giver of good news.

She need not be nude and need not carry those jugs. She can wear simple bright colors. She is human, artless and generous: to give and renew hope, and to carry good news, are her delight.

*The Moon—(Hebrew letter: Qoph; zdl. sign: The Fishes)*

This character has a Mona Lisa quality: she may be considered sinister, benign or quite uninterested, but nobody can call her talkative.

She may be like a beautiful woman with no fixed principles, who responds merely to what her admirers offer: to the reverent-souled showing a remote Goddess image; giving joy to the joyful, lust to the lustful; and to those who impute evil—the malicious and timorous alike—giving exactly what they expect.

Or she may be like a mother who never takes sides, never says anything likely to cause quarrels or envy among her family, but gives each child the opportunity to develop according to its particular talents.

Nor will she show either more favor, or less, to the highly evolved than to the others. Here, we are in the world of natural life-forces, the emotions and instincts; and during her hours of light, the Moon is its queen.

*The Sun—(Hebrew letter: Resh; planet: The Sun)*

Here you need one player for the Sun, *or* two for the children; probably not all three.

The quality of sunlight which gives this card its ambience is strong and positive without being aggressive: an ardent, glowing radiance in which one can bask with a sense of absorption, of one's very dreams turning to a golden effulgence. This quality should be imparted, either directly by the Sun figure, or indirectly as the world in which the two "children" inwardly dwell.

*The Judgment—(Hebrew letter: Shin; element: Fire)*

Whether this card, as part of the initial spread, is itself to be retained or not, or if it comes newly into the final spread, the Angel of Judgment, when present, should take an active and leading part in the transformation.

This mighty and fiery being should not be portrayed as one of those who guide the footsteps of the wanderer, nor as one of those who are associated with sheaves of lilies and the letters R.I.P. The work of the Angel of Judgment is to awaken, to startle, and above all *to transform*. If he can blow his trumpet so much the better.

*The Universe—(Hebrew letter: Tau; planet: Saturn)*

The Tarot card implies the summation of all things, or the whole action of the spread brought to a good conclusion. The significance of the planet Saturn here implies not only that conclusion, but pre-eminently

a regenerative force which will inaugurate a new cycle of activity. (Even as “Saturn’s Day”, otherwise Sabbath, is both an end and a pause before the new beginning.)

The Four Winged Creatures, in this context, represent our old friends the Four Elements, but now elevated as part of a new order of existence. Usually it will be most convenient simply to represent this card by its central figure, perhaps dancing; but in any event the sense of renewal, of joyful mystical adventure, should be kept.

### *Dramatizing Reversed Cards*

Where a reversed card is to be represented in Tarot Drama, this reversal will usually be indicated in the action rather than in the general representation of the Arcanum; the mode in which the action differs from the above interpretations is indicated in the *Reversed* paragraph given for each card in Chapter 2.

Thus for instance, supposing the Tower were to be represented as the “red-faced, loud-voiced lady” suggested in the present chapter; instead of throwing someone literally or figuratively out on his neck she would, if she represented the Tower reversed, be saying something like “Oh no, you don’t get away from me so easily!” Death or the Devil, on the other hand, would, if reversed, either be outwitted or willingly let their victim go.

The Moon reversed remains her perpetually enigmatic self, but the sinister or warning aspects of her personality are absent.

Where a card such as the Star, or the Sun, is reversed in the initial spread and part of the action of the drama is to turn it right way up, the plot needs to highlight the “personality change”; the character might suddenly fling off a disguise, for instance! Or the change of another card might bring it about: on the removal of an adverse card, for instance, a previously reversed and despondent Star could turn “right way up” by proclaiming the good news and the shining outlook.



Success through Tarot Magick  
“The World” trump represents victory, the goal accomplished, the desire fulfilled, the Inquirer happy.

See pages 55, 106-107.

# Check Point

## 6

- Check the planetary, zodiacal or elemental reference at the head of each card's section in Chapter 6, and consider how this influence is shown in the character of the card. It should in many cases deepen your understanding of the card. (For instance, the Fool's element is Air; this may recall John 3:8, "The wind bloweth where it listeth . . . so is every one that is born of the Spirit." The Moon's sign is Pisces: complete immersion in, identification with, the currents and tides of Being.)
- As regards the Elements, an "airy", "fiery" or "watery" quality is better arrived at by imaginative meditation than by reading. (There is no "earthy" attribution in this series.) For the planetary and

zodiacal influences, a book which gives the essentials of astrology is a great help. “The New A to Z Horoscope Maker and Delineator” by Llewellyn George, or the “Llewellyn Daily Planetary Guide” will give you what you need.

- After making a study of these attributions and seeing how they relate to the cards, go through all the Major Arcana: read a characterization, look at the card, and imagine yourself into it. Experience that character (or one of that card’s characters) effectively.
- Don’t rush this. Remember the amount of time and ingenuity a child puts into “being” a fantasy character. *You should enjoy what you are doing, but it isn’t only fun: you are building up for yourself your real instruments for Tarot Magick.*



# Study Points

## 7

### Energizing the Outcome

1. *Meditation is the final step in Tarot Magick.* It is done to “lock” the changes brought about in the pattern of the final spread, and to give power to the changed Astral Images working ‘behind the scenes’ to produce the desired changes in the material world.
2. Meditation can also replace the actual performance of Tarot Drama, but first the final spread must be ‘lived with’ for awhile for the Deep Mind to either accept it or suggest further adjustments, and then the actual meditation must be done more than once and should be extended over a period of time. Finally, you must energize the ‘stress lines’ as given in Appendix B. Then, as with meditation after Tarot Drama, the Outcome Card is transformed into the true image.

3. Meditation links the conscious mind, the Deep Mind, *and the Higher Self*, and imprints the new pattern upon the Astral Light. It then gives connection between the Astral Level and the 'real world' desired outcome on the Material Plane—with the actual people and situation visualized, and *charges* this visualization with power.
  
4. In all meditation work, the goal is to "endow the spread with astral reality" by relating each card to the unified whole, both at personal *and at archetypal levels*. But the Outcome, the desired goal, then has to be moved from the archetypal to the personal level, and the specific visualization charged with psychic energy through your personal energization.
  
5. To repeat: It is at the archetypal level that all the Tarot Drama, the Tarot Dance, the Tarot Meditation, etc. is being carried out. The Images on the cards, and the role adopted by the participants in the Drama, are *not* personal. Their power lies in their archetypal function, and it is their archetypal function that "writes" the drama being enacted. It is the final visualization that personalizes the magical working.

# 7

## Energizing the Outcome

Meditation is the final step of Tarot Magick. It is done by the group or the individual after performing Tarot Drama, to “lock” the changes wrought therein: changes not only to the spread, but reaching through the spread to those circumstances and foreshadowings in the astral world which the spread represents. The “locking” safeguards and empowers the changed astral image, so that it shall in its turn produce the desired outcome in the material world.

Meditation on a spread for the attainment of a desired objective can also be performed magically where one person working alone does not feel equal to the imaginative effort of Tarot Drama. In this case, the meditation itself needs to carry the full force of a magical act; it is therefore somewhat more complex, and also should be performed more than once.

*Meditation After Tarot Drama**A: For the Group*

As soon as possible after the end of the drama—and preferably in or adjacent to the same place which has been used as stage or performance area—the members of the group sit around a table. Each person has brought his or her own special Tarot deck from which to set out before himself or herself the entire “Final Spread” resulting from the drama.

Each member having completed this setting out, all sit erect (but not stiffly so), hands linked all around, eyes closed, minds cleared of unrelated or anxious thoughts. Nobody should dwell concernedly upon the desired outcome: this could set up stresses contrary to the good progress of the meditation. When the outcome is imaged at the end of the meditation, it should have the vivid impact of a fresh concept.

Meanwhile, each person settles his or her breathing into a tranquil regularity, fairly deep and slow, without haste or strain.\* This breathing is to be kept up throughout the meditation. After a while, at a signal, hands are unlinked, palms rested on thighs.

As the initial step in this meditation, all go over the enacted drama in thought and imagination; again associating themselves, not only with the energy and

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\*Co-ordination of the main stages of meditation is needed for full magical force. One person should act as leader, to give out these directives quietly and when appropriate. However, individual freedom is essential too in such matters as breathing, each person finding his or her own optimum rhythm and capacity.

vitality of this or that particular role, but with the creativity and excitement of the total action. (It is this “lift” out of one’s habitual and encapsuled consciousness which gives drama its true magical power, enabling people to be *re-linked* with greater realities. It is because of this that in ancient times drama became an essential part of *religion*.)

After a short period spent in savoring the creative ferment of the drama, attention should be focused upon the memory of the change or changes in the spread which the drama brought about, *as this was presented in the drama*. The fact that the alteration did take place is thus emphasized to the Deep Mind. Again, however, not too much time should be given to this.

The major part of the meditation follows. Each participant, newly unified with the energy and vitality of the drama, turns attention to his or her spread of cards upon the table.

Looking at the cards in the order in which the spread was set out, each card should be seen as a vital, significant part of the whole. Then the entire spread is viewed as a dynamic unity, a pictographic *statement* vibrant with meaning at every level, personal and archetypal.

The aim of each meditator in this action is *to endow the spread with astral reality*. To this end, he or she is free to consider it in whatever manner has most emotional and creative appeal: perhaps relating it to the

meditator's own experience, perhaps fantasising the spread as illustrating a series of adventures. Nobody need try to achieve an exhaustive review of all the possibilities: one person's imagination is not another's, and here a little emotional vividness is worth a mountain of organized thought.

The meditators are not bound to keep their eyes open all the time, or closed all the time: to look at the spread or at some part of it, then to close the eyes for a while to visualize or fantasize something relating to it, will be helpful for many people. It should be borne in mind above all that it is not simply the conscious personality of the meditator which is imprinting this spread upon the Astral Light: *it is the conscious personality linked closely with the Deep Mind and with the Higher Self of the person, in the ambience of Tarot Drama.*

This union of forces within the individual is one of the essential factors for the final phase of the meditation. Before that final phase however, the meditators will collectively harmonize and co-ordinate their psychic energies, so as to strengthen their action as a group.

*(Group energization)*

Hands are again linked around the table. With closed eyes, the meditators visualize a wall of white light slowly circling clockwise just behind them.

For a while, this wall of light is "seen" as growing brighter and more intense as it rotates. Then, after the

meditators have contemplated it for about three minutes (still keeping up their steady and deep breathing), each person begins, by an act of will, to draw vitality in from the circulating light, every time he or she inhales.

The meditators are to feel themselves becoming revitalized, calm, happy and confident as they absorb the bright, warm, circulating radiance. Then the wall of light is allowed to fade gradually from their consciousness, while they retain the heightened energy they have gained from it. Hands are unlinked, and when not occupied are rested upon the thighs.

*(Final phase)*

Attention is now focused upon the *Outcome Card*: the card which supremely represents the fulfillment of the desired purpose of the spread.

Each meditator takes up the Outcome Card from his or her spread, and looks at it long enough to take in newly and clearly what it represents *as a card*. (This should not take longer than about a minute.)

Then the meditator holds this card up close to, but not touching, the forehead, centering it in the region of the Third Eye. (This is midway between, and slightly above, the eyebrows.) With closed eyes, each meditator for a moment *visualizes* this card just as it is; then it is replaced in the spread, its image being allowed to fade from the consciousness.

Sitting as before with palms on thighs, the meditators now visualize the true outcome, the desired result of this whole act of Tarot Magick: the person with

restored health, the family established in their new home, the enterprise flourishing, etc. Persons visualized in these scenes should always be “seen” as happy, vigorous, youthful and prosperous.

While holding this fully realistic, 3-D image of the outcome, each meditator visualizes a light at his or her brow center which grows brighter and brighter. The image of the outcome is thus progressively infused with this radiance, which is “seen” (and felt, as appropriate) as light, warmth, joy, blessing, love, confidence. *In these qualities, the powers of the Deep Mind and of the Higher Self unite.*

For as long a period as the leader judges to be suited to the group’s powers of concentration—and this will be longer for a group experienced in meditative practices than for others—all the participants continue to visualize and to empower their image of the desired outcome, silently affirming with confidence that *this shall be*: Then the image is to be allowed gently to fade from awareness.

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This concludes the meditation after Tarot Drama for a group. For the individual who has performed Tarot Drama alone (see pages 120-131), the procedure is at some points necessarily different.

#### *B: For the Individual*

As with the group activity, meditation by the



solitary performer after Tarot Drama is done *once only*. If you are using these methods to carry out a work of magick by yourself, therefore, you should take care to perform your meditation as systematically, although you are alone, as if you were in a group with a leader calling out the various stages of the activity.

Before reading this present section, you should have read section A. After reading this present section, you should compare it with A. You should make sure when preparing for your Tarot Drama and meditation that you know exactly what you are to do in the meditation.

Since you will be using your mind in a variety of ways, don't overburden it. Memorize as much of the procedure as you can, but take the stress out of remembering: write out on a sheet of paper the main heads of your intended plan of meditation, then put it where you can see it easily during meditation without disrupting your whole line of thought.

You should perform your meditation as soon as possible after your Tarot Drama, and as nearly as possible in the same place. Sit down at the table and set out the Final Spread which results from the drama, and which represents the solution to your problem or the fulfillment of your wish.

That done, sit erect, soles parallel on the floor, spine erect and balanced, shoulders dropped back, chin horizontal; but avoid stiffness. Place your hands upon

your thighs: at this first stage, rest the hands on their outer edges, the palms facing but not touching each other, the fingers slightly separated from those of the same hand but with the tips touching the fingers of the opposite hand: thumb-tip to thumb-tip, index-tip to index-tip and so on. Meanwhile, *regulate your breathing*: make it steady, even and fairly deep, so that you will be able to continue in the same way throughout the meditation without the need to re-establish it.

*Calm your mind* at the same time; only relevant thoughts have any place here, while any anxiety about achieving your purpose would be a *destructive* emotion and would in no way help you towards it.

When you have spent as long as you feel you need in these preliminaries, gently separate your hands and place them palm down upon your thighs.

Now in your imagination *go over the drama you have performed*. No matter whether you took one role throughout or half a dozen, and no matter whether you spoke, mimed, danced or otherwise enacted it; you should recapture now the creative joy and excitement which you put into it, and the unity of your total self which you found in dramatic action. Going on from this, reflect upon what was done in that unified action: the changes which were wrought as the whole purpose of the drama's existence. Recapture them, briefly but vividly, in your mind's eye.

The next, major part of the meditation is exactly the same for one person as for a group. *You are to look at the spread: give it your entire attention.*

Each card lying there (not only the ones you brought into the spread to change it) is essential to the meaning and the completeness of the whole. See each individual card as a vital component in the significant pattern. Then view the spread as a whole, "as a dynamic reality, a pictographic *statement* vibrant with meaning at every level, personal and archetypal."

Look at the spread as if you were trying to learn it by heart. But this is not your purpose. The reason you are giving it such concentrated attention is in order to imprint this spread of cards upon the Astral Light, the receptive substance of the Astral World. Remember, it is not only your conscious personality that is doing this: as we have said in Section A, "*It is the conscious personality linked closely with the Deep Mind and with the Higher Self of the person, in the ambience of Tarot Drama.*"

Before the final stage of the meditation, you have an energization: one slightly different from the practice for the group.

*(Individual energization)*

For this you stand up. Keep your torso in the same erect but easy posture that it had while you were seated; stand with your feet side by side, your arms hanging in a natural and relaxed manner. Close your eyes; main-

tain your steady, even breathing.

Now visualize a stream of white light descending from overhead. Bright and sparkling, it spirals in a clockwise direction around your body and legs until it disappears at your feet. Meanwhile more of this sparkling white light is descending from above, so that you are surrounded by continuous spirals of brightness.

When you have made this visualization clear and steady for yourself, every time you inhale “feel” that you are drawing in vitality, warmth, happiness and confidence from this bright and sparkling light. You need not limit this to a sensation of drawing in energy from the light as it passes your face; you can feel you are drawing it in from the spirals of light, while you inhale, with the whole surface of your body.

For some minutes, enjoy this revitalizing sensation. Then, gradually, allow the spirals of light to fade from your consciousness, while you keep the heightened energy you have gained from it.

You then sit down again.

*(Final phase)*

The final procedure of this meditation is just as it is given on pages 173 and 174 of this chapter.

*Meditation Without Tarot Drama*  
*(For One Person)*

Your purpose here is to energize—to make powerful in the Astral World—a Tarot spread: so that the events which are symbolized, for you, by those traditional and

archetypal images, in the pattern of that spread, shall come to pass in the material world.

In other words, you will do Tarot Magick without Tarot Drama.

Your first step will have been to arrive, according to the principles given in this book, at a spread which represents the fulfillment of your wish or the solution of your problem.

When you have decided upon this spread, however, you should *live with it awhile* before beginning your magical meditation.

There are two reasons for this.

One reason is, that although your Conscious Mind may be very well satisfied with this spread, your Deep Mind—which is so much more at home in those potent levels of being that you want your magick to reach—may feel the spread should be altered in some way. Frequently it takes a while for your Deep Mind to get through to your consciousness, so give it time if you can: say seven to ten days.

During the period when you have set out your spread but have not yet begun meditation upon it, *watch your dreams* with particular attention. Pay heed above all to their emotional feeling. Any dream which has a feeling of warning, distress or of unaccountable unease about it should be considered with special care, and its symbolism examined, in case it relates in any way to the spread or to its subject matter.

If you have such a dream and you feel it is something to do with the spread but you have no idea what is amiss, go over the cards of the spread at bedtime just to recall them to mind, and while going to sleep *ask your Deep Mind* to show you plainly what it wants.

The other reason for setting out your spread some time prior to beginning meditation on it, is that you want this spread to become a real part of your life. As you are not assimilating it to all the levels of your being by the creative ferment of Tarot Drama, you need to do so by the quieter and slower processes of daily living and familiarity.

The spread should be set out in some place where it need not be disturbed through your whole series of meditations on it; it should not if possible be set out afresh for each session. Set it out somewhere where you can see it and be aware of it now and then outside meditation times, on table, desk or dresser. Where horizontal space cannot be spared, you might set the cards out on bulletin board or wall; even in a good-sized picture frame with the backing well padded so the cards can't slip.

Tarot spreads, you should be aware, like any other groups of picturesque items, are highly acceptable as decor these days, even among people who intend nothing by their card arrangements. Your own Tarot spread, however, will be far from merely decorative; and

the more really and intimately you can make it a part of your life, the more potently effective it will be.

Only one caution is needed here. Usually it does not matter who sees your Tarot spread or knows you take the cards seriously; but it's best not to discuss with ANYONE the details of your meditation spread or the reason why you are performing this meditation. Obviously we are not referring here to group work, and you may also want to make an exception for a sympathetic close friend. But, for good magick, *discussing* any aspect of a "live" spread—one on which future meditation is intended—*should be avoided*.

Tarot meditation, once it is begun, should be performed *regularly*. Since this does not mean "twice a day until the novelty wears off and then once a week if I think of it", it's best to have, from the beginning, a clear program of your intended sessions.

Twice a day—at rising and at bedtime—is fine if you can spare the time; otherwise one of those times is preferable and probably bedtime is the better choice for most people.

How long do you want your series of meditations to continue? You should decide this too before you begin. You may for instance decide to go on meditating once a day until your objective is attained.

On the other hand you may decide to give this particular objective three days, four weeks, two months . . . as you will. This is a powerful and magician-like

procedure. You perform your meditation regularly for the time you have appointed, and when it is ended you stop, in the confident assurance that what you have magically decreed and established **WILL CERTAINLY COME TO PASS.**

All these matters having been settled, you are ready to begin your meditations. Each session will be carried out as follows:

Sit facing your cards, spine erect but not rigidly so, soles of your feet side by side on the floor. Place your hands upon your thighs; at this first stage, rest the hands on their outer edges, the palms facing but not touching each other, the fingers slightly separated from those of the same hand but with tips touching the fingers of the opposite hand: thumb-tip to thumb-tip, index-tip to index-tip and so on. Set up slow and fairly deep breathing, so that you will be able to maintain it steadily right through the meditation. At the same time, clear any intrusive or disturbing thoughts from your mind, even any anxiety for the success of your meditation. You should be entirely and positively occupied with your magical *action*, both mental and physical.

When your inward and outward serenity has been established, gently separate your hands and place the palms on your thighs. You are ready to begin the first phase of your meditation proper.

Now let your mind dwell on each card of the



spread in turn, in the order in which it was set out. Let any aspect of the card rise to your consciousness: what the picture tells you, its basic significance, any of its divinatory meanings, any of its Qabalistic associations, any associations or meanings it has for you personally. Don't cudgel your wits for more: just reflect meditatively on what comes to you, and when you have finished with one card go on to the next.

Proceeding to the second phase of the meditation, consider the cards in their relationships to each other in the spread, and in relationship to the meanings of their positions in the spread. Again, don't try to think of everything. Just dwell on what comes to you as you look at the cards and groups of cards.

Having done this, you perform the *Individual energization* as given on page 177-178.

When you have energized yourself in this way, sit down again—still maintaining your steady breathing—in the erect but easy posture as before, palms resting on thighs when the hands are not occupied.

Now direct your newly energized and unified powers to the “stress lines” *as given in Appendix B* for the spread you are using: that is, lines indicating the main directions in which time sequence and/or other influences in the spread build up, or can be gathered up, effectively to produce the Outcome.

With your index finger—above but not touching the cards—slowly and deliberately trace each of these

lines in its given sequence. As you do so, *visualize each line as luminous*: rather as if your forefinger were a stick of chalk drawing on air, only these lines will be brighter than any chalk lines. In your present energized state you will “activate” them to a high degree.

Give this part of the meditation very careful attention. When you have traced all the lines, culminating at the Outcome, pause (replacing, palm on thigh, the hand with which you traced the lines) and contemplate the spread. “See” all the lines you have traced as brightly luminous, the energies and influences of the entire spread moving powerfully towards the desired Outcome. (*Final phase*)

Take up the Outcome card, and proceed as directed on pages 173-174.

This concludes the session. Each meditation in the series will follow the same plan.

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### *Meditation Spreads for Love and Healing.*

The use of a Meditation Spread without Tarot Drama is very good for purposes of attracting, or sending out, beneficent influences. Love Magick and Healing are two obvious subject-areas here.

If you want the assistance of Tarot meditation in attracting a lover, this is a very good occasion for using the traditional significator: the Magician as your signifi-

cator if you are a man, the High Priestess if you are a woman. This is an instance in which you aren't trying to find out anything about yourself, or to assert positively anything about yourself, except your innate magical powers as man or woman.

(You can be consistent in this whenever you are doing this type of Tarot Magick, which does not have a divinatory aspect. *That card means you.* So, for healing, if it is your own recovery from sickness or injury that you seek, you should likewise have as your significator the Magician or High Priestess. If however you are performing healing meditation on behalf of another person, then let that person be signified by Emperor or Empress.)

### *The Love Star*

For a meditation spread to attract a mate, the ideal is, naturally, that you should construct your own spread to embody your own circumstances and exact wishes. However, the Six-pointed Star has a special configuration of cards which is very potent for this purpose (one ancient esoteric interpretation of the interlaced triangles is that they symbolize the union of the sexes) and which can easily be adapted to your individual situation.

First, put on one side the following cards, which you'll need for this spread in any case: Magician or High Priestess, corresponding to your own sex. Lovers.

Chariot. Wheel of Fortune. Star. Sun.

Now, looking through the remaining 16 cards, pick the one which best represents the reason why you are at present without a partner. Here are some suggestions, as a general guide:

Maybe you've been too busy studying, or improving either your inner life or outer standing? (Hermit or Hierophant, Temperance or Strength). Or you failed to attract a lover because you gave an impression—perhaps genuinely at that time—that you weren't interested? (Fool, or Justice). Maybe you had a partner who died (Death), or the relationship ended? (Empress reversed or Emperor reversed, according to the partner's sex). Or maybe you didn't feel you could seek a mate sooner on account of money problems (Tower), or because you had poor health (Hanged Man)?

Choose the card which is to represent the cause of your solitary state, place it at *Position 1*. (See diagram of Six-pointed Star Spread, page 73.)

Now take the 6 cards you put aside, and place them as follows:

*Position 2:* The Chariot. Whatever difficulties you may have had, you've surmounted them *or you are overcoming them now*.

*Position 3:* The Star. Your outlook now, at the present looking into the future, is one of shining and living hope.

*Position 4:* The Wheel of Fortune. Your present

bright outlook is backed by your affirmation that your luck has taken a run for the better, the fulfillment of your wishes is coming up.

*Position 5:* The Lovers. The clearing up of past problems is based on a firm act of will, a real choice on your part; you know now what you want, and love is the prize!

*Position 6:* The Sun. You and your lover are happy together, with all life's blessings raying down upon you both. That is the Outcome of this spread.

*Position 7:* Here in the place of power in the center of the star you place the card which represents yourself, Magician or High Priestess. From this central point you control and animate the spread.

Having set out this spread, work with it according to the directions for *Meditation Without Tarot Drama*, on pages 178-184. Just as with any other spread for Tarot Magick by meditation only, you should allow time for your Deep Mind to ask for changes if, in your particular case, it is not fully at ease with the cards as given above. You have also to decide the duration of your series of meditations.

Even if you change nothing in this spread, therefore, you can feel that by your Deep Mind's acceptance of it, and by its being set out in your special cards, it is wholly "yours"; so you can work with it, confidently and powerfully, to achieve your heart's desire.

Now we turn our attention to Healing. For this, too, you may wish to create your own original spread; but the ensuing Celtic Spread, when energized within meditation, is powerful. The visualization here follows the regular lines for the Celtic Spread in Appendix B, but there is also a further visualization in the final procedure, which varies as to whether the person to be healed is oneself or another.

### *Celtic Spread for Healing*

*Position 1:* The choice of a card for the center of the cross is easy. Depending upon the sex of the person to be healed, if that person is yourself you choose Magician or High Priestess. If it is another person, you choose Empress or Emperor.

*Position 2:* Any ailment makes a person to some extent incapable, so crosswise upon the first card you place the Hanged Man.

*Position 3:* The Tower: the past accident or onset of sickness.

*Position 4:* Strength. The sick person is affirmed to have been powerfully rallying his or her resources both physical and emotional.

*Position 5:* Depending upon the gravity of the condition, this position should be occupied by either Death reversed (averted), or Moon reversed (a storm blown over, a temporary disability past).

*Position 6:* The Wheel of Fortune: a marked change for the better is affirmed to be imminent.

*Position 7:* The Chariot, the person here and now engaged in overcoming ill-health.

*Position 8:* The Star, bearer of good news and of messages of hope.

*Position 9:* Judgment. A clarion call to the sick person to arise to renewed life and vigor of the psyche as well as of the body.

*Position 10:* The World. Complete restoration of whole person, perfect health.

Having set out this spread, work with it as indicated in the directions for *Meditation without Tarot Drama*. The final phase, *if the healing is for another person*, is exactly as given on pages 173-174.

However, *when the person to be healed is yourself*, you should note (1) that there is a special diagram of the Celtic Spread given in Appendix B expressly for that case. After tracing and visualizing the lines as indicated to the Outcome (including the line from Position 6), *you then trace and visualize another line back from Position 10 to Position 7:* that is, back towards you and to the card which represents you. You then re-affirm in visualization the complete pattern of luminous lines of force.

When the person to be healed is yourself, you should also note (2) that:

in the *Final phase*, after the Outcome Card has been replaced in the spread and its visualized image allowed to fade from consciousness, the procedure is as

follows:

Seated with hands on thighs, intensify your awareness of yourself just as you are sitting. Spend a couple of minutes affirming your own identity. Now visualize at your brow center a light which grows brighter and brighter. Let this light irradiate you. Know that the love, blessing and healing of your Higher Self are truly with you, even as your Deep Mind draws strength and energy from the abundance of Nature. Feel that you are infused totally with light, warmth, joy, well-being and vitality.

Maintain this formulation for as long as you wish, silently affirming with confidence that *this shall be*.



# Check Point

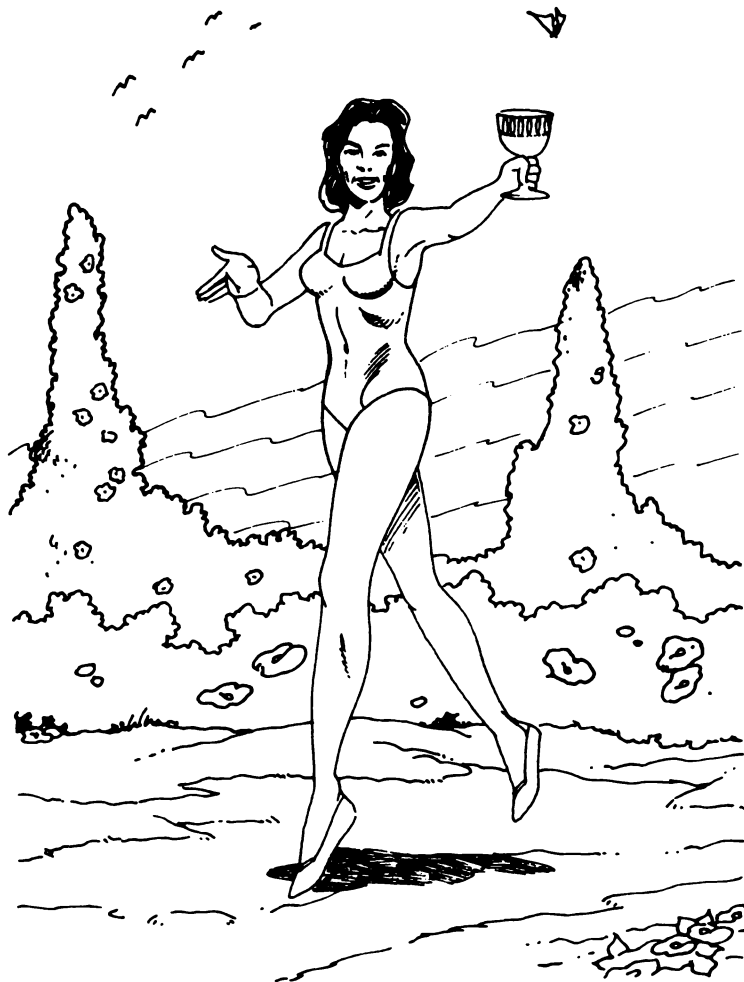
## 7

- Meditation is the final step of Tarot Magick. It is done (a) by the group, (b) by the individual, after Tarot Drama, to “lock” its effects. It is also done (c) by the individual as a means of performing Tarot Magick *without* Tarot Drama.  
Each of these situations requires some differences in the meditation procedure.
- *Meditation for the group after Tarot Drama* is performed once only. Principal phases:
  - (1) Recall by each participant of the drama’s “creative ferment”, followed by recapitulation of changes produced in the spread through the action of the drama.
  - (2) Endowment of the resulting “final spread” with astral reality.

- (3) “Wall of Light” visualization, to harmonize and co-ordinate the members’ psychic forces.
  - (4) Energized visualization of the real outcome—that is, of the purpose for which the entire work of Tarot Magick was undertaken—with magical affirmation that *This shall be*.
- *Meditation for the individual after Tarot Drama* is also performed once only. Principal phases:
    - (1) Similar to this phase for the group.
    - (2) Similar to this phase for the group.
    - (3) “Spiral of Light” visualization, to intensify the power and the unity of the individual’s psychic forces.
    - (4) Similar to this phase for the group.
  - *Meditation for the individual who is not performing Tarot Drama* should be reiterated to assure its magical effect. The number of meditation sessions is to be determined by the individual. Principal phases in each meditation session:
    - (1) Meditation upon each card in the spread.
    - (2) Meditation upon relationships of cards in the spread: relationships to other cards, relationship to their position in the spread.
    - (3) “Spiral of Light” energization, as for individual after Tarot Drama.
    - (4) Visualization of “stress lines”—“the energies and influences of the entire spread moving

powerfully towards the Outcome.”

- (5) Energized visualization of the outcome, as in the final phase for the other sections in this chapter.
- *The Love Star* and *The Celtic Spread for Healing* are specialized spreads for magical meditation. Use them as they are given, or take them as examples of how to construct spreads for your own magical purposes!



Dancing the Tarot  
Portraying the Ace of Cups.  
See page 198.

# Study Points

## 8

### Expanding the Scope

1. With experience and practice, your 'vocabulary' of images and symbols used in the *Language of the Deep Mind* can be expanded with the addition of the Four Aces to the 22 Major Arcana—making a new deck of 26 cards.
2. The Aces—used in this way—represent the Four Elements and each carries the full symbolical meaning of that Element. When dramatically personified, the *unqualified* meaning is the characterization to be adopted.
3. Your vocabulary can be further expanded after still more practice and experience to include the full 78 card deck.
  - a. The Major Arcana will still mostly be used to

represent the archetypal forces relating to the Inquirer—and it is these cards and their archetypal function that “write” the drama.

- b. The Court Cards will mostly be used to represent actual persons in the Inquirer’s situation—*but it must be remembered that it is still the archetypal level that determines the characterization as it is acted.*
  - c. The numerical cards of each suit will represent actions and circumstances—but not persons even when their function is represented on the cards with people, and when you choose to act out their function in the drama with real people.
4. To repeat: In all dramatizations, it is the archetypal functions of the cards that are acted out. Real people may be involved, and it may be the *actual person* who plays the role which he carries out in real life that is being dramatized at the abstract and archetypal level, but it must be remembered that it is the archetypal role that is assumed—*not that of ordinary real life.* It is the visualization and charging, as discussed in Chapter 7, that makes the translation from Astral to Material Level, to involve real persons and not their role-playing in the Tarot Drama—although that surely will give them greater understanding of the problem situation.

# 8

## Expanding the Scope

From this Practical Guide you can master the basic principles of Tarot Magick, so as to be able to go on from these words and apprehend, through your cards, the wordless mysteries of the Tarot tradition. Thus you will gain power and wisdom to fill with happiness your own life and the lives of others.

In the previous chapters only the cards of the Major Arcana have been taken into account; those twenty-two cards, regarded with increasing experience and deepening perception, will yield a wealth of material regarding every level of human life. None the less, you may in time desire to increase the “vocabulary” by which your Deep Mind can communicate with you, and you with it; if only for variety’s sake.

The principles already laid down will hold good,

even should you wish to employ the full deck of seventy-eight cards in your works of divination, magick and meditation. And in the present chapter we shall indicate how you can set about this.

### *Meaning and Characterization of the Four Aces*

If you wish to augment the Major Arcana, but to a limited extent, a traditionally-accepted method is open to you. This has much to recommend it. You can continue to employ your Major Arcana exactly as before, but with the addition of the four Aces from the Minor Arcana so that you now have twenty-six cards.

Used in this way, the Aces will carry somewhat wider meanings than they would have if they were used in conjunction with the rest of the Minor Arcana, since in the present instance each Ace is the sole representative of its suit. In dramatic presentation, too, each Ace has a personality in keeping with its symbol.

Thus the *Ace of Cups* indicates love, kindness, generosity, abundance, happiness or pleasure; in a high spiritual context it can signify mystical bliss. The suit of Cups is generally considered distinctively feminine, and suggests a beautiful, smiling woman.

Reversed, this card represents fickleness, disappointment, sterility in whatever field of endeavor.

The *Ace of Swords* indicates leadership, combat or aggression, resolute action, achievement, intense



emotion, valor, a sudden excessive increase in any direction. This suit is usually considered distinctively masculine, and suggests a warrior, commander, heroic character.

Reversed, this card indicates destructive anger, disaster, dictatorship at any level; or alternatively, the reversal can show hindrance, frustration, loss of unity among followers.

The *Ace of Wands* stands for enterprise, endeavor, steady progress, creation and invention, origins, inheritance and heredity, birth. It indicates adventure, especially the adventure of living. The suit of Wands is usually considered masculine in character, but not so "macho" as Swords: a younger character is indicated, more peaceful in activity, or less concerned with commanding others.

Reversed, this card indicates a goal not attained, plans abandoned, decay of ambition, or erosion by petty annoyances.

The *Ace of Pentacles* is concerned with money, gainful occupation, business projects, precious objects. It can also indicate the completion of a work, or the gain of a significant piece of knowledge. The character of Pentacles is generally considered to be feminine, but less markedly so than Cups; it suggests the practical housewife, the career woman or student.

Reversed, this card indicates material resources

ill-used; whether used to bad ends, or wasted, or simply hoarded.

If you add these cards into your deck of the Major Arcana you will treat them in all respects as part of that deck. With your augmented deck you can use the same spreads that are given in this book, employing the same number of cards at all points.

The characterization of the Aces, which can be used in Tarot Drama, is indicated above. *All the Minor Arcana are ascribed to the Four Elements, every card in a suit being ascribed to the same Element: Cups to Water, Swords to Air, Wands to Fire and Pentacles to Earth.*

### *Using the Seventy-Eight Card Deck*

The foregoing two paragraphs also apply if you use all seventy-eight cards; but should you decide to do that, (whether to use Major and Minor Arcana shuffled together, or separately in conjunction with each other), some further points should be noted also:

(1) Similarly to the Major Arcana, the four “court cards” of each suit of the Minor Arcana—King, Queen, Knight and Knave\*—can represent either archetypal influences relating to the Inquirer, or physical persons. However, when Major and Minor Arcana are employed together or in conjunction, the Deep Mind is usually most likely to assign the Major Arcana to represent

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\*The Knave is variously described, and in different decks depicted, as Page or Princess.

archetypal forces relating to the Inquirer, and the court cards of the Minor Arcana to represent physical persons involved in the action.

(2) The numerical cards 1 through 10 of each suit will represent actions and circumstances—but not persons—having a bearing on the subject-matter of the spread.\*

(3) Where a spread is set out for divination which, if the Major Arcana only were used, would permit the Inquirer an extra four cards to clarify the meaning of the spread (see Chapter III), if the spread is dealt from the full deck of seventy-eight cards the number of extra cards permitted is *seven*.

(4) In shuffling the cards for divination, when cards of the Major Arcana only are employed the Inquirer may on impulse reverse any number of cards up to five. (See footnote, page 64.) This can apply also when the Major Arcana are augmented by the aces. When the full deck is shuffled for divination however, the maximum number of cards which the Inquirer may on impulse turn head-to-foot is *sixteen*.

Most usually when it is decided to use all seventy-eight cards, the Major and Minor Arcana are simply shuffled together and used as one deck, the cards being taken as they come to fill the positions in the usual

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\*Some authorities have recommended that when a specific topic—not the life in general—is the subject of inquiry, only the suit relating to that topic should be used: pentacles for a money matter, cups for questions of love, and so on. However, life is not organized in that way. A promising enterprise can be halted by a money shortage; a love affair can be set aside for an ambition, or an ambition for a love affair; strong leadership can be promoted by warm and loyal friendship. All suits should be included for any question.

order. In that case, the only special proviso is that if the card which is to fill the position of the Significator should prove to be neither one of the Major Arcana nor a court card or ace, that numerical card should be put to the bottom of the deck so as not to be used, and the next card taken (repeating the process if need be.)

However, in Chapter I the older custom has been mentioned, of employing the Major and Minor Arcana *in conjunction* without mixing them together. It is well worth while to study some ways of doing this, as it provides a good insight into the relationship of the two kinds of Arcana in interpretation:

### *Amplified Horoscope Spread*

First the Major Arcana are presented to the Inquirer for the usual Preliminaries, as given in the footnote on page 64; the number of cards which MAY be reversed if desired being, as stated, *five*. From this deck, the top five cards are set out in this form:

5  
  
2    1    4  
  
3

These positions have the following meaning:

*Position 1:* The Significator.

*Position 2:* Beginning or birth, according to the subject of inquiry.

*Position 3:* Development, growth.

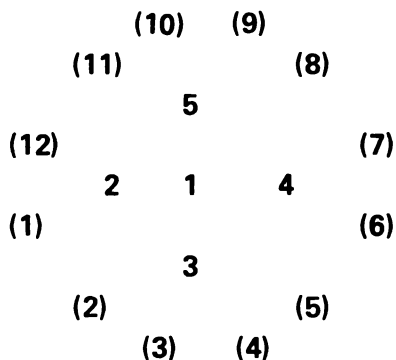
*Position 4:* Maturity.

*Position 5:* Decline or dissemination, long-term forecast.

These five positions represent the Inquirer and four considerations which are applicable to practically any subject of inquiry. They will be occupied by Major Arcana, of direct archetypal significance.

The *Minor* Arcana are now presented for the same Preliminaries; the maximum number of cards which MAY if desired be reversed is in this case *eleven*.

From this deck, the top twelve cards (represented by bracketed figures) are set out around the existing five, thus:



These positions have the following meanings, which, again, must be understood in whatever terms are best suited to the subject of inquiry:

*Position (1):* Intrinsic character or condition of subject of inquiry.

*Position (2):* Primal evaluation, material state.

*Position (3):* Development, expansion.

*Position (4):* Nourishment, matrix, foundation.

*Position (5):* Creative output.

*Position (6):* Material involvement.

*Position (7):* Human involvement.

*Position (8):* Deep-level relationships.

*Position (9):* Abstract or spiritual affinities.

*Position (10):* Long-term evaluation, achievement.

*Position (11):* Ongoing values.

*Position (12):* Definition, restriction of aims.

If you have a knowledge of astrology you will perceive that these indications relate to the twelve Houses: which is the reason for the name of this spread. This does not mean that *any* ring of twelve cards will automatically relate to the Houses. In this spread they do so, *because the central configuration, which has already been set up, corresponds in its nature to the four quarters of the astrological circle.*

Thus in interpreting this spread, you should relate Positions (12) and (1) directly to Position 2, Positions (3) and (4) directly to Position 3, Positions (6) and (7) to Position 4, Positions (9) and (10) to Position 5. Positions (2), (5), (8) and (11) represent important “key assessments” of the status of the subject of inquiry during its four stages; they also represent the Bull, the

Lion, the Scorpion/Eagle and the Man which stand in turn for the Four Elements and likewise for the material, astral, mental and spiritual levels of the Universe respectively.

It would be quite in order, in interpreting this spread, to introduce whatever astrological knowledge you might see to be appropriate to the subject of the inquiry. But the relationship of the Minor Arcana cards in the spread to the cards in Positions 2, 3, 4 and 5, and the relationship of the Significator to all, should be kept in view throughout.

*As a different case*, you might conceivably decide to set out twelve cards of the Minor Arcana around a Six-pointed Star Spread in order to obtain a more detailed interpretation. In that instance, two cards of the Minor Arcana would be placed in direct relationship to each point of the Star; and the meanings of the Minor Arcana cards would be interpreted according to the time indications (root, recent past, present and outcome), and the negative or positive indications, of those points. Again, likewise, the Significator would need to be taken into consideration.

These, however, would probably be divinatory rather than magical spreads. It would be legitimate in such cases to use the Minor Arcana to obtain a detailed interpretation of the central Major Arcana configuration; thereby to make changes in the Major Arcana

configuration, and then to use only that configuration as a basis for Tarot Drama or meditation.\*

### *The Minor Arcana in Tarot Drama*

At this point two more principles need to be indicated for Tarot Drama. No matter whether the spread used be made up of Major and Minor Arcana set out separately, or of all the cards shuffled together:

(1) Numerical cards of the Minor Arcana, *with the exception of the Aces which can carry all the characteristics of their symbol*, ought not to be personified, as they represent abstract qualities only. Thus the Ace of Cups may be personified as a lovely and joyous woman, but the Two of Cups represents simply love, friendship, etc., in the abstract.

(2) When court cards—Kings, Queens, Knights and Pages or Princesses—are personified in Tarot Drama, they are always to be presented as archetypal characters, never as any human being they may signify in someone's divinatory spread. This is the same principle which is observed with regard to the Major Arcana. For example, the Empress (reversed) in the comedy piece in Chapter 5, drawn from the "King Lear" spread, is a somewhat unprincipled Venusian lady but she is NOT one of Lear's daughters.

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\*It remains only to point out that in a spread of the type just discussed, where the configurations of Major and Minor Arcana are set out separately, in any changes made for magical purposes Major Arcana cards can only be replaced by Major, Minor by Minor. In a mixed spread, set out from the 78 cards shuffled together, no such rule need be observed.



*Interpreting the Minor Arcana*

In the following list of the meanings of the cards of the Minor Arcana, the Aces are given only those meanings which each will have when the rest of its suit is present in the deck. The interpretation of the Aces when they alone represent their suit, together with their characterization for Tarot Drama, has already been given in the section *Meaning and Characterization of the Four Aces*.

Given below, therefore, is the normal abstract interpretation of *every* card of the Minor Arcana; with the characterization, in the case of each court card, whether for divination or Tarot Drama (or meditation).

*In divination*, meanings are selected from those offered as the intuition of the Reader finds suitable. Thus the Knight of Hearts may signify progress without there being a lover in the case, or may signify a lover without progress in any other matter being implied. The narrow-minded and embittered woman represented by, or representing, the Queen of Swords need not be rich or even remarkably prosperous. If the Six of Swords is perceived to mean news, it does not imply a journey as well; and vice versa.

*In Tarot Drama or meditation*, however, as many meanings may be combined as will assist harmoniously in filling out an image or a complex of ideas: here we are not searching for what the Deep Mind is trying to tell *us*, our concern is to lead the Deep Mind to accept our message to *it*.

*The Suit of Cups*

*Ace:* A celebration, feast, time of abundance.

*Reversed:* Alteration, changefulness, fickleness.

*Two:* Love, friendship, union, sympathy. *Reversed:* Disagreement, discord, delay.

*Three:* Success, consent, attainment. *Reversed:* Alertness, prompt action.

*Four:* Unrest, tedium, logical settlement of emotional matter. *Reversed:* New ideas, new prospects.

*Five:* Something lost, something gained; though the gain may be less or may cost an effort. *Reversed:* Unexpected news, perhaps delusive.

*Six:* That signified by previous card(s) is departing or has gone. *Reversed:* That signified by previous card(s) is to come.

*Seven:* Secure hope, tranquil prospects, joy foreseen. *Reversed:* sound planning, determination.

*Eight:* Significant matter, good or bad. *Reversed:* Rejoicing, enjoyment.

*Nine:* Fulfillment, advantage. *Reversed:* Flaws, defects, errors and omissions.

*Ten:* Honors, rewards; home town or honeymoon resort. *Reversed:* Contention, hostility.

*Knave:* Honesty, truth, prudence. A reliable and discreet adolescent of either sex, a student, or one who may bring news or carry an important message. *Reversed:* A trick, falsehood or deception. A flattering and beguiling young person.

*Knight:* Approach, invitation, progress. A man of

strong but peaceful character, a lover. *Reversed:* Withdrawal, meanness, cunning. A traitor, timeserver, betrayer of trust.

*Queen:* Success, increase, joy. A woman loving and beloved, kind-hearted and harmonious. *Reversed:* Success or increase which bring care and trouble. A popular, dominating but untrustworthy woman.

*King:* Liberality, friendship, fair-mindedness. A friend, a fair-minded judge or man of religion; unmarried. *Reversed:* Suspicion, jealousy, mistrust. An influential man of unreliable character.

### *The Suit of Swords*

*Ace:* Victory, conquest, great force, profusion. *Reversed:* Opposition, obstinacy, infatuation.

*Two:* Resoluteness, valor, comradeship, loyalty. *Reversed:* Temporary opposition, a false statement, problem caused by ignorance of the situation.

*Three:* Isolation, absence, parting of the ways. *Reversed:* Misunderstanding, chaotic conditions.

*Four:* Hostility accepted, abandonment, counter-attack. *Reversed:* Retrenchment, security measures.

*Five:* Unexpected loss, unpleasant discovery, grief, dismay. *Reversed:* The same.

*Six:* A journey, either long or cheerless; news, serious or from a great distance. *Reversed:* A happy surprise, new alliance, declaration of love.

*Seven:* A Delphic omen, assuring success to *one of two opposing parties* if certain advice is taken. The cards

just before this in the spread will indicate who gives the advice; the cards next after will indicate whether the Inquirer will do well to take it. *Reversed*: Sound and prudent counsel, wise judgment.

*Eight*: Sickness, slander, injury to body or reputation. *Reversed*: Repercussion from past harms.

*Nine*: A matter of conscience, sad performance of duty. *Reversed*: Just suspicion, prudent uncertainty.

*Ten*: Mourning, affliction, journeying in sorrow. *Reversed*: Uncertainty in directing the work; advantage ill-established.

*Knave*: Vigilance, inquiry, surveillance, police action. An alert young person; member of the police. *Reversed*: The unforeseen, that which happens despite vigilance. An intruder, person under false colors.

*Knight*: Competence in whatever field of action, courage, expedition. A soldier or fighting man, a champion, guardian, hero. *Reversed*: Foolhardiness, empty boasting. A simpleton or a swashbuckler.

*Queen*: Bereavement, absence, parting. A woman whose grief brings grief to others, whether she intends it or not. *Reversed*: Joy blended with sorrow, riches with strife. An embittered or narrow-minded woman who acts maliciously.

*King*: Authority, power, strong leadership or ascendancy. A man with high military or legal authority. *Reversed*: Anxiety, overwhelming grief, inner disorder. A mob leader, man using authority to further evil purposes; or a morally good leader whose followers

have deserted him.

*The Suit of Wands*

*Ace*: A beginning, a birth, the source of something, a letter. *Reversed*: Annoyance, persecution (petty or otherwise).

*Two*: Abundance, magnificence, a document. *Reversed*: An unexpected or strange occurrence, surprise.

*Three*: Invention, discovery, enterprise, a venture or negotiation. *Reversed*: A wish, attempt.

*Four*: A contract, association, agreement. *Reversed*: Peace, prosperity, happiness.

*Five*: Inheritance, legacy, good fortune, riches. *Reversed*: Disillusion, legal proceedings, dispute over money, over a will.

*Six*: Good news, confident effort. *Reversed*: Efforts undermined, betrayal, disunion.

*Seven*: Success which needs caution; victory, gain, but with documents requiring thought. *Reversed*: Hesitancy, irresolution, doubt.

*Eight*: Swift action based on comprehension; directive power, observation. *Reversed*: Inner conflict, disputes among allies.

*Nine*: Progress through good order, strength gained through conflict. *Reversed*: Obstructions on one's path, delays, annoyances.

*Ten*: Success, honor, self-confidence, good credentials. *Reversed*: Discredit, false report.

*Knave*: Good news, family business. An adolescent

of either sex who may be a relative not previously known, a friendly stranger or a bringer of good news. *Reversed:* Bad news, anxiety, an adolescent who causes anxiety or who brings bad news.

*Knight:* Absence, change of residence. A friend or relative who lives at a distance. *Reversed:* Disputes, quarrels. A friend who departs after a quarrel.

*Queen:* Thrift, stability. A woman friend or relative who lives at a distance, perhaps in the country, wise and frugal. *Reversed:* Avarice, problems of a material nature. A right-minded but hard woman.

*King:* Knowledge, study, thought, good news. A friendly, benign man, living perhaps in the country, father of a family. *Reversed:* Debate, deliberation, good but unwelcome or tedious advice. A man of strict and upright character.

### *The Suit of Pentacles*

*Ace:* Contentment, prosperity, object of value, a city. *Reversed:* Increase, money, aid.

*Two:* Amusement, dissipation of resources, worry. *Reversed:* News, a letter or message.

*Three:* Renown, esteem, dignity, skilled achievement. *Reversed:* Children, developments, projects.

*Four:* Possessions, enjoyment, a contract. *Reversed:* Delays, obstructions.

*Five:* An unexpected turn in business affairs, perhaps connected with a person the Inquirer loves. *Reversed:* Extravagance, imprudence.

*Six:* Good fortune, gifts received, enjoyment.

*Reversed:* Unfulfilled ambitions, daydreams, wishes.

*Seven:* A profitable transaction, beneficial change of plan. *Reversed:* Distraction, disturbance.

*Eight:* Employment, a commission, achievement in money matters. *Reversed:* Double dealing, partial success.

*Nine:* Discernment, a need for patience and discretion. *Reversed:* Lack of caution, misplaced trust.

*Ten:* The family, family affairs, the house. *Reversed:* A long journey, danger of loss through theft or gambling.

*Knave:* Perseverance, good management. A prudent and reflective young person. *Reversed:* Carelessness, waste. An unruly, dissipated adolescent.

*Knight:* Practical concern, fidelity. A "Good Samaritan", wise friend. *Reversed:* Bravado, idleness. An adventurer, "soldier of fortune".

*Queen:* Liberality, magnanimity. A successful and generous woman. *Reversed:* Suspicion or certainty of impending harm. A woman who is hostile or coldly indifferent.

*King:* Success, will and courage to succeed. A successful, generous man. *Reversed:* Destructive power, fear, great peril. A dangerous enemy, or a man coldly indifferent.



**Dancing the Tarot  
Portraying the Knight of Cups.  
See page 209.**



# Check Point

## 8

- Having practiced the principles of Tarot Magick given in Chapters 1 through 7, you may wish to expand the potential of the Major Arcana. There are two advantages in doing so:
  - (a) You gain extra “letters in the alphabet” for communication with your Deep Mind.
  - (b) To use the Major Arcana sometimes alone, sometimes with other cards in varied ways, will avoid monotony: an important consideration in working with the Deep Mind.
- If you wish simply to add the four Aces, they will amplify the Major Arcana for divination and for Tarot Drama or meditation, without any change at all in the methods as they have previously been given.

- If you use all 78 cards, whether the Minor Arcana are shuffled together with the Major or used separately in a two-part spread, you will make these adjustments:
  - (a) For a spread which allows some extra cards in clarification of the meaning, the number of these cards is now 7, not 4 as when the Major Arcana only is used.
  - (b) If you are taking reversed cards into consideration, up to 16 can be reversed during shuffling with the 78 cards, as against 5 reversals for 22 or 26 cards.
  
- Each card of the Minor Arcana, when the 78 cards are employed, will carry *for divination* such meanings as the Reader may feel moved to ascribe, in accord with those given in the section *Interpretation of the Minor Arcana*. However, *in Tarot Drama*, everything associated with the card may be combined, as far as desired.\*

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\*For instance: *in divination* the Ten of Pentacles reversed means a long journey, or danger of loss by theft or gambling. *In Tarot Drama*, that same card might inspire a scene where people were in danger of loss by theft or gambling *during* a long journey (probably by land, the Element for Pentacles being Earth). Again: when all 78 cards are used, *in divination* the Ace of Cups represents a time of abundance, a feast or celebration, a combination of these or something of the same order. *In Tarot Drama* these ideas may be blended with the characterization of the Ace, as well as with the elemental attribution (in this case Water). You might therefore represent the Queen of Cups as the "Vintage Queen" of a wine-growing community; or, equally validly, as a graceful and charming swimming champion celebrating her victory.

- Practice the Amplified Horoscope Spread. Then experiment with twelve cards from the Minor Arcana to surround the Six-pointed Star spread, as suggested: two cards to each Major Arcana card except the Significator. Create further “two-part spreads” if they interest you.
- When you are fairly used to the Minor Arcana, shuffle all 78 cards together and try some spreads which are already familiar to you.
- As with the Major Arcana, your Deep Mind will be more at liberty with the Minor Arcana when you have memorized them, than when you are reading their meanings from the book.

In learning, don't always try to memorize your way straight through a suit. Sometimes, instead, take the four cards of one value (the 4 Knights for example, or the 4 Tens or Threes), compare and learn their meanings. In doing this, always take the suits in one order, so as to avoid confusion.
- Often practice with a spread. *Your Deep Mind loves to play games, and loves variety!*

# Appendix A

## Numerology of the Tarot

A sidelight on the meanings of the Major Arcana can be gained by examining the card numbers on the principles given on pages 76-77. By this method, some hidden inter-relationships among the cards are brought into view, whose bases give interesting food for thought.

For example:

Card I is The Magician (1)

Card X is The Wheel of Fortune. (10=1+0=1)

Card XIX is The Sun.\* (19=1+9=10=1+0=1)

The Magician directs events by bringing down celestial power to Earth. The function of the Sun, so far as our existence is concerned, is to sustain life by sending down the powers of its celestial fire to Earth. The astrological symbol for the Sun is  $\odot$ , suggesting the

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\*In traditional planetary numerology (not Qabalistic) the Sun's number is 1. That of the Moon is 2.

Wheel; the Qabalistic number of the Sun-sphere is 6, and in many Tarot decks the Wheel of Fortune is clearly shown as having six spokes.

As for the sphynx above the Wheel, the Great Sphynx of Egypt is identified, by an inscription in the shrine between the paws, as representing the Sun God Harmachis; additional evidence being provided by the fact that a falcon-headed sphynx was dedicated to the same deity at Abu Simbel.

Here is another group of three cards:

Card II is The High Priestess (2)

Card XI is Justice or Strength (11=1+1=2)

Card XX is the Judgment (20=2+0=2)

In this context it makes little difference, perhaps, whether Card XI is Justice or Strength, although there seems a slight bias favoring Justice. When we consider Cards VIII and XVII as a numerical pair, we can usefully ponder which of the concepts, Strength and Justice, is more closely allied to the regenerative, life-renewing significance of the Star; and, for that matter, of the number 8.

And here is the last set of three:

Card III is the Empress.

Card XII is The Hanged Man.

Card XXI is The World (The Universe).

The Empress, as we have seen, represents the natural aspect of the life-forces as manifest in this material world: she is Lady of the World of the Elements. The Hanged Man is indicated in Chapter 6 as

relating, through the letter Mem, to the Mother Ocean, the womb of life's beginnings in this world.

That would in itself suffice to associate him with the elemental world. But there is a curious passage in St. Augustine's "City of God" which would at least have been known to some of the Italian makers of the Tarot, and which seems relevant here. Augustine points out that for any living being to be *hanged upside down* is a thoroughly unnatural situation. But then the creature (human or otherwise) dies: its life forces go to their proper place and level. The body decomposes, so that all its gases, fluids, and solids gradually return each to its own proper region in the air, the earth, and in new cycles of life. Nature's integrity prevails at every level.

In the light of that passage too, Card XII is related to a return to the elemental womb.

In Card XXI, finally, the Elements themselves are shown in their "apotheosis", the Four Beasts representing the primal and ultimate essence of the Elements in the world of the Divine; the main figure being Nature herself, regenerated and spiritualized.

Sometimes this way of relating the cards shows an adverse development; this is no less significant in human life, and can sometimes give ideas for subplots in Tarot Drama. Card IV is The Emperor. The number 4 is Jovian, but with the Major Arcana we are not working directly with the Planetary Spheres, but with their reflections and mixed associations. Jupiter, as deity, is lord of the thunderbolt as well as of the wine-cup. The

Hebrew letter Caph has two forms, one representing the cupped hand which keeps, the other the open hand which casts forth; the sign Aries is ruled by Mars, while the Emperor is by his title a war-leader and wears armor beneath his robes. Small wonder, then, that we find Card IV linked numerically with the Grim Reaper, Card XIII.

None the less, we might still ask how the Lovers on Card VI, with the Love-God over their heads in what seems like a solar glory, ever became the poor enslaved creatures in Card XV.\*

The Hierophant however—Card V—is related to Temperance, Card XIV. The Hierophant is sometimes titled as Pope. He is *Pontifex*, which means literally Bridge-builder: maker of a bridge between the Visible and the Invisible, affording a means of passage from the lower to the higher. Temperance has the same task, pictured in more symbolic form.

Is this the meaning of the impossible positions of her two jugs? *Is she pouring from the lower jug into the higher?*

All modes of inter-relationship among the cards of the Major Arcana can provide you with illuminating clues to the further significance of the cards in divi-

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\* Card VI is associated with the sign Gemini, which is ruled by Mercury. The number 6 is, as we have said, solar. On the Tree of Life, the Path between the Mercury Sphere and the Sun Sphere is allotted to the letter Ayin and, as regards Tarot, to The Devil. But consider the significances ascribed to the letter Ayin itself, on page 159. The Lovers are, in the Qabalistic setting, to become co-workers with Divinity at the material level, for the continuance and renewal of life. They are “be-deviled” merely by our culture’s overbalance of materiality; which Card XV fittingly portrays.

nation, to their use in drama and to their power in magick. It is thus well worth while to explore, and to reflect upon, the numerical relationships of which some are above indicated.

There is a final word to say on the direct use of the card numbers in divination; but before coming to it, another example may be useful of the Wish Spread as given on page 76.

A young man desires to leave home to embark on a career where there are better prospects; a neighbor's son has already done so with good results, and he strongly feels he should follow the same course. His parents at first oppose this: they doubt whether their son has the worldly experience or even, perhaps, the innate strength of character, to make the venture successful. Nevertheless, the wish persists.

A Wish Spread is set out for him, and contains the following cards:

*VII, Chariot. X, Wheel of Fortune. XIV, Temperance.*

Even superficially, the interpretation presents no difficulty. Here the young man is shown setting forth into the world, as he desires; and the second card shows Fortune will smile on him. The third card, however, indicates that he is to employ his good fortune to effect an inner transformation in himself.

Away from those whose very care for him continually imposes weak and negative images upon him, he is to take a strong and positive line with himself.



He seeks to “live his own life”; he must make sure it *is* his own life, his true fulfillment.\*

Now the card numbers are added, as before: the reckoning gives  $7+10+14 = 31$ ,  $3 + 1 = 4$ .

Card IV is The Emperor, the man in authority. The message plainly is, that *he who responsibly assumes direction of himself shall in due course be called upon to direct others.*

As a result of the reading the young man’s parents, not really wanting to stand in his way, and impressed by his new, more responsible way of thinking and speaking of his plans, withdraw their objection.

There is no reason why a consideration of the card numbers should be limited to the Wish Spread. It can, for instance, equally well be introduced into the interpretation of the Single Question Spread (page 75) in which, too, it can throw additional light upon the answer or outcome. It can, besides, give added depth of characterization in Tarot Drama.

In all considerations upon numerical values of the cards, it should be noted that according to mathematical

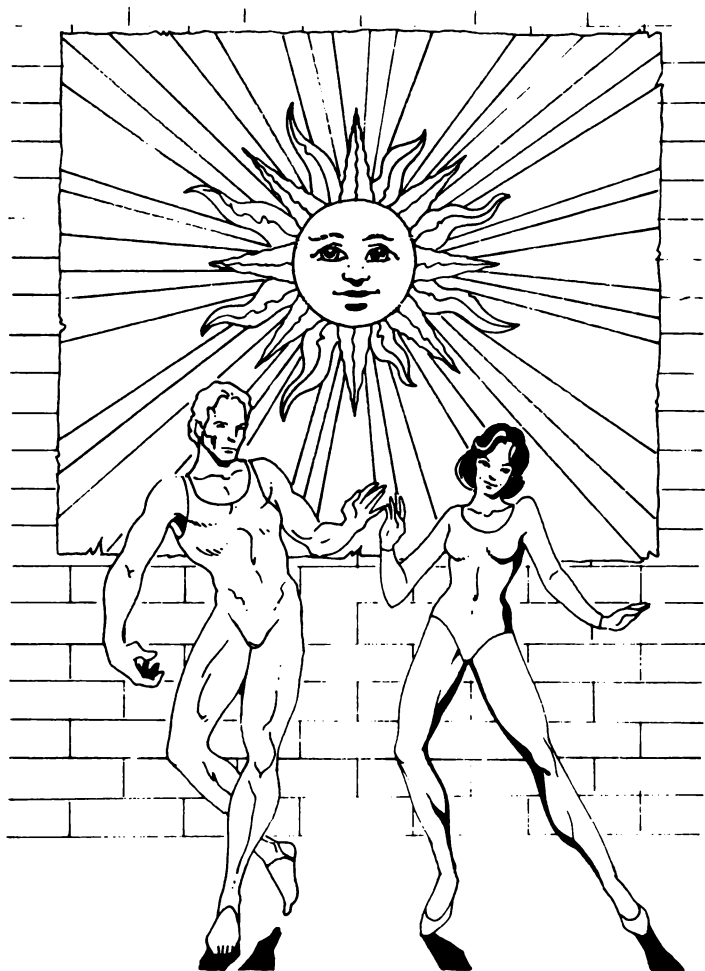
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\* Following the type of numerical relationship shown earlier in this appendix, we find that the Chariot (VII) is related to the Tower (XVI). The Lightning-stroke is a Qabalistic symbol of creative energy. Those who are flung forth (albeit traumatically) are thrown clear of its imprisoning walls. The experience of the Chariot, however, is not traumatic: the charioteer rides out willingly, a victor.

The Wheel, as we have seen, is numerically related to the Magician and the Sun; while Temperance is similarly associated with the Hierophant. The imminent power, and at the same time the need for self-direction and self-transformation, implicit in the venture is thus brought sharply into focus.

principles, if a card is reversed its numerical value remain unchanged. In calculations, however, the number should be subtracted instead of being added; if the final result is a negative number, the resultant card is indicated as reversed.

However, it is by no means desirable that your Tarot explorations should be swallowed up in a maze of arithmetic. Use these indications only if, and as far as, you find them helpful; anything you find wearisome, or anything in which you feel your Deep Mind has ceased to participate, should be dropped at once. This applies, not only to the numerical approach, but to every other. Magick is LIFE.



### Dramatizing the Sun

Dancers, or actors, utilizing a poster representing the Sun, to dramatize this archetype.

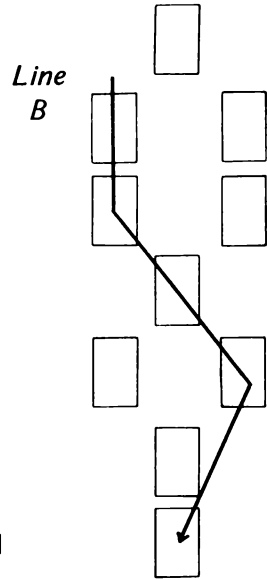
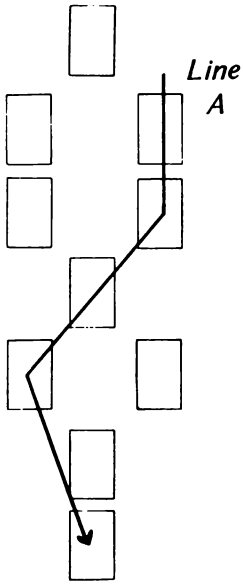
# Appendix B

## Circuitry of the Spreads

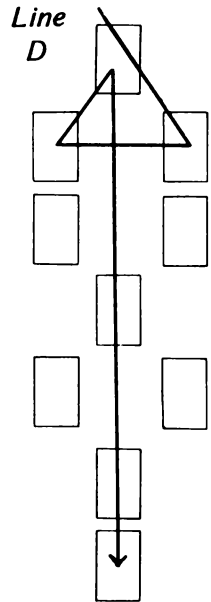
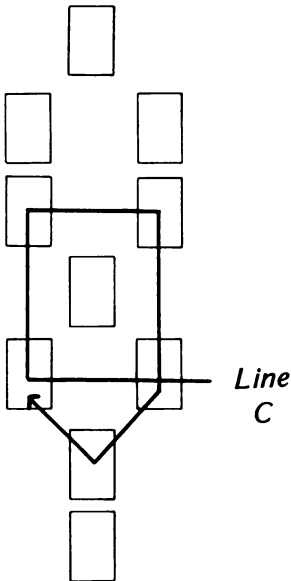
The diagrams following are intended primarily for use in visualization, as described in *Meditation Without Tarot Drama* in Chapter 7. The lines follow the natural movement, the “stress lines” within the spread. They do not show the relationships between cards which need to be considered in divination; those are given in Chapters 3 and 8. (The Wish Spread is here omitted, as it has a different inner dynamism.)

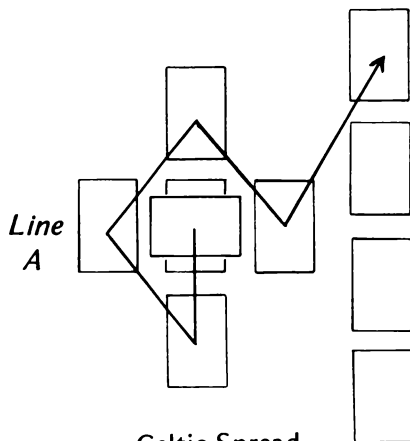
In visualization, each line in its alphabetical order, for the particular spread you are using, is traced over the cards, beginning and ending where indicated. Finally all lines are visualized together.

These lines can also be danced, as suggested in Appendix C, in the same alphabetical order; but a team could very well dance all the lines simultaneously, provided the action culminates at the Outcome.

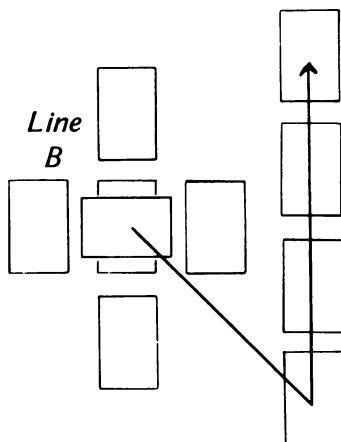


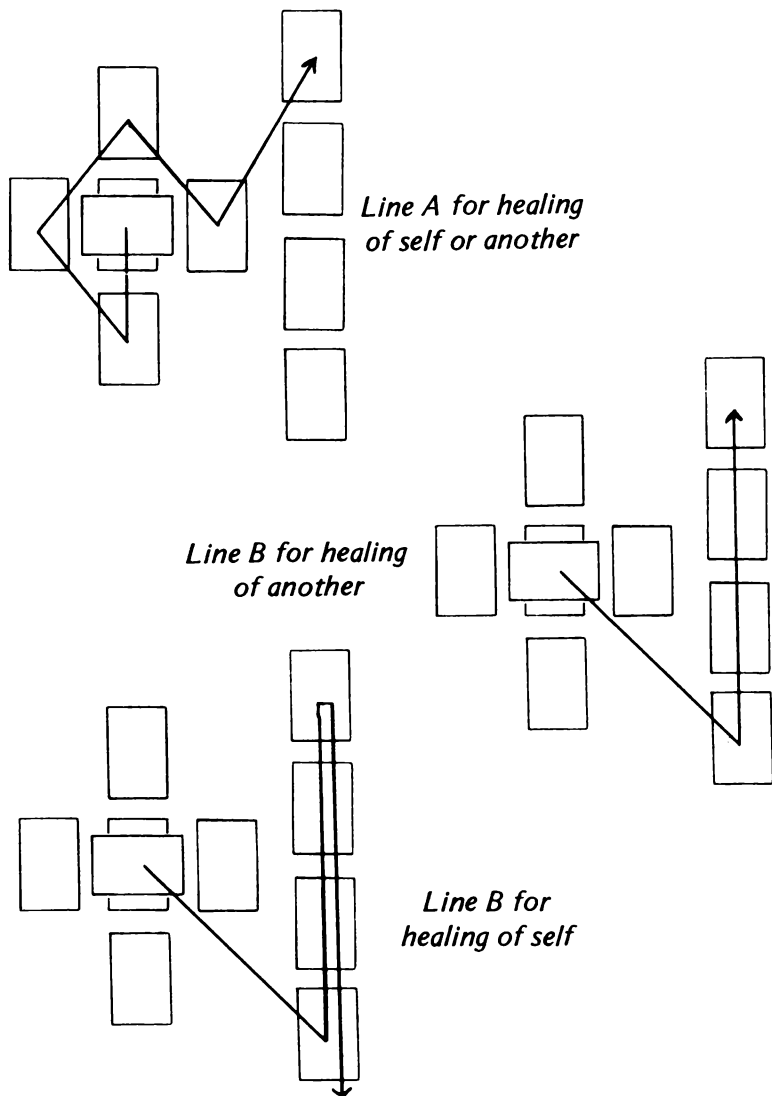
Tree of Life Spread  
Lines A, B, C, D.

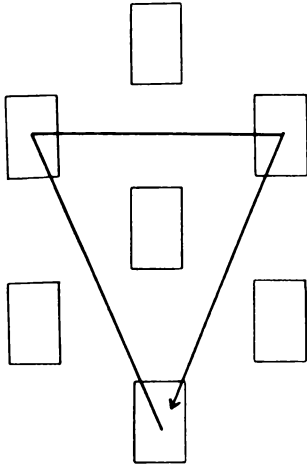




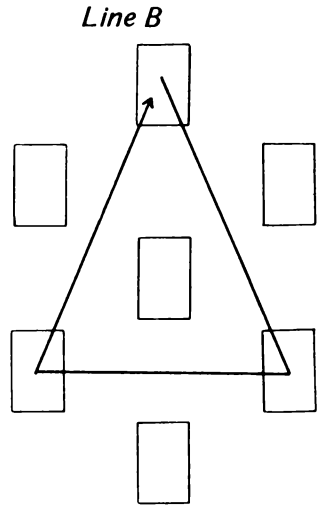
Celtic Spread  
for general purposes  
*Lines A, B.*



Celtic Spread for Healing: *Lines A, B.*

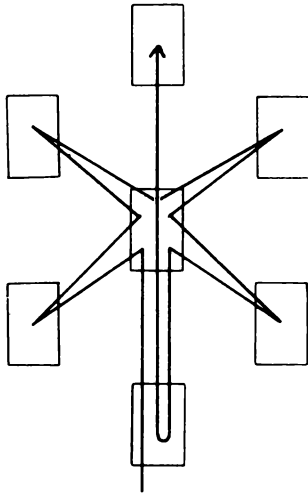


*Line A*



*Line B*

Six-pointed Star Spread  
*Lines A, B, C.*

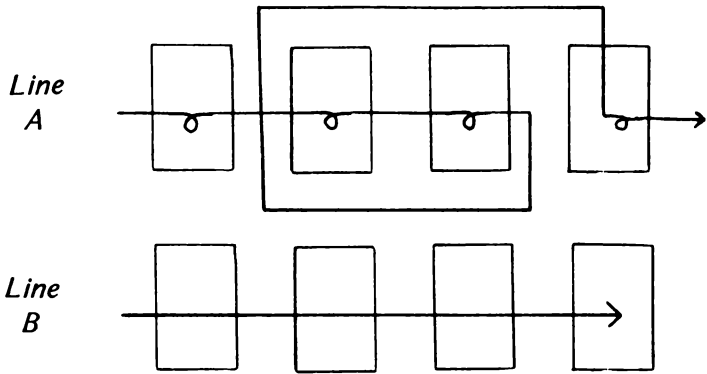


*Line C*



Single Question Spread

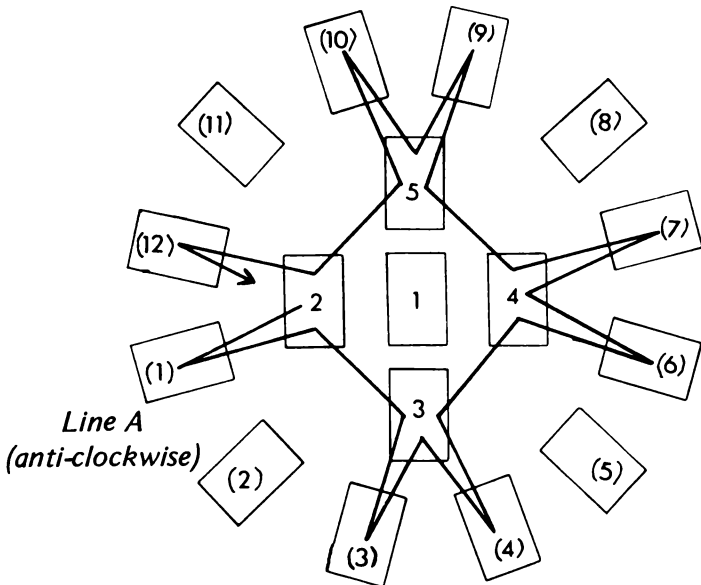
Lines A, B.



Amplified Horoscope Spread

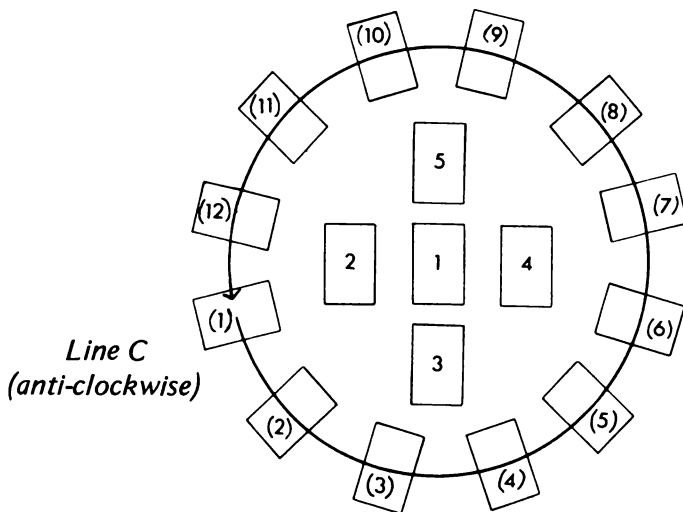
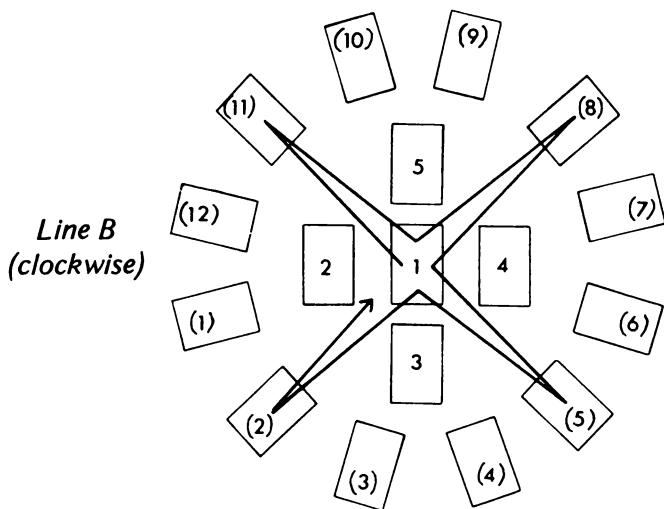
Line A

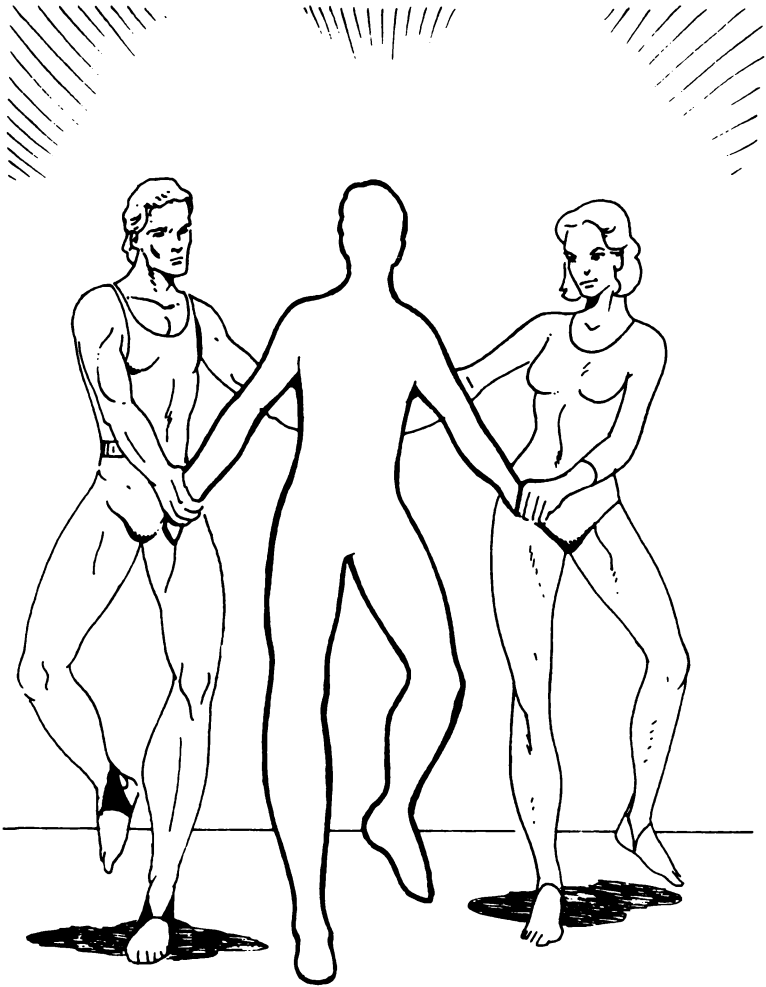
(Lines B, C follow on next page)



Amplified Horoscope Spread – continued.

Lines B. C.





**Put yourself into the picture**

Working alone, you can add creative power by visualizing yourself “inside” a dance or dramatic presentation.

# Appendix C

## Dancing the Tarot

The possibilities of dance, and of ballet, in Tarot Magick are so great as to merit special attention.

Naturally, any group or individual performing Tarot Drama can incorporate one or more dances into that drama to highlight a particular character or situation. This can be an effective and magically powerful thing to do, and it does not alter the nature of the piece as drama in any way. Even if every movement of every player were to be a dancing movement, so long as words were uttered\* the nature of the piece would not be changed. Before proceeding further, therefore, we must here recapitulate a little.

In accordance with what has been said in various

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\*See *Webster's New World Dictionary*, Ballet 1.a) and 2., also Drama 1. We are not however going merely by dictionary definitions, but by the different *character* of movement without speech. As will be seen, we relate ballet in its mystical and magical aspects to meditation.

chapters of this book, for any Tarot Drama (that is, acting with words, whether there is dancing or not):

(a) After the drama, the magical action is “locked” by means of meditation.

(b) Neither the drama nor the subsequent meditation contains any deliberate energization of the lines of the spread.

For the performance of Tarot Magick WITHOUT Tarot Drama, a form of meditation for one person is given (Chapter 7, pages 179-190) which *includes* energization of the lines of the spread. Likewise in the following pages of this appendix, on ballet and its potential for Tarot Magick, the suggestions for magical Tarot Ballet indicate how the lines of the spread should be energized *within the dance itself*.

Ballet—that is, a story-telling dance, with emotions and circumstances expressed in bodily movement, costume and setting as well as by the accompanying music—is, whether performed by one person or many, here considered as a kind of “active” meditation. Those people in various lands for whom dancing is a part of their religious experience, would agree.

If your wish is simply to enhance the expressiveness and power of your spoken Tarot Drama by adding dance to it, you may find interest, ideas or topics for further inquiry in this appendix; you should, however, proceed in other respects with your drama just as is indicated earlier in this book, putting in as much dance as

you wish, and following the drama with one session of meditation as described in Chapter 7, pages 169-178.

If you mean to proceed, either alone or with friends, in Tarot Magick by means of ballet without speech, the whole of this appendix is for you. *Unlike "passive" meditation, a Tarot Ballet needs for magical purposes only one complete performance:* but there is nothing adverse in repeating it as often as you wish, either for practice or for delight. *On the other hand, unlike Tarot Drama, Tarot Ballet neither needs nor should have any "locking" meditation afterwards.*

DANCING IS A CREATIVE ACT. This ancient human certainty has perennially associated dancing with magick, so that the tradition of magical dance is found in every part of the world.

It would be futile to seek one single origin for anything so universal. However, we can look at some of the ideas underlying magical dance.

One such idea is the creativity of motion. The motion of the spinning-wheel *turns* loose fibers into thread; the motion of the shuttle on the loom *turns* the thread to cloth. Churning produces butter from milk. In one ancient text, the Rigveda describes a number of Gods as joining hands and dancing in the primeval ocean, so that the "dust of creation" was set effectively in motion.

Undoubtedly the best-known example of creative dance in the religious thought and art of India is the

Dance of Siva, in which the circle of being comes into manifestation around the God of creation and destruction as he moves. Generally throughout the East, however, magical action is given emphasis and additional power by being amplified into a rhythmic dance movement. In the Martial Arts, as, notably, in Kung Fu, it would be difficult to see where practical exercise, ceremonial gesture and magical action have their boundaries in the dancing movements which precede a master stroke.

Turning to another sphere of creative movement, an element in various early cultures has been the observation and imitation of the courtship dances of other creatures: birds mainly. This observation and imitation is, of course, superposed on a impulse to sexual dancing which is also instinctive to the human beholders. The humans, however, sometimes went from that impulse to a thought which is the basis for various types of sex magick: the realization that actions which bring into effect the mysterious forces of sex, can also be employed in suitably adapted conditions to attract or to give earthly reality to quite other objects of desire.

The creative and magical dance has also its cosmic aspects. Watching the majestic progress and the continually changing patterns of the heavenly bodies, people reflecting on these things inevitably associated this interwoven and dancing movement with the influences shed upon earth by those luminaries, as shown forth by both agricultural and astrological observation.

Here we have perhaps a real link with the Tarot. In Chapter 2 it is pointed out how the posture of the Magician—one hand raised towards heaven, one directed towards the earth—corresponds to that adopted in dance by the Dervishes; some of whom have preserved a tradition that their whirling movements, together with this gesture, were meant to convey to the Earth the beneficent influences of the Sun's course across the skies.

Besides the adoption for creative magical use of these various types of movement as such, there is also the magick of the adoption of an entire character by means of costume, gesture and dance.

The ritual adoption of a character, so as to put on for the time being the power and authority of that character, is a well-known magico-religious principle: whether the guise assumed be that of a divine or human hero or of a totemic animal. To perform a dance in that character is a traditional and effective way of reinforcing the identity and heightening the power, whether for one individual or for a whole group or tribe of participants.

An outstanding example in European history of the powerful adoption of a character by means of costume and dance, is the representation by Louis XIV, king of France, of the "Sun King". That title clung to him throughout his lifetime and has remained associated with his reign ever since. Just as indelibly as Sean



Connery was James Bond, so Louis XIV was the Sun King.

At a time when the aristocracy of Europe generally were proud of their skill as dancers, Louis was conspicuous for his personal ability, and also for his enthusiasm for the art which continued long after weight problems ended his own dancing days.

He had no illusions as to the freedom of the “privileged classes” of his time to live as they pleased. For them, just as for the artisans and the country folk, no matter what their talents, dancing could never be more than a relaxation or hobby; and in those circumstances dance itself could never be developed to its true potential. Even in the acting profession, dancing rated only an additional accomplishment.

So it was to the middle classes that Louis looked to create a body of full-time dancers: professionals who would raise the art of the dance to new heights. It was thus from his initiative, which was followed in one country after another, that dance and choreography ceased to be mere pastimes, with the more or less frivolous attitude implied in that term, and began to be seen as life activities capable of carrying and fulfilling a serious purpose.

Magical creativity is at least incipient in much that has been done in modern ballet: it can be fully realized in what is able to be done.

There are the classical, Pagan sources which have provided themes for ballet since its beginnings at the

royal courts of the Renaissance. In the early 20th century there was the reinterpretation and revitalization of the Greek influence; this resulted from Isadora Duncan's dancing and thinking, which permeated the Russian ballet chiefly through the work of Michel Fokine. There have been themes from myth, legend and fantasy. There has been the "ballet of action", coordinated with music but related more closely to mime than to dance.

Less consciously although of major importance, sometimes scarcely recognized by the exponents themselves, there has been the mystical element in the lives of leading creators of dance: a Dionysian absorption into something greater than their mundane consciousness. While this alteration of consciousness is present to some extent in all creative artists, it is particularly marked in the great dancers.

This *ekstasis* was undoubtedly manifested in Isadora Duncan herself; undoubtedly too, we would say, in the genius of Vaslav Nijinsky, whose dancing had the quality technically known as *ballon* to an extent which more than suggests levitation.

The implicitly magical aspects of modern dance have been echoed, or perhaps rather have been paralleled, by magical aspects in music. Not only music expressly created for ballet, but much other, is rhythmic and "atmospheric" in ways which stimulate the creative imagination as well as bodily movement for magical dance. Those

who are able to create their own music for performance may gain something by surveying what has already been done; those who wish to set their action for Tarot Magick to great music already existing will find much on record or tape which is well suited for the purpose.

Only a few suggestions regarding very well-known music can be made here, but it is easily seen how character suggest music and music suggests dance. Prokofiev's *Peter and the Wolf* is an immediate thought for the Fool happily setting off on his travels, but then again it suggests Lady Strength in a playful gambol with her lion. Some of the music from the same composer's *Romeo and Juliet* suite is obvious for the Lovers, but the "Dance of the Knights" from that suite would be superb for the Emperor. (Or, of course, for any of the Knights in the Minor Arcana). The "Dance of the Hours" from Ponchielli's *La Gioconda* suggests a dance for the Star and her twinkling companions.

Debussy's "Clair de Lune" is perfection for a Moon Dance; a pensive High Priestess might also be at home with it. The "Danse Macabre" by Saint-Saens is custom-made for Death, almost too well. But a magnificent awakening for the sleepers at the Judgment would be provided by the opening of Richard Wagner's tone-poem *Also sprach Zarathustra*. (You need not feel committed to utilize all of it.)

Nothing has been said about Mendelssohn, Offenbach, Stravinsky and many other composers of great, emotive, danceable, magical music. Only suggestions and

hints are intended here.

Looking again at our magical Tarot Ballet, we come to another of its distinctive features: the “circuitry”, the power-lines of the spread.

In traditional magical practice, the treading of the circle is an essential. Originally it was conceived of as simply a powerful energization of the boundary-line, to keep hostile influences *out* (or to limit them to a specific place, as the Triangle of Art) or else to keep desired magical influences *in*.

However, there is no virtue in wasted opportunity. The modern mode in treading the circle, or any other line pertaining to a magical act, is to tread it in a manner specifically suited to that individual act.

Aleister Crowley makes some brief references to this usage. In *Magick in Theory and Practice*, Chapter X (Of the Gestures) section II, he says of the circumambulation, “A particular tread seems appropriate to it. This tread should be light and stealthy, almost furtive, and yet very purposeful. It is the pace of the tiger who stalks the deer.”

Shortly after, he continues: “In the spiral the tread is light and tripping, almost approximating to a dance; while performing it the magician will usually turn on his own axis, either in the same direction as the spiral, or in the opposite direction. Each combination involves a different symbolism.

“There is also the dance proper: it has many

different forms, each God having his special dance.”

Although in Tarot Magick you are not working with Gods, still you are working with archetypal powers. Tarot Ballet is chiefly a matter of character and episode dances, representing the cards of the spread individually and in their relationships.

You will not, of course, be treading a circle which, when used in magical ritual, needs to be set as a prelude to the main action. Adapting to dance the ideas expressed in Chapter 7 pages 179-190, the choreography of Tarot Ballet should provide that the lines of the spread will be energized at the *close* of the ballet, culminating at the Outcome. (N.B.—The dancers don’t need to energize themselves during the ballet!)

Utilizing the diagrams of the spreads as given in Appendix B, you will find certain adaptations are required. If one dancer alone is following the lines of a whole spread, plainly some lines must be danced *away from* the Outcome; and since this is necessary, it is magically allowable. Again, if a company of dancers is energizing a spread, the choreographer may find it awkward to take every dancer over every line. This likewise is of no great moment: the group is dancing *as a magical unity*, and what each one does is a part of the action of all.

Just as in Tarot Drama (and in dance, if you are using it as drama) only the changing cards of a spread need be represented, so in Tarot Ballet only the “key”

cards of a spread need be represented: for instance, the Six-pointed Star spread might be danced, in its complete star shape, by three dancers personifying the cards at positions 1, 6 and 7.

Even in a group dance, a solo at one point—say the dancer of the Outcome card tracing alone the lines of the entire spread—might be not only dramatically effective but magically potent; while if one person is performing the whole dance alone, to change masks and styles of dance for different retracings of the spread would likewise reinforce both effect and magical power.

# Glossary

**ARCANA** Literally, “mysteries”. (Singular, *arcanum*, a mystery.) The Major Arcana are thus the “greater mysteries” of *Tarot*, the Minor Arcana its “lesser mysteries”.

## **ARCHETYPAL IMAGE**

The form in which an *archetype* is clothed by a culture, religion, tradition or individual. The archetypal mother for instance can be represented by an image of a mother-

goddess, by a person's image of his/her own mother, by the image of the Empress in the Major Arcana, etc. All can in different circumstances carry the power of the archetype.

**ARCHETYPE** A universal and potent concept, in itself imageless; here, in the sense used by C. G. Jung, such a concept in the *collective unconscious* mind of humanity.

**ASTRAL** Pertaining to that level of existence which is finer and more penetrating than matter but denser than mind.

**AURA** A natural emanation of energy. *Psychic aura*, the force-field which emanates from the astral body, as distinct from the *electrical aura* which emanates from the material body.

**BALLET** A story or situation represented in dance without uttered words; often to some extent it includes *mime*.

**BLOCK, *emotional*** Deep-seated emotional reaction, conscious or unconscious, which obstructs a person from doing, saying or even thinking something which would be normal to that person.

**CARTOMANCY** The art of divination by means of cards, whether *Tarot* or other.

**CODE** A set of symbols (letters, numerals, pictograms etc.), used as signals to convey meanings which are not obvious to outsiders.

**COLLECTIVE UNCONSCIOUS** See *Unconscious*.

**COMEDY** A drama or dramatic piece with a happy ending and, usually, a cheerful, witty or humorous general tone.

**COURT CARD** A card representing a personage at royal court: in the Minor Arcana the court cards of each suit are the king, queen, knight and knave (the last-named being page or princess).



**DEEP MIND** The unconscious area of the emotional and instinctual nature, in the psyche of each individual.

**DIVINATION** Exploration by supersensory means, but generally through material signals, of what is unknown and is usually in the future.

**DRAMA** A story or situation presented by means of acting and dialog.

**ELEMENT** A simple or essential material from which other materials may be composed. *The Four Elements*: Earth, Air, Fire and Water, considered in alchemy as the components of all matter.

**EMOTION** A state of consciousness arising from the promptings of

one or more instincts, or from some higher impulse which has become correlated to the instincts.

**FACE** (verb, used of cards) To turn a card over, revealing its identity.

**FANTASY** "Waking dream": play of imagination with no limitations of probability, historic or scientific fact, symbolic or allegoric meaning, etc.

**HIGHER SELF** That part of the psyche which is more elevated than rational consciousness: the spirit.

**INVOLUTION** Involvement; also, the opposite of "evolution". Here, the step-by-step involvement of a person (seen as

primarily a spiritual being) in the mental, astral and material worlds, before and after birth.

**MAGICK** “The Science and Art of causing Change to occur in conformity with Will”: Crowley’s definition, which can be completed by adding that the change is wrought by control of non-physical forces or beings.

**MEDITATION** Turning the attention inwards to dwell on some particular thought or concept, or to ponder some object, material or not.

**MIME** The acting of a story, or portrayal of character or mood, by movement, gesture and expression without words.

**PENTACLE** In Tarot

“Pentacles” is the name often given to one of the 4 suits, otherwise called “Coins” or “Discs”. The word initially signifies a talisman or charm to hang around the neck.

**PSYCHE** The non-physical component of a psycho-physical being.

**PSYCHIC** 1. Pertaining to the psyche. 2. Having acute psychic faculties, such as clairvoyance.

**“PROSPERITY CARDS”** 7 of the Major Arcana auguring good fortune and well-being. They are: Magician, Empress, Chariot, Wheel of Fortune, Star, Sun, Universe.

**RANDOM** Haphazard. As a verb, same as “randomize”: to put something beyond conscious choice,

by mechanical or other means.

**READING** In *cartomancy*, examination and interpretation of a *spread* of cards for the benefit of an inquirer.

**QABALAH** A venerable Wisdom Tradition which was formulated chiefly in Mediterranean regions; its principle languages are Hebrew and Greek.

**SIGNIFICATOR** In a *spread* of cards, that card which stands for the inquirer.

**SPREAD** 1. The pattern or layout in which cards are set out for divination or magick. 2. The specific cards which are thus set out in a given instance.

**SUIT** A number of cards

(playing or divinatory) which all bear the same symbol. In playing cards the standard suits are Hearts, Clubs, Spades and Diamonds; in Tarot they are Cups, Wands, Swords and Pentacles. Each suit in the playing deck has 13 cards; in the Tarot deck, 14.

**TAROT** The traditional divinatory deck of 78 cards, made up of 22 cards in the Major Arcana and 56 in the Minor. The derivation of the name remains uncertain, but the traditional pattern for the back of these cards is of crossed lines called in French *taroté* (compare "tartan").

**TELEKINESIS** Movements caused in a material object by non-material means; particularly by

human agency, whether intended or not.

**TELESMATIC** Pertaining to *Telesmata*: objects charged with, or intended to attract, magical power. Examples: a consecrated object set in the foundations of a building, or a painted or visualized image whose form, colors etc. represent the qualities of a force or entity invoked.

**THEURGIC** Belonging to *Theurgy*: magick performed by the aid of the divine power, whether directly or through the action of good spirits.

**TREE OF LIFE** A glyph which is basic to the *Qabalah*. It comprises ten "aspects of being" discerned as existing both in the human psyche and in the universe.

**UNCONSCIOUS** Those great areas of the psyche which are not within the knowledge or control of the conscious and rational mind. (a) *Higher Unconscious*, the *Higher Self*, the "Supermind". (b) *Lower Unconscious*, the *Deep Mind*, the unconscious region of the emotional and instinctual nature. (c) *Personal Unconscious*, an individual's deposit of forgotten and repressed material, therefore an abnormal development in the psyche. (d) *Collective Unconscious*, which is beyond the limits of the personality: the repository of the totality of human inner experience, and, notably, of the *archetypes*.

**VISUALIZE** To form a mental image, which may seem optically visible to the seer in some cases.