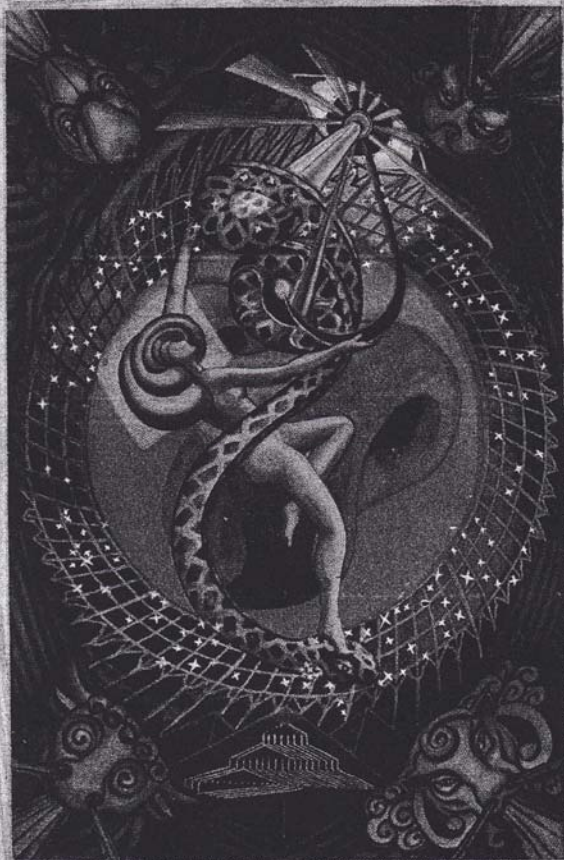


XVI



h The Universe n

There is a demand for these pictures to be reproduced in a 20th century Pack of Tarot Cards.

The cost of making 78 blocks and of reproducing the cards in colour will not be less than £1,500.

Arrangements can be made to put the work in hand at once and the material and workmen are available.

After the purchase tax has been paid it should be possible to sell the packs to private subscribers at the cost price—approximately £3 each.

All those interested in the production of the cards are invited to subscribe a minimum of £6 which will entitle them to receive 2 packs as soon as the work is completed.

If you will write your name and address below in the space provided you will be notified when your subscription is required.

Name.....

Address

.....

.....

£ s. d.

R.W.S.

~~BERKELEY~~ GALLERIES

26, Conduit St.

~~20 Davies Street, W. 1~~

EXHIBITION

of

78 PAINTINGS

of the

TAROT CARDS

by

FRIEDA HARRIS

Reopened Tues, Aug 4th

~~WEDNESDAY, JULY 1st, 1942~~

THE TAROT

The History of the Tarot has been obscured by writers who have not distinguished between the Tarot in its higher aspect, as the record in symbols of what man has discovered about his relation to the Universe, and the Tarot in its lower aspect, as a pack of cards used for divination and card-play.

The higher aspect is chiefly shown in the twenty-two Trump cards, the lower aspect in the remaining fifty-six court and pip cards of the four suits ; but it should not be concluded that there is any incompatibility between these two aspects. The essence of a symbol is that it should convey to each as much meaning as study and native intelligence enable him to grasp. It is therefore to be expected that the Tarot should contain, in addition to the cards which have a special significance for initiates, the lesser cards adapted to the same uses as the modern playing cards which derive from the Tarot.

It is possible to trace with some certainty the origin in Europe of certain packs of Tarots and the historical periods at which these have been in general use. The various attempts, however, to assign a date to the creation of the Tarot and to attribute its invention to particular persons and races is beside the point and fated to be inconclusive. The Tarot represents, in symbolical form, an inheritance which is universal. It is the knowledge which man has inherited concerning the world in which he lives and the forces at work in it.

The history of comparative religions shows that, allowing for variations due to climatic and other local causes, man's conception of his relation to God, the Life-Force, or whatever term we may safely employ, has followed the same broad outlines among all peoples. The Tarot is a record of the spiritual journey of Man and the rituals by which at each

stage those capable of understanding the sign-posts are admitted to initiation. It is not therefore to be supposed that a tradition common to the human race can be ascribed to any particular nation or epoch. All that can be described with assurance is the way in which the Tarot has been used at different times by different people.

The general tendency to derive the Tarot exclusively from ancient Egypt was begun by Count de Gebelin, who in 1782 completed the publication of *Le Monde Primitif*. The ready acceptance of this theory was in part due to the fact that the Tarot was long known to have been in the hands of the Gypsies, who had reached Europe in the early 15th century and were believed to have come from Egypt. From this false supposition the English word "gypsy" derives; the French word "Bohémien" comes from the old French word "Boem" meaning "sorcerer." The Gypsies so generally used the Tarots for divination that the cards become known as the Tarot of the Bohemians and also the Book of Thoth, the god in the Egyptian pantheon, corresponding to Mercury.

More profitable than following the history of the Gypsies is to trace the introduction of the cards into Southern Europe. An Eastern origin is suggested by deriving the words used in Italy, Spain and Portugal, "Naibi," "Naïpe," from the Arabic word "Nabi," meaning a prophet or interpreter, and hence the "way" propounded by the prophet. The word appears to have taken no root in the English language, unless it may be associated with "Jackanapes," which begins to be current in the 15th century in the sense of "knave" or "varlet."

In an 18th century History of Viterbo, the date 1319 is given as marking the importation of this game into Italy by the Saracens. This date corresponds to that at which Jacquemin Gringonneur painted his famous pack for the

entertainment of Charles VI. of France during the time of his madness. Of the few remaining cards from this pack, all but one are Trumps, but there are remnants of a Tarot of Venice, which is believed to be contemporaneous, comprising court cards of the recognised suits. The invention of Tarrochino, the card game for which the Tarot was first used in Italy, is attributed to a Prince of Pisa, who died in 1419.

Hitherto familiarity with the Tarot had been virtually confined to Court circles and to the Gypsies ; it is from the discovery of printing in Europe in the middle of the 15th century that we may date the wider and more popular dissemination of the cards. By the time of the Renaissance they are generally known : " Le Tarau " is one of the games which, according to Rabelais, was played by Gargantua ; Michael Angelo is said to have invented a game in Sienna played with the Tarot for the purpose of teaching arithmetic. This story, even if apocryphal, is of interest as it emphasises the numerical properties of the cards ; each of the twenty-two Trumps is ascribed to a letter of the Hebrew alphabet, in which each letter has a numerical equivalent. In England there is a sermon by Latimer, in which the use of the word " triumph " for the modern word " trump " in connection with a game of cards, establishes this derivation. The French counterpart " Atout " probably designates a card superior to others, or " bon à tout." Neither the English or the French derivation of the word throws light upon the relation between the Tarot Trumps and the lesser cards of the four suits.

At this time the names of the traditional suits were well established, although variants were common in packs, mostly those of German make in which hearts, bells, acorns and leaves appear. In western Europe the suits came to be named in accordance with the French piquet pack which remains in common use. In the Tarot, Cups or Chalices correspond to

Hearts ; Swords to Spades, a variant probably based on a mistranslation of the Spanish "Espada" ; Wands or Batons to Clubs, and Deniers or Disks to Diamonds.

The Tarot suits are attributed to the four elements Fire (Wands) Water (Cups) Air (Swords) and Earth (Disks) and this number is repeated in the court cards, of which there are only three in the modern pack of playing cards. The usual designations are Knight or King, Queen, Prince and Princess or Valet. In the pack now exhibited, the name Princess has been used as it gives a greater emphasis and describes the balance of the male and female principles.

If, as has been stated, the Tarot preserves an ancient tradition, it may be asked why the present pack shows certain changes both in design and nomenclature. The answer must be that, although basic verities do not alter, the symbols through which they are made known are corrupted in the course of time and misrepresented by those who understood them imperfectly. Moreover a symbol which is appropriate to one historical period becomes in another a mere curiosity or archaism. For example the Trump called the Priestess in modern Tarots was formerly called the Female Pope, recalling the mediæval tales of Pope Joan, which have by no means the same associations to-day as they had for the people of that time.

Two other cards, Justice and Temperance, contain ethical ideas foreign to the material world of the modern scientist ; these cards have been re-named Adjustment and Art, which respectively suggest the state of equilibrium produced by forces nicely opposed, and the balanced mental condition in which artistic unity is created. Similarly, in design the new Tarot, while preserving the important features of Egyptian symbolism, introduces significant elements from the mysticism of other races, for example the dorje of Tibet

which figures in the 2 of Wands, and the Grail of the Arthurian legend, which figures in the Ace of Cups. The Renaissance costumes, which fortuitously became associated with some cards, have been largely discarded.

This Tarot is, in essence, the same as that with which Tarocco was played in Renaissance Italy, and is still played to-day in parts of Southern and Central Europe. The pictures of these cards, which are exhibited here, are original in the sense of variations on an old folk tune; they are intended for the purpose for which the cards were first designed, to stimulate reflection and meditation.

THE TRUMPS

The Twenty-two Trump cards are governed by the seven Planets, the twelve signs of the Zodiac and the four Elements.

They are numbered in Roman type.

The Fool is No. 0 and the last card No. XXI. the Universe is ruled by the planet, Saturn and the element earth.

Each Trump has one of the twenty-two Letters of the Hebrew alphabet allotted to it and is coloured according to the four traditional colours attributed to the planets, signs of the Zodiac or the elements.

The four suits Wands, Cups, Swords, Disks, consist of fourteen cards, Ace, 2, 3, 4, 5, 6, 7, 8, 9, 10 and the Knight, Queen, Prince and Princess.

The Ace represents the Force in its purity and all the other cards show its degradation through multiplicity, alternating with a transient stability derived from the planet, sign and number governing it.

The four court cards are forms of the elements, fire, water, air, earth, in different aspects ; that is generative, passive, material and rotating.

The Hebrew names allotted to the small cards are the stations on the Cabalistic Tree of Life.

CATALOGUE

No.

- 1 **O. The Fool.** Air. Aleph.
The Fool is Air, Emptiness, also Potential Purity. He holds the Wand of Fire, the Cup of Water, the Sword of Air, and the bag of planetary Disks. Round him is the rainbow issuing from and returning to his heart, he wears the fool's cap, the horns of Bacchus, he stands on Harpocrates, the Egyptian symbol of adolescent Fertility, he is unconscious of the tiger tearing at his side, he is the Green Man of the Celts, Daluah and Parsival. This is the moment of divine consciousness.
- 2 **I. The Magician or Juggler.** Mercury. Beth.
He is Mercury, the messenger of God, and juggles with the four symbols of the Elements, and the papyrus or Word, the pen or Will, the wand or Wisdom. He represents the creative force in action. As Thoth in Egyptian tradition, his attendant and shadow is the Cynocephalus Ape.
- 3 **II. The Priestess.** The Moon. Gimmel.
She is a spiritual Isis and a virgin Artemis. With her veil of light, she is weaving the crystals and fruits of the Earth. She carries the huntress's bow and the musical sistrum.
- 4 **III. The Empress.** Venus. Daleth.
The Empress is seated in the traditional posture symbolising alchemical Salt. This is woman in her all-embracing receptivity, incarnate womanhood, holding the lotus, wearing the belt of the Zodiac, surrounded by her Venus birds, the pelican of self-surrender and the heraldic white eagle of salt.

No.

5 **IV. The Emperor.** Aries. Tzaddi.

Again he is seated according to tradition.

His legs form a right angle, typifying rule through unyielding law and order.

The goats behind him show he is governed by Aries, creative dominating force. The bees on his costume may have originated from French tradition, but more probably they typify the bees of the Secret Doctrines in the Indian Upanishads. The heraldic red eagle is the fiery sulphur of Alchemy. The lamb is, possibly, a reminiscence of the Knights Templar.

6 **V. The Hierophant.** Taurus. Vau.

The Hierophant is seated on his governing sign Taurus, the elephants are the Indian form of the same.

The pentagram with a point upwards and the dancing child shows that he has the heart of a child; in the reversed pentagram the meaning seems to suggest he has dominion through will; the final pentagram again points upwards, showing his acceptance of a governing cosmic law. The four masks are the Cherubim, man, eagle, lion and bull.

His votary, the woman, stands with her sword pointing downwards signifying, perhaps, that woman in the future will draw fresh wisdom by the use of her subconscious.

7 **VI. The Lovers.** Gemini. Zain.

This is an alchemical card illustrating the marriage or union of two opposites, thus we have the prince and princess holding the wand and the cup, Cain and Abel, Lilith and Eve. The swords at the back suggest the intellectual process in the uniting of two elements. The figure of the Creator blesses this

deliberate synthesis. The alchemical white eagle of salt and the red eagle of sulphur, the Egg of wisdom and the winged wand of Osiris are at the bottom of the card.

8 **VII. The Chariot.** Cancer. Cheth.

Held by the charioteer is the Cup of Indian, Egyptian and Arthurian tradition and it contains the blood of voluntary sacrifice. The charioteer (spirit) is seated in the chariot of the body and is drawn by sphinxes, who represent the sixteen sub-elements of the emotions.

9 **VIII. Adjustment.** Libra. Teth.

Traditionally called Justice, the new name is a literal translation of the French "Justesse," that is Equilibrium. She is balancing from the headdress of Isis the scales in which are the bubbles of Maya, illusion, typifying the transitory quality of human justice. The whole picture represents balance by opposites. The diamond patterning foreshadows the balancing Harlequin of the *Commedia del l'Arte*.

10 **IX. The Hermit.** Virgo. Yod.

Here we have, in the hand of the Hermit, the Lamp or Sacred Wisdom. It contains the Sun which is hidden beneath the surrounding darkness to fructify the earth. The Hermit is looking at the Egg (Universe) which is surrounded by the snake, a symbol of life. The hounds of hell endeavour to snatch the sacred light and the little Homunculus. The wheat is in the masonic tradition.

11 **X. Fortune.** Jupiter. Kaph.

On the Wheel of Fortune at the top is the Sphinx meaning intelligence and balance (Hindoo = Sattvas).

No.

On the left is Hermanubis the Ape who is unstable brilliant reason (Hindoo=Rajas).

At the bottom of the wheel is Typhon who expresses ignorance and sluggishness (Hindoo=Tamas).

Here we have the implication to be found on all these cards of possible regeneration in all circumstances, for Typhon holds the Ankh of salvation with one hand and in the other the hook with which he snatches the soul.

The eclipse of stars at the top of the card generates in forked lines the circle of the wheel.

12 **XI. Lust.** Leo. Teth.

This card was called Strength. It means joy in desire. The lion has seven heads, an angel, a saint, a poet, a warrior, a bacchante, a satyr and a lion-serpent. The woman has given herself to the forces of life. She holds the Cup or impregnated womb. The horns surrounding it represent the male element. The figures under the feet of the lion are the martyrs to whom this path towards Union is an empty dream. The reins which are held by the woman are the passion which unites her to the Beast.

13 **XII. The Hanged Man** or Dying God. Water. Mem.

This figure is Osiris or Christ and shows redemption through suffering. He is drowned in the waters of affliction, the attitude is traditional and involves a right angle and a triangle. His foot is bound to the Ankh of Immortality by the serpent of life. The complete symbol is a triangle and a cross.

14 **XIII. Death.** Scorpio. Nun.

This card means redemption through putrefaction, the seed in the ground decays, but rises again to

No.

new life. Death, crowned with the headdress of Osiris, is raising from his scythe the reincarnating bubbles of life. Behind him is the eagle, symbol of immortality, and below him are the embryonic amœba.

15 **XIV. Art.** Temperance. Sagittarius. Samech.

This is the second alchemical card, in which the Lovers are united in an androgyne figure, the Prince becoming white and the Princess black, the red lion white, the white eagle red and the cup is lighting the torch. There is a crucible engraved with a raven standing on a skull which holds the seething elements whose iridescent bubbles are reflected by the rainbow overhead. All these typify the destruction of two elements at the birth of a third. The inscription on the rainbow is the alchemical mandate "Visita interiora terrae rectificando invenies occultem lapidem."

16 **XV. The Devil.** Capricornus. Ain.

As this card is governed by Capricornus, we have the traditional goat. On his forehead is the Eye of God, his curved horns represent the spiral force in nature, that is wanton creation, and his abandonment is emphasized by the bacchanalian bunch of grapes. Beneath him are his votaries in two dividing cells, stressing the doctrine that all sin is division. The background is designed from the marking on the planet Mars. The Goat is supported on the Caduceus. At the top of the Tree of Life at the back of the card is the ring of Saturn.

17 **XVI. The Tower** or Blasted Tower or the House of God. Mars. Peh.

Here is purification through fire, lightning, flames,

No.

war. The open mouth at the base of the card alludes to the Hebrew attribution Peh meaning a mouth, the eye is the Eye of Shiva. The card is designed on the form of a carbon crystal, the figures falling from the tower are made of carbon, the serpent on the right is the symbol of the active will to live, the dove on the left is passive resignation to death.

18 **XVII. The Star.** Aquarius. Daleth.

This is built up as a design on a spiral to show the rising force of a new age. The woman holds two cups, the north and south poles of magnetic attraction. Above her a new star is rising, beneath her are the crystallising dogmas of a former Age.

19 **XVIII. The Moon.** Pisces. Koph.

This is the most sinister card. Through sorcery and witchcraft it is possible to get an understanding of the universe, but the path is dangerous. On each side of the picture are dark fortresses, the Anubis the gods of death are ready to seize the soul of the aspirant and jackals wait to devour those who have fallen by the way.

The Sun is held by the Scarabeus Sacer under the water.

The design on the card is planned on the movement of the tide whose ebb and flow is governed by the Moon.

20 **XIX. The Sun.** Sun. Resh.

This card shows the simple human approach to the mysteries. The Sun is the lord of life, liberty, light and love. The children are dancing with butterfly wings. They are surrounded by the signs of the Zodiac, showing the different houses through which the Sun passes.

No.

- 21 **XX. The Aeon or Angel or Last Judgment.** Fire. Shin.
In the centre of the card is the child Horus, who is the incarnation of the New Age. His left hand is open, signifying that the old universe has been destroyed and he is too young to formulate a new one. He is surrounded by the figure of Nuit, the Star goddess, and beneath him is the winged point Hadit.
- 22 **XXI. The Universe.** Saturn. Earth. Tau.
The universe is represented as a maiden dancing with a great spiral serpent. She holds the Moon in her hand and the Sun is merged in the Eye of God. These two planets typify the positive and negative forces. Behind her is a geometrical solid by Moebius. Around her are all the stars of the Zodiac, the curved seventy-two lines stand for the quinarys and are also an attempt to convey movement and to give the fourth dimension of time. Beneath her is Sullivan's map of chemical elements. At the Four corners are the Cherubim or Winds of Heaven, the bull, the lion, the eagle and the man.

THE SUITS

WANDS

- 23 **Ace of Wands.**
The flames are the Hebrew letter Yod, and are arranged on the Tree of Life. This is the primal condition of the element of Fire.
- 24 **Two of Wands**=Dominion. Mars in Aries. Chokmah.
Two dorjes crossed, meaning destruction as a beginning of creation.

No.

- 25 **Three of Wands**=Virtue. Sun in Aries. Binah.
Three lotus wands representing creation.
- 26 **Four of Wands**=Completion. Venus in Aries. Chesed.
The wands are headed by rams and at the other end doves.
The number four conveys the introduction of order
into creation.
- 27 **Five of Wands**=Strife. Saturn in Leo. Geburah.
The wands are the Caduceus, the Phoenix and the Lotus.
Their disproportionate size indicates that, following the
co-ordination of spirit, disunion has begun.
- 28 **Six of Wands**=Victory. Jupiter in Leo. Tiphareth.
Caduceus, Phoenix and Lotus wands are in arranged order,
the warring and the peaceful opposites are balanced.
- 29 **Seven of Wands**=Valour. Mars in Leo. Netzach.
The wands are covered by a club. Valour implies fear as
well as courage.
- 30 **Eight of Wands**=Swiftness. Mercury in Sagittarius. Hod.
The wands have turned into electric energy, above
is a rainbow. Here we have the acme of restless force.
- 31 **Nine of Wands**=Strength. Moon in Sagittarius. Yesod.
The small wands are the arrows of Diana, the master wand
has the moon for its point and the sun for its base.
This shows the combined swiftness and heat of fire.
- 32 **Ten of Wands**=Oppression. Saturn in Sagittarius.
Malkuth.
Eight plain wand sticks, dominated by two dorjes
lengthened into bars, show the slow smouldering of an
exhausted force.

No.

33 Knight of Wands.

This is the purely male creative force in fire or spirit.

34 Queen of Wands.

This represents the receptivity of fire, its movement and colour.

35 Prince of Wands.

Here is shown the airy quality of fire, smoke and expansion.

36 Princess of Wands.

The material aspect of fire is suggested, such as creeping flames liable to burst into a violent conflagration.

CUPS

37 Ace of Cups.

This is the heart of the element of water and love. It is the Holy Grail receiving the impress of divine inspiration.

38 Two of Cups=Love. Venus in Cancer. Chokmah.

Two overflowing cups filled from a lotus and twined with the dolphins of Venus. This is the harmonious union of male and female.

39 Three of Cups=Abundance. Mercury in Cancer. Binah.

The pomegranate cups are filled by wreathed lotuses to show the happy fruition of love.

40 Four of Cups=Luxury. Moon in Cancer. Chesed.

The roughened surface of the sea on which the cups and the lotuses are balanced explains that an element of excess has entered into love.

41 Five of Cups=Disappointment. Mars in Scorpio. Geburah.

The cups are arranged on the stalks of the lotus in an inverted pentagram. Love has lost its first glamour.

No.

- 42 **Six of Cups**=Pleasure. Sun in Scorpio. Tiphareth.
The cups are full but do not overflow, here is love for personal gratification.
- 43 **Seven of Cups**=Debauch. Venus in Scorpio. Netzach.
Here the effort to increase pleasure has ended in corruption. The lotuses have become poisonous and the cups are chipped.
- 44 **Eight of Cups**=Indolence. Saturn in Pisces. Hod.
The power is now spent, the water is turned to slime, the flowers droop, the cups are broken.
- 45 **Nine of Cups**=Happiness. Jupiter in Pisces.
The nine cups are perfectly arranged, they overflow but this is an ordered possessive aspect of love partaking of a ritual.
- 46 **Ten of Cups**=Satiety. Mars in Pisces. Malkuth.
The cups are arranged on the Tree of Life and a great lotus overshadows them. Exhaustion, which comes from expended energy, is expressed.
- 47 **Knight of Cups.**
He is the strength and energy of water, the ocean. The peacock in the waves stands for brilliance, the crab for the aggression of the flood.
- 48 **Queen of Cups.**
This is the passive and receptive quality water. She is almost invisible as she is enveloped by shadowy reflections.
- 49 **Prince of Cups.**
This card shows elasticity or steam of water. He is seated in a Chariot surrounded by vapour and drawn by an eagle to suggest a volatile aeriated element.

No.

50 **Princess of Cups.**

Here is snow. Round the princess's dress are water crystals, beside her is a dolphin of Venus; the tortoise is an emblem of earth to show the solidification of water in mud, ice and snow.

SWORDS

51 **Ace of Swords.**

This card is a picture of the intellect in its best and most controlled aspect.

On the hilt of the sword is written Thelema or Will. There are two moons and three suns on the handle, the expanse of sky behind it suggests the other meaning of the suit, the element of air.

52 **Two of Swords.** Peace. Moon in Libra. Chokmah.

The two swords piercing a rose or lotus shows, in the symbol, the intellect restrained by love.

53 **Three of Swords.** Sorrow. Saturn in Libra. Binah.

A magician's sword and two short ones are tearing the rose to pieces. This suggests the confusion and darkness of the intellect which is emancipated without a guiding principle.

54 **Four of Swords.** Truth. Jupiter in Libra. Chesed.

The formality of the design of the swords, the cross, and the rose denote intellect bound by rigid convention. The surrounding crystals, as in all these sword cards, contain the hidden names of their guardian angels worked out in numbers on squared paper. It was thought that air was formed of crystals according to Pythagoras.

No.

- 55 **Five of Swords.** Defeat. Venus in Aquarius. Geburah. The swords form an inverted pentagram. They are crooked and broken and the roses are falling. The condition shown is intellect weakened by sentiment.
- 56 **Six of Swords.** Science. Mercury in Aquarius. Tiphareth. The points of the swords centre in a rose and cross. They are lying on a fencer's diagram (14th century) which was worked out scientifically to show the positions in which a fencer can stand and be invulnerable. The card suggests by its symmetrical design a perfect balance of intellect and principle.
- 57 **Seven of Swords.** Futility. Moon in Aquarius. Netzach. The hilts of the swords form a crescent, but the card is a tenuous design to show that the mind is confused and undecided.
- 58 **Eight of Swords.** Interference. Jupiter in Gemini. Hod. The arrangement of these Indian swords covered by two long ones tells of outside obstruction and consequent inability to concentrate the mind.
- 59 **Nine of Swords.** Cruelty. Mars in Gemini. Yesod. These jagged swords are dropping blood and tears, and represent mind dominated by insatiable desires.
- 60 **Ten of Swords.** Ruin. Sun in Gemini. Again the design is the Tree of Life on which the swords are arranged, the centre one is the heart or Sun which is broken in fragments. The mind has let go all control and whirls in tormented madness.
- 61 **Knight of Swords.** Dashing through the air this knight embodies all the winds of heaven.

No.

62 **Queen of Swords.**

The placing of the cruel queen on columns of clouds is intended to suggest rain and the consequent darkening of the skies.

63 **Prince of Swords.**

The prince conveys two ideas, one simply hail, the other the restriction of the scientific outlook, which uses but limits the imagination which is shown in the harnessed fays.

64 **Princess of Swords.**

This is air in the earth, the oxygen which promotes the growth of plants and the warlike rush of the figure of the princess is the incarnation of dynamic irruption.

DISKS

65 **The Ace of Disks.**

This is primitive earth, both as a whirling planet and a substance. The movement of the planet is suggested by the wings. The Greek inscription is "to the mark of the Beast" and implies the earthy element.

66 **Two of Disks=Change.** Jupiter in Capricornus. Chokmah.

Here are two pentacles, the Chinese Yang and Yin. The crowned serpent surrounds them as they revolve. The card suggests that the universe is sustained in space by its rotating action.

67 **Three of Disks=Work.** Mars in Capricornus. Binah.

A Three-dimensional pyramid is looked at from above. It is placed on three wheels on which are the signs for mercury, sulphur and salt, a fundamental analysis of the components of earth according to the alchemists.

No.

- 68 **Four of Disks**=Power. Sun in Capricornus. Chesed. Four square disks engraved with the signs of the elements form the towers of a fortress surrounded by a moat. The design is intended to show the perfect government of the universe by law and order.
- 69 **Five of Disks**=Worry. Mercury in Taurus. Geburah. Five disks in an inverted pentagram. They are surrounded by other disks which are bent and torn by strain. The picture shows suppressed action and the binding of celestial forces to mechanical purposes.
- 70 **Six of Disks**=Success. Moon in Taurus. Tiphareth. The disks form a hexagram and represent the seven planets with the sun in the centre as a rose and cross. These indicate the harmonious movement of the spheres.
- 71 **Seven of Disks**=Failure. Saturn in Taurus. Netzach. The disks are in the geomantic figure Rubeus. They now represent only the one planet Earth and are engraved with the signs of Aries and Saturn. The conception suggests the binding conditions of earthly life.
- 72 **Eight of Disks**=Mercury in Virgo. Hod. The geomantic figure Populus forms the position of the disks which appear as flowers on a great tree protected by the leaves. The possession of the fruits of the earth brings its own responsibility.
- 73 **Nine of Disks**=Gain. Venus in Virgo. Yesod. Six disks stamped with the pictures of the deities of the planets form two equilateral triangles and the remaining three are interlaced in the middle. These with their beams of light show a condition in which chance and management give an increasing good fortune.

No.

- 74 **Ten of Disks**=Wealth. Mercury in Virgo. Malkuth.
The disks have now definitely become coins and are arranged on the Tree of Life. They are stamped with different renderings of the signs of Mercury. This mercurial signature is intended to show that though they appear solid, they are, in reality, fugitive.
- 75 **Knight of Disks.**
The knight is being drawn into the soil. He represents the generative property of earth.
- 76 **Queen of Disks.**
Every symbol in this picture suggests the fertility and warmth of earth.
- 77 **Prince of Disks.**
The prince in a chariot, drives an impetuous bull, he is a symbol of the fruits and seeds of earth.
- 78 **Princess of Disks.**
Here we have an attempt to translate into a picture the spiritual quality of earth, eternally pregnant and containing in its fertility the unwritten cypher of cosmic lore.
-

The symbolism, traditional postures, attribution of the Cards and the planetary, zodiacal and elemental colours have been given to me by an expert who has studied the Tarot for forty years and to whom my thanks are due for his courteous co-operation.