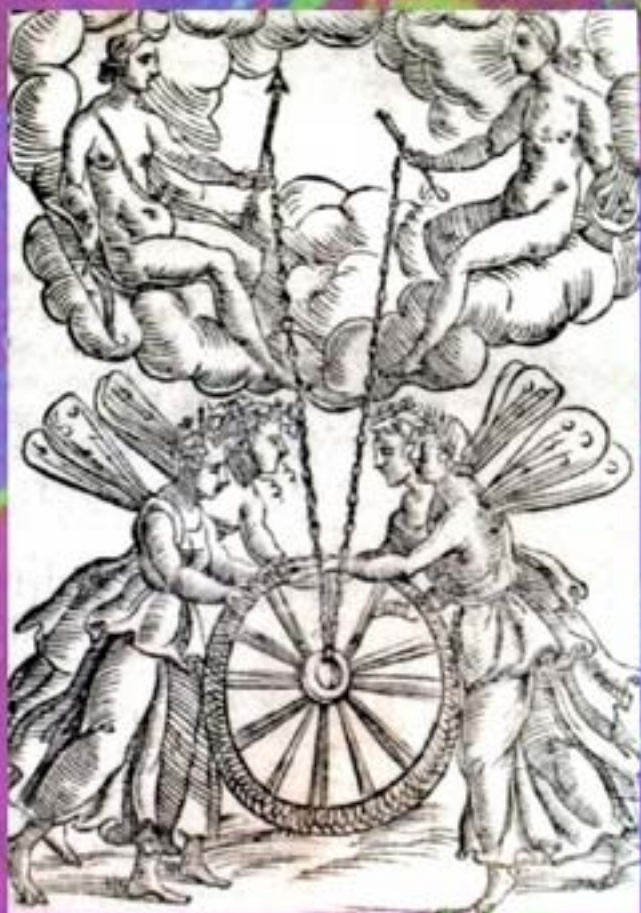


TARO of the FOUR WORLDS



Steve Nichols

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Steve Nichols

Dedicated to Maita.

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History of the Taro of Four Worlds

“By representing their Ideas by statues or Pictures, and so by that means keeping them as it were alive by the memorious trophies of their never-dying worthiness, whereby their succeeding posterity might evidently receive what respective regard was had and canonised of those.” Richard Linche, 1599.

The eighty-eight images of this book were already ancient when Linche wrote the above words. This strange taro is part of the ‘Bible of Thoth,’ tracing their roots (for the most part) back to ancient Egyptian religion and the mists of time. Thoth (and his priesthood), the inventor of magic, writing and games (including card games such as Tarrochini) intended his wisdom imagery to last for all times, and so engraved icons into stone, or alternatively embodied them into pastimes and games, such as Senet.

The source work for this taro, from the height of the Italian Renaissance, is the book by Cartari, Vincenzo, (b. ca. 1500), *Le imagini degli dei degli antichi*, Images of the Gods of the Ancients.



These engravings were originally made by Bolognino Zaltieri for the edition of Vincenzo Cartari published by Giordani Ziletti at Venice in 1571. Zaltieri was part of the school of great veneziani (Tiziano, Veronese, Tintoretto). There are also an excellent, slightly later, set of these illustrations by Hachenburg, my edition is 1614 AD, who formalized the numbering convention for these images and this taro. Zaltieri only actually inscribed number 1 (Threshold), but his sequence matches that of Hachenburg, and was probably the source for the latter.

An important Latin edition was translated by Antoine du Verdier, who also wrote a French translation that appeared in 1581 and was dedicated to Henricus Memmius. In 1599, Richard Linche wrote an (incomplete) English translation of Cartari, *The Fountaine of Ancient Literature*, my revision of which forms the part of this book.

The taro images themselves are directly Greek and Roman, being based on original ancient pictures and statues that survived in mid-1500's Italy, but perhaps do not survive today other than in these representations. The source that those ancient Greek and Roman artists worked from were the even earlier, ancient Egyptian artifacts, which similarly might not exist today.

“As the Grecians did after that, and the Romanes, and before them the Aegyptians, who all framed their Images of their Gods to the due likeness and proportion of a mans bodie. But yet they did not so far overshoot themselves, as to thinke that their celestial gods had

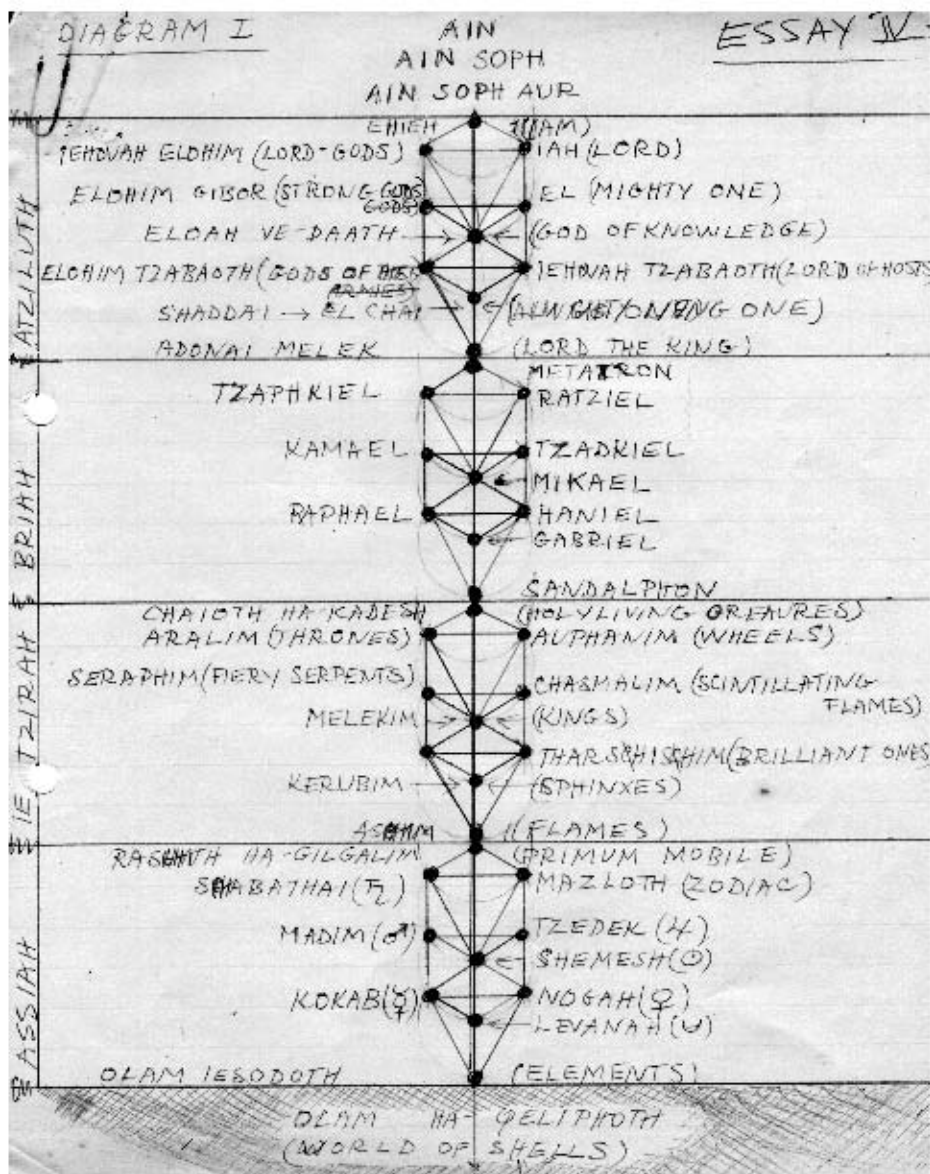
either heads, hands or feet; but to shew (as Varro sayeth) that the Soul of man, which is imprisoned here in the fleshly dungeon of the bodie, resembles the divine souls, which inhabit in the celestial dwellings of the heavens." Linche.

By skrying these icons, we have a portal back to the mindset of those ancient times. But what is equally fascinating and important is other information that throws light on the very birth of Taro(t) and its use in divination and by modern magicians.

I first want to examine another set of images that also link us, via Renaissance Italy, to both Romano-Greco and the Egyptian traditions. This object is the Isis (Isiac) Tablet, sometimes called the Bembine or Bembo's Table. "The Isiac Tablet," writes Eliphas Levi in *The History of Magic*, "is a Key to the Ancient Book of Thoth, which has survived to some extent the lapse of centuries and is pictured to us in the still comparatively ancient set of Tarocchi Cards.

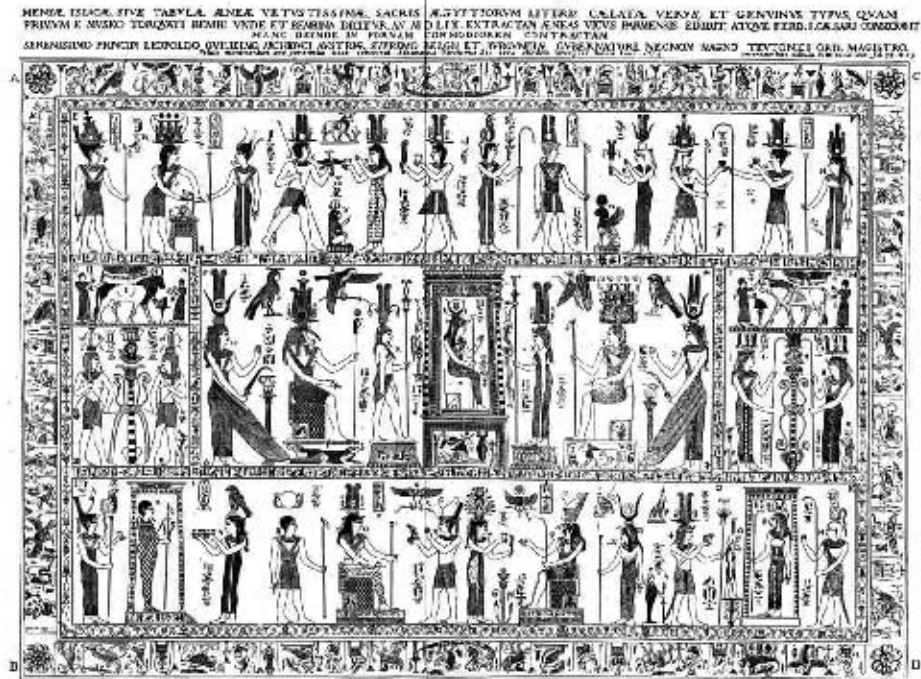
Levi's work attributing the role of Tarot in Qabalistic magic has endured, via such organisations as the Golden Dawn and its offshoots, to the present day. Hopefully this new and further analysis of the meaning of the Isis Tablets will lead to the widespread use adoption of these lost taro. I have attributed icons to the 88 Netibuth of the four Worlds, and indicated their traditional titles based on the Qabalistic tree of 22 Netibuth or Paths.

The following diagram showing the 88 netibuth (paths) is by Ithell Colquhoun:



The Isiac Tablet or Mensa Isiaca

The Isiac (Isis) Tablet, or Mensa Isiaca, is an ancient brazen tablet inlaid with silver and enamel designs; its dimensions are 4 foot 2 inches by 2 foot, 5.5 inches (50" x 30"). The bronze is inlaid with silver and dark steel-blue (or black, according to Kircher) enamel.



It is now housed in the Museum of Egyptology in Turin. Their description: Roman Period, 1st century AD. Provenance: acquired in Rome from Pietro Bembo 1527, acquired by Charles Emanuel I of Savoy in 1628, first displayed in the Museo Egizio, 1832 Inv. Nr. C. 7155. The Turin Museum currently gives this brief description:

“Egypt held great appeal for the Romans, who eagerly absorbed the Isis cult. However, after, the battle of Actium (31 BC) and the deaths of Cleopatra and Mark Antony (30 BC), the cult was persecuted until later in the first century AD when the Emperor Caligula (AD 12-41), descendant of Augustus and of Mark Antony, built a great Isis temple in Campus Martius: the Iseum Campensis. It

was also sometime in the first century AD when this remarkable table was produced, probably in Rome. The hieroglyphs are nonsense and the cult scenes are Egyptianising, but do not depict true Egyptian rites. Some of the bizarre attributes make it unclear whether the figures are divinities or kings and queens, and whether or not a god, instead of the king, is depicted making an offering to another god. Egyptian motifs appear helter-skelter throughout. Nevertheless, the central figure in a chapel can be recognised as Isis, suggesting that the table comes from a place where the Isis cult was celebrated, possibly even the Iseum Campensis. The table is an important example of metallurgical knowledge in the ancient world, with its surface decoration of different coloured precious (silver, gold, and gold with much copper) and base metals. Perhaps the most interesting colour on the table is the black, usually incorrectly described as niello. In fact, analysis on similarly black-inlaid Roman objects reveal that this was made by alloying copper and tin with small amounts of gold or silver (about 2 %) and then 'pickling' the object in organic acid. Pliny (*Natural. History*) and Plutarch (*Moralia*) both described a prestigious black bronze alloy, 'Corinthian bronze', which contained gold and silver."

The tablet might have been a votive offering to Isis in one of her numerous temples, although Jablonkski (1750) considers the central figure to be Neith, not Isis. My thought is that the Tablet bears a striking resemblance to the three registers of a 36 (3 x 12) variant squared Senet board. The three registers, almost universally common in Egyptian netherworld drawings, might also be the earliest historical basis of the three pillars or columns of Qabalah.

Westcott considers which classical Egyptian texts might be associated with the tablet, and mentions that, because of the curiously designed symbol called by Kircher the *Phallus Occulatus*, which according to Westcott had "no generative signification, but that these were the mystical eyes, which rather referred to the points of the horizon, North and South", or alternatively as Sun and Moon; it might identify with the *Chapter of the Adoration of the Mystical Eyes*, Book of the Dead.

The *Phallus Oculatus* seems to combine a phallus with a human eye, and Westcott notes that the Egyptian festival *Paamyliia* resembles the Greco-Roman *Phallophoria*. There is some debate whether in Egypt the festival was dedicated to Osiris, because of his missing or mutilated penis; or to the worship of Khem, since all we know is that this symbol was honoured specially.

The tablet was first discovered at the beginning of the C16th on the Mount Aventine in Rome at a spot where a temple of Isis once stood, perhaps built in the time of Emperor Hadrian of Caracalla, circa 120A.D.

After the army of Charles V of Germany overran Italy and plundered the city, it fell into the hands of a blacksmith or ironworker, who sold it for a large sum of money to Cardinal Bembo. After his death, it came into the possession of the Duke of Mantua, in whose treasure-house it figured as a relic of the past until 1630, when Mantua was burned by the army of the Emperor Ferdinand II. Then it fell into the hands of the Duke of Savoy, and finally was presented to the King of Sardinia.

During the C19th the 'Guide to Northern Italy' stated that the Tablet was exhibited in Turin at the Museum of Egyptian Antiquities.

Athanasius Kircher, in his *Oedipus Aegypticus*, has a very long treatise in explanation of the Tablet, suggesting that it probably formed a mystic ornament in the adytum of a temple in Egypt; for the Egyptians, like the Hebrews, provided such secret chambers in which the priests performed their most holy rites.

Westcott describes the Tablet in brief: its Upper Region has twelve principle erect 'human' figures, the Lower Region has twelve figures, more-or-less human, two standing in porticoes, two seated. The Central or Middle Region is perhaps the most important scene, with an enthroned female figure under a canopy in the very centre, a triad on either side, each consisting of a seated figure, an attendant and a winged figure, plus two birds. At each end are a Bull with two attendants, and two female figures, one on each side of an object. He thinks these represent the Essence of Divinity (Godhead) triplicity; also a triform or secondary divinity.

Some of following analysis comes from a transcription of Ithell Colquhoun's unpublished handwritten notes:

The Tablet embodies the triple arrangement of the constitution of the world into Archetypal, Intellectual and Sensible; the Paternal mind as a centre gives motion and animation to all things. The universe is regulated from the Paternal Foundation through three triads; this Foundation is variously called the IYNX, Soul of the World, Pantomorphous Redeemer; and by Philo, the Constructive Wisdom.

It exists in the perfection of triads of:

1. Pater (Power)
2. Mater, or mens (Design)
3. Potentia, i.e., (Faith, Truth and Love).

The order, disposition, administration and functions of the Divine Powers are also shown here, typified by the companions and officers of the Divine and Supreme mens, the great Potentia and Paternal IYNX. Here as seen the:

1. Rectores mundorum (Rulers of the Worlds) each with his notable symbols whether of air, or of fire, or of material things.

Here are also the:

2. Partres Fontium (Fathers of the Fountains) Sources, Origins, Causes, whose care and duty it is to decide and preserve the:

3. Principia, the dominions, the elements of all things, and the inviolate Laws of Nature.

Here are perceived the:

4. Zonia and the:

5. Azonia, divinities not bound to any certain sphere, each with its proper ornaments and peculiar form. Indeed the formation of the Tablet is such that it must also be effectual as a talisman against evil influences.

Kircher says *'The Egyptians considered the Divinity in two manners. As an eternal Existence, self-constituted and quite apart from terrestrial concerns (Transcendent, I.C.); or, in connection with created objects which it governs by ministering spirits and secondary powers (immanent, I.C.). They admitted a Triple Essence of Deity,*

and also a triform secondary divinity, as they had learned of Hermes Trismegistos. This divinity imprinted his seal upon all earthly things, both living and dead. Upon this same essential plan was the Tablet constructed'.

The system of Philosophy and Theosophy that Kircher associates with the Isiac Tablet is of an extremely occult character. It is almost identical with that form which is ascribed to Zoroaster, as founder of the Chaldean system. It has many points in common with the Qabalistic scheme as expounded in the Zohar and the Sepher Ietzirah. Zoroaster's schema in brief:

0. The Eternal Being is first, with an emanation of light and fire. Then follow Incorporeal Beings in three orders:

1. Intelligible.
2. Intelligible and Intellectual.
3. Intellectual.
4. The Mortals follow last.

To the 1st order (Intelligibles) are inferred:

1. Pater
2. Mens
3. Potentia.

The 2nd order (Intelligible and Intellectual) are presided over by the IYNX - this word in Greek has several meanings, such as 'Magic Wheel', 'Charm', 'Desire.'

(c.f. the Maya of Vedic philosophy, I.C.). This order includes the Synoches and the Teletarchs.

1. Synoches IYNX
2. Teletarches IYNX

The 3rd order includes the Once Above, Hecate, the Twice Above, the three Amilicti (Implacable thunders), and the Hypezocos, (Seven Fountains of Power).

1. The Once Above
2. Hecate
3. The Twice Above,
4. The Amilicti (3)

5. The Hypezocoas, Fountains of Power (7).

Proclus, Psillus, Damascius and Porphery should be further consulted.

Kircher then proceeds to describe the construction of the Tablet:

THE MIDDLE REGION

In the centre is placed the most important design, consisting of the Great Gate of the Gods, an architectural canopy over a Throne, on which is a seated figure. On the top of the canopy are shown diverging Flames; below is the double-winged globe, then a second winged globe, and a third below the seat of the figure. Around the sides of the canopy are a series of squares in which are aides with 8 divisions. (Sign of Nether/ Nepher, I.C.).



A column marked with alternate black and white bands and surmounted by a head of Isis stands on each side of the canopy. Seated within, is the figure of a Goddess dressed from the waist downwards with feather markings; on her head is a Fillet with Nubian bind, the Turkey, surmounting this; on its back is a basket from which arise two Persea-leaves and two horns, these latter found by a Disc on which is a Scarab. In her right hand is a lotus-flowered Sceptre and her seat is plain, but a sitting Day is engraved on it.

Below her seat is another design on an abacus, in which lies a monster, Nopher, part Lion, part hawk, with a Canopus between its forepaws. Behind it is seen a Globe winged and combined with a Serpent; over its head is a crescent moon with a sun within it. On each side of the canopy are placed columns, and on each is a serpent as if on guard.

MENDES		WINTER		AMMON		SPRING		MOMPHTA		SUMMER		OMPHTA		AUTUMN																																	
MENDES	MECHIR	CANOPUS	PHAKENOTH	ICHTON	PHARMUTHI	AMMON	PACTONS	APIS	PADNI	GEMINI	EPIPHI	HERMANUBIS	MESORI	MOMPHTA	THOTH	ISIS	PADPHI	OMPHTA	ATHYR	TYPHON	CHOIAY	NEPHTHA	TYBI																								
P	S	V	X	Z	A	B	C	E	F	G	M																																				
APIS	ISIS	TRIAD OF IBIMGRPHOS				OPHIONIAN TRIAD CENTRAL IYNX				TRIAD OF NEPHTHA FEMININE PASSIVE				MNEVIS	OSIRIS																																
G	I	K					V				S	W	I				Y	Z	P	V	E																										
TRIAD OF HECATE			MASCULINE ACTIVE												TRIAD OF SCRAPIS																																
L	M	N	D				Q				F				Z			H			Θ																										
EAST GATE				NORTH GATE				SOUTH GATE				WEST GATE																																			
HECUS				RANOCNUS				THOTH				ELURUS																																			
λ				μ				ν				ξ				ο				ζ				τ				ϕ				χ				ψ				F				H			

There are three principle figures on each side of the goddess. Each triad consists of one seated figure and two standing ones:

On the Right: TYX, OQR

On the Left: CCDD, TXYZ

Note that O and Z are clothed alike, R X and X CC (next to the canopy) have similar pedestals, wands and head-dresses; QY is Ibis-headed, and Y DD is a seated female human figure.

This central canopy represents the diffusion of the Triform Supreme mens in the Three Worlds, from which process of evolution this sensible world or universe emerges, called by Plutarch 'The Home of Horus', and by the Egyptians 'The Great Gate of the Gods.' The diversifying Flames on the summit of the Canopy mean the eternal and incorruptible Supreme Mens, full of Fire, Light and Life.

The influence is communicated to the intellectual, sensible and Elementary Worlds, as pictured by the three Winged Globes.

The seated figure is the Supreme Mind or Pantomorphous IYNX, multiform Sphinx, Logos, Word or Soul of the World; and is placed here in the middle, as in the centre of universal Nature. The sitting-posture denotes power and dominion, the Dog points to the Dog-star, Sirius or Sothis. The feather-winged clothing of the limbs denotes the sublime velocity of the higher powers; the necklace the celestial orbs in constant motion; the Fillet, the hidden procedure of Nature; and the Turkey, the Numidian Bird of the Martial, its many colours and spots symbolize the variety of created things.

The Basket symbolizes abundance, and Persea the wisdom which administers all events; the Horns are the Moon, and the Disk with the Scarab, the Sun. The scepter means that all things are modeled after the pattern of the Eternal Mens, and the Lotus signifies the perpetual procession alike by night and day.

The goddess is Isis. The squares and quaternary, and the 8-fold division of the circles on the columns of the canopy denote the numbers 4 and 8 which produce 12, the symbol of Mundane Perfection. The two Serpents on the standards are Opionian Agathodæmons, or good divinities. The Abacus below means the Elementary World. The Lion with the black veil (or mane? I.C) is Earth, and the Hawk-head refers to Elemental Fire; the Canopus means Elemental Water; a two-fold flame above and two feathers signifying Elemental Air, meaning that 'water' by heat becomes vapor.

The Kuklo-Pteromorphos, or Serpent-winged Globe, means that all this Elementary World is animated and preserved by the powers of the Supreme Triform Deity.

The hieroglyphics of the upper set in face of the IYNX read as follows:

'The Entrance to the quadripartite world, through which the Panto-morphous Soul of the World doth enter; it penetrates all things with the eye of Divine Providence, bestows the sphere of life both through the four parts of the Superior World, and through the five Gates of the Inferior Worlds.'

The lower group reads thus: *'The Barrier of the Portals of the Superior and Inferior Worlds, of which the chain of the Zones is removed by the Ibimorphous Agathodaemon'.*

The two Serpent-figures V and W, at the right and left of the IYNX, together with the Sphinx AA from the Ophionian Agathodemonic Triad. QX and YDD are Patres seated, RY and X CC are Potentiae, OT and ZGG are the Mentis.

1. Pater = QX is Ibimorphous, the Hermanutis, signifying the Deity of Moisture. The Quail pictured on the seat is a symbol of adversity. The Ankh of the right hand shows the influx of power from above, and the Isis-headed Wand shows power delegated by Isis. The Flames of the Headdress show Elemental Fire; the Serpents indicate life; the Feathers, velocity; and the Floral centre, fecundity. The two Crocodiles below the Throne symbolize the evil powers of Typhon under the subjection of Isis.

The eighteen divisions of the Footstool signify the 18 cubit's rise of the Nile, and Ibis-Thoth is a Nile deity.

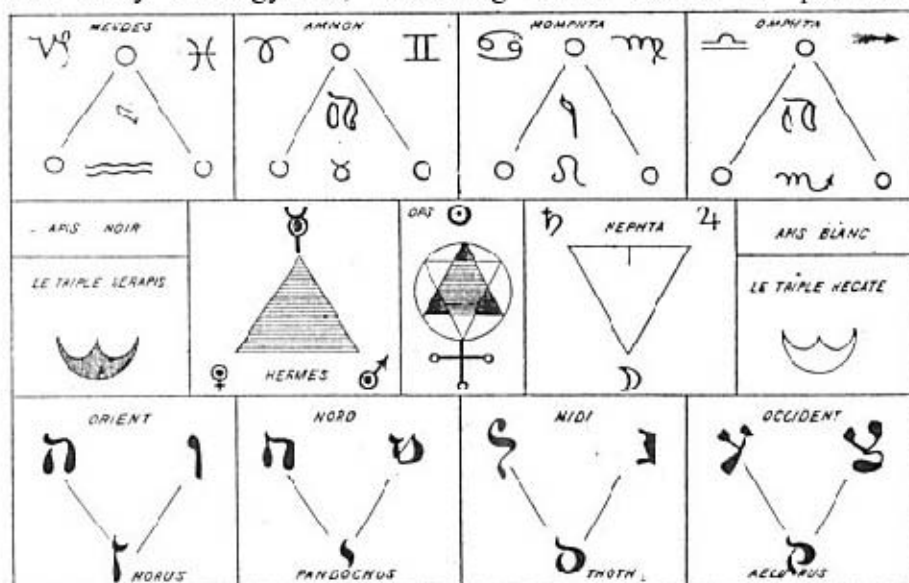
2. Mens = OT is the mens of the Triad, with long wings reaching the ground. Her feather-wand denotes dominion over airy powers, and the Vase of the pedestal indicates nourishment by the Nile-waters.

The hieroglyphics above read: *'The airy good-genius of all nature communicates its power by moisture, so fecundating it.'*

PV is an andro-sphinx, the Fiery genius, and the hieroglyphics read: 'The divine arbiter by his power impresses with his seal the heavenly life.'

3. Potentia = RY is the executor of the commands of this Triad. On his pedestal we read: 'He penetrates with the greatest celerity through the celestial sphere, through the moist kingdom of Momphta, and the sacred Ibimorphous lakes.'

S is a flying Hawk holding a circle and a rod, and refers to the power of heat radiating from the archetypal Fire of the Supreme Mens. This triad represents Active Agents, while the CCX DDY Z are Passive. But neither of them is so in totality, for the Egyptians considered deity androgynous, becoming either active or passive.



1. The Pater of the Triad CCX DDY Z is Nephta, thoned and with a flowing head-dress, a kneeling figure beneath the seat; and on the pedestal is a Lion, the symbol of Momphta, the rising Nile. On her head is a winged scarab.

2. Mens. T is a similar form of Mens to OT. CC X differs from RY, the corresponding figure – it is a goddess with a head-dress of a globe, serpents and feathers. A and B are the companion figures, the Numidian Turkey and Hawk.

The IYNX of the Greeks is called by the Egyptians Hemphtha.

The Azonian Hecative Triad, L QQ MN.

This Triad contains three Mentēs:

1. Triecdotis (?)
2. Homas.
3. Ecclustike.

while the Azonian gods are:

1. Serapis.
2. Bacchus.
3. Osirus.

The centre is the seed, Mens, with black veil, white ears, three necklets and a great 'Doorway of the World' on her head. She is Isis under the form of Hecate, faithful guardian and preserver of earthly treasures. The attendants are called by Psellus, Triecdotis and Komas.

The Serapian Triad

*(Zeta) *(Eta) and *(Theta) is named from the head of the monstrous shape, marked H.

1. This is the Pater.
2. Zeta is the Mens,
3. Theta the Potentia.

Serapis is the sun below the horizon – Pluto or Dis. On his head are three feathers and close by are a frog on the Persea-flower and Cynocephalus with a lunar crescent. The attendants stand on each side of the mysterious column.

The Isian Triad

These are placed over the Hecatine, and in it we all see the white and black Bull (Threvis ?*) or lunar. The attendant is KS, Triptolemus holding a cup. GS is (Pharo?*). The words above read:

'The Propagator of the celestial fluid to lower beings.'

The Osirian Triad

The Osirian Triad are placed above the Serapean; in ti is the white Bull, Apis, HH, or solar.

Kircher then sums up the objects in **the Middle Region** as follows:

'The First Triad of the Fiery Archetypal World brings forth seven Triads, the Genii of the Universe:

1. Ophinian: World of Life and Fire, Eternal
2. (Ibis) Ibimorphic: World of Moisture, Eternal
- 3, (Nephtys) Nephtae: World of Fecundity, Eternal.
4. Isian: World of the Moon, Sidereal.
5. Osirian: World of the Sun, Sidereal.
6. Hecatene: World of Vegetative Growth, sub-lunar.
7. Serapean: World of the Subterranean.

The Superior Region.

These Twelve figures represent the 12 Directions of the Celestial World. They are divided into four Triads, and answer to our 12 Signs of the Zodiac and twelve months.

Triad I. consists of AP, BS and CV, referring to the months whose Coptic names are Mechin, Phamemoth and Pharmuti. These three constitute Winter or Mendes. The corresponding Hebrew months are Shereth, Ader, and Nisan or Abit; that is, January 21st to April 26th very nearly.

Triad II. is DX, BZ, and HA, the months of Pachons, Paoni and Eiphi, and are Spring or Ammon. The Hebrew names are Iyar, Sivan and Tammuy or April 27th to July 24th.

Triad III. consists of the months Athyn, Choiak and Tybi, FN, GO and HP, forming Omphtha or Autumn, corresponding to the Hebrew Chesvan, Kisler and Tebet, from October 28th to January 25th.

Psellus, quoting Zoroaster says: *'After the Intelligible Divinity, named "the IYNX", come the Divinities of the Sidereal World, ruling over elementary fire, air and matter.'*

Compare with the Sepher Ietzirah, where the twelve Simple Letters are associated with the Zodaical Signs. According to Kircher, the Egyptian Zodaical Signs were:

1. Ammon (Aries)
2. Apis (Taurus)

3. Helitomenon and Harpocrates (Gemini)
4. Hermanubis (Cancer)
5. Momphta (Leo)
6. Isis (Virgo)
7. Omphtha (Libra)
8. Typhon Scorpio)
9. Nephthys (Sagittarius)
10. Mendes (Capricorn)
11. Canopus (Aquarius)
12. Ichton (Pisces)

The later Demotic Zodaical figures were in the same order:

1. Skin
2. Bull
3. Shoots of a Plant
4. Scarab
5. Knife
6. Virgin
7. Solar Mountain
8. Snake
9. Arrow
10. Life (? SN)
11. Water
- 12 Fish

The First Triad (Mendesian)

1. Pater = SB
2. Mens = VC
3. Potentia = PA

These form the Triad of Mendes, the Goat, which is seen on the altar, M. It was customary to sacrifice goats under the sign of Capricornus. The figures PA and VC carry ankhs, symbols of Intercessory Deity. Q and T are tablets acting as amulets.

The Second Triad (Ammonian)

1. Pater = XD
2. Mens = ZG
3. Potentia = AH

The Ram (Ammon) is above, standing by a plant with three branches, symbol of the ripening heat of the season (Shoots of Spring? I.C.). Rabbi Jehnda says in the Zohar: *'To denote heat they drew a Ram, the horns diverging upwards being a type of flames of fire.'*

XD is Ammon as a warrior, with a Nilotic Phenicopterus in his left hand. ZG is Isis, to whom coin and fruit were dedicated. AH (the Potentia) carries an Ibis feather in the right hand and a vase of Nile-water in the left. Y, the Cynocephalus, marks the Vernal Equinox; below his seat are six circles with crosses of four lines, referring to 24 – because at the Equinox this animal was said to urinate every hour through the day and night.

The Third Triad (Momphta)

These refer to the Summer; its figures are BI, CK and EM. It is so called because Momphta is the presiding genius of Leo, the rising Nile, which DL, the Nilotic Sphinx, expresses; on its head are the crescent moon and the Dark Sun.

1. Pater = CK, is an Intercessory Deity, his vase-shaped head-dress ornamented with circles; a snake emerges from it, and above it are two Hawk's feathers and a circle – symbols of Horus and the Sun.

2. The Mens = EM, an Isis, has a head-dress of white with a vase above it and horns, referring to the Moon and the star Sirius or Sothis. In her right hand she bears a feathered Sceptre, with two triangular Sistra [Egyptian musical instrument] hanging from it. This sceptre is a weapon against Typhon, who is always supposed to be disturbed by music or noise.

3. The Potentia = BI carries an absinth branch because absinth, the enemy of putrefaction, was plentiful at the beginning of the month of Thoth. She has a Thermuthis on her head.

The Fourth Triad (Omphta)

This Triad covers the Autumn. Omphta is the protector of the Siphistra, a beneficent Deity – it is the figure with the Thyrsus in the right hand. The figure FN holds a Cuckoo (or Phoenix) –headed wand, and in the left, a cup of black earth. HP is an intercessory Deity carrying a lotus-wand to ward off the attacks of Typhon.

1. Pater – Omphtha
2. Mens = FN
3. Potentia = HP

The Inferior Region

This area of the Table contains twelve Principle figures, the ‘Fathers of the Perennial Fountains’, the ‘Rulers of the Terrestrial World’. These are also divided into four series of Triads:

1. Western: * FYY, HHK
2. Northern: * MMO, NN, *OO
3. Southern: PP, RR XX
4. Eastern: LII, MKK, NLL

1. The Triad of the Great East Gate of the World presents the boy Horus (1. = Pater), enclosed in a portico. He is wrapped up in network, holds a wand with a Phoenix or Cuckoo-head, and a cross upon it, and also a square and a trumpet; behind his neck hangs a triangle with a globe emerging from it. The portico is ornamented with a winged globe above, and with circles and pentagrams on its sides. This Gate admits light and motion to the four parts of the World, and the five Orders of Being. Horus is the sun rising in the East. The network points out that its origin and powers are hidden from our knowledge.

The cross is an emblem of the four elements, the square symbolizes order and symmetry and the trumpet harmony. The triangle is the symbol of the logos. The hieroglyphics on the pedestal read:

‘The parent of vegetable nature, preserver of moisture, the sacred guardian of the Nile – Osiris, pantomorphous genius of living beings and things, making them fertile.’

2. NL is the Mother or Mens of the Triad; she is a form of Isis. The Hawk symbolises Heat and Light, and the 5 cups she carries are the four elements plus the quintessence.

3. *II is the Potentia with an asp, called Thermutis.

The Triad of the West Gate is named Aeluromorphos, or Fontana, and is placed at the opposite end of the Region.

1. Pater = FFyy * - the goddess Sekhmet or Bastet with winged globe, symbol of the influx of the Supreme Mind. The Cat, or Aeluros, is the deity of night and of the Western region.

2. Mens = * - the figure on the left of Anubis, carrying a wand with a flowering top; and on her head is a diadem of two flames, two feathers, two asps and a circle or star.

3. Potentia (Intellectual Potency) = H – Fecindity with a papyrus-stem, symbol of plenty. Over his head are Thermutis and a star.

There are three additional figures, d: a sitting Dog with a sistrum, which is sometimes used as a symbol of the horizon during the hours of night. Plutarch says that Anubis was connected with the horizon and uses the sistrum to terrify Typhon ('The Dog Anubis' of Milton, I.C.). Another figure is that of Anubis proper, with Globe, Serpent and Ibis-feather on his head, the Ibis being an enemy of the crocodile Typhon. E is Horus the Sun.

III The Northern Triad is Pandochaen, under the presidency of the Genii of the North. The central figure, NN = The Pater, and is seated on a throne symbolising the light and shade of the Northern Sun. Her dress is ornamented with stars (or ankhs?). Her lotus-sceptre is a symbol of the Archetypal Sun; on the pedestal are alternate circles with a cross inside and sets of five lines, the Egyptian symbol for the number 9, which is connected with the North.

2. The Mens attendant, MM, has the cuckoo/ Phoenix wand and Ankh, with globe and serpent overhead.

3. The Potentia, *OO or Sigma, is on the left of Pandochus and carries a quail, symbol of the wicked wiles of Typhon, against which the winged serpent-globe, or Agathodaemon, is constantly working.

The Fourth Triad is Thauistic, under the presidency of the Southern Genii.

1. Pater = Horus, RR, called Thauustus and Baielk, which means 'the heart of life.' His crown is marked with many circles, which means dominion over many realms. The number 7 is dedicated to him (the quadrified circles plus three lines on the pedestal).

2. Mens = the figure offering him, PP, a cup of Nile-water and a Hawk's feather is the subterranean Isis or Persephone, the deity of flowers, fruits and vegetables. She is wearing a deer's skin, and on her head is a vase of flowers with a statue of Hecate.

3. Potentia = the Nilotic-Isis, with body and lower limbs covered with the Hawks wings. She wears a turkey head-dress, and above it is a cup from which emerge two cow's horns with the Dog-star, Sothis. This star is also placed over the scarab.

O* is the Ibis-Agathodaemon, with a vase from which grows the absinth, sacred to Isis. It was supposed to purify water. The South of Egypt was always held in great veneration and was called 'The Lamp of Light' and 'The Cup of the World'. The Egyptians also called the North the 'Right' and the South the 'Left' of the Universe, because the human heart is on the left side and so is the Nile, fountain of moisture and fertility in Egypt.

William Warburton (1738) thinks that the Tablet was made by some devotee of Isis living in Rome. Others think that the central image is not Isis, but Neith or Minerva, or the Artificer of the World. Sablonski (1750) suggests that the Tablet was designed in the time of the Antonines (Marcus Aurelius, A.D. 161 to 216), and is a Calendar of Festivals of the Egyptian religion adjusted to the Roman divisions of the year.

The Egyptians had three cycles with durations of:

1. Apis: 25 years
2. Phoenix: 500 years
3. Sothiac: 1460 years.

One of the Sothiac Cycles commenced B.C. 1322, the date of the beginning of the reign of Rameses, and ended A.D. 138.

Professor Le Page Renouf of the British Museum was of the opinion that the Tablet was not designed by an ancient Egyptian but in Roman times, and that the hieroglyphics were either badly copied or intentionally disfigured, and that they are practically illegible, even to himself and others who can decipher the inscriptions on the ancient monuments of Egypt.

W. Wynn Westcott didn't think that the Tablet was intended to serve any public purpose, and was intrinsically without meaning to the ordinary Egyptian, or worshipper of Isis, whether in Greece, in Rome, or on the banks of the Nile. The designer, claims Westcott, arranged his figures and his symbols for an esoteric purpose. He (or she) was doubtless a priest of the cult of Isis, and attempted to embody his ideas of religion, cosmogony and astronomy in a cryptic form which has truly proved a stumbling-block to the profane.

The precise date and place of its manufacture are difficult to obtain, but from the character of its ornaments and the peculiarities of the hieroglyphics, it may be assigned to the Ptolemaic period, say about 300 B.C. Although it is obviously related to Isis, yet there is a notable absence of any reference to the myth of Isis and Osiris.

Eliphas Levi divides the Upper Region of the Tablet into four Seasons, each with its three signs under the presidency of *Tetragramaton, YHVH*. The Lower Region is under the presidency of the twelve single Letters, and is associated with the four quarters of the Horizon. The Central Region ascribes to Solar and Planetary powers. In the centre is the Sun (Ops) – Neith, Minerva (Cybele S.N.).

The Ibimorphic Triad represents Venus, Mercury and Mars placed around the Fire triangle. The Nephtean Triad represents Saturn, the Moon and Jupiter around the Water triangle. Ops = Latin for Terra, genius of the Earth.

N.B. the letters serve ONLY the purpose of identifying the figures on the tablet; those in red refer to the enlarged sections; those in black to Wynn Westcott's diagram of the whole.



I invite the reader to cross-reference the deities we have met in this tablet with the similarly Ptolemaic cosmogony of the of the following 88 chapters, the Taro of the Four Worlds.

1 Threshold



DIVINATION: The Fool, Atziluth.

Here is the unborn soul deciding whether to incarnate into nature. Another name for this card is "*Portal*," and the cave represents the womb of the universe. '*Higher Consciousness*,' the divine radiance of Phebus [the sun], is outside or above the world, looking in.

Phoebus, Febo or Apollo is symbol of the sun, therefore he wears the crowned head of beams; he has in hand the Lyra or viola it because it produces music and poetry, but can disrupt evils that threaten the celestial harmony. The old one is the Fato preplace to the universal laws. The spelonca or house represents Eternity, the Centuries in shape of steps forged with several metals (further up it is of gold), the Years are in shape of children generated to you from the spelonca or house of the infinity mother. Nature has many breasts, like Isis, meaning the spirits that they go and they come, tied to the Nature until appeals to the gods. The snake encloses itself on its tail to represent the Year or the Time that comes, that it goes and it returns continuously.

This taro contains many layers of allegory. The young man, Phoebus, whom we meet again as the *Radiant One* (taro 14) has enjoyed the single life symbolized by music and travel. He must decide whether to cross the threshold into domesticity, represented by the woman, bearer of many children, and the old man he will become. Note the number 1 scrawled by the engraver on the side of the door. This indicates the first card, the archetypal Fool, not quite of this world, but having the advantages of latency and youth. The Fool in Atziluth, the Fire chessboard.

Linche: And for that unto all such Statues and Images of the gods, was annexed and adjoined the picture of Eternitie, I think it not amiss in this place in some sort to touch upon it.

Although Boccace writing of the Progeny of the gods, sayeth, That the ancients have derived it from Demogoron, as the principle and first of them all, and who inhabited in the middle centre of the earth, encircled round about, and circumferenced with a dark and obfuscate cloud, breathing from his mouth a certain liquid humidity; but herein I will proceed no further, having nor further warrant for

such depictance, only I will now revert my pen to the statue of Eternitie, which is what it is, the name doth clearly discover, containing in itself all worlds and ages, and not limited or measured by any space of time.

And therefore Trismegistos, Plato and the Pythagoricks, called Time in the image of Eternitie: in that it is revolved in itself, and admits no date. Whereupon for the more ample and copious manifesting thereof, we will bear the opinion of Claudius in his Stiliconyan commends, who there makes a description by a Serpent, that compasses round with her body the den or cave wherein she lyeth, in such sort, that making as it were a circle, she holdeth in her mouth the end of her tail: by which is signified the effect of time, which in itself always goeth round: which description is taken from the Aegyptians, who before that the use of letters and of writing was invented, signified the circumference of a yeare by a Serpent, with her tail between her teeth: For that in times there is the like coherence and depencie, for the end of one yeare or time passed, is the beginning of the other succeeding. “



The Serpent is *Mehen*, wisdom, of the Serpent Game in pre-Dynastic Egypt, and also the patron deity of Senet, *Mehen*, guardian

and protector of Re on his solar bark. The act of eating and digestive tract are fundamental to the cycle of life; DNA is eternal continuance.

Cartari explains by poetic verse in the style, and reflecting his best guess at the sentiments of, the Emperor Claudius:

*Down in a vale, (close hid from Phebus eye,
Held in the arms of two heaven threatening mountains,
From out whose bosom furiously they fly,
With unresisted force, two swift-winged fountains),
There dwells an aged Cave: that ne're will die,
Though death sits pictured in her horrid countenance,
She sends forth Times, and calls them back again,
For Times and Ages they with her remaine.*

*Upon her lap a green-scaled Serpent lies,
Whose hugeness fills her wide rotunditye,
Darting forth fiery sparkles from her eyes,
And what she finds, devours most hungrily,
Her wrinkled tail fast twixt her teeth she ties,
Even which she seems to gnaw most greedily,
All in a circle thus she sits involved,
Whose firm tenacity is ne're dissolved.*

*And at the gate of this so strange-framed den,
In Matrons habit, and in green attire,
Stands gracious nature noting with her pen,
Whom she lets forth, and whom again retires,
And round about the cave the souls of men
Flie here and there, as seeming to aspire,
And longing to recover heaven, but these
With Nature must remain till death shall please.*

*In furthest nooks and corner of the cell,
Sits an old man, whose colour'd hair
Is far more white than any tongue can tell,
And whose clear lovely face exceeds all fair,
Writing down laws for those that here do dwell,
That ignorance may never cause despair,*

*And as he sits, each star he doth divide,
And every planet in his course doth guide.*

*Prescribing with immutable degree,
To every one their courses as they lie,
By whom all living things (what ere they be)
That have or life, or death, do live and die,
Then straight he turns, him round about to see
How Mars attends his course full busily
Who though through doubtful paths he long doth stray,
Yet at the length all tends but to one way.*

*How Jupiter the world's ne're failing friend,
Directs his circuit through the azure shy,
How Luna at her brothers journey's end,
Rides in her purple coach most gloriously,
How four-faced Saturn his slow steps doth tend,
And how fair Venus through the air doth flit,
And next to her succeeds heavens messenger,
Posting amaine as Phebus harbinger.*

*Who when (He) comes in his all-glorious shine,
Great Nature meets him in most reverent wise,
To whom the aged man doth make a sign
In courtesy although he meant to rise,
When straight the gates of this great cause divine,
Open themselves with wondrous subtleties,
Within whose adamantine cell is seen
What from beginning of the world hath been.*

*Here, every age of sundry metal's framed,
Aspectly seated in his due degree,
And of those metals so they still are named,
Whether of wood, brass, iron or steel they be
Here shall you see, the silver age so framed,
Staining the former in clear purity,
But when you see that of resplendent gold,
The other, but base metals you will hold.*

The description of this cave or den (according to the opinion of Boccace) importeth thus much: That Eternities hath an absolute and sole command over all times, and therefore the lives far hence remoted in some unknown vale: where human steps never approached, but it is even unfound-out of the celestial inhabitants, that is, those happy souls which stand before the presence of the greatest, who only knoweth all things: she leadeth forth times, and recalls them back again, for that from her, all ages have had their beginning: instantly possess their being, and with her forever shall continue: she sits encircled and involved with herself, as we have already discovered in the former description by the form of a serpent, who continually with her tail in her mouth, turneth herself round with as great slowness or leisure as is possible, showing thereby that Time with a creeping and unseen pace, steals by little and little clean from us.

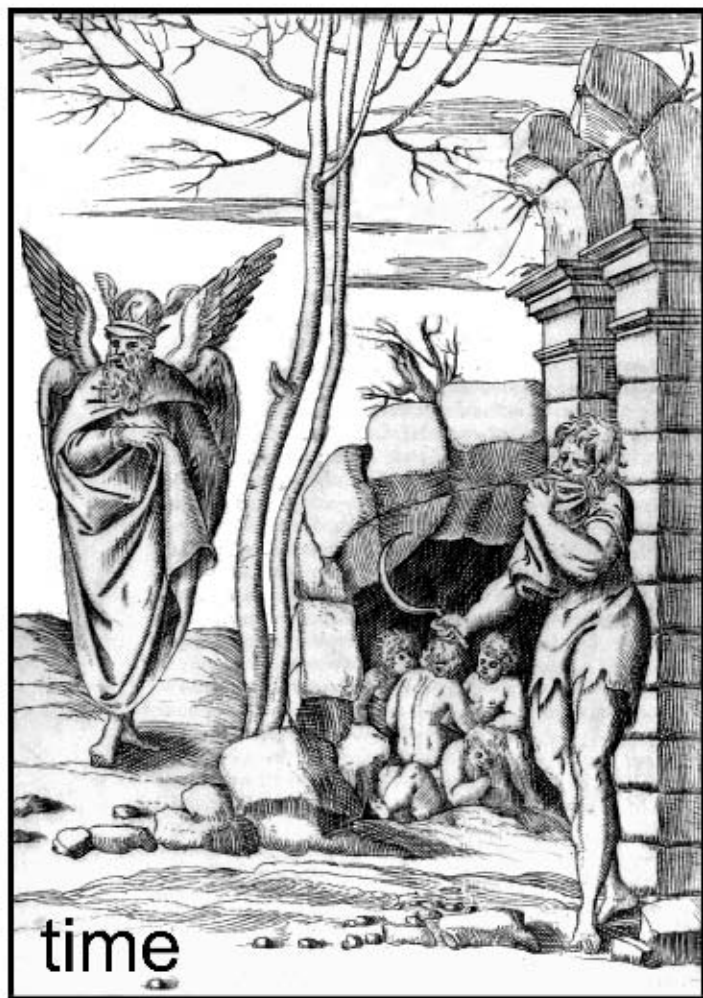


At the entrance of the cave (where nature sits), the souls of men seem to flutter and hover over her head: which importeth the

infinite numbers of men that are every day created, bringing then with them their souls, and for that they appear to fly directly over the bosom of Eternitie, it meaneth, that whosoever attains unto (that) excellency of perfection, must first enter his aspiring steps by the means of Nature, and for that cause she is placed at the door or portal..

The aged man, which there sits declining and parting the stars, may be called God, not that he is old, for time over him loseth her virtue, and worketh no effect; who of himself is perpetual and ever-issuing: but that the ancients heretofore have pleased to defigure him, and because he effecteth all things by infinite wisdom, ruling and commanding all creatures whatsoever, by his unspeakable power, they therefore attribute unto him old age, wherein is more commonly found more wisdom, gravitie and experience than in youth. Thus far, Boccace reporteth, not touching anything at all the explication of the ages and worlds, which followed in that his description, in that indeed they were not so enigmatical, but every one might easily admit the conceiving knowledge of so familiar intendments.

2 Time



DIVINATION: Death, World of Assiah.

Matters pertaining to agriculture. Wills and inheritance, death by old age. Descent from the higher into the lower when it can bring practical benefits. Conflicts between the generations. The children in the cavern are the four seasons. Saturn is father time, who although he sleeps - he never sleeps and also is always awake - so never wakes. Vigilance and measured consideration are called for. I place this card as Death in Assiah, the Earth Chessboard.

Linche: Saturn being expelled (from) heaven by Jupiter (as histories record) and thrown down from thence into this middle region: after many days falling upon the sea, at length he arrived in Italy where he lived many years with Janus, then King of that part of the Country, where Rome afterwards was built: but poorly and meanly he lived, as indeed all the people in those times did, as having unfound out the use of tilling and planting, whereby corn and other fruits of the earth might suppeditate their wants of necessary food and victual. The use of which things they now learned from Saturn, who painfully instructed them in the perfect knowledge of the nature of each soil, and by how, and by which industrious means of art any ground (fruitless of itself by nature) might become fertile and rich.

This learned and powerful skill of Saturn, Janus infinitely admired, insomuch as (manifesting his gratefulness, for so behooveful and commodious a good turn received) he communicated part of his kingdom for him to live upon: affording him many other princely and respective regards. And further commanded his people, that when he died, they should with all reverence honour him as a god, a thing easily embraced by the Ignorant Heathens in those days, who in that they had received so unexpected a benefit by his means, willingly condescended to ascribe and attribute unto him all godlike reverence, and devout adoration, as men indeed unto whom the sole and eternal God had not ministered the Key of understanding, for that their close-shut hearts living in the dark cave of ignorance, might therewith be opened and unlocked for the admittance of the true acknowledgment of his sacred deity: but they only worshipped him for their god, who by his humane knowledge had found out some new means either for the earth's better increase, or other like prophet that were most available for their labour. Less and sluggish living. And therefore they

willingly adored Saturn as a mighty and puissant god, dedicating unto him many sumptuous statues and temples.



And him in his Statue they framed with a hook or scythe in his hand, demonstrating thereby (as they meant it) the intention of tilling the ground, because with that the corn once recovering his maturity, is cut down. Other writers there are, that would have him signify Time, as that with his scythe he should measure and proportionise the length of Time, and therewith to decurtate and cut away all things contained therein. Those also would have him to be in the shape of a very aged man, as one who began from the beginning of the world, holding in his hand a child, which by piecemeals he seems greedily to devour, importing the revenge he took, being banished (from) heaven by his own children: those which escaped the furious gulf of his maw, were only four: Jupiter, Juno, Pluto and Neptune, which intend the four elements, Fire, Air, Earth and Water, which are not perishable by the all-cutting sickle of devouring Time.

Astarte, the daughter of Celum, and wife and sister of Saturn, made for her husband a princely helmet, which had four eyes, two before, and two behind, which continually shut themselves, and slept by turns, so that two always were open, and upon her shoulder were likewise made four wings, two of the volent and two couchant, which

signified that although he slept, he always waked, and flying continued fixed and permanent: unclouding hereby the nature of Time: these heads were cut out with exquisite subtlety, and rare politure.

Eusebius further saith, That the same Astarte placed upon the head of Saturn two wings, demonstrating thereby the Excellency and perfection of the mind, and by the other he meant mans sense and understanding. For say the Naturalists, the soul of man when she entred into the human body, bringeth with her from the sphere of Saturn the force of knowledge and discourse, so that the Platonickes understand by Saturn, the mind, and the inward contemplation of things celestial, and therefore called the time wherein he lived the golden age, as a time, entertaining quiet, concord and true content.

3 The Path of Saturn



DIVINATION: The Hanged Man, Assiah

The need for patience in matters concerning your question.

("Do not act in haste" - I can't improve much on Macrobius' proverb). The slow unstoppable passage of time.

Planetary path of Saturn. Annual & longer-term cycles of time. Patience is required. This card represents also delay, the Hanged Man, in Assiah because of Saturn's associations with Earth.

Saturno, symbol of the Time, is represented with the three witness that symbolizes the effects of the Time: past-lion, present-dog, future-lupo. These images are found again in Egypt. The other figure has the same symbology of Time under snake shape that bites the tail.

Linche: Martianus Capella depicts him, holding in his right hand a Serpent, with the end of her tail in her mouth, still turning round with a heavy and dead slow pace, and he hath his temples redemyt with a green wreath, which seemeth still to flourish, his hair of his head, and his beard all milk white, looking like one of many years, withering and declining, and yet manifesting that it is in his power to rebecome youthful, fresh and blooming. The wreath on his head imports the beginning or Spring of the year, his hair and beard the snowie approach of churlish Winter, the slowness of the serpents paces the sluggish revolution of that planet (Saturn), which as it is of all the greatest, so it asketh longest time for his circular circumference, and in that from this planet proceed dolorous and dismal effects, they shape him to be old, louring, sorrowing, hardfavoured and sluggish, his nature being cold, dry and melancholy.

The same Martianus sayeth, That the nuptials of Mercury and Philogia, when she had searched and previewed each corner of the higher and lower heavens, she found Saturn sitting with great solitude in an extreme cold mansion all frozen and covered with ice and snow, wearing on his head a helmet, on which was lively depicted three heads, the one of a serpent, the other a lion, and the third of a boar: which three by many constructions may signify the effect of Time, but in that it is by the Authors themselves, but sleightly approved, we will wade no further in it.



And yet Macrobius toucheth it very nearly, when he describes him with a Lions head, a Dogs head, and a Wolfs head: intending by the Lions head the time present, which duly placed between that past and that to come, prevaieth most, and is of greatest force; or discovering thereby the stormy troubles of a man's life, by the rough, unpleasing and grim aspect of the Lion, by that of the Dog, is meant [the future] time, who always fawns on us, and by whole alluring delights we are drawn into vain and uncertain hopes: The Wolves head signifies the time past, by his greedy devouring what ere he finds, leaving no memory behind of what he catcheth within his claws.

And Macrobius among the rest of his description sayeth, That his feet are tied together with the threads of wool, agreeing thereby with the Proverb of the Latins, saying, That the gods do not any thing in hast, nor make any forced speed to castigate the iniquities of men, but proceed with a slow and unwilling progression, as giving them time and leisure of amendments.

4 Two Lights



DIVINATION: The Sun, Atziluth.

The two suns, and two aspects of Ianus or Janus, represent the knowledge and light of heaven and of earth respectively, since this deity has free access to both. Several dualities are implied, age and youth combined also suggest eternity. As well as the four seasons represented by the four faces, and the year represented by the serpent, this taro also points to knowledge of all things both mundane and practical on this earth, and also the awareness of all aspects of spiritual levels. Atziluth, world of archetypes.

The two faces indicate: Genius or King of a place, king wisdom who has the present and sees far away, knows the past and knows the present; the divine young face is because of renewal in Nature. He was represented also with 4 faces in order to report it to the 4 seasons. Ianus was, in fact, son of Saturn and Enotria of the Latins. From his father he learned the way to cultivate the screw and to produce wine.

Richard Linche, 1599: The two faces of Ianus signify also Time, the one of them being withered and hoary, intendeth the time past, the other youthful and beardless meaneth the times after coming and succeeding. Pliny writeth, That Numa king of the Romances caused the Statue of Ianus (Janus) to be hewn out in such sort, that the fingers of his hands appeared to be three hundred three-score and five, to demonstrate thereby that he was God of the year, and had the sole rule and government thereof. Whereupon they called the first month of the year Ianuarius (January), of Ianus, there then king.

The Phoenicians, as Marcus Tullius and Macrobius report, understood by Ianus the world, and therefore framed his Image in the form of a serpent, holding her tail in her mouth, continually turning round and circumferenced: as that the world doth nourish and feed itself, and the times thereof depending and cohering one of another.

But returning to the two faces of Ianus, some will have such depicturance to signify the wisdom and grave intelligence of prudent Princes, which besides that by their wise counsels they do act things politically, and discreetly, instantly, and for the time present, carry likewise in themselves a fore-providing prescience to prevent, and thereby to remedy succeeding mischief's and ensuing dangers for that

which the one face before, and the other behind, they continually behold and view round about them, recording things past, and premeditating those likely to follow: the which things the ancients prefigure unto us by the Statue of Janus, intending (as Plutarch sayeth), That Princes and Governors ought to be the true patterns and mirrors of gods among men.

And as the Romans worshipped Anteuorta and Postuorta as companions and fellows with their gods, the one pre-knowing what will come, the other remembering things past, as that from the divine powers, nothing live obscured or unrevealed: so in the Image of Janus, with two faces, is imported the wisdom and knowledge of kings and rulers, which ought not to be ignorant in any thing whatsoever, which may tend to the quiet religious and civil government of their people and country.

There have been also who have depicted Janus with four faces, as there were Statues of the same found in diverse places of Tuscany: and undoubtedly they manifested thereby the four seasons of the year, being all of diverse natures and effects, but because the description of the Spring, the Summer, Autumn and Winter are with every one very familiar, I will cease to proceed therein, commemorating that only of Ovid, when he speaketh of the regal seat of Phoebus:

*Before divine Apollo's regal seat,
The beauteous Spring sits crown'd with curious flowers,
Next whom, (with ears of corn above her head)
The Summer sits in her all-parching heat,
And Autumn (dyed with juice of grapes) down pours
A world of new-made wine of purest red,
Next whom (as placed all in due a row)
Sits grim-faced Winter cover'd all with snow.*

The Stations are many times intellected : by the Spring is meant Venus: the Summer signifies Ceres, Autumn challengeth Bacchus: and for the Winter, we oftentimes understand Vulcan and sometimes the winds with Eolus their commander: because from these proceed those tempestuous storms, which are commonly predominant in that season.

Under the feet of Janus is oftentimes placed twelve altars, meaning thereby the months of the year, or figures of the zodiac, which the sun yearly in his expedition doth circulate. There was found in Rome a statue dedicated unto Janus, which has as it might seem, four doors, and underneath four columns, which under propped and supported the weighty heaviness of the Image, in every one of which columns were set four several shells of fish, wherein were interfaced the twelve months with greatest curiousness of art delineated and filled. And let this suffice for the Statues of Janus, progressing to the Images and Pictures dedicated to the Sun: for that he seems to be the grand patron of all Times, and that all things whatsoever have their being and increase through his virtues and motions.



The illustration that I used for the taro pack is actually from a later 1614 Hachenburg edition, as it was missing from my 1592 Zaltieri copy. Fortunately this was the only missing print, and I have since found the missing image (see above). The numbers 365 are pointed to, implying the year.

The dawning and setting sun are suggested in this earlier engraving, and another subtle difference is that the uppermost figure is shown with his youthful face forwards, whilst the lower Janus shows his older face, the New Year and Old Year perhaps.

5 Doorkeeper



DIVINATION: The Hierophant, Assiah.

Seek necessary permissions, do all preliminary work beforehand. The door is to the Higher Worlds or of Heaven, and Janus is gatekeeper of the gods. In order to rule (yourself and others) you must be like the sun, throwing light and radiance all about; seeing and understanding all. Make any approach authority in the correct and appropriate way. Since Janus has a foot in this world, and is a starting point in the mysteries, World of Assiah.

Giano (Janus) is the God of the hinges of the doors, he has in hand the key in order to recognize his principle role governing Time and as door-keeper of the Year. The doors of his temple were opened in time of war and closed in time of peace.

Linche: It lieth far from my intendment in this treatise to touch in any sort the life of the gods of the ancients, or to tell now how Janus (Ianus) was one of the richest kings in Italy, and how he received Saturn, then an exile, and participated part of his kingdom unto him in lieu of those his knowledges discovered; for so much as my purpose only extendeth to tell of the Images and Statues which in those times of blindness and superstition were erected and consecrated unto their gods.

According therefore to Macrobius, Ianus was the first that in all Italy caused sacred temples and sanctuaries of devotion to be built, ordaining sacrifices and such like rites of expiation to be used with all reverence and zealous solemnisation. By reason whereof he himself was afterwards among those ignorant Plebians, held and canonized as a god. And because I say that he was the first inventor and setter up of such sacrifices, the ancients would never offer up any of their oblations unto their gods, unless they had first invocated the helping assistance of Ianus.

And this reason also induced tem the rather thereunto, for that he was afterwards supposed to be the god which continually sat at the door or portal of heaven: so that the petitions and prayers of men below, could not pass or ascend unto the hearing of their gods, unless he had first granted and allowed such their access and admittance.

The gates or doors of the heavens are said to be two, the one placed at the East, the other at the West, through the first the sun entereth, when he commeth to illuminate with his brightness the worlds of obscurity; and through the other he goeth out when he decendeth to the Anipodes. Those therefore that by the sun understand Ianus (as Macrobius and others) attribute unto him the charge of keeping of those gates, in that he is always freely licensed to enter in and go out through them at his pleasure, and for this cause they shape him forth with two faces, for that the sun always looketh round about him, both before and behind in each part and corner of the world: and in one of his hands they put a long rod or wand, and in the other a key; shewing by the one the rule and government he commandeth over all the world: and by the other he openeth and unlocketh it as it were from the close prison of vapourous cloudiness, when he discovers the oriental resplendency of his radiance, and how he shutteth it up again when he leaveth it to the gloomy government of the night.

Neither is this to be understood by the day and the night only, but by all the year also, as when the sun unlocketh the Spring from the stubborn embracements of the Winter, enamelling the pleasant verdure of the earth with so many delicate and diverse-coloured flowers, where is found all choice of pleasing prettiness in that gorgeous faire of bounteous Nature: which at his due time ended, the sun locketh up such the sumptuousness thereof, suffering the earth to lie naked to the merciless tyranny of ice and snow, whose all-perishing coldness benumbs her useless and stiff-waxing joints, which lately so Empress-like flourished, and was so gloriously invested.

6 Incarnation



DIVINATION: The Sun, Assiah

Apollo represents all the aspects of nature governed by the Sun. Joy, life, ecology and harmony with the environment. Procreation and growth; biological evolution. Good fortune generally. The Sun in Assiah represents the higher faculties and powers grounded and centered or earthed. It relates to the Earth chessboard, and also concerns the animal and vegetable kingdoms as well as human.

Linche: The error that so possessed the unsettled and wavering thoughts of the ancients, believing that there were many and diverse gods, proceeded from the opinion that they then carried of wise-appearing and learned-seeming men in those days, who with their pleasing delivery of things, supposed to be revealed unto them, brought and seduced the people into such a settled belief of those their absurdities, as long after it continued, ere they could free their intangled conceits from such, their bewitching ensnarements: for they only seeking from what original cause the birth and increase of things upon the earth might arise (wholly ignorant of the true conceivement thereof, as men guided only by others opinions, and common natures reasons, and therefore not able to advance their cognitions to the embracement of the true cause indeed, being the invisible and ever-living God) some of them judged the elements to be the chief and efficient workers of what the earth yielded forth and produced.

Neither did all of them attribute this unto all the elements together, but some only gave the cause of such increase to the virtues of the water, some to fire, some to the air, and many also to the earth.

Thales Milesius ascribed the cause of such generation of things unto the virtues of the water, and so diverse others were of diverse and several opinions: and in the end they brought the vulgars to believe likewise, that the Sun, the Moon, and the Stars, were the only causes of such increase on the earth: whereupon it issued, that they were afterwards regarded and worshipped as gods, having Altars, Statues and Temples consecrated unto them.

And yet generally with the Assyrians this persuasion prevailed not: For (say they, we may well erect Temples and Images to many other gods, but unto those whose true shapes we may continually behold with our eyes, it shall be very purposeless: yet notwithstanding

(saith Macrobius) because some in those days affirm the sun and Jupiter to be all one, in one part of Assyria there was found a Statue made and erected of the Sun, all gloriously beautified and polished with gold, in the form of a young man without a beard, who stretching out his arms, held in the right hand a coachman's whip, and in the left a thunderbolt with certain ears of corn: shewing thereby the powers, both of Sol and Jupiter.



And because that of all the celestial bodies he carrieth greatest force in the creation of terrestrial things, the ancients through him understand and many times many of their gods, as his virtues, natures and effects are many. Whereupon it grew that they framed him in so diverse and several shapes.

But leaving such their opinions to themselves, we will now speak of him as he is Apollo, Sol, and Phebus, which three I do make all one, him therefore the ancients (as I have already said) shaped with a very youthful countenance, beardless, and young-yearred.

Alciatus, (speaking of that youthfulness which the ancients then framed and set down in the shape of a beauteous Nymph, with her apparel exquisitely well woven, excelling in curious work of foliature, having her temples bound about, and instrophiated with sweet-smelling garlands , resembling much the goddess Flora) depainteth there among such works of youthfulness the true form of Apollo and Bacchus, as unto which two it did only belong to be always young: Whereof Tibullus likewise speaking, among other his descriptions sayeth:

Bacchus alone, and Phebus aye are young,
 Though both of them have beards both white and long.

Among other things appropriated unto the Sun, the ancients dedicated unto him a Wolf, and their reason was this: That as the powerful virtue of the sun sucketh up and drieth the waterish exhalations of the earth: so the voracious greediness of the Wolf dispatches and consumeth that prey which in his famine meeteth him by chance. Afterwards it grew that some were of opinion, that the Sun, the Moon, and the Stars, fed themselves and were maintained and nourished with the moistures and humidities, ascending from the earth. And this Homer seemeth to affirm, when he sayeth, that Jupiter with other gods (meaning the Sun and certain Stars) descended down to Oceanus to a banquet. It is reported, that the Wolf is of so sharp and clear sight, that he sees very perfectly in the thickest night, piercing through the vaporous mistiness of the same, as the Sun upon his first appearance and second hovers circuit, rarifies the condensate air, banishing the obfustate and conclumerated cloudiness thereof.

In Delphos in the Temple of Apollo, there was found the picture of a wolf of stone and other hard metals, exquisitely well-cut out and hewn, and the lively parts thereof were with such great cunning and curiousness of art intraversed, as it possessed the beholders eyes with an earnest and continuous admiration. And this picture there was held with such great veneration, that for Latona begot with child by Jupiter and transformed afterwards to a Wolf (as fearing to be detected by Juno) brought forth being so metamorphosed, and in that strange shape, Apollo: or that as some others think, that picture was

regarded there with such zealous observance, that it was supposed to be a wolf which discovered the sacrilege and robbing of certain endeared reliques from that temple: howsoever, my opinion is, that the ancients used to appropriate the names of such beasts to their gods, as they perceived to be in them any assimilitude or correspondencie of natures and effects.

Martianus therefore sayeth: The unto Apollo was consecrated the Crow, in token of his foretelling and propheticall divination: and likewise the Swan, manifesting thereby the contrary colours of these two birds, that the perspicacious and coruscant translucency of the Sun, maketh the aspect of the day in clearness and brightness like to the feathers of the Swan, and after his departure from us, absenting his irradiance from the World's illustrement, he causeth the night to look of that pitchie and gloomy countenance, resembling in darkness and sooty hue those feathers of the Crow.

Paufanias writeth, That in many places of Greece they revered with great devotion a Cock, as the bird of Apollo, because in his morning notes he pre-warneth us of the appropinquation of the Suns return.

The ancients hereforeto did not only unshadow the property of their gods, by beasts and living creatures, but many times also by plants, flowers and trees, which they consecrated of purpose and dedicated unto them: whereupon the Laurel or Bay was then appropriated unto Apollo, and therewith were made wreaths and garlands, with which his temples were girt and redemyted in token (as some think) of the ardent love and affection which he carried to Daphne the daughter of Peneus, transformed into that tree by Neptune.

Laomedon, thus saith, when he reported the speech of Neptune:

*When first I laid the sure foundation
Of those proud clouds aspiring walls of Troy,
Ne're to brought by force to ruination,
Nor stooping to her high looks to dire annoy,
Had she believed Cassandra's divination,
Though Phebus, in thy shepherds weeds didst keep
In pensive solitude thy wandering sheep.*

Which shows, that besides the many names ascribed to Apollo, he was likewise sometimes called a shepherd, from which it may be intended, that as from the temperate heat and virtue of the Sun all things here are nourished and increased, so by the diligent care of the shepherd, his flock receiveth healthiness, soundness, and increase.

The Eagles in that which by nature they are swift of wing, and cover always to fly very high, are alluded unto the wonderful velocity, and exceeding altitude of the sun: or as the Eagle commandeth above all other birds, so the sun hath his absolute dominion above all other birds, so the sun hath his absolute dominion over the Planets. the habit which he wore his shoulders with the head of Medusa, signifies Minerva, which is nothing else (as Porphirius saith) but that pure virtue of the sun, which cleareth and refineth human intellect, and infuseth ingenious conceits into the brains of men.

But returning to the Images of Apollo, there was found at Naples a Statue dedicated unto him, which (besides many other curious ornaments and beauties it was decked with) had depicted on one of the shoulders with greatest skill and disposition of the inventor, a lively and excellent-proportioned Dove: and there stood before the Image a virgin, marvellously well cut forth, which seemed with wondrous earnestness to behold, and as it appeared to reverence the bird: which virgin among the ancients was said to be Parthenope, who in her travels from Greece to Naples, was sagely conducted by the good guidance and leading of a Dove, perceiving by many manifest tokens coming from that bird, the good success and effect of that her journey.

7 Fountain of Youth



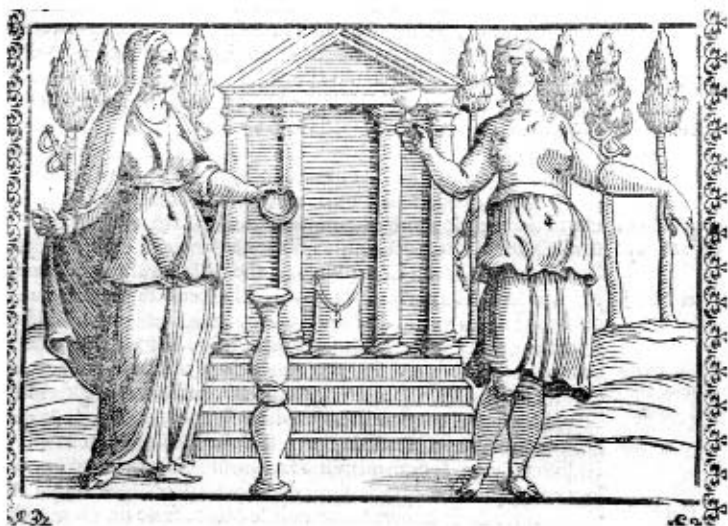
DIVINATION: High Priestess, Assiah.

In Greek mythology, Hêbê was the goddess of youth (Roman Juventas). The the daughter of Zeus and Hera, Hêbê was the cup-bearer for the gods and goddesses of Mount Olympus, serving their nectar and ambrosia, until she married Heracles. She is an aspect of the *High Priestess* who sits within the portal of the Temple, in front of the veil suspended between the two pillars. This veil is the symbol of primordial matter, or the web of the universe. She represents life energy, Chi, and through her we may partake of what sustained the Gods. I place this taro in Assiah, Earth chessboard, rather than Water, since that is where Hercules kneels.

"Hebe ... who had the power of restoring gods and men to the vigour of youth. She was probably the only thoroughly sound-conditioned, healthy, and robust young lady that ever walked the globe, and whenever she came it was spring."

[Henry David Thoreau 1817-1862, *Walden*]

Linche: Alciatus, (speaking of that youthfulness which the ancients then framed and set down in the shape of a beauteous Nymph, with her apparel exquisitely well woven, excelling in curious work of foliature, having her temples bound about, and instrophiated with sweet-smelling garlands , resembling much the goddess Flora) depainteth there among such works of youthfulness the true form of Apollo and Bacchus, as unto which two it did only belong to be always young.



8 Deep (From the Depths)



DIVINATION: The Sun, Briahe.

Divination meanings include the necessity to call up assistance from your inner depths, and the need to look or explore beneath the surface of the matter. It is associated with the Solar Bark of Re.



This card is the Ship of the Sun. It might seem a rather bizarre juxtaposition of Fire and Water, perhaps best thought of as the Sun reflected by the Sea, or as light filtered through water. But we should bear in mind that this taro straddles all the Four Worlds. The Sun in the Water Enochian Chessboard, Creative world of Briah

The Priests of Egypt put the image of the Sun on a ship and they made it to transport on the Nile from a crocodile. The crocodile is the sweet water, generatrix of all the things; the ship represents movement of the star and is governed from 7 siblings, it transports living light and flames, has a lion painted on the main mast ,and a crocodile carved outside.

In Greek mythology, Apollo and his twin sister, Artemis, were the children of Zeus and Leto and were born on the island of DELOS. He was also identified closely with Delphi, location of his famous Oracle in central Greece, where he killed the serpent Python/ Typhon (see taro 71).

Linche: Eusebius reporteth, That in Aegypt the Image of Sol was so framed, that it seemed to be set in a Ship, carried up, and supported by a Crocodile: meaning to signify by the ship, that quick motion and lively stirring, which in each moisture and humidity worketh for the generation of what it containeth: and by the Crocodile is understood that wholesome and sweet water from which the Sun, by virtue of his temperate rays exhaleth away all corruptible and infecting humors.

9 Mithras



DIVINATION: Temperance, Atziluth.

This card shows Mithras, as the Sun, guiding or struggling with the Moon represented as a white cow. In the background we see the Egyptian Sceptre topped with the all-seeing eye. This is the eye of Shiva that when opened purges all sin and destroys evil. The meaning in a practical sense might be to achieve balance between daytime and nighttime activities. The cave represents the Mithraic mystery school and tradition. You need full awareness of all things affecting your life, both diurnal and nocturnal, and should know of the eclipse and of things shaded from view. Atziluth, the Fire chessboard.

The Sun in Fenicia was adored like statue of black stone to shape of cone pivoted from the sky. In Egypt a scepter joined regale with an eye in top because the Sun sees all. Also the *megaresi*, according to Alexander d' Alexander, had the sun to pyramid shape or one round stone in top to a stick. In Persia it became adored as a statue, Leo, having the lion head restraining Taurus.

"Membership in Mithraism was as democratic as it is today; slaves were freely admitted and often held positions of trust, as also did the freedmen of whom there were such multitudes in the latter centuries of the empire. Membership was usually divided into seven grades, each of which had its own appropriate symbolical ceremonies.

Initiation was the crowning experience of every worshipper. He was attired symbolically, took vows, passed through many baptisms, and in the higher grades ate sacred meals with his fellows. The great event of the initiate's experiences was the taurobolium. It was deemed very efficacious, and was supposed to unite the worshipper with Mithra himself. A dramatic representation of a dying and a rising again was at the head of all these ceremonies. A tablet showing in bas relief Mithra's killing of the bull stood at the end of every mithreum.

This, mithreum, as the meeting place, or lodge, was called, was usually cavern shaped, to represent the cave in which the god had his struggle. There were benches or shelves along the side, and on these side lines the members sat. Each mithreum had its own officers, its president, trustees, standing committees, treasurer, and so

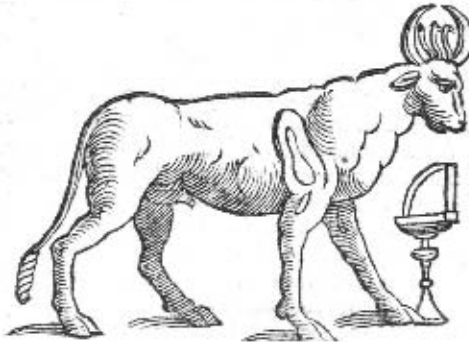
forth, and there were higher degrees granting special privileges to the few. Charity and Relief were universally practised and one Mithraist hailed another as "brother." The Mithraic "lodge" was kept small, and new lodges were developed as a result of "swarming off" when membership grew too large. Fr. Achad. *Mithraism: The Builder.*
 May 1923



Linche: Lactanius sayth, That in Persia the sun was the principle and chiefest God they there adored, and him they worshipped in a cave or den, and his Statue was framed in this manner: He had the head of a Lion, and was habited according to the Persian custom, wearing on his head such tires and ornaments as the women of Persia used to be invested with, and he seemed to hold by main force, a white cow by the horns. The head of the Lion meaneth, that the sun hath greater virtue and domination in that sign than in any other of the zodiac: or that he is of power and command among the planets so mighty as the Lion is among beasts: the cave or den intendeth his eclipse: the cow may seem to signify the moon, for those reasons

which hereafter in her decription shall be discovered. The sun seeming to inforce and constrain her, meaneth, that he he very oftentimes darkeneth her light, and clean taketh away her brightness, in that Nature (by her proposed laws) commands her to obey and follow him.

Pavsanius writeth, That in Patra, a city of Achaia, was found a Statue dedicated to Apollo, made of strange stones and other very hard metals, and it seemed to have the frame and proportion of an Ox or Cow, which beasts as they said, were grateful to Apollo and Homer, speaking how Apollo was hired to keep the herd of cattle for Laomedon



The Aegyptians, before the use of letters and writing was found out, framed the shape of the Sun by composing a sceptre, in the upper top whereof they inserted an eye, very curiously and with great industry of art engraven: and they called it The eye of Jupiter, as that he beheld and over-viewed the large scope and compass of the world, ruling it with great wisdom and due execution of rightful justice, so intended by the sceptre, signifying command and government.

Apuleius affirming, That the Sun with his deep-searching rays beholdeth any thing whatsoever, sayth, That is Thessalie were certain Witches, which when they had with their enchantments and sorceries either bewitched any man, or thievishly stolen any thing away, would presently fly, and convey themselves into transfaced and upreared caves, and many times into graves where dead carcasses lay interred, seeking by such means to shroud themselves from the view and sight of the Sun, thinking it almost impossible to keep any thing hid from that far-reaching and sin-discovering eye thereof.

The Phoenicians had a Statue of the sun framed of black stone, large and spacious at the bottom, but very sharp and narrow at the top, the which Herodotus reporteth, they boasted to have received from heaven, and they solemnly affirmed that to be the true Image or Idea of the sun, not made by any cunning of art, but so defigured by the divine powers.

10 The Strength



DIVINATION: Strength, Atziluth.

An alternative name for this card might be "*Subjugation.*" Strength in this case means strength through clarity of purpose allowed by the cleansing power of the Sun. In Adad and Adargate we see an aspect of strength whereby through their strong personal relationship they maintain greater control or dominion in the realm of events in the wider world. The subjugated lion is Leo. The armored depiction holding Victory implies Mars. This is Strength of the Fire Enochian Chessboard, Atziluth the archetypal world of Qabalah.

The Sun depicted by the Assyrians, *Apolline*, had a long pointed beard, was covered with armor, had on his head a golden hamper, symbol of the celestial fire, in the right hand a staff or gavel with Victoria on top, in left the flower representing the beauty of the things. To his sides two eagles. At his feet the simulacrum of the Earth that is next to the Nature and next to the Matter, and is encircled from coils of the snake that is the tortuoso and covered infinity of the Sun. Upwards are depicted Adad and Adargate, two of the more important Assyrians, to which also the Sun was subject.



Linche: Lucianus sayeth, That the Assyrians only defigured Apollo with a beard, reprehending all others for shaping him otherwise, saying, that such youthfulness and greenness of years, discovered a certain want and imperfection, which (say they) ought not to be allowed in framing the Statues of their gods, and tgerfore they shaped him with a reasonable long beard, as one attained to his true and perfect virility: and upon his breat they placed a shield, holding in his right hand a spear, on the top whereof was set forth a figurelet of Victory: in his left hand he seemed to hold a very rare flower: down from his shoulders depended a vestment, wherein was curiously proportioned the head of Medusa, from which dangled and pointed downwards infinite swarms of snakes: on one side of him were placed certain Eagles Volant: before his feet stood the lively picture of a Nymph, which on either side of her likewise had two other Nymphs

placed, whose bodies a Serpent with her flexible and often-turnings seemed to annodate and conjoin.

This curious-composed Statue flowed with strange varieties of eye-delighting and illustrious decoraments, that undoubtedly the beholders ears asked as great satisfaction to understand the meaning, as their eyes caused time to behold the matter. And for that Macrobius sets it so forth, we will hear what expositive interpretation he can deliver it.



His beard which from his chin hangeth down very long, sharpening itself towards the end, resembles (saith he) the rays of the sun, which from the heavens reach down unto the earth. The shield and spear intend the nature of Mars, for that with some are held to be all one. The figure of Victoria, showeth us, that all things whatsoever, are subject unto the sun, and have their beginning and being from the virtues thereof. The flower signifies the beauties and excellencies of

those things, which the secret powers of the sun with the life-giving warmness of the same engendereth, nourishes and maintaineth. The Nymph which stands before his feet, representeth the earth, the which the sun from above, comforteth with his moderate heat.

The which also the Assyrians themselves did seem to confirm (as saith Macrobius) by the Image of their god, which they called Adad, unto whom they made subject and obedient the goddess Adargate, and unto these two they believed all things to be tied in subjugation; and by the one they understood the sun, and by the other the earth. The other two Nymphs which stand on both sides of him, signift the mould or substance whereof things are made, and Nature which shapes them into proportion. The Serpent with her often twining of her body, denoteth the many crooked windings and turnings which the sun with his rays incircleth.

The Eagles in that which by nature they are swift of wing, and cover always to fly very high, are alluded unto the wonderful velocity, and exceeding altitude of the sun: or as the Eagle commandeth above all other birds, so the sun hath his absolute dominion above all other birds, so the sun hath his absolute dominion over the Planets. The habit which he wore on his shoulders with the head of Medusa, signifies Minerva, which is nothing else (as Porphirius saith) but that pure virtue of the sun, which cleareth and refineth human intellect, and infuseth ingenious conceits into the brains of men.

11 Serapis



DIVINATION: Judgment, Atziluth.

In brief, divinatory factors revolve around the need to subjugate lower impulses by the mind or higher super-rational self. The measuring stick gives us inferences of accuracy, detail, and the need to judge ourselves for our Actions. The card is also about proportioning of our time, and about judging stages in our lifetimes. As a supreme god of the Underworld. I associate his Judgment card with the World of Atziluth.

There is some historical confusion surrounding the Ptolemaic cult of Serapis and the early Christians. Chrestus (Christus) was another name for the Egyptian god, Serapis. Also Chrestus might be translated as "Messiah", though not to any specific Messiah, such as Jesus. It therefore could have simply been applied to "Lord Serapis", though in fact, there may never have been any overlap between the early Christians and the followers of Serapis.

Aser-hapi (i.e. *Osiris-Apis*), who became Serapis, was said to be Osiris in full, rather than just his Ka. Osirapis is also, *"the great god, Khent, Amentet, the lord of life forever."* He wears the headgear appropriate for a Greek god of the underworld, and was also seen as a Supreme God.

According to the hieroglyphic texts which were found in the Serapeum (his temple) at Sakkara, which existed long before the Ptolemaic Period, Apis is called *"the life of Osiris, the lord of heaven, Tem [with] his horns [on] his head."* and he is said to *"give life, strength, health, to thy nostrils for ever."*

He was a politically invented deity. Apis and Osiris were joined together by the priests of Memphis, where the attributes of the Apis Bull had also attained status as a god of the Underworld. From the 19th Dynasty, Apis is called, *"the renewed life of Ptah,"* and in words of the 25th Dynasty he is *"second Ptah."*

In that text is mention of the *"temple of Asar-Hapi (Osirapis),"* and his identity had been merged with that of Osiris. The identification of Apis with Osiris was made easy since one of the common names of Osiris was "Bull of the West".

Apis was held to be animated by the soul of Osiris, and to be Osiris incarnate. The introduction of a new Apis was also a new manifestation of Osiris on earth.

In the Book of the Dead CXLVIII, *The Chapter of Providing the Deceased with Food in Khert-Neter* [the Afterlife]: The god addressed is Osiris, himself also the Bull of Ametnti, so the food that Osiris is asked to give is himself. Maybe here lies the root of Christianity?

Here is my rough translation from Cartari: Serapide, that it is also the Nile, came represented from Egypt with the solar symbols: in head the measure of the *moggio*, in hand the ruler in order to measure, next the simulacrum of the three witnesses wrapped in the serpent in order to indicate the *potestà* of Serapide on the passing of Time. The lion head is the present time, that one of the dog is the future that us flattery with the hopes, the wolf is the past that has kidnapped every thing.



Linche: It is read, that in one part of Aegypt they understood the sun by the names of Serapides (which name likewise is oftentimes

taken for Jupiter) and him they shaped in form of a man, holding in his left hand a bushel, intending that there ought to be a proportion and due measure amongst men, observing with an equal and just distribution of all things necessary.

And this their god that they termed Serapidas, had a Statue in the temple of Alexandria, a city in Aegypt dedicated unto him, compacted almost of all sorts of strangest and unknown metals, and it was framed of so exceeding huge and immeasurable extension, that his armies (being stretched forth) reached to both sides of the temple, at the one side of which was made with subtle curiousness of art a windolet or smallest prospective hole, into which the all-searching radiance of the Sun upon his first appearance (having unbolted the purple colour'd doors of the Earth) would penetrate and enter, glistening and shining with a marvellous reflection on the well-hewn and finely polished face of that Colossus, in such a sort, that the foolish and faith-wanting vulgars in those times, credibly believed, that the sun came every morning of duty to salute Serapides, and to kiss his cheeks.

This picture was there adored with all reverence and humble veneration, being made with such incredible art and workmanship, that the stones and other hardest metals thereof were so collaterally couched, and with such privie conclature, as if they had been wax, or framed of other like flexible substance, being so exquisitely well disposed, and with such commodate order of discrete correspondency.

12 Variation



DIVINATION: The Magician, Atziluth.

“Choices” might be a better name for this card to sum up the divinatory meaning, but I wanted to emphasize the blending of ingredients aspect by calling it Variation. It is a significant card, rich in meaning. We see what may be construed as the four elements before the deity who decides their mixture and proportions to rain upon the Earth. In our own small lives, we also must make choices of this type. It is a card of alchemy, but of inner alchemy also. The halo represents the light of the Sun and of divine light that is another ingredient governed by Phoebus. This card I am persuaded is the Enochian Fire Board taro, The Magician in Atziluth.

Ithell Colquhoun says, speaking of The Magician, *“While the symbol of zero is used in arcane philosophy as a pictorial symbol of the Absolute or the Causeless Cause, the First Cause, from which all manifestation precedes it, is usually associated with the number one. It is the symbol of the Supreme Will which creates the material universe; and in the Taro it is represented by the first Arcanum, the Magician. In ancient versions, the Magician is the (???) Tmag1) and may be compared to the Egyptian god Ptah, who forms the World-Egg on the potter’s wheel. In the abstract sense, the Magician may be regarded as the master of illusion, the juggler manipulating the magnetic world, the Prince of this temporal and temporal universe.”*

“In divination, this Arcanum signifies creative power, activity, intelligence, a good beginning, initiative, control or forces. In the negative sense it may allude to sorcery, trickery, theft, deception, abuse of authority.”

From *The Magical Writings of Ithell Colquhoun*, forthcoming.

Phebo-Apollo is the God Sun and assists like a judge who consults, inspects, and he discovers one to another of the four, choosing each for their time: the iron vase with flames was said to be Volcano head; the vase of silver, laughed saying of Jove, with the lunar serenity and the moderated warmth; the vase of lead, saying mount of Saturno with rain, cold, frost and snow; the glass vase, saying breasts of Juno with the seed that the air scatters on all the earth.

Linche: Martianus Capella speaking of the marrying of Mercury, saith, That Mercury and Virtue looking for Phebus for his

advice in some matters, found him sitting gloriously in a regal and tribunal seat, having before his feet four vessels of several metals, whose lids were closely shut and covered, and these were made of diverse forms and substances, the first was framed of the most hard and durable iron, from which there seemed to evacuate fresh-burning and lively fires, and it was called *Capo di Vulcano*: The next was of clearest and brightest silver, filled with the purity of well-tempered air, and this was called *Riso do Giove*: the third was compacted of solid and peize lead, implete with rain, hail, frost, and snow, called *Morte di Saturno*: the last which stood near to *Phebus*, was framed of transparent glass, containing in it the invisible seed which the upper elements sprinkle on the earth, And it had the name *Poppa di Ginnone*.

Out of these vessels, sometimes from the one, and sometimes from the other, would he call out such working virtues, as thereby men here below received their health and life, or their diseases and deaths: so that when he intended to send unto the world a healthy temperature, and life preserving air, he would co-mix some of that contained in the silver vessel, with that inclosed in the vessel of glass: and when he meant to plague the world with pestilences, infections, and mortalities, he conjoined the burning and arduous of the iron vessel, with that contained in the other of lead.

Whereby it might directly appear, that the diversities and contrary effects of Times, proceed from the moderation of the suns forcible radiance, or from the extremity of his fiery riscalcation: and that as the one bringeth with it a general healthiness and increase, purging the air of gross and plague-engendering vapours, so the intemperature and overscorching fury of the same, possessing the earth with a universal aridity, poisoning the air with infectious humors, and distilleth down on the middle region all kinds of noisome unsoundness and infirmities, but whose ill-smelling odours and corruptions, the bodies of men and all other creatures, become lame, sick, putrefied, and diseaseful.

13 Remedy



DIVINATION: The Magician, Yetsirah.

It is a complex card, and encompasses all aspects of medicine and healing. Both Thoth-Hermes and Apollo are reputed as being the God of all medicine, and it is the Greek son of Apollo represented here. I named it “remedy” rather than “medicine” because it might also represent the remedy or solution to a puzzle, problem, or psychological dilemma. It is a card full of resources that bears much closer inspection. The card also symbolizes teaching of medicine, and the use of herbs and diet. Yetsirah, the Air Chess Board aspect of the Magician.



Esculapio, God of the medicine, in a statue of gold and ivory having at his feet a female dog that he had nourished from puppy. His hand rests on the head of the snake that is alert, because therefore he must be the doctor. The other hand has a knotted stick that remembers the difficulties of the medicine. On his head sits a garland of bay that

is a useful tree against much illness. The Sicillians had a statue of Esculapio all of gold and ivory, bringing one scettro and one pigna. In more parts it was represented alone with its symbols of the stick and the snake; but was other image with fruits and grass in grembo, while in the right hand it brings the galliums [?] that are attention and ready, the likeness is of the good doctor. (Sorry for my poor translation here).

Linche: Where Tibullus depainteth Apollo with a beard, though Macrobius and generally all others set him down otherwise, as Dionysus the Tyrant of Syracuse likewise approveth, when he (taking occasion to discover the sharpness of his conceited icasts) with great fury pulled away the beard from the picture of Aesculapius, saying, That it was very inconvenient and incongruent, that the father should be beardless, and the son to have one so wondrous huge and exceeding long: for that indeed it is read, that Aesculapius was the son of Apollo.

Among the ancients, Esculapsius (as it is already said) was held to be the son of Apollo, and he was said to be the father of Higiea, which interpreted, signifies soundness of body, and perfection of health. And Pausanias taking it from the Phoenicians, saith, That Escalapius is nothing else but the air, which purged of ill humours by the Sun, bringeth vigour and lustiness to men on the earth: whereupon also they called him many times god of Physic [medicine].

14 The Radiant One



DIVINATION: Sun in Yetsirah.

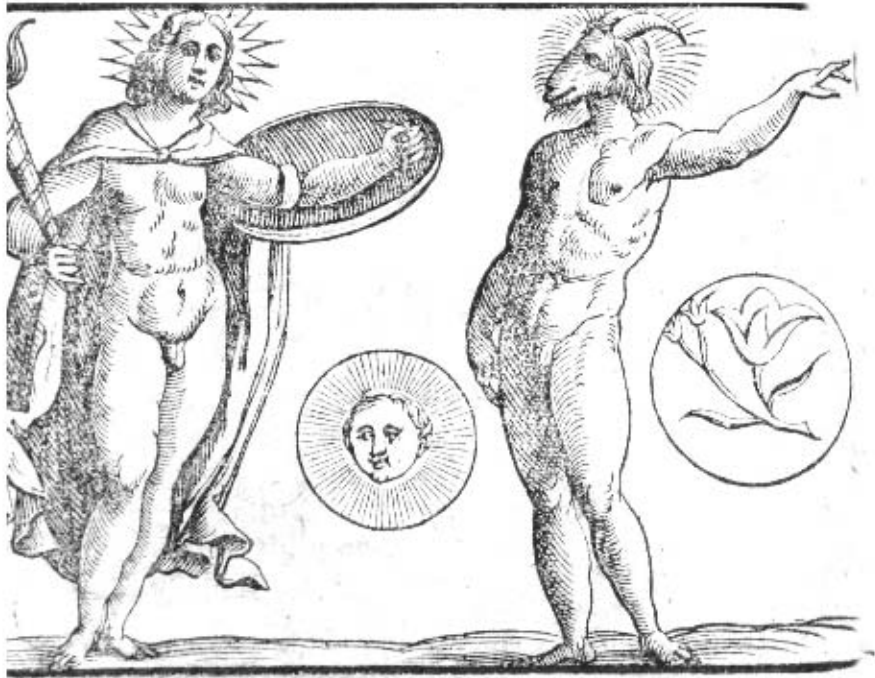
The Sun, holding his torch, symbolically either banishes or creates the mists, rising as humidity from seas or the earth. Phoebus carries a shield, which represents protection as well as light. It may also be that the Crowned Phoebus who steers the Ram with fire, represents control over the animal or lower-self, and perhaps powers that we have relating to heat and humidity. This card relates to mists and the humidities of the air, and my association for this card is Sun in Yetzirah.

Phebus of Elefantinopoli was of sea-green color and had the ram's head in order to state that the Moon, combined in sunlight in the Ram, carried more humidity. The luminous shield and the torch, signs of light and fire, were attributes accustomed then of Febo-Apollo.

Linche: Martianus (oftentimes busy in the descriptions of Phebus) thus sets him forth: Upon his head (sayeth he) he wears a gorgeous and royal crowne, whereon were distinctly disperpled, and apactly inched many most precious, priceless, and corruscant gems, of such conspicuous and bright-glittering lustre, as dazzled any human eyes to gaze thereon: of which, three of them beautified his all-glorious and far-shining forehead, and these exceeded any of the rest in purity of glitter and daintiness of colour: six other adorned his temples, three on one side, and three on the other, with rare perspicuity and incredible clearness, whose virtues at certain times of the year with diverse and several hues, compounding the pleasant and perfect verdure of the Spring with sundry-sorted colours of strangest co-mixture, beautifies and depaints the earth.

The other three which were placed in the hindermost part of the crown, are of this nature, that they are first engendered and receive their true and full perfection in the most cold snowie and ice-frozen Winters: his tresses of hair which hang down his shoulders, look like the most pure and refined gold, his countenance seemeth at the first view wholly flamigerous, and he hath two wings infixed on his heels, beset with sparkling and ardent Carbunkles, his upper vestment is compacted of a wondrous thin and subtle substance, woven and wrought in, as it might seem, with finest purple and purest gold. In his left hand he holdeth a bright shield composed of rich

stones, and in his right hand a hasty and furious flaming firebrand: and thus far among other his descriptions, Martianus depictsures him.



Eusebius likewise writeth, That in Elephantinopolis, a city in Aegypt, the image of Apollo was framed to the due likeness of a man throughout the body, save only that he had the head of a Ram with young and small horns, and his aspect was of a cerulean and bluish-green, not unlike the sea: which signifies (as Eusebius interprets it) that the Moon conjoined with the sun in the sign of Aries, becomes moist and humorous than at any other times, from whose humidity there fall on the Earth waterish mists and thickened vapours.

15 Lunar



DIVINATION: The Moon, Atziluth.

In this card we see difference aspects of the feminine representations of the moon. Undoubtedly this card represents lunar flows, and the need to plan activities at the correct time. Hunting in the modern day could stand for many aspects of both providing by work, or recreational sport. Especially activities associated with the night. The figure of Isis wearing a black sable cloth that lets out no light represents the smallest segments of the moon, whereas Diana with the firebrand represents the period around the full-moon. This card is Fire or Atziluth of The Moon.

Diana extension the torch in order to make night light the vi-andanti [?] or in order to make light to the children during the delivery. The same quiver has the arrows that are symbol of punctures and pains that accompany the delivery. The dog always accompanies it in the hunting but it is often found again represented with red deer, buoi, horses, serpents or with statuette in lion and tiger shape. The statue, all covered from a linen cloth, was adored from the Athenian and could be of wood or other material, without shapes, but some time with one key in hand in order help the birth delivery proceed happily.

Linche: For so much as among the ancients the Moon was revered and adored under divers and several names, so likewise did they erect and dedicate unto her Statues, Altars and Images of diverse and several forms, for that with some she was called Dianna, with others Prosperina, with others Hecate, with other some Lucina, and in Aegypt generally entearmed Isis. And according to such the property of her names they so ascribed unto her, would they express her proportion of body, her habit, her natures, virtues and effects.

There are many also who have worshipped and taken this goddess Juno (wife of Jupiter) the same as Luna, cognominating her by the name of Luna, as it were signifying thereby, that she giveth light & guidance to the deliverance of the new-born infant: From whence it grew, that the ancients parting (as it were) and dividing the parts of men severally and asunder, giving unto every god some one part, some another, whereof they should take charge and care, have dedicated the eye-lids unto Juno, in that they are placed and next adjoined to our eyes, by which we receive our light and steps direction, and that they seem to defend and protect the purity of their

virtues from any hurtful and offensive thing that might otherwise fall down, and get in upon them .



Lucina

Marcus Tullius writing against 'Verres', describeth there a Statue or Picture of Diana, which he brought from out a temple in Cicilia, and he saith that it was of a wondrous height, and huge dimension, having the whole body circumcinct with a thin veil or coverture, the face of it is of a most youthful and virginal aspect, holding in her right hand a live-burning torch, and in her left an ivory bow, with a quiver of silver-headed arrows hanging at her back.

The torch or firebrand (as Paufanias saith) signifieth that brightness and day-resembling splendour, which so graciously affordeth to the uncertain steps of frozen-nationed pilgrims, and disconsolate travellers: the sharp pointed arrows mean those dolorous fits and passions that women feel at their child's deliverance, which in this point is appropriated unto her as she is Lucina.

Among the Poets Diana is called the goddess of hunting, and imperial governess of pleasant groves, shrub-bearing hills, and crystal-faced fountains: given unto her as some hold, for that in the heavens she never keepeth any direct course, but wanders and straggles from that true and perfect circuit which the sun always obscureth, as likewise hunters in the chase and pursuit of their game leave the most accustomed and trodden paths, posting through uncouth thickets and way-less passage: and they depicture her in the habit of a young nymph, with her bow ready-bent in her hand, a quiver of arrows hanging at one side of her, and to the other is fast tied a most swift footed greyhound, with a collar about his neck set and enchased with many rich stones of infinite value.

It is read likewise with Paufanias, that in Arcadia was a Statue made of Diana, all covered over with the skin of a hind, and from her shoulders there hung a quiver of arrows; in one hand she held a burning lamp, and the other she leaned upon the heads of two gentle serpents, and before her feet there stood a hound, cut out and proportioned with wondrous great art and industrious labour of the workman. The ancients first began to consecrate Hinds unto Diana, since that time she sent such infectious plagues among the Grecians, in token of her displeasure which she conceiveth against Agamemnon, for killing a Hind.

And afterwards also among the Romans they did commonly sacrifice a Hind unto her, adorning their holy sanctuaries and temples with the horns thereof.

The Aegyptians (as I have already said) worshipped the Moon under the name of Isis, and her they depictured covered with a black and sable vesture, in token that of her self she giveth no light. And it is written by the Poets that she was the daughter of the proud Inachus, and called by the name of Io, and after that she lost her virginity to Jupiter, she travelled into Aegypt, where among them she was so entearmed by the name of Isis.

16 Crossways



DIVINATION: The World or Universe, Assiah.

This card concerns travel, guises, destinations and different choices of direction. The two deities depicted can give us important signs in these matters, both lunar and solar. Hecate seems to be a dark goddess, but this is too simple a reading. She can give useful help or advice, but this needs to be balanced with any solar advice. The sparrow or sparrow hawk might be either Jupiter or Apollo depending on circumstances. I place this card in Assiah as it is closely associated with the Earth and cross-roads as a physical location.

Triforme Diana-Hecate is landlady of the Demons unifying you in air, water and earth. She can show itself in ghost or shadow shape, to change itself in ox, mule, dog or the beautifullest woman. Therefore said Empusa, she is from the thousand shapes. Being, then, the Moon must have the body of a white man and the head of sparrow-hawk in sunlight consecrated and sign or spirit of light.

Linche: And hitherto for the description of the Moon as she is Diana, who was oftentimes also among the ancients called Trivia, and depicted with three heads, which indeed rather belongeth unto her as Hecate, and not as Diana.

This Hecate the ancients worshipped and adored, as she that had the guard and keeping of all Cross Ways, and such lanes as in the end concurred and conjoined themselves in one, and for that cause they depicted her with three heads, whereupon Ovid thus speaketh:

*If in thy travels thou do miss thy way,
Doubtful and wondering how to guide thy paces,
Enquire what Hecate to that will say,
Who for three several ways hath several faces,
Invoke her aid, and she will guide thy feet,
Which always after the true path shall keep.*

From whence likewise it proceeded, that Virgil oftentimes calls her Trigemina, Trivia, and Triforme. And it is said, that Orpheus ascribed unto her such favours, meaning to declare thereby the diverse and sundry aspects which we oftentimes may discern to be in the Moon, and that her virtues and effects are powerful and working, not only in the heavens where she is called Luna, and on the earth where

she is known by the name of Diana, but also extend down even to the bowels of Erebus, where she is called Hecate and Proserpina, where it is supposed she remaineth during the time of her lights absence from the worlds view and illustrement.



And these things Eusebius thus expoundeth: The Moon (saith he) is called Hecate and Triform by reason of the many shapes and figures that appear many times to be in her countenance, which proceedeth from the quantity of the light which she receiveth from the beams of Phoebus. The ancients appropriated the Laurel unto her as due unto her from her brother Apollo. And thus much as she is Hecate.

The Aegyptians framed unto themselves so the picture of Jupiter, piece of squared wood, wherein was proportioned two round circles, as it were one over the other, through which there seemed to creep a Serpent, having the head of a Sparrow Hawke. The circles intended the wideness and rotunditie-of the world : the Serpent the great commander and conferrer of all things therein; so among the

Aegyptians and Phoenicians they held that Serpents were of a divine and supernatural power, as hailing such speed and swiftness in their going, without the supportation of any exterior limb, carried only by an interior spirit and liveliness, which makes them so often wrest & retort their bodies with so many flexuous and winding turnings, and that they live on the earth a wonderful long time, as disburdening themselves of their years, by despoiling and uncasing them of their upper skins, and so instantly again re-become youthful and vigorous : the head of the Sparrow Hawke signifeth nimbleness, promptness, and agility.

Homer maketh mention, That the Sparrow-hawk (as we now call them) was consecrated to Apollo, and he calleth her his swift-posting messenger. And in the same place he writeth, That Telemachus returning home into Ithica, beheld a Sparrow-Hawk in the air eagerly chasing a Dove, which he took as a special divination of succeeding good hap, and that he should now free and empty his house of those over-earnest and importune suitors, which daily remained there for the love of his mother.

And further touching the Sparrow-hawk this may be spoken: It is found written by Diodorus Sycula, entreating of these beasts and birds, which in the days of the ancients were worshipped and regarded as gods, that in those times a Sparrow-hawk was seen in Thebes, a city of Aegypt, carrying in her mouth a book written with red letters, which she delivered to the Priests and Churchmen there, containing in it in brief, with what zeal and unfained veneration the gods ought to be worshipped and adored, and how nearly now it concerned them to proceed with a heedful and due effectuating what was there proposed: Whereupon afterwards it grew, that their writers of sacred and holy books did wear always on their head a red cap, with a wing of the same bird infix'd thereunto.

17 The Tides



DIVINATION: The Moon, Yetsirah.

The billowing dresses represent the ebbs and tides caused by the moon. This taro is particularly connected with moisture, and with the effects of the Moon via air, across both land and water. As well as more obvious associations with the tides (the two figures represent low and high tide) the card also can suggest the Tattvic and Astral tides in human life. I place this card in Yetsirah.

Isis with the ship is protecting all sailors (Stella Maris), with the ears of corn a sign of fecundity like Ceres. From Apuleio she is described with the cembalo, with the golden vase, the star garment trapunta and the Moon, with the ears of corn on her head, two snakes, and some fruits.



Linche: And they framed her Statue, holding in one hand a Cymball, and in the other an earthen vessel of water, whereupon (as Seruius sayth) many supposed her to be the Genius of Aegypt, in that through such her depicturance the nature of that country was opened and discovered: understanding by the Cymball which she so holdeth in one pf her hands, that uncouth noise and far-heard murmure which Nilus roareth forth, when with her tumbling and furious billows she over-washeth the spacious fields of Aegypt: and by the other vessel of water, the many Rivers, Pools and Lakes in which that Country excelleth.

Apuleius reporteth, that after his recovery from his transformation into the form of an Ass, he dreamed to have seen Isis appear one night before him in a vision, and he there so describes her, as it may be easily gathered that she was the very same as I have already set down Luna to be, and which the Aegyptians with so strange and new-found ceremonies so adored.

Martianus writeth, That Philogia entering into that sphere of the Moon, saw there many and diverse-framed cymbals, and likewise the torches of Ceres, the bow of Diana, the Timbrelle of Cibelle, and a kind of shape also with three horns, which I have already said to be in the Moon: all which things are appropriated and due unto Luna.

But returning to the description which Apulieus so maketh of her in such his vision, he sayeth, That she then seemed unto him as it were all wet and new come out of the sea, with her hair hanging loose about her shoulders, and upon the crowne of her head was mounted a most curious and delicate chaplet, composed of diverse sweet-smelling and sundry-sorted flowers, in the midst of her shining forehead appeared a certain squared and quadrangulate circle, glittering with wonderous lustre and unspeakable corruscany: on either side of her stood certain young whelps of Serpents: her apparel seemed to be of diverse colours of a most subtle and thin substance, some part of it showing white, and of an ashy hue, othersome darkish and sad, and in some places of it, it appeared reddish and high coloured.



And over this garment she wore one other of all black, yet glistening in that kind, and of a most perfect jettish hue, which was very thick bespotted and adulterated with true-shaped stars of gold and silver, amidst the which was inserted a most glorious and bright-shining Moon, formed out of inimitable art of the workman, and round about the hem or skirt of this unmatched vesture was interposed a most curious and delicate border of verdant foliage, intraversed among the lively depictrances of all kinds and sorts of fruit.

In her right hand she held a certain instrument made like a Cymbal, which of itself would yield forth a most shrill and loud report: from her left arm hung down a strange-fashioned vessel, compacted clean of gold, with the handle and foot of it proportioned into the form of a lively serpent, which seemed mightily puffed up

and swollen with poison: and before her feet there was placed a certain ornament and skilful device, made of leaves of palm.

And thus far Apuleius describes the appearance of Isis. The variety of such her colours in her apparel, may be drawn into these natural reasons: for that the Moon doth oftentimes turn herself into diverse aspects, which thereby denotate the diversities of the natures of seasons succeeding, as her redness and high colour foretelleth the approach of furious and blustering winds, her dark and muddy-hued look the clustering together and conglomeration of watery clouds from which issueth over abundance of rain and moisture, and her white and clear aspect pre-tokeneth calmes and serenity of weather: her upper garment being black, signifeth as I have said, that she hath no light of herself.

Some think that the Cymbal which Apuleius describes so to be in one of her hands, discovered those old usances of the ancients, who in those times credibly supposed to have infinitely pleased the Moon by making certain strange musical noises which they caused by certain instruments then in request among them: others say, that it intended that pleasant sound which the Moon in her revolution through the upper heavens is heard to make, which is also the opinion of the Platonicks, who affirm, that the stirring of the celestial orbs yieldeth forth a most harmonious and delightful music.

Herodotus sayth, That in those sacrifices which the Aegyptians used so to offer up to Isis, the women accustomed to play on Cymbals, and the men on Tabors, honouring such their festivals with infinite sorts of rites and ceremonies of solemnization.

The vessel which hung down from her left hand, signifies the lively motion and stirring of the waters, caused by the operative humidity of the Moon, whereupon it is supposed, that according to her fullness or decreasing of her light, the sea receaveth that proud and lofty carriage of her billows in her flowing, and that lowly and deceived demeanure in her ebbing: and for that the often changes and alterations of the Moon, may in some sort touch the unsteadfast and uncertain remain of all things in mans life, it is not amiss to remember the sayings of Ambrosius, who many times alludeth the goods,

possessions, and pleasures, which here men do enjoy to the inconstant and mutable changes of the Moons aspects, noting thereby, that there is nothing on the earth firm, permanent, or ever-during, but that all the beauties and ornaments of the world are wasted and spoiled by the severe tyranny of all-devouring time: whereupon (according to the opinion of many) the Romans afterwards (such especially as were nobly descended, and of ancient family) wore always on the tops of their shoes certain little Moons curiously depainted, insomuch as that they being of mighty revenues and of powerful commands, might so be remembered and put in mind of the casualty and doubtful enjoying of such their world-bred felicities and terrene pleasures: and that continually meditating on such the instability of fortunes, gifts and favours, they should not grow insolent, proud, forgetful of their being, or over-highly thoughted.

18 Soul of the World



DIVINATION: The World, Atziluth

In many ways this cards suggests a divine harmony that lies behind the experiential universe. Jupiter takes on the mantle of a supreme deity, and Pan links this essence to reality. This card is a valuable resource that can be drawn upon. Jove sits below a tree as did Buddha. This is a card of meditation using sound or mantras. Atziluth because of all the archetypal properties.

Jove and Pan. The first it is seated and the two horns are the East and the West, the wings are for the speed of the twenty. With the mantle he wants to re-unite in itself all: Fate, Providence, Nature and World. Pan impersons the universe and therefore somiglia to Giove. Fistula or the pipe of seven canes is his invention, like the celestial harmony that has seven sounds and seven voices. The verga pastorale it means that it has government over nature, is skewed because the year ritorce in if same. The conch shell the servants use in order to make noise and to carry the alarm; it was at first played on the tortoise that to Pan is consecrated. The verga, the garment of skin, the horns, the tail and the legs identify him like God of the shepherds.

Linche: The Platonicks understand by Jupiter the Soul of the World, and that divine spirit, through whose mightiness all things whatsoever first received their being, and still joyously increase and flourish in their instant continuance: and such powerful spirit and commander they entearmed by the name of god.

Orpheus (that far-famed Theologian amongst the Greeks) ascribed thus much unto Ioue (Jove), that he was the first before anything in the world received form, and shall continue the last after the consummation and dissolution thereof, and that he sitteth on the highest part of it, whose feet reach down to the lowest and basest corner thereof, within whom is contained earth, water, air, fire, day, and night: whose image he thus setteth forth, his head (saith he) with those his golden-hued locks, is the beauteous firmament gloriously adorned with such infinite armies of tralucent stars, and from each side of his temples peep forth two young golden horns, signifying by the one the East, and by the other the West, his eyes are the Sun and the Moon, his shoulders and breast the spacious compass of the air, and the wings thereon infixed, intend the furious swiftness of the winds, his belly down to the knee, is the wide earth circumcinct with

the waters of the sea , and his feet descend down through the bowels of the lower center.

This description of Jupiter made by Orpheus, is not much unlike that of Pan, by whom the ancients also signify the universe, and took him and Jupiter to be all one, as his Image or Statue in some sort manifested, which was erected (as Justine writeth) in a temple in Rome hard by the hill Palatine, which appeared to the view almost all naked, save that it was lightly enshadowed and covered with the skin of a goat. It is read therefore that this Pan was reputed in those days among the ancients to be one of those gods that remained and kept his habitation among the hills, woods, and the groves, for all that of such their gods as they then so worshipped, could not possibly have room and several commands in the heavens , but that of necessity some must be enforced to descend down and live below upon the earth: among the which (as I have said) was Pan, who was indeed most of any, adored and worshipped of the shepherds, as he that had the peculiar care and government of their flocks, and of the increases thereof, whose shape Silvius Italicus thus setteth forth:



Upon the shepherd's chiefest festival,
 When down the flower embroidered lawns they trace,
 Playing on oaten pipes most musical,
 To whose due steps they frame a true-kept pace,
 In front of all the troop you may there see,
 Goat-eared Pan in his Solemnity.

From out his head two small-tips new-grown horns,
 Advance themselves, about whose either side
 A flowery garland twines, and there adorns
 His curled temples with a wondrous pride,
 His face is of a reddish blush and fiery,
 From which doth hang a stiff-rough beard and hairy.

And for his bodies vesture he doth wear
 The finest skin of the most spotted Doe,
 That ever any in those woods didst bear,
 Which from his shoulders loose hangs to his toe,
 And when he walks, he carieth in his hand
 A shepherd's hook made of a knotless wand.

After such his description he progresseth further, and saith:
 That he is of that marvellous firm footing, that he easily climeth up,
 and ascendeth the most craggy and steep mountains that be, and is of
 a most wonderful speed and swiftness in his running, alluded therein
 to the nature of the world, which in his revolution and circumference
 turneth about with a sudden and quick despatch of time.

Servius sayth, That the ancients so shaped Pan with horns, as
 intending thereby the beams of the Sun, or those horns of the Moon,
 which she seemeth in her imperfection and lights decreasing to carry.

Boccace understandeth by such horns, newly sprung forth and
 reversed towards the heavens, the celestial bodies which receive
 knowledge and conceivances by two manners; the one by art, through
 which by Astrological skill and judgement, the course and extravagancie
 of the stars is proportioned and known with their habitations, natures,

and distances; the other is that continual proof and efficient power which is employed here in things below: The redness and high colour of his face, signifieth that pure and lively fire, which above the rest of the elements is adjoined next to the heavenly spheres: his long beard hanging down over his breast, meaneth the two superior elements, Air and Fire, which are of nature, force and operation, masculine, and they infuse their workings and impressions in the two below, which are feminine:

The spotted vesture which he weareth over his shoulders, signifies the eight sphere, spotted and bespangled with so many glittering stars, which cover all things belonging unto natural increases: The shepherds hook which he always carrieth in one of his hands, discovereth (according to Boccace) the rule and government which Nature beareth over all terrene things: And in that it is at one end somewhat crooked and retorted, it unshadoweth (as Servius sayth) the course of the year, which in itself is circumfered and bended: And in the other hand some place a whistle or pipe made of seven reeds, demonstrating thereby the celestial harmony above, which hath in itself seven several sounds, and seven differing voices, according to the revolutions and working of the Seven Spheres, from which they receive such their musical motion.

But returning to Pan, I will proceed in his description, whose lower parts of him are defigured, as it were overgrown with marvellous rough and stubborn hair, with the feet of a Goat: signifying hereby the nature of the earth, which in some places is hard, craggy, bushy, and uneven, being beset with plants, trees and briars, and in some places champaine, in others full of deep-descended valleys, and other where very mountainous: Some also will have Pans horns signify the effigies and aspect of the new-changed Moon, his rubicund and fiery face the blushing countenance of the morning against the approach of Phebus, and likewise of the evening upon his tramontation and descent to the antipodes, whose beams then seeming to reach down unto the earth, and understood by his long and sharp-pointed beard.

The spotted skin over his shoulders, explicates (as hath before been spoken of) the innumerable companies of stars which presently

show forth and advance themselves upon the suns departure towards the kindom of Oceanus. The rod or sheep-hook in his hand, meaneth the rule and government which he carrieth over all things. By the pipe of seven reeds may be intended the musical melody of the heavens, caused (as some hold) by the motion of the Sun. And so diverse men vary in their descriptions, similes, and applications.

Plato understandeth through Pan, Reason and knowledge: and that it is of two sorts, the one of a man, the other of a beast: And for that (sayeth he) it is many times argued and reasoned both truly and falsely between two parties, he entendeth by the upper part of Pan the truth, accompanied with reason, which being of itself divine, erecteth and lifteth up itself always towards the heavens; and that part below signifies the falseness of things, which being harsh, beastly and rude, liveth here in the world, and is only delighted with the pleasures and foolish vanities thereof.

But howsoever this description of Pan may be drawn into several meanings, it pleased the ancients so to defigure him from the middle upward (as I have said) they framed him to proportion and similitude of a man, with his face ruddy and sanguine, being very hairy, his shoulders and, breast covered with the skin of a spotted Doe, Panther, or Leopard.

In the one hand he held a sheep hook, and in the other a whistle, much used of shepherds, when in their pleasant humors they carol forth their rural notes of mirth and joyance: from the middle downwards he carried the perfect shape of a Goat, both thighs, legs, and feet. After the same form and portraiture also were the Fawns, Sylvans, and Satyrs depicted and set forth, having little short horns growing on their heads, with small ears, and short tails.

And it is read that among some people they are held in very great regard and observance, and that they are crowned by them with lilies, and other delicate flowers. They are of a molt wonderful speed in running, and inhabit among the steepest and highest hills of India, (according to Pliny) being of that incredible footmanship, that they are never taken unless by extremity of old age, or other impedimental disease or sickness.

Plutarch writeth, That there was one of these brought and presented so a rare gift unto Sylls, returning from the wars against Mithridates. But regressing to Pan, Herodotus writeth, That he was one of those eight chief and principal gods which were so worshipped and adored among the Aegyptians, and among the Mendesians held in great regard and reputation. And unto him there they dedicated and consecrated the Pine, of whole leaves they composed many curious garlands, and encompassed his horns therewith: the reason hereof (as some say) was so the love of a virgin called Pitis, afterwards metamorphosed into that tree: as it is read also of Syrinx, turned into a reed, whereof Pan so frameth his pipes and rural instruments

19 Rulership



DIVINATION: The Emperor, Yetsirah.

This taro concerns the wisdom of rulership (and management in modern day terms). Linche has some excellent advice for us below. The card also concerns the intellect, decision making, communication, sound or voice and many other properties most associated with this element. I place it in Yetsirah, the Air Chessboard, for several reasons, not least that one of the aspects of Jupiter is walking on air, and the other has an eagle and holds the winged figure of Victory.

Jove in flight is the creator and the Egyptians assigned to the circle of the universe and to the garment the regality of the government. Also on throne he has the garment of the commander, the Victoria and the Eagle that is Queen of the birds.

Linche: That ever-memorable and famed prevailment which Jupiter so victoriously carried over his father Saturn, in expelling him from the imperial government of the heavens, with many other valorous and haughty performances by him achieved, purchased and won unto him such wondrous reputation and credit among the ancients, that they not only dignified him with all titles of warlike honour, but also deified him with much reverence and adoration, as they ever afterwards held him as a most mighty and powerful God, exuperating any of the rest in the height of glory and magnificence, and so accordingly erected unto him most sumptuous temples and costly altars, reputed him indeed to be the only and especial god that had the power and authority to befriend or prosper the estates of men here below, or to plague and scourge them with crosses, miseries, and mortalities, whereupon the Latins called him Jupiter a iunando, for those many benefits and good turns wherewith he possessed the people then living on the earth.

And now to the finishing of the Statues of Jupiter, beginning with that which is read with Porphirius, Eusibius, and Suida; who depicture the Image of Jupiter as it were sitting upon a firm and irremovable seat; to signify that that virtue which governeth and preserveth the world, is firm, permanent, and continuing: the upper parts of the picture appear naked and unclothed, the lower parts covered and invested: dishadowing thereby, that the mercy and compassion of the divine powers is always manifest and apparent to those that are possessed with an understanding spirit: the lower parts

being clothed, meaneth, that all the while that we are herein the world delighted, and as it were rockt asleep with the illecebrous blandishments thereof, we cannot anyway apprehend superior knowledges, but they are kept obscured, hid, and unrevealed from us.

In his left hand he held a scepter, so that (say they) on that side of the body lieth the principal part of man, being the heart, from which are dispersed and sent out the vital spirits and powers of the body: and as the king ruleth absolutely, and commandeth over his people at his pleasure, so the world, & all things contained therein, are tied in subjection and duty unto the will of-the highest king . In his right hand they place a mighty Eagle, joined with the portraiture of Victoria, meaning thereby as by the other, that as the Eagle over all other birds whatsoever ruleth as chief to all the men in this world, and all other things inclosed within her spacious embracements, (stand vassalized and subject to the all-commanding power of Jupiter. And this picture was erected in Piraeus, a stately and magnifique gate of Athens.



Among the Eleans (a people in Greece) the Statue of Jupiter was compacted of gold and ivory, and himself sitting upon a regal and stately seat, was impaled with a coronet, made with the leaves of an Olive. In his right hand he held the Image of Victoria, crowned in the same manner: and in his left hand a Scepter, tempered of diverse and sundrie metals, on the top whereof was mounted the true portraiture of an Eagle: his shoes were all of gold, whereon was let forth and depainted the forms of diverse strange beasts and rarest flowers. The seat itself was clean gold, in which was inched with most excellent embellishments and curious politure.

In many Countries the Statues and Images of Jupiter were so depicted as they thereby discovered not only what he was, and of

what virtue, power, and command, but gave light as it were and admonished Princes and Governors how to proceed in the execution of their rule and authority, as being on earth the viceroys and underkings unto Jupiter, appointed and installed by him to see justice and equitie truly and effectually ministred and performed. And Plutarch writeth, That in some places of Crete were Statues erected of Jupiter, which had all the proportion and shape of a human body, save that they had no ears, signifying thereby, that he that commandeth in superior authority above others, ought not to be persuaded or carried away by any private conference, or glossing insinuation, but must stand upright, firm, and steadfast, not leaning to one side more than to another, whereby he maybe known not to favour or partialize.

And contrarily, the Lacedemonians framed his picture with four ears, that Jupiter heareth and understandeth all things, alluded alto to the wisdom of Princes and Magistrates, which ought to have information of every cause or matter thoroughly before they deliver out a definitive sentence or judgment: and likewise that they receive and admit intelligences and notices how their laws, precepts, and edicts, are kept and observed among their subjects.

Pausania reporteth, That among the Argives there was erected in the temple of Minerva, the Statue of Jupiter made with three eyes; two of them seated in their right places, and the other in the middle of his large forehead.: understanding thereby, that he hath three kingdoms to govern and maintain: the one the heavens, as that especially and entirely commanded by him: the other Hell, which is there understood by the earth, which compared with the wondrous glory and beauteous excellency of the heavens, may in that respect worthily merit that name: and the third kingdom is the sea, for so much as Eschtlus in many places entitleth him with the name of the lord and commander of the wattery government and dominion.

It is read also, that hard by the pictures of Jupiter, was always placed the Image of Infitia, as that kings and great potentates might not commit any thing wherein justice and right were not, administered. And much to this purpose Plutarch writeth, That in Thebes were certain Statues and Images of Jupiter made without hands, demonstrating thereby the duty of justices, and authorized Officers, for that

indeed they ought to be as it were without hands ; that is, that they should not receive any kind of bribe or reward, nor be corrupted with the enticing proffers of bounteous gifts, whereby they might become injurious to the true deservers of right and equitie, and be drawn to give wrongful judgment upon the truth-inferring pleadant.

Some there are also who have defigured him without eyes, as by that means Justicers, and men authorized for deciding fights and controversies, might not see their dearest friends in such times of pleading, and so not put in mind either of friendship kindred, or other occasion to lead them to partiality.

20 Invitation



DIVINATION: The Emperor, Atziluth

I sometimes call this card 'the summoning' since if the King of the Gods invites then you pretty much have to attend. But the mood is of celebration and a forthcoming wedding. Music and wealth are indicated. Jove is at his highest aspect, with Crown, halo and full regalia. More pragmatically, the card does seem to portend some new opportunity or important event. Jove is also witness to the Oath. He promises prosperity and also some new knowledge, since the wedding is that of Mercury and Philogia. This card seems archetypal of Jove the Emperor, and the lightening bolts remind us of his power. Hence Atziluth.

Jove Horcio with his lightnings in two hands is caretaker of the oaths. Seated on throne he wears the dazzling crown, the garment white woven, the sparkling star mantle, the Lyre of 9 strings, the two balls of gold and silver, the shoes of green emerald, the cloth of the throne made of peacock pens, the trident under his feet symbolizing his power on the sea.



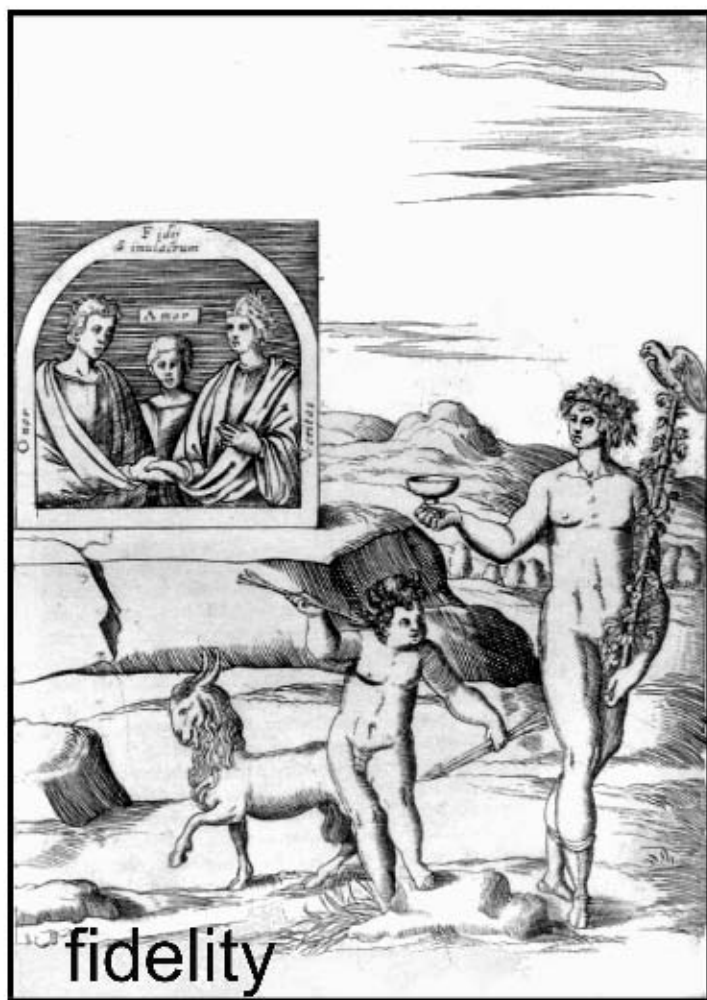
Linche: Martianus (when he writeth how Jupiter summoned all the gods to the marriage of Mercury and Philologia) depicts him there impaled with a regal crown, all adorned with most precious and glittering stones, over his shoulders he wears a thin veil, woven and made up by Pallas own hands, which appeareth all white, wherein are inserted diverse final pieces of glass, somed out into the due proportion of the most resplendant stars: in his right hand, he holdeth two round balls, the one wholly of gold, the other half gold and half silver: in the other hand an ivory Harp with nine strings, are made of the green emerald, and he sitteth on a sootcloth, wherein is wrought and intexed diverse strange works, with the feathers of a Peacock, and hard by his side lieth, a trident all gold-embossed made. And so far Martianus among many other his descriptions, sets him forth.



There have been a few Statues composed of Jupiter, to which hath not been annexed the shape of an Eagle, which bird of all others the Ancients have most often appropriated unto him, by which (as it is poetifed) his glorious chariot is swiftly drawn and conveyed through the airy passages. Some hold, that Jupiter when he warred & was conversant here below in many fights & skirmishes, was by many signs and tokens given by an Eagle, assured of prosperous and fortunate success, which afterwards fell out true, he himself victori-

ously triumphing in those wars: Or that as he is feared and adored among men, so the Eagle carrieth a superiority, and reigneth as Empress over all other birds.

21 Fidelity



DIVINATION: The Lovers, Assiah.

This card represents both sides of a bargain; the pleasures and the responsibilities of marriage or relationships. I place it in Assiah because it concerns the keeping of wedding vows and the pragmatic side of child-raising.

Jove Horcio is the God Fidio of the consecrated Roman in the panel to the oath of the Love with the words Amor, Onor, Veritas. We see in shape of child with the horns, Saette and the Amaltea goat who nursed him. The other figure has ornaments of Bacchus with a goblet of the wine, and with the tirso that it has the Eagle on top.



Linche: And it is thought that this Jupiter with the Romans, was the same which they then entearmed dues Fidis revered and

adored among them, this whole picture was always kept among their most sacred and regarded reliques , and it was thus composed : There stood in the midst of a Temple a great Colossus of marble, out of which was filmed and hewn with great curiosity of art, a window, in which were insculped three figures, whereof one of them which stood and was placed on the right hand, being in the form of a well-yeared man, full of modesty and gravity, had these letters engraved upon it, Honor: The other on the left hand, formed into the portraiture of a woman in Matron-like habit, carried these letters, *Veritas*.



These two pictures seemed to hold one another hand in hand, before whom there was placed the third figure, of the proportion of a young man, of beauteous, yet sober aspect, on whose head were infixed there words, *Deus Fidius*. And thus much touching that note, taken from the writings of Puanias.

22 Force



DIVINATION: Strength, Assiah.

The key to this taro lies in the “Neter” symbol (NTR or axe hieroglyph) in ancient Egypt. This seems to have been the earliest representation of any name for “God” or supreme diety. The largest axe was wielded by the greatest of heroes back in the legends from the stone age, and heroes over time merged into Gods or became deified in their own right.

In readings it represents gain after struggle, and also suggests tasks requiring physical strength or manual labour. Hercules wins the trophy from a powerful woman, and gives it to his wife, and so on one level this card might mean struggle in order to provide for the beloved. It might also indicate the need for a forceful, if inelegant, resolution of a problem. There are dangers associated with wielding of the weapon, since Rippolta and the unfortunate guard of King Caudales were both slain while using it. I tend to associate this card with the Earth board, or Assiah, since it suggests brute force.



Linche: And it is read, that in Caria (a region in the lesser Asia) was erected a Statue of Jupiter, holding only in one of his hands a Poleax, and Plutarch alledgeth this reason so it, saying, That Hercules after that he had overthrown and slain Rippolita, Queen of the Amazons, took them from her and carried away among other her arms ,

this poleax, which afterwards he gave to Omphale his wife, which. by birth was of Lydia: and in this respect the kings of Lydia always afterwards vied to carry with them in the wars such weapon, and held and regarded it as a thing sacred, and of a wondrous respect.

This weapon through the succession of many kings in the end came to Caudales , who not vouching to carry it himself always, gave it in charge to one that accompanied next unto him, who afterwards with Caudales himself was slain by Giges, then triumphant victor over those wars so undertaken : who among other spoils and reliques, carried and brought the same away into Caria, which first the Amazonian commandress so lost to Herules . And this was now infix-ed in the one hand of this Statue, which was dedicated unto Jupiter. And thus much touching the Images, Statues, and Pictures consecrated unto him.

23 The Wind of Change



DIVINATION: High Priestess, Yetzirah.

There is a capriciousness to Iris, and she can bring about quite sudden or unexpected change. The emblematic qualities of the card are quite profound. The ship, which weighs nothing in the sea, is a heavy object over land, and requires effort. The non-conventional movement where the ship travels though air, should make us consider unusual modes of change if required, and to consider more possibilities. Flexibility and swift action is indicated. Air Board or Yetzirah version of the High Priestess.

Linke: Among the ancients it is delivered, that the malinge of Juno was called Iris, by which name also the Rainbow many times is understood, and that she was the daughter of Thaumante, who signifies admiration, insomuch as the strange variety of the colours thereof, possesseth the beholders minds, with a continuing wonder and admiring continuation.



And she is appareled in loose vestures for the more nimbleness and dispatch of the goddesses affaires and negotiations, who beides this messenger had also fourteen other nymphs, continually awaiting upon her, drest and ready to perform all dutious services, and serviceable duties: as Virgil affirmeth when he sayth, that the promised unto Eolus the fairest & most beautiful of all her handmaids, if he

24 Remote



DIVINATION: The Hermit, Assiah.

This card concerns Jupiter keeping secrets from his wife Juno, and the role of Hercules in this. We see him in two aspects, wearing the animal skins, and with a toga or ceremonial drape. The first version has his bare feet firmly on the ground, whilst the other Hercules is, like his aspect as God or hero, shown as a bust on top of a pedestal. To the Hercules on the right hand side, the remoteness is physical as he wanders the empty landscape; whereas the remoteness of the other is that he is set up on the pedestal, remote academically or through isolated position in society.

Remote also means action at a distance, as in remote-control. We see Hercules in Taro 54, 'eloquence,' as having the mercurial powers of speech and persuasion. In the illustration later this chapter we see Hercules depicted by the ancients in the guise of Hermes. But this Hermes has a beard, and is older than when he is portrayed as The Magician. Here we see his contemplative side as 'Hermit' and as guide to the remote places. I place it in Assiah, with the Earth Chess-board, because of the mountain-goat and the representation of the 'physical strength' and survivalist aspect of Hercules.

Linche: It is sound with Pausanias, that in a certain place of Beotia there was a temple dedicated unto Juno, in the which was erected her Statue, of a wondrous height and extension, and it had to name as the Italian giveth it *Ginnone Spofa*. The reason of such name may be this: Juno on a certain time upon some occasions displeased and discontented with Jupiter, in a great choller and furious rage departed from him and went away even to the furthest parts of Eubea, he willing to pacific and calm such the conceived anger of his wife, asked advice of Citheron, then lord of that Country, how she might be won, called home, and reclaimed : he presently advised him, that he forthwith should cause to be built an Image or picture of the wood of an Oak, in the due likeness and proportion of a young virgin, and covering it over with some nuptial vestments, should procure the same cunningly to be carried along with him to the place where marriages were then used to be solemnized, that by such means it might be blazed abroad how a new marriage was intended, and the old spouse for ever rejected and forsaken. Jupiter liking of this new-devised plot, instantly proceeded to the execution thereof.

And in the end when all matters were ready, and he himself going with this picture in great solemnity to the accustomed place of marriage; Juno understanding thereof, suddenly approached, and fearing indeed to be now cast off forever, in great anger and jealousy violently tore away the garments of the supposed bride, and finding it to be a counterfeit Image, and a devise made only to reduce her to her old husband, conversed such her displeasure into new liking & fancy, and at this conceited jest infinitely rejoiced.

Afterwards among the ancients, this day was (in remembrance of the reuniting of Jupiter and Juno) held and observed in great solemnization.

This fable Eusebius reporteth to be by Plutarch thus unclouded : The discord (sayth he) which so arose, between Jupiter & Juno, is nothing else but the distemperature and struggling contention of the elements; from whence issueth the destruction, death, and overthrow of all things whatsoever; as by their quietness, concordance, & agreement, they are-produced and conserved : if therefore Juno (which is as much as a waterish, moist, and windy nature) in such their striving and disagreements overmaster and subject Jupiter, there ensue most wonderful clouds and rainy wetness on the earth, as once happened, in the country of Beotia, being all overcovered and drowned with the superabundance of such clouds and waters, till by the reuniting and knitting together of the old kindness between Jupiter and his spouse, the waters decreased, shrunk away, and dissipated themselves into several arms of the sea, which indeed fell out even upon that very instant when Juno pluck't away those cloths so invested upon the image, and discovered the substance and body of an Oak: of which tree also it is written, that it was the first of all others that sprouted forth of the earth after the departure of the universal deluge and inundation of the whole world, and which(as Hesiodus sayth) then brought unto mankind manifold and sundry profits and conveniences, as that by the fruits thereof, men in those days lived and received nutriment, and by the wood of it built and composed their mansions houses and temples.

The ancients heretofore have consecrated unto Juno the Lilly , and thereof have framed so her diverse wreaths and garlands, and they

called it the Rose of Juno, because being besprinkled with her milk, they turned & were presently made white, being before of a ruddy and languine colour,& it is thus fabulized: Jupiter (knowing of the old hatred, and spiteful malice which his wife always carried towards Hercules) one day (as she lay asleep) so devised and brought to passe, as he conveyed Hercules with great secrecy to the paps of Juno, that thereby he might suckle and draw from her some of her milk, whose virtues should disanull and frustrate her old conceived spite and change the same into a new-made love and kindness.



But Hercules sucking overgreedily, and belike pulling too hard upon her paps, Juno suddenly awaked, and perceiving him so unexpectedly there, whom from her Soul she so much hated, distractedly as it were started from him, and by that means of violence her milk spurting forth, and making through the element a certain white list and streak, called by the Astrologers *Via Lactea* (the Milky Way) descended down on the earth, and fell upon those Lilies, then growing sanguine and reddish, which afterwards grew discolored, pale, and milky white.

25 Wealth



DIVINATION: The Empress, Briah.

This card concerns Wealth, both its good and bad aspects. Juno is the wife of the Emperor, Zeus or Jupiter. I associate it with Briah, Water, since it is shown by the Peacock that this taro is about the enjoyment of wealth, display and luxury rather than about the earning process.

Linche: The Statue of Juno hath been framed by the ancients into the proportion of a woman of middle age, yet habited like a grave Matron, holding in the one hand a silver vessel, and in the other a sharp-pointed spear: and although it may seem strange to place in the hand of Juno this warlike weapon, she being of her self naturally mild, peaceful, and gentle, yet the ancients have so defigured her, in that she is many times also fierce, wrathful, and furious, as she showed her self when she conjoined with the Grecians to overturn the prosperous estates of the Phrygians, adventuring her self in person, accompanied with Minerva amidst the most perilous and desperate skirmishes of those wars :as Martianus, depainting Juno sitting in a lower chair under Jupiter.

Boccace taketh it otherways, saying, that she is so gloriously set forth and adorned with colours, to signify that she is goddess of riches, and such her weapons so belonging unto her do unshadow, that for riches; wealth, honour, and advancements, men undertake arms, and are conversant in the greatest dangers of the wars.

And she is also oftentimes pictured with a scepter in her hand, to shew that she hath the bestowing of governments, authorities, & kingdoms: as likewise she promised Paris upon such his censure of beauty between the three goddesses. Unto her also is dedicated among the ancients, the Peacock, as the bird chiefly appropriated unto her as that men are so drawn and allured with the desire of riches to the possession and embracement thereof, as the diverse coloured feathers of this bird, enticeth the beholders eyes more and more to view, & to gaze upon them.



And Boccace (speaking of the progeny of the gods) saith there, That men of mighty revenues, treasures, and possessions, are alluded to this bird, as that they are proud, insolent, desirous to overrule all men, and well pleased to be soothed up and flattered in such their thrasonical humours and over-arrogant haughtiness, desirous to be praised & extolled, whether Justly or undeservedly, it matters not: of which sort of people, as in those times of Boccace, so I do not think also, but in the days many of them may be easily found out .

26 From the Earth



DIVINATION: The Empress, Assiah.

We see Juno both throned and standing, crowned in both cases as The Empress. She carries a basket of produce, and is also shown holding a fruit. Her aspect as Air is shown by the winged figure, also by the lightening bolts she has control over the weather. She is the quintessential provider of life's needs. Clearly this is the Earth, or Assiah, taro 88, and represents Juno as the Earth mother.

Linche: Those that hate written, that the Ancients under the names of diverse gods have worshipped the four elements, have understood by Iuno (Juno) the Aire, calling her the sister of Jove, by whom is meant also that element of Fire.



Providence

And as they then adored and worshipped him as supreme governor of the heavens, so likewise they entearmed and entitled her the Queen and Lady thereof, being both indeed the superior elements, which in themselves have greater strength, virtue, and operation in the creation and increase of things here below than the other two : and oftentimes altho they take Juno for the earth, and in that respect acknowledged as the wife of Jupiter, in that (say they) there falleth from above a certain powerful and engendering seed on the earth, by whose strength and virtue it receiveth means and ability to bring forth, maintain, and nourish what we see here produced.

The earth among the Ancients was taken and held to be the first, and of greatest antiquity of all other their gods, and in that respect they termed her to be the mother of them all.

And as they perceived in her sundry natures, and divers properties, so they ascribed unto her divers and several names, and erected Statues and Altars unto her, according to those names, under which they then so worshipped and adored her, who (as I have already written) was with many taken and understood for Juno: and those flatus and images which were dedicated unto her, were made also many times of many other goddesses: whose properties signified them to be in nature the same as the earth, as first Lagran Madre, la Madre de i dei, Ope (Ops), Phes, Cibelle, Vesta, Ceres, Proserpina, and many others which of their places and habitations where they then remained, had their names accordingly, all signifying one & the same thing, being as I have said, the Earth, for the which indeed, & from whose fruits, all things here in the world seem to receive their life and being, and are nourished & conserved by these fertileness thereof, and in this respect she was called the mother of the gods, insomuch, as all those gods of the Ancients, which were so superstitiously adored and held in that respective regardance, lived here once on the earth, and were fed and maintained by the increases, fruits, & suppeditamens thereof.

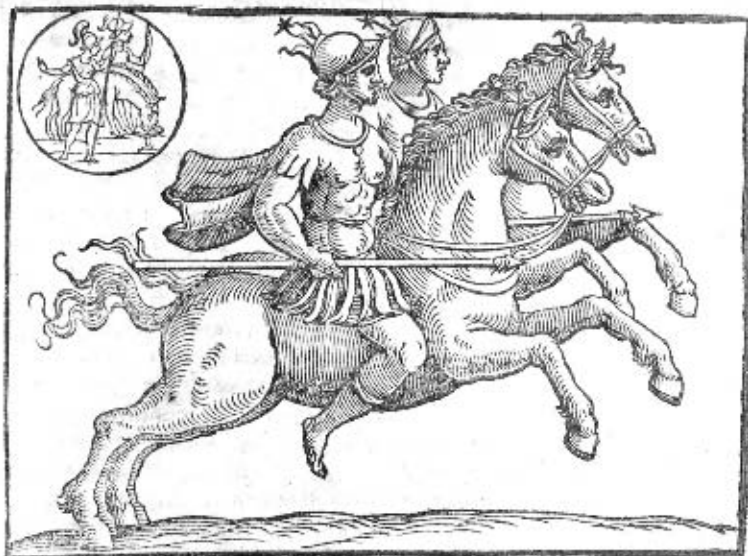
27 Apparent Calm



DIVINATION: The Star, Assiah.

Here we see the twin stars and brothers, Castor and Pollux. They are riding slowly, apparently in conversation, with the spears pointing upwards to the heavens. However, in another depiction (below) we see them with spears lowered, as if they are charging to battle. In the cameo of this other scene we see them standing next to graving horses, suggesting rest, repairs and preparation.

This card suggests both the need for relaxation and for readiness. Twined or joined purpose is also intended, and the need for both communication and empathy. It might be that the matter of the question involves twinned fates, or a shared endeavor. They ride on the Earth and trot slowly, which is suggestive of Assiah, the Earth chessboard.



Castor and Pollux, sons of Jove, have the emanating shimmering light in order to illuminate the route to follow to the nocchieri that them invocano. Therefore it was for the Argonauts in danger, after the prayers and the songs of Orfeo.

As Martianus describes Juno: She hath her head (sayth he) invested and covered with a thin white veil, on the top whereof is seated a stately coronet, inchafed & adorned with many most precious and rare-found Jewels, as the Heliotrope, the emerald, lacynth, and

Scythis, with many other of more unknown virtues and wonder-worthy operations : her inward vestures are composed of some marvelous subtle substance, reflecting with a most star-like glitter, appearing as it had been made of glassy tinsel over it depended a mantle or upper coverture of a sad & darkish colour, yet yielding forth (as it were) a secret-shining lustre and beauty : her shoes were of a most obscure and gloomy colour, as signifying the sable countenance which sudden wonder the afflicted and wave-tossed sea men took as an assured token of ensuing safety, as it afterwards fell out.

Whereupon it came to pass, that always afterwards that star was in invocated and called upon by distressed Mariners, as Seneca and Pliny likewise report, That the appearance of that star foretelleth serenity of weather, and peaceable calms. And because this star is seated in the aire, and so Juno herself many-times taken for the air, it pleased Apulcius (as I have already written) as he took it by tradition from the ancients to accompany this goddess with those two brothers Castor and Pollux .

28 Solstice



DIVINATION: The Empress, Yetzirah.

The harvest here is symbolic. We see three aspects of Juno, the Empress, in respect of marriage. Some of these family relationships are of mistrust and antagonism. The card does foretell the prospect of children or material prosperity, but not without difficulties. The fetters of marriage are held in the hand of the Juno representing the height of summer. On her left side is a garlanded springtime aspect of Juno trampling on the symbolic lion skin of Hercules. Jealousy is indicated.

The autumnal aspect of Juno, to the right of the throne, wears the goatskin of Bacchus, whom she also holds in disdain. Juno is the wife betrayed, since both Hercules and Bacchus were sons of Jupiter but born of other women. I place this card in Yetzirah, the Air chess-board.

Juno is encircled of screw coppers and a piece of lion skin, nearly to despise the symbols of Bacchus and Hercules, sons that Jove had with other women. To the right is *Juno Sospita*, that is salvatrice, with the spear, the shield and the skin of a goat, therefore like adored to Lanuvio (Lazio). Uppermost is the seated statue of Juno, she dictates the Fortune of the Roman people, crowned of beams, with sceptre and shears that, cutting the hairs, it renders the body more cleaned up, therefore the Juno is witness to preparations to marriage and of the issue of children.

Linche: Tertullian writeth, That in Argos a City of Greece, was erected a Statue unto Juno, all covered over, and behung with the bowes of a Vine, and underneath the feet of it lay the skin of a Lion, which discovered thereby the hatred and disdain she carried towards Bacchus and Hercules, both which were highly seated in her greatest disfavour; much like the kindness used of such in these our days, so it is poetified indeed, that she was Stepmother unto them both.

Some have depicted the Statue of Juno in Matrons habit, holding in one hand the head of the flower Poppy, and at her feet lying a yoke as it were, or a pair of fetters: by these was meant the marriage knot and link which coupleth the man and wife together; and by the Poppy the innumerable issue of children, which in the world are conceived & brought forth, alluded to the numberless plenty of

seed contained in the head of that flower. And this was so appropriated unto her, so that with many she is supposed and held to be the goddess of Marriage. And thus far concerning the Images and Pictures dedicated unto her.

29 Distribution



DIVINATION: Justice, Assiah.

Himeneo: God of the marriage is sometimes shown with torch and emptied cloth or sometimes bearing two torches.



This is a card connected with Justice in marriage and with the mythology of Himeneo and Juno. He signifies the perpetual and indissoluble nature of marriage. His proceeds are distributed amongst the children, watched over by a bird signifying the heavens or Gods.

For divination, this card can represent the distribution of any resource between any groups or individuals, divinely proportioned. Himeneo looks downwards to the earth where he has left the proceeds, and he walks away. This card is intimately concerned with inherited wealth, family fortunes, and the earth. Assiah.

30 Operational



DIVINATION: The Chariot, Assiah.

This is an important card, representing the goddess Ops and the chariot. Look for the cube in the foreground. This cube, and the dice, are sacred to Cybele (an alternative name for Ops). She is mistress of magic as well as of logistics. The crown that she wears are turrets like on the chess rook. She directs events with a wand and lions, signifying fire. With her come an army and many followers (see the followers, Taro 31). Her Chariot is a moveable throne or power. She brings both motivation and action. I place her in Assiah, Earth board, as representing earthly power and accomplishment.

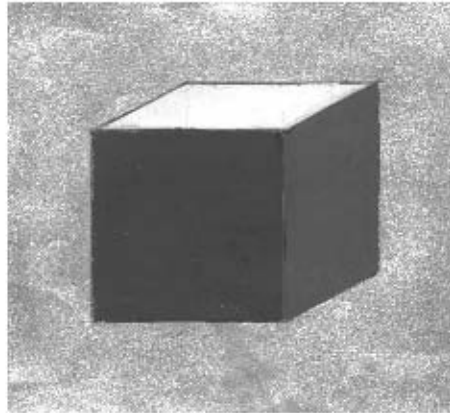
Ope or Berecinzia, the great mother of the Earth, crowned with towers of city and castles, has a woven garment of grass and of coppers, the eardrums to side, the sceptre of who reign and are powerful, the wagon with 4 wheels in order to indicate stability or the 4 seasons, the lions symbol of armed royalties and the Coribanti but it castrates to you, clergymen of the goddess. In hand it has a key in order to say that the winter earth is closed and hidden the seed in wait to open itself in spring.

Berecinzia from the mount Berecinto di Frigia was said where it was adored. The lions could be raffigurazione of Ippomene and Atalanta that flirted without respect in a consecrated forest she. The eardrums are the two hemispheres of the Earth. Ope is said because more it is cultivated, more is fertile.

But to return to speak of those her several names, of the Earth, first she was called Ope, (who also was the wife of Saturn) for that it signifies assistance, aid, and adiuuament, in that there is nothing so commodious, helping, or available to the preservation of human life, as the earth with her increases: whereupon Homer calls her the giver of life, because by her means all living things do breath and enjoy vitality.

And Martianus describing her sayth, That she is engaged, and of many years, and grown up to a great bigness and corpulence, and faith, that notwithstanding that she is old, she continually bringeth forth issue from her womb, being as it were encompassed and set round about with her sons and daughters: she goeth for the most part in green vestures, with her upper veil over her body, besotted with

divers and sundry colours, wherein is wrought & set forth infinite curious knots, among which are inserted all those things which with mortal men are most esteemed, as precious gems, stones, pearls, and other most rare metals of unknown, and therefore unspeakable values.



Magical CUBE sacred to Cybele

And Varro describeth the picture of Ops, (as it is taken out of Boccace) to be thus, and he thus expoundeth it: On her head (sayth he) she weareth a stately crown, made in the form of many towers and castles, in that the circuit and compassed of the earth is round, like the shape of a crown, and is replenished and filled with Cities, Castles, and Villages: her apparel is woven and composed of green herbs, all overshadowed with sronferous boughes, discovering thereby the infinite numbers of trees, plants, and flowers, growing on the earth. In one of her hands she holdeth a Sceptre, which signifies, that in the world are many riches, kingdoms, and governments, as also the powerful commands and mightiness of terrene Lords and Potentates By the ball which she holdeth in her ' other hand, is meant the roundness of the earth, divided into two spheres: and hard by her is placed a chariot with four wheels, which discovereth, that although she herself remaineth for ever firm and irremovable, yet the works and negotiations of the world are continually altering, changing, and unstable, according to the natures and powers of the four stations of the year.

This chariot is drawn by four Lions, which enucleated either the subtitle which husbandmen use over their ground, to cover & hide

the seed so soon as it is sown, from the greediness and narrow search of the birds: as Lions (according as Solynus reporteth) are accustomed, when they are chased and hunted by woodmen to sweep & disperse the dust with their tails, that so the print and impression of their footing, might not detect their course of escape, or else to shew, that there is no ground so barren, stubborn, and fruitless, but may in time by often cultivation, & industrious manuring, be made a plentiful & fertile soil, as the Lions themselves in the end become gentle, tame, and tractable.

The empty and void seats which are placed round about the picture, do import, that there is no country so populous and abounding in people, but are by pestilences, infections, dissensions, and wars, wasted, spoiled, and depopulated; or to show that in many places of the earth are diverse countries unpeopled and desolate. And thus far Varro in his description of Ops.

It is read with Isidorus, that the Image of this goddess, called Lagran Madre, is framed holding in one of her hands a key, signifying thereby, that the earth in the time of Winter and cold season, is locked up (as it were) and incloseth within it the feed which is dispersed and thrown down into it, which at the approach of the Spring and Summer doth peep forth, and show itself again, at which time it is laid that the earth is again unlocked, and openeth her bosome. Cornelius Tacitus reporteth, That certain people of Germany worshipped and adored this goddess, as she that of all other was the most friendly & helping to mankind, supplying their wants and necessities with her manifold fruits and increases.

And this goddess was also called (as I have already written) Cibeles, which name (according to the opinions of many) came of a certain mount so entearmed. But Feslui Pompeisu gives her the same nature and virtues, and the same Statues, Images, and Pictures as she hath being Ops, with her chariot likewise drawn by two furious Lions which Aristotle likewise affirmeth, when writing of many wonders and miraculous things in the world, he remembreth in such his description a certain stone which groweth on the hill Sipilus in Phrygia, the which who so had found and carried away any part of it into the Temple of Cibeles, he should become instantly most dutiful

obedient and regardant unto his parents, although he had before infinitely hated, despised, and by violent and impious hands beaten them: and under her picture therein that temple, were placed with great curiosity of art, two stately and majestic Lions.

But Diodortu and many others are of opinion, that the Lions so dedicated unto her, signified, that she was once fed and nourished by them on that Mountain Sipilus, as it is read also of many others that have been kept alive and preserved by Wolves, Harts, Bears, and Serpents.

31 The Followers



DIVINATION: Wheel, Assiah.

This card is symbolic of many things; Pilgrimage, Background workers and supporting personel, those who follow, join, and carry out the groundwork and necessary logistics. It suggests the many fans who prefer to follow a religion, football team or rock-band, rather than play themselves. Hard work is implied, and Taurus. There is celebration and noise, as the procession is guided by musicians. But progress is slow, and often uphill or through mud. Sometimes we are swept along by the crowd, and end up at a different place than if we had traveled alone, or had led from the front. The Earthboard or Assiah taro.

Linche: And in that they erected not unto her (Ops, as I have in some places already written) any Statues, Images, or Pictures, they performed such their adoration in Consecrated groves, wherein they placed a chariot or coach, covered all over with sacred vestures, unto which no man might be suffered to approach and touch, but only a certain Priest appointed to speak to her, as he only that knew the goddess to be there, & was further acquainted with all her unrevealed matters of secrecy, and in this respect they all gave him pre-eminence, place, and dignity.



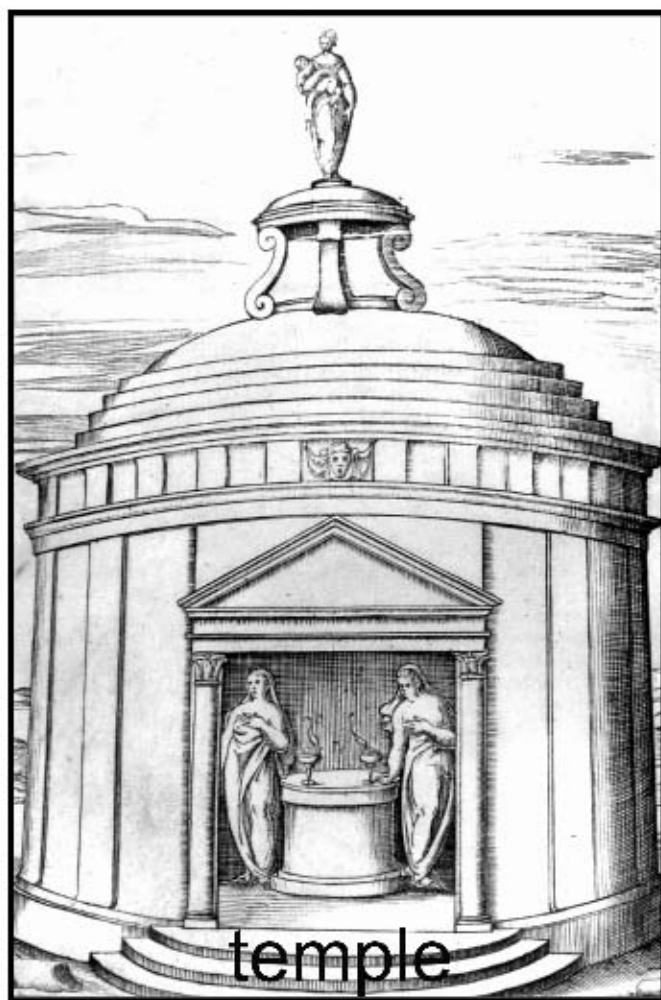
And this chariot was drawn very solemnly (and with all observances of reverence done unto it by the people) by two white Cows. It is to be pre-intended, that the world in those days was not afflicted with wars, stratagems, contentions, intestine broils, and fatal massa-

eres, neither knew it the use of iron or steel, the days and years were then circumcised in joy, tranquility, and hearts content, all places were free, peaceful, secure, and quiet, & unto this light and solemnity the people came flocking in, with great humility devoting unto their poor services, with many gifts, presents, and oblation.

And after that this goddess afterward intended to end such her progress, and to abide no longer below in the world, the chariot with the cloths thereof, was suddenly by some sleightful art thrown violently into a Lake or River, with the picture of the goddess in it, and the servants so appointed for this devise, all overwhelmed and drowned in the water.

And it is thought, that this fond ceremony increased mightily their opinion and belief of such their religion, and caused that she was always among them adored and worshipped as a mighty goddess.

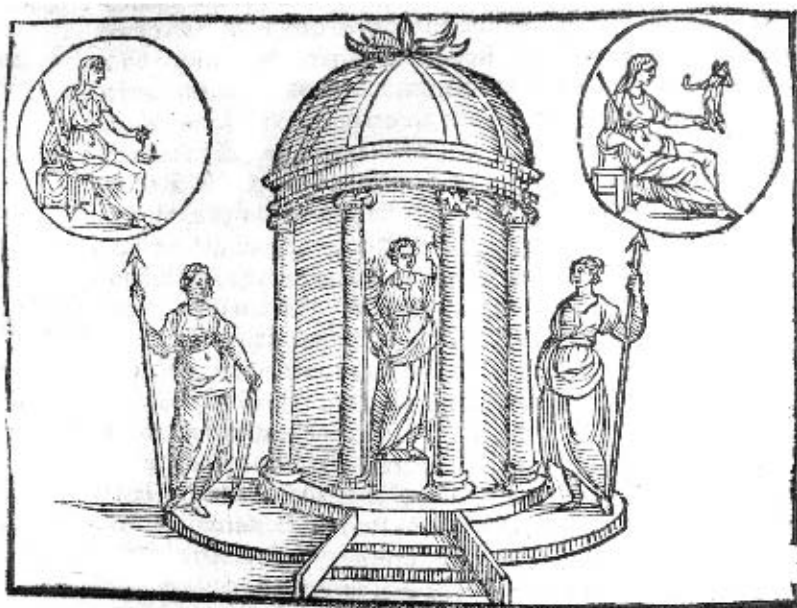
32 The Temple



DIVINATION: The Hermit, Briah.

This is the temple of the Vestal virgins, where men could not enter. It is sacred to the Earth goddess in her aspect as Vesta, who is also aspected in Ops and Proserpine.

As well as sanctuary from the world, this card is also connects with the emotions and purer forms of love. It is an astral or celestial temple that you may visit, and will always remain clean and pure. I place it in Briah, emotional and creative realm, because of associations with the Abbess or Priestess as matron; creation, and mastery of the mysteries.



The Statue of earth (as is Vesta) is proportioned in the shape of a young virgin, with her apparel beautified and bedecked with many curious ornaments, and attires of sundry and diverse colours, as we see the earth upon the coming of the Summer to be so gloriously besported with several sorted flowers.

Varro (as S. Augustine reporteth in his book called de Ciuitate dei) sayth, that the earth is called Ops, because by mans help, industry, and labour, it becommeth more rich, fertile, and increasefull, and

that the oftener it is wrought upon, tilled and manured, it reacheth still to more plenty, perfection, and fecundity.

She is called Proserpina (according to the opinion of many) in that the blades and stalks of corn spring forth and grow with such stealing and unseen progression and fashion of increase, as the Serpent in her sliding paces smoothly creepeth, and sneakingly conveyeth herself away. She is entearmed Vesta, because she sitteth always clothed and invested.

But it is to be observed, that among the ancients was also another Vesta, which as the first (as I have said) signified the earth, this intended the fire, that is, that lively & nourishing heat, from which (being dispersed into the bowels of the earth) everything therein contained, receiveth his being and increase, and of this the ancients shaped not any Image or Statue, in that it could not be discerned by any outward eyes, but with divine and contemplate thoughts, being of it self wholly celestial.

33 Ceres



DIVINATION: Empress, Atziluth.

Alternative title for this card is *The Searcher*. Ceres represents modern technology and industry. She is drawn through the clouds on a chariot drawn by two fiery dragons. On the taro she is shown in two of her aspects, one of them actively searching and scanning with her torch for her daughter Proserpine who has been taken to the underworld by Pluto (see TARO 42, Hades), and in the lower aspect Ceres in her horse-headed form sits passively waiting and mourning at the cavern which is an entrance to the underworld. This taro concerns the balance between activity and inactivity, knowing when it is appropriate to wait and when to move. It is the process of seeking and gathering of knowledge also. Atziluth, the fiery world of Archetypes.

Cibele (or Ceres) on the wagon of dredges, according to Orfeo, has the torch in order to find Proserpina, the garland of ears because Ceres is the inventrice of the grain, the bunch of poppies are sign of fertility.

Under (see illustration) there is *Cerere Negra d' Arcadia* with head and neck of horse, sitting in a cavern dressed in black, mourning for the rape and abduction of Proserpine; she has in hand the dolphin and the dove. They were dedicates the snakes to you because flessuosi as it furrows of grain and them it came sacrificed the pig because it could see to die the enemy that it destroyed to fields and forages.



Linche: But it is to be observed, that among the ancients was also another Vesta, which as the first (as I have said) signified the earth, this intended the fire, that is, that lively & nourishing heat, from which (being dispersed into the bowels of the earth) everything therein contained, receiveth his being and increase, and of this the ancients shaped not any Image or Statue, in that it could not be discerned by any outward eyes, but with divine and contemplate thoughts, being of it self wholly celestial.

And besides these names of the earth, it was called also, when of itself it proved not fertile, but industriously manured by the labours of man, by the name of Ceres, and her Statue was framed to the assimilitude of an aged Matron, having her head circumcinct and redemyted with ears of corn, holding in her hand the stalk of Poppie, in that this flower signifieth fertile and great increase: And orpheus writeth, That her chariot is drawn by two furious Dragons of most fierce and indomitable nature.

And the reason of it as Hesidus reporteth is, in state in the Island Salamina, seated by the Euboicke sear there he used a most

powerful, angry, and devouring Serpent, of a most admirable, strange, and uncouth huge effort, by which indeed all that Country became walled, spoiled, and depopulated, until afterwards by the valorous prowess of Euricolus it was, overmatched, chafed, and expelled the Country, which upon that sled into the next Province called Elousis, where at that time Ceres remained, as hoping by her to be protected and safeguarded.



And from that time it long after continued there in the temple of Ceres, as her attendant servant and minister. Many also have depicted Ceres with many torches, lights, & firebrands in her hands, as in the same manner in a temple, seared upon a promontory of Attica was a Statue so depainted by Praxitiles. The reason was, as some hold, in that she had been so seen raging up and down in the search and enquiry of her daughter Proserpine, ravished and stolen away by Pluto.

34 The Flow



DIVINATION: The High Priestess, Briah.

This taro signifies femininity, child-rearing and fertility. In the illustration in this chapter we can surmise that the two females are pregnant. The card alludes both to the lunar cycle and flow, and harmony with nature. The goose has magical properties and helps to initiate *the flow* of events. In the cave entrance, we see a snake, which might represent danger, male sexuality, and carnal knowledge which also might symbolize the entrance to the underworld and Pluto. Fuller understanding of this card requires further study of the underlying mythologies. I place this card with the Water chessboard, creative world of Briah.

On the right, Goddess Bona or Fauna has the Sceptre for acknowledgement to Juno, in one hand is the head of a snake and in the other hand a branch baton of myrtle. On the left side is Proserpine who has in her arm the goose of Ercina, the companion of infancy; in order to take the goose it raised a cliff and it gushed out a river.

Linche: According to the description of Propertius, Prosperina (the Moon) was depicted in the shape and due resemblance of a young and pleasant-looking vigin of most amorous and beauteous aspect, having on either side of her forehead two small glistening horns, newly peeping forth: and that she is most gloriously drawn through the air in a purple-coloured coach by two furious and swift-paced horses, the one being of a sad and darkish colour, the other beautiful and white, which (according to Boccace) entendeth her powerful operations, as well in the days as in the night.

Festus Pompeius writeth, That her chariot is drawn by a Mule, comparing her (being cold of nature) to the barrenness and sterility of that beast, and as her self giveth no light or splendour of herself, but borroweth such her brightness of her browther Phoebus, so the Mule never engendereth by any of her own kind, but by asses, horses, and other like beasts.

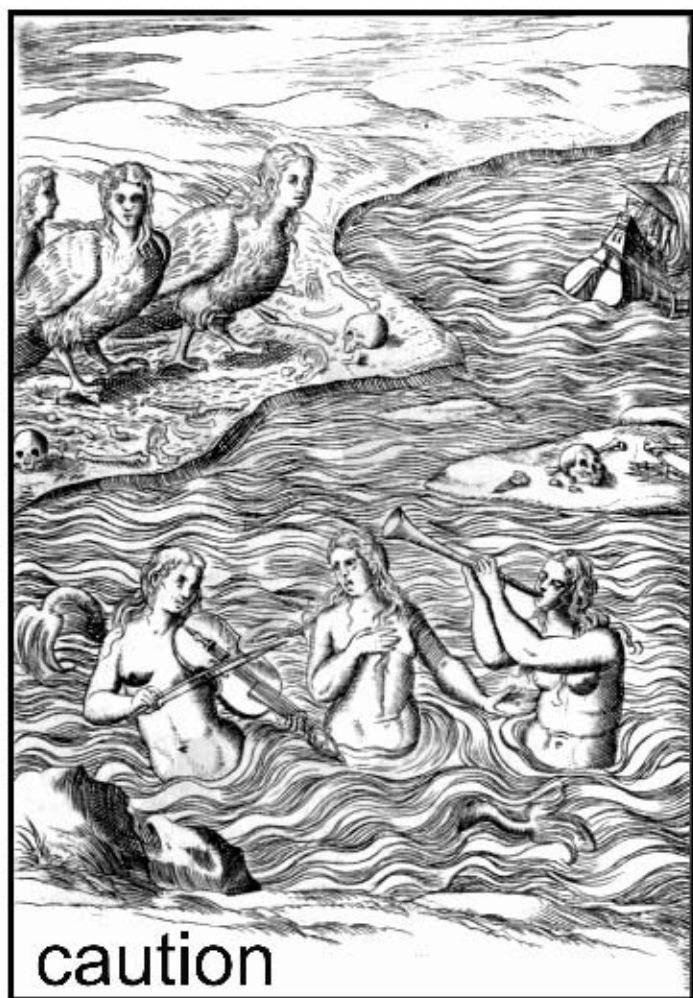
There are also those who depicture the chariot of the Moon, drawn by two white bullocks (as Claudianus) when he speaketh of that great search and enquiry which Ceres made for the finding out of her ravished daughter. It is read, that in many places of Aegypt they revered the Image of a bullock with wonderful zeal and venera-

tion, which they cut out and depainted of a sad colour, having one of his flanks bespotted with diverse white stars, and on his head were placed two such sharp horns, and the Moon seemeth to carry in her cheeriest wane, and lights imperfection.



And in those places they offered great Sacrifices unto her upon the Seventh day after any child was born and brought into the world, as in token of their gratefulness and thanksgiving for safe delivery of such new-born infant: for from the moisture and humidity of the Moon (say they) the woman receiveth speedier deliverance, and the child easier evacuation. And for these causes would they oftentimes invoke her gracious assistance, entearming her the most mighty, merciful, and most sacred Lucina.

35 Caution



DIVINATION: The Tower, Briah.

The divination meaning of this card is fairly self-explanatory; it warns of being seduced to a false path, or dangerous rocks, and of being shipwrecked and subsequently destroyed. The beauty of the Sirens and their music is deceptive. They can be envisaged as the negative aspect of the Muses as depicted positively by taro 87. Also a caution against love cheats and seducers. Association is with the Water chessboard & with Briah.

The Sirens, three daughters of Acheloo and Musa the Calliope, while they make the gentle concert in order to bewitch the sailors and to make them to wreck on the rocks off Sicily. The first plays the Lyre or viola, the second one sings and the third sounds the pipe or flute; they are named Partenope, Leucosia and Ligia. They had temples and altars on all the coasts of the Mediterranean and Southern Italy but, beaten by Ulysses, were thrown deprived of hope into sea in order to become half fish and half women. According to some they were changed into birds with woman's heads.



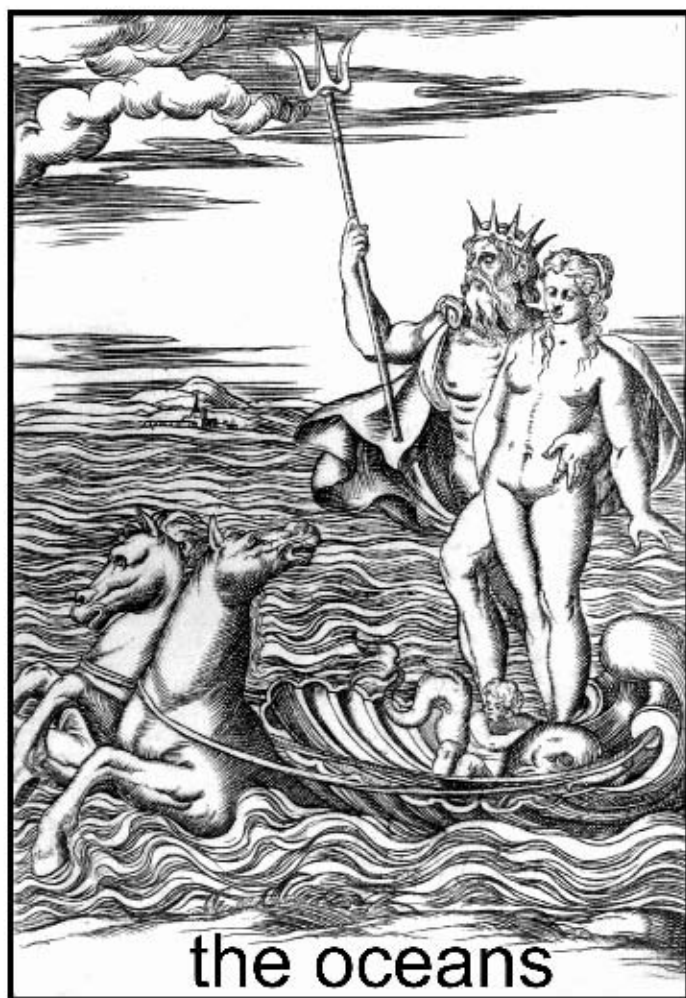
Linche: And for this cause likewise the ancients called him the head or guide of the Muses, which likewise were framed like unto young virgins of beauteous and youthful aspect, habited as wandering and silvane Nymphs, with diverse-shaped instruments in their hands, melodiously and with a soul-ravishing touch continually playing: and

from these all the liberal sciences acknowledge their being, whereupon they were entermed the daughters of Jupiter and Memoria, as instantly becoming skilful and perfect in what they undertake to learn.

They were impalled with coronets, composed of sundry-shaped flowers, to which were annexed beauteous garments of palm, and oftentimes also they had their temples curiously adorned with feathers of diverse and strange colours, by which is intended their victorious prevailment over the Pierides, contending for the pleasantness of their voice to compare with them in singing, which being afterwards soiled and disgraced in such their super-abrogating challenges, were for their fanciness therein, metamorphosed into tattling birds, which with us we call Pi[p]es, ready and prompt to bring forth many familiar languages by use and teaching.

Some think also, that such their coronets of flower and palm, signified the triumph which they carried away from the Sirens, presuming likewise to compare with them for the clearest and most delightful voices. And in Rome of latter times was seen a statue dedicated unto the Muses, which on the head and culme of the picture had many and diverse-fashion'd feathers infix'd; and they were thought to be those of the Sirens.

36 The Oceans



DIVINATION: The Chariot, Briah.

This taro represents shipping, sea-travel, and naval affairs. It is a generally beneficent card and represents victory over the Tritons. The presence of Aphrodite is favorable concerning matters of love and childbirth since she is under the protection of Neptune. The Chariot here takes the form of a shell, which also symbolises sonic power and distant communication. Briatic aspect of The Chariot.

Neptune, son of Saturno and Ope (Goddess Mother), is with Aphrodite; he guides horses navy in order is saved itself, like Jove, from the voracità of Saturno with a stratagem of the mother who offered to the father a little horse making to believe to have give birth it. In Illyria, every 9 years, locals throw in the sea 4 horses offered in honor of Neptune.

Linche: Among the ancients Neptune was held and supposed to be him of the three brothers to whose share the kingdom of the waters fell and was allotted, and therefore and in that respect they entearmed him god of the sea, depainting him with diverse and. several countenances, setting him forth sometimes with mild and pleasant looks, at other times louting and sad, and at other times with a mad, furious, and angry aspect which is given him (according to Virgil & Homer) in that the sea itself at sundry times, so showeth herself.

And they describe him many times to be naked, holding in his hand a silver Trident, or forked Mac and standing upright, as carried in the concavity of a huge marine shell, which in steed of a Chariot, is forcibly drawn by two monstrous horses, which from the middle downward have the due proportion and shape of Fishes, as statius at large describeth them.

Sometimes they depaint him with a thin veil hanging over one of his shoulders of a cerulean or bluish colour. Lucianus (speaking of certain sacrifices offered by certain people of Greece unto Neptune) seateth him down there with marvellous long hair, hanging down over his shoulders, being of a very sad & darkish colour. And yet Scranius and many other writers do affirm, that among the ancients all their gods of the sea were for the most part depainted in shape of old men

with white and hoary hairs, as that their heads were so died with the froth and spume of the sea.

Unto Neptune also the ancients gave the Trumpet or horn, as belonging unto him, which they devised in respect of that thrill and loud noised shell which the Tritons used away to carry & found before him: which Tritons were supposed also to be gods of the sea (according as Solinus delivereth) but most writers entearm them the sea trumpeters, or else the Heralds of the great Emperor Neptune.



Higinus writeth, That when the Giants warded and contended with the gods of the heavens, Jupiter in the great earnestness sent down unto Neptune for some of those his Tritons, which being come, made forthwith such a horrible & fearful noise with such their crooked and retorted shells, as the Giants never before hearing any such like noise, all astounded and amazed, not being able to endure and affrighting found thereof, instantly retracted, fled away, & departed. Solinus reporteth, That on the top of a certain Temple dedicated unto Saturn, the people of Lydia erected and placed one of

these Tritons, founding forthwith with his Trumpet: unshadowing thereby (as Macrobius expounds it) that from the times of Saturn, history and letters began first to speak (as it were) sound forth and to be heard, which until those days slept dumb unrevealed, mute, and speechless. These Tritons as some affirm, were not altogether seined and devised by Poets, for that (as it is credibly writeth) there now remain in the sea, fishes which have the due proportion and shape of men from the middle upwards.

Blynie writeth, That in the time of Tiberius the Emperor, there arrived at Rome certain Ambassadors went from the City of Lisbona in Portugal, concerning some private negotiations of their estate, who there credibly reported, that they themselves had heard such Tritons so to sound their crooked shells, hard by the there where they dwelt. Alexander Neapolitanus reporteth, That ascertain Gentleman a near neighbour of his, and a man of worth and credit, constantly affirmed, that he had seen a seaman taken by certain fishers, which at that time being dead, was all covered over and seasoned with honey, to the end it might last, and continue sweet: and that he saw it when in Spain, being sent thither from the furthest parts of Africa, as a present of great wonder and admiration, and much after this manner he describeth it: It had the face of an aged man (sayth he) with the hair of his beard and head wondrous rough, stubborn, and long, of a cerulean or azure colour, his statute exceeded the proportion of a man, upon his shoulders grew two wings, such as upon many other fishes are now commonly known, & his skin, though wondrous tough, and of great thickness, yet shined and glistered very brightly.

It is written with Philo (an Hebrew author of great antiquity) that Venus was born and engendered of the froth of the sea, taking force and virtue of the privities of Celum, which is son Saturn cut oft threw down therein and her statue is framed in the shape of a most beautiful and amorous young woman, which seemed also to stand upright in the midst of a huge shell of a fish, which was drawn by two other most ugly & strange fishes, (as Ovid at large noteth it) who also faith, that unto her was consecrated the Island of Cyprus, & especially in it the city of Paphos, standing by the sea side, for that she was seen and discovered upon her first appearance out of the sea, to go on land on that part of the country: by reason whereof, the

people thereabouts adore and worship her with great zeal & veneration, and erected and dedicated unto her a most rich and stately temple very gorgeous and costly.

37 Irrigation



DIVINATION: The World, Briah.

This card has many symbolic layers that bear examination. One level represents fire quenched by water. It also represents the nourishing power of water in bringing life to the earth. The immortality and the resistance of Gods of Egypt to being overthrown by foreign invaders is also alluded to. On a more basic level, instructions for the reclamation of the Nile (or any estuary area by extension) for cultivation by the technology of canal building and irrigation is encoded in the illustrations. The coiled-tube with holes might be construed as a intestinal hose that can distribute water without evaporation. They are also a defense against fire, because if approached by flame wax in holes melt, allowing water to extinguish the fire. The meaning of this taro is that both industry and ingenuity are demanded for success. This card is the Watery or Briatic aspect of The World (or Universe).

Neptune as cultivator had a temple in Egypt where is venerated Canopus, nocchiero of Menelao. Since the Persians (Zoroastrians) approached their God-Fire to the others simulacri in order to burn them and to supplant their religion, the clergymen of Egypt predisposed simulacro in the this shape, plugging holes with the wax and filling up of water the container. The God-Fire, approached to Canopus, melted the wax, but it became extinguished from the water that gushed out from the holes. Canopus gained the challenge, veneration from all and has given to its name to one constellation.

Linche: Philostratus (describing Glaucus being a god also of the sea) sayth, That he had a long white beard which was very supple, gentle and soft, & that the hair of his head was also very white, and hung down wet & dropping about his shoulders, his eyes to be green, and marvellously glistering, being hollow, and set far into his head, his brow full of furrows, wrinkles, and green spots, his breast all overgrown also with a greenish coloured seaweed or moss, something like that which hangs to the bottoms of ships after long voyages, his belly, and from thence downward both thighs, legs, & feet, became fish-like full of synnes and scale, and that he had a wonderful long tail, all glistering with scales, which he always lifted up and advanced above the waters. The three-forked Trident so given to Neptune, signifieth the three gulfs of the Mediterranean Sea which from the head thereof mainly tumbleth down into the Ocean.

Others allude it to the three several natures of the waters, as that those of Rivers and Fountains are in the that sweet and pleasant, those of the sea saltish, sharp, and hard, and those of lakes, pools and standing meres are neither bitter nor salt, no yet pleasing, sweet, or graceful to the taste.



Whereupon the Poets (as Aristotle sayeth) being the first that chanted forth the powers of such their gods, induced the silly and soon-persuaded people to think, that there were then in efficient power many and diverse. By reasons whereof, and upon such surmises, they called Neptune or Oceanus, the father of the gods; and the mother of them all Vesta or Ops, the wife of Saturne: whom likewise they enterned 'La grand Madre', understanding thereby the earth, in that from her as from the original proceed all increases whatsoever, and this was generally the opinion of the Arcadians.

38 Born of Chaos



DIVINATION: Temperance, Briah.

An interesting juxtaposition of two Nereides, the one who is more like a woman being more virtuous than the one predominantly a fish. In addition to the obvious morality tale of unfortunate consequences of unbridled promiscuity, this card also bears the message of moderation that is general to the Temperance card. Eurimone improves upon her status from when born, whilst Derceto regresses. This is the most Watery aspect of Temperance, and is in the world of Briah.

Eurimone (below) is half fish and half woman, daughter of Proteo who guarded the herds of the God the Ocean; her belt of gold chains is tied with one. Derceto (above) has only the head of a woman, the rest is fish in order is thrown in a lagoon of Syria for the shame to have give birth to Semiramide without never to know who had taken her virginity.

Linche: The same Author adioyneth, That Theodorus Gaza likewise affirmed, that he had seen a sea nymph or water maid (one of those which we call Nereides) by great fortune cast a shore on the coast where he inhabited, which sayth he, had the true aspect & countenance of a woman of a most pleasing & beauteous face, but from her neck to her thighs she was covered all over with scales, and so downward became wholly like a fish: whereupon it grew, that the Poets sainted such Nereides to be most beautiful and gracious Nymphs, attending the gods and goddesses of the sea, as Oceanus, Nereus, Neptune, Thetis, Dorida, Galatea, and others, which Galatea as Hesiodus writeth, is so entearmed by reason of the whiteness of her skin, who also describes her hair to be milk white.



Ovid sayth, That Polisemus being bewitched with her incomparable beauty, describeth her to be more clear and faire than the purest Lillie. Philostratius in a certain tablet which he maketh of the Cyclops, depictureth Galatea drawn in a strange-framed chariot by two mighty Dolphins, on a quiet and gentle sea, which Dolphins were guided by two silver rains, held in the hands of old Tritons daughters, over her head was carried a Canopy made of Purple silk, and Silver, to enshadow her delicious face from the beauty-scorching survey of the sun's irradiances: her hair hung dispersed over her shoulders, which with the reflection of Phoebus beams seemed like small wires of gold, with the favourable and gentle breath of Zephyrus dissipated and spread abroad.

39 The Four Winds



DIVINATION: The World, Yetsirah.

Austro or Ostro or Noto (upper left) governs the door of rains, clouds and storms. Borea or Aquilone or Tramontana (upper right) is shown while raping Orizia, instead of the feet has tails of serpents, therefore his portal opens to cold and snow. Flora with the husband Zefiro or Ponente (lower left) represents the spring wind and the time to bloom. He is shown with goddess of the flowers, the earth. Note the placement of her hand. Euro or Levante (lower right) has above his head the heated sun and is colored like a red sunset, therefore this wind blows only by day. The whole of the cycle of weather and seasons are shown in a design, which also summarises important parts the cycle of human life and fertility. The winds are the very air or breath that sustains life, and correspond with the Egyptian *Ba* – the soul of breath – second of the seven souls and represented as a bird with human head.

One meaning of this card is an exhortation to become more like one of the two gentler aspects of the Winds shown below rather than to mainly inhabit the harsher portals signified by the two uppermost Winds. Further reading of the mythology throws light on this card. This taro is a summary of the Airy aspect of the World or Universe, and belongs to Yetzirah.

Linche: But before proceed any further concerning the waters, I will here somewhat touch the description of the winds, because having spoken of the sea, I think it not here incongruent to insert them, from that upon the waters they commonly show forth their force and power more than on the land. And although I might have before among the treatises of Iuno conveniently remembered them, in that (according to the opinion of the Naturalists) the air itself being moved and troubled, is the very wind, and that Iuno is oftentimes also taken for the Air, yet it shall not be over-much digression in this place to capitulate some opinions, as they are delivered unto us by the writings of others.

The Winds therefore among the Ancients, were held and worshipped as gods, and Sacrifices and oblations offered unto them accordingly, with great zeal, and many rites and ceremonious observances, for so much as they reputed & judged all prosperous and successful voyages of navigation to proceed by the favourable quiet-

ness and gentle disposition of the winds, which they depicted with two small wings infixed on their shoulders, and with a fiery and high-coloured countenance, with their cheeks puffed up and swollen like one that with main force striveth to send forth some forcible blast, their natures and qualities are discrepant, in that some engender and thicken clouds, some again with their breath expel and chafe them away, othersome occasion the fall and sprouting forth of great abundance of rain, and others again dry up the air, making it thin, subtle, land clear.

And as in divers manners they show forth their properties) natures and powers, so are they of the Poets diversely described and set down, of whom it is written, that for only are the chief and principal which blow from the four quarters of the world, every one severally from his own seat and quarter, as they are touched by Ovid in his division and partition of the universal frame of the world.

And yet (according as Strabo reporteth) with many there are acknowledged only two: the one called Aquilo or Boreas, being the wind that blows from the Septentrionall, which also (as Pausanius writeth) had a most stately and excellent Statue curiously cut our and engraven in the Temple of Juno in Greece, frequented by the Eleans: and the other is called Auster or Notus, predominating the Southern region of the air, and because commonly proceed from his blasts dark showers and stormy tempests, he is thus, or to the like effect described:

*All gloomy-faced, looks the Stormy South,
Whosoever-weeping eye, drop showers of rain,
Who with his strong-breathed allure-turning mouth,
Kings Stone-built temples tumbles down amaine,
Whole furious blasts the wave tossed seaman sealeth,
When up aloft his ship is hoisted to heaven,
Whose storm-crafted sides each churlish wave so reeleth,
That her right course she never keepeth even.
He never looks with any clear aspect,
His temples are adorned with clouds, his seat
Of terrifying thunderbolts compact,
Which when he sends, the detonates huge heat.*

*He never breaths or sighs with any pain,
But from the same do issue showers of rain.*

Of these winds, the third is called Eurus, whose blasts proceed from the Oriental parts. And the fourth, whose mild and gentle breath procures so temperate and pleasing air, is called Zephyrus, who (for that his warm calmness and moderate blowing, is the cause of the flowers and herbs better increases) is supposed by the Ancients to be the husband of Flora, the goddess and lady of all sweet-smelling flowers. And this shall be sufficient for the winds in this place.

40 Reflections



DIVINATION: The Star, Briah.

To the ancient Greeks, bowls of water had divinatory uses, and although this card directly symbolises Italian rivers, the earlier meanings remain hidden in the symbolism. There is also a resonance of the Narcissus myth, and of dreams brought about by the soothing quality of flowing water. It is a card of daydreams and inner reflection. These personal and artistic musings suggest *The Star in the World of Water*, Briah (water in one of its purest states).

The Tevere (upper left) has next Peleo that ago ballot of hats to the Sperchio river. Below there is the Po or Eridano in the golden shape of Taurus with horns.



Linche: The Rivers (according to Seruius) are framed with horns, either because the murmur and noise of the waters, waters, something resemble the soft bellowing of bulls, or else because we always see, the banks and fides of rivers to be retorted (as it were) winding and crooked like horns: whereupon Virgil, where he calleth Tiber the king of all the floods and rivers of Italy, calleth him there cornuted (as it were) having horns. And with some also the river Po is fashioned into the shape of a bull, for those reasons belike before spoken, of and mentioned. And hitherto in this treatise it shall be sufficient to have proceeded.

And this Macrobius understandeth many times for Echo, whom the ancients report to be most entirely beloved and endeared of

Pan, of whom (besides that which Ovid speaketh of her in the transformation of Narcissus) it is read, that she was a goddess, and the daughter of Speech, and of Air, and therefore invisible. Whereupon Ausonius Gallus retorteth, That she hath oftentimes dissuaded and reprehended him whosoever will undertake to depicture her, and Ausonius repeats it there in an Epigram, whose sense is thus reduced to a sonnet.

*Surcease though medling, Artist thy endeavour,
Who for thy skill shall reap such long-lived fame,
Strive not to paint my bodies shape, for never
Did any human eyes behold the same:
In concave caverns of the earth I dwell,
Daughter of th' air, and of each rattling voice,
In woods and hollow dales I build my cell,
Joying to re-report the last-heard noise,
To grief-oppres't, and men disconsolate,
That tell each groan their souls vexation,
Their dying agonies I aggravate
By their plaints accents iteration,
And he that will describe my form aright,
Must shape a formless sound, or airy sprite.*

41 Abundance



DIVINATION: Emperor, Briah.

The empire is at its peak, but the emperor seems past his prime yet is at his zenith. He has brought many children into the world. Vertumno is linked in to Bacchus (Dionysus) who brings provisions, well-being, wine and celebrations. The statue is of the Emperor in Bria, the Creative world, and from his watery realm flows the mighty Nile (metaphoric for all great rivers, signified by the crocodile).



Vertumno is represented here, exposed in the Hole, of the Tevere and is adorned of flowers and yields for the fertility of the fields near the river. A black stone statue, sitting on a crocodile or a hippopotamus, represents the Nile with many children like sign of many affluent or fertility.

Linche: Returning now to the finishing of those descriptions of the floods and rivers, which according to the Ancients, were framed in the shape of a man, wearing long hair, and with along milk white beard, and leaning upon one arm, (as Philosiratus remembreth) when he sayth, that rivers are never straight, or run outright.

Staius likewise depictureth the flood: Inachus, which passeth through the continent of Greece, saying thus:

*Amidst a fertile flower-adorned Dale,
Walled round about with banks of sedge and willow,*

*Lies horned Inachus, dreary and pale,
Leaning his head and arm (as an a pillow)
Upon a vessel full of water filled,
Which thorough Fertile Grecia it distilled.*

By these descriptions are meant the property and nature of the waters, and the divers and several operations and effects thereof, the which by the Ancients were understood, not only under the name of Oceanus, Neptunus, Thetis, Dorida, and Amphitrio, but also many times under the title and name of Achelous, Alpheus, and diverse others: for by the first is intended only the nature of the salt waters, & by these, that of Fountains, springs, and Rivers, which likewise by the Ancients in those days were formed and depicted in human shapes.

42 Hades



DIVINATION: The Devil, Atziluth.

Pluto and Proserpine are shown throned, with two nymphs that bring their symbols of the infernal. Pluto wears the crown of black ebony with the helm that renders him invisible and the staff in order to govern and to command the spirits. The key served in order to hold closed the doors of Hades (hell). Under witness is the dog Cerberus with three heads and the tail of snake. Eurimono is next to him, similar to Cerberus in function but being seated on a vulture skin, he represents that bird in that he eats meat of the dead men.

This card warns of the fate of evildoers in the afterworld. It is archetypal, The Devil in Atziluth.

Linche: The ancients heretofore allotted unto every several place a particular king, governor, king, governor, or commander, who of that place so committed unto him, should take upon him an especial care and charge, who there commanded and ruled as an absolute lord, as it is poetised of the kingdoms of the heavens, the waters, and the earth: in the partition of which, it fell out, that the government of the lower centre which is under us, happened and was allotted unto Pluto, which also with us is called Erebus.

He therefore was amongst them then accounted the kind and lord of the dead, and that he according to the laws of Justice gave their punishments & torments according as they had deserved, when they lived upon the earth. Yet many writers do affirm, that unto that office were appointed, and did belong the three just Judges, Eacus, Rhadamantus, and Minos, of which three, some little here in this place shall be commemorated.

Plato therefore sayth, that in the times of Saturn those laws and orders were in practise and exercised which also in the first days of Pluto were held & observed, and his words are there: There was a law (faith he) in those times, that those men which in their life time had lived well, and according to the rules of virtue and her commandments, should after they were dead be sent and transported unto the island of the fortunate: and that chore which had lived viciously and lewdly, should be conveyed to the place of horror, there to receive condign punishments, according to their merits and qualities of offences.

And in those times (sayth he) when also Jupiter began to reign with usurped authority, all men were adjudged to punishments, pains, or else to happy pleasures, even the very day before the parties died. By means whereof many were wrongfully condemned, & some also sent to the blessed Island that had deserved intolerable pains and tortures. The which thing Jupiter understanding by the information of Pluto, who complained of that abuse, thus answered. Well (sayth he) I will find out a remedy for this inconvenience presently, and therewith seemed to be wondrous angry.

This proceeds (sayth he) in that men are adjudged, being then living, and who knows not that this man, or that man hath friends and great alliances, who will not stick to bribe and corrupt the Judge for favour and partiality, and that this other man hath deadly enemies and ill-wishers, who continually are aggravating the offence, and provoke by unlawful means some wrongful sentence to be denounced.

As for great men's faults, they are covered and hid with glorious habiliments, with wealth, authority, noble dissent, gentry, and parentage, And then the Judges themselves being earthly, (and therefore imperfect) must needs give wrongful judgments and verdict. We must therefore take some such order, than in these cases mortals must not be pre-acquainted with the times when they must die, as now they do, and thereupon commanded Prometheus to perform it accordingly: for after that (sayth he) they shall be thus despoiled of their earthly robes, riches, and power, and being dead and naked, shall appear before Judges likewise dead and naked, (which then shall be void of friendship, partialities, of favour) it shall be an easy matter in this care to give true and rightful judgment, according to the quality and height of their offences.

For the confirmation of which my purpose and intended decree (which I have now resolvedly concluded within myself) my pleasure is, that my three sons, two of them born in Asia, being Minos and Rhadamante, and another in Europe, which is Eacus, standing in a certain green mead, out of which do part and are divided two federal ways, the one into Hell, and the o other into Elisium (for so we may now call them) shall be appointed there as Judges of the souls of

mortals, Rhadamante judging those of Asia, and Eacus those of Europe.



And that, if it fortune that any doubt or undecided scruple, shall anise between them, that then the fame be referred presently unto Minos, that thereby he may give his censure and opinion of in for so much as we intend to deal and proceed uprightly in there cases, & that there be not admitted therein any favour, cousenage, or deceit. This (sayth Plato) was the order and decree of Jupiter, which afterwards was presently effected & put in execution. First upon the examination of their sins, Rhadamante and Eacus sat together in two iron chairs, holding in either of their handes a white rod.

And Minos (divided from them both) was seated all alone, holding in his hand a golden sceptre, who seemed to meditate and ponder with a musing & sad countenance upon the punishments, torments, or pleasures, to be denounced & due to the offenders, As Vlisses (according as Homer reporteth) gave out that at his being in that infernal kingdom, he there saw the three Judges in such manner so to doom the souls of men: and thus far are the words of Plato.

Martianus writeth, (where he speaketh of the lower region) that Plato himself sitteth most majestically in a mighty ebon chair, holding in one of his hands a black imperial sceptre, and on his head seated a stately and sumptuous crown. At his left hand sitteth his Lady Proserpina, attended with many suries and ugly spirits, at whose feet lieth chained the dog Cerberus. And further the same Author proceedeth not.

By Charon therefore is understood Time, which Time (according to some opinions) is the son of Erebus, (which is taken for he divine and celestial counsel, held privately before the world began) and from which, since, all things have been produced: and as the Ancients (as I have said) supposed it to be the father of Time, so likewise they held the Night to be the mother thereof, insomuch, as before time there was never any matter whatsoever, nor any light or apparance of day could be discerned, and therefore this Erebus by the Ancients is placed now in darkness, which is the infernal region.

And whereas Charon is supposed to have the transportation and passing over of the souls of mortal men from the one side of the river Acheron, or (as some call it) Stix unto the other, it is enucleated (as it were) & unclouded thereby, that Time so (boric as wee are borne and brought forth into the world, doth carry us along by little and little unto our deaths, and setteth us over the river of Acheron, which word interpreted, signifieth sorrowfulness, for that indeed we pass this life with miseries, adversities, and laments. He is described old, and yet exceeding strong, for that Time never looseth his strength or virtue by over-running of years, and he is apparelled with a black and most noisome stinking mantle, which hangeth loosely over his shoulders, whose smell nothing is almost able to endure, all which signifieth; that while men are here in this world subject to time, we never respect the glory of the celestial habitations, only devoting ourselves to the riches, wealth, and pleasures of this world, which indeed are most vile, filthy, and stinking, compared to those joyous and happy blessings of heaven, whereunto we should wholly addict ourselves and direct ourselves, endeavouring by all endeavours to acquire & purchase the same unto us: but we are so covered over & invested with this cloak and veil of mortality and mundane affections, that we are carried away blindfolded into a thousand miserable and

disordinate desires. For the cankered rust of effeminate desires hath so deeply eaten into this our iron age, as notwithstanding the infinite laborious endeavours of many artificial workmen, have most largely extended, yet est tali rubigine tincta utoleu & opera perdiderunt, Whoever assayed the varnishing thereof.

For such eradicable habit hath it attained unto, that as the pestiferous shirt, wherein the treble-righted brood was enwrapped, effused a venomous contagion, which did incorporate itself into the flesh, fretted the sinews, and festered into the marrow, so this en-eating iron mole wherewith the insensate of-pring of this time is attained, admitteth a remediless infection, that staineth the critical line purity of our minds, & doth enervate the contested ground of our senses: only we herein differ from him, that the poison wherewith he was, infected, wrought in him such torment, as he instantly sought a remedy: but perceiving it so deeply rooted, that otherwise he could not be thereof dispatched, he sacrificed himself in a fire whose ascending flames mounted him up to the heavens: whereas contrary-wise we (as intoxicate with Circaean drugs, and lulled asleep by the villainous deceits of the sweet-seeming delights wherewith we are besotted) seek by all means possible to pamper and feed up our humorous conceits, and loath death, for nothing so much as we thereby are deprived and dispossessed of our pleasures, which we willingly would never forsake, from whence while we draw backwards, with all our forces still clinging to our soul desires, we are by the weight of wickedness thrown down headlong, and precipitated into hell. And thus much shall suffice the descriptions and expositions necessary in this Treatise.

43 The Furies



DIVINATION: The Devil, Assiah.

These ladies are female representations of evil, and also signify the meaning of their name 'fury'. However, they are employed by the lord of hell to inflict pain on the souls of the evil dead, so in one sense are more neutral. This card warns against explosions of temper, and advises the reader to examine the emotional sources of motivations for their course of action. These three evil witches balance other female trinities that we meet throughout this 88 taro deck. They surround the graveside, so I associate with the Earth board, the Qabalistic World of Assiah.

Alecto, Tisifone and Megea, the three Furies also beget [?] the three evils that are even worse: Ira, Cupidigia, Libidine. They wear on their heads skins of dead men and snakes, their dresses are spotted of blood, their belts are snakes, their torches emit red blood. They are accompanied by the civetta [?].

Linche: Some write also, that Pluto hath his head redemited and compassed about with a garland or wreath made of the leaves of Cypres trees, which signified sadness and horror, and which are used in burials, massacres, & about dead carcasses.

Others affirm, that the same garland is made of the Narcissus leaves, for those also are held grateful, and are employed about dead bodies, in memory of the untimely death of that youth, afterwards transformed into that flower.



And the like garlands also did those furies wear which were attending on Pluto, and which were appointed by him to afflict the souls of men with such measure of torments and pains, as their vicious and lead life had merited and worthily deserved, their names were Alecto, Tisiphone, and Megaera: who instead of hair to adorn their heads, had venomous Snakes and Adders encompassing the same, whose Winding and crooked tails hang down dissipated and dispareckled all about their shoulders, faces, and breasts.

Some writers do allege a fourth fury, adjoined to there three, which they entearme by the name of Lissa, which is as much to say as madness, & therefore they hold, that from her proceed all lunacies, distractness of sence, & forgetfulness of understanding and reason.

Where upon Euripides reporteth, that Iris (commanded by Juno) brought this fury to her son in law Hercules, because she intended to bewitch him with a brain-distempering passion of madness, fury, and rage. And this Lissa is always depicted with a iron stringed whip in her hand.

44 Venom



DIVINATION: The Devil, Yetzirah.

This is the Airy or Yetziratic aspect of The Devil card, which in the 88 taro is equally represented by 2 male taro and 2 female. This is not to say that the victim shown in this card is necessarily male, or that the poisoners are female. The poison being injected represents gossip, lies or false witness as much as actual venom. It is a card relating to poisonous intent, and gives a warning to avoid falseness and maliciousness.

The Harpies, inhabitants of the Strofadi in the Ionian sea, have the head of a woman and the body of a bird, with wings great and large claws, punish the men whom they make of the evil.



Linche: Poets also have in some sort annexed unto these furies, as partaking something of their natures, those monsters which are called Harpiae, for that the Ancients believed, that these also were employed by the gods in punishing the sins of mortal men, who are said also to remain & inhabit in the infernal kingdom: although Virgil reporteth, that they dwell in the Islands called Strophades, environed with the Ionian sea, & are described to have the face and countenance of beauteous and fair women, yet lean and something meagre, the rest of their bodies framed in the due proportion and shape of birds, with mighty broad wings, and crooked and sharp talons, for so Virgil describeth them, which afterwards was most excellently imitated by Ariosto.

Of these Harpiae are engendered those birds which are called Stringes, which always fly in the night, and (as it is written) in the dead of silence get into men's houses where young children are, and quickly suck their blood, whereby oftentimes by loss of too much blood, they miserably pine away and perish. Statius sayth, that these have also the face of women, and do remain & breed in the infernal region.

Some also have with, that those spirits which are called Lamia, with the Grecians are held to be the very same as the other, which they called by the names of enchantresses or devilish old women, always practicing mischief, hurt, and villainy. Philostratus sayth, That they are ill spirits, or wicked devils, cruel, bloody, and luxurious without measure, and most hungry and greedy after human flesh.

Suida and Famorinus report of one Lamia, who was a most lovely and beauteous woman, on whom Jupiter became exceedingly enamoured, who had also one goodly and fair child, at whose delicate feature and well-shaped lineaments, Iuno exceedingly repined, and in the end by her infinite spite and jealousy, caused it to be by such night spirits most cruelly mirth-red: upon which unexpected and unlucky accident, the, woe-afflicted mother became almost frantic and distracted of her wits, who since in that miserable passion of frenzy useth to wander up and down, working and contriving all the mischief, hurt, and despite to all other young children whatsoever.

Others write, that these Lamiae had the faces of women, and the feet of horses. But Dyan the historian describeth them in another sort, which also with many is held to be the most probable.

It is read therefore with him, that in certain deserts & uninhabited places of Libya, are certain most fierce ravening, and most furious beasts, which (sayeth he) have the face, neck, breast of a woman of the most love-alluring fair and delicate hue, that any art of man for a most perfect colour can any way invent, who in their countenance and eyes do retain so pleasing a grace, and itch attractive and enticing smiles, that they do enwrap & overcome (as it were) the

beholders fences even with an entranced wonderment, and amazed admiration. The tell of their body is all covered over with most hard glistening and bright scales, whose form downward is of the shape of a most ugly serpent, fearful and terrible.

They have not any wings, nor have they any voice, only like snakes they do hiss, and make some sort notice with their lips: they are so infinite swift and nimble in running, that no other beast is thought able to overtake them, they make their prey of wild men by laying open, and discovering their delicious snow-white breasts, which who so seeth, becommeth instantly so besotted with the beauty thereof, that he presently desireth the taste of those pleasures which are promised by so fair outward shows, and in coming to embrace them, they themselves alter not in any point their countenance, unless by seeming to be bashful, modest, and shamefaced, they six their eyes downward on the earth, always keeping hid and secret their sharp talents and serpent shaped tail, until by such their inveigling and deceitful demeanours, they fully are possessed of the prey between their embracements, which presently they empoison to death with the venom of their sting, and afterward do eat and devour them most greedily, whose mans flesh-covering maw is never filled or satisfied.

45 Thread of Life



DIVINATION: The Hanged Man, Yetzirah.

Here we see Cloto, Lachesi and Atropo, the three Fates, Pluto's servants, who spin the life of dead persons and cut it to length. This card concerns those forces that are beyond human control, and also talks about the measure of human life. It contains a suggestion to look backwards at your own life, as if it is already over, and to examine the quality of different phases. The thread of life is that from which the Hanged Man is suspended. These three are winged servants from the world of the dead whose task involves communication.

For Particulars and Universals alike it is established that to the first of those known as the Fates, to Clotho the Spinner, must be due Unity and as it were interweaving of all that exists: Lachesis presides over the Lots and chance: and to Atropos belongs the conduct of mundane events. My conjecture is these dwell in Yetsirah, the world of Formation.

Linche: Concerning the sisters, which we call Parcae, and which are said to attend on Pluto, there are also three, whose names are Clotho, Lachsis, and Atropos, whereof the first (according to the opinion of the ancients) taketh charge of the birth & nativities of mortal men: the second, of all the rest of their life: and the last, of their instant deaths, and departure out of this world: all which three are depicted fitting on a row, busily employed in their several offices, the youngest sister drawing out of a distaste a reasonable big thread, the second winding it about a wheel, and turning the same till it became little and slender, and the eldest, which seemed decrepit and far in years, stood ready with her knife, (when it should be spun) to cut it off: and they are described to be invested with white veils, and with the little coronets on their heads, wreathed about with garlands, composed of the flower of narcissus. And now to conclude with these descriptions of the Inferi, we will end with that of Charon, supposed to be the ferryman of Acheron, with the explication thereof, as both Boccace and Seruius have delivered, as also Virgil and Homer, and diverse others affirming the same.

46 Necessity



DIVINATION: The Wheel, Atziluth.

The goddess Necessity is shown with the Parche, the Fates, her daughters, whom we met in taro 45. The spindle is attached to the starry heavens, while the fused one resists or axis is of diamond that goes from one pole to the other of the Earth. Part of the meaning is that once turned, the spindle of life cannot be reversed since it connects to the whole of heaven and movement of the stars. It deals with the interconnectedness between things, and behind all things. The Goddess is eponymous, and signifies the facts of necessity in every aspect of life. The action of turning of the diamond could produce heat or fire by its friction. Atziluth, the Fire aspect of the Wheel atous.



Linche: All the souls had now chosen their lives, and they went in the order of their choice to Lachesis, who sent with them the genius whom they had severally chosen, to be the guardian of their lives and the fulfiller of the choice: this genius led the souls first to Clotho, and drew them within the revolution of the spindle impelled by her hand, thus ratifying the destiny of each; and then, when they were fastened to this, carried them to Atropos, who spun the threads and made them irreversible, whence without turning round they passed beneath the throne of Necessity; and when they had all passed, they marched on in a scorching heat to the plain of Forgetfulness, which was a barren waste destitute of trees and verdure; and then

towards evening they encamped by the river of Unmindfulness, whose water no vessel can hold; of this they were all obliged to drink a certain quantity, and those who were not saved by wisdom drank more than was necessary; and each one as he drank forgot all things.

Now after they had gone to rest, about the middle of the night there was a thunderstorm and earthquake, and then in an instant they were driven upwards in all manner of ways to their birth, like stars shooting. He himself was hindered from drinking the water. But in what manner or by what means he returned to the body he could not say; only, in the morning, awaking suddenly, he found himself lying on the pyre.

And thus, Glaucon [Socrates], the tale has been saved and has not perished, and will save us if we are obedient to the word spoken; and we shall pass safely over the river of Forgetfulness and our soul will not be defiled. Wherefore my counsel is that we hold fast ever to the heavenly way and follow after justice and virtue always, considering that the soul is immortal and able to endure every sort of good and every sort of evil. Thus shall we live dear to one another and to the gods, both while remaining here and when, like conquerors in the games who go round to gather gifts, we receive our reward. And it shall be well with us both in this life and in the pilgrimage of a thousand years which we have been describing.

(From *Plato's Republic, Book 10*, Transl. Benjamin Jowett).

But when seven days had elapsed for each group in the meadow, they were required to rise up on the eighth and journey on, and they came in four days to a spot whence they discerned, extended from above throughout the heaven and the earth, a straight light like a pillar, most nearly resembling the rainbow, but brighter and purer. To this they came [616c] after going forward a day's journey, and they saw there at the middle of the light the extremities of its fastenings stretched from heaven; for this light was the girdle of the heavens like the undergirders of triremes, holding together in like manner the entire revolving vault.

And from the extremities was stretched the spindle of Necessity, through which all the orbits turned. Its staff and its hook were

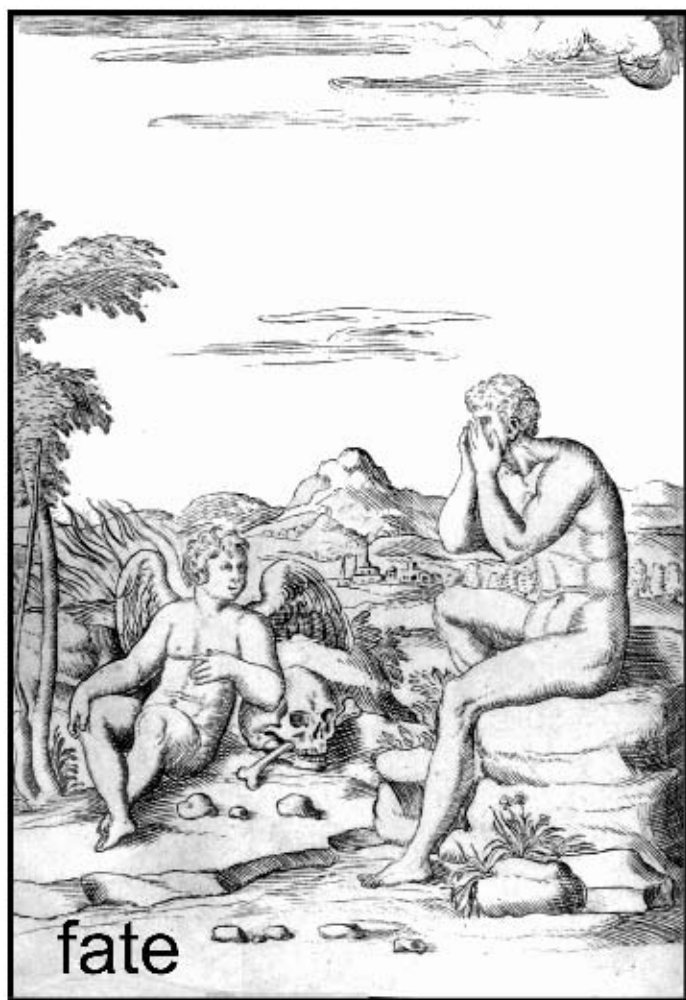
made of adamant, and the whorl of these and other kinds was commingled. And the nature of the whorl was this: Its shape was that of those in our world, but from his description we must conceive it to be as if in one great whorl, hollow and scooped out, there lay enclosed, right through, another like it but smaller, fitting into it as boxes that fit into one another, and in like manner another, a third, and a fourth, and four others, for there were eight of the whorls in all, lying within one another, showing their rims as circles from above and forming the continuous back of a single whorl about the shaft, which was driven home through the middle of the eighth.

(From *Plato's Republic Book 10*. Trans. Paul Shorey).

Cf. Burnet, *Early Greek Philos.* pp. 216-217 "*In Plato's Myth of Er, which is certainly Pythagorean in its general character, we do not hear of spheres but of the elipse of concentric whorls fitted into one another like a nest of boxes . . .*"

I am struck by some of the similarities to these ideas and the cubic shapes and Pythagorean forces that Ithell Colquhoun worked with in her magical notebooks.

47 Fate



DIVINATION: Death, Yetsirah.

The one who grieves for the dead could so easily join him. We must guard against the unforeseen the best we can, but this is not easy. This card is a *memento mori*, the winged messenger brings comfort to the living, and his arm rests on the unburied skull. The cupped hands either stifle the voice of grief, or act as a receptacle for it. Air chessboard, Death in Yetzirah.

Second Ennead of Plotinus: According to Plato, both lot(tery) and conscious choice play a part [in the determination of human conditions] before the Spindle of Necessity (taro 46) is turned. That once turned, only the Spindle-destiny is valid; it fixes the chosen conditions irretrievably since the elected guardian-spirit becomes accessory to their accomplishment. But what is the significance of the Lots or Chance?

By the Lots we are to understand birth into the conditions actually existent in the All at the particular moment of each entry into body, birth into such and such a physical frame, from such and such parents, in this or that place, and generally all that in our phraseology is the External.

(From *The Six Enneads by Plotinus* 250 AD, transl, by S. MacKenna & B. S. Page).

48 Peace



DIVINATION: The Fool, Yetzirah.

In this card, we see to the left a young unbearded man standing at the edge of a cliff. He is naked, and represents the tarot Fool, and the optimism of the inexperienced. Mercury with his Caduceus has one hand rested on the head of a mountain goat, the rooster to his feet and wears the winged hat: carries all symbols of his function as messenger and protector of merchants. The goddess Peace or Concord has in her hand the figure of Pluto when small; the God of the riches, and she bears the ears of fecundity. Peace is crowned with olive or bay and at her feet other flowers are placed, together with a garland of roses.

This card is eponymous with the goddess named Peace, and the presence of Hermes indicates the need for diplomacy, negotiation, and enlightened governance to maintain the presence of this desirable goddess or state of being. This taro conveys the Airy nature of the Fool, so I place it in Yetzirah.



Linche: The Ancients therefore depicted his form in the likeness & shape of a young man without a beard, with two small wings infixed on the tops of his ears, his body almost all naked, save that from his shoulders depended a thin veil, which winded & compassed about all his body: in his right hand he held a golden purse, and in his left his Caduceus or Snaky staff: behind him was depicted a lively Cock, and with wings also on his heels: with the Egyptians his staff was thus described, He hath (say they) in one of his hands a slender white wand, about the which two serpents do annotate and entwine themselves, whole heads do meet together even inst at the top thereof, as their tails also do meet at the lower end, and the one of them is a male, & the other female.

And this depicturance with them was called Concordia, or Signum pacis [Peace]. Whereupon afterwards it grew, that Ambassadors and great parsonages (employed in matters of state) carried always in their hands such like staff, and were also called Caduceators. Many who would have depicted the portraiture of Peace, have taken and set down this for the very same, adjoining unto it some certain branches of the Olive tree. Whereupon it is written by Virgil, the Aenteus sending certain Ambassadors to the king of the Laints, caused them all to be crowned with green Olive branches.

Statius also sayth, That when Tideus went to demand of Etheocles the kingdom of Thebes in the name of Polinices, he held in his hand an Olive branch, as a token of a peaceful Ambassador. And that (when he could not obtain his request and demand) he violently threw it fro him on the ground, and in a furious manner stamped upon it with his feet, as the sign of a most fatal and bloody war, which afterward was prosecuted accordingly: But now, having taken (his occasion to speak of the Olive branch, it shall not be much digression somewhat to touch the Statues of Concordia or Peace, who (according as Aristophanes delivereth) was framed in the shape of a young woman) holding between her arms the infant Pluto, taken sometimes for the god of Riches, in that by Peace they are acquired and conserved, and by wars wasted and consumed.

He was taken also for the god of Traffic & Merchandises, as that unto those kind of processors it is fit and necessary to have

eloquence, knowledge, and subtlety of wit for the better managing and handling their deceitful affairs, whereupon Fulgentius sayth, That the wings so depicted on the heels of Mercury, signify the course of those that do traffic, which (sayth he) is always uncertain and full of doubt, now prosperous, and anon unfortunate, and that they themselves are carried up and lifted up (as it were) with the wings of hope, and assurance of good success, and many times alto despairing, & that they are continually vexed with unassured thoughts, and disquieting vigilance, the which thing the Cock, placed behind this god, doth signify & disclose, although with some it is held, that this Cock rather meaneth the watchfulness and waking studies of learned men, for so much as for those kind of men chat processed letters, it was held an odious thing, in those days to spend the whole night in sleep and drowsy cogitations.

And therefore Mercury was often taken for that light of knowledge, & spirit of understanding, which guides men to the true conceivment of dark and enigmatical sentences. And yet notwithstanding, natural and seasonable rest and repose was altogether also in those times allowed as the refresher of men's wits.

49 Descent



DIVINATION: Judgment, Assiah.

The Faith [Ceres] is all covered to demonstrate candidness of mind. She has the symbol in the grip of her hand like the goddess Peace or Concord, who is represented by both the cup and the cornucopia. The goddess Fortuna also holds a cornucopia. On the earth there are the swan and the cornacchia, birds that respect marital fidelity; also the melograno [?] is a symbol of concord because of its united and tight grains.

This card is quite complex and the figures can be ambiguous. On one hand it is an allegory of 'descent' from virgin form into the state of marriage. But also there is a sorrow, since the match might not seem highly ideal. The shift from adolescence to adulthood and any attendant problems is signified. The card also represents parental anxiety.

However, the ideal or pacific state of marital fidelity is also indicated. The shadowy figure indicates with her arm the downward path trodden by Prosperina, her daughter since although at present she walks above the ground, at some future point she is kidnapped below. Why it concerns Judgement must be understood from reading the mythology further. The Earth board or Assiah version of the Judgment atous.

Linche: Whereupon Claudianus reporteth, that Ceres by no entreaties would marry her daughter either to Mars or Phoebus, being importunately sued unto by both of them: in that she held Mars as her professed and open enemy, and excepted also against Phoebus, for that with his over-ardent and fiery became, her increases were parched, burned, and consumed.

But now, having taken (his occasion to speak of the Olive branch, it shall not be much digression somewhat to touch the Statues of Concordia or Peace, who (according as Aristophanes delivereth) was framed in the shape of a young young woman) holding between her arms the infant Pluto, taken sometimes for the god of Riches, in that by Peace they are acquired and conserved, and by wars wasted and consumed. And this Peace was by the Ancients held to be a very special and loving friend to the goddess Ceres, from which two

proceed the increases of fruits and corn, and all other nutriments whatsoever. And Tibullus thus speaking of her sayth:

*All plenteous faire, and well disposed Peace,
In whom all learning finds eternal spring,
Through whom Bellonaes stratagems do cease,
Thou roast the first of all that are did bring,
The stiffness bull unto the crooked yoke,
Making the fields yield plenty everywhere,
Who with they gentle mildly-governed stroke,
Exempteth all the world from further fear,
By thee, all prosper well concerned, and cherished,
By furious war, all's loft, consumed, and perished.*

50 Sport



DIVINATION: The Magician, Briah.

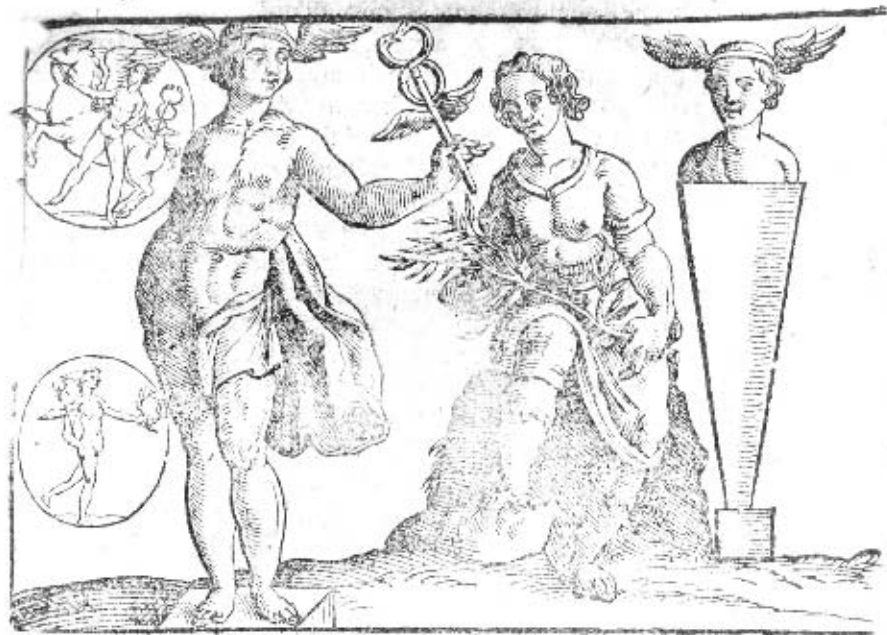
Here we see Mercury with the Caduceus, his daughter Arena (Sport or 'Fight') with her olive branch, and Mercury on the column quadrant or Herma (from Hermes), which used to adorn the academies or bookcases of the ancients.

As Thoth of Egypt was the inventor of all table-games and won a game against the Moon that subsequently allowed the birth of the great deities Osiris, Isis, Set, Aroueris and Nephys, here we meet his Greek incarnation who is the father of 'sport' and physical games. We are reminded by this card of the close links between body and mind. The shape of the body reflects the shape of the mind, and vice versa. If our emotions are upset, our physical abilities are affected. To succeed at the mental we must also pay attention to the physical, and to be the very best at sport, strength and understanding of the mind is essential as well as physical strength and endurance. This aspect of Hermes, the Magician, is concerned with recreation and creative play, Water Chessboard, Briah.

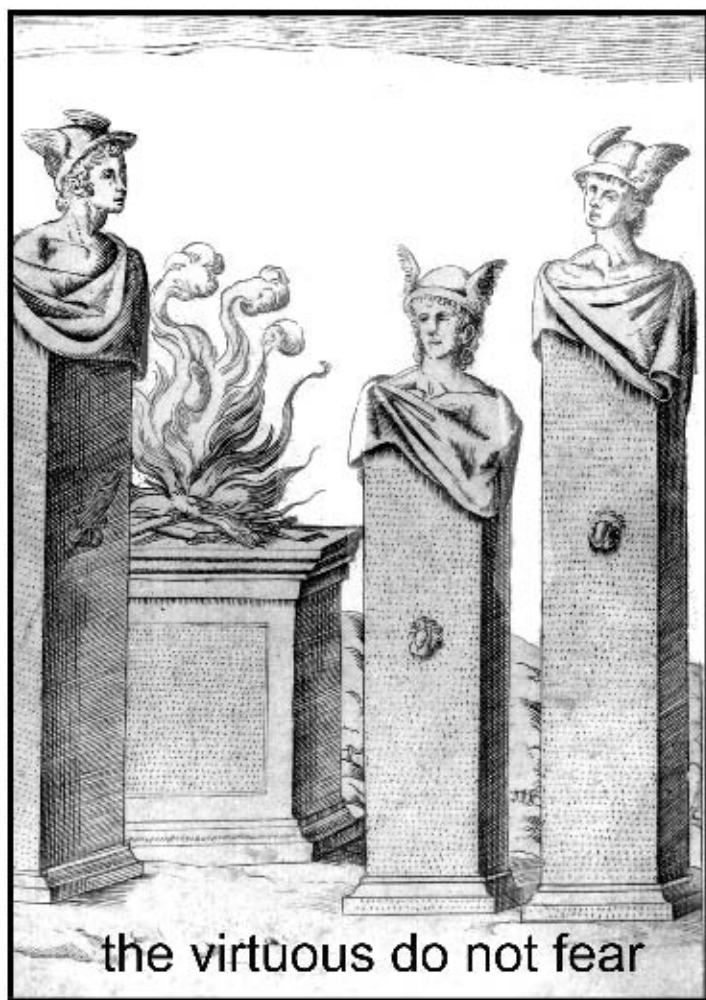
Linche: Lucianus describeth him without either his Caduceas, or any such wings so infixed upon him, or that he had any such yellow hair, but sayth, that he looked like a lusty young man, powerful and vigorous, and that he was very skilful and well exercised in running, wrestling, and activity

Whereof likewise Philostratus speaketh when he sayth, that Palestra was the daughter of Mercury (which since we have entered by the name of wrestling) and that she was so indifferently formed, that it was very hard to judge her either for a man or woman: for sayth he, her countenance seemed both youthful & maidenly, her hair not altogether so long as a woman's, nor so short as man's, her breasts were delicate and white, and yet small and slender, her general proportion every way pleasing, and yet nothing effeminate, and he described her there, sitting in a green mead, holding between her naked breasts an Olive branch, grateful and acceptable unto her, in that the wrestles (called also Palestrians, which did customably use those kind of exercises) used to anoint their bodies before they attempted their sports, with the oil of Olives.

And thus Philostratus depainteth her saying, that she was the daughter of Mercury, because it is read indeed, that he was the first inventor & setter up of those exercises of wrestling, leaping, & other active & agile performances. And for this and other causes the Ancients worshipped and adored as a god Mercury, unto whom also, they attribute the first devising and finding out of Letters, Music, and Geometry.



51 The Virtuous Do Not Fear

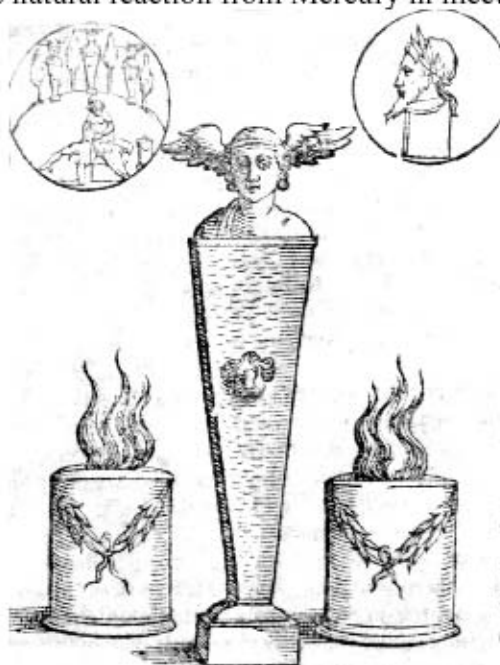


DIVINATION: The Hermit. Atziluth.

I have taken a phrase from the text of Cartari to name this taro, but for a long time thought that the sacred Magian fire was the central point of the meaning. To bring forth light is also to conceal the darkness. And the divinatory meaning is precisely what is meant by "the virtuous do not fear." Note that one Herma has an erect penis, at which the two flaccid penis Herma look towards. This means not to become either afraid of, or subjugate to, the sexual drive. And that anxiety can make you impotent!

Hermes in his aspect as The Hermit is represented, along with celestial Fire, and are in the archetypal world of Atziluth.

Each pillar (the column quadrant or Herma) in turns was adored by them in Egypt and are to indicate that in Mercury the grain winnowed of all the things, and beyond that to be sign of saldezza [?], firmness of who does not fear null. The first Herma is erected in order to remember the natural reaction from Mercury in meeting Proser-



pine.

Linche: It is read therefore, that unto the Statues and Images dedicated unto Mercury (Those specially which were erected in public

streets and highways) it was the use and custom for every passenger that passed by, to throw stones, sticks, or other such like according as upon the first view, or by chance they happened upon them, by reason thereof, about those Statues in very short time, were raised very great hills only of stones: by which is either signified, that the gods (so adored in those days) were to be revered and worshipped with all those things, which at the first sight presented themselves, thereby offering them up (as it were) as an oblation unto them; or else it did mean, that Learning, Discourse, and Knowledge, is compacted and made of little parcels and pieces of phrases, figures, and sentences, as that hill was grown to mightiness & huge proportion, by heaping and entertaining of those little stones so particularly gathered together, and accumulated by the passengers.

Macrobius, who is of opinion, That by all the gods of the Ancients were understood the several virtues of the Sun, sayeth that the wings so given to Mercury (as is before touched) do signify the swiftness and velocity of the Suns expedition in the Zodiac And that whereas it is written, that he flue Argos the guardian and keeper of the daughter of Inacus, transformed afterward into a Cow, he sayeth, that that Argos supposed to have so many eyes, is nothing else but the heavens, beautified with so many stars, which beholdeth and governeth the earth: which earth also the Egyptians in their sacred letters framed in the likeness of a Cow, so that Mercury (who is also oftentimes taken for the sun thus killing Argus, is only the banishing, vanquishing, or putting to flight of the stars in the firmament, which (as it were) hide themselves upon the first appropiquation of the sun's all-glorious resplendence.

52 Night



DIVINATION: The Moon, Assiah.

Night the mother of sleep and death, is shown here in darkness, with the Moon being overcast or occluded. The taro concerns practical matters of sleep and shelter, and providing safety. Night who sits directly upon the earth and not enthroned, can nurture, but the very purest intellects will quit the night and seek the day, else their creations might be born distorted. Her vestments are covered with stars. The divination matter will concern mainly nocturnal situations. The Moon in Assiah, Earth chessboard.

Sleep, with the wand of elm tree that ago to addormentare who comes touched. The Night is nurturer of both Sleep and the Dead. The women Night holds two children: the first one is all white, the second one is all black and has a stunted foot.



Linche: Pausanias writeth (speaking of the Country of Corinth) that with the Trezemyans there was erected an altar, on which

were performed & offered certain Sacrifices and oblations to the Muses, and unto Sleep, as joining them both together, & accounting Sleep to be a greater friend, and more agreeable to the Muses than unto any other god or goddess whatsoever, unto which Sleep also they erected Statues, Images, and Pictures, adoring him with great zeal, reverence, and veneration, as supporting him to be a Great grid, and the giver of ease and quiet, & the mitigater and allayer of great and heavy labours.

According to Homer & Hesiodus, Sleep was accounted the brother of death, the which thing also the Images insculped in the curiously-engraved chest of Cipselus, lively explained, wherein was incised and set forth the true resemblance and portraiture of a woman, of a most soure, louring, & sad aspect, something grown in years and elderly, who in her left hand held a young child, of a reasonable & ordinary beauty, and in her right arm another child of a most swartish, black, and dull complexion. having his legs and arms growing marvellous crooked; both these children were cut out and fashioned with their eyes shut, the first was Sleep, and the other Death, being both brothers and twins: the woman that held them so in her arms, was Night, and mother unto them both.

This Night also hath been disfigured by the Ancients in form of an old woman, having two great wings growing on her shoulders, all cole black and spread abroad, as if they seemed to offer a flight, and that she is drawn also in a chariot, whole four wheels are made of Ebony, Boccace sayth, That the wheels thereof signify the four parts of the night so divided and distinguished by Mariners, as also of soldiers upon their guards. And he there also affirmeth, that she looketh with a very heavy and sad countenance, but her upper garment or veil being of a black substance is notwithstanding depainted and adulterated with sundry spots of silver, made to the true assimilatude and shape of stares, which (sayth he) is alluded to the beauteous ornament of the heavens. Tibullus sayth, That the Night like a grave Matron is always attended & waited upon with all her children, which are said to be, Death, Sleep, the Stars, Melancholy, and may others.

Philostratus in a Tablet (which he made for Amphiarus) depainteth there the portraiture of Sleep in the shape of an aged woman, all lazy, slothful, and sluggish, and that she was habited with two several vestments; that above was white, and the other under that, all black, by the one is understood the day, and the other the night: & she held in one of her hands a horn from which she seemed to pour forth upon mortal men the seed of the rest, ease and quiet. Ovid describing her place of her habitate on, sayth, That she dwelleth with the Cimmerians (people which by reason of the absence of the sun's illumination) have continual darkness. Homer fetch down her dwelling place to be in Lemnos, an Island embraced by the Aegean Sea.

Statius sayth, That she abideth with the people of Ethiopia . And Ariosto writeth of her abode to be in the further most nook or corner of Arabia. But Ouid (as I have said) speaking of her habitation to be with the Cimmerians, sayth also, That the bed she resteth upon, is made of tire hardest and blackest Ebony, covered all over with black vestures or attillatures, & that on the top of the bedstead are framed Forth in most excellent and curious manner, an infinite multitude of dreams, of diverse and several natures figured out and exposed.

53 Mercury



DIVINATION: The Magician, Assiah.

Here we see different forms of Hermes and Hermanubis. Their feet are firmly on the ground, and his role in the rearing, safeguarding, and perhaps sacrificing of sheep are shown. Hermanubis is Egyptian protector of the dying, and a god of the underworld. Hermes has a role leading the soul both into sleep and into the afterlife. As the Earthboard, Assiah, version of this atous, the divinatory meaning reminds us to keep an eye on the road where we are going in our pragmatic, everyday life. We must adopt all of the roles of a shepherd (and even the sheepdog) ourselves, and must watch what is happening from all directions.

Mercury is represented with the montone [scimitar?] because it is protection of the shepherds; witness has three heads on the Herma because landladies and controller of all the roads (see taro 16, Crossways, goddess Hecate); he is in shape of Anubus in Egypt with the Caduceus and the palm.



Linche: The Ancients also have ascribed unto Mercury the charge, care, & protection of shepherds, which Homer likewise seemeth to confirm, when he sayth, that Phorubs was the richest in cattle and herds of beasts of all the Trojans whatsoever, whom Mercury (sayeth he) favouring and affecting, had raised and advanced to that wealth and happiness. Pausanius writeth, That in a certain

Province of Corinth in a highway, was erected an Image or Statue of Mercury, wholly composed of brass, at whose right side was depicted forth a Lamb, lying on the ground. The same Author also sayth, That there was another of the like held in great reverence among the Tanagreans, people of Beotia, on the shoulders of which picture was drawn forth, fitting, the portraiture of a Ram with golden horns, and the reason of it was, in that (as they held) Mercury was seen to go in such forth with a Ram on his shoulders, round about the walls of a City in Beotia, when he caused a most grievous and infectious pestilence to cease, which had almost perished and consumed all the inhabitants of that city.

Whereupon it was always afterward obscured, that upon the celebration and solemnizing of the feast of Mercury, there was appointed a beautiful young man, who should that day three times go round about the walls of the city, with a Ram on his shoulders. Pausanias speaketh also of another kind of the Statue, which was brought from Arcadia unto Rome, and there erected in the temple of Jupiter Olympicus, which on his head had a helmet of engraven Steel, and over his shoulder was cast a Soldiers coat, who held also under his arm the shape of a Ram.

And sayeth, that Anubis (which the Egyptians called Mercury) was set forth & depicted sometimes of a black and swarthy complexion, sometimes also very beautiful, and of a fair aspect. And among some of them also they framed his Image, as having the head of a Dog, in his right hand holding a Snake wand, and with his left shaking a green bough of Palm.



By the head of the Dog was understood the subtlety & craftiness which proceeded from Mercury, for so much as there is thought no beast to be so wise, capable, and while as the Dog: Or else they so shaped him with the head of a Dog, for that (as it is written by Diodorus Siculus) thus Anubis was the son of Osiris, who long before that following his father in the waters, showed himself so valorous and approved hardy, as that indeed after he was dead, he was worshipped & honoured as a god. And for that in his life time, he always carried depainted in his shield the portraiture of a Dog, disfiguring the same also upon all his other arms, his Image or Statue was afterward in that manner drawn . and set forth With a Dog's head, demonstrating also thereby, that lice was loving faithful, and obedient to his father, defending him always from all dangers, abuses, and perilous accidents, which also is commonly seen in that beast cowards his master or keeper.

Martianus sayeth, That Philologia entering into the second heavens, saw there coming towards her a Virgin, holding in one of her hands a certain tablet, where in were intersected many descriptions, properties, conditions, and figures of Mercury. In the midst which was lively proportioned a certain Bird of Egypt like unto a Stork, which with them was called Ibis, and also the head of a young man with long yellow hair, & round about it seemed to twine two young Serpents. Under that was drawn a white wand all gilded at the top, in the midst of it of a greenish colour, and towards the end coal black.

On the right hand of it was depicted a great shell of some strange fish, and also a Scorpion: and on the left side was repainted a Goat, & a little bird, much like unto a Sparrow Hawke: all which depicturances contain within themselves the mysteries and dark meanings of the Egyptians, which whom Mercury was worshipped & adored under the name of that god, which with them was called Anubis, and was depicted also with his Caduceus, as Apuleius likewise (where he writeth of certain tales of those people which traveled with Isis) depainteth him.

54 Eloquence



DIVINATION: The Strength, Briah.

Hercules is dressed with a lion skin, he holds the mace or clava, together with the arrows and bow, all signs of force. The threads are small strands of gold, to demonstrate that eloquence succeeds in attracting people. The woman clutches at her heart, showing that the strength of this aspect of Hercules is emotional, intentional, and not physical. To master eloquence (and the related skill of oratory) the speaker first must be centered and in command of their own emotions. The weapons are brandished to show the powers of argument, not their physical powers.

Divination meaning includes to be careful what we say, malicious words can have a negative effect as much as encouraging words can be helpful. Hercules is shown to have subdued the Lion of this watery, aspect of Strength by wearing its skin. Briah.

Linche: There be some have written, that Mercury was taken & held for the very same as Hercules, or not much different to him, as his Image or Picture held among the French men manifested, which people likewise adored him as the god of Wisdom & Eloquence, and his Statue was thus composed:

There was hewn and cut out with most exquisite skill and care of the workmen, an excellently well-proportioned Image, in the similitude and shape of a very aged man, even decrepit as it should seem, and in the extremity of years, his head almost bald, saving that on the sides remained some few hairs, short, and curled, his countenance severe, grim, and sour, his complexion of a tawny and time-worn hue, his upper vesture was the skin of a Lion, and in his right hand he held an unwieldy and huge poleaxe, in his left hand an iron bow, and at his back hung a quiver of steel-headed arrows, to the end of his tongue were fastened and annexed many small chains & links of gold, with which he seemed to pull and draw unto him infinite multitudes of men of sundry Nations, which were also tied and fastened to those chains, and yet of themselves seemed voluntarily to follow him, the picture looking always backwards to behold such innumerable troops flocking towards him. And this piece of work was framed with inexplicable & rare perfection of knowledge, beautified & adorned with delicate politure and true couching and conclausture of those hard and almost impenetrable stones.

By the description and setting forth of which, is discovered and untied (as it were) the all-drawing force, and attractive power of eloquence, so attributed & ascribed by these people unto Hercules. In framing him old and in years, is understood, that in men of experience and long studies eloquence is of more virtue and power, as attained unto maturate of perfection, being indeed raw (and therefore not well digested) in younger years which of necessity must want judgment audit redid experience to adjoin unto it, by which it is made more forcible, prevailing, and gracious, as Homer at large & copiously speaketh thereof in his commends and praise of Nestor.



From whose mouth (sayth he most fluently rushed forth streams of dulcet honey, and whole penne distilled figured drops of delicious sweetness, and whole works and fruits so complete & adorned with golden sentences, assuaged the malice of time, and mittigateth and allaieth her spite of forgetfulness, whose perpetuity engraven in the brass leaved books of never-dying memory

55 The Offering



DIVINATION: Hanged Man, Atziluth.

Hercules was a great combatant and was armed with all accoutrements, but he was also great drinker, therefore there is a young person that offers the goblet to him and on the altar, another is represented with some sustenance for the gods, or to represent the divine aspect attained by Hercules. In divinatory use, the card can represent all kinds of situations where offering or sacrifices are appropriate. The Hanged Man card concerns impasse, suspension, and passage of time, and the need to lose some things to achieve other, hopefully higher, aims. The two aspects of Hercules in different costume represent both his 'masculine' and 'feminine' qualities. The Lion, Leo, and the martial dress allude to Fire, and the abstract archetype of the offering bowl on the altar cause this card to belong in Atziluth, the archetypal realm.



Hercules is dressed with the lion skin for its largeness and generosity of mind; the mace is knowledge and precaution desire; the garland of leaves of poplar on his head have rapport with Time, because this tree more clearly has changes of the leaves in color for the darker day and lighter for the night; the ship in hand recalls Scifo that Hercules was great to have had a vase as gift from the Sun, which was used by Hercules in order to pass over the sea; the folaga or laro [goose?] is the bird to dedicated to Hercules because it is a noisy and voracious and gorges like the God. The Greeks called him Melampigo

because they want to differentiate between the black one *Culo*, reported to be a man strong and sturdy, while the other man, motivated and forceful, is effeminate, called *Leucopigo*.

56 The Oracle



DIVINATION: Judgment, Yetzirah.

Associated with Apollo were the tripod, omphalos (a beehive-shaped stone at Delphi, site of the Oracle, designating that spot as the centre or navel of the Earth). In this taro, Apollo and Hercules (sometimes Hermes) struggle for the Tripod, object of the kitchen often given as a gift for persons of a high distinction, while Minerva, Latona and Diana try to calm them. Hercules and Apollo both look towards Minerva for her Judgment. To a point, this taro is self-referential, since this deck is for use as an Oracle. The struggle here might symbolize conflicting oracular advice and how to judge which message is true. Minerva bears the Sphinx, which can answer the riddle asked by the two contending gods. The taro also tells us that womanly advice might help ameliorate situations where the male approach is too confrontational.

Patterns on bowls of water were often used as a divination method in ancient Greece. Struggle, arguments, politics and difficult or contradictory divinations are indicated. While the two fight for control, neither can use the tripod. Yetzirah, formative of The Judgment.

Linche: It is written with Zenaphon and Marcus Tullius, that Hercules when he was in his adolescence, and prime of his blooming days, wandering by chance in a desert and unfrequented wood, came where two several ways divided themselves in two contrary courses, the one leading directly into the wood, and the other inclining on the one side thereof: Hercules as uncertain which of these two he should take, stood pondering and considering of the choice, he had not long stood thus revolving within himself, but there long stood thus revolving within himself, but there appeared before him (all on the sudaine) two women, the one of which was called Pleasure, who indeed was wondrous beautiful to the eye, and of a lovely aspect, wanton in her demeanour, and exceeding pleasing in all her gestures, and she was apparelled with very glorious and gorgeous abilllements, whose eye-dazzling brightness amazed Hercules with huge admiration thereof, she was so adorned and decked with resplendent jewels, and glistening stones, & this woman seemed to persuade him to take the way of sensuality & delights, which at the first entrance appeared unto him very large, fair, and easy, beset with very pleasant and green herbs,

and diverse coloured flowers, but towards the end it grew very straight, stony, rough, and full of sharp-pricking thorns.



The other woman (somewhat more grave & settled in her countenance) was called Virtue, who was clothed with very simple and mean garments, and she with her finger pointed unto that way which she would wish Hercules to take which indeed at the beginning showed it self very narrow, full of rocks, and steep ascending banks, very crooked, and almost inaccessible; but after towards the midst it showed very pleasant, and at the very end of it was a moil delicate green mead, all beset and enwalled with trees of the rarest and daintiest fruits that could be wished for, the vale it self all bespangled (as it were) with field-flowers of sundry sorts and colours, inter mixed with the odoriferous rose, gillow flower, marigold gold, & pink: through the midst of this green plot, glided and stole along a soft-murmuring crystal spring, through the purity of whose clearness (by means of the reflection of the suns became) an infinite number of golden hewed pebble stones, danced as it were, & leaped on the sands, as moved and stirred with the swift-paced current of that fair-running water: and unto this path Hercules he took himself, labouring & striving very eagerly to pass in at the first entrance, which at the length, which continuing and laborious endeavours, he recovered, and so attained to that delicious & beautiful meadow, which is choice so elected,

afterwards purchased unto him over living fame and glory, registered by time in the brass-leaved book of endless perpetuity.

Minerva, the Ancients (as I have said) framed her Statue to be all armed throughout, in the fashion of a most valorous and hardy warrior; & she wore on her head a wonderful rich helmet all made and hammered of massy gold, which with the beauty thereof shined most gloriously, fending forth a most excellent lustre, and delicate transparency.

Homer sayth, That by this helmet so infixed on her head, is signified, that wit and policy of man (which always resteth in the brain of the head) is (as a man may say) so armed, and at all times provided & ready, that it defendeth the body from all eminent dangers, mischief, and inconveniences, & that it doth shine, & is made beautiful with virtuous & worthy works, studies of contemplation, and divine meditations.

The same Homer sayth, That the excellent wit of man doth never discover all that it knows, nor yet leaveth all that it discovereth of, easily to be understood & conceived: wherein such words are compared to tire doubtful answers of an Oracle, or the dark and intricate speeches of Sphinx: whereby be like it came, that in a certain part of Egypt, they placed in the temple of Minerva, the Statue and portraiture of this Sphinx, which the people there revered & adored, believing it to be the goddess Isis.

57 The Concept



DIVINATION: The Hierophant, Yetzirah.

Once again we meet the *neter* symbol; the axe that frees Minerva from the head of Jove/ Zeus and cures him of his headache. Minerva represents wisdom fully armed, with Sphinxed helm, spear and shield; whereas Mercury symbolises wisdom in its more naked form. There is an obvious allusion to the third, primal, spiritual eye being opened, with the axe, *n*t*r* representing divine action. This taro is also figurative of the birth of a plan, idea or concept. Zeus himself, with his royal Eagle, is involved from the start. The brother and sister relationship mirrors in the twin snakes of the Caduceus. Minerva's spear points upwards and conducts divine, but not overtly sexual, energy down between the legs of Mercury. The spear, and also the Caduceus, remind us that they are symbols for the spine and for the Kundalini power that surges along it. The concept taro represents a union of Shakti and Shiva, male and female – but it also shows a man giving birth without any woman. There is a level of androgyny and switching of sex-roles shown by this taro, which is Yetziratic, the Air chessboard.

Minerva is born from the head of Jove opened with the axe vanishing a headache. Next it is the combined statue of the siblings Mercurio and Minerva.

Linche: It is manifest, that the knowledge of never so many things without either a grace, or a certain kind of pleasing delivery of the same, is not absolutely exquisite in praise; yet meriting due commends, though not in the excellency or height thereof: so likewise to speak much, and to enter into the handling or discovered of many matters for one chat knoweth little, & is but slightly travelled in the truly-conceived paths of literature, not only discovers an uneducated rudeness, and lame ignorance of letters. but oftentimes induceth unto himself danger, and may offend very highly, as Marcus Tullius at large and learnedly hath written. As therefore among the Ancients Mercury was taken and held (in respect of his mellifluous and honey-dewed tongue of delivery) for the god of eloquence: so likewise was Minerva revered and adored amongst them, for the Queen and Goddess of Wisdom, Learning, and Knowledge.

And to let us understand, that is the requisite (as before is something touched) to know very well what we undertake to speak

and discourse of, and to apprehend a right conceavement what we supposed we know indeed, to argue with short and pithy disputes, thereby to pull on attention, and avoid the misery of being thought to be tedious, to contend mildly, and lastly, to write methodically, and with a good grace, (being indeed a special introducement of a reading spirit) the Ancients have thought fit to conjoin the Statues of this god & goddess together, as whom rested a kind of Sympathy and concordance of dispositions, and they called it by a Greek name, *Hermathena*, for that the Grecians entearmed Mercury Hermes, and Minerva they called Athena.



And they used to erect this Picture or Image always in Schools, intending thereby to put scholars in mind, that they ought to embrace knowledge with eloquence, making thereof a composed meddling and intermixing, as that by the one, the other received far greater virtue, grace, and perfection by the combination of both their powers together.

The Olive tree was consecrated to Minerva, for that (as Virgil sayth) the Athenians used to crown the heads of Conquerors and triumphant commanders with garlands thereof. Many writers do disagree in the description of Minerva, and especially those of Greece.

Touching the birth of her, it is written, that she was borne without a mother, and that she issued and came forth into the world out of the head of Jupiter (according to the opinion of all fantastic Poets.) By which is meant & understood, that all human knowledge and understanding proceedeth from the superior and divine guidance above, whereby these intellectual parts become celestial, and despisers of terrene delights.

But Martianus interprets it to the disgrace of women, (being indeed a great and sore enemy unto all that sex) but (his exposition being too severe and rigorous in that behalf) it shall not be pertinent further to declare it. Whose opinion also Aristotle himself something embraced, affirming (be being too much opinionated therein) that Minerva was borne without a mother, so all women generally are of themselves without wit, knowledge, secrecy, or assured constancy: but such invention proceeds only of malice, and some other seed of rancor; which was indeed. eradicated in his breast against that praise worthy sex.

Where I dare in some sort contradict Aristotle, in that (it is apparent) that there are in the world women of as great spirit, wit, capacity, and settled resolutions as most men are, and are as eloquent in delivery of their thoughts, & as scholar-like in choosing fit and significant words, in composing & annexing their pithy, sententious, and well-placed phrases, as most men are whatsoever (exempting some famous professed Doctors, and daily Students.)

58 Theory and Practice



DIVINATION: The Priestess, Atziluth.

Here we see Minerva and her various symbology. *Minerva* is an alternative name for this card. From the left she is with the *cornacchia* [small bird] dedicated to her; uppermost, she has the *conocchia* in order to spin, while to the center is a small statue dictates to Palladium; to the right she wears armour, with the Sphinx on her helmet. Also dedicated to Minerva are the rooster for its *prontezza* and vigilance, and the owl for its wisdom and good council. Minerva also identifies as Athena. I have named this taro 'study and practice' because we see all the stages of preparation, through to the actual work, and finally the wearing of the garments. Each stage must be completed satisfactorily. The small figure in the centre seems to conduct and unify the three aspects of Minerva (wisdom). It might represent our inner voice that is constant through and beyond all the various roles of a life, or it might represent a child or younger self. Study (theory), Practice and Vigilance are advised by this taro. Fire chessboard, Architypal world of Atziluth as it comprehends all the aspects of the female deity or the goddess, at once nurturing and protective.

Linche: But now it is time to return to our first entreaty of Minerva, whom (was I have already said) the Ancients all armed, with a Spear or Dart in one hand, and a Crystal shield in the other. By the shield (in that Minerva is taken for Wisdom and Knowledge) is understood the roundness and compass of the world, governed with wise decrees, politick laws, & discrete commandments.

By the Dart or Spear, is unshadowed the force, virtue, and power of wisdom, & that the words and speeches of learned man do prevail, and are effectual throughout the whole world: or that the sharpness and vigour of an excellent wit, & all apprehending capacity, is able to penetrate & make entrance into the hardest obscurest enigma whatsoever, as the Dart being furiously delivered from the hands of a powerful body, pierceth very deep into any hard ground or other metal of good proof or resilience.

Pansanius writeth, that in a certain place of Greece was erected a most huge and great Colossus, out of which was cut forth and carved the picture of Minerva, sitting as it were on a little stool, & drawing forth small threads from a distaff: for that the Ancients

supposed her to be the first inventress and deviser of spinning, as also of weaving in silk, and other like inventions.

Pansanius (speaking of the Athenians) sayth, That there was in that country a very stately, and curiously built Image of Minerva which had engraven on the top of the helmet the shape & form of Sphinx; and on both sides of it were cut out & carved the portraitures of two Griffins, which are held indeed to be neither beasts nor birds, but do equally partake of both kinds, for they have the upper part (as the head, neck and wings) of an Eagle, and the rest of their bodies shaped to the true similitude of Lions.

These strange formed beasts are found to remain (though Pliny sets them down as fabulous) in the furthest parts of Seythia, where (as it is written) are certain mines of gold and silver, which these Griffins doe continually guard and keep so that the people of that Country, being called Arimaspes (which as many writers affirm have but one eye in their forehead) cannot without great danger and hazard of their lives dig or search for any of that gold.

On the top also of that helmet so made for Minerva, sometimes they placed the form of a Cock, as in one part of Greece (inhabited by the Eleans) there was such a Statue erected & made by Phidias, which, was wholly framed of gold and yuorie, which was so consecrated and dedicated unto Minerva, because that bird of all others is most fierce, bold, and birdie in his sight, as likewise in Captains and men of war, is requisite and required: or else it did demonstrate thereby the vigilance and wakeful cogitations of great commanders and wise Governors, in whom is required great foresight, watchfulness, & care. And herein I must somewhat digress from this treatise of Minerva, to observe my Author, who in this place hath inserted some few capitulations of other abstracts, she first beginning with the descriptions of Veritas, or Truth, with the explications thereof.

It is written with many Authors, & especially with Hippocrates, that the effigies and portraiture of Truth was framed in the due similitude & likeness of a beauteous young woman, attired with very grave & modest habiliments, and yet for that kind of elderly habit,

very rich and costly. And the same Author also depainteth there the shape of Opinion, likewise resembling a young woman, not altogether so fair & lovely, and yet not deformed or ill proportioned: who (sayth he) seemed rather impudent than modestly bold, in all her demeanours, with her hands reaching forth to take and receive whatsoever is offered and presented.

The Ancients also made and dedicated Images and Statues for the adoration and n worship of Honour, which (as Alciatus giveth us to understand) they framed in the shape of a little child, clothed and apparelled with a purple garment, having a garland of Laurel, wreathed about his head: with whom was depainted to hold hand in hand the god Cupid, who seemed to lead and guide the child unto the goddess Virtue, which was depicted right over against it, hewn forth and engraved with exquisite and rare entablature.

59 Steadfast



DIVINATION: Justice, Yetzirah.

The armed young person with the foot resting on the tortoise is male Virtue; and next to him is feminine Honour, with spear and the horn of doves; she has an helmet under foot. Uppermost is Angerona or 'Fare' who pushes the men to act, but has to suffer disguising the pain. This card indicates a coming assault and advises calmness, but calmness having made preparations. Virtue and Honour must stand together to resist their enemies. In modern life this taro might indicate litigation against a protagonist with (his or her) lawyers in tow. The tortoise is an important symbol in ancient mythology - it wears a shell into which it can retreat, so the need to run or escape is not so important as for other animals. Slow but steady progress is preferred to making a dash. The goddess might be protecting her sexual integrity. Virtue and Honour are formative requirements for Justice, and must resist both emotional and physical antagonism. Yetzirah.



Linche: Many have written also, that Bellona was goddess of the wars, and the same as Minerva but by their Statues and Images dedicated unto them, these differences do appear: but by Minerva was understood and intended the wise councils and advised prudence of Captains and Officers, in managing their military affairs: and by Bellona were meant all bloody stratagems, massacres, surprises, executions, and fatal meetings of the enemy whatsoever, and therefore she was depicted to hold in one of her hands a whip of red hot iron

strings, and in her other hand a great earthen basin, filled up with congealed blood, she held also to be the goddess of wrath, and anger, and many times depainted with a trumpet at her mouth, as she that gave the sign of battle, and of general encounters.

But most writers do agree, that she was most commonly depicted with flaming firebrand in her hand, for that the Ancients (as it is read with Licosrenes) before the use of the Trumpets was found out, when they intended to give a signal or token of battle, accustomed to send a slave before the camp of the enemy with a flaming torch or firebrand in his hand, the which after that slave had shaken three times in his hand, would throw it down towards the face of the enemy, and presently after begun their battle & furious encounters on both sides. Clandianus & Statius do report, that this Bellona was the first that was seen to carry in her hands this fiery token to fight. And thus much shall suffice for her description as she is taken for Bellona.

60 Silence



DIVINATION: The Hermit, Yetzirah.

In this card we see various mythological themes around 'silence' combined. The younger Horus, or Harpocrates, is always shown as a child with finger to his mouth in the Egyptian pantheon. He is often concerned with mystical silence, the observing of oaths, and the keeping of secrets. Angerona is placed on her immortal plinth for her ability to bear suffering silently. The third figure of Silence demonstrates the knowledge that is it better to look, listen and learn rather than to blurt out inaccuracies or ill-advised words.

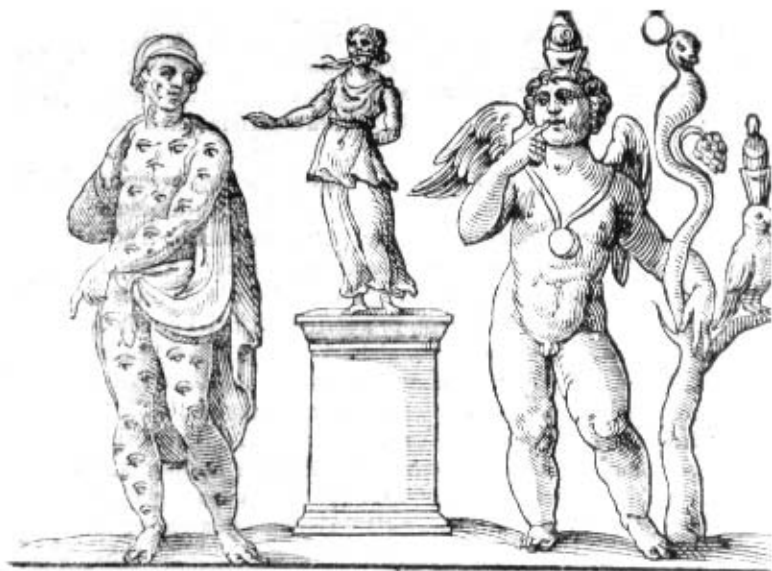
“Macrobius expounds it thus, that whosoever knoweth how to use secrecy, silence, and to dissemble his grief, and discontents, shall in the end overcome them, and shall lead a most pleasant, easeful, and quiet life.” Language, and the withholding of words and breath are heavily symbolized, and so Air or Yetzirah is where this card is placed.

Angerona is put on the altar, with the gag of who it knows to suffer and tacere. Harpocrates is the God of Hush, with the finger on the mouth and the fruit of the Persian one [pomegranate?] that has the leaves similar to the human language; the fruit and the somigliano seed to the heart, therefore it must only speak with the heart or tacere after to have riflettuto. Harpocrates has the sembianze, in other simulacro, of a young person without face, wrapped from a wolf skin, that it knows to scappare without is made to feel; the body of the young person is covered of eyes and ears because it must see and hear very, but to speak little.

Linche: The Lacerdonians caused the Statue of Apollo to be cut out with four ears, and with as many hands, the reason that they so shaped him as many think, was for that he was seen to fight for them in that form and proportion: but others take it to discover and show unto us the judgment and prudence of that god, as being slow to speak and ready to hear, and thereupon it grew as a Proverb among the Grecians, Hear him (say they) that hath four ears: meaning thereby the found knowledge and understanding of him that heareth much and speaketh little.

Among the Ancients likewise was revered and adored as a great goddess, the Lady Volupia, which they held to be the goddess of

pleasures and delights and her Statue was depainted, as having a pallid and lean countenance, yet sitting in a pontifical and majestic chair, all embroidered and embossed with stars of refined gold. And under her feet was drawn out the picture of Virtue, looking as though she had been directed, trodden down, and despised by her.



It is written with Pliny (as also Solinus and Macrobius affirmed the same) that in a certain temple dedicated unto this goddess Voluptia, was cut out with egregious skill of the workman (as sitting upon an Altar) the goddess Angerona, looking with heavy and sad countenance, which also was framed with her lips tied together, and fast conjoined, to show us thereby, that in all pleasures or other matters whatsoever, in behoveth us to hold our peace, & to keep silence.

The Egyptians did much reverence and worship their god of Silence, which with them was called Harpocrates, and according to the Greek, Sigaleon: whose Statue and Image (as Martianus and Apuleius record) was made in the likeness of a young child, who close to his lips held one of his fingers, as a sign of secrecy. Whereupon it comes, that the same fashion is now also observed when men would signify by signs, that a thing should not be unrevealed or spoken of.

Sometimes the portraiture of this God is drawn with out any face at all, all covered over with the skin of a Wolf, on which were depainted as many eyes and ears as could be inferred thereon: signifying thereby, that it was needful to see and hear much, and to speak little, in that he that speaketh not, offendeth not. By the Wolves skin is understood the property of that beast, who when it hath stolen any prey, presently conveyeth himself away, and runneth with such heed, fear, and quietness, that he dares not in all that time so much as draw his breath, or pant, with such sly secrecy doth he escape and steal away.

61 Vulcan



DIVINATION: The Tower, Assiah.

This most earthy and smoky aspect of 'The Tower' takes place under the ground. We see the destruction of the war equipment by fire that gave rise to it initially. We are also reminded by the following story of the rats, how armour can also be destroyed by the gnawing through of all the leather straps that hold it together, the soft underbelly of armour. Vulcan, or Ptah, is the manufacturer and artificer of the gods. He controls an enormous wealth of raw ingredients which he can weild into many shapes. He has a dark side, which is represented by his control over the rats who inhabit the underworld. Having seen many things, the King or Pharaoh in the temple of Ptah puts religion before all other things. This is the divinatory message also. There is an alchemical message hidden which concerns forging and then melting down our systems of armour, like shedding a snake-skin, or rising Phoenix-like (see also the final paragraph of Linche, 1599 AD, below). Earth board, Assiah.

In the temple of Volcano in Egypt there was the statue of its priest, the Pharaoh S__, who had in hand the scroll on which was written; *"From me is learned to be devout and religious."*

In the other hand he holds a rat, in memory of the enormous amount of rats appeared in the field of the Arabs of Sennacherib. The rats, sent to you from Volcano for intercession of his priests, rosicchiarono [?] all arch to it, the shield and every tool of leather forcing the Arabs to abandon the invasion. The lion is of warm nature, therefore it is consecrated to Volcano; therefore also the dogs that guarded the temples of Rome and Etna. In honor of Vulcan the military burnt their collections of weapons, trophies and armour of war, just because Vulcan had manufactured them in the sacred fire of the Etna.

Linche: They attribute also unto her the first finding out of almost all kind of Arts and Sciences: understanding thereby, that the wit and invention of man (for which Minerva, as I have said, is taken) is the beginner and discovered of all sorts of trades, fashions, sciences, or processions whatsoever: touching which the Poets do faine, that Prometheus with the help of Minerva went up to the higher havens, and stealing away some part of the fiery chariot of the Sun, gave and bestowed it on men below, whereby afterwards they contrived new arts, and mechanical tricks of cunning and skill, everyone after his

own manner, devise, & humour: in working of which arts (as Pliny writeth) is required two things, the first is Wit, and Conceit, and the other, Heed, Care, and true effecting of what is proposed: the first is meant by Minerva, the last by Vulcan (which is as much to say as fire) for under the name of Vulcan, we oftentimes read the nature of fire to be understood, being the instrument and means to form and fashion almost all things whatsoever.



Many writers have described the portraitures of Vulcan and Minerva both in one Statue and Image, as Plato in one place sayth, That these two were equally supposed to be the gods and protectors of Athens, for so much indeed is in those times the study and practise of Sciences, was no less used and followed than the profession and inward exercise of letters and learning.

But (as I said before) Vulcan was many times understood for fire, or at the least for the force, property, and nature thereof, as Eusebius in many places alloweth. Alexander Neapolitanus reporteth, that in one place of Egypt was erected the Statue of Vulcan, which held in one of his hands the true and lively proportion of a certain beast, which we call A Mole, and in his other hand a thunderbolt: and the Egyptian so placed a Mole in his hand, for that they supported that Vulcan had sent into one part of Egypt infinite and unspeakable

numbers of Moles of purpose to eat, gnaw, and destroy the saddles, bridles, targets, and such like furniture made of Leather, belonging to the Arabians their enemies, who then were entered into their Country with huge armies of soldiers, to overrun and depopulate the Country, which notwithstanding afterwards by the innumerable swarms as it were of these Moles, (so noisome and offensive unto them) were constrained to retire, leave, & abandon the country: which thing is not altogether unlikely, for so much as many authentic and approved authors have verified the like.

Elanus reporteth, that the roots of trees and herbs in certain parts of Italy, were eaten and destroyed in such sort with multitudes of Rats, that the inhabitants in the end (although they daily endeavoured to kill them) were notwithstanding for penury, faine to leave and forsake their Country.

Mertus Varro writeth, That there was a Town in Spain situated on a sandy ground, which was so undermined by Conies, that in short time it sunk, and was utterly decayed. Neither have these chances happened only in wild Countries and many continents, but in places also environed with the sea, as that it is written, that one of the Isles of Cyclades, called Giare, was by the overabundance and multitudes of Rats and Mice, left void and destitute of inhabitants, being so tormented and annoyed with them, that very necessity caused them to forgo their Country.

It is also reported, that in France a very famous town was by the said vermin (so abounding therein) left void & unfrequented of any Inhabitants. The like chance also (as it is written) happened in a certain Country of Africa by the swarms of Locusts and Grasshoppers. Plinie reporteth, That in a certain Province adjoining to the confines of Ethiopia, Ants, and other small vermin, exiled all the inhabitants thereabout. The people of Megaris in Greece, were constrained by bees to leave and forsake the country. Theophrastus speaketh of another Country, which was destroyed by Palmers, which are little worms, long and rough, having many legs, and in Latin may be called Bruchi, Campe, or Milipede. Antenor writing also of the Isle of Crete, sayth, That a certain multitude of Bees,

chased out of a great City all the inhabitants thereof, using their houses in the stead of hives.

But returning to our former matter, which was, that the people of Egypt verily believed, that those Moles were sent by Vulcan into their Country to destroy and drive away their enemies the Arabians, then they entered into the land: It is credibly written by Plutarch and others, that the people of Arabia at this time infinitely abhor & have those kind of beasts, and do lay all plots and devices to kill & destroy them wheresoever they hear them to remain, which kind of vermin also the Ethiopians, & especially the connivers of Persia hold an opinion to be very odious & displeasing to their gods. But it is not written, that the Egyptians believed that Vulcan should send them those Moles, nor what reason moved them unto that conceit in the embracing of such opinion so recited as is before spoken of by that Author Alexander Neapolitanus, without any further explication of it.

Although with some writers it is thus expounded: By Vulcan (say they) is meant the dryness and extreme heat of that season, which was summers or else indeed the natural dryness and warmth of that Country of Ethiopia. And Plinie writing of those vermin sayth, they do increase and multiply in most abundant manner, always coveting those places, which by the ardent fury of the suns virtue, become dry, sandy, and crazed, as likewise most of the country of Ethiopia is, and further expositions are not found to be delivered by any Writers, touching that opinion and conceit of the Egyptians.

The opinions and writings which the Ancients have made of Vulcan, remain diverse & many, and in that respect he is shaped forth sometimes in this form, and sometimes in another: with some he is depicted, standing, working, and hammering in Smith's forge on the hill Etna in Sicilia, framing thunderbolts for Jupiter, and fashioning arrows for the god of love, and was taken to be the rarest workman that ever lived, unto whom when the gods had occasion to use such manner of weapons, they presently repaired: as Thetis went unto him to desire him to forge an armour for her son Achilles, and Venus for her son Aeneas.



Some depicted him lame of one leg and of a very black and swart complexion, as one of smoky, & of a general ill-shaped proportion of all his lineaments. It is not read, that unto Vulcan were appropriated any beasts, plants, or trees, as unto all other of their gods, only Elianus writeth, that the Egyptians consecrated unto him the Lions, in that those beasts of all other are most hot, dry, & fiery by nature, by which abundance of heat within their bodies, it comes to pass, that they do so exceedingly fear and are astounded at the sight of fire, which they can by no means endure, but run from it with great affrightment.

It is read also, that on the hill Mongibell in Sicilia there are certain great dogs, which do there guard and keep the Temple of Vulcan, which is seated hard by a woods side, adjoining to that Mountain, and the people thereabouts do worship and adore Vulcan in that Temple, and in those consecrated woods and bushes.

It is written by the Poets, that Vulcan was the husband of Venus, as lawfully married unto her, and that they are always depicted together, as accompanying one the other. By which is understood, that the generation and birth of creatures (meant by Venus) cannot be effectual without a moderate heat & warmness (which is also understood by Vulcan.)

62 Fame



DIVINATION: The Chariot, Atziluth.

The goddess Reputation or 'Fame' runs fast in her transparent silken garments; with her bugle to mouth, she has wings for traveling faster. Fame is covered with many alert eyes, and with many mouths in order to speak in many languages that do not tax the many ears that listen. She always flies, by night and by day, from the high towers she can scare people with ugly news, but she knows also to give news lightly. She is always in front of the Mars chariot in order to listen and to comment on events, with Mars she needs to say little in order to ignite minds.

This taro explains how we may achieve fame or improve our reputation. It shows the chariot of fiery Mars, armed, and on his war chariot. There is often a force or machinery of people supporting the attempt to gain fame for an individual. Sometimes even an army, in the case of warlords or political leaders. The individual who wishes for fame must be prepared for battle, even if they never physically fight. The battle may be verbal, since the bugle represents media airways and publicity. In some ways this card is the counterpart to 'silence', the hermit, taro 60. In this icon, instead of eyes and ears, we have eyes and mouths. Loudness, not silence, is called for; but with awareness and subtlety. An archetypal, fiery, Chariot. Atziluth.

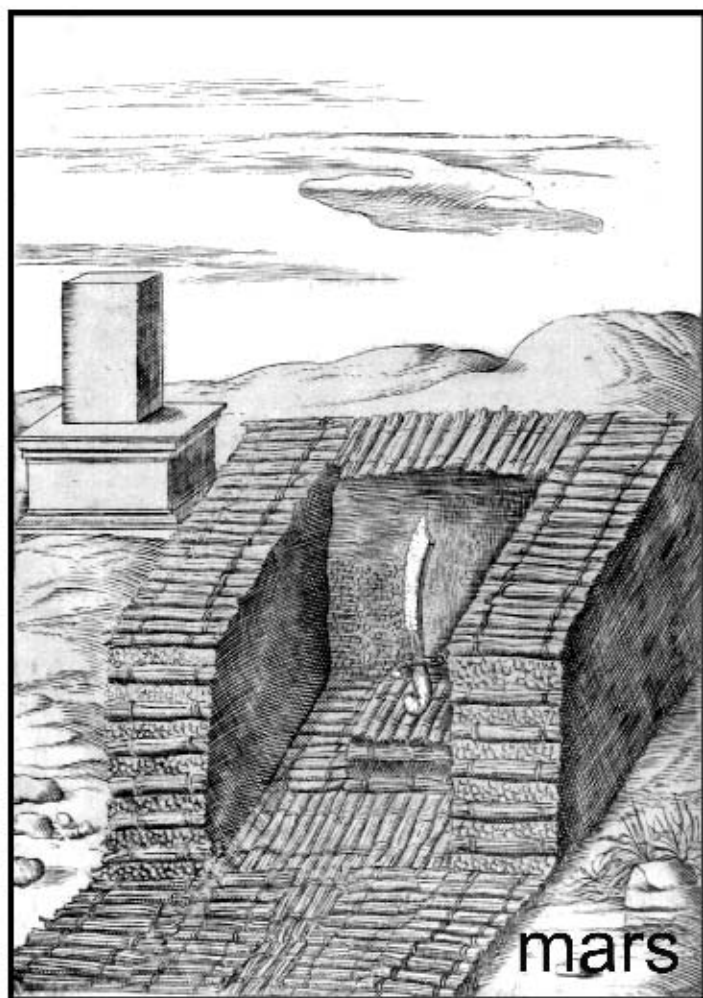
Linche: The which thing Statius imitateth where he sayth, That Jupiter sent for Mars, and commanded him to raise and stir up bloody wars and quarrels between the Argives and Thebans. And in this place Statius describeth the arms of this god to be these: He wore (sayth he) on his a helmet most bright and shining, and of so fiery a hue and glister, as it seemed there issued out of it great flashes of lightning, his breastplate was of solid gold, reflecting with a most glorious and eye-delighting lustre, and there was insculpt thereon many figures and shapes of most fierce and ugly monsters, his shield was depainted all over with a red or bloody colour, inched also with most strange-shaped and deformed beasts, cut out and engraven with rare invention, & purity of workmanship, excelling in the topiary art. And thus he rode with a spear and scourge in either of his hands, in a most costly and gold-embossed Chariot, whose horses (called Fury and Violence) were guided by the two churlish coachmen, Wrath and Destruction: directly before this chariot was depainted the portraiture of Fame, stretching abroad her wings, & seaming, so prosier a flight,

which at the first view, seemed to mount, and afterward go rove abroad; and search into all corners of the earth, and this picture appeared (a little off from it) to be very small, but coming near unto it, it was of a great bigness, which workmanship was. performed with great cunning and precise curiousness of art.

The Ancients also pictured this Fame in the form of a woman; apparelled with a thin and slightly woven mantle of purple silk, which was a close girded about her body, that she might with more swiftness run and savour through the Countries of the world, in both her hands she seemed to hold a crooked shell, long and hollow like to an instrument, which we call a Cornet which she held to her mouth. With some she is depainted with two wings on her shoulders, and her face beset full of eyes, and over all her body were infinite numbers of ears, and tongues lively set forth and depicted, as Virgil most excellently hath delivered, who also sayth, that she flieth always in the night without taking sleep or repose at any time, and that she commonly seateth herself on the top of a high turret, where she uttereth and babbleth forth all that either her eyes have seen, or her ears have heard, being indeed so many, that nothing can escape them, whereby she was entearmed the tattling Lady, & mistress of news.

But touching the former descriptions of Mars: It is written with some, that such his glorious and sumptuous chariot whereby she used to ride in the waters, was commonly drawn with four mighty strong horses, which were so furious, hot, and proud, that even very fiery sparkles seemed to issue forth from their nostrils. Isidorus sayth, That the picture of Mars was oftentimes set forth and depainted, with the breast of it all naked and unclothed, to unshadow thereby, that in the wars and chances of danger, men ought not to be timorous, but should expose themselves to all hazardous and uncertain adventures whatsoever.

63 Mars



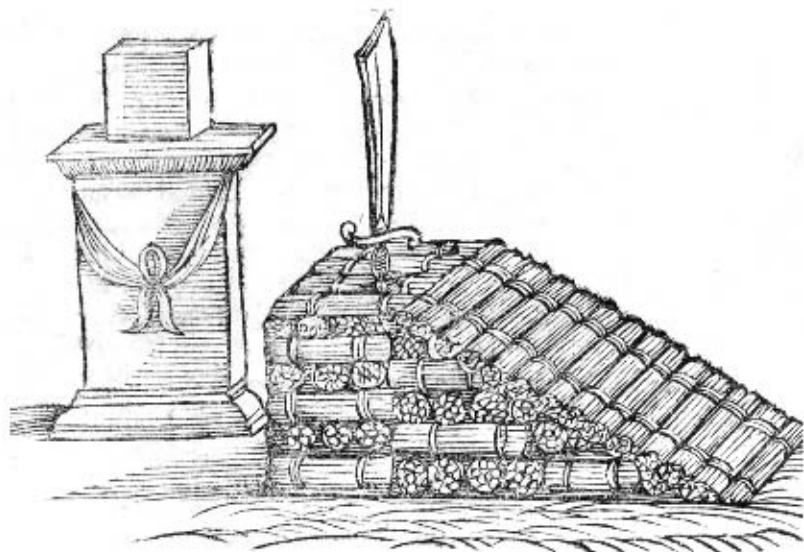
DIVINATION: The Tower, Atziluth.

To represent Mars, the Persians of Acinace made a small temple structure which is closed on three sides and in the center has a scimitar planted. This stark and bleak symbol expresses one essence of this fiery and often destructive male deity. The weapon can be used either to defend or to attack, but perhaps it is best when suspended in storage as in this image. The empty plinth is symbolic of that humanity destroyed by war, and is an admonishment to those statues that do commemorate martial figures. It is all that remains after destruction of the Tower by lightning-bolt or fire. This image holds both a invitation and warning to followers of Mars. Fire Chessboard, the archetypal world.

Linche: Herodotus writeth, that the people of Scythia hung up a sword in the middle of a temple, and worshipped it as the Image of Mars, as people ignorant, how to represent the god of war otherwise. Statius describing the house of Mars sayth, That it is built in an obscure corner of Thracia, where the people wholly give and addict themselves to wars and strategically policies, and that it was wholly made and composed of iron, all rusty, black, and foul, and that the porters there which kept the gates, were called Horror and Madness within the house inhabited Fury, Wrath, Implicit Fear, Treason, and violence, of all which, she governed and commandress of Discord, who there was seated in a regal and princely throne holding in one of her hands a bright shining sword, and in her other a great iron basin full of human blood.

Of this Discord it is written, that she was the overthrow and ruin of that famous us town of Phrygia in Asia Minor, called Troy, & the reason (as some write) was, in that she was not instituted to ascertain great feast made on the Mountain Pelion by Jupiter for the solemnising and celebrating of the nuptials between Peleus and Thetis, where almost all gods and goddesses whatsoever, were convened; and where also she appeared, but notwithstanding was commanded by Jupiter to depart from that marriage, and not allowed to be at the solemnisation thereof and this great meeting was not ten dales before the contention between the three goddesses for the golden ball, ended and decided by Paris, which proved the destruction of all the house of Priamus, and slaughter of the Trojans, for of this marriage was begotten that ever-famed knight Achilles: but as I told

you, because Discord could not be admitted to this feast, prepared only for merry, pleasant, and for familiar agreements, she afterward raised such mischievous occasion, and so laboured day and night in her devilish plots; that by her means grew that long-continuing war and enmity between the Phrygians and Pelasgians, prosecuted, maintained, and ended, by the prowess of this new-born child Achilles.



Virgil sayth, that this Discord was by many writer framed and set forth in the likeness of one of the furies of hell: as likewise, Petronius and Aristides affirm saying: That she hath the aspect and look of an infernal hag; with hollow and bleared eyes, far sunken into her head, from which evermore distilled down many wattle drops, her lips are pale and dry, her teeth all surd with loathsome corruption, her breath all-infected, ill-favoured, and thick, her cheeks discoloured, wan, and thin; & she stretched forth her long & lean hands, as ready to earth and take told of any occasion preferred, in her breast the carried a naked knife with a sharp point, her legs were wondrous crooked, and little, as scarce able to support the burthen of her withered body, for her garment she wore a mantic made of black rug; and thus Petronius describes her leaning upon a staff. Pasanus writeth, that in a lid of a chest given to Cypselas, was engraved & carved the

combat of Ajax and Hector, performed in the presence of Discord, which (sayth he) was an old and hard-favoured Woman.

Some also do adjoin Mars as the companion to Venus, meaning by him the heat of the Sun, whereupon the Alcitans (people inhabiting the furthermost parts of Spain, as Macrobius reporteth) made the Statue and Image of Mars, so adorned and beautified with the beams of the Sun, in as lively manner as could be devised; which picture was there revered with wondrous zeale an adoration . Macrobius also sayth, That the gods (being the substance of the celestial fire) were only different in name, and not otherwise: and that Mars was generally taken for that heat and warmness which proceeded from the virtue of the Sun.

By reason whereof, the lively heat and blood which is within us, is easily set on fire & enflamed with it anger, fury and desire of war: of which things Mars also is held and supposed to be the god, And after that fashion the Ancients worshipped & adored him, dedicating unto him many sumptuous Statues, Images and Pictures, and they shaped him of aspect, most fierce, terrible, and wrathful, with hollow red eyes, very speedy and quick in their revolutions, his face all hairy, with long curled locks on his head, depending even to his shoulders of a coal-black colour, he stood all armed throughout, with a spear in one hand, and in the other a whip, and sometimes they depicture him riding on a horse, sometimes drawn in a chariot, whose horses were called Fear and Horror: And some other say, that his chariot was drawn with two men, which always accompanied him wheresoever he went, and they were called Fury & Violence.

Ariosto upon some occasion speaking of Mars (from whom now we have a little wandered describeth there his palace or court where we used to abide, saying, that through every part and corner of the same, were heard strange echoes , resounding moll perfectly, which of themselves without any former speech, would yield forth voices most plainly and distinctly, which commonly were fearful shrinks, threatening, and dismal cries: in the midst of this palace was erected the Image of Virtue, whose looks seemed to be sad and pensive, and her soul all sorry-beaten, discontented, and melancholy, and she stood leaning her head on her arm in most distressful manner:

hard by her was seated in a chair the picture of Fury, triumphing in joy, pleasure, and delight, and seeming proud with good fortunes, and happy successes.

Not far from her sat Death, with a bloody and stern countenance, whose face was over washed with blood, and hacked with many and cruel slashes, where upon s stately altar, he was offering sacrifices in goblets made with the skulls of men, and filled up even to the brim with human blood, which oblation was consecrated to god Mars, with coals of fire (which set on flame the sacrifice) fetched from many Cities, Towns, and Holds, burnt and ruined by tyranny of the Waters: roundabout the Court were hanged up (as pictures to beautify the same) many famous us spoils and glorious ensigns of victory, brought from all the parts & corners of the world : In his bed chamber were depainted forth with wondrous curious workmanship, fatal massacres, burning of towns, dismal slaughters of men, castles won by treason, murder, and villainy, with many such like all in row conjoined and set together.

Unto Mars was consecrated by the Ancients as grateful unto him, a Cock either to show thereby the vigilance and careful watch which should be in soldiers, or else (as Luctanus writeth) because that Alectrio (a soldier entirely beloved) and endeared of Mars) was by the gods transformed and changed into this bird. Some also have appropriated unto him the wolf, being a most ravenous & devouring beast, and therefore attributed unto him; in that all soldiers and men of war, upon their first fury and heat are given much to spoiling and consuming of goods, ruining and overthrowing all things whatsoever, that happen unto them in the pride of their choler, & first inflammation of their blood: of else because this beast (as I lave in other places remembered) seeth most perfectly in the darkest night, as wise and provident captains and commanders ought to do, that is, that they with an all-foreseeing advisedness and circumspection, prevent and frustrate the secret, dark, and hidden plots, and close-contrived stratagems of the enemy whatsoever, for by the sharp-sighted eyes of this beast is understood the far-reaching capacity and witty brain of a politick commander, in discovering and seeing through the secret and concealed intendenments of his adversary. And thus much shall suffice for the natures and properties of Mars.

64 Victory



DIVINATION: Strength, Yetzirah.

In Egypt the Victoria was winged, with a bay crown or olive branch, and an eagle at her feet, which bird flies more powerfully than all the others. She is represented also with Minerva, but without wings in order not to need ever to make an escape and she holds up a helmet. To achieve Victory, fear and horror may need to be overcome. Minerva (wisdom) is your best companion here. Victory holds both crown and helmet, but does not wear them herself. Sometimes you should fly, at other times stand firm. Learn the qualities represented by the eagle and sphinx as both are required. Even in formative stages, bear ultimate Victory in mind. Air, Yetzirah.

Linche: Philostratus (speaking of Truth) sayth, that thee remaineth in the cave of Amphiarus, clothed all in white garments, glistening, and of a beautiful hue, where also (he was taken and supported to be the mother of Virtue, which Virtue, the Ancients revered and worshipped as sacred Goddess, & consecrated many Temples, Statues, and Altars unto her, whose Image they erected directly before the Temple which was dedicated unto Honour, meaning thereby that none could enter or have accesses but by means of the other, and that there was no way or means to get true honour, but by tile way & line of virtue, as that honour, dignity, and advancement were the rewards and recompenses of virtuous and well-governed actions: and this picture of Honour also (as divers write) was oftentimes forth with two wings on the shoulders thereof intending & unshadowing hereby, that honour and glory do as it were lend wings unto men of virtue and met it, to lift up and advance themselves above the ordinary pitch and fear of vulgar and desertless people, client to the wonder and admiration of all men.

Minerva by most writers was depicted in the shape of a young woman, of a lively and fresh countenance, yet something threatening and angry in her looks, her eyes were very fix, assured, and steadfast, and much like the colour of a bluish green, or that of a troubled sea, and she was armed complete at all pieces, with along spear in one hand & on his other arm a shield or target, made of the purest Crystal, on the top of her helmet was placed a garland made of Olive branches, and hard by her side were drawn forth, and portrayed two young children with naked knives in their hands, seeming (as it might appeared by their looks) to menace one another, the one was

called Fear, the other Horror, as that those two always waited, and were conversant in wars and bloody controversies.



Victoria

Whereupon Statius (writing that Mars commanded by Jupiter to set wars and quarrels between the Argives and Thebans) sayth there, that Mars sent before him those two, Fear, and Horror.

Pausanius writeth, that the picture of Fear was shaped forth in several forms by the Ancients, as that sometimes it was made with the head of a Lion, terrible and furious, which manner was used much by the Grecians, and which form was engraven on tile shield of Agamemnon: with some other it was framed with the face and body of a woman, but of so ugly and deformed countenance as is possible to imagine. The Corinthians dedicated this picture so made, unto the sons of Medea, slain and murdered for bringing such fatal gifts to the

daughter of old Creon, whereby she and all that regal family perished, and were for ever extinct.

And it was held among the Ancients, that Wisdom and Knowledge was not only necessary, and to be acquired solely in Cities, and in private & domestic governments, but also to be entertained & embraced abroad in the wars, among Generals, Captains, and all sorts of commanders therefore they attribute unto Minerva the care & charge of the wars, and depicture her in her Statue all armed like a valiant commandress, as it is recorded that she showed herself very gallant, valorous, and forward in the wars, held between the gods & the Giants, wherein (as it is written with some) she hand to hand slew Pallantes the most fierce, terrible, and mightiest of them all. Whereupon she afterwards got the name of Pallas, and was so entearmed. But other writers affirm that she was called Pallas, for some other reasons, whereof it shall be now needless to speak, only it is sufficient, that they all agree, that Minerva and Pallas were all one and the same.

65 Degeneration



DIVINATION: The Fool, Assiah.

Bacchus as child is covered by vine leaves and grapes, they are knotted because the wine discovers that that it does not have to be discovered. He is old because the wine heats and gives vigor and he is young because the wine shortens the life. Bacchus has on his head two small horns and is often accompanied by a panther. This taro depicts both good and bad, young and old, aspects of drinking and merry-making. We see the young man setting out, and the old man that he becomes. A visualization of your older future (and younger) self is the mediation suggested by this taro. It warns against physical decline accelerated by excessive or bad lifestyle. Earth board, Assiah.

Linche: Histories do deliver unto us, that this Bacchus (of whom we now entreat) was field among the Ancients in great repute and esteem for almost valorous, hardy, and well-approved Captain, performing in those his times many worthy, haughty, and gallant services, which gained unto him the report and title of a victorious and all-conquering commander: as Diodorus Siculus, and many other authentic Authors have written.

But in the end, whether in regard of such his valiancy, or other particular property and knowledge, he was amongst others of their superstitious errors, canonized & worshipped as a god, dedicating temples, and erecting Altars and Statues unto him: among whom also he was known and called by diverse and several names, as sometimes Bacchus, sometimes Dionysius, & at other times Liber pater, & many other, and by reason thereof was sometimes depicted in this form, and sometimes in that shape, according to the several opinion of the people with whom he was so worshipped.

Philostratus sayth, That his Statue was framed in the likeness of a young man without a beard, of a corpulent & gross body, his face of a high colour, and very big, and about his head was wreathed a garland of Yule leaves, from his temples seemed to peep forth two small horns, and close by his side lay a certain beast, called a Panther. The which description made by Philostratus, is in some sort drawn from the nature and quality of Wine, of which indeed, the Poets faine that Bacchus is the god, for so much as he (as it is written) was the first that ever found out the commodity thereof, and discovered unto men (then abiding in ignorance thereof) the manner of gathering

grapes from the vine tree, and to press and burse them together, of whose juice and liqueur afterwards Wine was made.

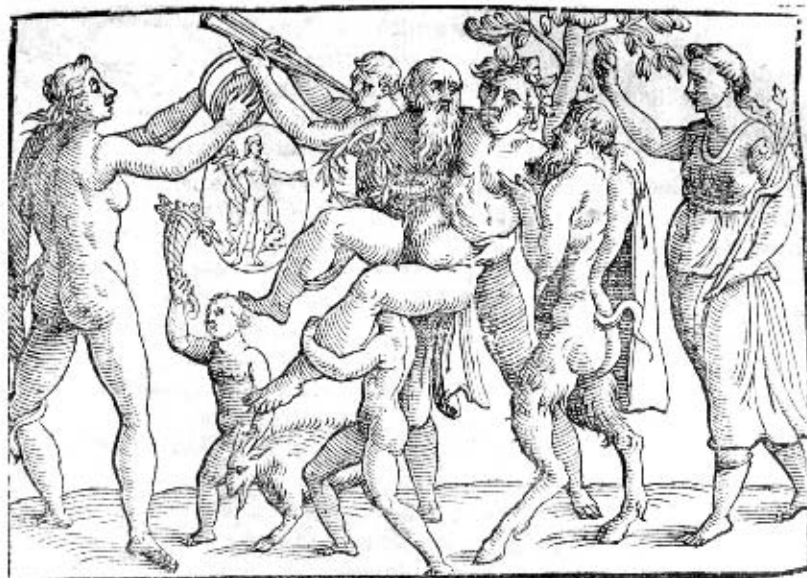
But some affirm, that Icarus the father of Erigonus, first intended the making of Wine, and that it was first of all drunk in Athens, where he himself being drunk with the force therefore, was miserably slain by the people. And it is also written that in Italy Saturn was the first that ever instructed them in the true use of the grape, which he before had practiced and learned in Crete.

Plutarch sayth, That in France one Ararras, an Etruscian, was the first that caused it to be used. But concerning the truth of the first intention thereof it is infallibly certain, that it was found by the Noe, which Lactatius and Iosephus affirm, besides, that place also in the nineteenth of Genesis approves it, which is sufficient warrant against all allegations whatsoever. Larquest de Bergamus in his second book of the Chronicles of the world, sayth, That Noe by this means found out the nature of the grape: Noe sayth he on a certain day viewing and marking the feeding of beasts on a mountain of Armenia, called Coricus, among the rest espied a young bull browsing on the berries of a wild vine, of which he had not long fed, but that he became exceeding wild, furious, and mad. No wondering at the force and effect of those berries, planted them afterwards on better grafts, and so had the experiment and trial of the virtue and property of them, of which presently after he caused Wine to be made, and for that cause was among the Scythians called Lanus, which sigifieth in that language, the giver of Wine.

Pliny writeth, that discreet taking of wine, increaseth & contexteth a man's forces and sinews, purifies the blood from concealed corruption, sharpeneth the sight, comforteth the stomach, procureth appetite, provoketh urine, nourisheth sleep, forceth vomities, purgeth melancholy, expelleth sorrowfulness of heart, and to conclude, exceedingly rejoiceth and doth letificate the spirits of men.

Plato sayth, That as rain temperately afforded, nutritieth and giveth increase to all kind of herbage whatsoever, and that over much abundance thereof, and extraordinary inundations, destroyeth, drowneth, and spoileth them: even so wine taken with moderation,

and discreetly, comforteth the heart and spirits, whereas over much used, it scorcheth, inflameth, and consumeth it: Apuleius Paniasus (that write of the diners operations of meats) sayth, That one cup of wine a man may drink after meals with health, and the preservative means thereof, but the second quickeneth and provoketh venerous lusts, and the third bringeth shame, dishonour, & infamy. The Grecians never put any water into wine, but caused a little wine to be meddled with a great quantity of water, Hesiodus commandeth, that one cup of wine be intermingled with three of water. The ancient Romans absolutely forbad the use of Wine to any women or children, as Valerius reporteth.



Pliny writeth, That wine was to highly forbidden in Rome, and with such severe penalties imposed on the breakers of such law, that on a time a certain maid having stolen the keys of her master's wine seller, privily to have drunk and tasted thereof, (or perhaps a desire only to infringe the commandment, according to the humours of many of that sex) was for the same (without any further intent therein meant by her) adjudged by famine to loose her life, and that also not without the consent and well-liking of many of her friends, kinfolks, and parents.

It is written of Romulus, that when he had made any great feast or banquet, and invited many guests thereunto, would have great plenty of wine at the table, but would never himself so much as taste thereof, saying, that tomorrow he was to determine of weighty affaires.

It is read, that Julius Caesar never drunk wine: and yet that famous Alexander, that true subject of wars-historians, almost never abstained it, but in the end it overthrew him, and deprived him of further use thereof. Anachrases sayth, That Wine presenteth unto us three grapes, the first of pleasure, the second of drunkenness, and the last of tears, sorry, and disgrace.

Diodorus Siculus sayth, That Bacchus was depicted among the Grecians in two several forms, the one of a very aged man with a very long beard, growing stiff and thick, the other of youthful years, of a pleasant and amorous aspect: by the first is unfolded the nature of wine, being immeasurably taken, which maketh men look furious, wild, and of a stern countenance, and by the second (as when wine is moderately and temperately taken) is meant, that it maketh men pleasant, discursive, and full of merry pastimes.

Macrobius, who (as I have already many times remembered) always understood by the nature of such their gods, the several properties and virtues of the Sun, sayth, That Bacchus was framed sometimes in the likeness of a young child, sometimes of a youth, sometimes at the full age and growth of a man, and sometimes in the form of one very aged and decrepit, with along white beard, to signify that all these several ages and increases are seen to be in the sun, for in the time of the winter Solstitium, when the days doe then newly begin to lengthen and grow longer, it may be said, that he is then a young child, daily increasing and growing. And that at the Equinoctial of the Spring he hath attained to the years of adolescence, and may be called a young man. Then afterwards at the Solstitium of the Summer, when days are fully at the longest, and can lengthen no more, he is said to be the state of entire virility and manly growth, and hath then a full beard, without further increasing or growing.

But because after that time the days begin again to shorten, by reason of the sun withdrawing himself from our horizon, and obscuring his bright irradiance and glory from the world; he may be called an old man, as shortening and lessening his days declining and drawing to an absolute obscurity and departure from this life, and thus Macrobius hath expounded his application.

66 Indecision



DIVINATION: Hanged Man, Briah.

Como (Comus) is the God of the convivial ones, youthful with lots of forces and joy; the flowers are sign of joy and *spensieratezza*, ever-present feelings during the banquets. The God supports himself with the staff because he does not succeed being steady of foot and wide awake after his abundant celebrations. It is a wedding feast, and he seems unsure whether to enter the hall. Unsteadiness, weakness and indecision – but not a sorrowful or unpleasurable state. Emotions, and maybe wine or drugs, are suspending the required action by this aspect of the Hanged Man. This pause should be used to collect your senses and to readjust your physical wellbeing and philosophical stance. Water chessboard, Briah.

Linche: Not much unlike that description of Bacchus, was that depictureance which we read to be made of one Cornus, held and reputed among the Ancients to be the god of Feasts, Banquets, and mirth-ministering conventiclers: whose Statue or Image was likewise drawn forth and framed in the resemblance and likeness of a very young man, whose face seemed to thrust out a few small hairs, his countenance pleasant, gracious, and smiling, and his complexion rubicund and high Coloured.



And Philostratus describes him standing at the door of a great chamber full of guests, invited to a most sumptuous banquet, where in was much drinking and feasting, with great excess, and too much superfluities, as solemnising, and celebrating the espousals of a new-married virgin: and sayth that he stood there leaning on a staff, with his eyes half shut, and half open, so that by little and little his head declined towards his bosom, and his bosom towards his arm, then resting on the staff, which was indeed very uncertainly placed: and thus between falling, and a weak supporting of himself, he reelingly wavered and moved to and fro: about his head (sayth he) was wreathed a garland of sweet-smelling flowers, and also over most part of his body, at the one side of him was placed a great goblet of wine, and hard by that a musical instrument like to a Cymbal: the flowers so readmitting his temples, signify joy, mirth, and pleasance, and the instrument the lightness of heart, and contempt of sadness and melancholy cogitations: his pleasant, fresh, and lively countenance shows, that by the operation and stirring virtue of wine, men's spirits are awaked and made joyful, as without doubt a moderate and temperate receipt thereof, quickeneth & reviveth drowsy and drooping senses, infusing into their spirits a more lofty and aspiring thought.

67 Family



DIVINATION: The Fool, Briah.

Bacchus has horns because it renders the men and insolent people audacious, and is because he was the first one to instruct the ancients the way to use oxen. With him is the goat because such shape was sacred in his temples. The scythe protects the cultivations and with it also lives are pruned. He is child to the solstice of winter, is young in the equinox of spring, he also is the old man of summer and of autumn. He follows Arianna, his spouse after the abandonment of Teseo, and all the Satyrs, the Nymphs and the Sileni accompany them. Here we see the basis of the 'nuclear' family as it was formed by the advances of cultivation and yearly planning. The figure of Dionysus in the foreground carries a drinking cup which he symbolically offers to the viewer. The mother and father look approvingly towards an offspring, others of whom cling to Arianna's skirts. The taro concerns emotional well-being, both within and when apart from the family. The youth must learn when it is time to go alone, and what distance is appropriate. Stability is called for, but also procession and mobility within safe boundaries. The Water chessboard, Briahe.

Linche: Diodorus Siculus describeth Bacchus with two horns on his head, which (sayth Macrobius) signify the rays and beams of the sun, but Diodorus sayth, That by them rather is unshadowed and intended, that Bacchus was the first that instructed and taught men how to till their grounds, by subjugating and coupling their Oxen for the performance thereof. Some writers understand by those horns so infixed on Bacchus, audacity, impudence, boldness, and fierceness, approved by the over much taking of wine, which makes men hardy and adventurous, as also impudent and shameless, is generally affirmed by Phiostratus, Festus Pompeius, Porphirio, Persius, and others that have write thereof. Musonius a Greek writer sayth, That unto Bacchus were not only horns given, but that he was of many Poets described and defigured in the shape and likeness of a bull, the reason was, for that (as Poets deliver) Ione (transformed into a serpent) lay carnally with his own daughter Poserpina, the which by him being great, brought forth Bacchus in the form of a young bull, whereupon with the Cizenians (people inhabiting the further parts of Persia) his Image and Picture was framed to the true similitude and likeness of a bull.

But Theopompus and other writers say, the they gave those horns so unto Bacchus, in that in Epirus and many places thereabouts, were bulls of that hugeness and mighty bodies, that with their horns (being answerable also in bigness) the people there made them their great vessels to drink in, which there was a general cup or vessel throughout all those Countries thereabouts, and which fashion also spread itself afterwards into many other Countries round about them, among which they always used and accustomed to drink out of horns. The Athenians afterward taking hold of that custom and manner, framed their silver vessels and bowls wherein they used to drink, in the fashion and proportion of crooked and retorted horns.



But it is understood with some, that such horns on Bacchus, signified certain few hairs, which from either side of the head were left growing in those days, which likewise now at this time the Priests and holy men of Armenia (and in many places of India) do use to wear, and observe, which do shave all the upper part and top of their heads, and also behind in their necks, (referring only two mighty long locks, growing on either side before, towards their temples) which they used to bind with a fillet or lace very hard, and so made them to stand of themselves erect and out right.

For which cause and fashion also Moses was said among the Hebrews to have had. horns, and so was King Lisimachus with the Persians.

Pansanius writeth, that among the Eleans the picture of Bacchus was there cut out, as having a long beard, with a garment or gown covering all his body even to the feet, and that he held in one hand a hook or sharp scythe, and in the other a goblet or bowl of wine, and around about him were depainted forth many vine trees, and other fruitful and commodious plants.

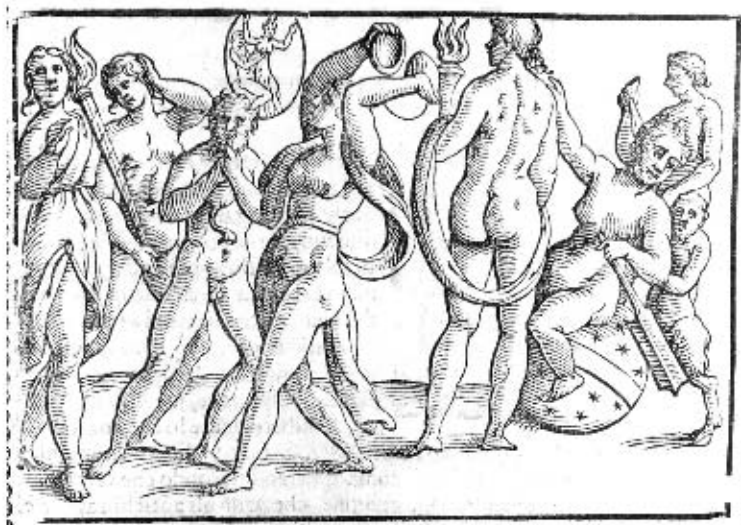
68 Excess (Weariness)



excess

DIVINATION: The Tower, Yetzirah.

Arianna is shown with the Nymphs, the Satyrs and the Sileni in attendance in order to celebrate the mysteries of Bacchus. But she has partied for too long or too hard, and is showing signs of weariness. She looks towards her feet, and goatish cloven feet of her companions, indicating their lower or animal natures. Arianna ponders her future, and the simple message from this taro is that lifestyle changes are needed otherwise excess and weariness will lead to destruction. Linche explains it very well. The Air Enochian Chessboard, Yetzirah.



Linche: Philostratus writeth, That Bacchus was oftentimes depicted and drawn forth in his Statues and Images, clothed with women's garments, and in effeminate habit, when lice reporteth, that he went in such manner apparelled, with a long purple robe, beautifully set forth and adorned with tires of silk, unto his loud Ariadne, and that then he write on his head a coronet of, roses, curiously composed & made, his companions and followers also were all in like wanton and loose habiliments, fashioning themselves some like rural Nymphs, as the Driades Oriades, and such like; some like the sea Nymphs, as the Nereldes, Syrens, and others; and some also in the shape of Satires, Fauns, and Silvans, and all these attended him, going to his amorous delights, and sports with Ariadne.

The clothes and garments of women, so laid to be on Bacchus, signify, that the inordinate taking of wine weakneth and debilitateth the natural forces and powers of a man, making him feeble, unconstant, and strengthless, like a woman or that (as some hold) he was so depicted, because on certain days of the year he accustomed so to habit himself, when those great feasts, which were called Bacchanalia, were solemnized and kept, at which almost all the women thereabout would meet, drinking and carousing in that abundance and immoderate excess, as they would become with the force thereof even furiously mad, brain sick, and wild, with dancing and leaping, singing loud canticles, beating one another, running among the woods, valleys, and mountains, and using all strange and rude gestures, and behaviours, worse than people extremely mad and lunatic.

And in this manner almost all the hither part of Thessaly for the space of ten days used to banquet and riot, delighting in their barbarous customs, and uncivil observances.

69 Departure



departure

DIVINATION: The Chariot, Yetzirah.

These three methods of transport are favoured by Dionysus. The uppermost is speedy, the elephant is stately and triumphal, and in the bottom corner we see Bacchus embarking on foot with staff (the other two are returning from distant lands). This taro reveals the importance of trade, especially in wine, and exchanges of ideas that took place in the ancient world. Communication or travel over distance is indicated, either by earth or air. On another level, the card means a departure and leaving a current state of affairs or place. This Bacchus is optimistic and his journey should be revelatory and enjoyable. It is a self-chosen, rather than rancorous, or a forced, departure. Yetzirah, formative.

Bacchus is shown on a covered wagon of vines and grapes being hauled from the Tigris. From this area come panthers, animals that can release a very swift turn of speed, like men who know to moderate themselves in the drink. On the elephant, Bacchus returns after having journeyed to India, there is a *pica garrula* [bird?] and loquacious [bird-song?] that accompanies the route of these triumphs; for these was invented the garland and the decorations of ivy, the grass *semperverde* [belt?] that he often wore. He (as wine) has hidden virtues and humors to move people's minds to fury and passion; he is crowned with fig leaves, which he wears in honor of a nymph from *tramutata* [?] who loved he in that tree.

Linche: It is written with Diodorus Sieulus, that Bacchus was not always conversant and merry in drinking and in feasts, but sayth, that lice Chewed himself in many services a very valorous and courageous captain, and followed the wars with great fortunes many years together, in which time, he would commonly wear for is upper garment the skins of Panthers, and such like beasts.

He victoriously overcame in battle (sayth Diodorus) many kings and great commanders, as Licurgus Penthenus, and others, and also subjugated and reduced unto his command all the hither India, returning from thence with mighty triumph and victory, carried on the back of a huge Elephant, with all his whole army celebrating and extolling the praises and worthy exploits of their lord & commander. Neither is it read, that before his time the was ever any king or Prefect that ever triumphed in the wars, or was led home with such ceremoni-

ous signs and testimonies of victorious prevailment over his enemies. And therefore unto Bacchus, as unto the first triumpher, was consecrated the bird Pica, being a bird full of prattle, and apt to speak any familiar language, for that in those triumphs it v: as lawful for anyone to reprove another's vices with any despiteful terms, or disgrace whatsoever, everyone crying out, and objecting what might bee laid to the defense or denial thereof.



The Ancients also have attributed unto this god the first intention and making of garlands, who also was the first that did wear any, and for himself he made them of Yule leaves, which afterwards was consecrated also unto him: whereupon Alexander the great minding to imitate him therein, caused all his army in his return from the conquest of India, to make them garlands and wreaths thereof. This plant or tree was for diverse reasons attributed unto Bacchus. Plutarch sayth, That it hath in itself such a hidden and secret power and virtue, that being applied in a certain fashion, observed by the Physicians, it causeth men without either beer or wine to be exceeding drunk and giddy in the brains.

Euitathius writeth, That Yule according to the Greek word thereof, which is Lisso, signifieth lust, or desire or carnal voluptuous-

ness, and in that respect was given unto Bacchus, for that men being drunken and overcome with the brain-distemp'ring fury thereof, at sooner drawn and inclined to those desires, than at other times.

The Statues of Bacchus also was sometimes (as some writers report) set forth and adorned with coronets made of the leaves of a Fig tree, in memory (as some hold) of a Nymph which was called Syca, which word with the Greeks signifieth as much as Fice in Italian: which Nymph was entirely beloved of Bacchus, and metamorphosed by the gods into that plant. As it is read also of Saphilis, a Nymph on whom Bacchus was likewise exceedingly enamoured, and who afterwards was transformed into a vine tree: so that it should seem from thence it comes, that these plants are so pleasing & grateful unto Bacchus.

With some also he is crowned with the leaves of the slower Narcissus, and many other fragrant and sweet-smelling flowers. Whereupon Statius sayth, That his Chariot wherein he was used to be drawn, was all adorned and beautified with flowers, herbs and young plants. Boccace (by the Chariot which is so given unto him) expounded, that by the extreme taking of Wine, men's heads, and also their bodies go tumbling and reeling up and down like the wheels of a chariot: which sayth like being drawn with Panthers and Tigers, signifieth, that the working power of Wine maketh men seem furious, cruel, and terrible in their looks, and wild behaviours, according to the qualities of those beasts lo appropriated unto him. Philostratus sayth, That those Panthers are so given unto Bacchus, for chat they are of a most ho: and dry constitution, (as commonly the drinkers of Wine are) and that they are light and speedy either in leaping or running, as men likewise find them more nimble and light when they are drunk and have somewhat overgone themselves too much wine, than they do at any other time.

70 Addiction



DIVINATION: The Moon, Briah.

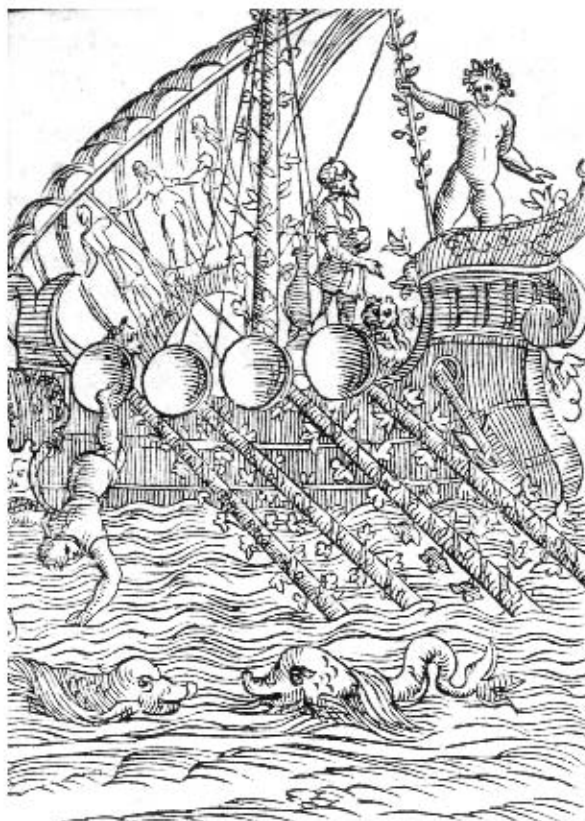
The ship of Bacchus has a prow in shape of a panther, the side-drums are in order to kick up a great noise, the rows and the main tree-mast are covered with ivy, vines and grapes. There is the wine-skin fountain of wine filling amphora that is offered to the Satyrs and followers of Bacchus, who are subsequently seen falling drunk into the sea. On the red sail is woven in gold the image of some *Baccanti* who dance on Timolo mount in Lydia.

Along with the usual warnings about addiction that are obvious in this taro, there are some further messages. We are sometimes overwhelmed by the amount of fluid and liquid that abounds in this world, overflowing the amphora in huge jets, as the addicted ones jump and flow over the sides of the ship, into greater water where the playful fish mimic the dancers on the sail. There is a creative impulse from drug use, which positive side should be regulated by awareness of dangers from excess. But the shore is fairly close, we see a path in the foreground, and so the addicted ones stand a chance of reaching land. This ship, The Moon, is counterpart to taro 8, deep, which is the Sun in Briah. The most watery aspect of The Moon, Briah, the creative world.

Linche: The Author Philostratus, also sayth in a certain place where he depainteth the (ship of Bacchus) that the prow or forepart thereof was framed in the likeness and proportion of a Panther, round about which were Cymbals and Shalmes depainted, and played upon by many young men: in the midst of the ship was placed a long and straight tree, on the top of which were hung purple garments, woven with pure gold of Triolus, which the frantic women in the Bacchinall feasts used to wear, which also were depicted there with rare perfection of true cunning and workmanship: on both sides of the ship were set forth with great life many Yule trees full of berries, as also many vines, whose very branches with plenty of fruit, seemed to crash and break off from.

Also from Linche, 1599: And with some he was called Bacchus-Bassaricus, by reason of that long garment which usually he wore, and which was called Bassara, so named of a certain place in Lidia, where those kind of cloths were made, or else it was so called of the skins of wolves, which those women in their Bacchinal feasts

used to wear about their shoulders, for that in the Thracian language a wolf is called *Baffa* .



Neither did those women use only the skins of Wolves, Gut of Panthers, and Tigers also , which they carelessly would hang about their shoulders in their fits of drunkenness and fury, tearing up the grass and herbs with their nails as they went along, their hair hanging over their faces, which they set forth with diverse and sundry-coloured flowers, over one of their arms they wore a garland made of Yule leaves, or the white Poppy, for this Poppy was supposed to be an infernal flower, and growing on the banks of Acheron, and therefore the Ancients appropriated it unto the companions and followers of Bacchus, for that among some he was held also and taken to be the god of the infernal region, whereupon the Poets do affirm that he was born of Proserpine, which was Queen of the lower kingdom, wife to Pluto, and daughter to Jupiter and Ceres.

71 Typhon



typhon

DIVINATION: The Devil, Briah.

We see depicted in this card a Greek interpretation of the legend of Osiris and his battle with Set/ Typhon. The amorphous nature of The Devil is suggested by Typhon shown in his aspect as crocodile. His predatory sexual nature is indicated by this. Typhon's ambition reaches to the stars, but his feet narrow almost to a point, making him unstable. The Hippo and Horse represent Osiris' ability to tame and to 'ride' dreams. Osiris can also transform into the shape of a bird, and with the help of Thoth and Isis, he subsequently attains immortality and rulership over the underworld. The snakes on his fingers represent the powers of deception and illusion. In our fight against evil it might be easier to start with battles in those lower down, watery, emotional areas rather than starting full-on against the higher, fiery battle-field. Briah, Water chessboard.



Typhon (Python, Typhoon or Set), brother of Osiris generated from the Earth, attacks his brother, murders and dismembers him.

Isis, followed after Typhon, collected pieces of her husband and she recomposed them, putting molding on a member false and always erected in place of that true one, the one part of Osiris never found again.

Isis and her son Horus defeated Typhoon, his testicles they tore off and transformed into crocodile. Typhoon is very large, almost reaching the stars, with his long hands ending with 100 snakes, his scaly legs tapir into a tail shape and his mouth utters flames. We also see how Osiris has tamed the hippopotamus into a horse shape, and he takes the shape of the sparrow-hawk that is his figure in temples.

72 Priapus



DIVINATION: The Emperor, Assiah.

Judaism and its offspring - Christianity and Islam - are equally uncomfortable dealing with male sexuality and depiction of the phallus (in my opinion). This was not a problem for Egyptian, Greek and most earlier belief systems, and indeed Priapus was often seen as a positive and divine force representing fertility. He is something like the Egyptian gods Min, as we suspect that the Dionysian form of Priapus is masturbating, an act said to fertilize the whole world, and an act of divine creation in Egyptian theology. The mountain goat often represents the earth-bound, and Priapus reinforces this earthy association by having a plant growing out the top of his head. The taro represents male sexuality, both for good and ill. Earth board, Assiah.



Priapo is God of the gardens, with his scythe he trims the leaves and cuts the cane head. His crop is carried by his side. The scythe scares the birds away. He accompanies an ass that came to be sacrificed for having an erected member similar to Priapus; the

sprouting shoot from his head is sacred because it is always ready to coitus.

To the right, Priapo is shown like Bacchus, with scepter and the erected member. Even if his paternity is not sure, it seems that Priapus was born from Jove and Venus, but Juno would have touched the ventre [opening?] of his mother in order to make her son be born with the always large and hard member, in order to displeas her husband, Jove, and to make his lover, Venus, feel badly.

Claudianus sayth, that his Image or Statue is made and set forth (as it were) all naked and without clothes, meaning thereby, that the fury and working power of wine over-abundantly taken, causeth a man to discover, lay open, and (as it were) make naked, any secret or concealed thing whatsoever which before that time with never so much labour, indenture, and care, was kept private, close, and unrevealed. [Note: this is not the earliest image of Bacchus as Priapus, since drapery was added to originally naked images in late renaissance Italy, c.1580, from whence this taro design. An earlier image can be seen in the cameo].

73 The Suffered Ones



DIVINATION: Death, Atziluth.

Remembrance Garden is an alternative title. The Italian words '*Dei Penati*' (suffered ones) are associated with this taro, and allude to a particular historical group of sacrificial victims of martyrs in ancient Italy. But the card in divination represents a memorial garden for all those who have suffered a tragic or early death. Disquiet ghosts may be alluded to, and the soldiers resting with spears might be resonant with the Romans who killed Christ. The suspension from trees at a crossroads (where criminals were traditionally hanged) reinforcing these mystery associations. This taro is archetypal of Death since it stands for remembrance and honoring of the dead, and various spectral symbols. Atziluth.



The *Lari* are venerated at the cross roads, where the trees are hung with little balls and wool figures. Dressed in animal [sheep?] skins, with their faithful dog, the *Lari* are from leading back to the

spirits of dead men, wandering and hunting of bodies to live. But they are also caretakers of the houses and the cities. They use the little balls and the figures for *distrarsi* and not making to the *viandanti* or the heads of household badly. Similar to the *Lari* they are the Suffered ones, adored in the places most sacred to people in their houses, having as their symbol two curved sticks or crooks with great earth vase, hidden inside the house containing sacred mysteries.

74 Old Age



DIVINATION: Judgment, BriaH.

The two younger versions of Bacchus gesture towards the old man, who looks up in a harrowed fashion towards the heavens. As we enter this landscape, we notice the snake escaping into its hole or behind a rock, and notice the strange, animal skull codpiece. Both signify dried out sexual prowess. The bowl of wine is being offered, but the averted gaze of that Bacchus seems to indicate it should not be taken. The old man contemplates his own death, and the child version of Bacchus looks toward and contemplates his old age. Divination meaning concerns which are appropriate behaviour at different stages of our lives. Water (in this case lack of), Bria.

Linche: With some Bacchus is depicted in the similitude of a very aged man, anatomising and unshadowing thereby, that the excess taking of wines, hasteneth on, and is the cause of the sudden and untimely approach of old age, as debilitating and enervating the context ground of our senses and sinews, with the sucking up and drying of the humidity and natural moisture of youth-maintaining humours.



For so much as it is manifest, that the unexpected failing, and weakness of our senses, (by that means admitting amore feeble estate of our bodies) being old age, is nothing else but the absence and utter decay of a natural moistness within us and a general succitude

throughout the whole composition of our bodies; which we seeking to recover and repossess, accept no means so fit, nor think any prescription so available, as the usual drinking of wine, wherein indeed men are infinitely deceived, and enveloped (as it were) with clouds arid mists of blindness, and of error: for so much as though wine be in the first taste and receipt thereof into our bodies, something moist and engendering rone and raw humours, yet it is in the operative virtue and power so marvelous hot and fiery, that it drieth up, and concocteth all the moistness and humidity whatsoever, before engendered and bred: for Galen (that ever-famous Doctor) sayth, That the greatest drinker of Wine, the more they drink, the more dry and thirsty do they find themselves, & by how much the more they think and do believe to quench and allay their thirst by drinking more Wine, so much do they increase and augment their dryness and desire thereof.

75 Past, Present, Future (Generations)



DIVINATION: Temperance, Assiah.

In *Preneste* there was a time when the two sisters: good Fortune and bad Fortune, were venerated. They had likeness and gave response like Sibille (Cybil, Ops). Fortuna observes the scene below. The good Fortune gives well-being and happiness, has a light complexion, and guides a rudder, symbolizing her sense of the government of all things. She has a cornucopia for dispensing wealth. Her bad aspect manifests many forms of evil and misadventure. With a dark face, she is inconstant, blind and crazy.

Sitting is the previous Fortune, holding her hand is present Fortune, and the small child is the Fortune that must come.

Lattanzio said that the Fortune is a vain name that little demonstrates knowledge of all men. In other words, that people mainly make their own luck, and that trusting to fate has the danger of meeting her bad aspect. I sometimes think of this card as *Generations*, since it represents the birth-links back into the past and forward into future generations. This taro depicts the positive side of goddess Fortuna, so its divinatory meaning is generally positive. Earth board, Assiah.



Fortuna

Linche: In a temple in Greece was erected a Statue of Fortune, which was made in the form and similitude of a grave Matron, habited and clothed in garments fit: table to the desires and fashions of elder years, and in her countenance she seemed very sad and pensive: a little before her was placed the Image and portraiture of a young virgin amorous in aspect and pleasing, which seemed to give & offer her hand to the picture of the other behind these (ever hard at their heels) was engraven forth another Image in the likeness of a young child, which with one of her arms seemed to lean on the picture of the sad Matron, which looking of doleful and heavy, signifies herself to be that Fortune which is already past and spilt by and therefore she sits lamenting and bewailing the departure thereof The other which seemed so pleasant and offered her hand, is the present Fortune, and they infant behind them both, is that which is to come an succedeth.

76 Balance



DIVINATION: The Wheel, Briah.

Vediamo shows us two shapes of Nemesis, daughter of the Justice or the Night. As daughter of the Night (see taro 52) she can be a vendetta bringer and issue punishment, she is ready with wings to catch up everyone and to hold under control Fortune (the wheel) and the government of the things (see taro 75 where she holds a rudder). As daughter of the Justice, she has in hand a bit [or bridle] of a horse in order to hold a brake on her language, and a meter of wood in order to make her act with measure. In the earth-walking form, she wears a crown with red deerskin and carved images of Victoria. She has a branch of *frassino* ["February," a tree. *Fraxinus Excelsior* is its scientific name] and a carved vase in her hand.

This card can be called "*Nemesis*" since most people understand what it means to '*meet your nemesis*', even if they haven't read the whole myth. I chose '*Balance*' because this better sums the advice in the card; which is to hold back your tongue, and to be measured and appropriate in response. If you are too haughty or vain, you will lose your balance and fall from the wheel (or out of favour, see also taro 80). Wheel, ROTA, is the essence of TARO, and the many guises of Fortuna run through both the 22 and 88 decks.

What is in the vase? I am not sure, but think that it is a distillation of water (liquid), and that the branch indicates late winter, early spring, February. The wheel is attached either to a rudder or ploughshare, perhaps because there was early on an identification between the two similarly shaped objects. See also taro 37, irrigation. Water chessboard, Briahe.

Linche: Lactantius writeth, that this Fortune is nothing else but a vain, idle, and senseless name, which showeth forth the shallownesse and weakness of mans wisdom, in attributing the success or event of any thing whatsoever, to her virtue, power, or pleasure. Which opinion also Marcus Tullius confirmeth, saying, that this name of Fortune was first brought in and used to cover and shadow the ignorance of man, who (sayth he) giveth the success of all haps and accidents unto her, of which he himself by natural judgement can show no reason which only proceedeth from the barrenness and dullness of wits and capacities, for to much as those things and events, whereof he could give any likely reason or conjecture of

probability for the effect thereof, he never ascribed unto this goddess Fortune.

But Ancients were no more deceived in this, than in other the gods and goddesses, and therefore consecrated and dedicated unto her many Statues, Altars, Temples, and Pictures, adoring her as the absolute disposer and dispensatrix of mundane affairs and businesses.

And they supposed, that as well all evil, and bad mischief and inconveniences, as good and happy prosperities proceeded from her. By reason whereof, there was held to be two Fortunes, the one good, the other bad, and from the one came riches, happiness, quieter, content, and pleasures: from the other all misery, war, affliction, crosses, and disaster calamities whatsoever.

Whereupon she was depicted with some, as having two faces .the one white and well-favoured, the other black and disproportioned. Alexander Neapolitanus reporteth, That at Presents was a temple dedicated unto Fortune, wherein was drawn out & portrayed a Picture or Image in the shape and form of two Sisters, both conjoined together in the fame Statue, and that it was there held and worshipped in high reverence and adoration: And taken for the representation of Fortune.

There was (sayth he) among the rest a young and beautiful woman, more talking and more abounding in idle discourse and words there any of the rest, who seemed to be foil to gestures and of fantastic carriage of her body, and always mourning and stirring up and down her upper garment was of the thinnest silk, whose lightness the least breath of wind would puff up, her steps and paces as she went, were very uncertain, & she never would abide long in one place, or in one company, and he sayth, that her name was Chaunce, which also is the same in sense as Fortune, which likewise with Come is called Nemesis: she carried in her lap (which was very spacious and wide almost all the sundry kinds and sorts of all the beauties, ornaments riches, and races of the world, of which, some she seemed to offer with her hand to Come that flood by, but in so hasty manner, and to suddenly as was possible, as that if they did not instantly take hold and accept of her curtsey, all what was offered was lost, to some she

seemed very familiar & kind, dallying with them and playing with their locks, and using many other such wanton and alluring behaviours: but to some others again she would seem marvellous angry and displeas'd, striking them over the faces and heads with a white wand, which she in held her hand, and with such sign and token of revenge, as if she had been highly provok'd and incens'd, and would assuredly acquit herself on the offenders whosoever.

Among the Ancients and among the old writers, Fortuna and Nemesis were oftentimes taken to be all one, yet at other times they made this difference and several natures to appear for Mimesis: as Amianus Marcellinus sayth) was held and taken to be the goddess, to whom only it belonged to punish and castigate the offences of the wicked and malefactors afflicting them with pains and torments, according to the quality of their sins; and she also rewarded the virtuous and well livers with atonements, honour, and titles of place and dignity: and that she did know and see all things even into the darkest and most private corner of the world, & thereupon was by the Ancients supposed to be the daughter of Justitia, who say they, dwelt & inhabited in a very secret corners, within the house of Eternity, where she noted down in her books of memory, the offences and wicked deeds of the evil.

Macrobius was adored and worshipp'd among the Egyptians as the revenger and chief enemy of pride, insolence, & haughtiness, and that she was also with many call'd Rhamnusia, so-term'd of a certain place among the Athenians; where also was erected and dedicated unto her most stately and magnifique Statue of marble, and that her was also sometimes known by the name of Adrastia, of king Adrastus, for that he was the first that ever caus'd her to be held in that worship and reverenc'd regard, and that ever consecrated any altars or temples unto her.

The same Author also describeth her, saying, that her picture was depainted and set forth with wings on her shoulders, to signify, that she was always ready and at hand amongst men: hard by her side was plac'd the rudder of a ship, & she herself stood upon around wheel, holding in her right hand a golden ball, and in the other a whip, manifesting thereby, that where she favour'd red or disliked, either

advancements, wealth and honour, or miseries, crosses, and afflictions followed and ensued.

She is oftentimes also depainted, as holding the bridle of a horse in one of her hands, and in the other a small and long piece of wood of a certain measure, which we call an ell or yard unshadowing thereby, that men ought to rule & restrain their tongues from evil and corrupting speeches and that the), should administer justice and true measures with who: they deal or do converse.



Three Fortunas

With many Authors it is written, that in a certain country of Egypt Fortune is depicted, as turning round a Great wheel made of glass, on the top whereof are set forth the pictures of many men playing joyfully, and in the pride of mirth and jollity some others also climbing & endeavouring to ascend to the top thereof, and others having newly attained it, precipitating and tumbling down back again.

Spartianus writeth, that almost all the Roman Emperors were so addicted to an opinion, which they embraced of the powerful mightiness of this Fortune, they kept evermore her picture or Image in their bedchambers, and other private places of retreat, & that when

any of them died, the fame Image was presently carried into the lodging of the known successor.

The first (as Liuie affirmeth) that caused in Rome any temples to be erected unto Fortune, was Seruius Tullius, the first king of the Romans. And yet Plutarch sayth in his books entitled (*The fortune of the Romans*) that Marcus, which was the fourth king (after their computation) was the first that dedicated or built any Statues or temples unto this goddess, & that as this Empire attained higher and higher unto her presence and glory, so the superstitious devotion of these people, increased for the reverencing and worshipping of Fortune, which afterwards spread itself throughout all Italy, though it continued no long time.

77 Legality



DIVINATION: Justice

Justice is young, beautiful, but terrible in her aspect; nor is she arrogant, neither humble, but worthy of every reverence. Her sight is acute and sees in every place. She has in her hand a dark balance and a bundle of *verghe* [wands, branches] with, the symbol adopted from the Victor of the Roman triumphs. Her axe is the n*t*r symbol of taro's 57 and 22. The bundle of sticks or *fasces*, a similar symbol, later came to be adopted by Musolini.

In the Greek archipelago of Cipsello are carved two women: the beautiful one is the goddess Justice, and she holds the neck of that ugly one who is the representation of *Ingiuria* [defamation, slander]. Here we learn the divinatory meaning contained in this taro, that it is Justice in her role as punisher of liars and slanderers. She is impartial, and most definitely not blindfolded. This pure representation of the goddess Justice is her most archetypal form. Atziluth.

Linche: It is written with Pausanias, that Nemesis was the most severe and cruel punisher of arrogance & vain glory of all others, & faith, that she abased & brought down the insolence and over-weaning boldness of the northern barbarous people, who with an assured conquest and victory (as they thought) entered into the countries of the Athenians, and there (scorning as it should seem) their small forces and resistances, fell to spoil and rifling, and a presently set up and erected their huge Colossus, or pillar of marble, which they of purpose brought with them to engrave and set forth their victories, trophies, and spoils that they should make of their enemies: but being afterward overcome themselves, & beaten back into their countries, the same stone of Athenians cased to be consecrated unto Nemesis, whose picture and counterfeit by the incomparable skill of Phidias, was most curiously and exactly engraven thereon, to show thereby, that she only was the cause of the clean subverting and expelling their fatal enemies out of their Country, and that she therein extended her power and office to revenging and abolishing the over-haughty attempts of pride, & foolhardy presumption. And in that she thus held to be punisher of vain humours, and proud demeanours of mortals, the Ancients so held and supposed her to be the very same in nature and property as the goddess Institus, whose description (as Aulius Gellius affirmeth) was by Chrisippus thus set forth and composed.

Her Statue (sayth he) was framed out in the due proportion and similitude of a beauteous young virgin, who was not of any proud lofty, or disdainful countenance, nor base of desisted in her look or carriage, but carrying so settled and modest demeanours, as seemed worthy of all reverence, love and due commendation, her eyes seemed most quick in their circumference, clear and lively, which she often turned this way, and that way, looking and prying into every place round about her, and for that cause the Ancients entearmed her the all-discerning Lady. Apuleis oftentimes used to swear & take his oath by the light of Phoebus, and eye of Institia, adjoining them both together in equality of clearness.



But which may be understood, that there ought to be in judges and administers of justice, a sharp & clear eye to find out and investigate the truth, & as it were to see into (with the sight of capacity) and office or crime perpetrated whatsoever whose clearness and far-piercing manner of examination, discovers before hath been long kept hid, & in darkness and obscure covertures.

And in framing her like a virgin, is also meant, that such officers, and men authorized for execution of justice, ought to resemble a virgin's chastity, by not suffering themselves to be tempted and so led

away by corruption or bribes, by partiality, flattery, or insinuation, but to remain unmoved, constant, and steadfast in sincerity of conscience, proceeding in their profession according to right, equity, and reason.

Pansanius writeth, that in a certain place in Egypt was portrayed forth in Image of Institia, in resemblance also of a fair young virgin, which seemed to draw after her with her left hand, another black and hard-favoured woman, which she held and pulled forward even by main force, & striking her many times over the face and head in most despiteful and severe manner, seeming therein (as it were) to revenge some wrong or injury offered unto her.

The young virgin was Institia, and the other Intavia: which it clear us thereby, that Judges and such like officers for clear & domestic governments, out continually strive by all endeavours to suppress wrongs, injuries, and misdemeanours and that no man received molestations, violence, or hard usages of the stronger party.

And that they also carry an equal hand over all matters and complaints exposed unto them, and not to give forth and denounce sentence, till both sides may lice produced to plead for themselves alleging lawful reasons for their innocence, and purgation of those crimes objected against them: unless they will reasonable that Judge which Apelles drew forth in a certain piece of work of his, which (according to Lucianus) is thus described, with the occasion and reason of the depainting and setting out thereof:

After that Ptolemaic king of Egypt had delivered Apelles out of prison, and restored him to liberty, when indeed he had once thought to have punished him with severe tortures of death (having over-lightly believed the unjust information of Antihilus, who merely of malice had accused him of a certain rebellion and insurrection in that Country) & after that in lieu of such his wrong of oprobrie and false imprisonment, he had given him a hundred talents, as pair of amends for such his trouble, & had commanded that Antiphilus should always afterwards be his slave and bondman: for requital of such his injurious practised, and slandering his integrity of life, he in a fantastical humour, betook himself to his art, intending by some curious devise thereof to show forth the depicturance of the danger &

peril of his life, which at the time of such his accusation he then stood in, which was in this manner incomparable knowledge of skill performed, being called *Calunia di Apelle*.

78 The Summative Crown



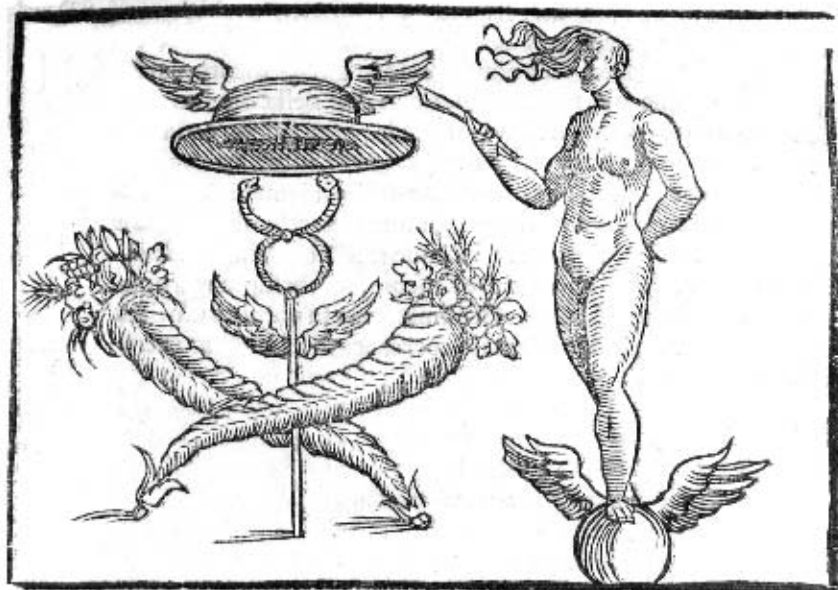
DIVINATION: The Hierophant (or Pope), Atziluth.

Anchor is an aspect of Fortune that is blind and crazy. His feet rest on the World and he has in hand a *timone* [miniature rudder] indicating governance of the world's course. He comes assigned with the Caduceus of Mercury, with a winged hat on top and two cornucopia, because the goddess Fortune anchors to the Eloquent, with the best or correct Doctrine, and the Force. This taro concerns *Navigation*, and the replacement of incomplete areas of knowledge (the blankness of the globe) by discovery and mapmaking.

His hair indicates wind, or wildness and unpredictable storms and changes of direction. He can attain the Summative Crown (of alchemy and the Rosicrucian's) which is symbolized by the winged hat and caduceus. He already wears the winged heels with which Mercury traveled. A profound taro - The Hierophant in Atziluth.

Linche: But returning to our first intended treatise, it has been already spoken, that Mercury was depicted & drawn forthwith two wings on the top of his ears, and also (as some hold) two lesser infixed on his heels, & with his white rod or wand in his hand, as Homer alledgeth when he sayth that Jupiter sent him to Calypso to release Ulysses and others of his company from these mischievous and devilish enchantments, and when he was sent also at another time to conduct Priamus through the Grecian camp to demand the body of his slain son Hector.

And at another time when he was dispatched to Aencas, then remaining and sojourning with Dido the Carthaginian Queen. And indeed generally of all writers lice was described in that for me: unto those feathers or wings so placed upon Mercury (who as I have said, is oftentimes taken for learning and eloquence) is compared and alluded the nature of speech, discourse, and words, in that they are no sooner pronounced and delivered from the prison like minion of the mouth, but they do as it were fly away, and are so suddenly vanished and departed, as if they had win (as a man may say) to carry them away both out of sight and hearing.



And in that regard Homer oftentimes called them winged or feathered words. Almost all writers agree, that Mercury was depicted with very long hair on his head, and that it hung down about his shoulders: where unto also some hold, that his wings were fastened, yet Apuleius describes it otherwise, (when he writeth of the Comedy of the goddesses, striving for the golden ball) where he sayth, that Mercury was sent unto them by Jupiter, and that he appeared there like a very youth, hardly attained to full fertility, and that he had very shore hair on his head, which looked like the colour of amber, and was curled, and that for his vestures he had only a rubric & thin veil, composed of purple silk.

Martianus Capella describes him to be young also, but of a marvellous strong & active constitution, and of a well-disposed body, of well-knit artures, joints, and sinews, and on his chin sayth he, begin to sprout forth and show themselves, certain young hairs of a yellowish colour.

The Aegyptians composed many Statues of the sun, and among the rest one was in the shape of a man, with the head of it (as it might seem) half-shaven, and the hair taken away, so that on the right side only remained hairs, which (according to Macrobius) meaneth,

that the sun is never absent form Nature, but she continually feeleth the virtues and operations of his rays. And that part of the head that is shaven, signifies, that through the sun for some time detain his glorious aspect from the world, yet that he is to return and re-beautify the same with as great brightness as at the first, as those hairs so shaven will again spring forth and reincrease to their true and full perfections.

And in some parts of Aegypt they infix'd on the Statue of the sun two feathers, the one of them black and of a dusky hue, the other bright and shining: and the black they termed *Penna Infernal*, and the other *Penna Celeste*, for that the sun keepeth his abiding in the heavens all those times when he passeth through those six signs of the zodiac, whose virtues make the station of the parching summer, being called *Segni Superiore*, and they report him to descend down into the lower centre (called Tartarius) when he beginneth to take his circuit through the other six signs, entermed *Signi Inferiori*. And for that they placed those feathers so upon him, it signified (as Macrobius likewise saith) his swiftness and fast-flying circumference.

79 **Swiftness**



DIVINATION: Temperance, Yetzirah.

The Divinatory meaning is neatly summarized by Linche: *"This brief depicturance may unfold unto us the unstained and changing mutability of Fortune, and her sudden & most swift departure from those whom even now she favoured & highly advanced. Or that it signifies, that she is always flying from destiny, seeking all means to avoid her company, for that indeed these two can never accord or agree together: for so much as where Destiny sets her foot, Fortune is there as it were enchanted & conjured, as having no power, efficacy, or virtue."*

The young mother combines looking after the child with her role as provider. The many wings and swiftness of the horse and arrow signify air. Cupid's arrow brings love, and the card deals with several aspects of love (the Greeks language has more terms, so maybe a more developed concept of 'love' than does English). Events move quickly. Temperance in Yetzirah, the formative world.

The Fortuna from Egira holds a cornucopia and the baby Cupid, in order to symbolise that it is of little worth being beautiful and she wishes to you, if you do not have good looks, fate or wealth that Jove [gives] you can still add a lot to your love. The goddess Fortune rides along the road, and the male Fate or Destiny chases her, ready to pierce her with an arrow. Where there is destiny not is fortune.

Linche: Lainutus Cartius sayth, That Fortune was depicted among the people of Scythia, in the form of a woman without feet, & that there was placed round about her right hand a number of little wings, first to signify that she cannot stand fall or firm, & that her gifts and favours are no sooner given, but are presently lost, & do (as it were) suddenly flick from a man before they be fully entertained or possessed.

Alexander Neapolitanus writeth, That with certain people of Greece her Picture or Statue was wholly framed and compacted of glass, as showing thereby, that upon every small occasion, riches, and happiness and dedicated, consumed, and perished.

In Egira a city of Achaia, the Image of Fortune was drawn forth in the shape of a marvelous fair woman, who held in one of her

hands the horn of abundance, called Cornucopia, and in the other the boy Cupid: all which (as Pansanius interprets it) signifieth, that it little availeth any woman to be of a beautiful, amorous, & well-composed feature, if fortune in that body be wanting and absent: meaning that beauty without riches or honour, loseth partly her value & esteem among men, which riches are intended by that Cornucopia, signifying abundance of wealth, and enjoying fortunate and happy, that in his love shall find beauty to be counterpoised with riches, and that the fruition of that shall be accompanied with the graces of Venus, and those all-overcoming accomplishments.



Giraldus (writing of the gods of the ancients) sayth that with some Fortune is depicted riding on a horse, who with his wonderful and strange swiftnesse of gallop, carries her away almost invisible: and after her posteth Destiny, with great fury and exceeding celerity, holding in her hand an iron bow ready bent, and aiming to strike Fortune even at the very heart.

80 Favour



DIVINATION: The Wheel, Yetzirah.

The goddess Fortune when associated with a good event often goes along with a depiction of the young, allegro [briskness, fast], who is very well dressed, with a goblet in his leftmost hand, an ear of wheat and a poppy in his other hand. The other companion of the goddess here are Favor, who is young, blind, timid and pushed on her shoulder by the airborne Flattery. By his wings, Flattery is raised up until he turns the wheel of the Fortune, but it again falls low if he falls in Fortune and increases in depreciation. Behind them is Invidia who watches with eyes that envy other people's Happiness. The goddess, *Happiness*, is like the statue of goddess Fortune seated on her pedestal, loaded with both virtue and riches. But happiness is not always permanent.

It is interesting to note the far advanced placement of the Wheel in this taro compared with taro 76. Flattery will only get you so far. Real substance and meaning are needed to secure favor in the eyes of gods and goddesses. An alternative title is '*Happiness*'. Air chessboard, Yetzirah.

There was placed in a indicial and high feat, made (as it were) for the determining & deciding of civil causes and affairs, the Statue of a man, with marvellous long ears, such as Midas is reported, to have had, who there re represented the presence or a grave & revered Judge.



Unto this Judge two women (one of the one side, and the other on the other side) seemed to whisper some matter or other in his ears, the one of them was called Ignorance, the other Suspicion, and he held forth his hand cowards another woman, called Calumnia, being of the shape of a beautiful, rich, and young woman, then coming & approaching towards him, she was marvelous gorgeous in her habit, and of a passing faire aspect, saving that at that instant she seemed somewhat angry, disdainful, & discontented, insomuch, as her eyes looked very red and fiery: In her left hand she held a flaming torch, & with her right she seemed forcibly to draw & pluck after her a young man by the hairs of his head in most tyrannical sort, who miserably and dolefully with both his hands erected towards the heavens, bemoaned & lamented his woe afflicted condition and flare: a little before her approached Envy, which was in the form of a wondrous lean old man, with pallid & meager face, on whose withered cheeks it should seem Time with the all cutting plough-share of his remorseless cruelty had wrought deep furrows, & involved wrinkles.

And immediately after her (Envy ushering them all) came two young women more, which seemed to flatter and gloss with her with persuasive and insinuating phrases, extolling her beauty, and (as it

were), forcing her to assume a strong opinion of her own incomparable fairness, & seemed also to adore an deck her abillments and cloths with many any conceited and curious toys of fantasy and delight: & the one was called Deceit, and the other Treachery, both sisters, and of one humour.

After all these followed also another woman (whose name was Penitence) habited with vile ragged and base atonements, who infinitely deploring her being, seemed to crucified herself with strange impassionate sits beyond all measure, who looking back, and seeing another poor woman making hast to overtake her (called Truth even for very sorry shame & grief, fell into diverse sounds, & was ready to die and depart from the world.

And thus Lucianus describes that at picture, Which was called *Calumnis di Appelle*. By which this little may be observed, that the meaning of it is nothing else but a false & malicious accusation, entertained and supported red by the Judge of one, that is not there himself in presence to purge and clear himself of that which is objected against him, whose accuser is oftentimes Envy: seconded and conducted by Deceit and Treachery: the cause of the Judges rash sentence, is Ignorance, together with Suspicion, and the embracing of calumniation or slander of the innocent: the bewailing & tears of Penitence at the discovery of Truth, shows the grief and shame that the guiltless and true persons receive by bringing their reputation in question of villainy and dishonestly.

81 Love Rivalry



DIVINATION: Justice, Briahe.

Love rivalry is shown here, which is sometimes also sibling rivalry. Aphrodite Venus gave the child, Anteros, to her son, Eros to be his playmate, so Cupid is older although they are usually depicted as twins. Eros is shown with brother Anteros, who tries to wrestle the palm branch from him without succeeding; since it is the battle of who wants to show more love than the other who wins. If there is no love, neither can succeed. The young Leteo, Love, extinguishes the torch in the Lete river in order to demonstrate that Love can make to *disamare* and to flow away. [*Disamare* is a botanical term for the v-shaped winged fruits of certain trees which float vortex-like like to the ground and are moved by the air some distance, like tiny helicopters]. Slow dispersal is indicated of this rivalry, especially if between siblings.



Anteros or anti-Eros is the god who punishes those that scorn the loving advances of others. He dispenses justice in matters of the heart and emotion, together with, or often in opposition to, Eros. Both sides of any dispute are thus represented. Homosexuality is maybe hinted at by this taro. Love emotions can be young and immature. The twins also represent two rivals for love of a woman, or even their mother. Two women in rivalry over a man or sisters for their father,

or even sister and brother, are equally suggested. Water chessboard,
Briah.

82 The Romantics



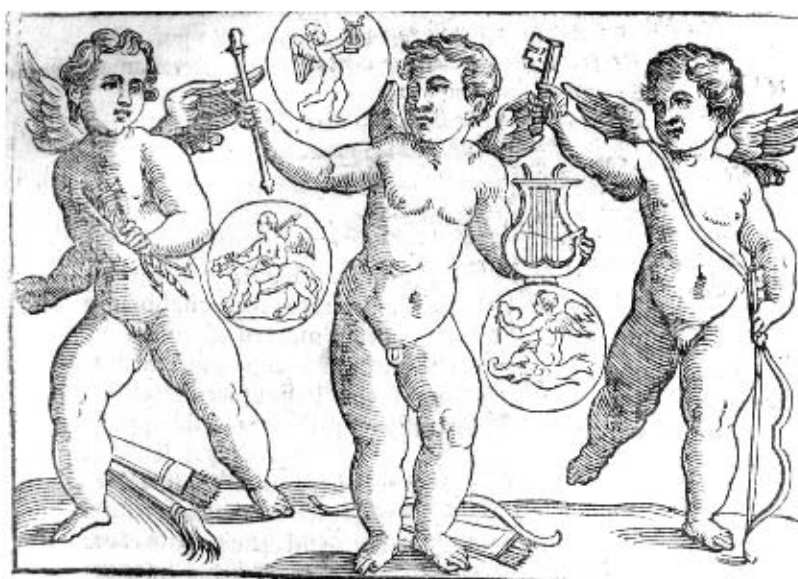
DIVINATION: The Lovers, Yetzirah.

“Eros” is an alternative name for this card. He was God of Love, Desire and Fertility, and has proved one of the most popular and enduring Gods of all time. Even today he governs over the erotic. In the 88 taro, the version of Eros to the left stands with his arrows that can make anyone fall in love, and with the keys that open the heart, breaking all opposition.

Centrally, and raised, he stands using the bow-stretching motion to throw either his lightening bolts or the feather, and he uses the same movement to coax melody from the viola of love.

The third figure looks at the lightning and thunderbolt he holds, which produces lots of stimulus, but the mind has lost the light. His arrows (golden for love or lead for indifference) and torch lie on the ground, the spark is gone until again he picks up the torch. It is advisable to use charm, wit and seduction rather than force.

And have caution in relationships for if you reject the love of another in a nasty manner, the brother, Anteros, will take revenge. Air, Yetzirah.



83 Carnality



DIVINATION: The Lovers, Briah.

The wagon of Venus or Aphrodite, with her gratitude, is hauled in front by two doves, lascivious symbols as also she, and they lead the two swans which are innocent birds. The swans also represent water. Venus holds a knot because it must be always ready to be untied for love, or tied to seal a relationship. She remains undressed to reveal every good to the one who goes behind the pleasure. The goddess has one torch or symbol of light on her chest, one round ball and three knobs of gold for its ability to dominate to the world and its wealth. On the altar there is the symbol of the navel, Omphallus, because it was believed that the libido was born from the navel. The spiraling is suggestive of the labyrinth or umbilical cord, and the round ball of an egg. Venus is the ruler over human emotions and affairs of the heart. This card relates to female sexuality in the way that Priapus, taro 72, represents male sexuality. Water, Briah.

Linche: Horace and Virgil affirm, that the chariot of Venus is drawn by two white Swans, whereof Statius also maketh mention, saying, that those kind of birds are most mild, innocent, and harmless and therefore given unto Venus: or that their harmonious & pleasant notes, which they sing a little before the approach of death, are compared to the amorous & delightful discourses and conferences of lovers, which commonly afterward prove & turn into sorrow, misery, or death.



With the Grecians the image & picture of this goddess was set forth naked & without cloths, as Praxitiles also an excellent engraver in the Island of Guidos composed it: meaning thereby, that all venerous & licentious people are by such their inordinate lust, like beasts, deprived of sense, & left as it were naked and despoiled of reason and the cloths & garments of understanding; and oftentimes also stripped and wasted of their pristine & former riches, and goods. And this picture there framed in that Isle of Guidos, was wrought and cut out by the fame Praxitiles with such exquisite at & deep-knowledge skill, that the desire of the view and fight thereof drew and allured many passengers and voyagers by sea to sailed to Cyprus to satisfy their eyes of what their ears so highly had heard commended.

84 Attraction



DIVINATION: The Lovers, Atziluth.

Iocus is given to Venus as a child to Venus. Iocus/ Jocus, the strange clownish figure held by Cupid is a minor figure in classical mythology, meaning “joke” or joker. Crowned with myrtle, she sounds the harp and is winged. Cupid holds up Iocus, a mask of a woman on two rigid braids. Venus is seated on a goat and the rests with her foot on the tortoise in order to say that women are prelocated to the government of the house. In divination this might refer to which partner should take particular household or employment roles, and not necessarily be should it be taken as an endorsement of traditional domestic sex roles.

The younger seems to play the harp to the seated Venus, who swoons and clutches her heart. The first is fully naked, and the other shows a bare leg only. The icon raised by Eros is at the centre of this taro, and embodies the power of attraction. Whether this attraction means animal magnetism, sexual attraction, art or something else, depends on the surrounding taro or situation of the divinatory question. It says that love or attraction can also be seen as a cosmic joke. We need humour and soothing music to help cheer the (longing or even love affected or broken) heart.

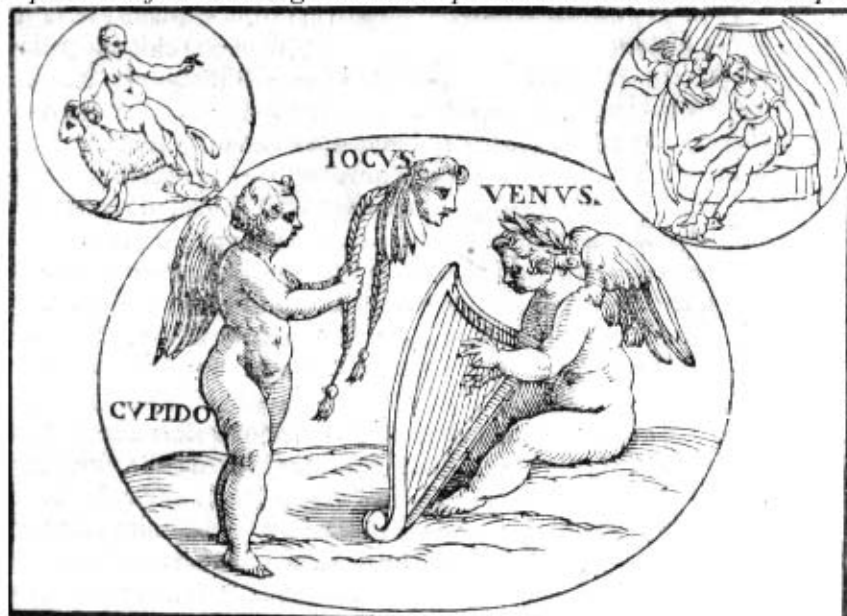
I place taro in Atziluth both Eros and Venus are present, and because it spans from early stages of longing and courtship through to more mature stages of domestic familiarity. The whole life cycle of a relationship is encompassed. Archetypal world.

This following story in Linche doesn't represent the particular image here, but helps explain its meaning:

A certain king and queen had three daughters. The charms of the two elder daughters were more than common, but the beauty of the youngest was so wonderful that the poverty of language is unable to express its due praise. The fame of her beauty was so great that strangers from neighbouring countries came in crowds to pay her that homage due only to Venus herself. In fact Venus found her altars deserted, while men turned their devotion to this young virgin. As she passed along, the people sang her praises, and strewed her way with chaplets and flowers.

This perversion of homage due only to the immortal powers to the exaltation of a mortal offended the real Venus, and shaking her ambrosial locks with indignation, she exclaimed, *"Am I to be eclipsed in my honors by a mortal girl? In vain then did that royal shepherd, whose judgment was approved by Jove (Zeus) himself, give me the palm of beauty over my illustrious rivals, Pallas (Athena) and Juno (Hera). But she shall not so quietly usurp my honors. I will give her cause to repent of so unlawful a beauty."*

Thereupon, she calls her winged son Cupid (Eros), mischievous enough in his own nature, and rouses and provokes him yet more by her complaints. She points out Psyche to him and says, *"My dear son, punish that contumacious beauty; give thy mother a revenge as sweet as her injuries are great; infuse into the bosom of that haughty girl a passion for some low, mean, unworthy being, so that she may reap a mortification as great as her present exultation and triumph."*



Cupid prepared to obey the commands of his mother. There are two fountains in Venus's garden, one of sweet waters, the other of bitter. Cupid filled two amber vases, one from each fountain, and suspending them from the top of his quiver, hastened to the chamber of Psyche, whom he found asleep. He shed a few drops from the bitter

fountain over her lips, though the sight of her almost moved him to pity; then touched her side with the point of his arrow. At the touch she awoke, and opened eyes upon Cupid (himself invisible), which so startled him that in his confusion, he wounded himself with his own arrow. Heedless of his wound, his whole thought now was to repair the mischief he had done, and he poured the balmy drops of joy over all her silken ringlets.

Psyche, henceforth frowned upon by Venus, derived no benefit from all her charms. True, all eyes were cast eagerly upon her, and every mouth spoke her praises; but neither king, royal youth, nor plebeian presented himself to demand her in marriage. Her two elder sisters of moderate charms had now long been married to two royal princes; but Psyche, in her lonely apartment, deplored her solitude, sick of that beauty which, while it procured abundance of flattery, had failed to awaken love.

Her parents, afraid that they had unwittingly incurred the anger of the gods, consulted the oracle of Apollo, and received this answer: *"The virgin is destined for the bride of no mortal lover. Her future husband awaits her on the top of the mountain. He is a monster whom neither gods nor men can resist."*

This dreadful decree of the oracle filled all the people with dismay, and her parents abandoned themselves to grief. But Psyche said, *"Why, my dear parents, do you now lament me? You should rather have grieved when the people showered upon me undeserved honours, and with one voice called me a Venus. I now perceive that I am a victim to that name. I submit. Lead me to that rock to which my unhappy fate has destined me."*

Accordingly, all things being prepared, the royal maid took her place in the procession, which more resembled a funeral than a nuptial pomp, and with her parents, amid the lamentations of the people, ascended the mountain, on the summit of which they left her alone, and with sorrowful hearts returned home.

85 Three in One



DIVINATION: The Star, Yetzirah.

I have used here the printed name on the Hachenburg engraving, 1614 AD, of this taro *Trias in Monade*, "Three in One". For other cards, such as 51 and 73, I have also retained originally associated names or mottos. There is a link between this group of goddesses; as well as between different aspects and qualities exhibited by the single goddess, Venus. The notion of the trinity has a special place in pantheons, from early triads like Osiris, Isis and Horus, the Christian Holy Trinity; the Hindu Brahma, Vishnu and Shiva and many others. The first figure holds Victory and a rudder. She looks upwards, using the stars for guidance. She plans the way to success and navigates the universe. The seated figure sustains events on earth; she represents the creative process, while the fully armed standing figure represents continual vigilance and readiness. It is a contemplative and sometimes cerebral card, asking us to explore the mystery of trinities. Air chess-board, Yetzirah.

Linche: Before it be descended to the descriptions of the images & statues dedicated unto this goddess Venus, it shall not be impertinent somewhat to touch the several natures & conditions understood & signified by her, as being a furtherance and light to conceive the reasons why so many diverse statues & pictures were so diversely fashioned & composed of her.



Some that have written of these natural causes, have affirmed, that Venus, Juno, Luna, & Proserpina have been alone only different names and title, in that many effects and issues proceeding from them, have been diverse and several.



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86 Perversion



DIVINATION: Death, Briah.

The taro is bleak and in winter. Adonis is slain, and Venus grieves. Her light is covered with a veil. She also stands in the strange or unnatural form of a bearded man in a dress, to depict gender reversal. He or She holds a comb, signifying marriage, plus the other items given above. The board represents the Usurper. Dark emotions are evoked, and sexual uncertainty, fetish or perversion. This card can be used to self-analyses and correct. Water, Briah.

Venus is veiled because given pain for the dead body of Adonis and because the veil symbolises the earth in winter. Venus is also represented in the shape of a man with beard, holding a comb to signify her ability to generate males, females or in order to remember a mythological legend of the fall of hairs and women.

A third ancient surname of the goddess Venus is Calva, under which she had two temples in the neighborhood of the Capitol. It was said that one of them had been built by Ancus Marcius, because his wife was in danger of losing her hair. Others thought that it was a monument of a patriotic act of the Roman women, who during the siege of the Gaul's cut off their hair and gave it to the men to make strings for their bows. Again, it might refer to the fancies and caprices of lovers, *calvere* signifying "to tease." But it also almost certainly refers to the fact that on her wedding day the bride in ancient times, either actually or symbolically, cut a lock of hair to sacrifice to Venus.

The fact that Adonis was slain by a wild boar is also significant.

Richard III is the Terrible Son of the Terrible Mother, a figure often symbolized in fairy-tales and myths by the wild boar. In the myth of Adonis, for instance, which Shakespeare treated in *Venus and Adonis* in serio-comic fashion almost contemporaneously with *Tragedy of King Richard III*, Adonis is slain by being gored in the thighs by a wild boar. (ll. 1105--1116).¹⁶

Venus and Adonis (Poem by Shakepeare)

*Still she entreats, and prettily entreats
 For to a pretty ear she tunes her tale
 Still is he sullen, still he low'rs and frets
 'Twixt crimson shame and anger ashy-pale.
 Being red, she loves him best; and being white
 Her best is bettered with a more delight. (73-8)*

*At this Adonis smiles as in disdain
 That in each cheek appears a pretty dimple;
 Love made those hollows, if himself were slain
 He might be buried in a tomb so simple
 Foreknowing well, if there he came to lie
 Why, there love lived, and there he could not die.
 These lovely caves, these round enchanting pits,
 Opened their mouths to swallow Venus' liking
 Being mad before, how doth she now for wits?
 Struck dead at first, what needs a second striking?
 Poor queen of love, in thine own law forlorn,
 To love a cheek that smiles at thee in scorn! (241-53)*

The reversal of gender roles in Venus and Adonis, as in Ovid's *"Salamacis and Hermaphrodite"*, plays an integral role in the necessarily frustrating conclusion the relation is driven towards. Venus' masculine role bodied forth in lines 55-90 is complemented in the third narrative section (lines 325-545) as Adonis unwittingly tropes himself in effeminate and emasculating terms. In an attempt to counter Venus' *carpe diem* argument, Adonis displays wisdom beyond his years, at the same time as he expresses an unwitting effeminacy and immature narcissism that undermines his argument:

*'Who wears a garment shapeless and unfinished
 Who plucks the bud before one leaf put forth?
 If springing things be any jot diminished
 They wither in their prime, prove nothing worth.
 The colt that's backed and burdened being young
 Loseth his pride, and never waxeth strong.
 You hurt my hand with wringing; let us part
 And leave this idle theme, this bootless chat;
 Remove your siege from my unyielding heart;*

*To love's alarms it will not ope the gate.
Dismiss your vows, your feigned tears, your flatt'ry;
For where a heart is hard they make no batt'ry.'* (415- 26)



In line 417 Adonis implicitly reintroduces the absent and/or flaccid phallus theme with unintentionally humorous results. Then in line 423, through another unfortunate choice of images, he portrays himself as the assailed virgin striving to keep the female phallus from his unyielding gate. Finally he adds insult to his own injury when he reveals that the only "hard" thing about him is his unbattered heart. Adonis' self-emasculating choice of images weakens his position in the poem, indicating an unnatural fear of intimacy that leads some readers to sympathize with Venus' reproach of the coy and unyielding boy.

[Kuchar, Gary. "Narrative and the Forms of Desire in Venus and Adonis." *Early Modern Literary Studies* 5.2 (September, 1999): 4.1-24].

87 Beauty



DIVINATION: The Star, Atziluth.

This is the Archetypal Star; Apollo-Jupiter leading the three Muses, and also the four seasons and the four graces. There seem to be just five figures in the landscape, but in fact are several more. We note the similarity between harp and bow, Apollo-Jupiter is capable of creating harmony or destruction by his rays.

Thanks are, in effects, 4 and Hours are called, but they indicate the seasons with the garland of flowers, ears, grape and olive. They are guided by Apollo from a distance and they are called; Eufrosine = *allegrezza*, Aglaia = *maestà*, Talia = *piacevolezza*, Pasitea = *carezzevole*.



Apollo leads by hand three original *Thanks* or the three Muses: Meditation, Memory and Song. Apollo wears the ears of corn and the *sferza*, sign of the unified power of the Sun and Jove. The bow is also sacred to Diane the huntress, and the taro may depict her in the lead of her female followers. The Star concerns artistic endeavor, leisure pursuits, and contemplation of wildness and great distances. Apollo leads the Muses in the manner in which he conducts the stars or planets by the sound of his harp or by the force of his bow. A card suggesting good fortune for all creative and noble enterprises. Atziluth, the Fire chessboard.

Linche: Many that have depicted the shape of Apollo, make him holding in his hand a Harpe with seven strings, agreeing in number with the planets of the heavens, which moving with a due distinction, yield forth a pleasing harmony. Macrobius sayeth, That the Sun continually standeth amidst the planets, commanding them to hasten or enslave their revolutions, in manner as in efficient vigour and strength they receive from him their virtues and operations.

The Heavens (according to the opinions of the Platonickes) have every one their several Muse, called by them oftentimes Sirens, as most harmoniously and sweetly singing, alluded unto the celestial orbs, which in number are likewise nine, and have their motions according as they receive their several powers from the Sun, which commandeth absolutely both above him, here with us, and in the lower centre: by reason whereof he is called *Dio del Cielo, della Terra, e delli' Inferno*: and the ancients attribute to him powerful commands over all three.

And for this cause likewise the ancients called him the head or guide of the Muses.

Others that say Apollo is called '*Dio deli Inferno*' and give those arrows so appropriated unto him, do mean that from the overvehement ardour and riscaldation of his beams, pestilences and infections are engendered and nourished on the earth: but yet say they, not so universally dispersed, or undoubtedly mortal but with moderate warmth and temperature thereof, they are chased away, and healthy airs and natural increases spring up and re-succeed.

The Harp which (as I have said before) he holdeth in his hand, denotateth the celestial and incomparable musicke of the heavenly orbs: his shield or target by his side, represents the circular composition and rotundity of our hemisphere; for the ancients defigure him with a shield on his arm, and some also give him a quiver of arrows on the other side, which may signify, that as they once loosed from the bow, penetrate and enter in with great force where they hit, so the forcible virtues of the Sun's transparent rays, search out and pierce through the smallest crack or voidance on the earth.

The ancients when they intended to set down how the liberal arts, and all other sciences, depended one upon the other, and were as it were knit and co-hearted together, depicted the Muses, holding one another by the hand, and heedfully dancing (as it were in a round) lead and guided by Apollo: which meaneth that superior light and understanding, which illuminateth and enknowledgeth the intellectual parts of men.

Among the Poets Diana is called the goddess of hunting, and imperial governess of pleasant groves, shrub-bearing hills, and crystal-faced fountains: [gap] and after her follow a troop of sylvan vergins and light-paced huntresses, whose habits and aspects I remembered to be by some thus described.

*Early one morn old Typhon's spouse arose,
And raised young Phebus from his quiet rest,
Drawing the curtains that did them disclose
Him fast twixt Thetis arms whom he belov'd best,
He when he heard the summons of the day,
After some sweet repast straight stole away.*

*Scarce he mounted on his glorious car,
When thwart th'ambitious hills and lowly plain,
Scouring apace, you might perceive afar,
A troop of Amazons to post amaine,
But when they nearer came unto your view,
You might discern Diana and her crew.*

*A careless crew of young-year'd Nymphs, despising
The joyous pleasures and delights of love,
Wasting their days in rural sports devising
Which know no other, nor will other prove
Wing'd with desire to overtake the chase,
Away they fling with unresisted pace.*

*Some have their hair disheveled hanging down,
Like to the suns small streams, or new gold wires,
Some on their heads do swear a flowery crown,*

*Gracing the same with many curious tiers,
But in their hot pursuit they loose such graces,
Which makes more beauty beautify their faces.*

88 Higher Guidance

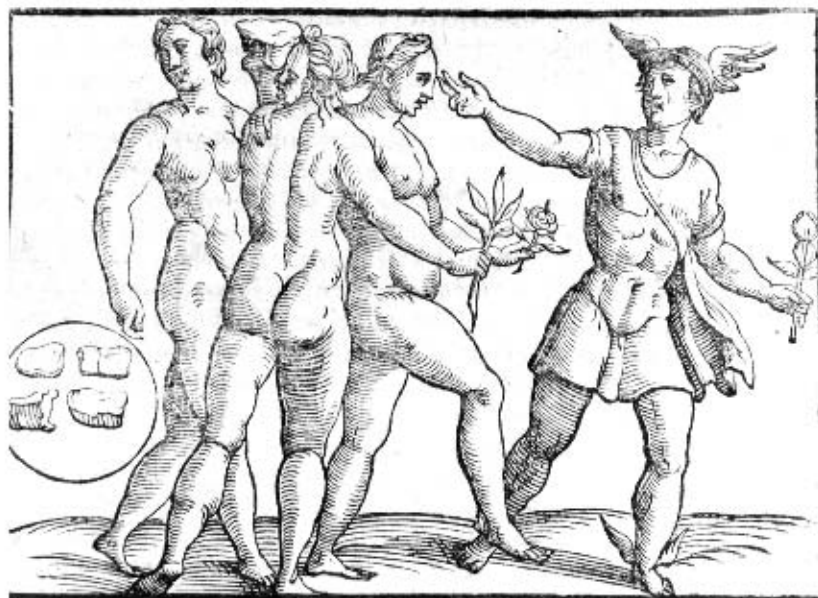


DIVINATION: The Hierophant, BriaH.

The three Thanks or Muses are guided by Mercury who knows how to show reason and healthy speech. We are reminded of taro 87 wherein the divine hand of Apollo is joined to the Graces.

This card is more concerned with knowledge and truth, and more disposed make us aware of the justice in things rather than their surface beauty. Apollo and Mercury were sometimes rivals in love.

One divinatory meaning of this card is that we need to consult a sage or wise person in order to understand all the presenting issues. It is the final taro, so can be interpreted that he is waving farewell, or maybe beckoning to follow him. The muses have power over human emotions, as does oratory and music. Become or follow your higher self. BriaH.



FINIS 88 INFINTE-STATE

Easy Taro 4W Spreads

A row of either four or eight cards seems to work well. Read from left to right as an unfolding narrative - a simple reading from past, through present, to future. Alternative they can surround you as either four or eight points of a compass, and you can use the reading to orientate or centre yourself with respect of the Elements and Four Winds or directions.

Another method of use is to place the taro on the expanded Tree of Life glyph of the Four Worlds. The paths and connections between Sephiroth, and also between Qabalistic Worlds, can assist our understanding as we follow them in sequence.

Yet another divinatory and skrying aid is to place the cards on appropriate squares amongst the four Enochian Chess boards, perhaps on stands. Similarly some taro deities can also be located on the Isis tablet and these inter-relations studied.

Experimentation is encouraged.

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