

ALEISTER CROWLEY'S THOTH TAROT DECK



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Includes an essay by Lady Frieda Harris
and commentary by Stuart R. Kaplan

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*“The Tarot could be described as
God’s Picture Book, or it could be likened to
a celestial game of chess, the Trumps being
the pieces to be moved according
to the law of their own order over a
checkered board of the four elements.”*

—Lady Frieda Harris

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ALEISTER CROWLEY'S THOTH TAROT DECK

THE THOTH TAROT DECK was designed by Aleister Crowley and painted by Lady Frieda Harris. Their original intent was to correct and update the classic, medieval tarot, giving it a more esoteric aspect. The project, however, grew into a restructuring of the traditional pictorial symbolism.

Aleister Crowley is often described as the most advanced and influential occultist of the twentieth century. His life's work was an attempt to synthesize the diverse teachings of the world's religions by extracting the essential kernel of truth shared by them—which he called “Scientific Illuminism.”

Crowley's ideas on tarot incorporated the latest discoveries in science, mathematics, philosophy, and anthropology. His devotion to tarot began with his initiation into the Hermetic Order of the Golden Dawn, an English Rosicrucian society founded in 1888. The tarot played a prominent part in the Order's course of ritual, meditation, and study. Members were sworn to secrecy regarding the Order's deck.

Crowley was born October 12, 1875, and he joined the Golden Dawn in 1898, rising

rapidly through the grades of the Order. In April of 1904, in Cairo, Egypt, Crowley received voice transmissions from the Hierarchical Forces, which heralded the Age of Aquarius. Transcribed as *The Book of the Law*, the communication formed the cornerstone of Crowley's teaching. The book also profoundly influenced the imagery of Crowley's deck, particularly the kabbalistic attributions of the Major Arcana. Each of the 22 Major Trumps of the tarot is assigned a Hebrew letter and a path on the Tree of Life, as well as an astrological sign, element, or planet. *The Book of the Law* announced changes in some of the traditional correspondences.

Aleister Crowley's voluminous body of writing is now appreciated for its depth, scope, and clarity. His work, particularly his tarot deck, was a testament to his genius.

Lady Frieda Harris (née Bloxam) was born in 1877 and died in 1962. She was married to Sir Percy Harris, a member of the British Parliament. Information on her life is scant, but it is clear that she had more to do with the actual design of the Thoth Tarot than has been commonly assumed. She worked from Crowley's rough sketches and

verbal descriptions, reading between the lines of the older decks and often repainting the same card multiple times. Crowley attributed his own deep involvement with the creation of a new deck to her tenacity and artistic genius. Because of her, each card is an individual masterpiece.

In order to maintain the integrity of the deck, a border, which had been omitted in the original printing, has been copied from the paintings and is included in this edition.

Mr. William Breeze helped locate the essay written by Lady Harris which was based on Crowley's writings.

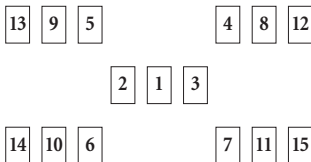
THE TAROT AND ITS APPLICATIONS

The tarot is a series of seventy-eight pictorial images based on the teachings of the *kabbalah*, a meditative path to the higher planes of consciousness. The Tree of Life, which forms the outline of the *kabbalah*, summarizes all knowledge in its ten spheres and twenty-two interconnected paths of consciousness. In using the tarot for divination, the reader develops an essential familiarity with the symbols as well as an affinity with the aspects of consciousness that the cards represent.

The 15-card spread presented in this booklet offers a simpler layout than the more popular Celtic Cross spread. The Golden Dawn method of reading does not use reversed meanings, but does consider the relationships and influences between the cards. Since card meanings may be affected by neighboring cards, those resultant meanings are identified here as “influenced.”

Before beginning any divination, the reader traditionally makes an invocation to the higher forces for greater understanding and higher consciousness through the cards.

After the invocation, shuffle the cards thoroughly. Then lay out fifteen cards in the sequence shown in the diagram below.



CARD 1 This card represents the querent and the primary issue or question. A court card (knight, queen, prince, princess) in this position may refer to a dominant individual or influence in the querent's situation.

CARDS 2 and 3 in conjunction with **CARD 1**, are the key cards describing the nature of the situation and the personality of the querent.

CARDS 13, 9 and 5, and 4, 8 and 12 in the upper left and right indicate two potentials for the future. They may complement each other, in which case, the cards on the upper left are a development of the cards on the upper right. If they are in conflict, the cards on the upper right may be considered the direction the querent's life will naturally flow unless action is taken to change this course. The cards on the upper left would then be possibilities of alternative action.

CARDS 6, 10 and 14 assist the querent in making whatever decision may be necessary. They indicate the psychological basis and implications of the issue.

CARDS 7, 11 and 15 show forces operating beyond the querent's control—destiny or karma—to which the querent can adapt. In this sense, they constitute advice as well.

Princes and queens most often indicate actual men and women connected with the matter. Knights may mean the coming or going of a matter, or arrival or departure, depending upon the direction in which they face. Princesses may indicate ideas, thoughts, or opinions related to the subject.

After laying out the cards, the first thing to look for is a grouping or majority of cards. Wands indicate great energy; cups, love and emotions; swords relate to intellectual matters; and disks, business affairs. A majority of Trumps indicates higher forces at work. Court cards indicate social events, while aces denote new beginnings, great energy, and strength.

A card's meaning is strengthened by neighboring cards of the same suit. Cards of opposite nature are weaker. Swords are adverse to disks. Wands oppose cups. Swords are friendly to cups and wands. Wands complement swords and disks. A card falling between two contrary cards is affected by neither.

MAJOR ARCANA CARD MEANINGS

O THE FOOL. In spiritual matters, denotes ideas and thoughts. *Reversed:* May reveal impulses, eccentricity, even mania.

I THE MAGUS. Skill. Wisdom. Adroitness. Craft. Cunning. Deceit. Theft. Sometimes esoteric wisdom or power. Messages. Business transactions. *Reversed:* Learning interfering with the matter in hand.

II THE PRIESTESS. Pure, exalted and gracious influence enters the matter, bringing change, alternation, increase or decrease, fluctuation. Exuberance should be tempered and careful balance maintained.

III THE EMPRESS. Love. Beauty. Happiness. Pleasure. Success. Fruitfulness. Good fortune. Graciousness. Elegance. Gentleness. *Reversed:* Idleness. Sensuality. Promiscuity.

IV THE EMPEROR. War. Conquest. Victory. Government. Strife. Power. Stability. Energy. Ambition. *Reversed:* Rashness. Arrogance. Megalomania.

V THE HIEROPHANT. Divine wisdom. Inspiration. Toil. Endurance. Persistence. Teaching. Help from superiors. Patience. Organization. Peace. Goodness of heart.

VI THE LOVERS. Inspiration. Intuition. Intelligence. Innocence. Attraction. Beauty.

Love. *Reversed*: Instability. Superficiality. Indecision. Infatuation.

VII THE CHARIOT. Triumph. Victory. Hope. Obedience. Faithfulness. Health. Success, though sometimes not enduring. *Reversed*: Departure from tradition.

VIII ADJUSTMENT. Justice. Balance. Adjustment. Suspension of action pending decision. May refer to lawsuits, trials, marriages, contracts, etc.

IX THE HERMIT. Illumination from within. Divine inspiration. Retirement from current events. Wisdom. Circumspection.

X FORTUNE. Change of fortune, generally positive. Destiny.

XI LUST. Courage. Strength. Energy. Use of magical power. Control of the life forces. Great love affair.

XII THE HANGED MAN. Redemption through sacrifice. Loss. New perspectives. Punishment. Defeat. Failure. Suffering.

XIII DEATH. Change, perhaps sudden and unexpected. Transformation. Illusory death. Release through destruction.

XIV ART. Combination of forces. Realization. Action based on accurate calculation. Economy. Management. Success after elaborate maneuvers. Escape.

XV THE DEVIL. Blind impulse. Irresistible. Unscrupulous. Ambition. Temptation. Obsession. Secret plan. Hard work. Endurance. Discontent. Materialism. Fate.

XVI THE TOWER. Quarrel. Combat. Danger. Ruin. Destruction of plans. Ambition. Courage. Sudden death. Escape.

XVII THE STAR. Hope. Unexpected help. Clarity of vision. Spiritual insight. *Reversed:* Dreaminess. Disappointment.

XVIII THE MOON. Illusion. Deception. Bewilderment. Falsehood. Voluntary change. *Reversed:* Hysteria. Madness.

XIX THE SUN. Glory. Gain. Riches. Triumph. Pleasure. Truth. Shamelessness. Manifestation. *Reversed:* Arrogance. Vanity.

XX THE AEON. Closure. Resolution. Definitive action. The next step.

XXI THE UNIVERSE. Essential questions. Synthesis. Delay. Completion. Opposition. Inertia. Perseverance. Patience. Crystallized thinking.

MINOR ARCANA – WANDS

KNIGHT OF WANDS. The fiery part of fire. A man of activity, generosity, pride and swiftness. *Reversed:* Cruelty, bigotry, petulance.

QUEEN OF WANDS. The watery part of fire.

Adaptability, energy, calm authority, powers of attraction, generous but intolerant.

Reversed: Obstinacy, revenge, dominance.

PRINCE OF WANDS. The airy part of fire. A young man, swift and strong, impulsive, violent, just, noble and generous with a sense of humor. *Reversed:* Proud, cruel, intolerant, cowardly, and prejudiced.

PRINCESS OF WANDS. The earthy part of fire. An energetic young woman, individualistic, brilliant and daring, expressive, and enthusiastic. *Reversed:* Superficial, theatrical, shallow, cruel, unreliable, faithless.

ACE OF WANDS: The Root of the Powers of Fire. Energy. Strength. Force. Sexual vigor.

TWO OF WANDS: Dominion. Fire in its highest form. Energy. Harmony of power and justice. Influence. Courage. Fierceness. *Reversed:* Restlessness. Turbulence. Obstinacy.

THREE OF WANDS: Virtue. Established strength. Success after struggle. Pride and arrogance. Realization of hope. Conceit.

FOUR OF WANDS: Completion. Perfection. Settlement. Rest. Subtlety. Cleverness. Knowledge brings conclusions. *Reversed:* Unreliable outcomes, overzealous action.

FIVE OF WANDS: Strife. Quarreling. Fighting. Competition. Cruelty. Violence.

Lust. Desire. Generosity or excess spending.
SIX OF WANDS: Victory. Balanced energy.
Love. Gain and success. Triumph after strife.
Reversed: Insolence and pride.

SEVEN OF WANDS: Honor. Struggles. Small victories. Courage to meet obstacles. Victory in small things. *Reversed:* Quarreling.

EIGHT OF WANDS: Swiftiness. Speech. Light. Electricity. High energy. Activity. Approaching goals. Letter. Message. Boldness. Freedom. *Reversed:* Too much force applied too suddenly.

NINE OF WANDS: Strength. Power. Health. Success after conflict. Tremendous force. Recovery. Victory follows fear. Change brings stability.

TEN OF WANDS: Oppression. Force detached from spiritual sources. Fire in its most destructive aspect. Cruelty and malice. Selfishness. Lying. Repression. Ill will. *Reversed:* Self-sacrifice and generosity.

—CUPS—

KNIGHT OF CUPS. The fiery part of water. A man with commitment issues. Amiable but passive. Enthusiastic. Attracted to excitement. Sensitive but shallow. *Reversed:* Sensual and idle, untruthful, prone to depression and substance abuse.

QUEEN OF CUPS. The watery part of water. An observer, dreamy, tranquil, poetic, imaginative, kind yet passive. This card is very susceptible to other card influences.

PRINCE OF CUPS. The airy part of water. A young man of subtlety, secret violence, craft. An artist whose calm surface masks intense passion. *Reversed:* Ruthless and ambitious.

PRINCESS OF CUPS. The earthy part of water. A young woman, sweet, voluptuous, gentle, kind, romantic and dreamy. *Reversed:* An indolent and selfish woman.

ACE OF CUPS: The Root of the Powers of Water. Fertility. Productivity. Pleasure and happiness. Beauty.

TWO OF CUPS: Love. Harmony of male and female sensibilities. Radiant joy. Ecstasy. Pleasure. Warm friendship. Intimacy. *Reversed:* Carelessness. Dissipation. Waste.

THREE OF CUPS: Abundance. Spiritual fertility. Plenty. Hospitality. Pleasure. Sensuality. Love. Kindness. Bounty. Success.

FOUR OF CUPS: Luxury. Abandonment to desire. Weakness. Injustice. Pleasure mixed with anxiety. Decay in the fruits of pleasure.

FIVE OF CUPS: Disappointment. Unexpected disturbance. Misfortune. Heartache. Lack of kindness from friends.

Betrayal. Resentment. Sadness. Regret.

SIX OF CUPS: Pleasure. Satisfaction. Ease. Harmony. Happiness. Success. Fulfillment of sexual will. Improvements to come. *Reversed*: Presumptuous. Vain. Thankless.

SEVEN OF CUPS: Delusion. Illusory success. Addiction. Intoxication. Guilt. Deceit. Promises unfulfilled. Lust. Dissipation of love and friendship.

EIGHT OF CUPS: Indolence. Abandoned or temporary success. Declining interest. Instability. Misery. Transience.

NINE OF CUPS: Happiness. Complete success. Pleasure. Physical well-being. *Reversed*: Vanity, conceit, and overindulgence.

TEN OF CUPS: Contentment. Pursuit of pleasure. Desired outcome. Success. Peacemaking. Generosity. *Reversed*: Waste. Dissipation. Overindulgence. Pity. Stagnation.

—SWORDS—

KNIGHT OF SWORDS. The fiery part of air. An active man, skillful and clever. Fierce and courageous, but unreflective. *Reversed*: Indecisive. A deceitful, over-bearing man.

QUEEN OF SWORDS. The watery part of air. A graceful, perceptive woman, a keen observer, subtle interpreter, an individualist. Confident and gracious. *Reversed*: A sly,

cruel, deceitful and unreliable woman. Superficially attractive.

PRINCE OF SWORDS. The airy part of air. A young intellectual man, full of ideas and designs, domineering, clever but unstable. Elusive. Impressionable. *Reversed:* Harsh, malicious, plotting, unreliable, fanatic.

PRINCESS OF SWORDS. The earthy part of air. A young woman, stern and revengeful, with destructive logic, firm and aggressive, skilled in practical affairs. *Reversed:* Cunning, frivolous, and manipulative.

ACE OF SWORDS: The Root of the Powers of Air. Power for good or evil. Conquest. Force. Activity. Strength. Just punishment.

TWO OF SWORDS: Peace. Dual nature. Sacrifice and trouble giving birth to strength. Conflict leading to peace. Pleasure after pain. Truth and untruth. Indecision. Ambivalence.

THREE OF SWORDS: Sorrow. Melancholy. Unhappiness. Tears. Disruption. Discord. Delay. Sorrow. Absence or separation. Deceit. *Reversed:* Faith. Honesty.

FOUR OF SWORDS: Truce. Rest from sorrow. Peace after war. Relief from anxiety. Recovery. Change after struggle. Intellectual authority. Convention.

FIVE OF SWORDS: Defeat. Loss. Malice. Spite. Weakness. Slander. Failure. Anxiety. Poverty. Dishonor. Trouble. Grief. Ties. Gossip. Interference. Cowardice.

SIX OF SWORDS: Science. Directed intelligence. Labor. Work. Success after challenge. Passage from difficulty. Journey by water. *Reversed:* Self-centeredness. Intellectual conceit.

SEVEN OF SWORDS: Futility. Unstable effort. Vacillation. Striving in vain. Incomplete success due to exhaustion. Journey by land. Untrustworthy person.

EIGHT OF SWORDS: Misdirected energy. Interference. Neglect of important matters. Lack of persistence. Unforeseen bad luck. Restriction. Great care in some areas, disorder in others.

NINE OF SWORDS: Cruelty. Mental anguish. Despair. Hopelessness. Worry. Suffering. Loss. Illness. Malice. Burden. Oppression. Lying. Shame. *Reversed:* Obedience. Faithfulness. Patience. Unselfishness.

TEN OF SWORDS: Ruin. Faulty reasoning. Death. Failure. Disruption. Clever. Eloquent but impertinent person. Spiritually, may herald the end of delusion.

—DISKS—

KNIGHT OF DISKS. The fiery part of earth. A farmer, patient, laborious and clever. Somewhat dull and preoccupied with material things. *Reversed:* Avaricious, surly, petty, jealous.

QUEEN OF DISKS. The watery part of earth. A ambitious woman, yet affectionate and kind, charming, timid, practical, quiet and domesticated. *Reversed:* Dull. Servile. Foolish. Capricious. Moody.

PRINCE OF DISKS. The airy part of earth. An energetic young man. A capable manager and steadfast worker, competent, perhaps dull, somewhat skeptical of spirituality, slow to anger but implacable if aroused.

PRINCESS OF DISKS. The earthy part of earth. A young woman, beautiful and strong, pregnant with life. She is generous, kind, diligent, and benevolent. *Reversed:* At war with essential dignity. Wasteful.

ACE OF DISKS: The Root of the Powers of Earth. Material gain. Power. Labor. Wealth. Contentment. Materialism.

TWO OF DISKS: Change. Harmony. Alternating gain and loss, weakness and strength, elation and melancholy. Varying occupation. Wandering. Visit to friends.

Pleasant change. Industrious, yet unreliable.
THREE OF DISKS: Work. Commercial transaction. Business. Constructive. Increase of material things. Growth. Commencement of projects. *Reversed:* Selfish, narrow, unrealistic, greedy.

FOUR OF DISKS: Power. Law and order. Gain of money and influence. Success. Rank. Dominion. Physical skill. *Reversed:* Envy. Prejudice. Suspicion. Lack of originality.

FIVE OF DISKS: Worry. Intense strain. Inactivity. Financial loss. Monetary anxiety. Professional setbacks. Poverty. *Reversed:* Labor. Real estate. Business acumen.

SIX OF DISKS: Success. Material gain. Power. Influence. Philanthropy. Transitory situation. *Reversed:* Insolence. Conceit with wealth. Excessive spending.

SEVEN OF DISKS: Failure. Unfinished work. Unprofitable speculation. Unmet goals. Hopes deceived. Disappointment. Little gain from much effort. *Reversed:* Delayed growth. Honorable undertakings.

EIGHT OF DISKS: Prudence. Intelligence in material affairs. Agriculture. Building. Skill. Cunning. Industrious. *Reversed:* "Penny-wise and pound-foolish." Avarice. Malice.

NINE OF DISKS: Gain. Good fortune. Inheritance. Greater wealth. *Reversed:* Envy, loss, waste, theft.

TEN OF DISKS: Wealth. Prosperity. Creativity. Old age. *Reversed:* Laziness. Indifference. Dullness of mind.

A BRIEF COMMENTARY FROM THE PUBLISHER

The remarkable series of surrealistic tarot paintings, prepared by Lady Frieda Harris under the guidance of Aleister Crowley, attests both to Lady Harris's unique art talent and to her patience and ability to work with a demanding mentor. She successfully integrated tarot symbols into her stylized paintings, and her work has an intricate, rhythmic structure. The diverse shapes in her art become catalysts to spark the viewer's imagination.

The following essay provides unique insight into Lady Harris' perspectives on the Thoth Tarot. This piece was probably edited by Lady Harris from Crowley's writings.

—Stuart R. Kaplan

EXHIBITION OF PLAYING CARDS
THE TAROT (BOOK OF THOTH)
78 PAINTINGS

by Lady Frieda Harris

The origin of the Tarot is unknown, but in all probability it was introduced into the Mediterranean Basin not later than the end of the 14th century.

It is generally admitted that the cards were a classification or map of the universe. The material universe has always been divided in the first instance into four, and the number Four is the basis of the pack. There are four suits corresponding to the four elements, four quarters, four stations of the sun, four seasons and so on. And the other numbers involved in this classification are derived directly from it.

The number of the Trumps (22) is accordingly that of the *Atus*, or Houses, or keys. The subject of the cards and book (the Tarot is called the book of Thoth or *Tahuti*, the Egyptian Mercury) is the influence of the 10 numbers and the twenty-two letters on man, and his best method of manipulating their forces.

It appears from the classification that the system of the Tarot is that of the Hebrew Qabalah. Qabalah means "received," i.e., a tradition received by means of initiation.

The Hebrew Qabalah claims to be based on the Egtotuab Qabalah. It was supposed that Moses, the great magician of the Hebrews, had been initiated by the hierophants of that country. This theory is confirmed by strongly marked traces of Egyptian figures and ideas in the traditional designs themselves, but there is also manifold expression of the influence of Indian religions. In particular, the Indian God Ardhanari is represented with the four weapons of the four suits: Wands, Cups, Swords, and Disks.

It seems, therefore, probable that Egyptian and Indian adepts were responsible for the pack in its primitive form, which is now lost. What is undeniable is, that it must have been put together in its medieval form by Hebrew Qabalists.

The general symbolism of the Atus is based on the ideas of Church and State current in those times. This is manifest especially in the titles of such Atus as the Fool, the Magician (Conjuror or Juggler), the Female Pope, the Emperor, the Empress, The Pope,

the Hermit, the Hanged Man, Justice, Death, the Devil, the Blasted [Tower], the Last Judgment.

There is certain evidence of Graeco-Roman influence, and possibly Assyrian or Chaldean, for in the old packs the Emperor was sometimes called Jupiter; and we have the astronomical triad of the Sun, the Moon, and the Star, while perhaps the Blasted Tower may be taken as a symbol of *Agni*, Fire or Lightning.

These mingled origins are, however, of no great significance. What is certain is that the pack, such as it was, was skillfully moulded by Initiates as a means of preserving and transmitting the tradition of the initiated wisdom; safeguards against the betrayal of the secrets were introduced, especially with regard to the attributions of the Atus or Trumps.

It is hoped that an important book on these subjects will appear shortly in conjunction with the reproduction of these pictures in the traditional form of a pack of cards.

The cards have been very famous for centuries. Hundreds of books have been written about them. They were used by the "Bohemians" or Gypsies for telling fortunes, and in a mutilated form are used for playing

various games of cards in all Latin countries in both hemispheres. But these are degradations of their true use in noble contemplation of the Secret Energies of Nature.

THE TWENTY-TWO TRUMPS

0. THE FOOL is Air or Vacuum or Puissant Innocence. He holds the male element of fire, the female element of water, the sword of air, and the disk of earth. He is the Green Man of Spring, the great Fool of the Celts, Daluah and Parsifal. He is also Zeus Arrhenothelus, Dionysus Zagreus, Bacchus Diphues and Baphomet.

I. THE MAGICIAN OR JUGGLER. Mercury, who is Wisdom. Will and Word, by whom the world is created, symbolises the fluidic basis of all transmission of activity. Behind him and through him is the Ape, Hanuman, which is a Hindu conception. The Egyptian counterpart, Thoth, is also always followed by the Cynocephalus Ape.

II. THE PRIESTESS. She is Isis, the eternal virgin, and again she is Artemis. It is for this reason she is clothed in the luminous veil of light; light being viewed not as the manifestation, but as the veil, of the spirit

III. THE EMPRESS. She is seated in traditional posture. This posture represents salt, the inactive principle of nature. The lotus typi-

fies the feminine or passive power. The Bees on the robe may be compared with the Fleur de Lys, suggesting the French origin of the symbol; the belt is the Zodiac. The Pelican may be identified with the Great Mother and her offspring. It represents the continuity of life and inheritance of blood uniting all forms of nature. The White Eagle typifies Alchemical Salt, and the White Tincture, of the nature of silver.

IV. THE EMPEROR. This card means Government by means of two contrasting symbols. These are the Ram, which, when wild, is solitary and courageous, and the Lamb, which is docile and cowardly, and is, in fact, the Ram tamed by authority. The posture typifies the Alchemical Sulphur, the fiery element of the universe. The Red Eagle represents the Red Tincture of the Alchemists, which is of the nature of gold.

V. THE HIEROPHANT. The reference in this card is to Taurus the Bull and its Indian equivalent, The Elephant. The pentagram with its dancing male child symbolizes the New Aeon of the child Horus, which takes the place of the Old Aeon that has governed us for 2,000 years. The Hierophant moves only at intervals of 2,000 years. The four masks are the guardians of every mystery,

culminating in the Grand Mystery of the uniting of microcosm and macrocosm. The woman before the hierophant represents Venus, now armed and militant. The Wand with its interlaced rings shows the three Aeons of Isis, Osiris and Horus.

VI. THE LOVERS. This specifically alchemical card is a symbol of procreation, the swords drawing attention to the process of division which actually takes place. Cain and Abel represent the refusal of God to hear the children of Eve until blood is shed. This seems to be the symbolisation of external religion. It was by means of the shedding of blood and of external religions that Cain was able to have contact with his fellow men. In that sense the meaning of the card is the giving of science to mankind, since the murder symbolizes analysis and the subsequent contact, synthesis.

VII. THE CHARIOT. The four Sphinxes on this card, drawing the chariot, are the Bull, the Lion, the Eagle, and the Man, the whole representing the sixteen sub-elements. The function of the Charioteer is to bear the Holy Grail, in the centre of which is radiant blood, symbolising the presence of Light in Darkness.

VIII. ADJUSTMENT or JUSTICE. This card

represents the Woman satisfied. This condition is symbolized by the scales, in which she weighs the universe; Alpha, the first, exactly balances against Omega, the last. These scales represent the two "witnesses." Each "witness" is an authentic manifestation of Maya, the one fulfilling the other by a process of contradiction, for nature is not Justice—she is rather through her process of equilibrium "*la Justesse*." Finally, this woman is the original Harlequin, for the wild blend of colour and of movement resolves itself into an equilibrium of all possibilities of sensation.

IX. THE HERMIT. The letter, to which this card is attributed, is the letter *Yod*, the foundation of all the other letters of the Hebrew Alphabet. The symbolism is that of the Creator of Life and his representative is the Spermatozoan. For that reason the card is called the Hermit. In the same order of ideas the Hermit holds the lamp whose centre is the Sun. The Egg, surrounded by the coils of a snake, typifies the Universe, while the snake signifies the fluidic essence of light, which is the life of the Universe. In this card are traces of the legend of Persephone. The serpent Wand, here seen growing out of the Abyss, is the Wand of Mercury, the guide of

the soul through the lower regions. The letter *Yod* means "a hand," and the hand is the centre of the design.

X. FORTUNE. By the attribution of this card to the planet Jupiter, it is made to represent the Universe in its aspect of continual change. The appearance of celestial phenomena emphasizes this. In the middle is the ten-spoked wheel, the accepted symbol of Fortune. The three figures attached to the wheel symbolize the three forms of energy, expressed in the Hindu System by the term *Guna*. At the top sits the Sphinx, typifying intelligence and balance (*Satvas*); Hermanubis, in the semblance of an ape, the restlessness of brilliant, unstable reason (*Rajas*); and at the bottom, almost falling from the wheel, is the reptile-headed Typhon (*Tamas*), the symbol of destruction, sluggishness, and ignorance. The alchemical attributes of the *Gunas* are Sulphur, Mercury, and Salt.

XI. LUST. This card was formally called **STRENGTH**. It implies, however, not only strength, but joy in strength exercised. The seven heads of the lion are respectively, that of an angel, saint, poet, adulteress, warrior, satyr, and lion-serpent. The central figure is the woman, who has surrendered herself to

all the forces of creation and who rides astride of the Beast. In her left hand she holds the reins, as representing the passion which unites them, and in her right she holds aloft the Cup aflame with love and death. In this Cup are mingled the elements of the sacrament of the Aeon. In the background are the bloodless figures of the saints on whom this mirage travails, for their whole life has been absorbed into the Holy Grail.

XII. THE HANGED MAN or DYING GOD.

The posture of the drowned or hanged man is of the greatest significance. The legs are crossed so that the right leg forms a right angle with the left leg, and the arms are stretched out at an angle of sixty degrees, so as to form an equilateral triangle. This gives the symbol of the triangle surmounted by a cross, which represents the descent of the light into darkness in order to redeem it. The whole idea of sacrifice is a misconception of nature, and the element of water to which the card is attributed is the element of illusion.

XIII. DEATH. The alchemical sense of Death is not so much destruction as change. Thus we have, in this card, the Scorpion, representing primitive energy always ready to commit suicide (according to the legend) when heavily beset, but prepared to undergo

any transformation which will permit its continued existence in a different form. Thus potassium, thrown upon water, becomes ignited and accepts the embrace of the hydroxyl radical. The fish and serpent, here represented, have been objects of worship in cults which taught the doctrines of resurrection or reincarnation. The central figure is executing the Dance of Death (skeleton and scythe are both Saturnian figures), and on his head he wears the crown of Osiris. The influence of Saturn is expressed in the negative aspect of Death, as representing those essential forms which are not destroyed by the ordinary changes of nature. The positive and creative side is seen in the sweep of the scythe, which calls into being bubbles, symbolizing new lives. The highest aspect of the card is the Eagle, which represents exaltation above solid matter.

XIV. ART, formerly called **TEMPERANCE**. The highest achievement of alchemy was the affecting of change, the transmuting of objects, qualities, colour and so on, into their opposites. Thus, in this card the red lion has become white, the white eagle has become red. In the main figure, the black and white personages which were the Lovers in Card VI, are now interchanged and fused

into an androgyne figure. This is the consummation of the Royal Marriage. The rainbow symbolizes another stage in the alchemical process by the aura of many-colored lights rising out of putrefaction. Putrefaction itself is shown by the raven perched on a skull on the cauldron. The consummation of the whole art of Alchemy is proclaimed in the glory with its inscription '*VISITA INTERIORA TERRAE RECTIFICANDO INVENIES OCCULTEM LAPIDEM.*' The counsel to visit the interior of the earth is a recapitulation (on a higher plane) of the first formula of the Work. The important word is *RECTIFICANDO*, it implies the right leading of the new living substance in the path of the True Will.

XV. THE DEVIL is represented here in the traditional form of the Goat. The cult of the Goat represents the impulse to reckless creation without any regard for result. Behind the Goat stands the Tree of Life, which pierces the Heavens in a medley of fantastic forms, recalling the markings on the planet Mars, always associated with the fiery material energy of creation. In the transparent roots the sap is seen, seething and leaping in every direction. The ring at the top is one of the rings of Saturn or Set, the Ass-headed

god of the Egyptians. The spiral shape of the horns is an allusion to the highest and most remote things. Zoroaster defines God as "having a spiral force."

XVI. THE TOWER OF THE BLASTED TOWER, or THE HOUSE OF GOD. This card is attributed to the Hebrew letter *Pe*, which means "mouth." The card, which admits of two interpretations in one, is a manifestation in its rudest form, of pure destruction; the destruction of the old-established Aeon by lightning, flames, and engines of war. The other interpretation is drawn from the cult of Shiva. At the top of the card appears the Eye of Shiva. According to this, the card represents perfection; the perfection of annihilation by emancipation from the prison of organised life. The dove and the serpent represent the feminine and masculine impulses. In the language of Schopenhauer, "The Will to Live and the Will to Die."

XVII. THE STAR. Every form of energy in the card is spiral; this is in anticipation of the present Aeon, that of Horus, the crowned and conquering Child, successor to the "dying god," Osiris. The departing Aeon is shown in the rectilinear forms of energy issuing from the lower cup. These forms stand for the now-abandoned Euclidean

geometry. The figure of the goddess may be taken as a manifestation of the surrounding space of Heaven.

XVIII. THE MOON. This card represents the state of impure horror, hidden darkness which must be passed through before light can be reborn. The Moon is therefore, the most universal of the planets, partaking at once of the highest and the lowest. At the bottom of the card moves the Sacred Beetle, bearing the Sun through the darkness of night. Above is the evil landscape of the Moon. A stream, or path of Serum, tinged with blood, flows between two barren mountains. On the hills are dark sinister towers. On the threshold stands the jackal-headed god, Anubis, in double form; at his feet are the jackals waiting to devour those who have fallen by the way.

XIX. THE SUN. This card represents the Lord of the new Aeon, the Lord of Light, Life, Liberty and Love, and the complete emancipation of the human race. The green mound represents the fertile earth, but the presence of a wall shows that the new Aeon does not mean the absence of control. The twin children are represented as dancing outside the wall, because they typify the new stage in human history, the stage of com-

plete freedom from the restrictions imposed by such ideas as sin and death.

XX. THE AEON, or THE ANGEL, or THE LAST JUDGMENT. The card is girt about with the body of Nuit, the star goddess, representing unlimited possibility. She surrounds the globe of fire, her mate, Hadit, standing for eternal energy. In the middle sits their child, Horus, also a solar deity, who is the incarnation of the New Aeon. The left hand, extended and empty, reminds us that the God has destroyed the old Universe, but is, as yet, too young to form its successor. At the bottom of the card appears the Hebrew letter, *Shin*, that is attributed to this card. The three *Yods* are occupied by three human figures arising to partake of the Essence of the New Aeon.

XXI. THE UNIVERSE. This card is attributed to the letter *Tau*. Together with the first card, the Fool, the word *Ath* is spelled, meaning "Essence." Thus, all reality is comprised in the series of which these two cards are the beginning and the end. The letter *Tau* symbolizes a fourfold extension, applicable to the transcendence of space and time by a continually self-compensating change. The letter is further attributed to Saturn, the slowest of the planets, and on that account associated with the element of Earth. Saturn

is the old god, the god of fertility. The presence of the letter *Tau* upon the Tree of Life indicates a state of equilibrium between change and stability. The glyph on the card, therefore symbolizes the completion of the Great Work. The image of the Universe is a maiden, the final letter of Tetragrammaton. She is represented as dancing with the Great spiral-forming Serpent or Sun. She is surrounded by ten symbols. About her is an ellipse composed of seventy-two circles for the quinary of the Zodiac. At the corners of the card are the four Kerubim, showing the established Universe. In the centre is the Wheel of Life, initiating the form of the Tree of Life, which is visible only to those of pure heart. On the lower part of the card is the late J.W.N. Sullivan's well-known map of the chemical elements.

– WANDS –

ACE OF WANDS represents the essence of the elements of fire in its inception. The flames are *Yods*, arranged in the form of the Tree of Life. It is primordial Energy manifesting in Matter.

TWO OF WANDS = Dominion. *Chokmah* in the suit of Fire. Mars in Aries. Here are two *dorjes* crossed. The *dorje* is the Tibetan symbol of destruction. But destruction may be

the first step in the creative process.

THREE OF WANDS = Virtue. *Binah* in the suit of Fire. Sun in Aries. The Wands take the form of the Lotus, and represent the establishment of primeval energy.

FOUR OF WANDS = Completion. *Chesed* in the suit of Fire. Venus in Aries. The Wands are headed by the Ram sacred to Aries, and, at the other end, the doves of Venus. The original Will of the Two has been transmitted through the Three, and is now built into a solid system of order, law, and government.

FIVE OF WANDS = Strife. *Geburah* in the suit of Fire. Saturn and Leo. These Wands are of the Chief Adept or Caduceus, second Adept, or Phoenix, third Adept, or Lotus. Five double flames show balanced energy. This is purely active force.

SIX OF WANDS = Victory. *Tiphareth* in the suit of Fire. Jupiter and Leo. Three Wands of the three Adepts in arranged order. Nine flames burn as lamps. Energy, and its reception and reflection by the Feminine, are typified.

SEVEN OF WANDS = Valour. *Netzach* in the suit of Fire. Mars in Leo. The Adept's Wands are relegated to the background; in front is a crude, uneven club; the flames are dispersed. This shows degeneration of initial Energy,

and departure from equilibrium.

EIGHT OF WANDS = Swiftmess. *Hod* in the suit of Fire, Mercury in Sagittarius. This card represents the Light-Wands turned into electrical rays constituting matter by their energy. Above this restored Universe is the Rainbow, representing interplay and correlation. It also shows the energy of high velocity.

NINE OF WANDS = Strength. *Yesod* in the suit of Fire, Moon and Sagittarius. The Wands have become arrows, eight in number, and one Master arrow which has the Moon for its point, and the Sun for the driving force above it. This card gives the fullest development of the Force in its relation to the Forces above it.

TEN OF WANDS = Oppression. *Malkuth* in the suit of Fire. The Wands are crossed, showing the powers of completed energies of Fire, but they have lost their patents of nobility. In front are two *dorjes* lengthened to bars. This card shows the Force detached from its spiritual sources.

KNIGHT OF WANDS = fiery part of Fire. This card represents a warrior in complete armour on black horse.

QUEEN OF WANDS = watery part of Fire, its fluidity and colour. The card shows a Queen with a crown of the winged globe. She is

seated on a throne of flame, ordered into geometrical light by her material power. She carries a Wand topped with a fir cone, suggestive of the mysteries of Bacchus.

PRINCE OF WANDS = airy part of Fire, with its faculty of expanding and volatilizing. He is seated in a Chariot of Flame and holds the Phoenix Wand of Power and Energy.

PRINCESS OF WANDS = the earthy part of Fire, or the irresistible chemical attraction of the combustible substance. She has the plumes of Justice steaming from her brow, and holds a Wand crowned by the Sun.

– CUPS –

ACE OF CUPS = the element of Water in its secret and original form. It is the feminine compliment of the Ace of Wands. This is a primordial card in the form of the Holy Grail.

TWO OF CUPS = Love. *Chokmah* in the suit of Water. Venus in Cancer. The card represents two cups overflowing on a calm sea. These are filled from a Lotus, floating on the sea, twined with two dolphins, showing the harmony of the male and female interpreted in the highest and broadest sense.

THREE OF CUPS = Abundance. *Binah* in the suit of Water, Mercury in Cancer. The Cups are pomegranates, bountifully overflowing

in a calm sea, typifying the fulfillment of the Will to Love.

FOUR OF CUPS = Luxury. *Chesed* in the suit of Water. Moon in Cancer. The four Cups stand upon the sea, no longer stable but ruffled. The Lotus has a multiple stem. The Energy of the element, although ordered, has lost the original purity of the conception.

FIVE OF CUPS = Disappointment. *Geburah* in the suit of Water. Mars in Scorpio. The Cups are empty. They are arranged in an inverted pentagram. They symbolize the triumph of matter over spirit.

SIX OF CUPS = Pleasure. *Tiphareth* in the suit of Water. Sun in Scorpio. The Lotus stems are grouped in an elaborate movement. Water gushes into them; they are full but not overflowing. This shows the influence of the Sun on Water. His fierce but balanced power operates on a type of putrefaction which is the basis of fertility.

SEVEN OF CUPS = Debauch. *Netzach* in the suit of Water. Venus in Scorpio. The Lotuses have become poisonous; green slime issues from them. They are arranged in two descending triangles, with a lower cup much larger than the rest. This shows external splendor and internal corruption.

EIGHT OF CUPS = Indolence. *Hod* in the suit

of Water. Saturn in Pisces. The Lotuses droop, the Cups are shallow and old, arranged in three rows. The upper row is empty.

NINE OF CUPS = Happiness. *Yesod* in the suit of Water. Jupiter in Pisces. The nine Cups are perfectly arranged in a square. They are filled and overflowing with water. This is the most beneficent aspect of water.

TEN OF CUPS = Satiety. *Malkuth* in the suit of water. Mars in Pisces. The Cups are arranged as in the Tree of Life, but they are unstable and spill the water from the great Lotus that hangs over them. This typifies the disruptive and violent force which inevitably attacks every supposed perfection.

KNIGHT OF CUPS = fiery part of Water, or water's power of solution. The card represents him as a warrior in black armor, with white wings, on a white horse. In his hand he carries the Cup from which issues a Crab, sign of water in aggression. The peacock symbolizes the brilliance of water.

QUEEN OF CUPS = watery part of Water, or its power of reflection and reception. She is enthroned on still water, and carries a shell-like Cup containing a crayfish. In her other hand she holds the Lotus of Isis.

PRINCE OF CUPS = airy part of Water, or its elasticity and volatility, and the energy of

steam. In this card he is seated in a chariot, surrounded by clouds and drawn by an eagle. He carries a Lotus and a Cup from which issues a spiral serpent.

PRINCESS OF CUPS = earthy part of Water, or its faculty of crystallization, also its power to give substance to idea, to support Life, and to form a basis of chemical combination. She is represented as a dancing figure, and has a crest of a swan with open wings. She carries a Cup with a tortoise. The dolphin symbolizes the power of creation.

– SWORDS –

ACE OF SWORDS. This card represents the first of the mixed elements, and is the result of the Union of Water and Air. In the centre is a sword implying kingship, which pierces a crown with twelve points for the twelve signs of the Zodiac.

TWO OF SWORDS = Peace. *Chokmah* in the suit of Air. Moon in Libra. In this card are two crossed swords united by a blue rose with five petals, which emits white rays producing a geometrical pattern which suggests energy beyond the onslaught of the disruption of the intellect.

THREE OF SWORDS = Sorrow. *Binah* in the suit of Air. Saturn in Libra. The card represents the Great Sword of the Magician, point

uppermost, cutting the junction of the two short swords. The background shows crystallization and storm. This is the darkness of the Great Sea.

FOUR OF SWORDS = Truce. *Chesed* in the suit of Air. Jupiter in Libra. The four swords in this card are at the corner of a St. Andrew's Cross. Their points are sheathed in a rose of forty-nine petals. This represents the establishment of dogma and convention in the realm of intellect.

FIVE OF SWORDS = Defeat. *Geburah* in the suit of Air. Venus in Aquarius. The hilts of the swords form an inverted pentagram the blades broken and crooked, typifying intellect enfeebled by sentiment.

SIX OF SWORDS = Science. *Tiphareth* in the suit of Air. Mercury in Aquarius. The ornamental hilts of the Swords form a hexagon in the card. Their points touch the outer petals of the red rose upon a Golden Cross of six squares. The perfect balance of mental and moral faculties, hardly won and impossible to hold, interprets the idea of Science.

SEVEN OF SWORDS = Futility. *Netzach* in the suit of Air. Moon in Aquarius. The card shows six Swords with their hilts in crescent formation. Their points impinge on a much larger upthrusting Sword. Here vacillation

and compromise are depicted.

EIGHT OF SWORDS = Interference. *Hod* in the suit of Air. Jupiter in Gemini. The centre of the card contains two long Swords pointing down, while six smaller ones suggesting Eastern weapons cross them, three on each side. The card suggests lack of persistence in intellectual matters and accidental interference.

NINE OF SWORDS = Cruelty. *Yesod* in the suit of Air. Mars in Gemini. The nine of Swords are of different lengths, pointing downwards, poison blood drips from their jagged points. The background is studded with tears and crystal forms. In this card intellect is replaced by heartless passion.

TEN OF SWORDS = Ruin. *Malkuth* in the suit of Air. Sun in Gemini. The Swords are arranged on the Tree of Life, but the points one to five, and seven to nine, shatter the central Sword which represents the Sun, the Heart. The background is a flame with explosive destruction. This card shows reason run mad and a riot of soulless mechanism.

KNIGHT OF SWORDS Represents the fiery part of air, wind and storm; the violent power of motion applied to a manageable element. He is represented as a warrior with a helmet bearing a revolving wing, and mounted on a maddened steed. He carries a

Sword and a Poniard.

THE QUEEN OF SWORDS represents the water part of Air, that is its elasticity and transmissive power. She is throned on the clouds, and her helmet carries a child's head. In one hand a sword, in the other a head of a man. She represents the clear perception of an idea, the Liberator of mind.

THE PRINCE OF SWORDS = the airy part of Air. This card typifies the Intellect. The Prince is seated in a chariot drawn by child-like fays.

THE PRINCESS OF SWORDS = the earthy part of Air; the fixation of the volatile, or the materialization of the idea. She appears in this card in front of a barren altar, and has a helmet of Medusa on her head.

– DISKS –

THE ACE OF DISKS represents the last of the feminine symbols; it is the twin sister of Air, and its bride. It is not only Earth, but matter. Per contra, the Disk is the whirling symbol of Space. The Disk is winged to indicate its spiritual origin.

TWO OF DISKS = Change. *Chokmah* in the element of Earth. Jupiter in Capricornus. The card represents the two pentacles, one above the other, and are the Chinese symbols *Yang* and *Yin*. About them is a green

Serpent; he forms the figure 8. This card symbolizes the doctrine: Change is the support of stability.

THREE OF DISKS = Work. *Binah* in the element of Earth. Mars in Capricornus. This card represents a pyramid viewed from above. The base is formed of three wheels which typify Mercury, Sulphur and Salt, *Sattva*, *Rajas*, and *Tamas*, *Aleph*, *Shin*, and *Mem*. This means the material establishment of the idea of the universe.

FOUR OF DISKS = Power. *Chesed* in the suit of Earth. Sun in Capricornus. The Disks are very large and solid, and suggest a fortress. This Card title actually reads, "WORKS." Card symbolizes Law and Order, maintained by constant vigilance.

FIVE OF DISKS = Worry. *Geburah* in the suit of Earth. Mercury in Taurus. This represents the five Disks in an inverted pentagram. The general effect is one of strain, yet the symbol is long-continued inaction. Its meaning is intelligence applied to labor.

SIX OF DISKS = Success. *Tiphareth* in the suit of Earth. Moon in Taurus. The Disks are in a hexagram. The planets are arranged in their usual attribution, in the centre the Sun as Rose and Cross. This typifies the harmonious establishment of the energy of the Element.

SEVEN OF DISKS = Failure. *Netzach* in the suit of Earth. Saturn in Taurus. The Disks are arranged as in the geomantic figure Rubeus. This card represents enfeeblement and blight.

EIGHT OF DISKS = Prudence. *Hod* in the suit of Earth. Mercury in Virgo. The Disks are arranged as the geomantic figure Populus, and represent the fruit of a great tree. It denotes intelligence in material matters.

NINE OF DISKS = Gain. *Yesod* in the suit of Earth. Venus in Virgo. The Disks are arranged as an equilateral triangle of three, apex upwards, surrounded by a ring. Six larger Disks form a hexagon. This signifies the multiplication of the original Word, the mingling of good luck and management.

TEN OF DISKS = Wealth. *Makuth* in the suit of Earth. Mercury in Virgo. The Disks have become coins, and are arranged on the Tree of Life, the tenth Disk being larger. The image indicates the futility of material gain.

KNIGHT OF DISKS = the fiery part of Earth, Mountains, earthquakes, also gravitation, and the activity of Earth as a producer of Life. He is clothed as a warrior, and his helmet is crested with a stag. He is armed with a flail, carries an exceptionally solid Disk, and is mounted on a shire horse.

QUEEN OF DISKS = watery part of Earth or fertility. She is throned amid vegetation and crowned with the spiral horns of the Markhor. Her scepter is surmounted by a cube, and holds her proper Disk— a sphere of circles and loops. She typifies ambition of matter to take part in the work of creation.

PRINCE OF DISKS = airy part of Earth or the florescence and fructification of that element. He is seated in a chariot drawn by a bull. His helmet is crowned by a bull; and he holds a Disk resembling a globe and marked with mathematical symbols. In his other hand, he carries a scepter surmounted by a cross. The card symbolizes the function of bringing forth from the Earth the vegetation which is the substance of the Spirit itself.

PRINCESS OF DISKS = earthy part of Earth, or the element on the brink of Transfiguration. She is standing; her crest is the head of the ram; her scepter descends into the earth where its head becomes a diamond. Behind are a grove of trees, and an altar resembling a wheatsheaf. She carries a Disk in whose centre is the Chinese ideogram denoting the twin spiral force of Creation in perfect equilibrium.



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