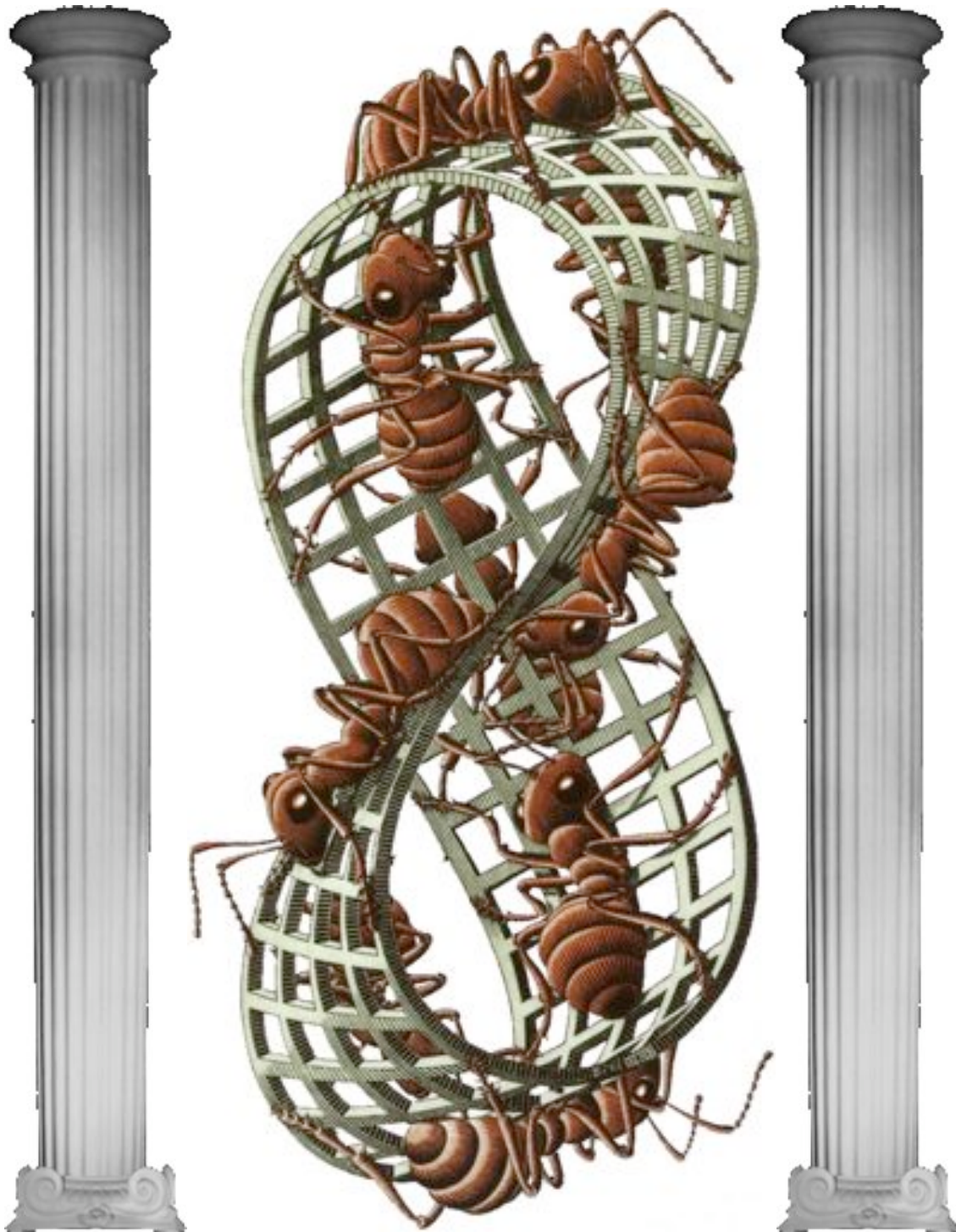


# Magick: Tarot



*by:*  
Jonathan Barlow Gee

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**Jonathan Barlow Gee**

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Jon Gee, this:

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:: TAROT ::

(Part One)

"the Annunaki alphabet"

(page 4)

(Part Two)

"the River: a Game of the Gods"

(page 14)

(Part Three)

"the hieroglyphic syllabary"

(page 18)

(Part Four)

"Ancient and Modern"

(page 27)

(Part Five)

"the lesser arcana & complete deck"

(page 72)

(Part Six)

"other mysteries of Tarot"

(page 77)

(Part Seven)

"the Jacob's Ladder, a 21st century Tarot"

(page 85)

(Part Eight)

"Runelore"

(page 108)

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:: TAROT ::  
(Part One)  
"the Annunaki alphabet"



Until the fall of the tower of Babel, the Biblical metaphor for the rise of the empire of Babylon under the patron city-state deity Marduk, there was only one spoken language, understood by all people alive on earth at the time. In this lecture we will follow how this original silent language of signs and symbools evolved into the modern-day tarot, the lost language of the fallen Gods, the Sumerian pantheon, the Annunaki.



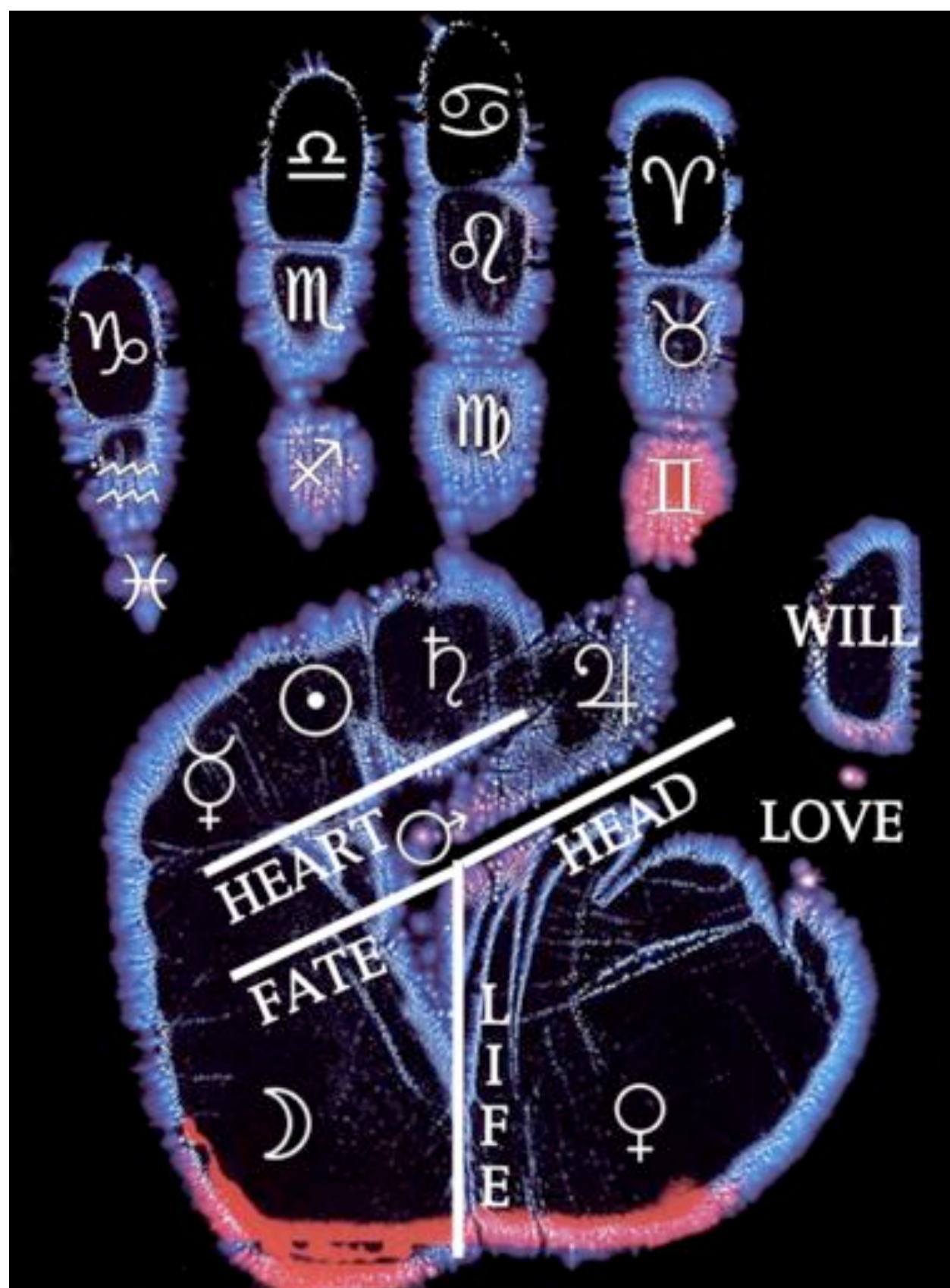
We begin with the pre-deluvial Levant Natufians, ancestors of the Keberan cave-culture who dwelt near the Sea of Galilee. The Natufian tribes lived in massive proto-cities between 10,000 and 8,000 years ago, until the deluge.

The non-verbal, gestural and guttural grunt and growl communication method shared by all animals on earth in place of vocal chord dialects, was enough of a framework for ancient people to communicate all the most complex concepts of society, even as it exists to the modern day.

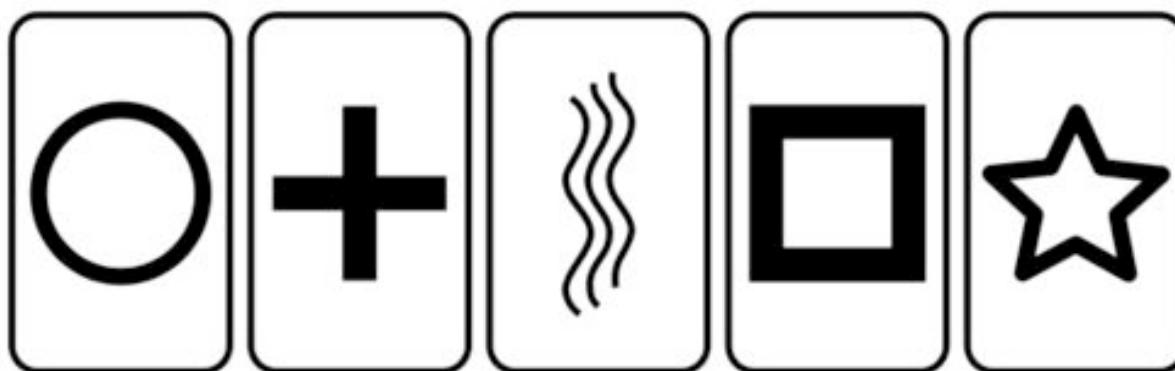
This, more directly-telepathic, method of communication allowed for early homo-sapiens to develop their minds in silence, without feeling spied on by the minds of others, or overseen by the All-Seeing Eye of God.

Originally, signification, writing, epistemology, etc. evolved from a method of counting using one's fingers. Each falange bone of each digit besides the thumb was counted 1 - 12 in a specific order, and this formed the backbone of the first zodiac. Granted, the ancient Keberan and Natufians would have only reckoned these as number-sums, not by the complex method of numerological astrology we use today to attach meaning to the zodiac of 12. Nonetheless, in the ancient art of palm-reading, we find the origins for the first method of reckoning traits as sums in a list.

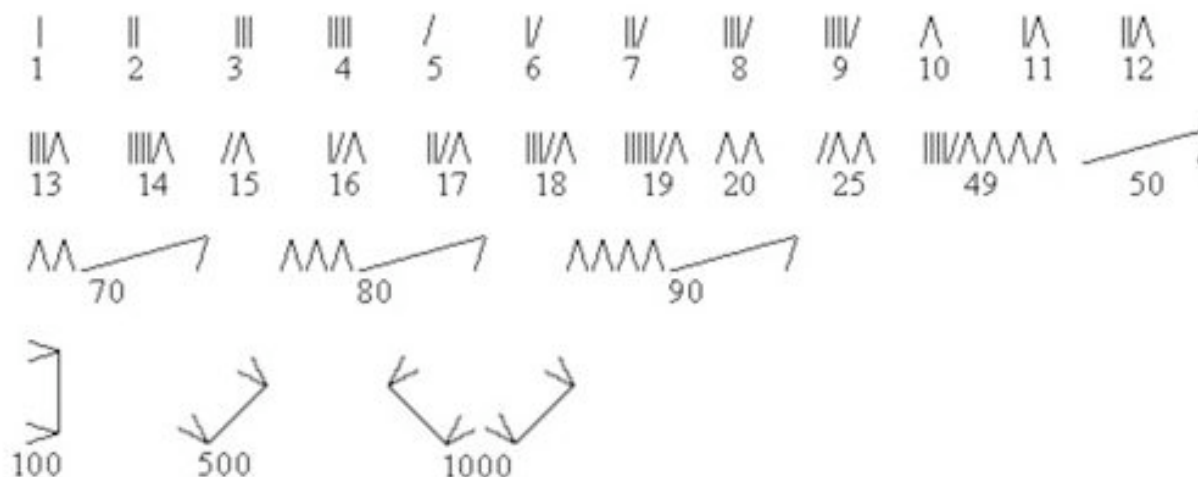
The zodiac of 12 signs as we know it now did not, it is currently believed, exist in all its present detail until some 5,000 years ago, after the flood. However, the use of the number base system of 12 did occur in early counting systems, and this was the first inclination toward symbology in the mind of mankind. By simply counting one's own digits and palm-mounds and hollows with one's opposable thumb, one has begun to invent written language and verbal communication.



Because the ancients were aware of the 12-base number-system we dub today the zodiac, we cannot doubt they were also aware, by at least 5,000 years ago, of the various geometric implications of the 12-base symbol-set / number-system. Because there are 12 symbols of the zodiac, and 12 exposed edges of two stacked cubes, signifying a single cube over time, we can begin to see the method of germination in the mind of early mankind of the psychic concepts we now call ha QBLH.



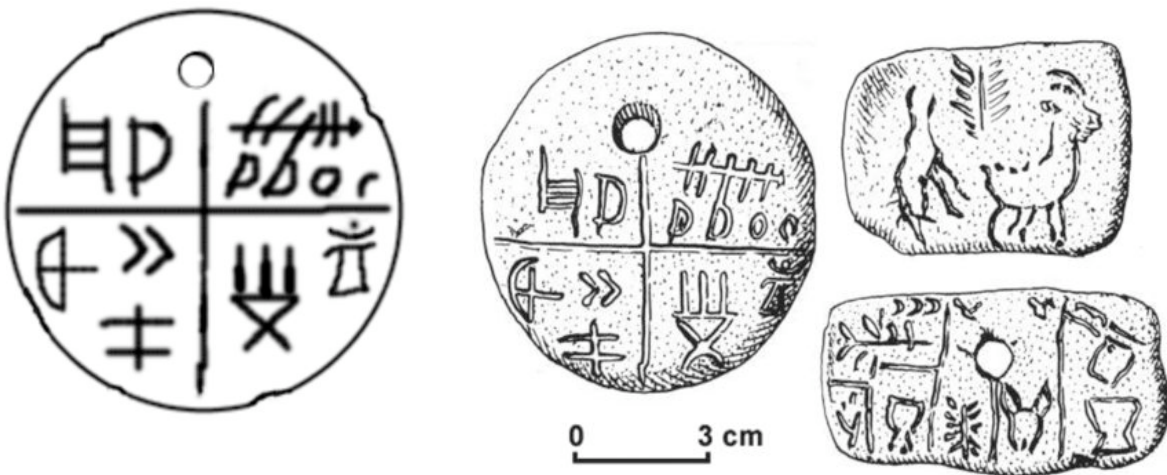
The five precursors to alphabetic language are therefore to be found alike keys hidden in the very patten of one's own hand itself. The five symbols commonly used nowadays to "test" for telepathic potential are, in reality, pre-historically ancient in original usage. The circle, the cross, the square, the pentacle, and the flood sign or trinity, are ancient symbols, with nascently universal geometric applications.



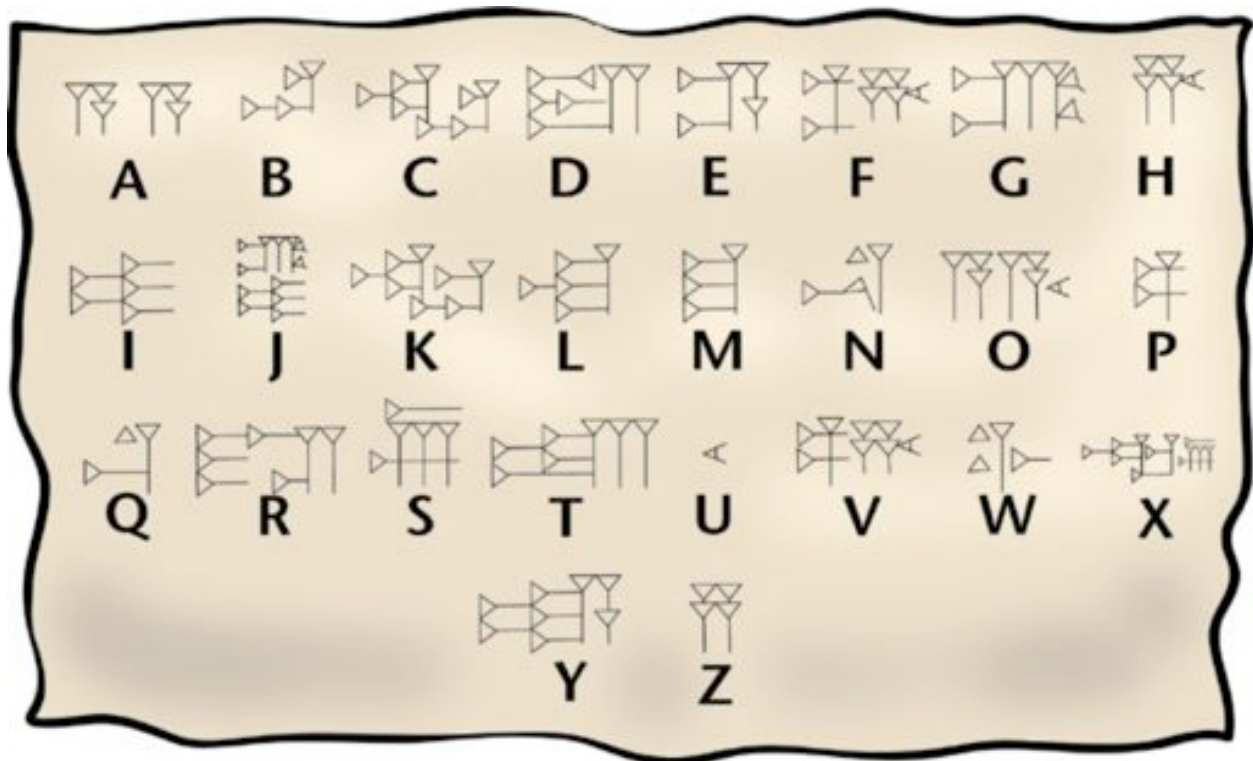
Contemporary to the development of this 12-base counting system and 5 symbol idealism was the later paleo-lithic development by the Moksha, hunter-gatherer cave-dwellers of the Siberian tundra, of the method of rendering numerals as groups of slashes in patterns on tally-sticks, allowing them to calculate mathematically using digits of up to 4 place-holders (ie. in the thousands). This form of complex math ushered in the neo-lithic fascination with the stars and heavens culminating in the worship of a pantheon of celestial Gods. From the earliest calculations of the lunar month as 29 days (the Lebombo bone tally-stick from 30,000 years ago) until the deluge 8,000 years ago, humanity evolved at a pace in harmonious tune with its environment, and we did so in the same silence as domestic pets use to communicate with one another today.



The earliest ideograms are currently believed to be the 16 distinct Jihau symbols engraved on tortoise shells in China some 8,600 years ago. The depiction we see here is of a person outside a house being looked down on by a large eye. For 2,300 years, mankind remained in silence.



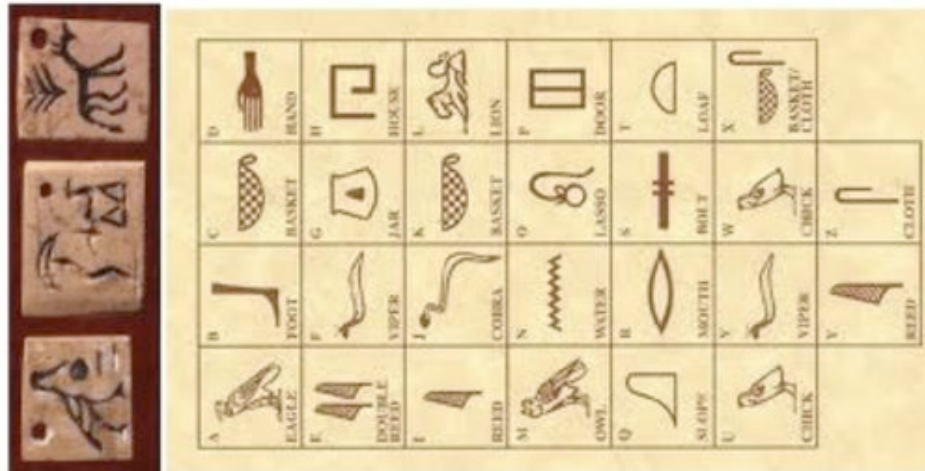
Then, 7,300 years ago, we find the one-side engraved small tablets, recovered from Turdas, Transylvania, engraved with the "Vinca symbols," considered a form of proto-writing. Contemporary to these, we find in Dispilio, Greece, an engraved wooden tablet that contains a much more obvious form of proto-alphabet. Then came the flood, some 6,000 years ago.



Persian Cuneiform

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | B | C | D | E | F | G | H | I | J | K | L | M |
|   |   |   |   |   |   |   |   |   |   |   |   |   |
| N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
|   |   |   |   |   |   |   |   |   |   |   |   |   |
| a | b | c | d | e | f | g | h | i | j | k | l | m |
|   |   |   |   |   |   |   |   |   |   |   |   |   |
| n | o | p | q | r | s | t | u | v | w | x | y | z |

Next, 5,400 - 5,200 years ago, from the earliest Bronze Age, pre-Sumerian Mesopotamian culture of Uruk, the system of writing called Cuneiform began to develop. Cuneiform arose as a pictographic system of more than 1000 unique characters, however by the era of the late Bronze Age, post-Sumerian Ugaritic and Old Persian alphabetic ciphers, the alphabet of 27, 25 or 52 letters represents a later, far more advanced form of use of this alphabetic script.



Also from 5,300 years ago, in Egyptian Abydos, along the west bank of the Nile in Upper Egypt, come the earliest examples of proto-hieroglyphs, small, inscribed clay tablets with untranslated pictographs on them, from the era of Scorpion I, a pre-dynastic ruler of Upper Egypt. By the height of development of hieroglyphics in Egypt, contemporary to the height of Cuneiform writing in Mesopotamia, around 4,000 years ago, 24 specific uniliteral letters evolved, accompanied by 103 biliteral (one glyph symbolising a two-syllable sound), and at least 48 triliterals.



|         |                          |                           |                            |                        |                        |
|---------|--------------------------|---------------------------|----------------------------|------------------------|------------------------|
| 1 𐀀 da  | 16 𐀁 ga                  | 31 𐀂 sa                   | 46 𐀃 ye                    | 61 𐀄 σ                 | 76 𐀅 ra <sub>2</sub>   |
| 2 𐀆 ro  | 17 𐀇 za                  | 32 𐀈 go                   | 47 𐀉 ?                     | 62 𐀊 pte               | 77 𐀋 ka                |
| 3 𐀌 pa  | 18 𐀍 ?                   | 33 𐀎 ra <sub>1</sub> (ra) | 48 𐀏 nwa                   | 63 𐀐 ?                 | 78 𐀑 qe                |
| 4 𐀒 te  | 19 𐀓 ?                   | 34 𐀔 ai <sub>1</sub> ?    | 49 𐀕 ?                     | 64 𐀖 ra <sub>2</sub> ? | 79 𐀗 ?                 |
| 5 𐀙 to  | 20 𐀚 go                  | 35 𐀛 ai <sub>2</sub> ?    | 50 𐀜 pu                    | 65 𐀝 ?                 | 80 𐀞 ma                |
| 6 𐀟 na  | 21 𐀠 qi                  | 36 𐀡 yo                   | 51 𐀢 du                    | 66 𐀣 ta <sub>2</sub>   | 81 𐀤 ku                |
| 7 𐀩 di  | 22 𐀪 ?                   | 37 𐀫 li                   | 52 𐀬 no                    | 67 𐀭 ki                | 82 𐀮 sa <sub>2</sub> ? |
| 8 𐀰 a   | 23 𐀱 mu                  | 38 𐀲 e                    | 53 𐀳 ri                    | 68 𐀴 ro <sub>2</sub>   | 83 𐀵 ?                 |
| 9 𐀷 se  | 24 𐀸 me                  | 39 𐀹 pi                   | 54 𐀺 wa                    | 69 𐀻 tu                | 84 𐀼 ?                 |
| 10 𐀽 u  | 25 𐀾 a <sub>1</sub> (ka) | 40 𐀿 ui                   | 55 𐁀 nu                    | 70 𐁁 ko                | 85 𐁂 au                |
| 11 𐁃 po | 26 𐁄 ru                  | 41 𐁅 si                   | 56 𐁆 pa <sub>1</sub> (bi)? | 71 𐁇 dwe               | 86 𐁈 ?                 |
| 12 𐁊 so | 27 𐁋 re                  | 42 𐁌 wo                   | 57 𐁍 ya                    | 72 𐁎 pe                | 87 𐁏 twe               |
| 13 𐁒 me | 28 𐁓 i                   | 43 𐁔 a <sub>2</sub> (ai)  | 58 𐁕 su                    | 73 𐁖 mi                | 88 𐁗 ?                 |
| 14 𐁚 do | 29 𐁛 pu <sub>2</sub>     | 44 𐁜 ke                   | 59 𐁝 ta                    | 74 𐁞 ze                | 89 𐁟 duo               |
| 15 𐁡 mo | 30 𐁢 ni                  | 45 𐁣 de                   | 60 𐁤 ra                    | 75 𐁥 we                | 90 𐁦 tve               |

Συλλαβητάριο σε γραμμική γραφή Β της Κνωσού (1300 π.Χ.).  
**filum of Linear B**''''

4,000 - 3,000 years ago, between the era of Minoan and Mycenaean rule in Crete, arose a twin pair of fully functional lingual syllabary written alphabets. Linear A & B both use essentially the same basic letters, however are written in two distinct dialectic languages - Linear A in Minoan, and Linear B in Mycenaean. The Linear letter languages consist of 87 syllabic (combined consonant-vowel sound) letters as well as ideograms quantifying or qualifying the context of the written language.

Although Cuneiform and Hieroglyphics both continued to be used in the Levant until at least 2000 years ago, they would eventually wither away beside the use of the more conventional alphabetic precursor offered by Linear B. Although Cuneiform signifies phoentic sounds as shaped symbols, and hieroglyphics depict ideograms as combined sounds, Linear B represents letters as both pictographic ideograms as well as phoentic sound logograms. Cuneiform and Hieroglyphics could express ideas in words, but neither alone could become the basis for phoentic alphabets that Linear B, by combining both, became.

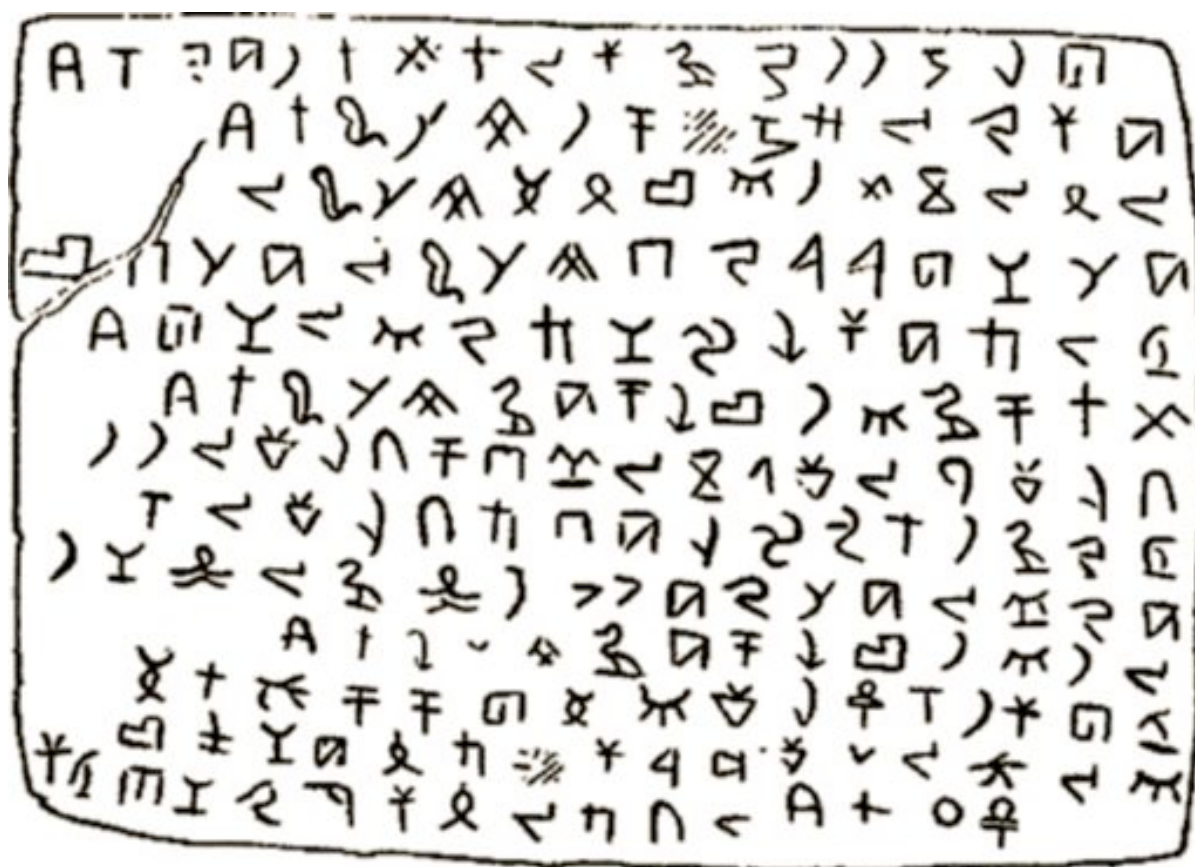
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|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| a                                                                                 | da                                                                                | ja                                                                                | ka                                                                                | ma                                                                                | na                                                                                | pa                                                                                | qa                                                                                | ra                                                                                 | sa                                                                                  | ta                                                                                  | wa                                                                                  | za                                                                                  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| e                                                                                 | de                                                                                | je                                                                                | ke                                                                                | me                                                                                | ne                                                                                | pe                                                                                | qe                                                                                | re                                                                                 | se                                                                                  | te                                                                                  | we                                                                                  | ze                                                                                  |
|  |  |                                                                                   |  |  |  |  |  |  |  |  |  |                                                                                     |
| i                                                                                 | di                                                                                |                                                                                   | ki                                                                                | mi                                                                                | ni                                                                                | pi                                                                                | qi                                                                                | ri                                                                                 | si                                                                                  | ti                                                                                  | wi                                                                                  |                                                                                     |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| o                                                                                 | do                                                                                | jo                                                                                | ko                                                                                | ma                                                                                | no                                                                                | po                                                                                | qo                                                                                | ro                                                                                 | so                                                                                  | to                                                                                  | wo                                                                                  | zo                                                                                  |
|  |  |  |  |  |  |  |                                                                                   |  |  |  |                                                                                     |                                                                                     |
| u                                                                                 | du                                                                                | ju                                                                                | ku                                                                                | mu                                                                                | nu                                                                                | pu                                                                                |                                                                                   | ru                                                                                 | su                                                                                  | tu                                                                                  |                                                                                     |                                                                                     |

|                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                      |                                                                                       |                                                                                       |                                                                                       |                                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|   |   |   |   |   |   |   |   |   |   |   |   |
| man                                                                                 | woman                                                                               | deer                                                                                | horse                                                                               | mare                                                                                | stallion                                                                            | ewe                                                                                 | ram                                                                                  | nanny goat                                                                            | billy goat                                                                            | sow                                                                                   | boar                                                                                  |
|  |  |  |  |  |  |  |  |  |  |  |  |
| cow                                                                                 | bull                                                                                | wheat                                                                               | barley                                                                              | olive oil                                                                           | spice                                                                               | cyprus                                                                              | kapo                                                                                 | kanako                                                                                | oil                                                                                   | wine                                                                                  | arepa                                                                                 |

|                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                      |                                                                                       |                                                                                       |                                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|  |  |  |  |  |  |  |  |  |  |  |
| meri                                                                                | bronze                                                                              | gold                                                                                | wool                                                                                | horn                                                                                | cloth                                                                               | garment                                                                             | armour                                                                               | month                                                                                 | tree                                                                                  | helmet                                                                                |

|                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                     |                                                                                       |                                                                                       |                                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|  |  |  |  |  |  |  |  |  |  |
| footstool                                                                           | bathtub                                                                             | spear                                                                               | arrow                                                                               | sword                                                                               | wheeled chariot                                                                     | chariot                                                                             | chariot frame                                                                         | wheel                                                                                 | dart                                                                                  |

Next, arising from the Mediterranean port city of Byblos in Lebanon, some 3,800-3,500 years ago, comes a strange, undeciphered script that is presumed to be a syllabary. It contains examples side by side of at least 6 common hieroglyphics and no less than 11 later Phoenician alphabet letters. There are at least 90 and as many as 114 individual symbols in the Byblos syllabary, and together comprise a text of 1,046 characters long. The Byblos syllabary, though undeciphered as yet, is believed to be the key to unlocking the origin of the Phoenician alphabet.



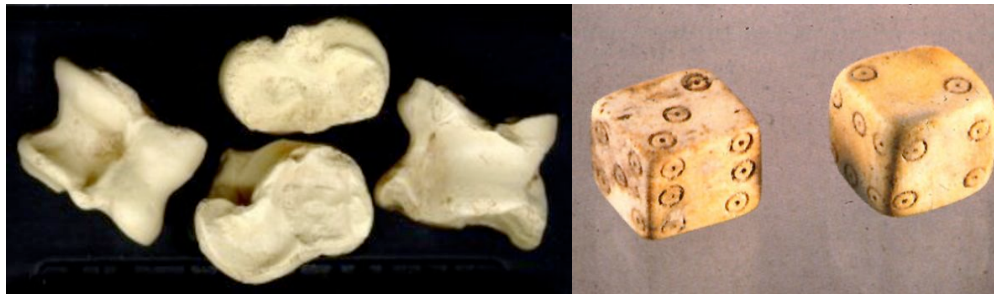
From around 3,400 - 3,050 years ago, the first true alphabet appeared as the list of 22 Phoenician letters. These are credited with being the original mixed consonant and vowel alphabet of phoenetic sounds catalogued as uniliterals, or single-letters. The 22 letter Phoenician alphabet became the 22 letters of Aramaic, which became the 22 basic letters of modern Hebrew; the Phoenician alphabet became the 24 letter Greek alphabet and the 26 letter Etruscan alphabet of pre-Latin Italy. The 26 letter Etruscan alphabet would sire forth the 24 runes of elder futhark, and from the Latins who replaced the Etruscans, the Hellenistic Roman alphabet would be born.

By the reign of Hummurabi (from 3,696 to 3,654 years ago), we find the establishment of the awful empire of Babylon, whose patron city-state deity was the mighty war-God, Marduk. At this time, as it is described in Genesis 11:5-9, the Lord God came down upon the building of the tower of Babel, and there he cursed us all to the dispersion of languages, the so-called "confusion of the tongues."

:: TAROT ::  
(Part Two)  
"the River: a Game of the Gods"



Since the invention, some 5,000 years ago, of the first coin, the shekel, worth 180 ounces of grain or 3.5 troy ounces in gold (1/20th of a Daric), we have found the fun of pass time recreational games based on odds and stastics, which are truly at the cornerstone of all humanity's economic history, that can only come in the form of flipping a coin, and letting chance decide our fate. The odds of any combination of coin flips, for example four or five "heads" or "tails" in a row, is increasingly unlikely as one adds further flips, but the odds of it being "heads" or "tails" are 1:1, 50% either way each time.

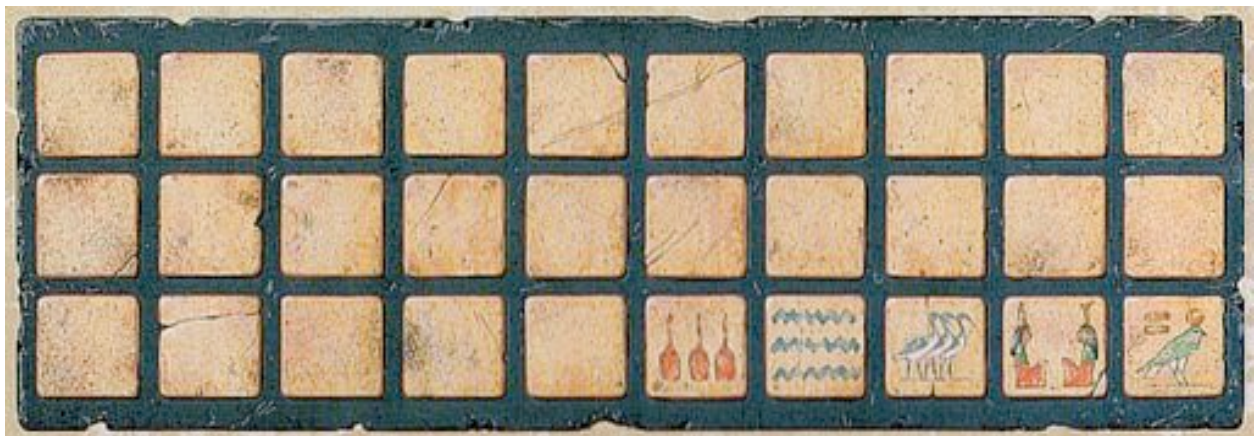


The next step up from the coin-toss was the dice-roll. The concept of dice is literally as old as its slang term now implies, with the knuckle bones of sheep being the precursor for the now common standard cube-shape in paleo-lithic Libya. By the time of the Roman Republic era, some 2,509 years ago, the standard cube-shape dice as we know them today had evolved and become widely used the world over. However, many of the dice used in the earliest board-games of recorded history were not mere cube-shapes, but included all five of the Platonic solids as well. Many dice used during the eldest epochs of the ancient world were cylinder dice.





The first form of board-game now known to historians was the Royal Game of Ur, or the Game of 20 Squares. It was played with 7 black and 7 white player pieces, 10, two-sided coins, and three tetrahedral dice. Although the original rules of this game have been lost to the sands of time, it is believed its rules are the same as the slightly later, similar, yet much more advanced, Egyptian game called Senet.



Senet, the "Game of Passing," was the second post-deluvial form of the board game also called "the river." It dates from at least 5,100 years ago, and was played continuously through to the New Kingdom era, some 3,500 years ago. Its exact rules have since faded into obscurity. By the end of its popularity in Egypt it had become a symbolic representation for the passage of the Dead along the Am-Duat.



The game is played with 5 pieces each by 2 players, and played on a board of 3 columns of 10 rows. The 5 spaces represent the five archetypal deities of the Egyptian pantheon: Osiris; Isis; Thoth; Set/Typhon; and Horus. The five player pieces symbolise the position of these Gods' respective planets relative to their starting places. Despite the apparent discrepancy in locations of origin, the rare, Scandinavian game, Daldos, is similar to Senet, which later devolved into "Hounds and Jackyls." Hounds and Jackyls and Daldos involve players proceeding upward along the outside columns and downward along the middle-row (or vice versa), thus further indicating the original rule of Senet was to use the middle-row as the only plane of motion on the board.



An alternate form of portraying this central column's significance in the board's layout in the game of Senet is by comparing it to the contemporary Egyptian board-game "Mehen," meaning 'the coiled snake,' also prevalent from 5000 years ago. In the game of Mehen, the "middle path" or "royal road" of Senet is presented as a single spiral path. The goal is to race any number of player pieces along the coils inward and then back outward (or vice versa), as along the "river" row in Senet.

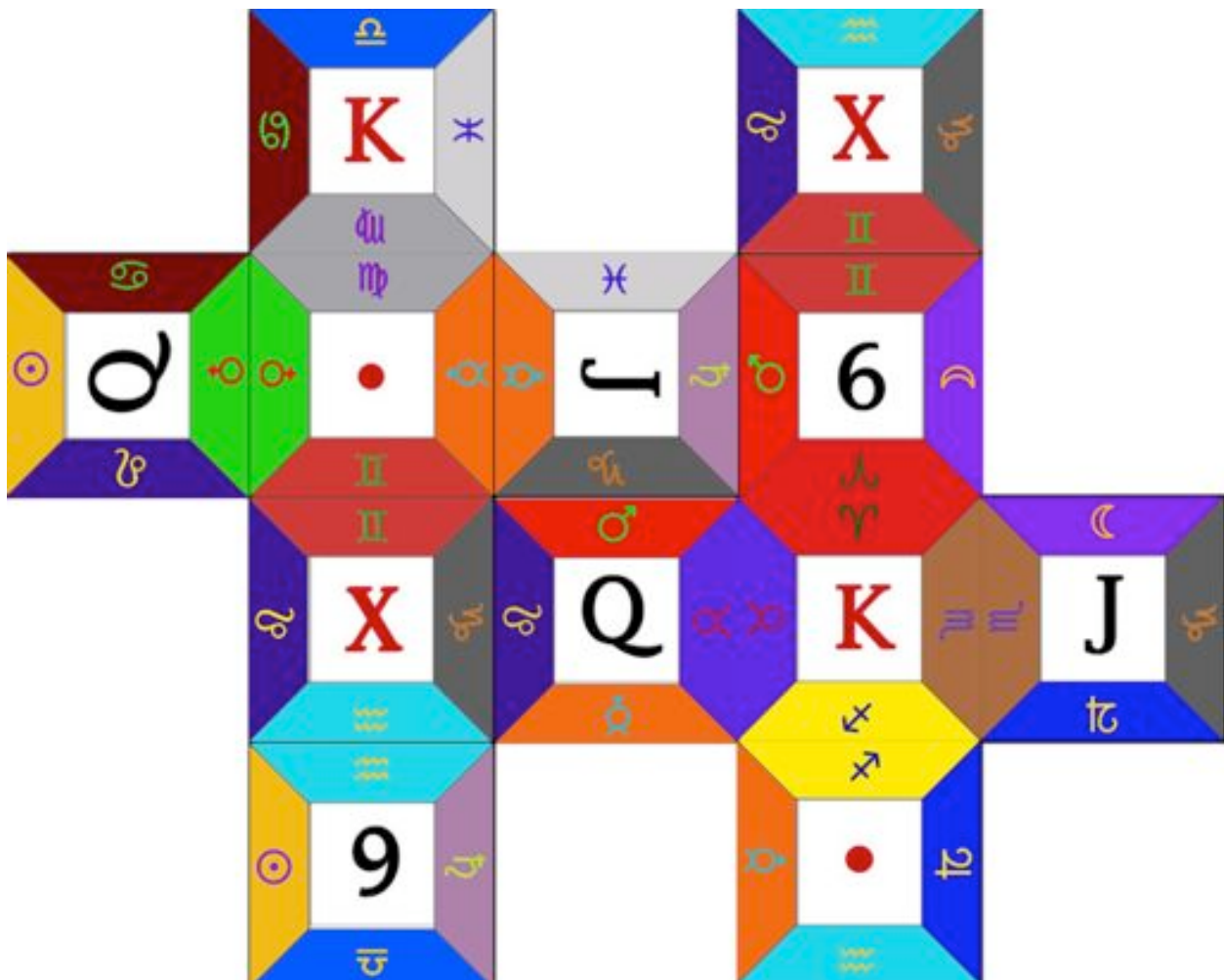


The prevalence of the religious significance to the ancient Egyptian people of both these board games should not be under-estimated. The Dendera "zodiac" inside the temple of Hathor depicts the northern hemisphere constellations as they were recorded pictographically by the ancient Egyptians. Within their pattern is an unusual variance from exact observed positions of the stars in the constellation Draco, surrounding the circumpolar stars of the northern-most heaven's night skies. They appear to be arranged in the form of a Mehen board's spiral.



While the game boards themselves have grown more complex in the orient, and the player pieces less so, the opposite has held true in the west. In the east there is Go, and in the west, Chess. In the east there is Chinese checkers. In the west, there are playing cards. There should be no doubt by now that the earliest playing card systems evolved from the earliest chance and chase board-games of the ancient world. The lost Egyptian "Book of Thoth," depicting on its papyrus leaf pages the symbols of the lost alphabet, is the origin of what we call in modern times Tarot.

:: TAROT ::  
 (Part Three)  
 "the hieroglyphic syllabary"

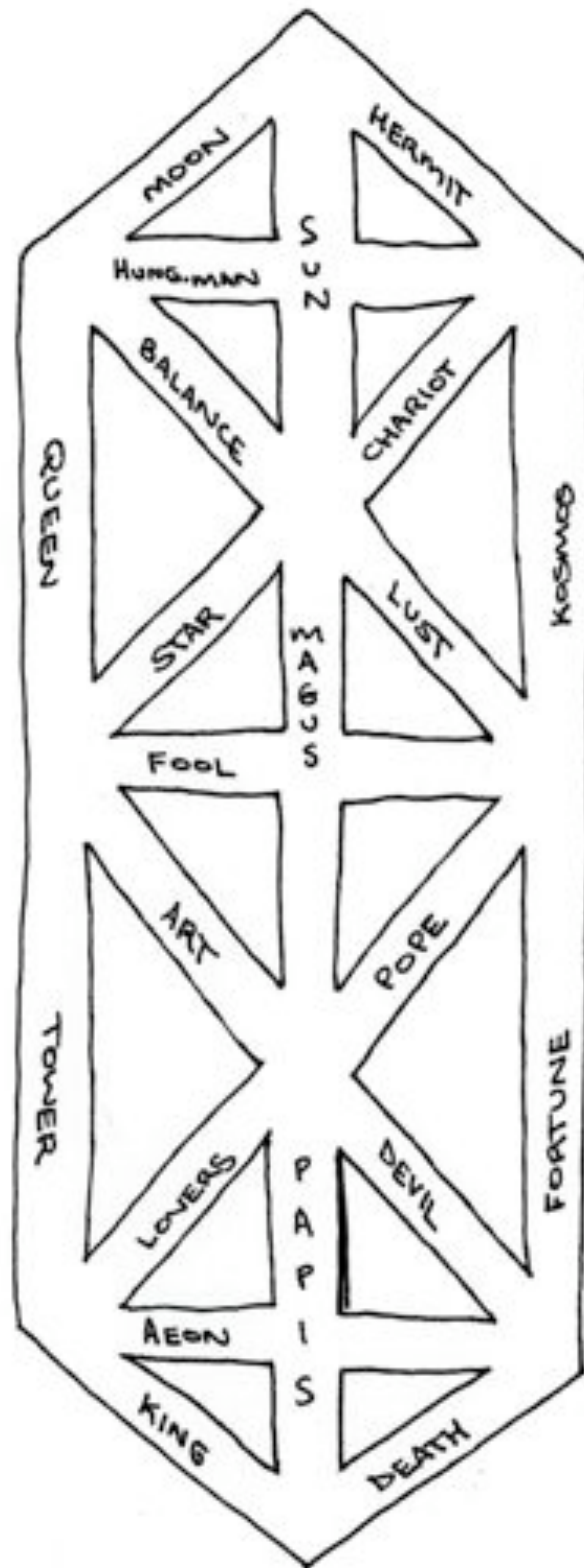


| R#    | TAROT | AZ    | Symbol   | h      | 3      | H        | G         | 12 Angels<br>7 Names | 12 Fallen<br>angels        | 12 Immoral<br>7 Entities | 12 Archons<br>7 Powers | 7 Melch<br>12 Generations | 7 Sethites<br>12 Tribes | 12 Apostles<br>7 Churches | 12 Kabbal<br>7 Houses         |
|-------|-------|-------|----------|--------|--------|----------|-----------|----------------------|----------------------------|--------------------------|------------------------|---------------------------|-------------------------|---------------------------|-------------------------------|
| 0     | FOOL  | ♂     | ox       | 1      | X      |          |           |                      |                            |                          |                        |                           |                         |                           |                               |
| I     | MAGE  | ♂     | mouth    | 80     | 9      | E        | Raphael   | Semyaza              | Ninurta                    | Adonin                   | Jabal                  | Mehalsalel                | Smyrna                  |                           | Jiguar<br>house               |
| II    | PAPIS | ♂     | house    | 2      | A      | Gabriel  | Astargifz | Nazna                | Sabaoth                    | Mehujzel                 | Enoch                  | Thyaticz                  |                         |                           | cold<br>house<br>bat<br>house |
| III   | QUEEN | ♀     | fist     | 20     | H      | Anael    | Armen     | Dummuzi              | Sabdee                     | Jubal                    | Cainan                 | Pergamum                  |                         |                           | denon<br>of jaundice          |
| IV    | KING  | ♂     | windmill | 50     | W      | Phaleg   | Kekabel   | Lahmu                | Abel                       | Peleg                    | Joseph                 | James                     |                         |                           | bloody<br>gatherer            |
| V     | POPE  | ♂     | nail     | 6      | B      | Hagith   | Turzel    | Antu                 | Yabel                      | Rieu                     | Reuben                 | Levi                      |                         |                           | bloody<br>claws               |
| VI    | LOVE  | ♀     | sword    | 7      | T      | Ophiel   | Rumzal    | Tizmat               | Belis                      | Seryg                    | Shimeon                | Simon<br>of Canaan        |                         |                           | bloody<br>teeth               |
| VII   | SHIP  | ♂     | fence    | 8      | A      | Phul     | Danjai    | Kingu                | Abrisine                   | Nahor                    | Levi                   | Judas                     |                         |                           | home<br>scepter               |
| VIII  | FAIR  | ♀     | voice    | 30     | W      | Hazith   | Nezzel    | Anshar               | Kallix<br>Oumbri<br>mestir | Lamech                   | Zebulun                | Andrew                    |                         |                           | denon<br>of pus               |
| IX    | ALONE | ♂     | hand     | 10     | Z      | Ophiel   | Bazgel    | Lahmu                | Adonin                     | Abram                    | Isachar                | Simon<br>father           |                         |                           | dark<br>house                 |
| X     | LUCK  | ♂     | sign     | 400    | Y      | Sachiel  | Azzazel   | Enki                 | Izo                        | Irzd                     | Irzd                   | Ephesus                   |                         |                           | 500<br>stripper               |
| XI    | SEX   | ♂     | viper    | 9      | E      | Och      | Armaros   | An                   | Athoth                     | Terah                    | Judah                  | Thaddeus                  |                         |                           |                               |
| XII   | HUNG  | ♂     | cup      | 40     |        |          | Exajjal   |                      |                            |                          |                        |                           |                         |                           |                               |
| XIII  | DEATH | ♂     | fish     | 50     | Y      | Phaleg   | Bussaziel | Mummu                | Sabaoth                    | Noah                     | Benjamin               | James<br>Alphabus         |                         |                           | wing                          |
| XIV   | ART   | ♂     | whip     | 60     | I      | Behmor   | Hanzel    | Nibiru               | Armoupiel                  | Shem                     | Dan                    | John                      |                         |                           | 7-death                       |
| XV    | DEVIL | ♂     | eye      | 70     | Y      | Aratron  | Turel     | Apsu                 | Harmas                     | Arphaxad                 | Naftali                | Philip                    |                         |                           | 1-death                       |
| XVI   | TOWER | ♂     | camel    | 3      | O      | Camzal   | Sinaziel  | Nergal               | Astaphaziel                | Tubal<br>Cain            | Enos                   | Sardis                    |                         |                           | czar<br>house                 |
| XVII  | STAR  | ♂     | hook     | 20     | Y      | Aratron  | Jetrol    | Gaga                 | Yabel                      | Salah                    | Gad                    | Nathaniel                 |                         |                           | back<br>strap                 |
| XVIII | MOON  | ♂     | head     | 100    | W      | Behmor   | Tumzel    | Kishar               | Cain                       | Eber                     | Asher                  | Thomas                    |                         |                           | skull<br>scepter              |
| XIX   | SUN   | ♂     | face     | 200    | I      | Michazel | Turzel    | Utu                  | Eloziou                    | Mehuzzel                 | Jared                  | Philadelphia              |                         |                           | fire<br>house                 |
| XX    | TIME  | ♂     | tooth    | 300    | W      |          | Rumzel    |                      |                            |                          |                        |                           |                         |                           |                               |
| XXI   | SPACE | ♂     | door     | 4      | T      | Cassiel  | Azzazel   | Enlil                | Athoth                     | Nazmah                   | Seth                   | Ladicez                   |                         |                           | cross<br>roads                |
| 0     | 4000  | -6000 | -4000    | -16000 | -14000 | -12000   | -10000    | -8000                | -6000                      | -4000                    | -2000 (BC)             | 1000 (AD)                 |                         |                           |                               |
|       | 42000 | -6000 | -4000    | -16000 | -14000 | -12000   | -10000    | -8000                | -6000                      | -4000                    | -2000 (BC)             | 1000 (AD)                 |                         |                           |                               |
|       | 42000 | -6000 | -4000    | -16000 | -14000 | -12000   | -10000    | -8000                | -6000                      | -4000                    | -2000 (BC)             | 1000 (AD)                 |                         |                           |                               |

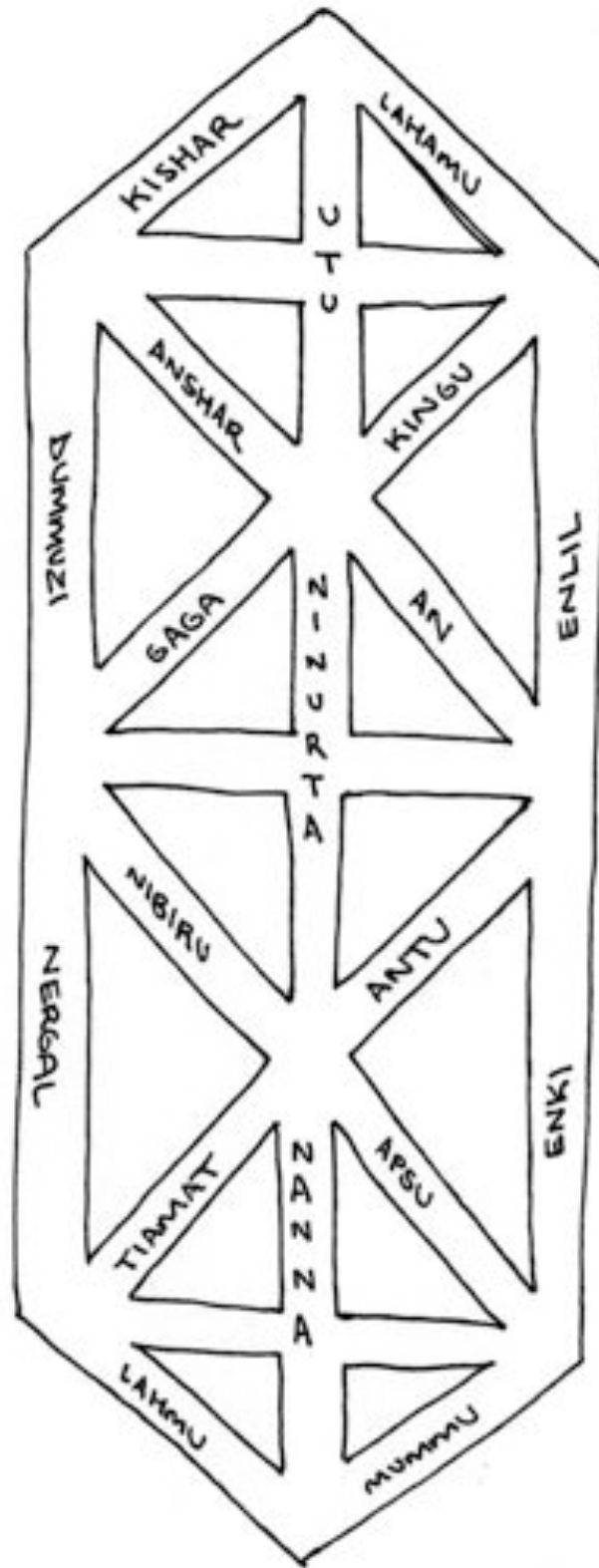
The diagram illustrates the 10 Sefirot and their interconnections. The nodes are arranged in a circle, numbered 1 to 10. The connections and their values are as follows:

- Vertical Connections:**
  - 1 (Keter) to 2 (Chokmah): 10
  - 2 (Chokmah) to 3 (Binah): 1
  - 3 (Binah) to 4 (Tiferet): 1
  - 4 (Tiferet) to 5 (Elohim): 1
  - 5 (Elohim) to 6 (Gevurah): 1
  - 6 (Gevurah) to 7 (Netzach): 1
  - 7 (Netzach) to 8 (Hod): 1
  - 8 (Hod) to 9 (Yesod): 1
  - 9 (Yesod) to 10 (Malkhut): 1
- Horizontal Connections:**
  - 1 (Keter) to 4 (Tiferet): 1
  - 2 (Chokmah) to 5 (Elohim): 1
  - 3 (Binah) to 6 (Gevurah): 1
  - 4 (Tiferet) to 7 (Netzach): 1
  - 5 (Elohim) to 8 (Hod): 1
  - 6 (Gevurah) to 9 (Yesod): 1
  - 7 (Netzach) to 10 (Malkhut): 1
  - 8 (Hod) to 1 (Keter): 1
  - 9 (Yesod) to 2 (Chokmah): 1
  - 10 (Malkhut) to 3 (Binah): 1
- Diagonal Connections:**
  - 1 (Keter) to 5 (Elohim): 1
  - 2 (Chokmah) to 6 (Gevurah): 1
  - 3 (Binah) to 7 (Netzach): 1
  - 4 (Tiferet) to 8 (Hod): 1
  - 5 (Elohim) to 9 (Yesod): 1
  - 6 (Gevurah) to 10 (Malkhut): 1
  - 7 (Netzach) to 1 (Keter): 1
  - 8 (Hod) to 2 (Chokmah): 1
  - 9 (Yesod) to 3 (Binah): 1
  - 10 (Malkhut) to 4 (Tiferet): 1
- Internal Connections:**
  - 1 (Keter) to 2 (Chokmah): 1
  - 2 (Chokmah) to 3 (Binah): 1
  - 3 (Binah) to 4 (Tiferet): 1
  - 4 (Tiferet) to 5 (Elohim): 1
  - 5 (Elohim) to 6 (Gevurah): 1
  - 6 (Gevurah) to 7 (Netzach): 1
  - 7 (Netzach) to 8 (Hod): 1
  - 8 (Hod) to 9 (Yesod): 1
  - 9 (Yesod) to 10 (Malkhut): 1
  - 10 (Malkhut) to 1 (Keter): 1

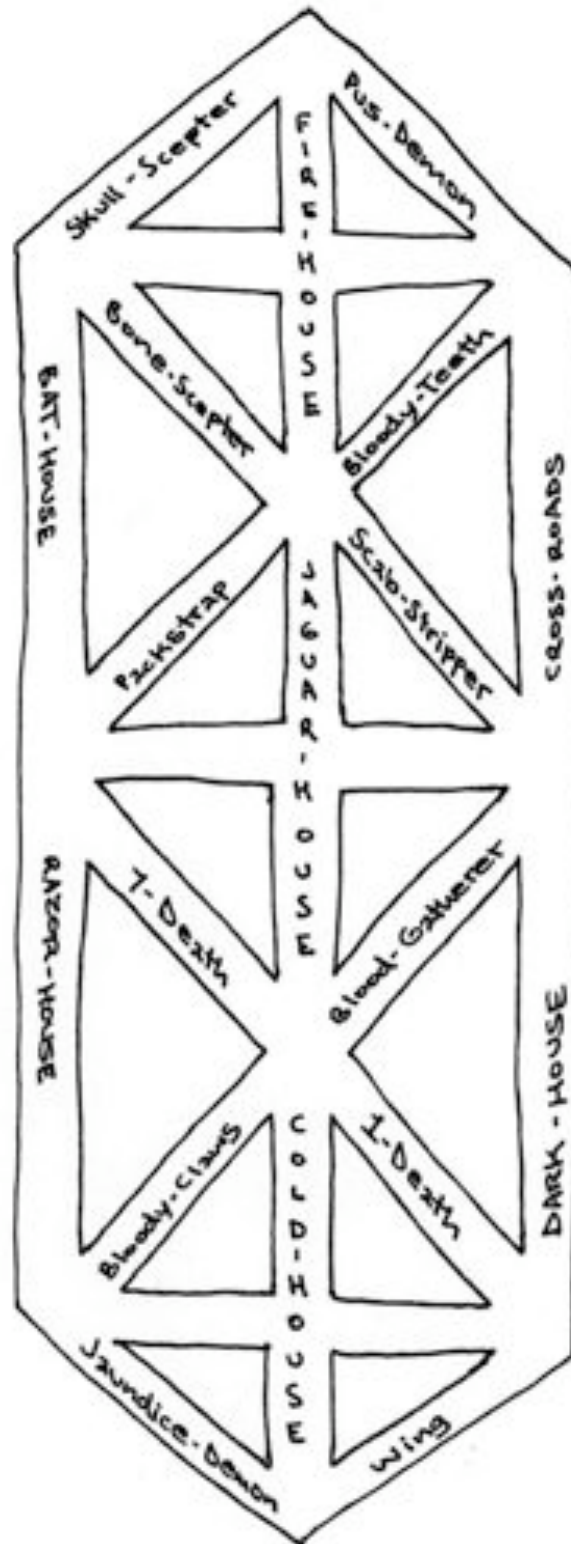
Figure 5. The 32 paths according to the Gra.



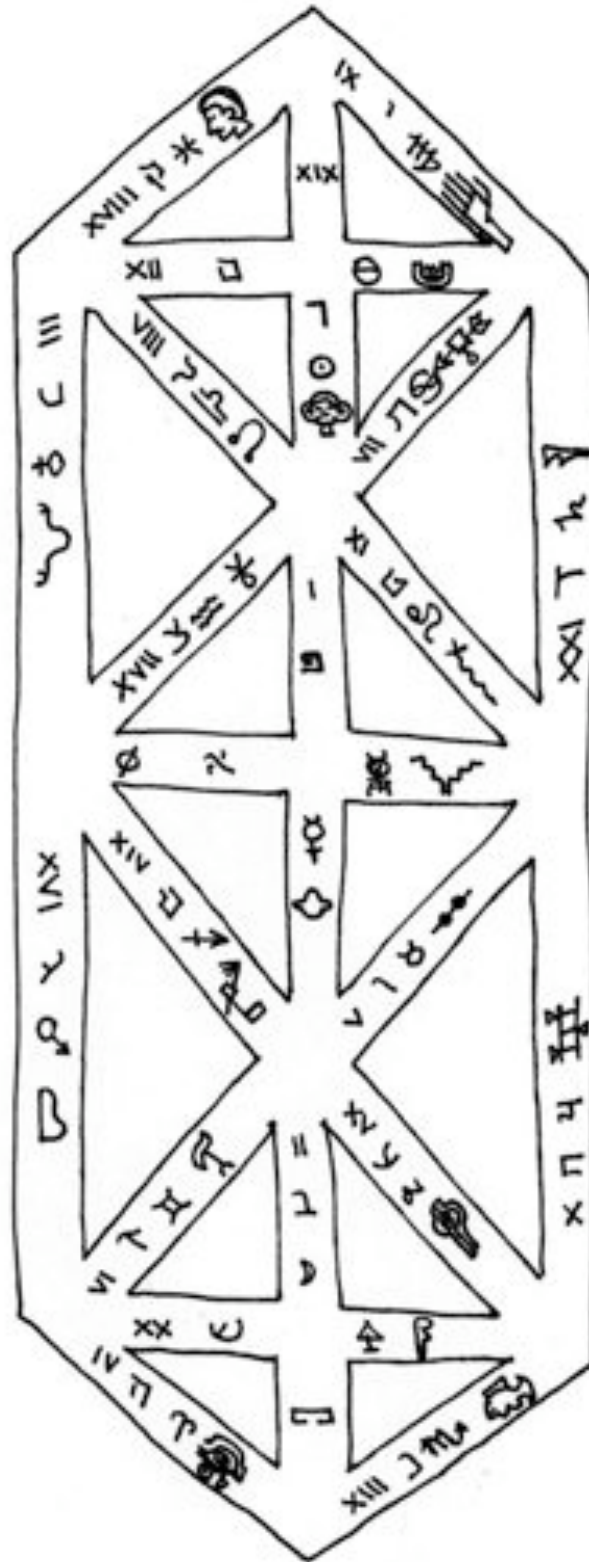
The first of these shows us the location of each trump by its common, modern name. Note the placement of each trump-card's attribute is vastly different from the Naples arrangement as a result of rearranging the traits on the original lattice.



The second shows us a collection of names of the Sumerian pantheon, the Annunaki. Each Annunaki God or Goddess is arranged according to which Tarot trump trait they represent, and vice versa.

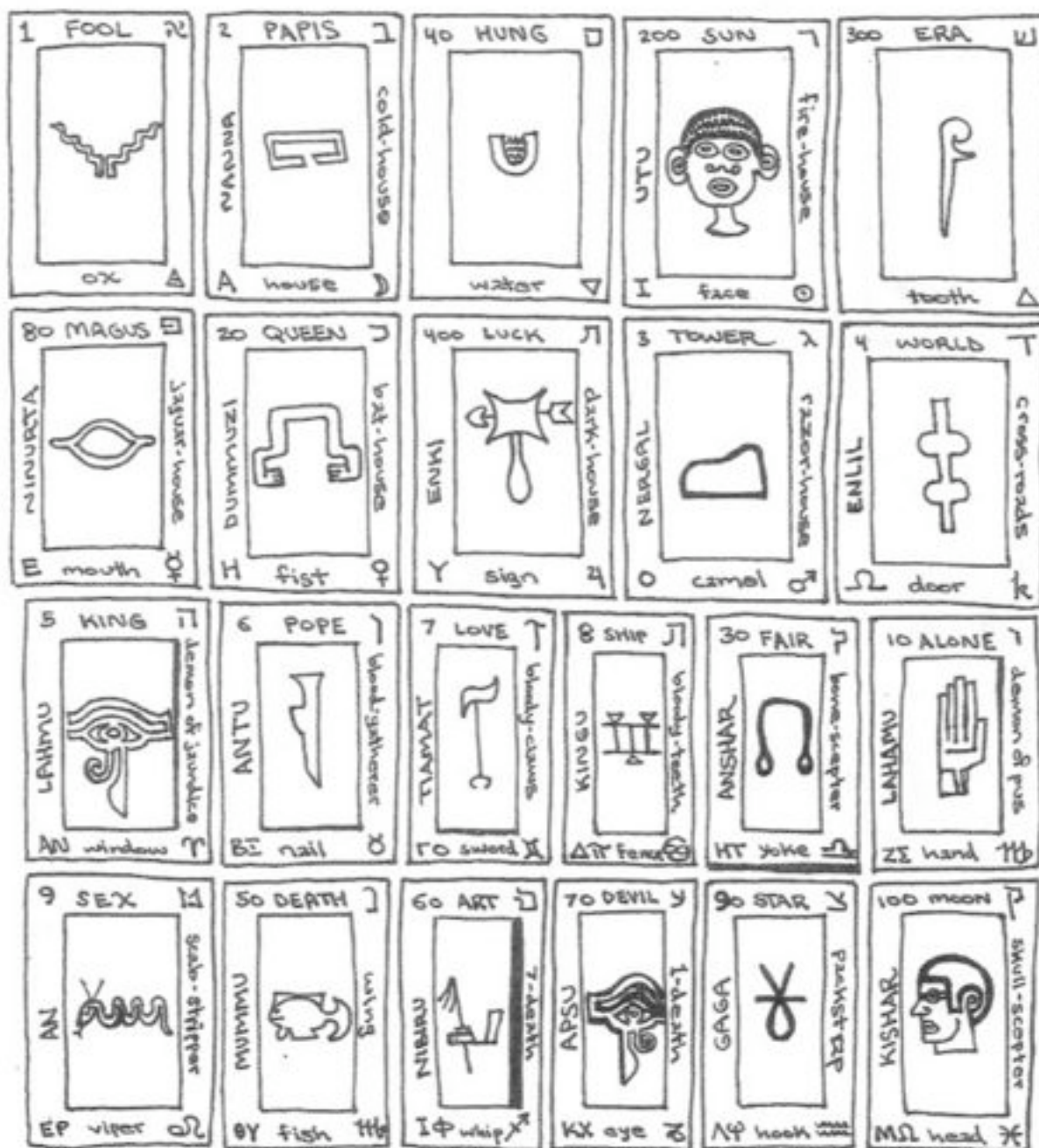


The third shows us a collection of names of the Mayan pantheon, the Xibalbe. Note that there are 22 Xibalbe and 22 Sumerian Annunaki, as well as 22 Tarot trumps. This is not coincidental and has alot, as we shall soon see, to do with the 22 letters of the Phoenician alphabet.



The final formatted "Tree of Life" (Gra arrangement) diagram we shall examine for placing the Tarot trump traits relative to one another shows us the letters of the alphabet that each Tarot trump represents. Depicted are the alphabetic symbols from the Greek, the Hebrew, astronomical symbols, and Egyptian hieroglyphics.

It is these traits we shall be examining individually next, each as a collection of a set of attributes. We can thus compare them on the points of the Hebrew alphabet, the most commonly recognised and easily approachable modern version of archaic Phoenician; on the points of the Greek alphabet alike the Hebrew, as both derive from Phoenician; and on the points of the astronomical symbols for the 3 elements, the 7 planets and the 12 signs of the zodiac; on the points of the pantheons associated with these attributes; and lastly, on the points of the Egyptian hieroglyphics depicting the original meaning of each Hebrew letter.



Atu Zero, The Fool: The Hebrew letter, aleph, is given in the upper-right corner of the frame, representing the astronomical element "air," and the "Faithful" consciousness of the 32 mystical paths of Wisdom, according to the Sefer Yetzirah. Compare and contrast the shape of the Hebrew letter "Aleph" and the Egyptian hieroglyphic signifying the horns of a bull or oxen.

Atu One, Ninurta, the Magician: the Hebrew letter is "Peh," and Greek vowel equivalent Epsilon. General consciousness is equivalent to the leg of the Tree of Life astronomically signifying the planet Mercury. Jaguar-House is the Mayan Xibalba Be of Mercurial influence, and Mercury relates to the Magician Tarot trump. The meaning of the Hebrew letter "Peh" is "mouth," and so we have the Egyptian hieroglyph of a mouth.

Atu Two, Nanna, the Pope Joan: the Hebrew letter "Beth," meaning "house," is here juxtaposed with the Egyptian hieroglyphic of a house, to symbolise the Mayan Xibalaba Be, Cold-House, of the Worshipped consciousness, the Greek vowel Alpha, as the Papis of the Moon.

Atu Three, Dummuzi, the gentle Shepherd: Ruler of the Mayan Bat-House Xibalaba-Be is Dummuzi, who pursued Innana into Hell as Orpheus and Eurydice of the Greek legends. Dummuzi is ruler over the planetary influence of Venus, which connects to the Queen or Empress Tarot trump card. The Hebrew letter "Kaph" is symbolised as an "open hand" in the Egyptian hieroglyphic of open arms. The Greek equivalent letter is the vowel "Eta."

Atu Four, Lahmu, Demon of Jaundice, apparative king or emperor. The Hebrew letter of "Heh" is equivalent to the hieroglyphic of a window. I have here substituted an udjat, or "fascination eye," symbolised by the right eye of Horus. The Greek letters are "Alpha-Nun" in a pair, symbolising the sign of Aries. Thus, Aries the ram of the zodiac is King Lahmu, the Demon of Jaundice.

Atu Five, Antu, Blood-Gatherer of the Mayan Xibalabe, Pope or Hierophant over the sign of Taurus, glaring consciousness, the Hebrew letter "Daleth" and the Egyptian for a door-bolt. The Greek letters are Beta Xi.

Atu Six, Tiamat, the Bloody-Clawed Xibalbe, governor over the sense-consciousness, commands the zodiac twin sign of Gemini, the Tarot trump the Lovers, the Greek letter-pair "Rho-Omicron," and the Hebrew letter "Zayin," whose hieroglyphic equivalent is the scepter of the priesthood of Death as a symbol.

Atu Seven, Kingu, the Chariot trump over Cancer, "Delta Pi," and "Cheth" whose symbol is the sling-shot, weapon. "Bloody Teeth," the Mayan Xibalba, is of the same level as the "Stabilizing consciousness" is among the 32 mystical paths of the Sefer Yetzirah.

Atu Eight, Anshar, symbol of Libra, the balanced scales. "Eta Theta" are the Greek values equivalent to "Lamed," the Hebrew letter symbolised by the ox-yoke. The Mayan Bone Scepter Xibalbe holds aloft his "Will Consciousness" emanation.

Atu Nine, Lahamu the Annunaki corresponds to the Mayan Xibalaban, "Demon of Pus." The Hebrew letter "Yod" corresponds to the Egyptian hieroglyph of an open hand. This symbolises or is meant to embody the Virgo constellation and the Tarot Hermit trump. The Greek letters coupled to the Hebrew are "Zeta Epsilon." The hand of the "Demon of Pus" corresponds, in turn, to "directing consciousness" on the plane of

Formation.

Atu Ten, Enki, Annunaki over the element of Water, within the "Dark House" Mayan Xibalba-Be; corresponds to the astronomical influence of the planet Jupiter governing the Fortune trump, according to the influx of "Natural" consciousness. The letters are Hebrew, "Heh," Egyptian hieroglyphic "fence" logogram and the Greek Upsilon.

Atu Eleven, An, assigned the Hebrew letter "Teth," the symbol is a twisting serpent in the Egyptian Hieroglyphic, and this is, in turn, a symbol of Leo, the lion constellation in the zodiac. It corresponds to the Strength-Lust Tarot trump, "Renewing" consciousness, "Scab Stripper" the Mayan Xibalaba, and the Greek letter-pair "Epsilon Rho."

Atu Twelve, marking the crossing of the mid-way mark, is the letter "Mem," signifying the Alchemical element "Water," as symbolised by the bowl of water hieroglyphic. This is the consciousness of Sefer Yetzirah called "Palpable."

Atu Thirteen, Mummu, the "Wing" Xibalba, symbol of Scorpio in the zodiac and thus the "Death" trump of the Tarot. Its Greek letter-pair are "Theta Upsilon" and its Hebrew letter is "Nun," symbolised in Egyptian hieroglyphic by the living fish. Consciousness of "Influx" abounds.

Atu Fourteen, Nibiru, the sign of Sagittarius, the archer, in the astronomical zodiac. The trump of Art. "Enduring" Consciousness, signified by the Greek letter-pair "Iota-Phi," the Hebrew letter "Samekh" and the Egyptian hieroglyph of a flail or prod.

Atu Fifteen, Apsu, the primordial begtter Annunaki, equivalent to the Mayan Underworld Lord of the Xibalbe Be, the way of death, "1-Death." The Greek letters "Kappa Chi" couple the Hebrew letter "Ayin," whose meaning is symbolised by the Hieroglyphic of an eye. Such is the "Myserty" consciousness of Capricorn, the part goat, part fish, zodiac sign equivalent to the Tarot trump the Devil.

Atu Sixteen, Nergal, Annunaki over Mayan "Razor House" of the Xibalba Be, the road of death. "Continuous" consciousness is the emanation whose planetary astronomy relates it to Mars. The Greek vowel "Omicron" and the Hebrew letter "Gimel," signified by the Egyptian mound hieroglyphic for "camel." Such is the Tarot trump called the "Lightning Struck Tower."

Atu Seventeen, Gaga, the Annunaki version of Mayan "Packstrap" symbolising the zodiac sign Aquarius. The Hebrew letter is "Tzaddi," symbolising a fish-hook, while the Egyptian hieroglyphic depiction is of an Ankh. The Tarot trump is called the Star, and its "Glowing" consciousness is symbolised by the Greek letter pair "Lambda Psi."

Atu Eighteen, Kishar, Annunaki pair of Xibalban "Skull Scepter," whose "Testing" consciousness rules over the zodiac sign Pisces and the Tarot trump of the Moon. Its Greek letters are "Mu Omega," and its Hebrew letter is "Qoph," symbolised by the profile of a man's head in the Egyptian hieroglyphic.

Atu Nineteen, Shammash-Utu, the Annunaki of the sun, ruler over the planetary-astronomical influence of the sun, and correspondent to the "Fire House" Xibalba Be. He is the Tarot trump of the sun, and his Hebrew letter is "Resh," signifying a face. He is attributed the sole Greek vowel, "Iota."

Atu Twenty is the Alchemical element of Fire, akin to sulfur, and associated with the "illuminating" consciousness in the Sefer Yetzirah. The Tarot trump of the Aeon is applied to the Hebrew letter "Shin," one of the "three mother-letters," which is, in turn, symbolised by the Egyptian hieroglyphic of a tooth.

Atu Twenty-One, Enlil, the Xibalba Be "Cross-Roads," signifies the Tarot trump of the Universe, the planetary influence of Saturn, the Greek vowel "Omega," the Hebrew letter "Vav," the hieroglyph for which depicts a nail. This is the conflagration of forces combining to form the "Sustaining" consciousness attribute.

Such are the 22 Tarot trumps presented here as an alphabetic syllabary combining Greek, Hebrew, Egyptian hieroglyphic, and astrological meanings. Thus also are the 22 names of Annunaki and Xibalba Be attached to them. All together, they comprise the first syllabary to definitively link the Phoenician alphabetic sums to the Egyptian hieroglyphic pictures in a meaningful manner for all 22. The order I presented these here was in the order of the trumps only.

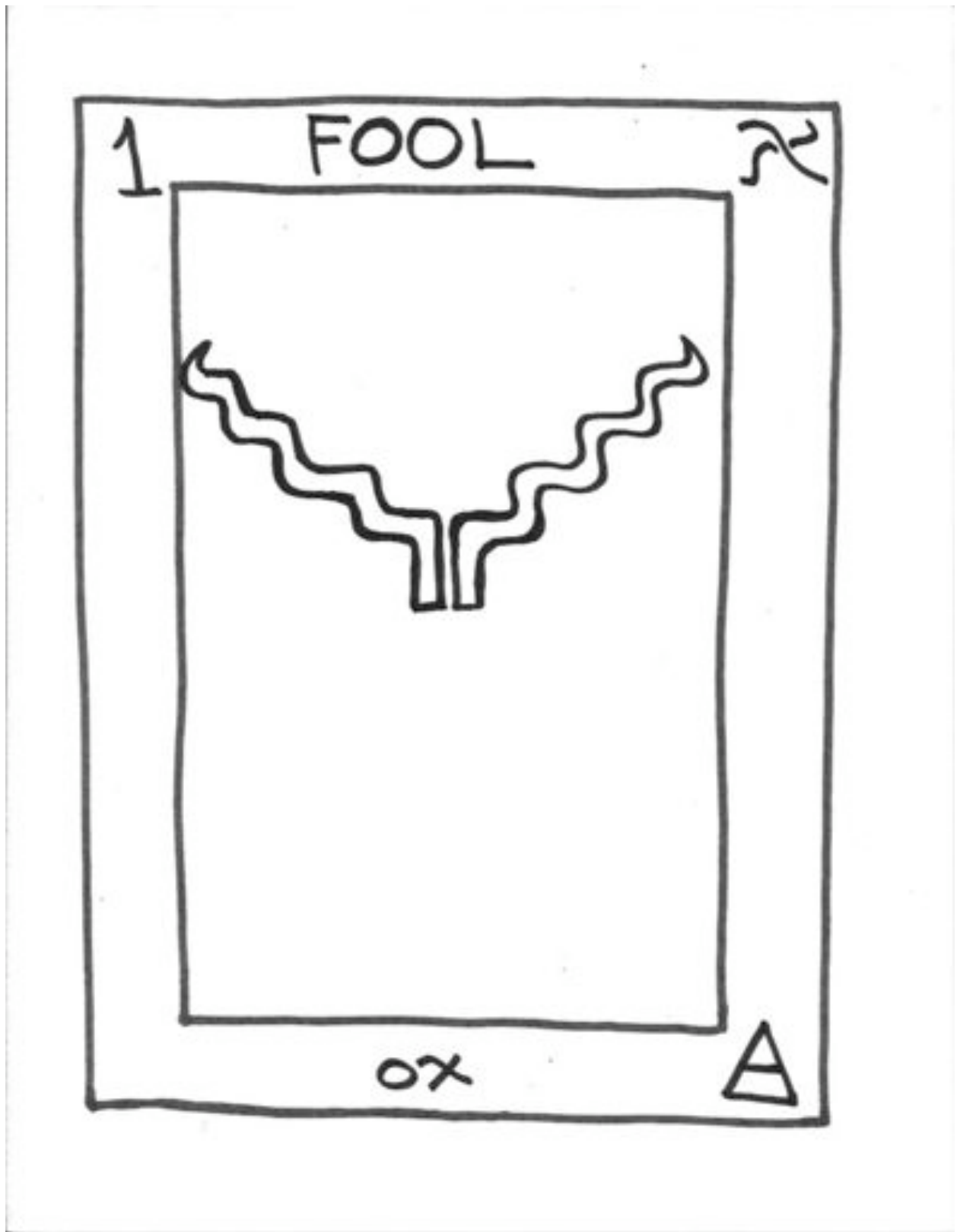
:: TAROT ::  
(Part Four)  
"Ancient and Modern"

Comparing only the most recent and the original ideograms of the 22 Tarot trumps as a Hieroglyphic syllabary yields a wide-margin of time within which for the more subtle nuances in the evolution of the Tarot trumps' meaning to get lost. However, we shall be comparing only the original hieroglyphic, with its oldest associated attributes, to only the most modern Tarot trump versions. This will indeed show the same form of evolution as could be seen to occur over a more gradual span looking at all the decks in between, however it will prove a starker contrast by which to measure the similarities of attribute between the modern Tarot trump images and their original hieroglyphic symbolism.

We will be comparing the original glyphs first to the Tarot trumps designed according to the descriptions given in the Golden Dawn cipher manuscripts. It is important to note these cipher-manuscripts only describe certain cards, the trumps, from among the entire deck released by the Golden Dawn group itself. Thus, while these trumps are authentic to the Golden Dawn tradition, the images on the remainder of the cards are to be seen more as the invention of AE Waite, who designed them based, in part, on original pictures by Eliphas Levi.

Secondly, we will compare each hieroglyphic original of the Tarot trumps to the versions designed by Aleister Crowley, the Golden Dawn drop-out and OTO Ipsissimus. While the purpose, according to Waite, for the Golden Dawn Tarot deck was to forward the mystery tradition, specifically by packaging the ordinary playing card deck with the trumps as a means of reinvigorating "New Age" interest in Tarot; Aleister Crowley's purpose was to remove the Golden Dawn deck from primary significance in that regard, and to distill the significance of the symbolism of the Tarot trumps, specifically by adding more correspondent symbols to each image. Bear these motives of 20th century men in mind as we compare their respective works of art as reception of the original, hieroglyphic message intended behind the Tarot.

Atu Zero: The Fool



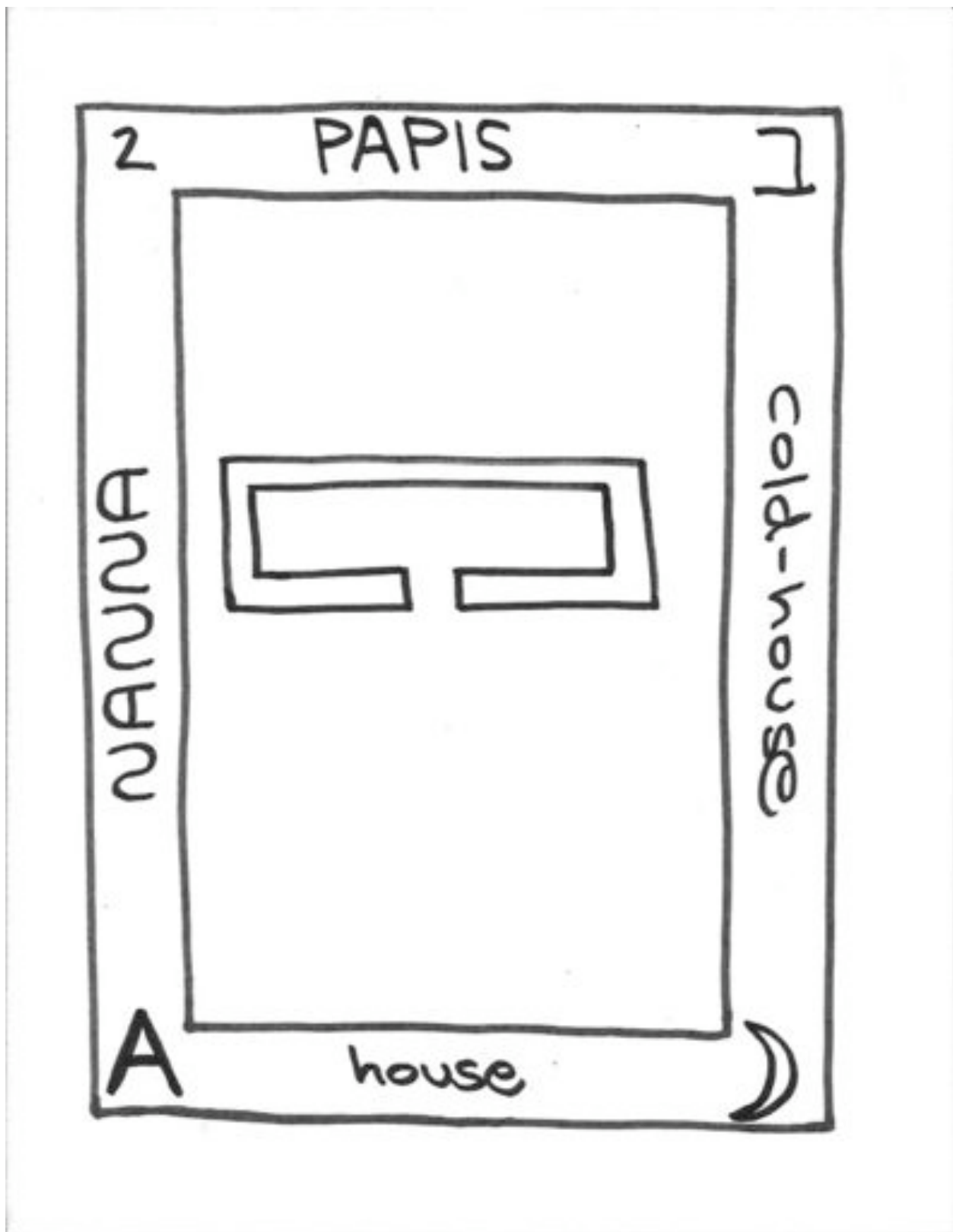
The first letter was Aleph, and the shape of the Aleph was based on the shape of the Egyptian hieroglyphic of bull or ox horns. Thus the original shape of the letter in the hieroglyphic syllabary was kept as a key to decoding all the world's ancient writing systems in the library of Alexandria, Egypt. The shape of this letter eventually became transformed into the image of the Fool card in modern Tarot.



Here we see the Golden Dawn version of the first Tarot trump, so engrained on our current collective consciousness, as a quite unique piece of art entirely apart from the simple hieroglyph from which its shape originally derived. The tarot has become in modern times a collection of anthropomorphifications of the letters of Hebrew and their original hieroglyphic meanings. Thus, the symbolic signification of the letter "Aleph" is now a depiction of a young traveller, standing on a precarious cliff face over a tumultuous ocean, with the sun and a small dog behind him. However, if you look very closely, you will see the image of the bull-horn hieroglyph hidden in the pack-strap of his nap-sack.

Aleister Crowley was no stranger to the hieroglyphics of Egypt, nor to the original meanings of the Hebrew letters. He also incorporated his knowledge of the Tarot as a hieroglyphic syllabary into his deck's depictions of the trump cards. However, because he was following the tradition begun before him by the Golden Dawn deck, he was forced to compromise his imagery between the original syllabary symbols and the anthropomorphic depictions in the Golden Dawn Tarot deck. His symbolism of the Fool card reflects some additional symbolic elements associated with the original letter, as well as more closely resembles the letter in its figure.

Atu One: the Magician



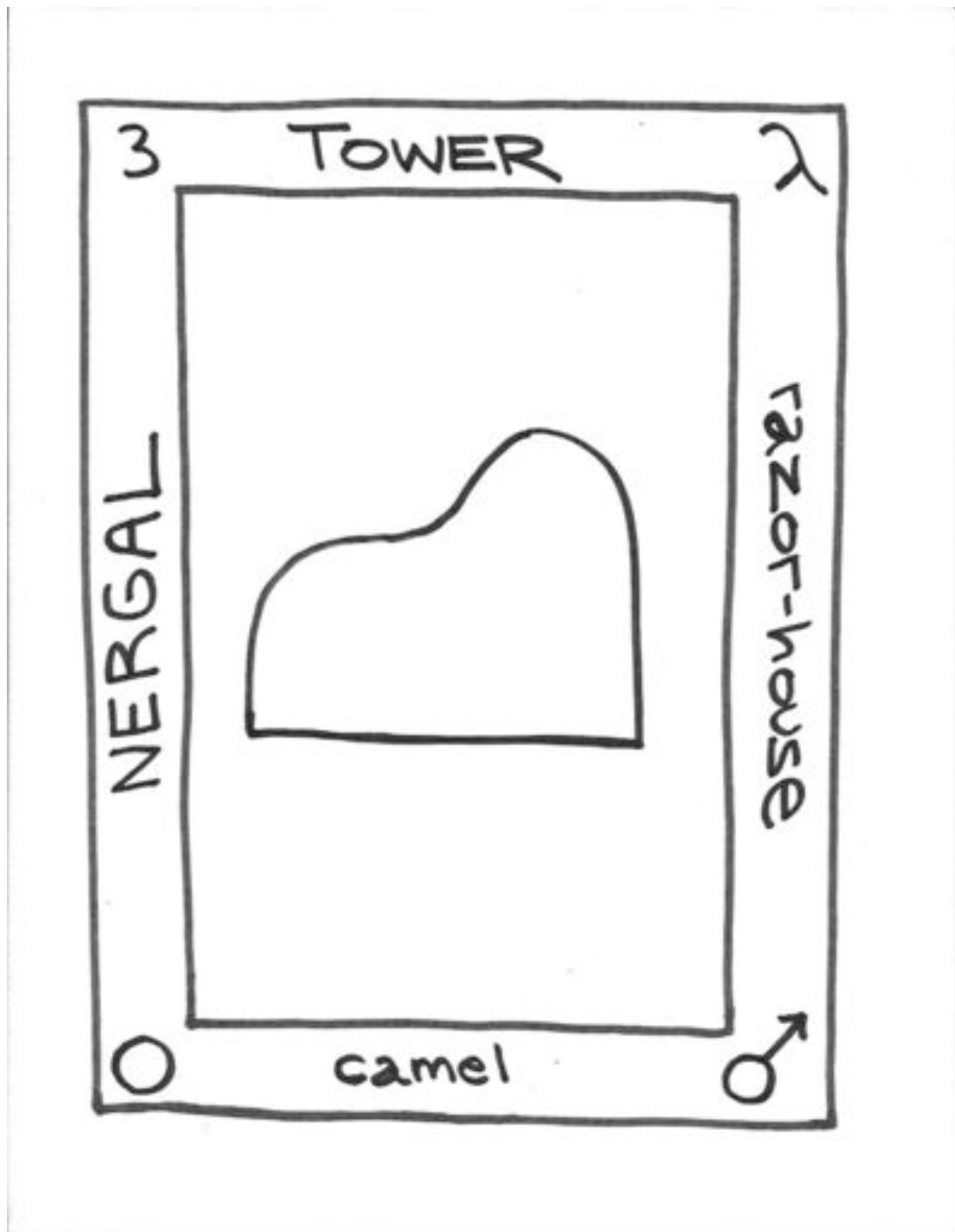
The hieroglyphic rendition of the original meaning of the Hebrew letter "Peh" was a mouth, however the Egyptian hieroglyph of a mouth symbolised silence. Thus, the earliest conception of the trait equivalent to the planetary attributes of Mercury was the silent psycho-pomp, who led the dead through the valley of shadow towards the light at the end of the tunnel in the rebirth from the underworld ritual of primitive superstitious shamanism.



That the letter "Peh" and the corresponding hieroglyphic apply to the planet Mercury, and thus to the "Magician" trump card of Tarot, are calculated according to a variant method from that used by the Golden Dawn, who associated the letter "Bet" (Hebrew for B) with the Mercury, and who thus associated the "Magician" card with the letter "bet," whose meaning was "house." However, regardless of having ordered the correspondent Hebrew letter differently, the essential hieroglyphic trait is still the emphasised aspect of the anthropomorphic depiction of the letter. In the Golden Dawn "Magician" card, the robed young male holds up a candle burning at both ends, and points downward with the other hand. Before him on a table are the 4 elemental instruments.

Crowley's "Magician" card associates Mercury with "Bet" also, however Crowley was no stranger to the mysterious demi-deity of Egypt, "Hoor-Pah-Khrat," called "Harpocrates" in Greek, the archetypal God of silence, associated with the concept in magic of not revealing one's methods to the uninitiated. Crowley's image is of Hermes the fleet-footed messenger Greek God surrounded by the elements of art.

Atu Two: the Papis



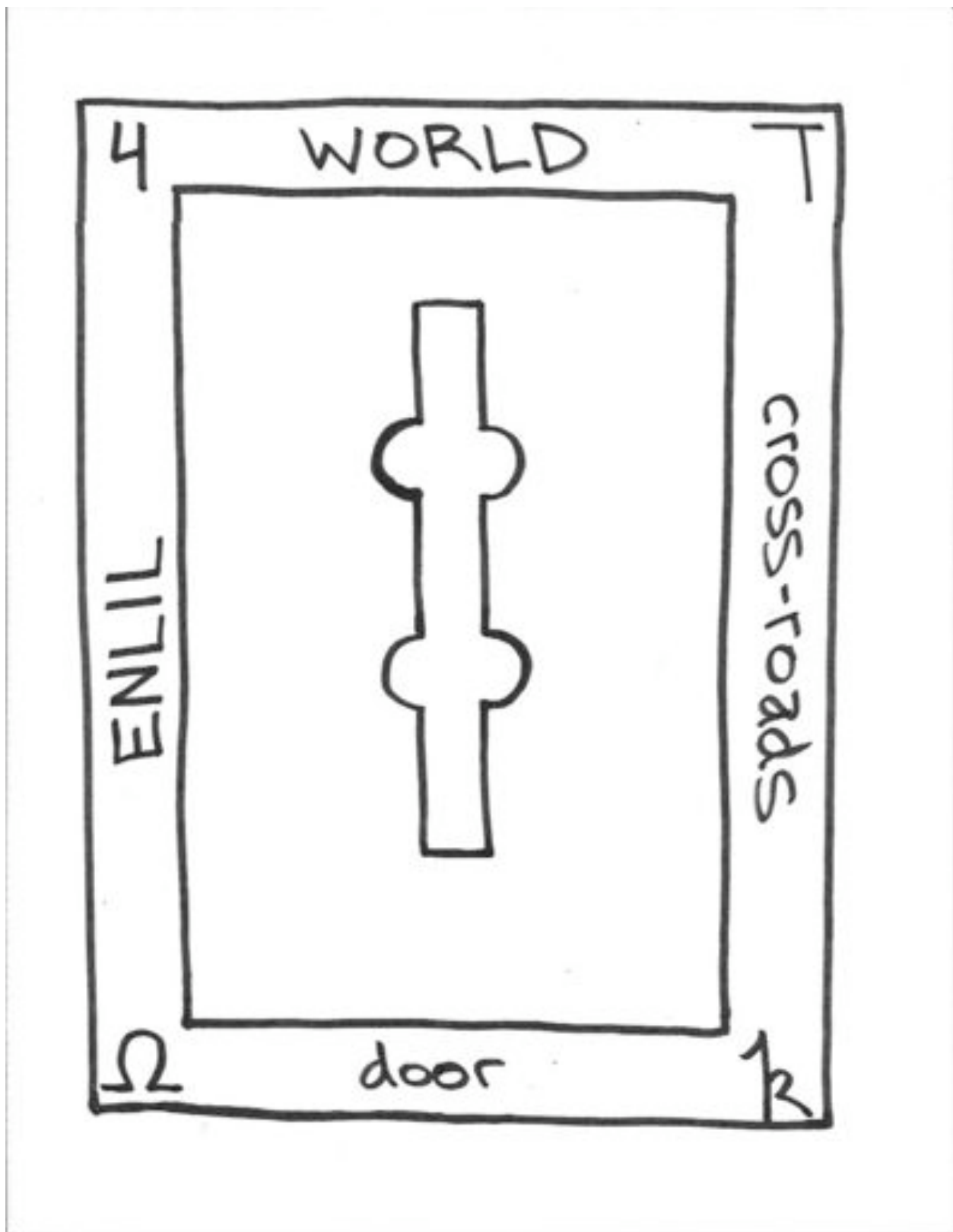
Because the original order of letters in the Hebrew alphabet was different from the order in which they were at the time the Golden Dawn Tarot deck was made, we find the original placement of the letter "Bet" (Hebrew B) as third in the syllabary as it corresponds to the traits of the tarot. "Bet," meaning house, was a feminine letter, and used in names like "Bethany" and "Bethlehem," meaning "House of God." Thus, it is associated with the female character of the High Priestess, Pope Joan or Papis card.



The usual depiction in the Golden Dawn deck, regardless of having the letter "Gimel" (Hebrew G) in place of the letter "Bet," retains the essential hieroglyphic meaning of "house" rather than "camel." The twin pillars behind the anthropomorphic letter "bet" have the letters "J" and "B" on them, symbolising a mystery known best to Freemasons. However the mystery deepens considering the transposition of the letter "Gimel" juxtaposing the letter "Bet."

The Crowleyian rendition of the "Priestess" shows the dilemma most clearly by minimising the image of the camel, the meaning of the letter "Gimel," beside the image of the "priestess," shown weaving a vast net upon an immense loom, symbolising the feminine "household." Again, the modern images cannot escape their hieroglyphic origins.

Atu Three: The Empress



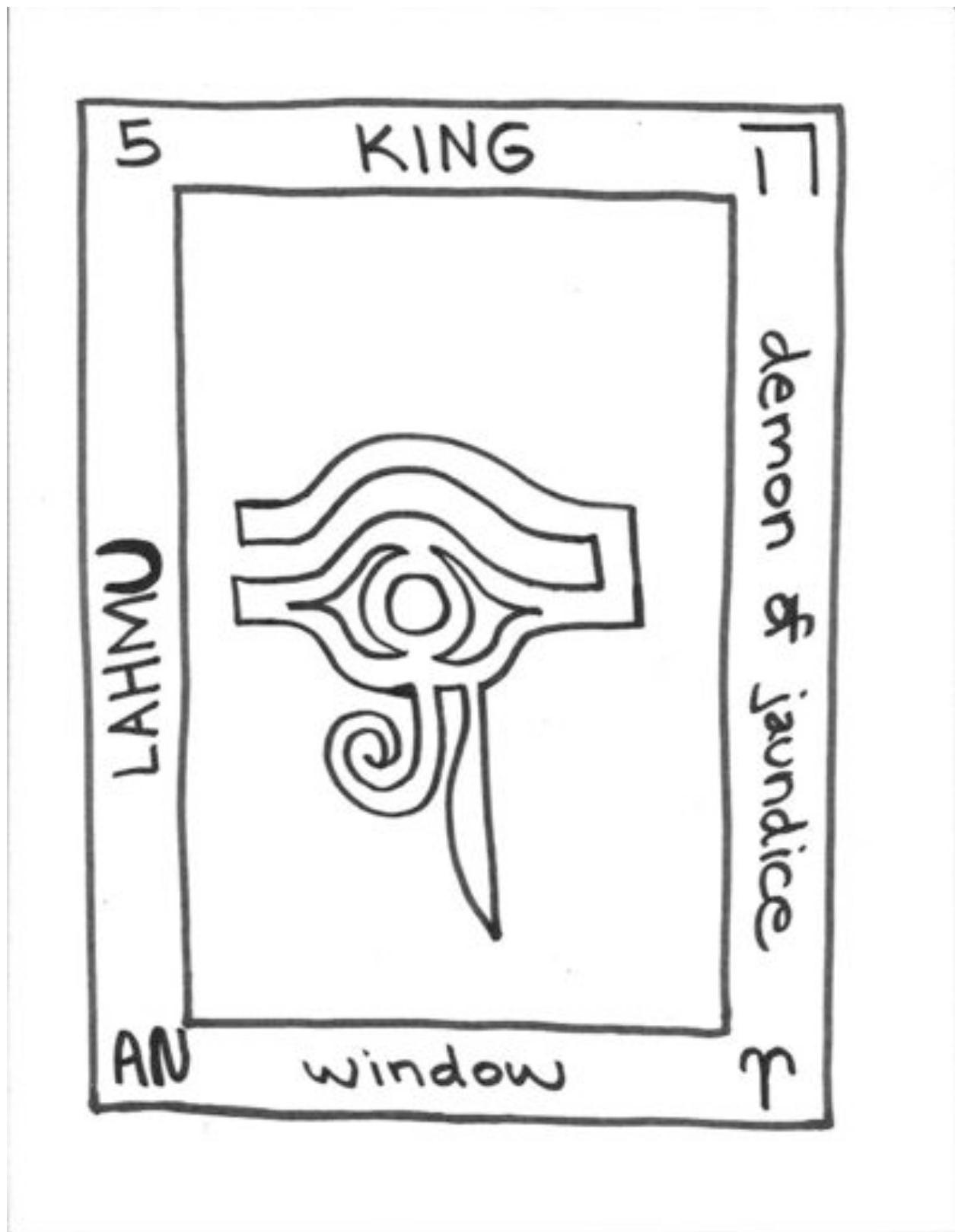
Again, the letter is out of order from the original Hebrew alphabet of the Tarot as a hieroglyphic syllabary in the modern versions, and so we find the attribute of Venus attributed to "Kaph" (Hebrew K) in the original syllabary, but to the letter fourth in sequence in the modern Hebrew alephbet, which, at the time of the Golden Dawn's reformation of the Tarot, the letter "Daleth" (Hebrew letter D). Thus, though the letter Daleth signifies a door, a door is not shown in the image presented for the Empress card in the 22 Tarot trump deck. Instead, the image is based on the original hieroglyph, signifying the outstretched, open hand hieroglyphic comparable to the letter "Kaph" rather than to the "door" signified by the letter "Daleth."



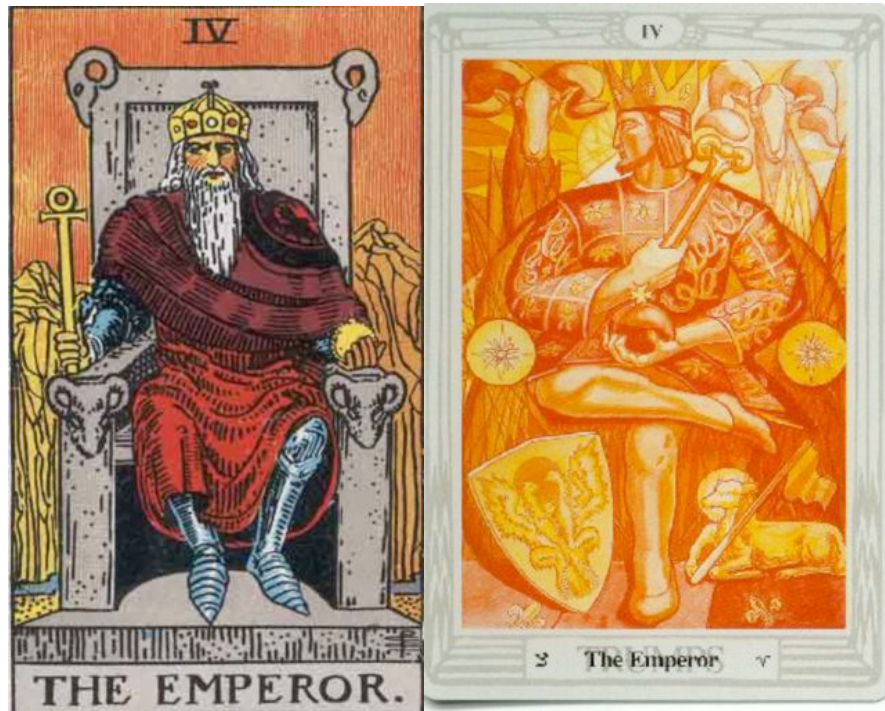
Here we see the Golden Dawn version of the Empress image, a rose-pattern robed young woman holding out a short scepter, and seated in a wheat field. It should be significant, also, to associate the Annunaki character trait Dummuzi with the wheat and fir trees surrounding the recumbant Empress in the Golden Dawn image. Tammuz, the Persian version of Sumerian Dummuzi, represented a psychopomp alike Hermes, however was venerated by the seasonal holiday of harvesting the wheat before winter. That Dummuzi is male, and Venus traditionally female, is also significant to the use of the Rose symbol in the Golden Dawn deck to symbolise a "greater, concealed mystery." Thus, the Empress in her "cloak of many mysteries," may symbolise not the "Hermetic" hermaphrodite, but a male rather than female God.

Here we see the Crowleyan version of the Empress. Again, as throughout, we will see Crowley's images littered with superfluous symbols, copiously cross-referenced and checked to correspond to one another according to Crowley's legubrious charts in 777, only make sense if you understand the confusion between the original hieroglyphic syllabary letter, signified by the anthroporphic character, as opposed to the affiliated attributes of the letter in that place in the modern Hebrew alephbet. Here we see correspondent attributes of the planet Venus. While the "door" of Daleth might be implied in the uppermost archway, the outstretched arms hieroglyph is here mimicked almost perfectly in the character.

Atu Four: The Emperor



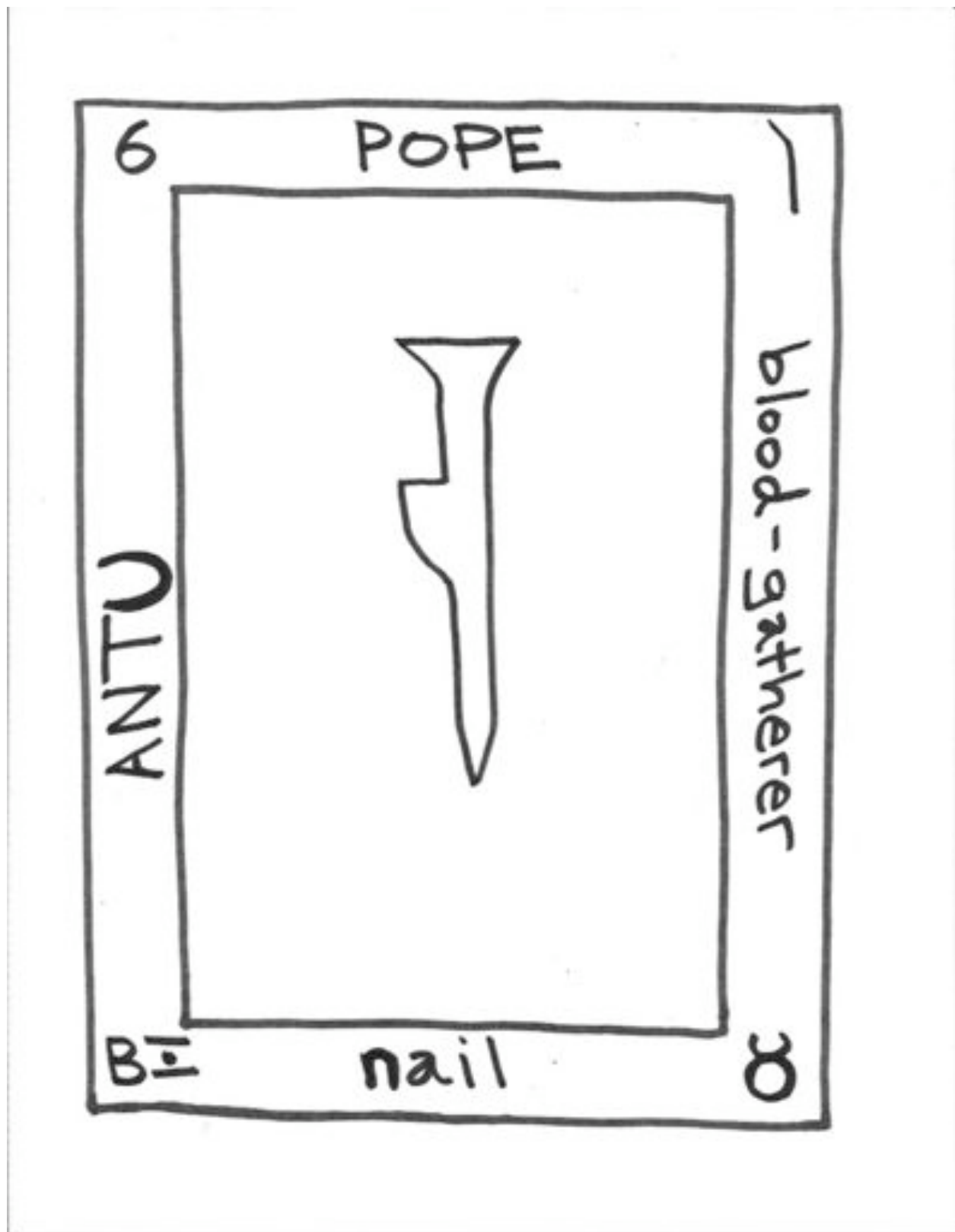
The hieroglyph most useful to depict the idea symbolised by the Hebrew letter "Heh," attributed to the "Emperor" Tarot trump card, is debateable. I have here chosen the right eye of Horus / Ra, to symbolise the "window" meaning of "Heh." The reason for this is the ancient saying the eye is the window to the soul, and the Egyptian concept of "fascination" or the "Evil Eye," mal-ochio. The window concept in itself is not evil, however possesses more symbolism depending on whether one is inside or outside of it. In this same sense it is said "beauty is in the eye of the beholder."



The Golden Dawn image for "Heh," the window, plays heavily on the association of this letter with Aries, usually the starting sign of the regular reading of the astrologic zodiac. We see the Emperor, an old man with a long white beard wearing a crown and holding an Ankh scepter, seated on a stone carved throne decorated with four rams' heads, the symbol of Aries.

Crowley's depiction of the Emperor preserves the mirroring of posture and contraposition of colours with the Empress, and, like the Golden Dawn depiction, positions prominently the symbol of the ram.

Atu Five: The Hierophant



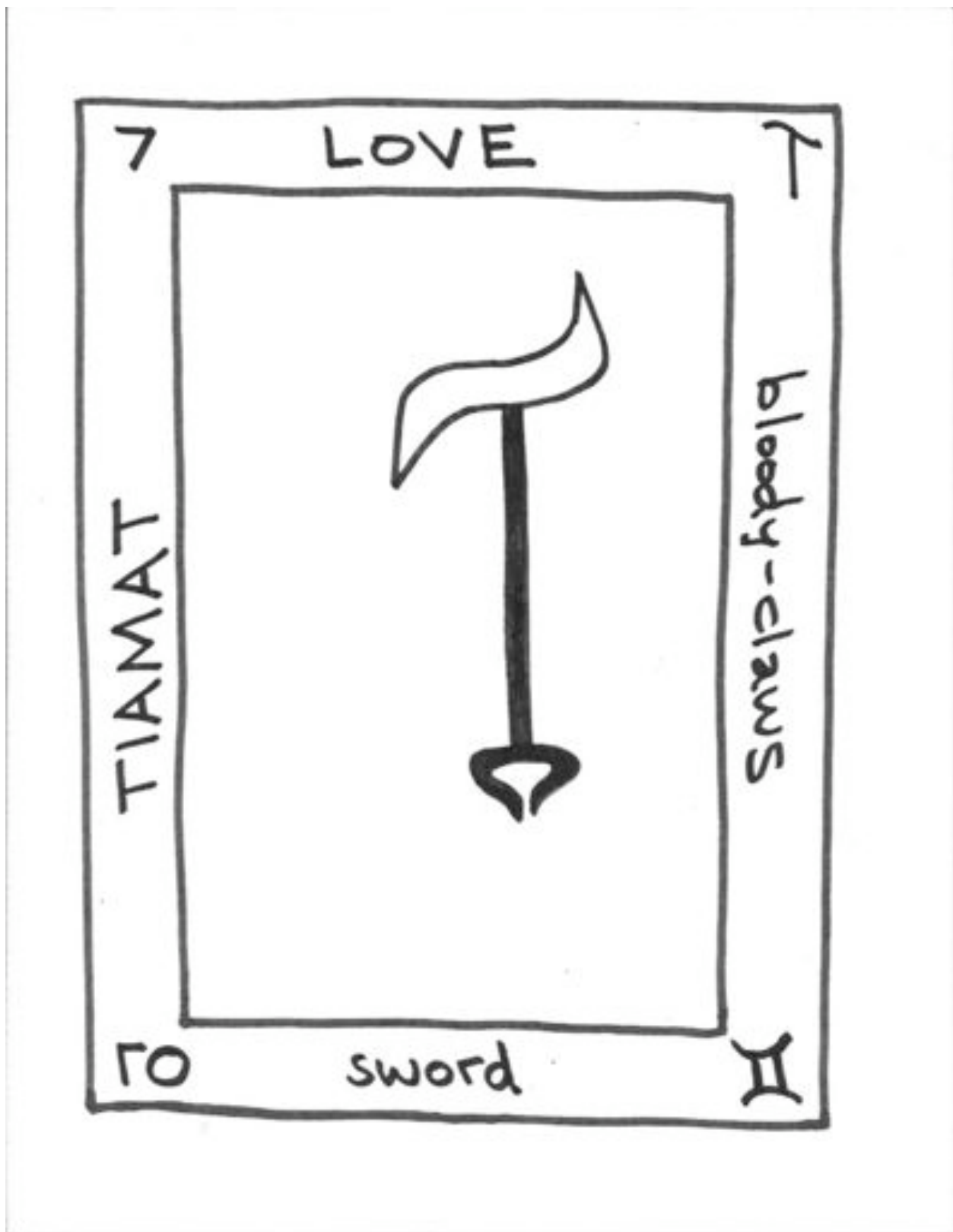
The letter "Daleth" appears here in the original order of the Hebrew alephbet, correlated in the hieroglyphic syllabary with the Egyptian hieroglyphic correspondent to the symbolic meaning of the Hebrew letter. Daleth, symbolising a door, is here approximated by the Egyptian Hieroglyph for a door-latch or lock. Daleth is the letter in the original syllabary, and "Vav" is the letter equivalent in the modern Hebrew alephbet, and while Daleth means door, vav means nail.



Again, the re-ordering of the alephbet can change only part of the overall imagery of the Tarot trump, yet cannot change the essence of the original letter and hieroglyph, which remain in some form implied within the symbolism anyway. In this case, although the correspondent Hebrew letter is believed to be "Vav," meaning nail, the symbolism of the Hierophant card are the crossed keys of the Catholic Papacy. We see the Hierophant seated between two large columns, on a step up from two supplicant friars.

Crowley's depiction of the Hierophant focuses heavily on the correspondence of the card's attributes to those of the zodiac sign Taurus. We see featured his depictions of Hathoor and of the "Babe of the Abyss." The Hierophant is depicted seated inside a stelloctahedron, surrounded by a bull and two elephants. The symbols in the corners of the image show the 4 elements. Behind the Hierophant's yellow-hat sect crown is a rose, again signifying a "greater, concealed mystery."

Atu Six: The Lovers



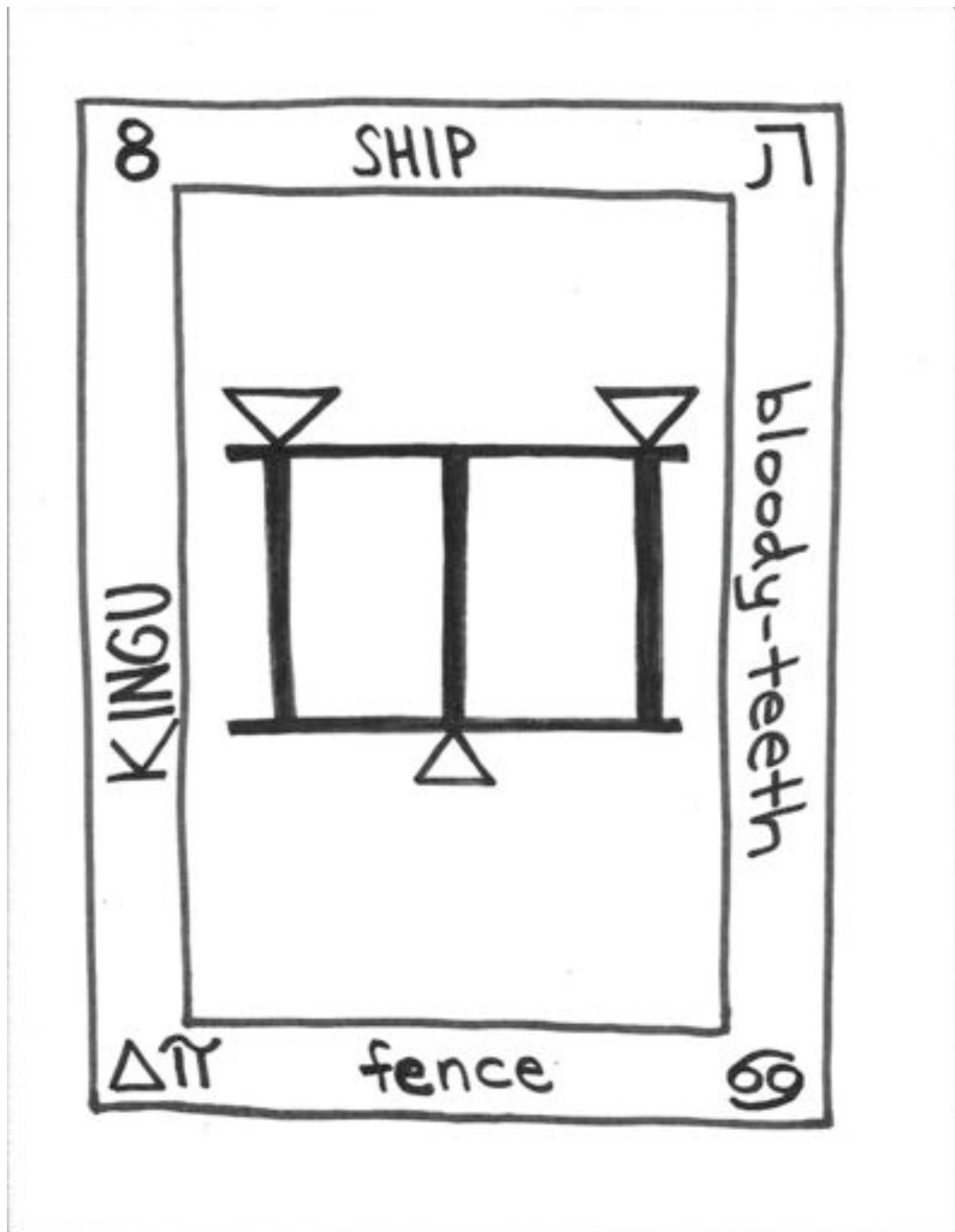
Zayin, the Hebrew letter "Z," appears next in both the original Hieroglyphic syllabary and the later, rearranged alphabetic, anthropomorphifications of the letter versions of the 22 Tarot trumps. The image of "Zayin" is meant to symbolise the Egyptian hieroglyphic depiction of a "crook," and so we see the "Anubis" headed staff or wand is a symbol of both death and directed power. However, because the zodiac symbol associated with the letter-placement in the syllabary / deck alphabet is the more commonly recognisable sign of the twins, Gemini, the symbolism of the coupled pair overwhelms the symbolism of the weapon in the later imagery.



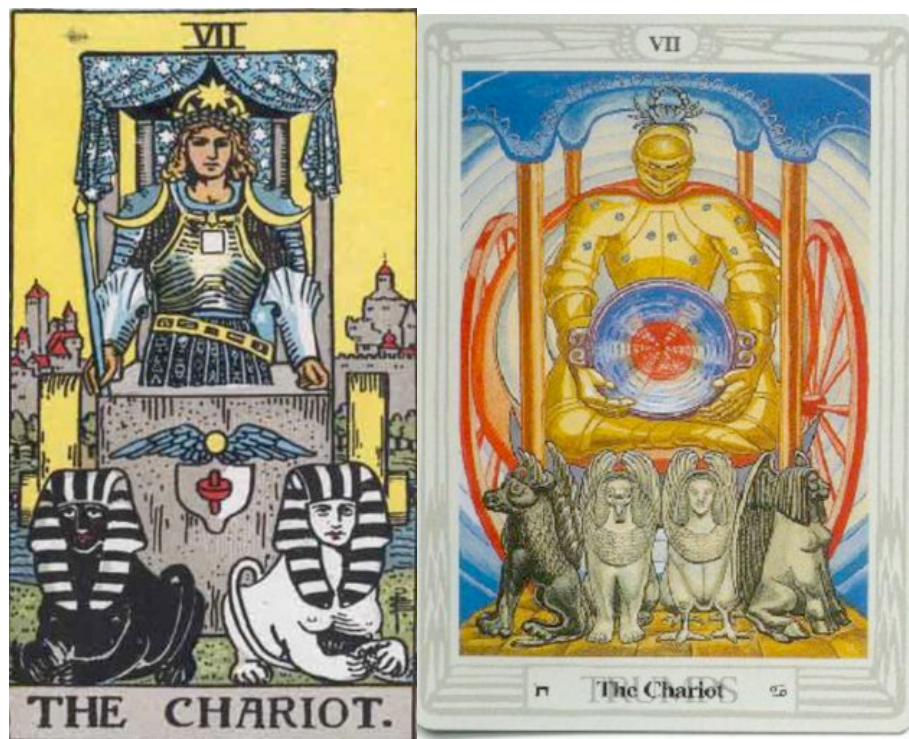
We see in the Golden Dawn version a young and perfect Adam and Eve in the garden of Eden. Eve stands before the tree of life, surrounded by the perching serpent, while Adam stands before the firey tree of knowledge. Above them, the Angel of Revelations appears beneath a bright solar disc.

Likewise, the Lovers card in Aleister Crowley's "Thoth" Tarot deck features the aspects attributed to the zodiac sign Gemini, the twins, prominently, however in Crowley's version there is also a strange homage to Zayin in the form of the Angel of Revelations who appears above the wedded couple as a hooded, long white bearded old wizard. However, mostly, the imagery of both modern Tarot cards excludes all symbolism of the original hieroglyph the corresponding Hebrew letter was based on, preferring instead to rely heavily on the symbolism of the zodiac sign.

Atu Seven: The Chariot



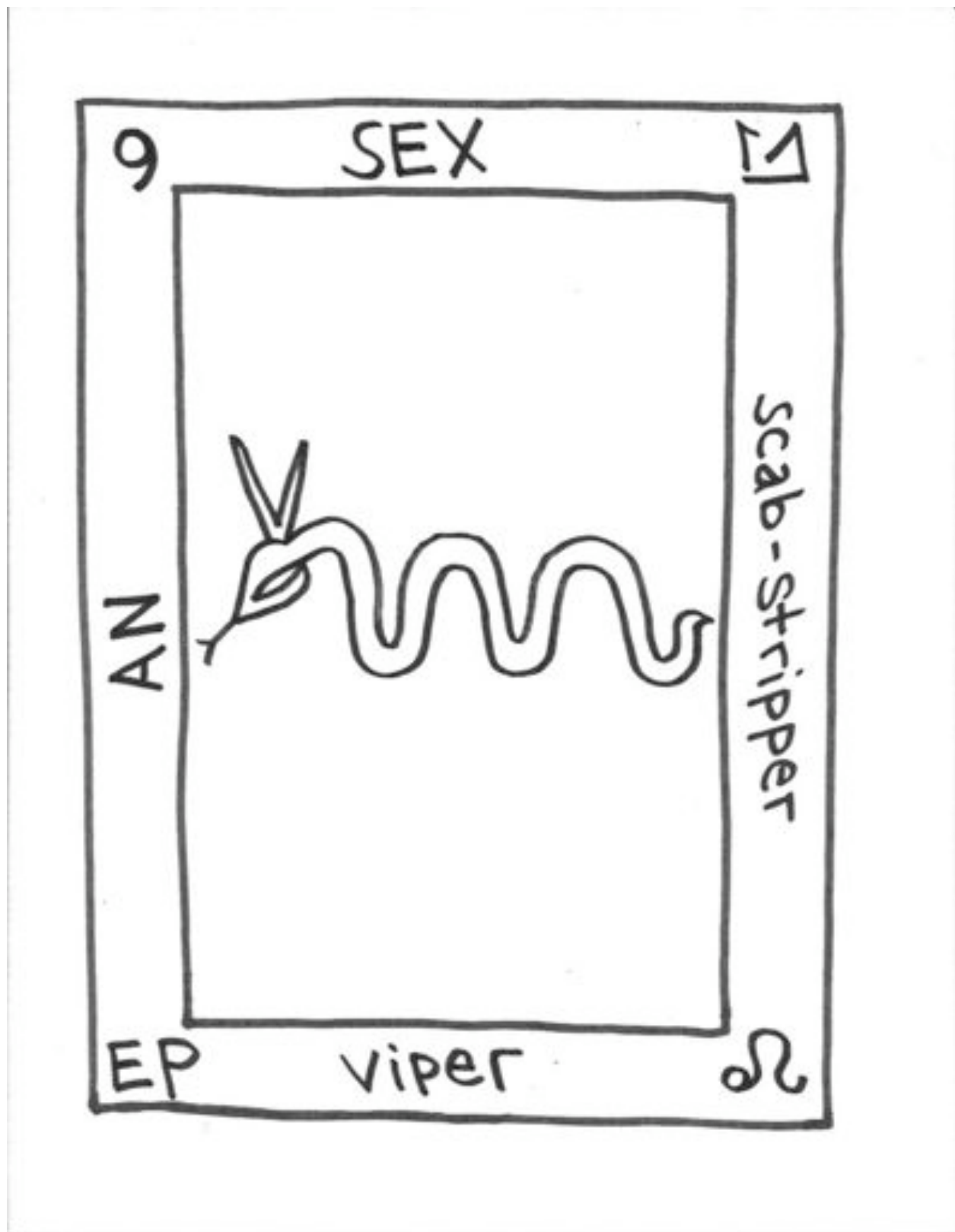
The Egyptian hieroglyphic depiction that most resembles the Hebrew letter "Cheth" does not have the same meaning as the meaning usually attributed to "Cheth" as a symbol. The usual meaning of Cheth is a fence, and the Egyptian hieroglyph most closely resembling the shape of the Hebrew letter is the symbol of a "weapon" (in specific a sling-shot). However that makes little difference in the subsequent symbolism of the Tarot deck imagery, which focuses mainly on the Chariot as a word representing the letter "Cheth," and then the imagery revolves around the Chariot symbol itself. Not even the crab symbol of the zodiac sign Cancer shows.



Instead, in the Golden Dawn deck's version of the Chariot Tarot trump card, originally derived from the Hebrew letter "Cheth" and the hieroglyph of a sling-shot, the Metatron is depicted in his throne chariot, the "Hekalot Merkaba," symbolising the sun by its yellow wheels and winged-disc symbol, and symbolising day and night by the twin sphynx who tow the Metatron's Chariot. Meant to resemble the shape of the letter Cheth and the hieroglyph symbol of the sling-shot, the Chariot itself is hooded by an overhung veil, painted to resemble the stars of heaven.

Aleister Crowley's depiction of the Chariot of Cheth and the zodiac sign of the crab is essentially identical to the layout of the Golden Dawn version, with few differences in detail. The Voice of God is wearing golden armor, and towed by 4 mythical animals signifying the 4 elements. The charioteer holds a spinning orb.

Atu Eight: Justice



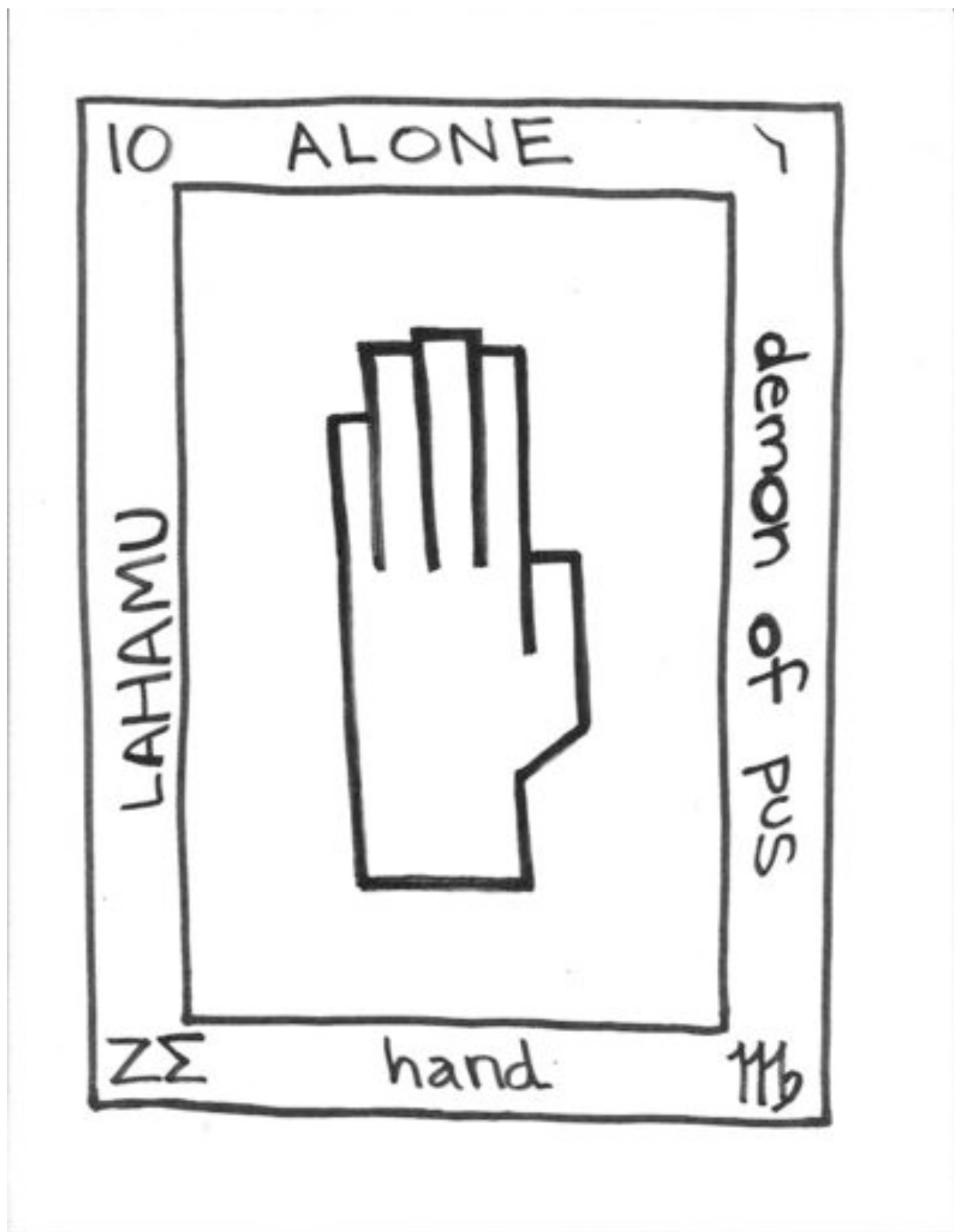
The symbol of the cattle-goad was the Hebrew letter Lamed, symbolised thus hieroglyphically by the oxen's yoke. However, the symbol of Libra, the zodiac sign with which the letter Lamed is associated in the QBLHistic tradition, is the scales of weights and measures. Thus, once again, we see, though the symbols appear somewhat similar in shape and design, the ox-yoke and the scales are unique symbols from one another, and it is the symbol of the scales, of the sign Libra, that the subsequent artists of the Tarot's symbolic syllabary chose to focus on.



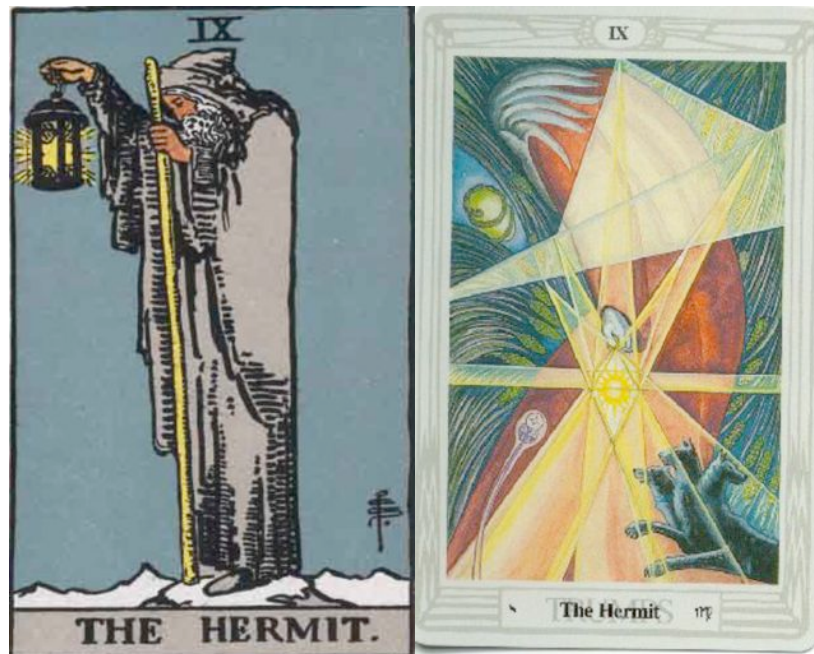
So, the relevant Tarot card is Justice, symbolising the scales of the zodiac sign Libra. Although this is card 11 in the trump deck of the Golden Dawn, Aleister Crowley, in his book of Thoth, explaining his Tarot deck's layout, elaborated on the reason for it being misplaced in the sequence of trumps in the Golden Dawn deck.

In Aleister Crowley's deck, Adjustment, the equivalent of Justice in the Golden Dawn deck, substitutes for the eighth trump in the Golden Dawn sequence, and likewise, the 8th trump in the Golden Dawn deck is substituted later for the 11th card in the regular arrangement. In the original Golden Dawn layout, Libra and Leo were reversed.

Atu Nine: The Hermit



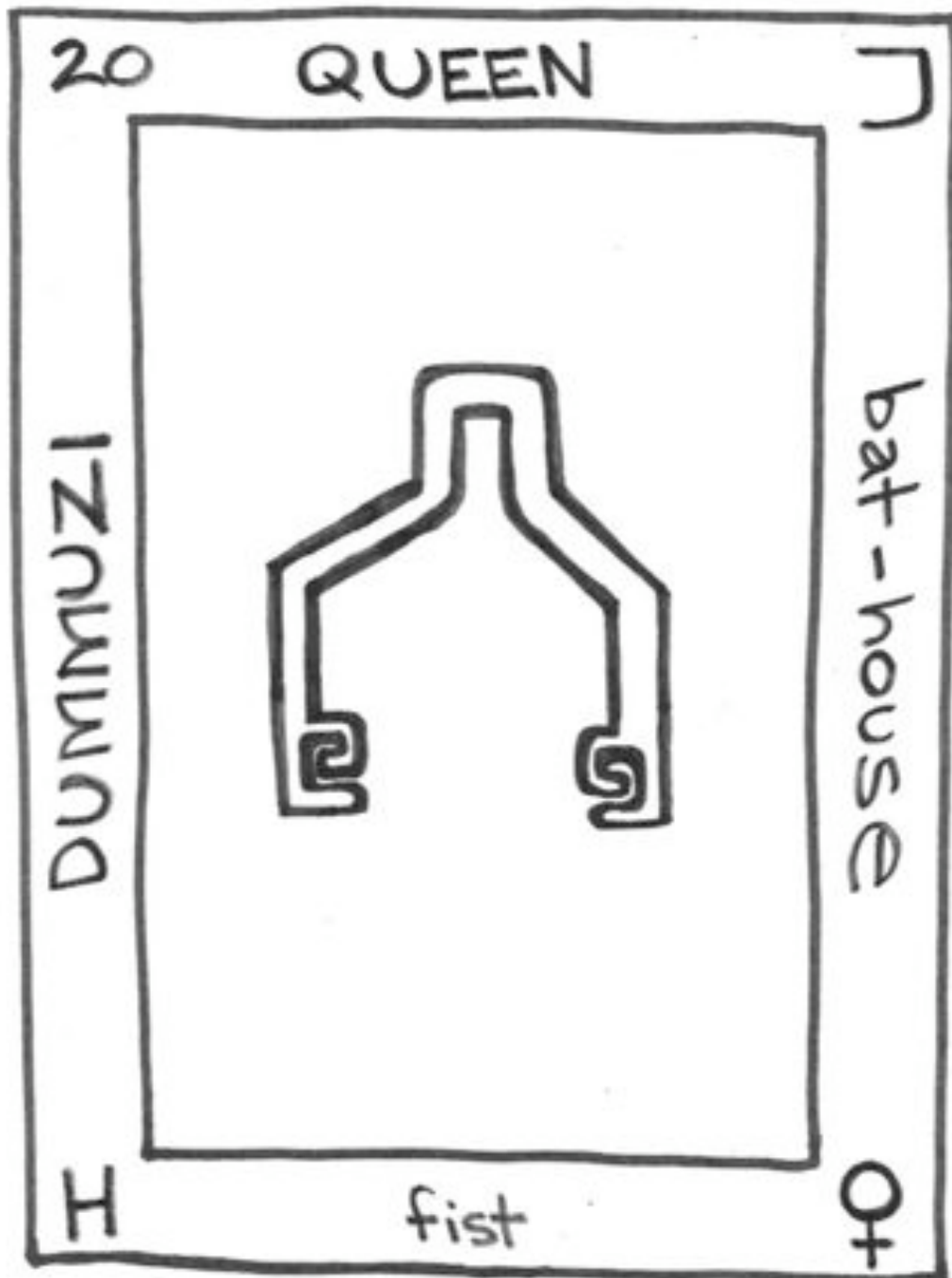
The Hebrew letter Yod is meant to signify the closed hand, or fist. The nearest approximate Egyptian hieroglyph to this ideogram is that showing an open hand. The sign of the zodiac related to the Hermit card is Virgo, however neither the literal interpretation of Yod as a hand, nor the attributes of Virgo, the zodiac sign, are the focus of the imagery of the usual Hermit card.



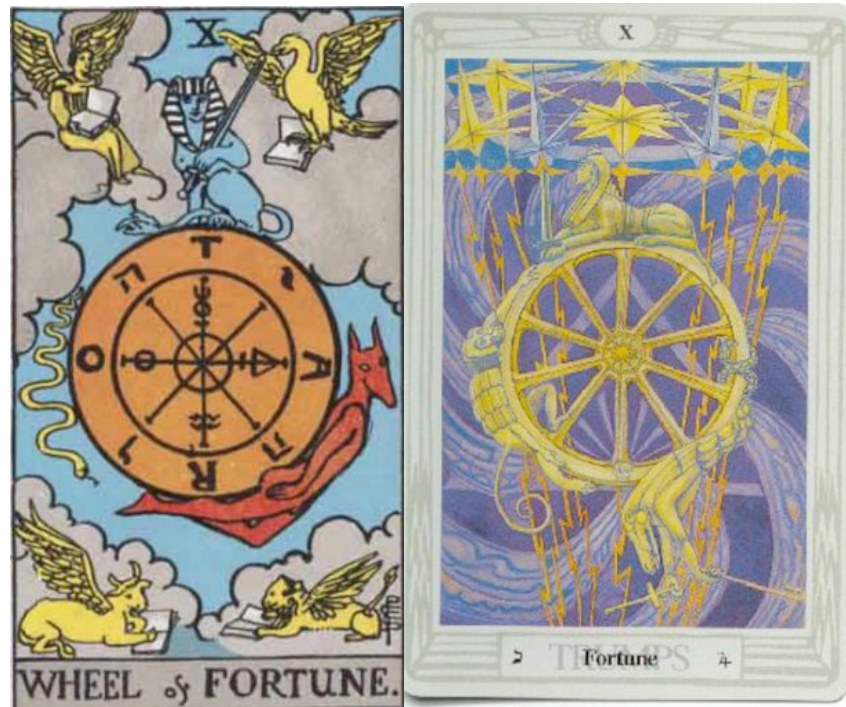
In the Golden Dawn deck's version of the image, the hand of the Hermit is significant in the composition, insofar as it is holding aloft a lamp containing a hexagram. However, the Hermit also holds a walking staff, and wears a hood and long white beard, which are attributes of the traits of Virgo only if perverted to an extremity of old age in the form of the mad prophet who lives in a cave archetype.

Once again, Crowley's card shows little significant modification from the Golden Dawn motif in the case of the Hermit. While the old man was garbed in grey in the Golden Dawn deck's image, he is garbed in red in Crowley's version. He holds the hexagram lamp low in Crowley's version, to lead the three-headed dog Cerberus of Greek myth who guards the entrance to Hell.

Atu Ten: Wheel of Fortune



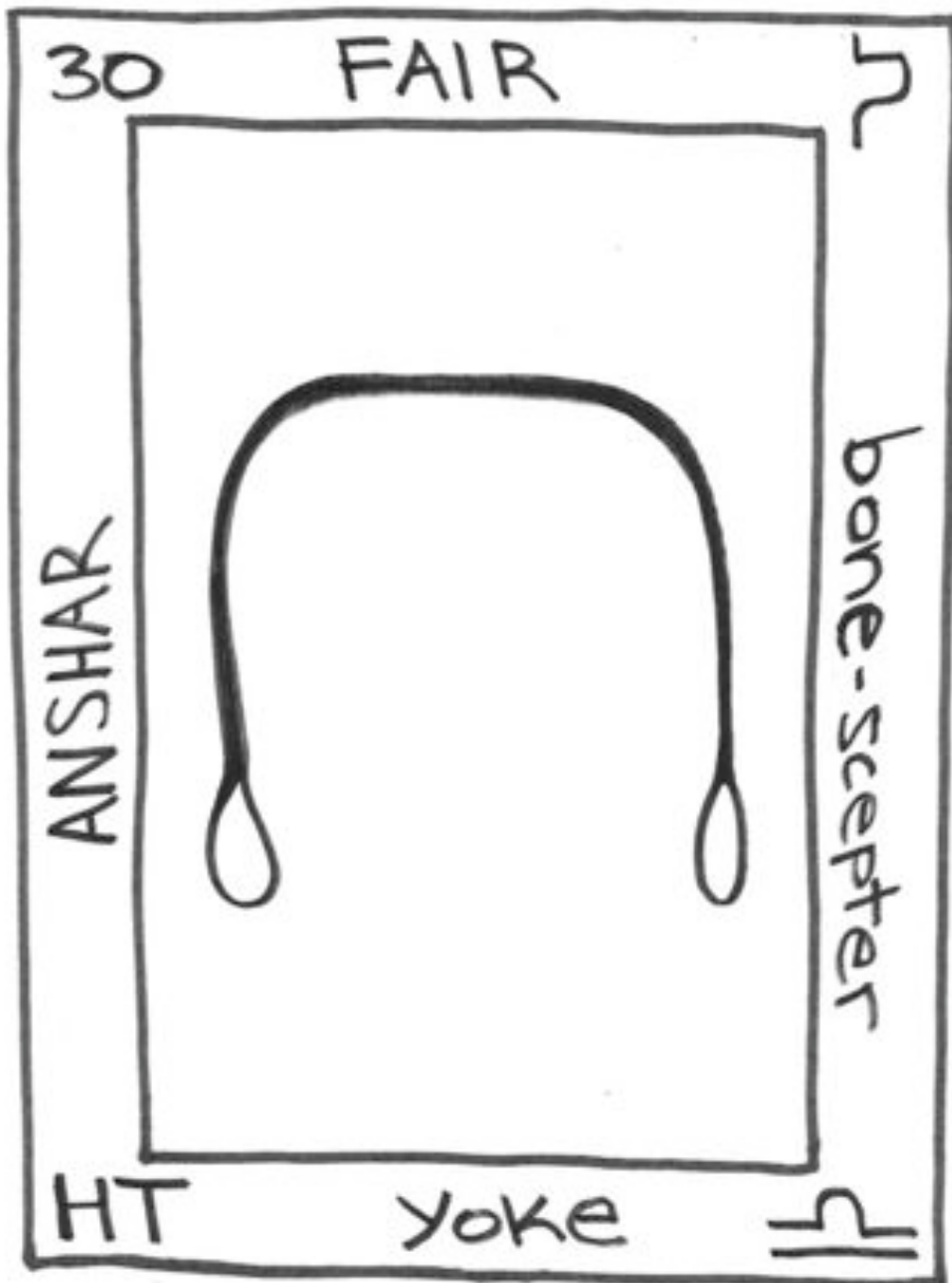
The Hebrew letter "Heh" resembles the letter Cheth, and so the original meaning of Heh was also a "fence." Thus, the Egyptian hieroglyphic assigned to Heh is the one most closely resembling a fence. Heh was associated with Jupiter, and Jupiter in turn with the Fortune card, however the modern letter of the Hebrew alphabet assigned to the Fortune card and the planetary influence of Jupiter in modern times is "Kaph" (K). The meaning of "Kaph" is an "open hand," however look to the art of the modern trump card of Fortune and find the ideogram of an open-hand. Instead, the image will symbolise the originally Egyptian hieroglyph of a fence, and thus of the letter "Heh."



The Golden Dawn trump card of Fortune depicts the, originally Buddhist, concept of the wheel of karma and reincarnation in a manner acceptable symbolically to the western mind of the 20th century. The 4 elemental animorphs study from open books in each corner, surrounding the three sattvas (Vedic elements - rooster, snake and pig) depicted as the three Alchemical states (salt, sulfur and mercury) of the Adversary archetype (the descending snake, the ascending Satan, and the sejant royal Lucifer). The english letters inside the wheel spell "TARO" clockwise and "TORA" counter-clockwise. The Hebrew letters are the Tetragrammaton, 4-letter name of God. Interspersed, that is, all read as one, the English and Hebrew letters spell the name "THOWRHAY." Inside these letters are four symbols on an X-form cross. The symbols signify lowermost water, uppermost mercury, left salt and right sulfur.

Crowley's "Thoth" Tarot version of the trump card of Fortune depicts a ten spoked wheel, surrounded by three attributes of Thoth - the sphynx atop the wheel, the crocodile descending clockwise (opposite from in the Golden Dawn deck), and the babboon ascending.

Atu Eleven: Passion



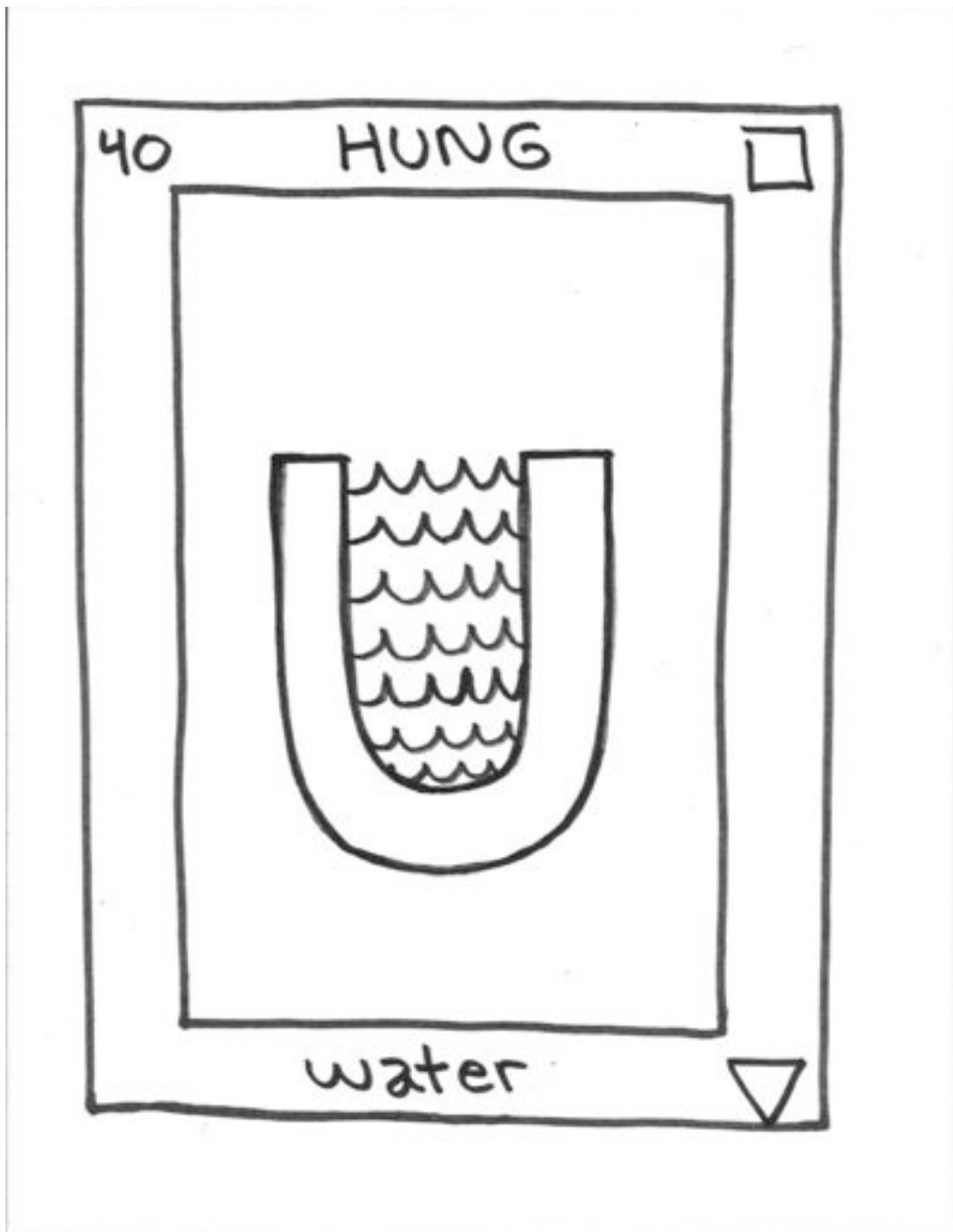
The twelfth letter in the original hieroglyphic syllabary's order for the Hebrew alephbet was the letter "Teth," and the letter "Teth" was symbolic of a twisting snake. There are two Egyptian hieroglyphic versions showing a twisting snake image. This one depicts the "horned viper" indigenous to ancient Egypt. The twisting snake glyph eventually morphed into the symbol of the zodiac sign Leo, the lion. Thus, the ideas of the snake and the lion have long been associated, especially in Egypt, where Ra-Horus was symbolised by the lion and Set-Typhon as the snake.



In the Golden Dawn Tarot deck's 8th trump card depiction of "Strength," we see a maiden, symbolising the preceding zodiac sign of Virgo, petting a lion.

In the Crowleyian Thoth Tarot decks' 11th trump card depiction of "Lust," we see the "whore of Babalon," riding on the back of a many-headed lion.

Atu Twelve: The Hanged Man



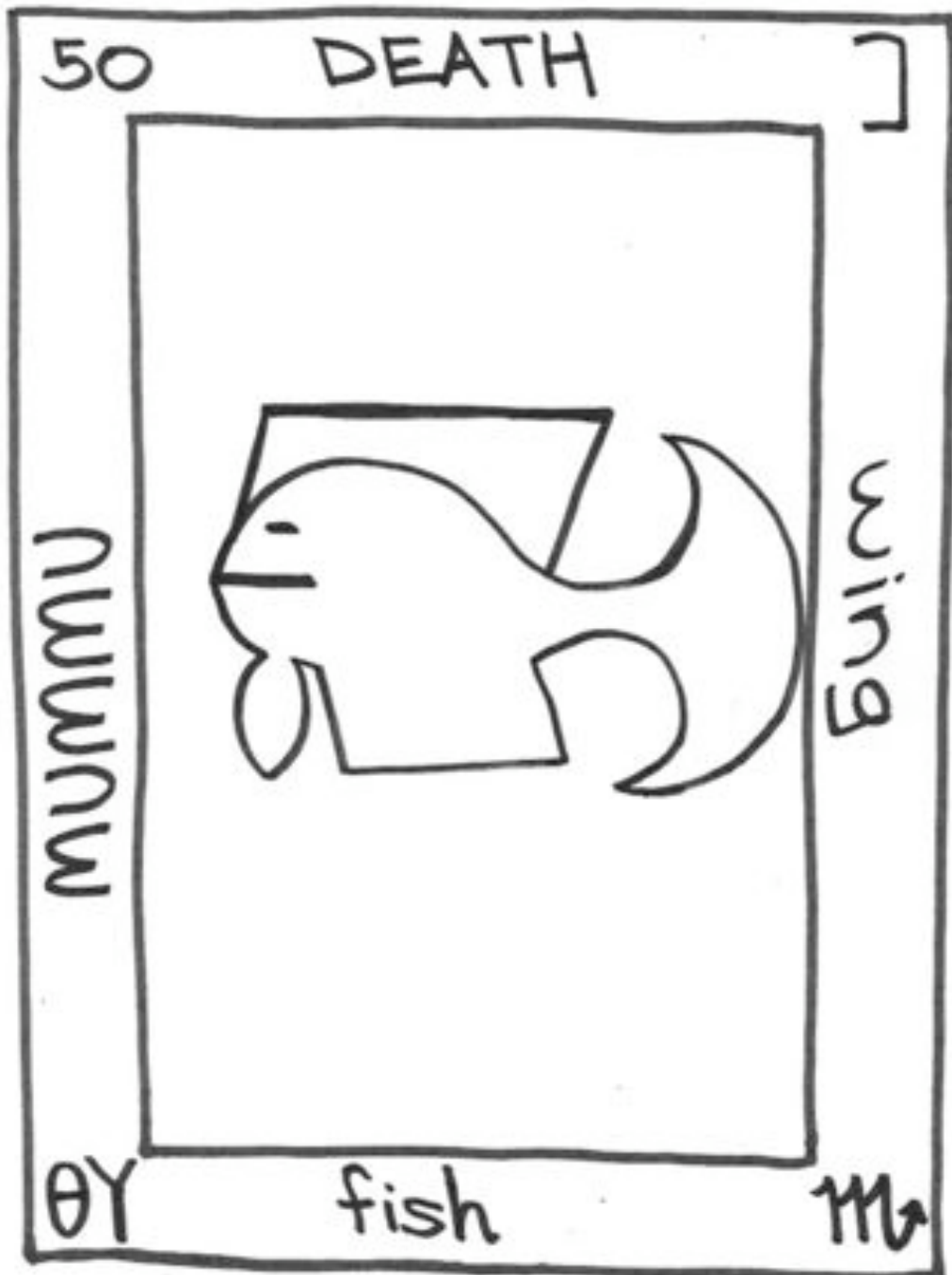
The Hebrew letter "Mem," equivalent to the Roman-English letter "M," the Hebrew letter "Aleph," the Fool Atu, and the Hebrew letter "Shin," Roman-English phoneme "Sh," are called in ha QBLH the "3 mother letters," because they occur at the beginning, the middle and the end of the Hebrew alephbet. Because of their positions in the alephbet as the "3 mothers," these 3 letters were each assigned an elemental attribute, while the rest of the letters in the alephbet were either planetary or zodiacal. Thus, "Mem" was the "mother" of the "water" element.



As with the Fool atu and, as we shall see soon, the Atu of the letter Shin, the Golden Dawn Tarot deck's depiction of the character for the card for the Hanged Man focuses primarily on the trait of the title, and does little or nothing to suggest the elemental or alphabetical traits. We see a man with his hands bound behind him tied in a "T" shaped tree by his right ankle, with a halo. Much has been speculated about the posture of this character, as his left leg crosses at the knee behind his right leg.

However, as we see in Aleister Crowley's depiction of the Hanged Man atu, the left leg is bound, while the right is crossed in front, entirely opposite of the Golden Dawn depiction. Thus, there is less meaning implied by the posture of the legs in the Golden Dawn deck than implication of the water element in Crowley's depiction. We see the Hanged Man of Crowley's deck is hung from an inverse Ankh hieroglyph, symbolising life, is pierced with nails through his right foot and both hands, and is bald and naked. Below him is a twisting serpent, and behind him a blue square of 17 rows and columns.

Atu Thirteen: Death



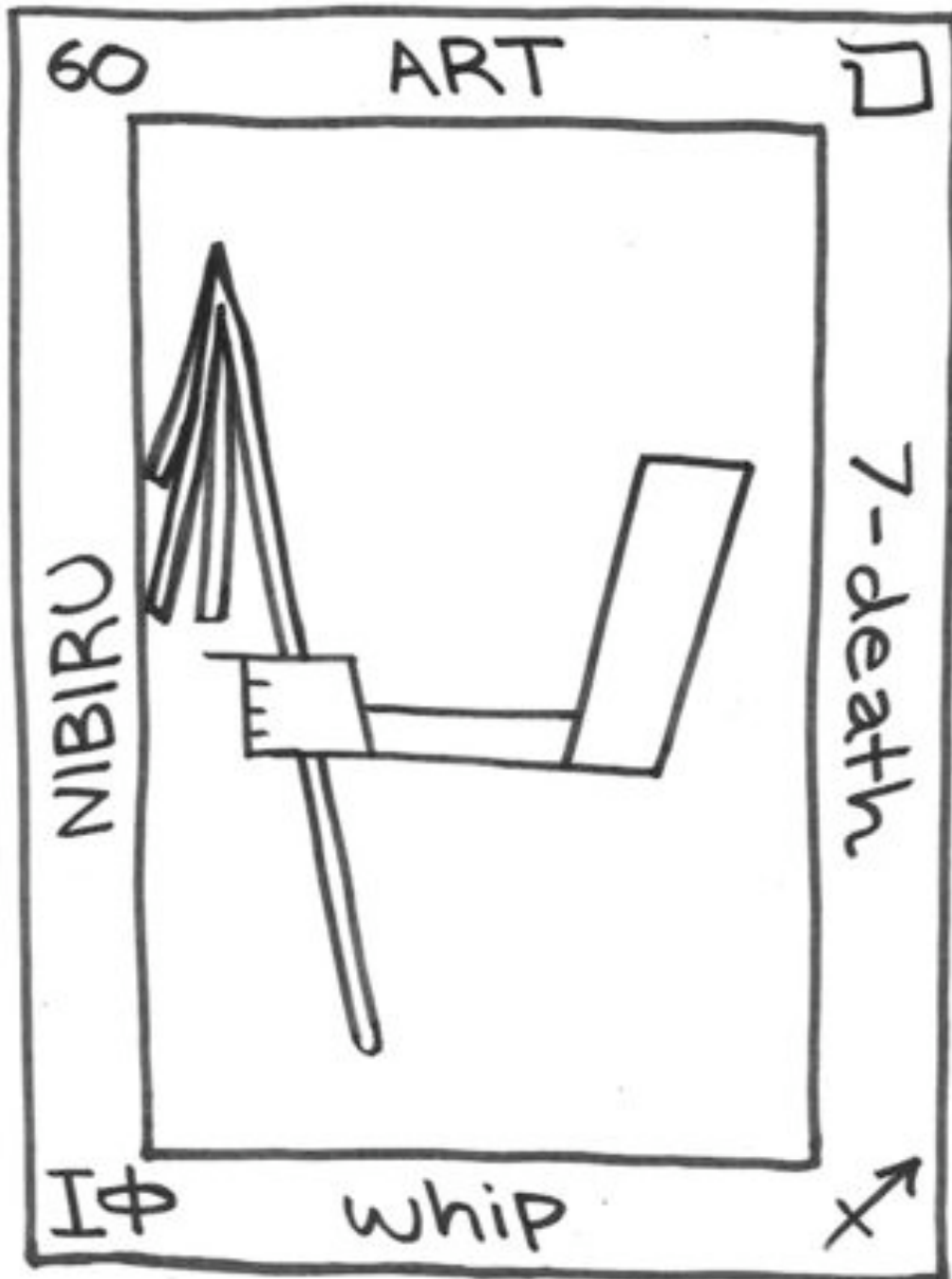
The significance of the Hebrew letter "Nun" is not the hieroglyphic image of a fish that defines it, but the concept of "living" or "moving" that describes the letter's trait. This contradicts the title of the Tarot card, or Atu, associated with this letter.



In the Golden Dawn's depiction of the meaning of the letter "Nun" as not life, but the opposite of life, death itself, shows a skeleton in black armor astride a pale horse. Death holds a black flag on which is a white rose signifying a mystery. In the distance are two towers and a sunset. Beneath the horse's hooves lies the dead king, his crown being trampled. A man in the robes of the Christian Pope prays to death on behalf of a woman and child.

In Aleister Crowley's depiction of the same concept, a black skeleton wearing an Egyptian crown weaves with a scythe on a long loom a double-helix spiral. Above, an eagle, below a scorpion, signifying the zodiac sign attributed to this Atu. Behind the skeleton is a snake, and beneath it, a fish, signifying the letter "Nun."

Atu Fourteen: Serenity



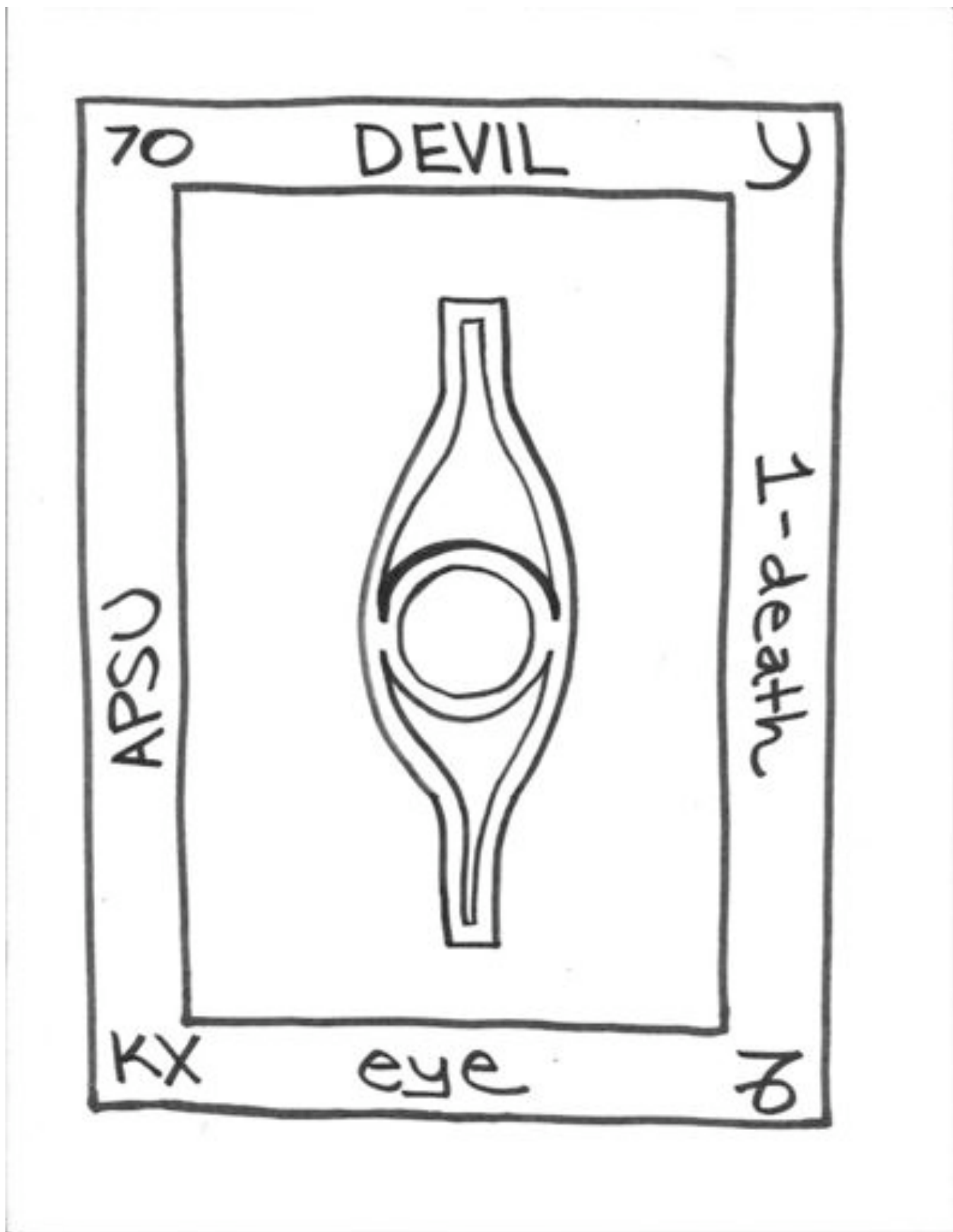
The Hebrew letter Samekh symbolised a prop, or flail. The Egyptian hieroglyph for this is a forearm and hand holding a crop or short whip. The relative zodiac sign was Sagittarius, the archer.



In the Golden Dawn's depiction of the "Temperance" Atu, we find the Angel of Revelations depicted again, here pouring water upward from one cup into another, symbolising the Alchemical elixer of immortality. The angel stands with one foot on the shore and one in the sea, as described in the book of Revelations, and behind on the horizon is a crown halo above a narrow, winding pass between twin mountain peaks.

In Aleister Crowley's depiction of the "Art" Atu, a green robed, two-faced woman mixes water poured from a cup using a wand made of fire into a large golden bowl, on either side of which are an albino lion and a red eagle, symbolising the phoenix.

Atu Fifteen: The Devil



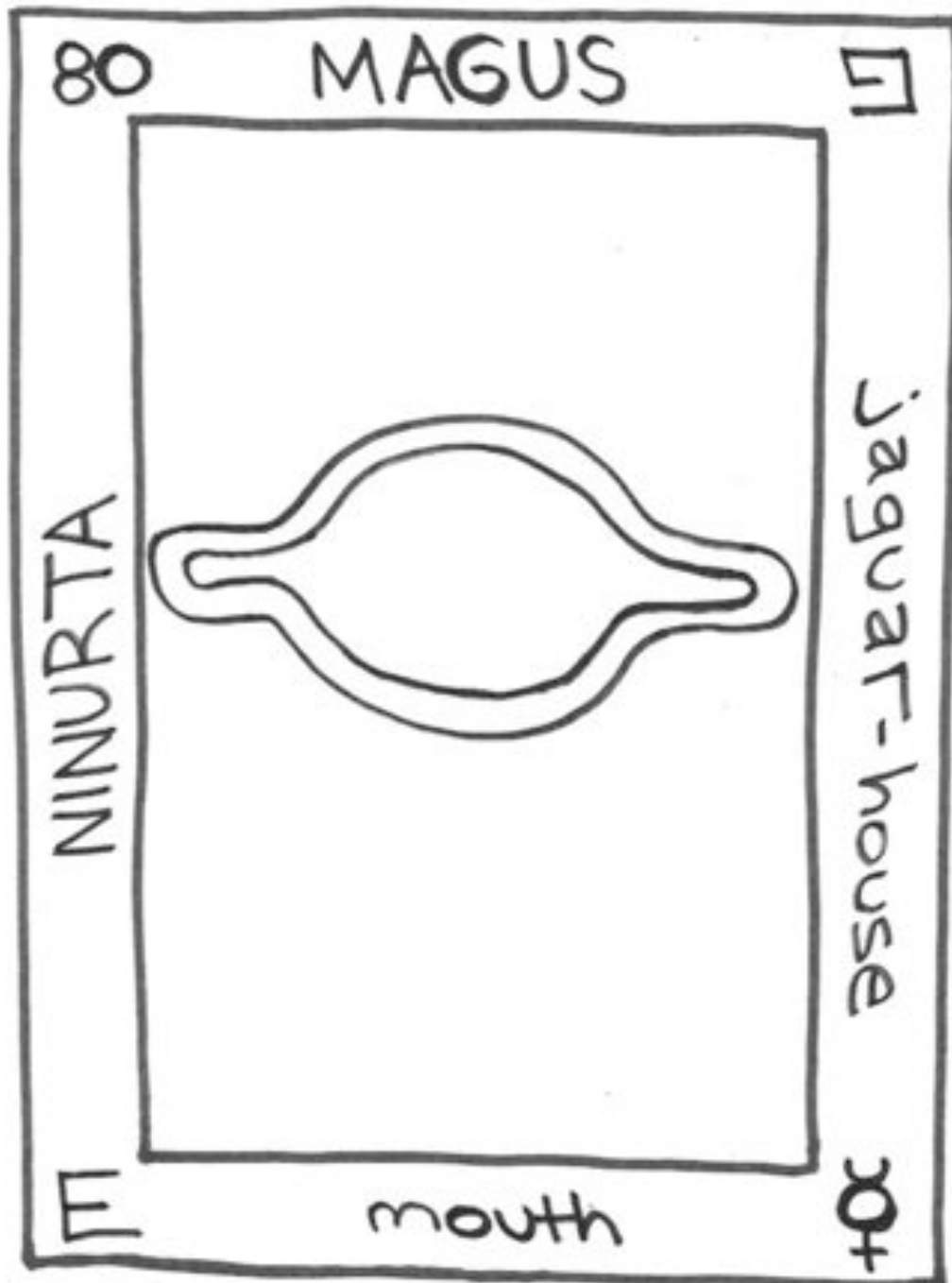
The original meaning of the Hebrew letter "Ayin" was an eye, and the Egyptian hieroglyphic of the eye corresponds to the Hebrew letter "Ayin." Neither of these, in itself, is significant of the Devil concept, which originated at the same time as the earliest civilisations and records of history. The Devil atu is also associated with the fish-goat zodiac sign of Capricorn. Only by combining all these concepts in a negative light can we begin to see the origins of the Devil Atu's symbolic imagery.



In the Golden Dawn Devil card, we see the depiction, originally by Eliphas Levi, of Baphomet as goat-headed and hooved, but with the torso of a man, here shown with bat's wings. The inverse pentagram is his crown, and he holds up the sign of Vulcan and down a lit torch. To his cubic throne are chained the demonised versions of Adam and Eve, with tails symbolising the trees of life and knowledge.

In Aleister Crowley's rendition of the Devil Atu, we see the scape-goat of Mendes also depicted, with long horns resembling those of Egyptian Maat, weigher of the scales over heaven or hell, floating in front of an erect phallus, whose two testicles show the genomic separation into 4 males and 4 females.

Atu Sixteen: The Lightning Struck Tower



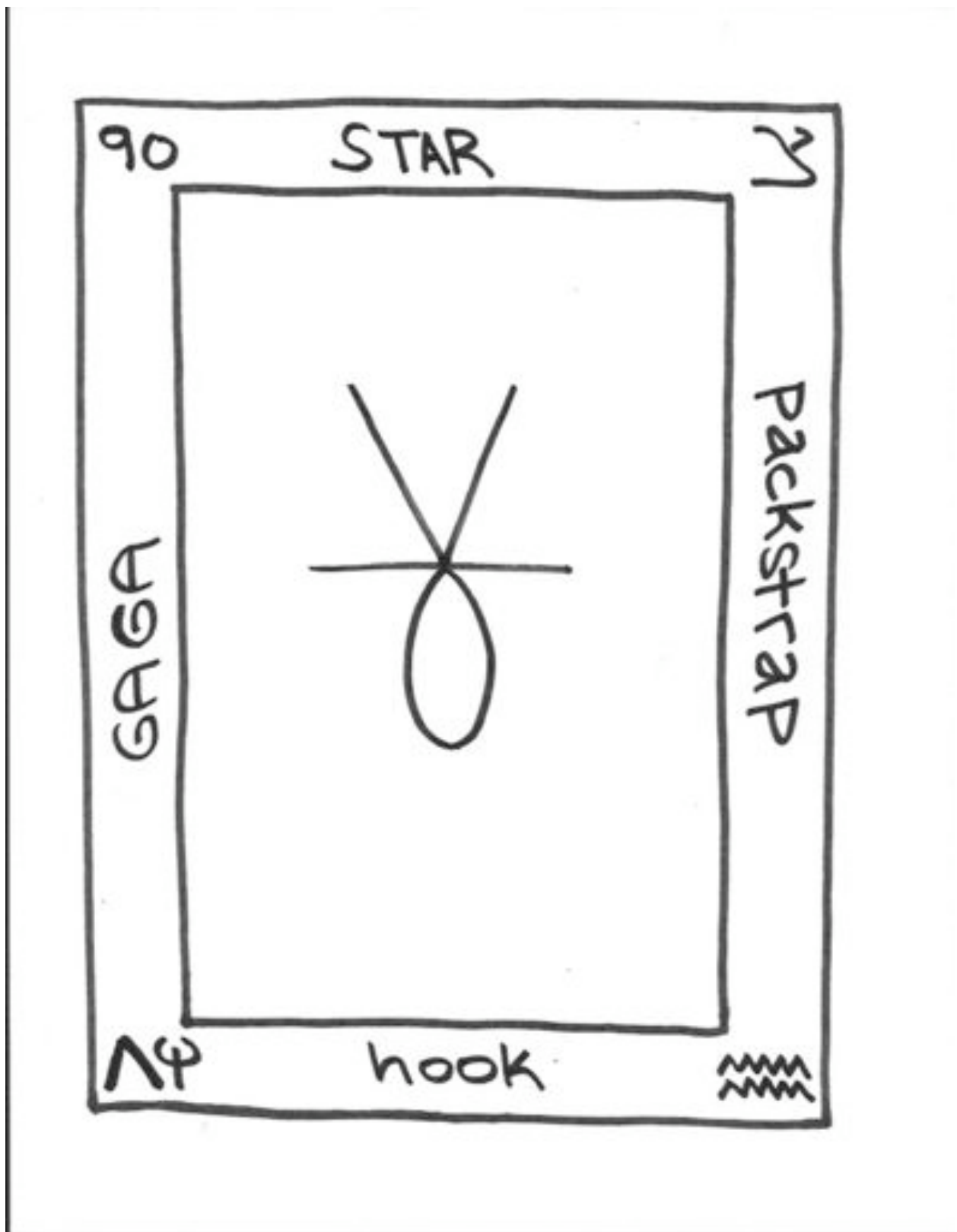
Although it occurs third in the current Hebrew alephbet, originally the letter Gimel was the 17th letter in the hieroglyphic syllabary, and originally signified a camel. Since no Egyptian hieroglyphic is known that specifically signifies the camel, the closest approximation to one's shape is believed to be this humped hill-shape.



The sixteenth Golden Dawn Atu, Tarot deck card, depicts a "Tower" atop a hill. The tower is being struck by lightning, symbolising the power of war, Mars being the planet associated with this Atu. The tower itself symbolises the power of authority, the crown on top overturned by the lightning bolt. From the tower's three flaming windows fall a king and a pope.

The sixteenth Atu of Aleister Crowley's "Thoth" Tarot deck depicts essentially the same scene, though stylised highly abstract. A castle tower falls beneath a river of flame, emanating from an eye in the sky. The letter Ayin, recall, signifies an eye, and occurs 17th in the current Hebrew alephbet. A dove, a halo'd serpent and a mouth breathing fire surround the central theme as additional symbolic images.

Atu Seventeen: The Star



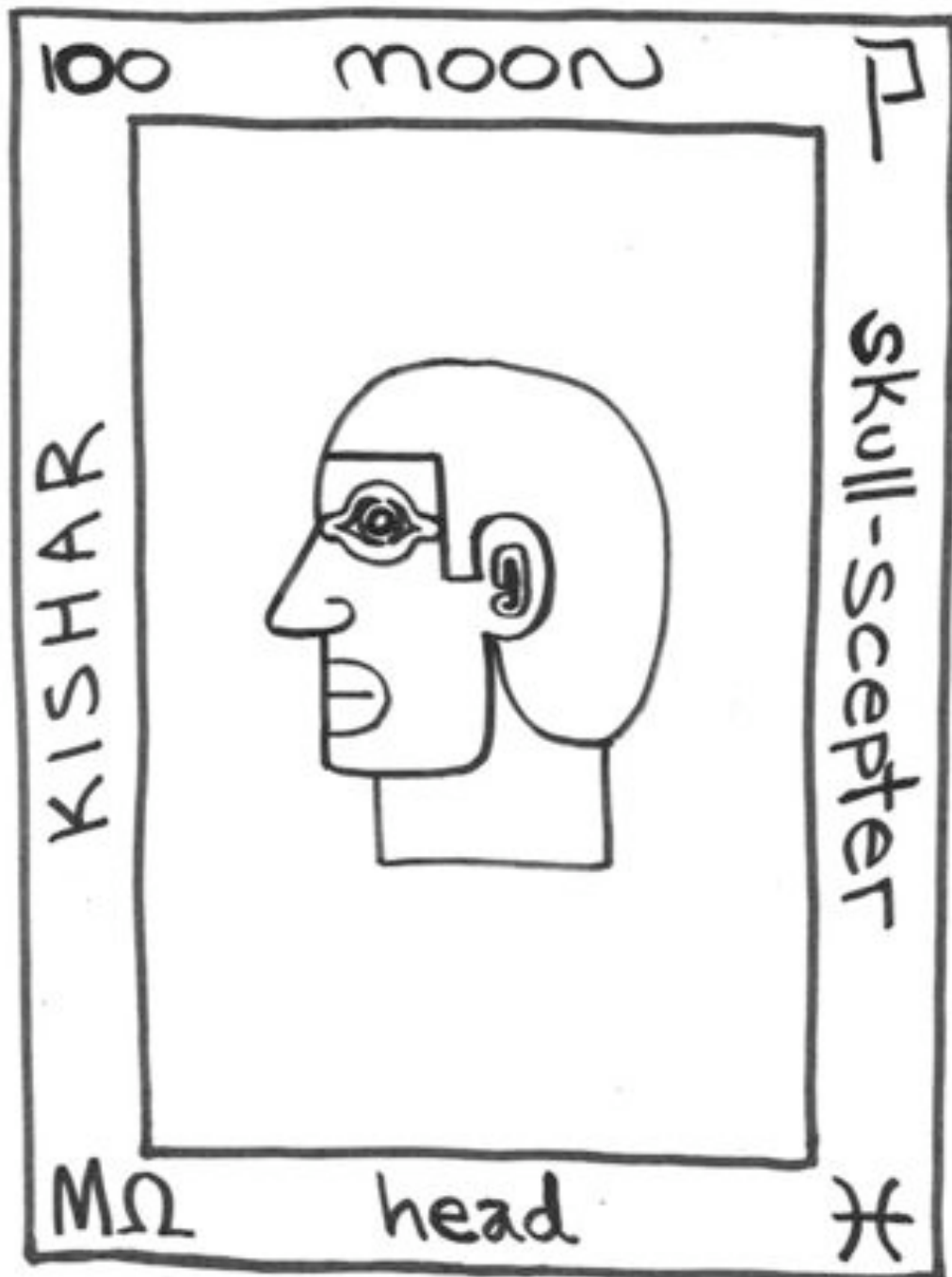
The Hebrew letter "Tzaddi" (symbolising the phoneme of soft C) was meant to symbolise a fish-hook. The Egyptian hieroglyph of the fish-hook was a two-legged, upside-down Ankh, that is, a five-pointed figure with a loop for one point. This Atu aligned with the zodiac sign Aquarius, significant also of the water element.



The Star Atu of the Golden Dawn Tarot deck shows seven smaller, eight-point stars around a single larger one. Below these sits a bird in a tree in the distance behind a blonde woman pouring water from two small jars, one onto water and one onto land. She kneels with one foot on the surface of the pond.

Due to a peculiar quote from an Egyptian stele transposed by Aleister Crowley, he made much fuss in arranging his system of Tarot trumps so as to render the "Star" Atu subjective epistemologically, yet seems to have forgotten the entirety of the modern Hebrew alphabet is no more so set in stone than his juxtaposition of "Tzaddi" for "Cheth." The image is of a bathing blue woman pouring two cups. Beyond the horizon is a planet with a 7-point pole below a star with 7-points.

Atu Eighteen: The Moon



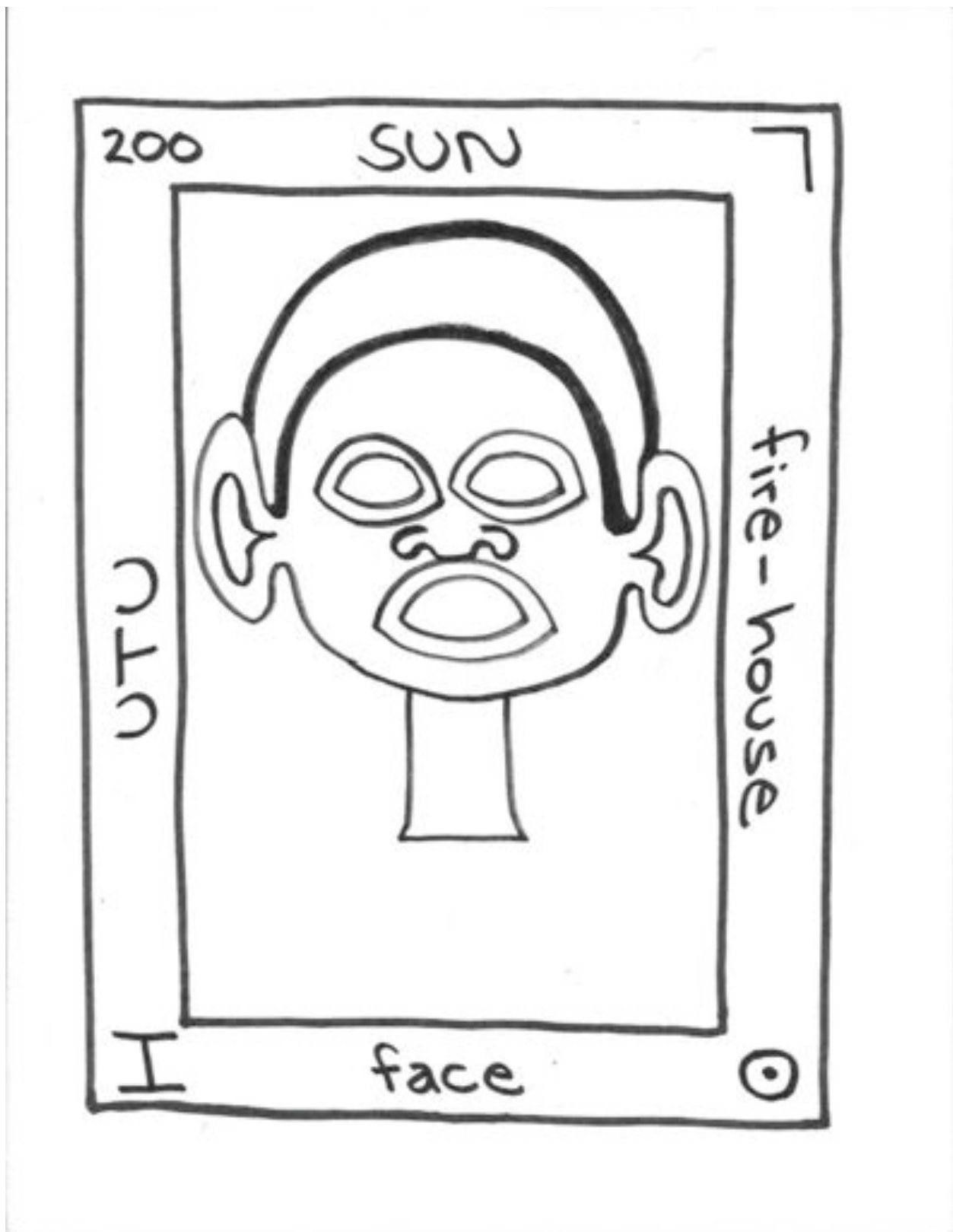
The Hebrew letter "Qoph" (Romanised-English letter Q) was meant to depict the back of a head, or a face in profile. The corresponding Egyptian hieroglyphic shows exactly this, the face of a male head in profile. It corresponds to the zodiac sign Pisces, which is usually symbolised by twin fish, and the Atu is called the Moon. The connection between all these symbols is simple, relating to monthly tide cycles effected on earth's oceans by our moon.



In the Golden Dawn Tarot deck depiction of the Atu of the Moon, we see a quarter moon surrounding the profile of a face, symbolising a lunar over solar eclipse. A long, narrow, winding path leads toward mountains on the horizon between two towers, each with one window, and ends in a beach in the foreground. A lobster crawls out of the ocean onto the path, and on either side on the shore sit two jackyls, braying at the lunar event.

In Aleister Crowley's version of the Moon Atu's depiction, we see two light-houses, each guarded by an Anubis holding an Ankh. At their feet is a shore-line below which is a scarab beetle rolling up a solar-disc surrounded by blue and red waves. Between the towers in the sky is the shape of a triple-looped torus, in the middle of which are red and blue ribbons reigning down light to the submerged solar-disc.

Atu Nineteen: The Sun



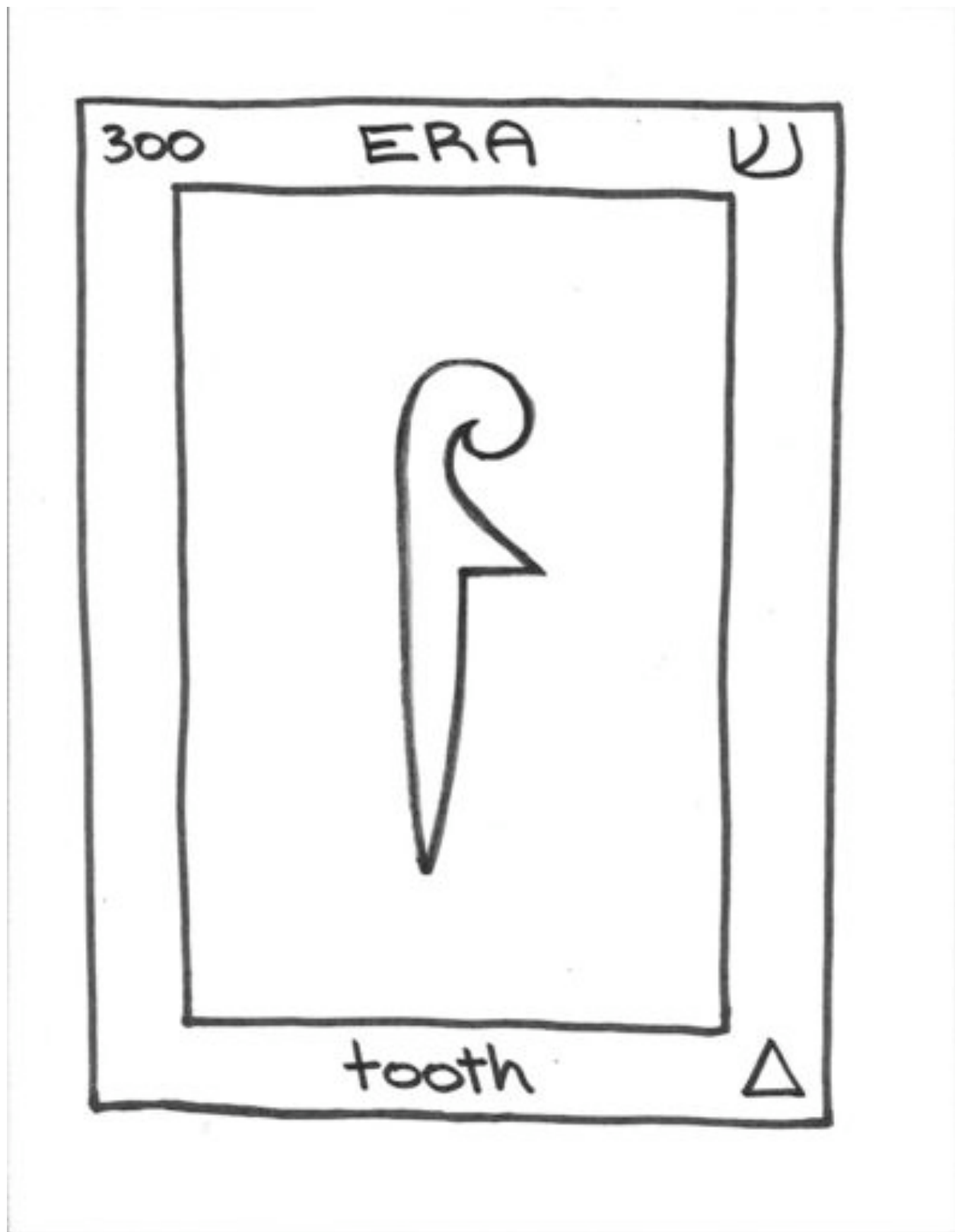
By subtracting part of the linear form of the letter "Qoph" (Hebrew Q) we turn the symbol it represents, the back of the head, around to the front, to yield the letter "Resh" (Hebrew R) and the Egyptian hieroglyph meaning a head seen facing front. The planetary aspect from the symbols of astronomy, the sun, eclipses any other meaning in the title of the card.



In the Golden Dawn depiction of the Tarot trump for this Egyptian hieroglyph, we see the sun's face head-on, surrounded by rays and waves of light, above flourishing sun-flowers growing on a brick wall. A young child wearing a crown of flowers and holding a red banner sits on the back of a pale, grey horse.

Aleister Crowley's depiction of the Tarot trump for the hieroglyph that became the Hebrew letter "Resh" is equally overshadowed by solar symbolism, and rather than a face shows two cherubim before a small, crowned, grassy hill below a solar disc and surrounded by the twelve astrological signs of the zodiac.

Atu Twenty: The Age



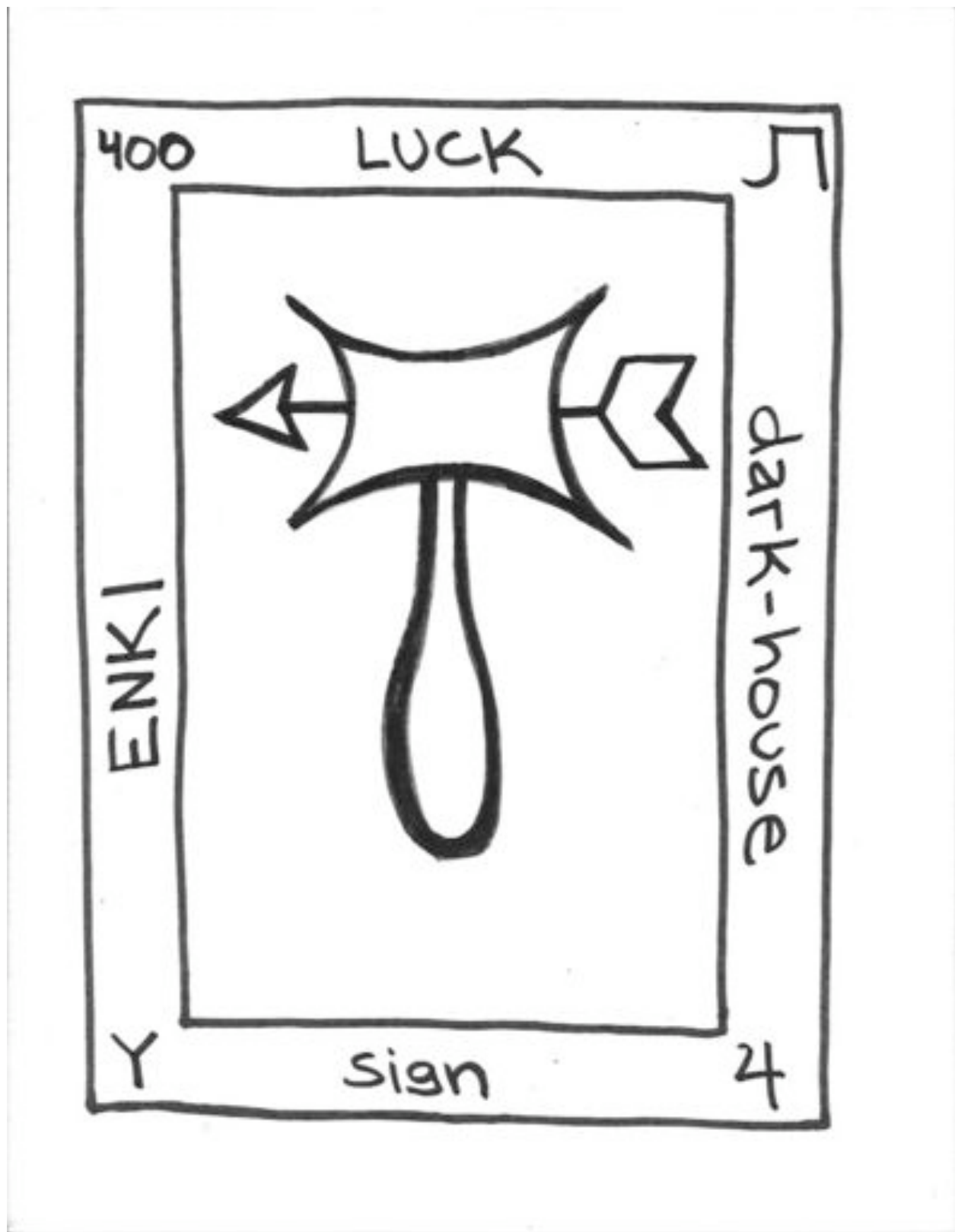
The letter "Shin," next to last in the modern and the ancient order of the Hebrew alephbet, was the third and final of the "mother letters" representing elements rather than planets or signs of the zodiac. Shin is the mother-letter of the element Fire, and the letter itself is meant to symbolise teeth. The Egyptian hieroglyphic of a single tooth is shown for comarison.



The Atu combining these symbolic attributes into one image is the Golden Dawn's depiction of the "Judgment," according to the expectation of a Rapture at the end of days, when the Angel of Revelations blows the 7th horn and all the dead rise from their graves to sit in judgment of the living.

The Atu combining these symbolic attributes into one image in Crowley's Tarot deck is his depiction of the "Aeon," an idea he misinterpreted from the Gnostic concept for the 2,000 year solar span of a sign of the zodiac. According to Crowley's idea of history, man had been around for only two Aeons already, and was only beginning (in 2000 AD) to enter into the third. He called these the "Aeons" of the Mother, the Father and the Cowned and Conquering Child. Here we see these three ideas depicted as Nuit, Thoth enthroned, and Harpocrates, who is neither seen nor heard. Below these is the Hebrew letter shin shown.

Atu Twenty One: Cosmos



The final letter of both the modern and ancient Hebrew alphabet is the letter "Tau," signifying the phoneme "T." It's shape symbolises a T-square or cross, and its Egyptian hieroglyph depicts a nail. The final astronomical attribute of all is Saturn.



The Golden Dawn Atu, the "World" card, shows a young woman, robed with a purple banner, juggling two batons, aflame at both ends of each, surrounded by a wreath outside of which are the animisms of the 4 elements.

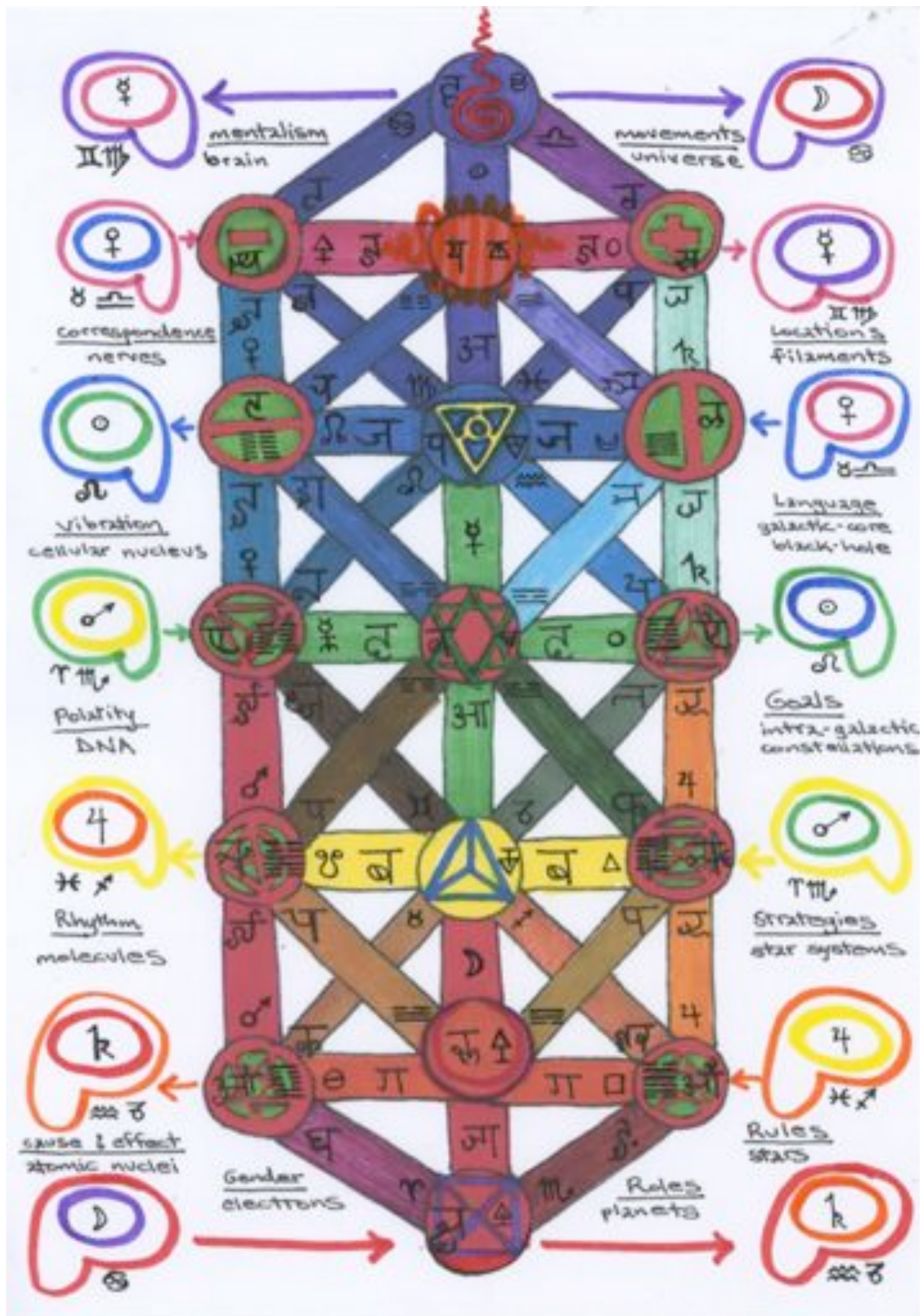
The final Atu of the trumps in Aleister Crowley's Tarot deck, the "Universe" card, shows a golden figurine trampling the ehad of a serpent, holding aloft its tail in two coils toward a golden eye in the surrounding night sky. Behind this figurine is a trefoil moebius strip, and around the corners are the 4 elemental animals.

:: TAROT ::

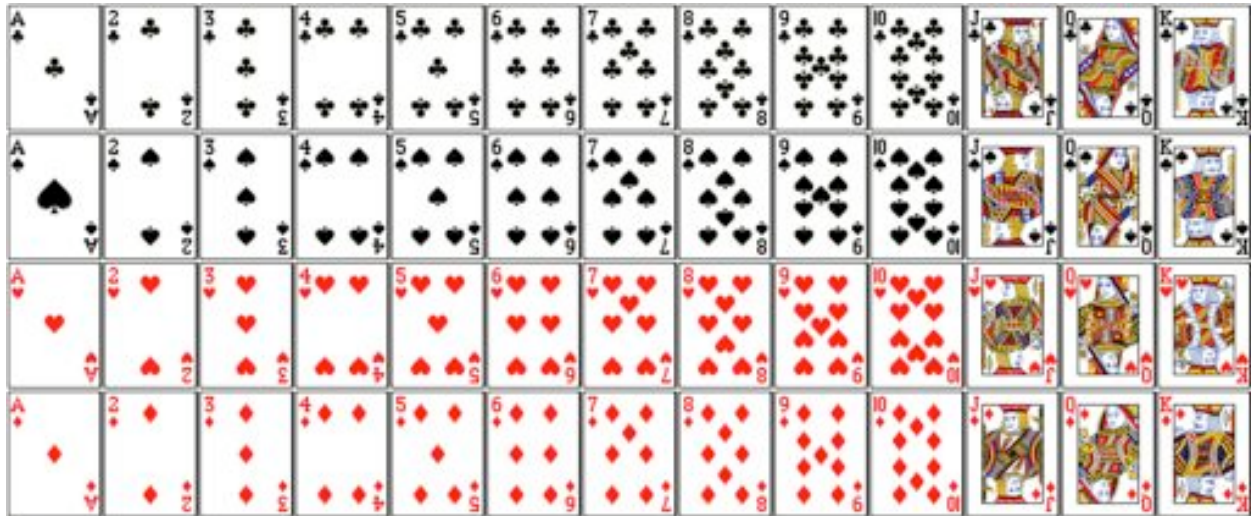
(Part Five)

"the lesser arcana & complete deck"

|      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| והו  | יכ   | סיט  | עלם  | מוהש | לכה  | אכא  | כהת  |
| הזי  | אלד  | לאו  | ההע  | יול  | מובה | הרי  | הקם  |
| לאו  | כלי  | כוו  | פהל  | נלך  | י    | מולה | וזהו |
| נתה  | האא  | ירת  | עאאה | ריי  | אום  | לכב  | ושר  |
| יוזו | להוז | כוק  | מנז  | אני  | וזהם | רהע  | י    |
| ההה  | מיכ  | וול  | ילה  | סאל  | ערי  | עשל  | מיה  |
| והו  | דני  | הוזש | עמם  | ננא  | זית  | מובה | פוי  |
| נמם  | ייל  | הרוז | מצר  | ומב  | יהה  | ענו  | מוזי |
| דמם  | מזק  | איע  | וזבו | ראה  | יבמ  | היי  | מום  |



Just as, to assemble the 22 trumps on a lattice structure, we arrange them as the 3 horizontal, 7 vertical and 12 diagonal "paths" on the QBLHistic "Tree of Life" diagram, so too can the complete deck be arranged on the combinations of the Gra tradition of the "Tree of Life" diagram (of a tesseract hyper-cube) with Steve Savedow's "Tree of Death" diagram (of a stellated octahedronal hyper-tetrahedron). When we do this we find there are 32 "mystical paths of wisdom" connecting 10 sefirot to 7 chakras. If we add the entire system as one complete element, we sum 50 natural attributes on this chart, and if we double the attributes of the original 22 trumps, we achieve the mystical number 72, the original intended sum for the attributes now assembled as the Tarot deck of 78.



The usual number of cards in a standard modern Tarot deck (the "lesser" arcana), differs from the number of cards in a regular playing card deck. There are 4 royal cards for each of the 4 sets each numbered Ace, 2-10 in usual Tarot, totalling 56 cards. There are only three royal cards per 4 suits of 10 cards each in a standard deck of playing cards, and the aces count as royals. Thus, there are a total of 52 cards in a regular playing card deck. This implies the number of lesser arcana in the Tarot deck may indeed be malleable, and instead of 56 cards, total instead only 50.

Although we studied the imagery of the 22 "major arcana" Tarot trumps, because we were relating them to the original hieroglyphic syllabary of the Annunaki language, that broke apart into the various phonetic alphabets at the time of the confusion of the tongues, and the rise of ancient Babylon, we will not be studying the modern Tarot depictions of anthropomorphic characteristics of the 56 "lesser arcana" of the regular deck. Suffice it to say that there are traits attributed for each by the Golden Dawn deck, but that only the original 22 trump traits are described in the original "cipher documents" upon which the Golden Dawn was founded. These 22 correspond to the paths on the tree of life, the Hebrew letters and all their other relative attributes.

Each of the 4 suits of the classic deck had, in the Golden Dawn tarot arrangement, an ace card, followed in suit by a two, a three and so-forth until the ten card appears last. Next each suit was followed by 4 "royal" cards, including a prince, knight, queen and king. The four usual suits of Tarot were labeled Cups, Wands, Swords and Coins (or pentacles). These differ from the modern suits in the standard deck of playing cards used today, given as clubs, spades, hearts and diamonds. Usually the suits are seen as corresponding to one another, thus: Cups = hearts, Wands = clubs, Swords = spades and Coins = diamonds.

So, we see in the common decks of today an agreement on the 40 numbered cards (including aces as ones) of the 4 suits of 10 cards each. These 40 are unalterable attributes of the decks, however the number of "royal" cards differs between the Tarot decks, where there are 4 "royal" cards per suit, and the usual playing card decks, where there are only 3 "royal" cards per suit. Thus, to the usual base of 40 cards, we can add any other number of "royal" cards per suit to complete the deck.

| THE SANSKRIT ALPHABET                            |                  |               |               |          |         |
|--------------------------------------------------|------------------|---------------|---------------|----------|---------|
| संस्कृतवर्णमाला SAṆSKṚTA-VARNA-MĀLĀ              |                  |               |               |          |         |
| vowels (svara)                                   |                  |               |               |          |         |
| simple — short & long:                           |                  |               |               |          |         |
| अ A                                              | आ Ā              | इ I           | ई Ī           | उ U      | ऊ Ū     |
| guttural                                         |                  | palatal       |               | labial   |         |
| diphthongs — long:                               |                  |               |               |          |         |
| ए E                                              | ऐ AI             | ओ O           | औ AU          | अं AM    | अः AH   |
|                                                  |                  |               |               | anusvāra | visarga |
|                                                  |                  |               |               |          | लृ L    |
|                                                  |                  |               |               |          | dental  |
| consonants (vyañjana)                            |                  |               |               |          |         |
| mutes (sparsha)                                  |                  |               |               |          |         |
| class - location                                 | hard (voiceless) |               | soft (voiced) |          |         |
|                                                  | simple           | aspirate      | simple        | aspirate | nasal   |
| gutturals - throat                               | क KA             | ख KHA         | ग GA          | घ GHA    | ङ NA    |
| palatals - middle of mouth                       | च CA (cha)       | छ CHA (cha)   | ज JA          | झ JHA    | ञ NA    |
| cerebrals - roof of mouth                        | ट TA             | ठ THA         | ड DA          | ढ DHA    | ण NA    |
| dentals - teeth                                  | त TA             | थ THA         | द DA          | ध DHA    | न NA    |
| labials - lips                                   | प PA             | फ PHA         | ब BA          | भ BHA    | म MA    |
| semi-vowels (antastha) — soft                    |                  |               |               |          |         |
| य YA                                             | र RA             | ल LA          | व VA          |          |         |
| palatal                                          | cerebral         | dental        | labial        |          |         |
| sibilants — hard & pure aspirate — soft (ūṣhman) |                  |               |               |          |         |
| श SA (sha)                                       | ष SA (sha)       | स SA          | ह HA          |          |         |
| palatal                                          | cerebral         | dental        | guttural      |          |         |
| special compound consonants:                     |                  |               |               |          |         |
| क्ष KṢA                                          | त्र TRA          | ज्ञ JṆA (gṇa) |               |          |         |

Next, let us consider the 50 letters of the Sanskrit alphabet. These were, just like the 22 Hebrew-Greek / Phoenician letters, an independently invented alphabet of phoneme sounds equally ancient in origin. They derive from between the proto-Ganges script and the pre-Hindu Vedic period in the Indian sub-continent. In the same way the 22 Phoenetic letters of middle-eastern origin correspond to hieroglyphs, Hebrew letters, zodiac signs of planets of astronomy, etc. so these 50 Sanskrit letters have their correspondent traits in both the ancient Sumerian and the ancient Egyptian civilisations contemporary to its origin, and, when they are combined with the 22 trump letters, form an alphabet of 72 Atu.

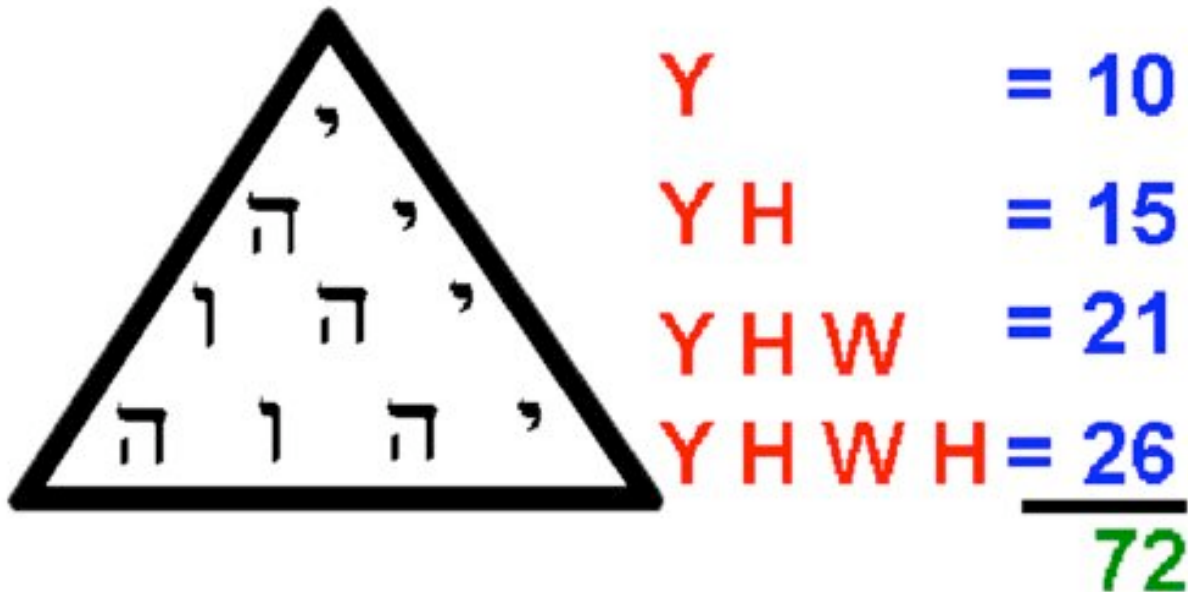
The 50 Sanskrit letters of the Vedic-era Indian sub-continent corresponded in Sumeria to the post-Tower of Babel construction project, Babylonian empire's 50 names of their patron deity Marduk. These were originally listed in the Enuma Elish, the Babylonian adaptation of the Sumerian Bible, the book of Enki. They represent the Babylonian-era replacements for the original names of 50 unique deities in the Sumerian pantheon of the Annunaki. At a cocktail party in the 1970's AD, a group of occultish HP Lovecraft fans drafted 50 sigils for these 50 names and released their work as a modern addendum to the traditional worship of the Sumerian Annunaki pantheon in the form of the so-titled "Necronomicon," meaning "book of dead names."

Before we discuss the correspondent Egyptian traits of the 50 Sanskrit letters, we must consider the impact of reducing the cards of the "lesser arcana" to the number of letters in the Sanskrit alphabet on the card deck known now as the Tarot. The first Tarot is dated to (+)1465(YP) from Padua, Italy, and was the work of painter Andreas Mantegna. It consisted of 50 plates of 10 anthropomorphic symbols in 5 sets. The first 40 of these corresponded to the first 40 numbered cards in the usual deck. They signified the 10 social statuses in class society, the nine Muse daughters of Apollo and the sun-God himself, the 10 Liberal Arts and Sciences of scholasticism and the 10 Cardinal Virtues of ordinal Catholicism. The final 10 cards signified 10 Heavenly Spheres, including the 7 usual planets of contemporary astrology, as well as the primum mobile, or starred sphere, the Prime Mover and the Prima Causae, symbolising the supernal trinity of Catholic Christianity. These five sets, called "Decades" for having 10 image plates in each, were the first authentically European card-game, evolving by 1524 into basic "trappola" (of 36 cards), from whence the modern 22 trumps and the 40 odd lesser arcana originate.

While the notion of combining the 22 trumps with the 40 numbered-cards to yield the same sum of attributes as the 64 hexagrams of I Ching ties the ideal Tarot deck to the ancient orient as well as the mid-east and Africa, the method of yielding the sum 72 by combining the 40 numbered cards and 22 trumps with 10 "royal" cards derives from a concept most sacred to Pythagoras, the famous pre-Greek mathematics cult-leader. Pythagoras, who may have invented the standardised Phoenician / Hebrew / Greek alphabet of 22 letters, recognised that assigning number sums to each letter allowed one to apply mathematics, in which Pythagoras delighted, to the spelling of words and the constructions of sentences.

The 4 Hebrew letter name of God called the Tetragrammaton consists of three letters, one repeated twice: Yod (Y), Heh (H), Vav (V or W) and Heh (H) again. Pythagoras was quick to note that, when assembled as a Talisman on top of the Tetractys, one of Pythagoras most favourite shapes, the letter's number sums for the Tetragrammaton added up to a magical number sacred to ha QBLH. Yod (the tenth letter) plus Yod-Heh totalled 25, plus Yod-Heh-Vav totalled 46, plus the complete Tetragrammaton totalling

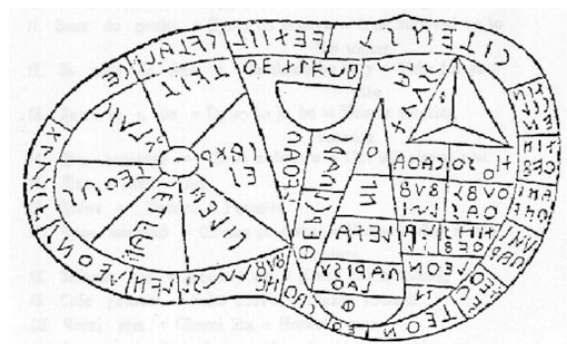
26 would yield the magic sum of 72 by alpha-numeric gematria. This pattern for the ten sefirot traits implies a Tetractys as a possible pattern for the ten "royal" cards necessary to bring the 40 numbered cards up to the sum of the Mantegna Tarot, the Names of Marduk, and to the letters of the Sanskrit alphabet. By adding 10 to 40 to yield 50, and by adding 22 to 50, we yield 72.

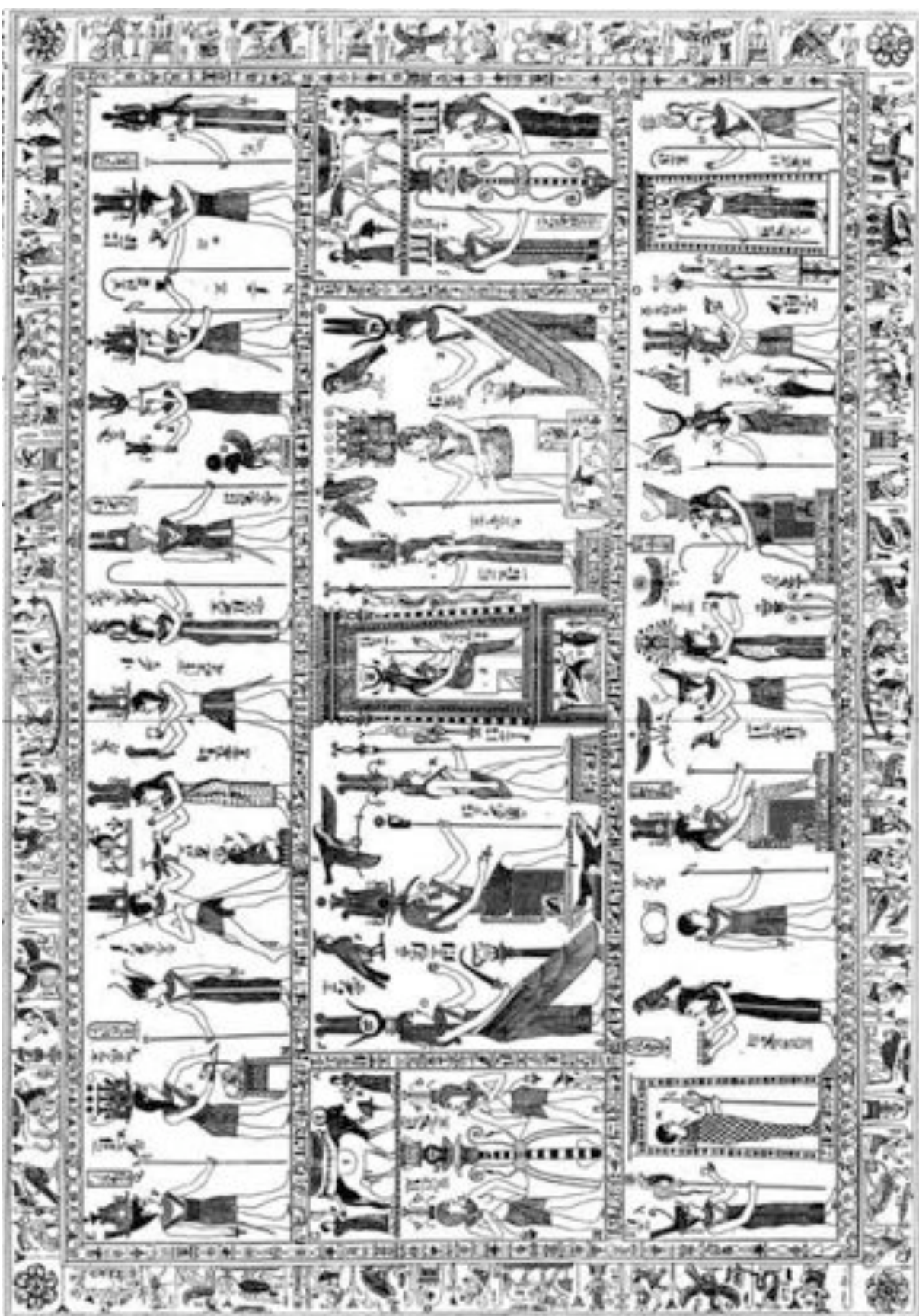


The 72 names and sigils of the Goetia, that apply as "ascendent," "cadent," and "decadent," to each of the 12 signs of the zodiac, are the spirits alledgedly used by King Solomon to build the first Temple to God in Jerusalem. However, they date to much older than this in origin. The "Baal Shem" or "name of God" of 216 letters, as featured in the modern movie Pi: Faith in Chaos, derives from 3 verses in the book of Exodus comprised of 72 letters each that describe the parting by Moses of the Red Sea. By taking these 3 columns as 72 rows, we derive 72 names of 3 letters each, the so-called "Shemhamforash." However, the base 72 system originated prior to Moses leading the Hebrews in the Exodus out of Egypt, as evidenced by the so-called "Bembine" tablet of Isis, dating from first-century Rome following after a lost Egyptian original. The "Bembine" Isis table is widely held, though rarely understood how, to represent the original version of a Tarot deck. It has three rows, of 12, 5 and 12 characters, surrounded around the edge by 72 hieroglyphs. The original intended meaning of the "Bembine" Isis tablet is untranslated, however by applying the techniques described in this lecture, of attributing the 22 letters to a hieroglyphic syllabary, we may begin to come closer to unlocking the ancient mystery of the Tarot.



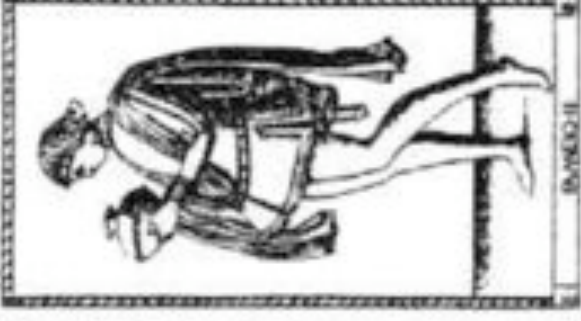
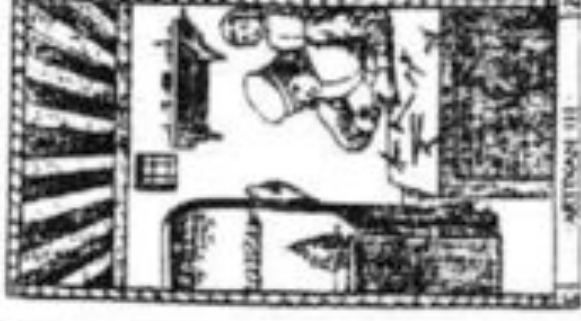
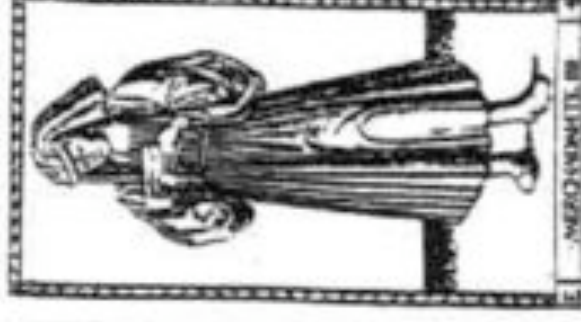
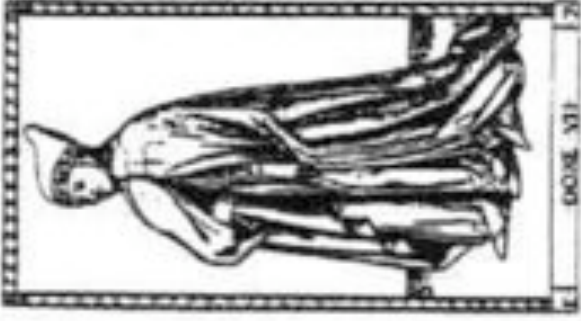
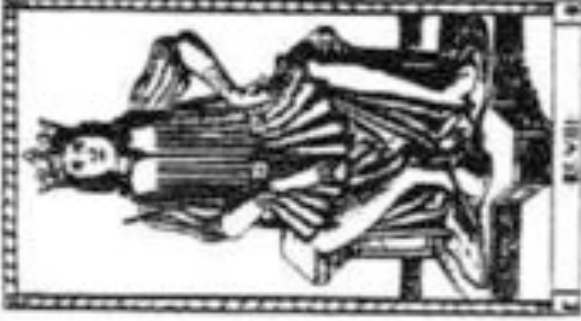
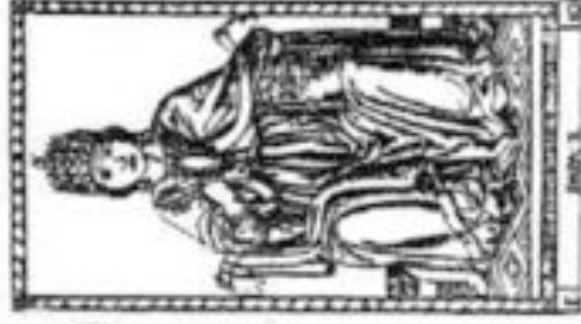
:: TAROT ::  
(Part Six)  
"other mysteries of Tarot"

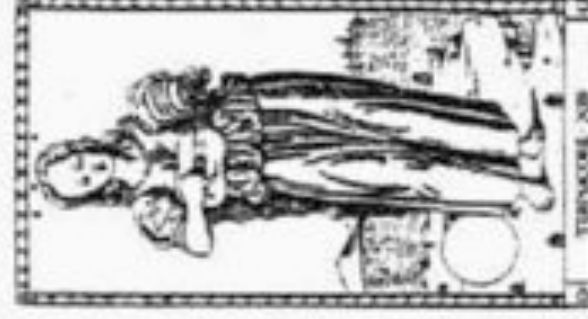


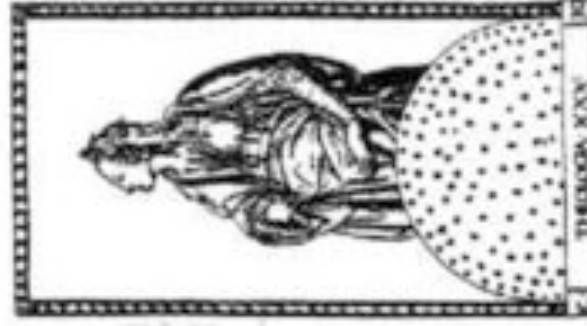
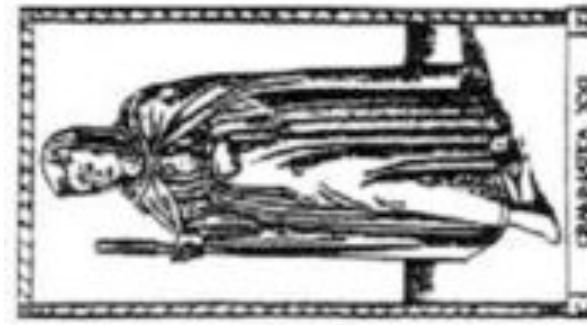
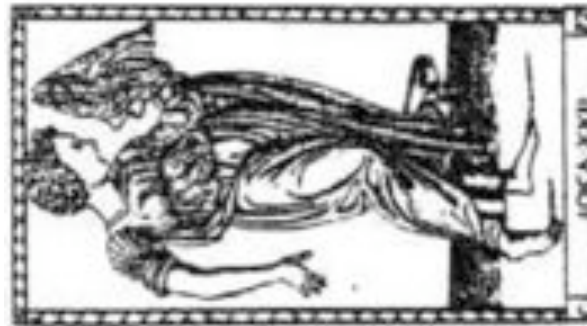
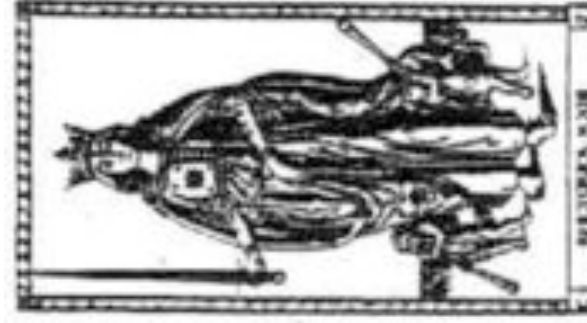
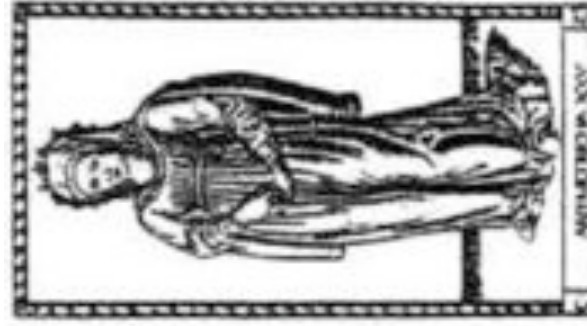


|        |          |       |         |          |
|--------|----------|-------|---------|----------|
|        |          |       |         |          |
| Venus. | Mercury. | Mars. | Saturn. | Jupiter. |

|                   |                   |                   |                   |                   |                   |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
|                   |                   |                   |                   |                   |                   |
| 1. Venus - Venus  | 2. Venus - Venus  | 3. Venus - Venus  | 4. Venus - Venus  | 5. Venus - Venus  | 6. Venus - Venus  |
|                   |                   |                   |                   |                   |                   |
| 7. Venus - Venus  | 8. Venus - Venus  | 9. Venus - Venus  | 10. Venus - Venus | 11. Venus - Venus | 12. Venus - Venus |
|                   |                   |                   |                   |                   |                   |
| 13. Venus - Venus | 14. Venus - Venus | 15. Venus - Venus | 16. Venus - Venus | 17. Venus - Venus | 18. Venus - Venus |
|                   |                   |                   |                   |                   |                   |
| 19. Venus - Venus | 20. Venus - Venus | 21. Venus - Venus | 22. Venus - Venus | 23. Venus - Venus | 24. Venus - Venus |
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| 25. Venus - Venus | 26. Venus - Venus | 27. Venus - Venus | 28. Venus - Venus | 29. Venus - Venus | 30. Venus - Venus |
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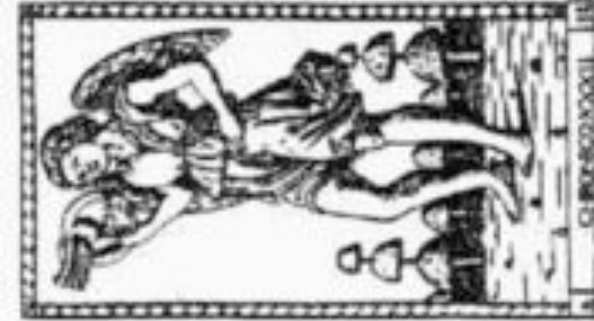






14

МНОГО СЛОВО



15

СВЯТЫЙ БОЖИЙ ДУХ



16

СВЯТЫЙ БОЖИЙ ДУХ



17

ТВОЯ ПРАВА РУКА



18

ПРАВА РУКА



19

ПРАВА РУКА



20

ПРАВА РУКА



21

ПРАВА РУКА



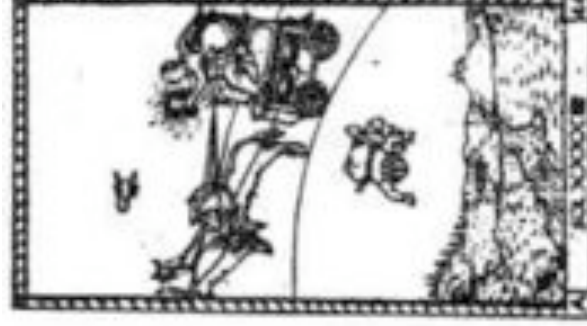
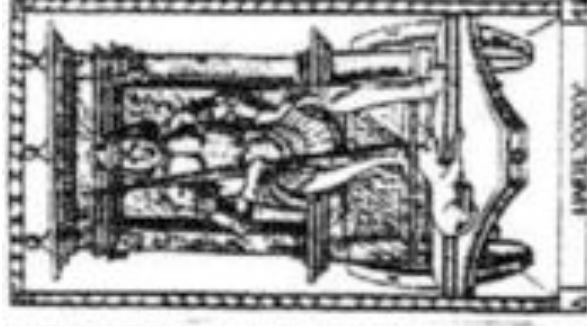
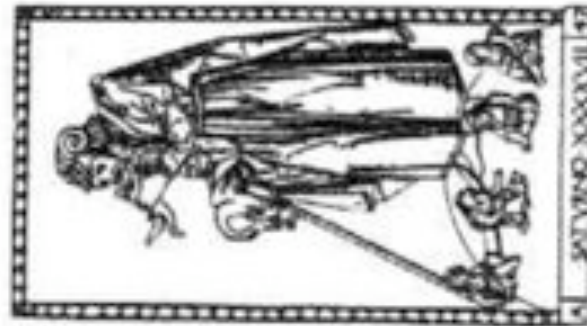
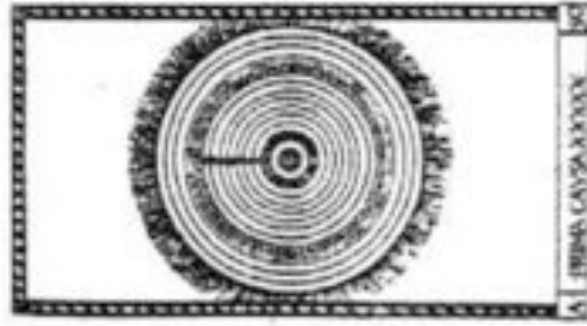
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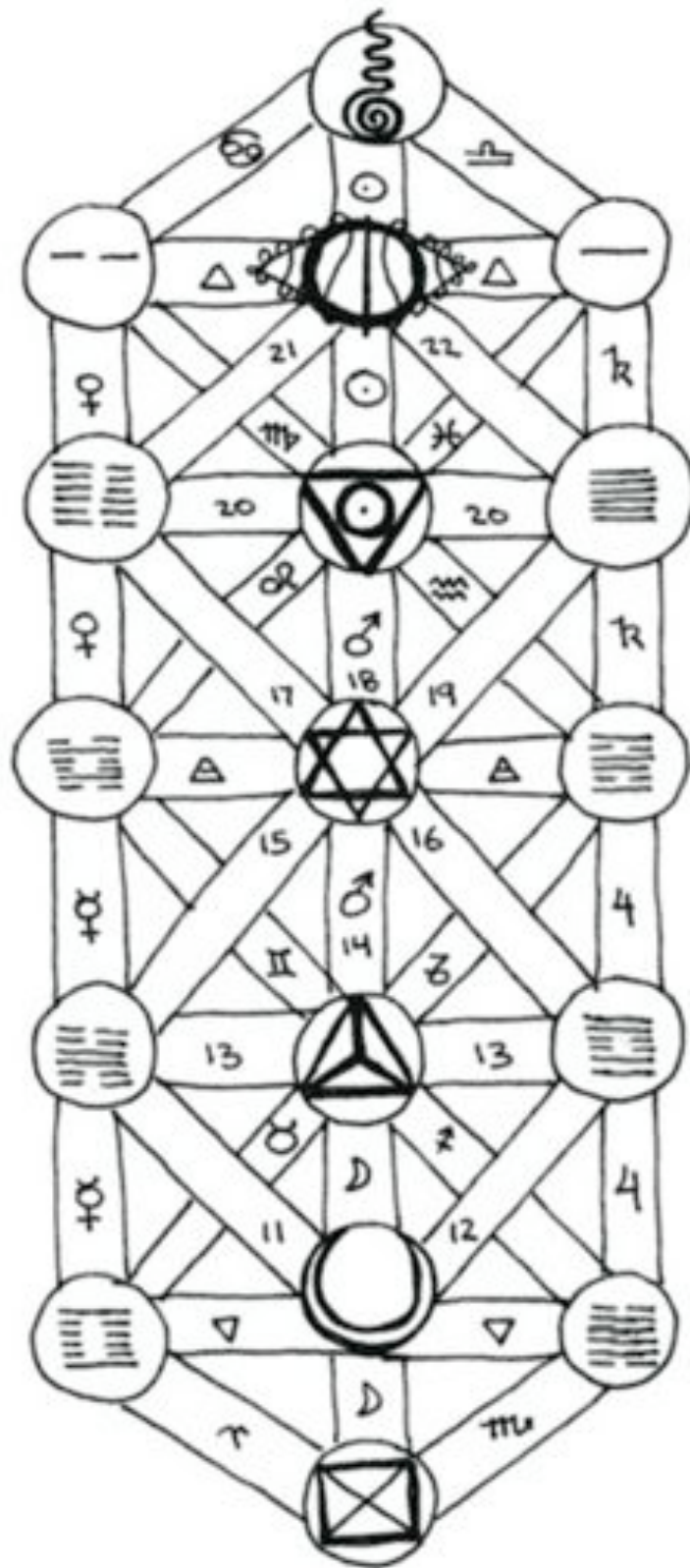


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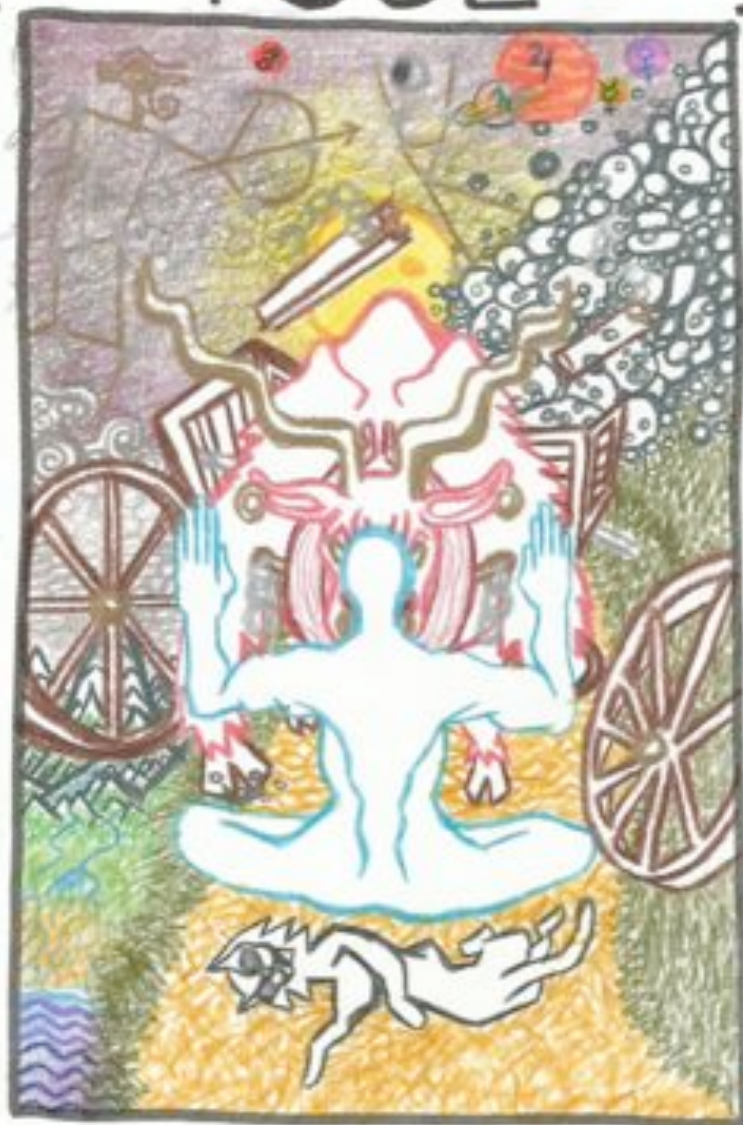
:: TAROT ::  
(Part Seven)  
"the Jacob's Ladder, a 21st century Tarot"



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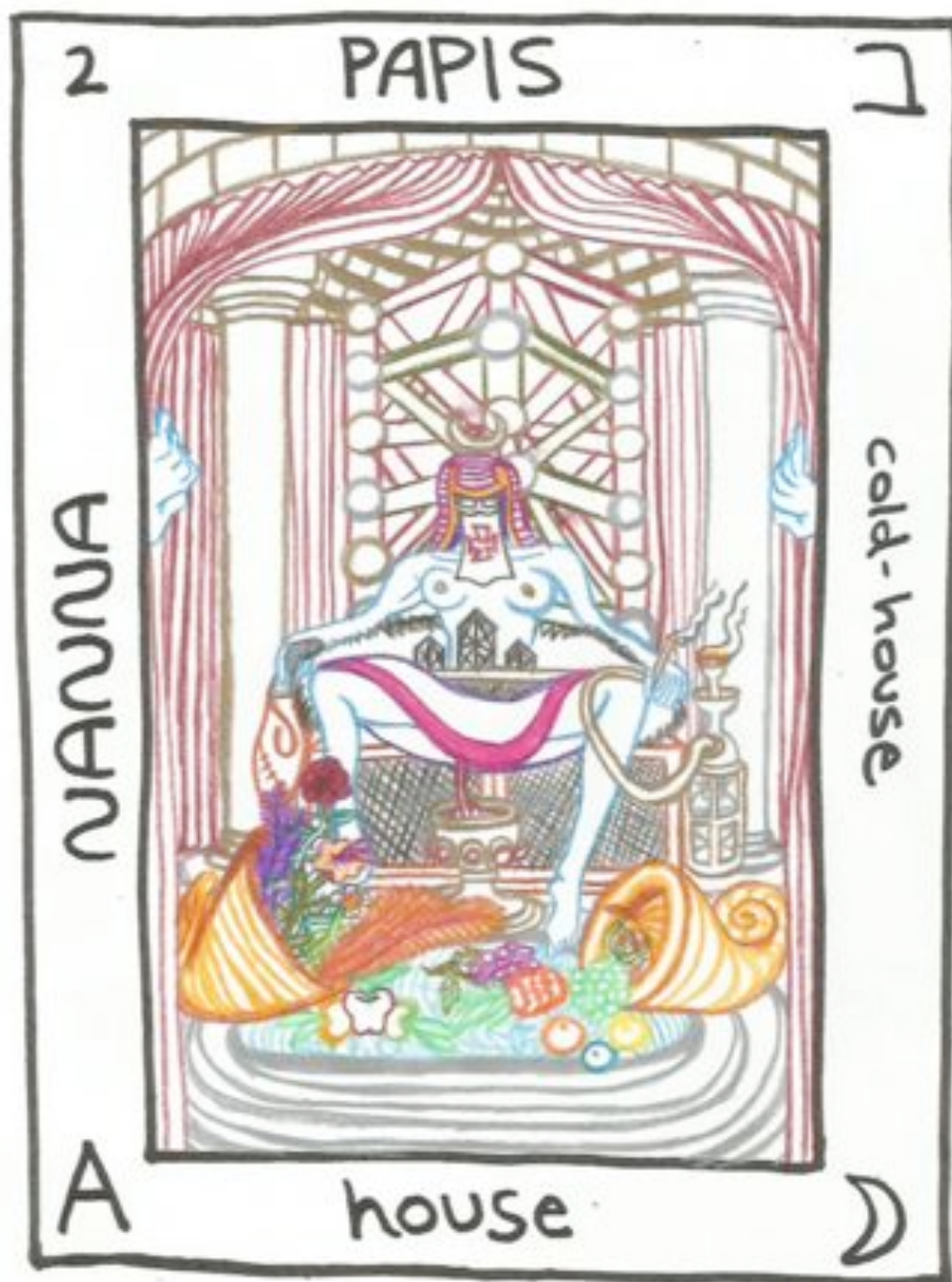
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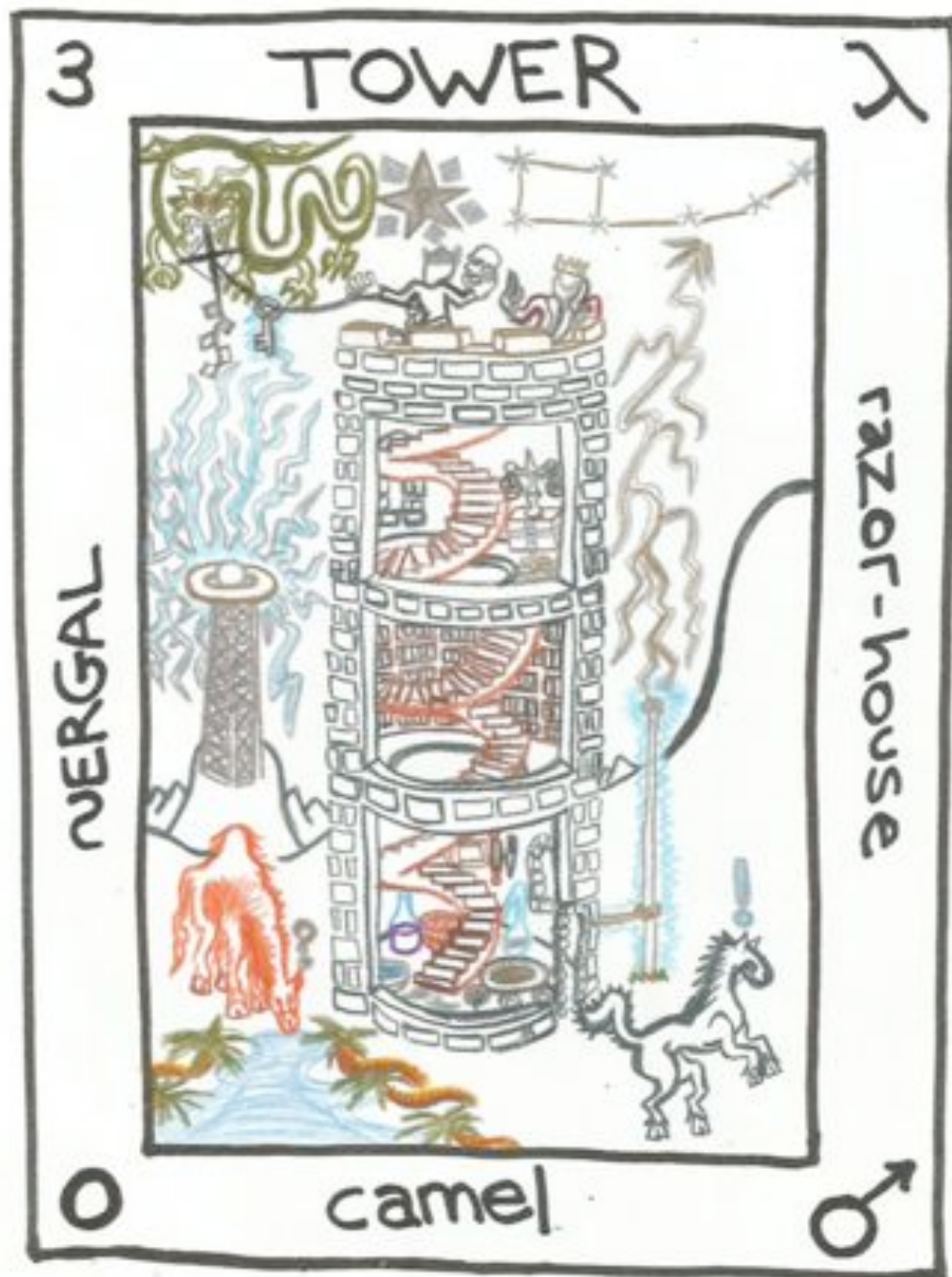


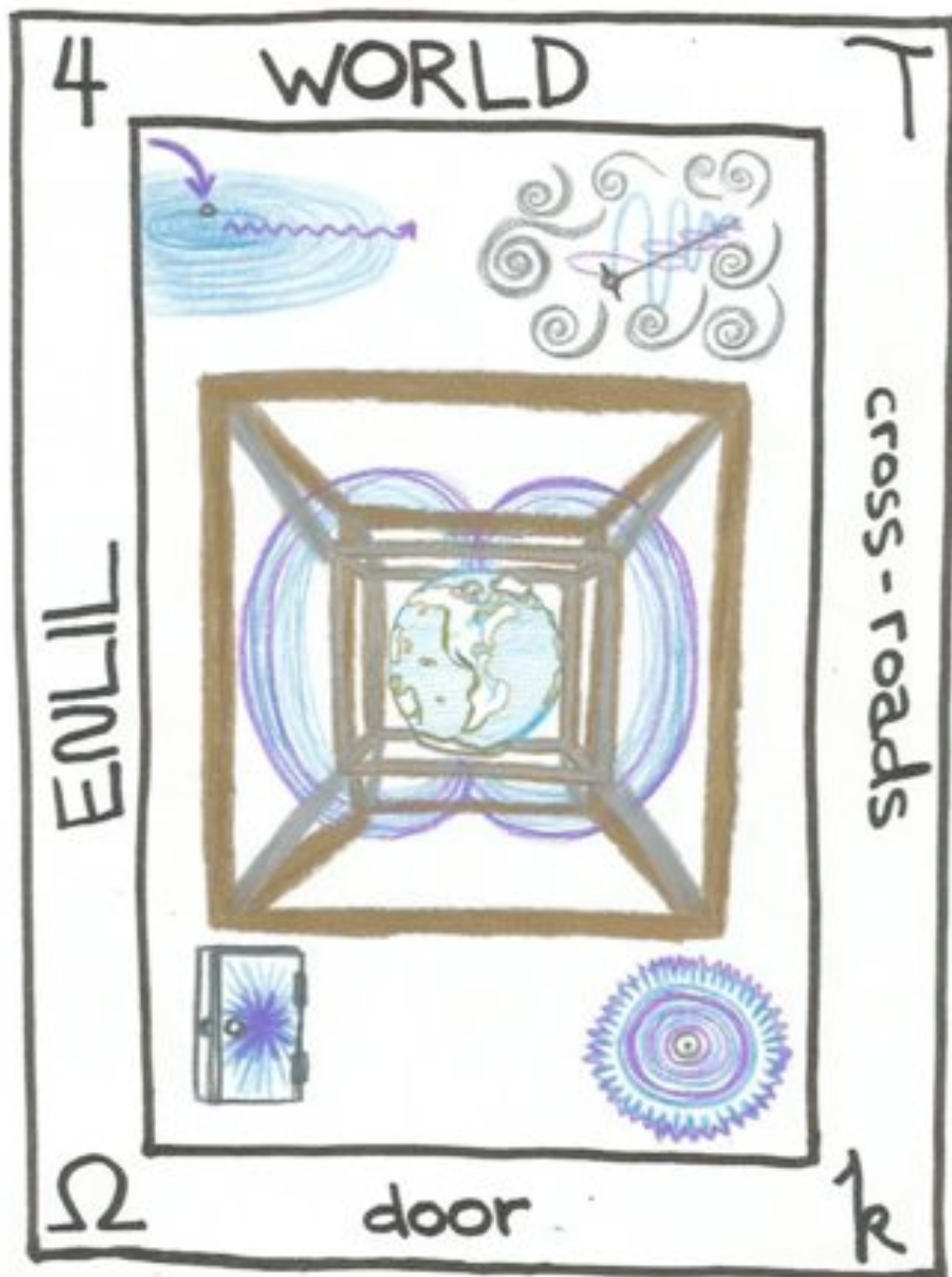
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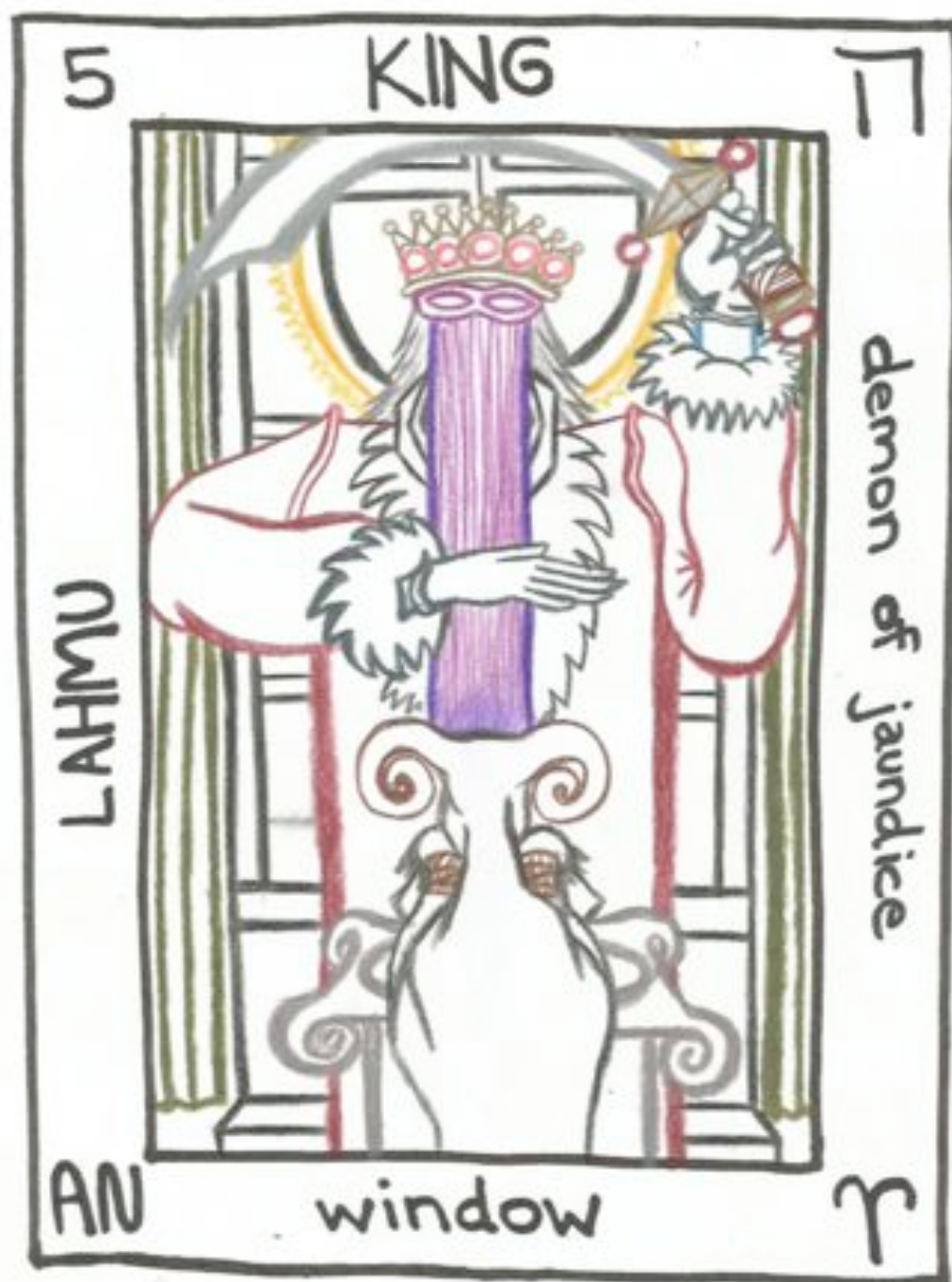
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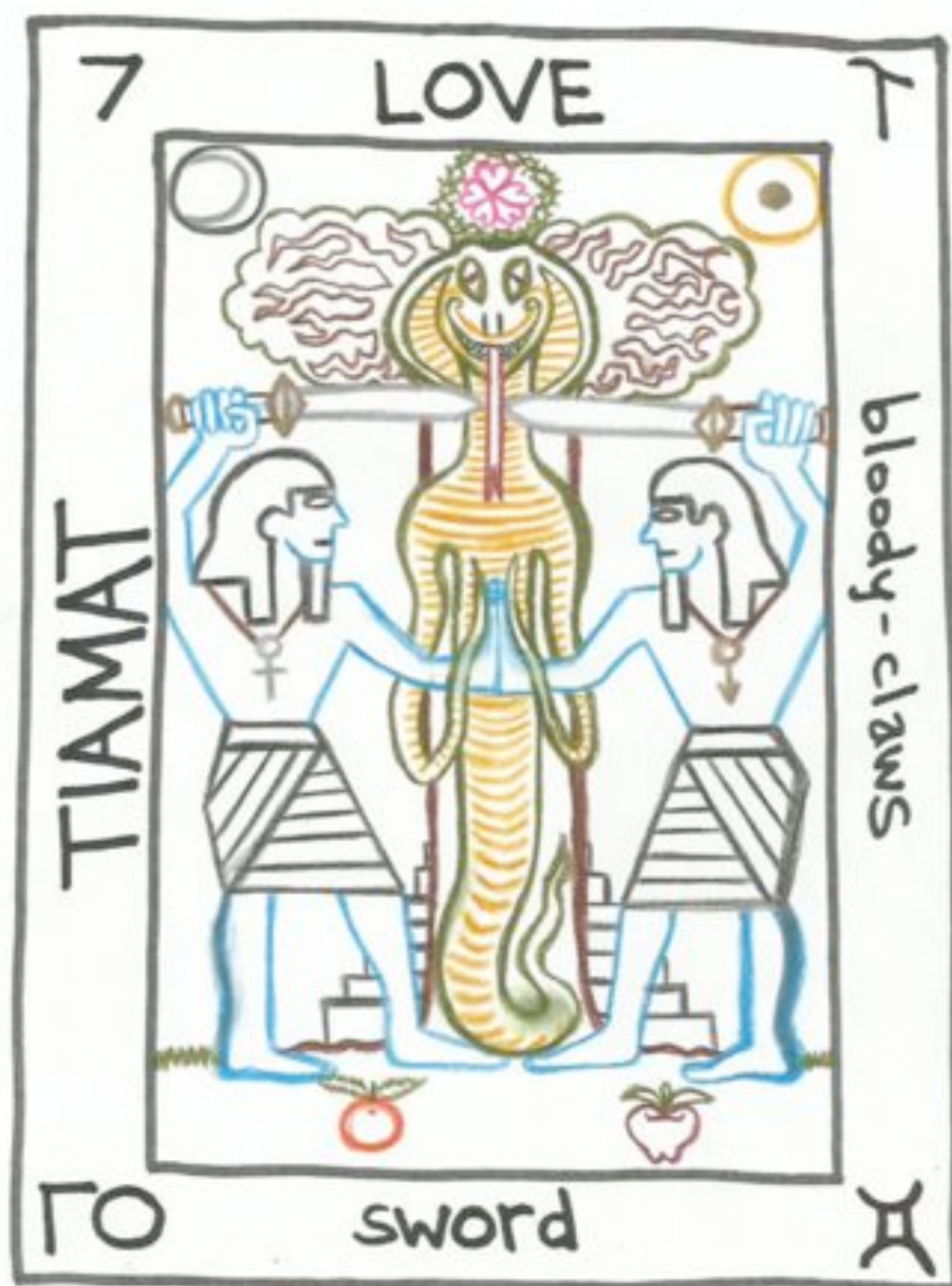


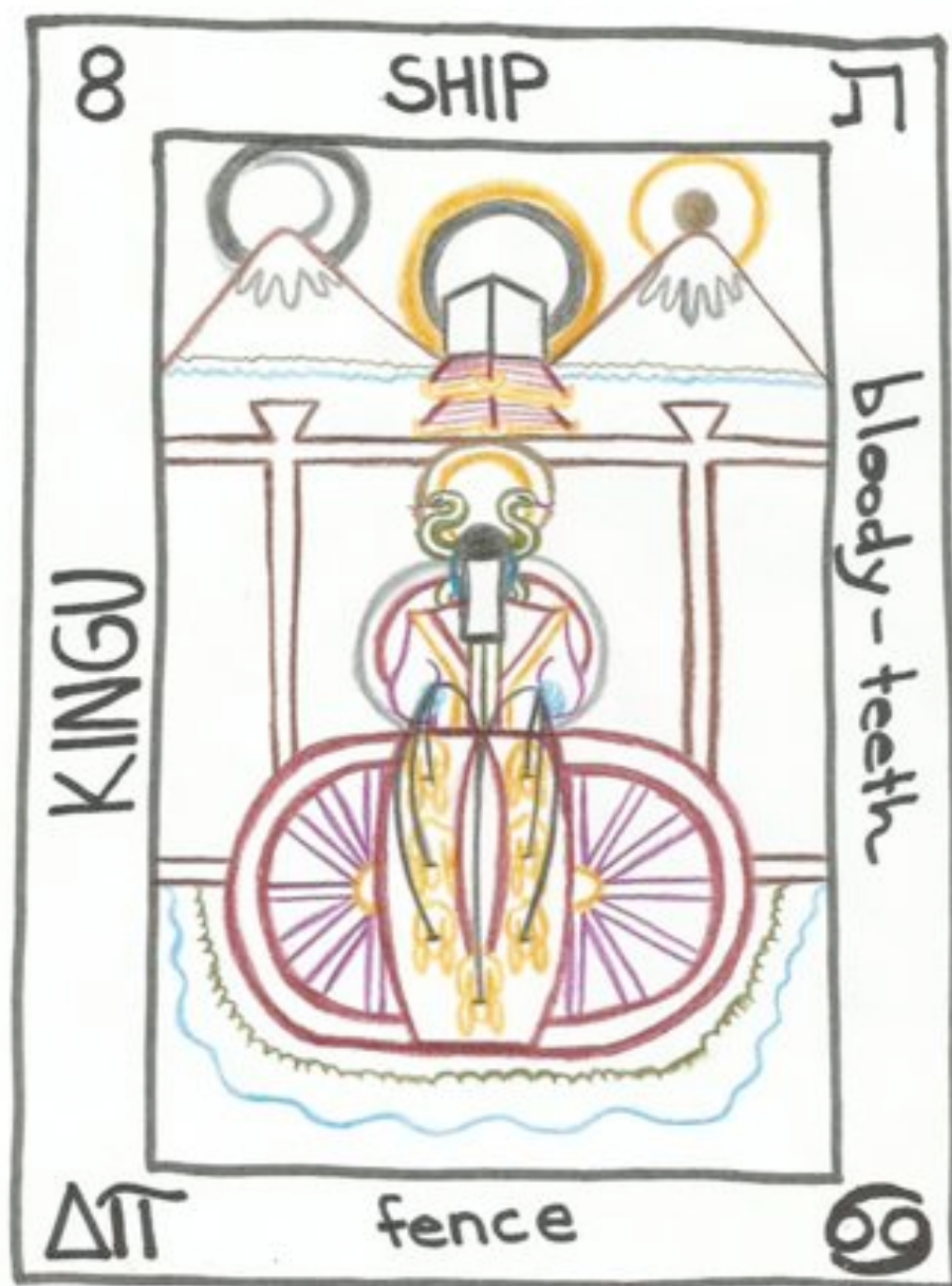


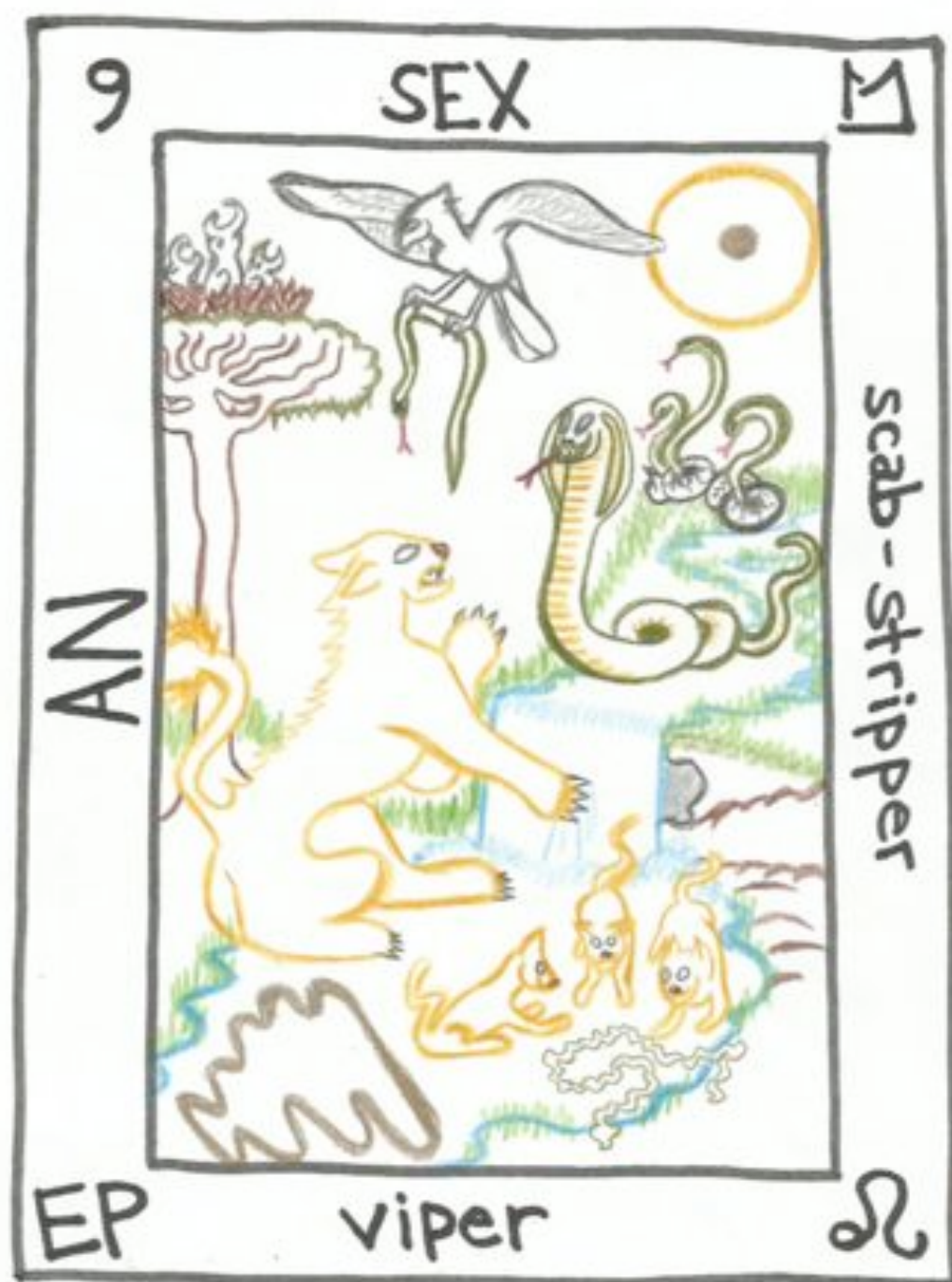






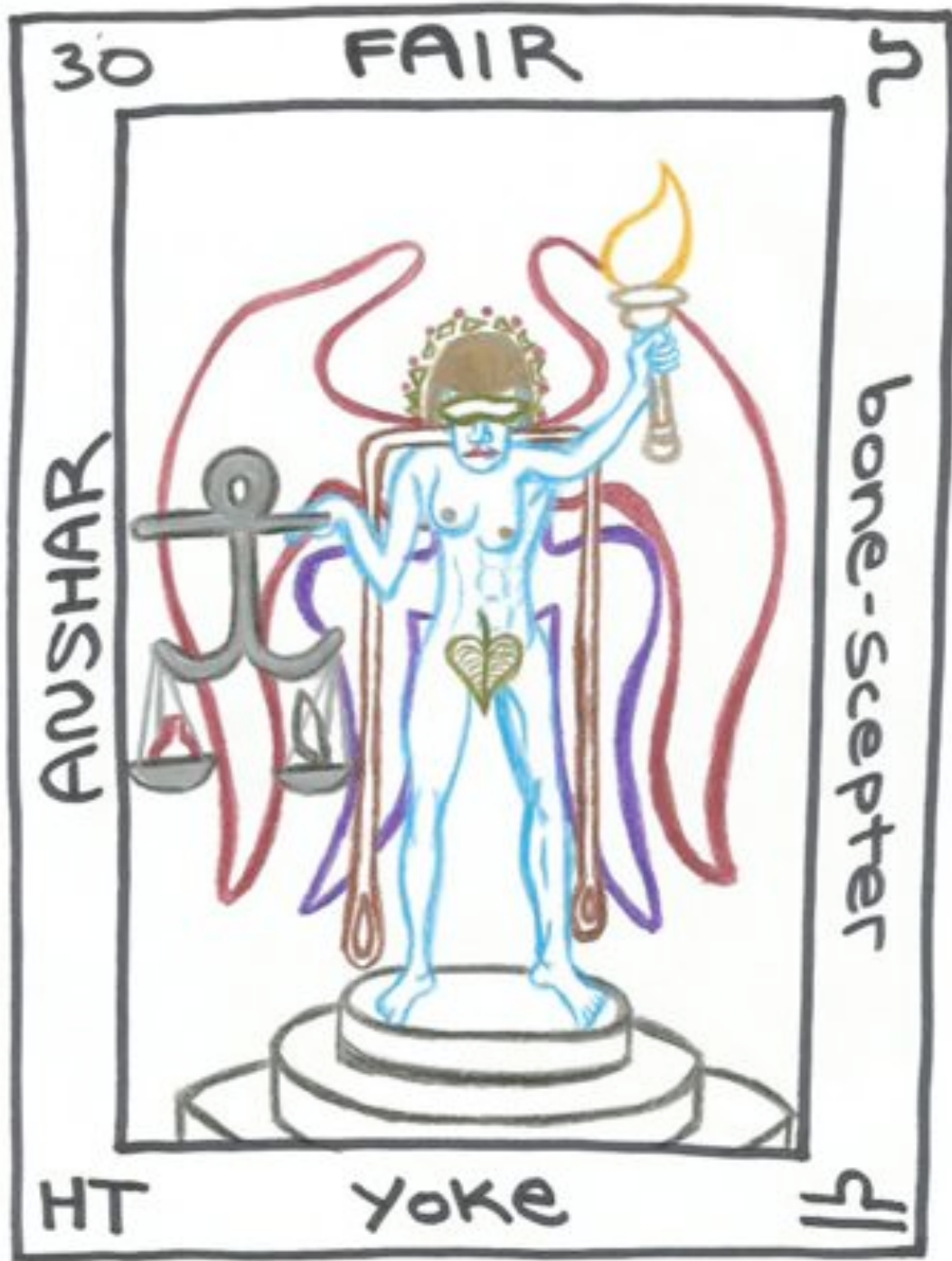












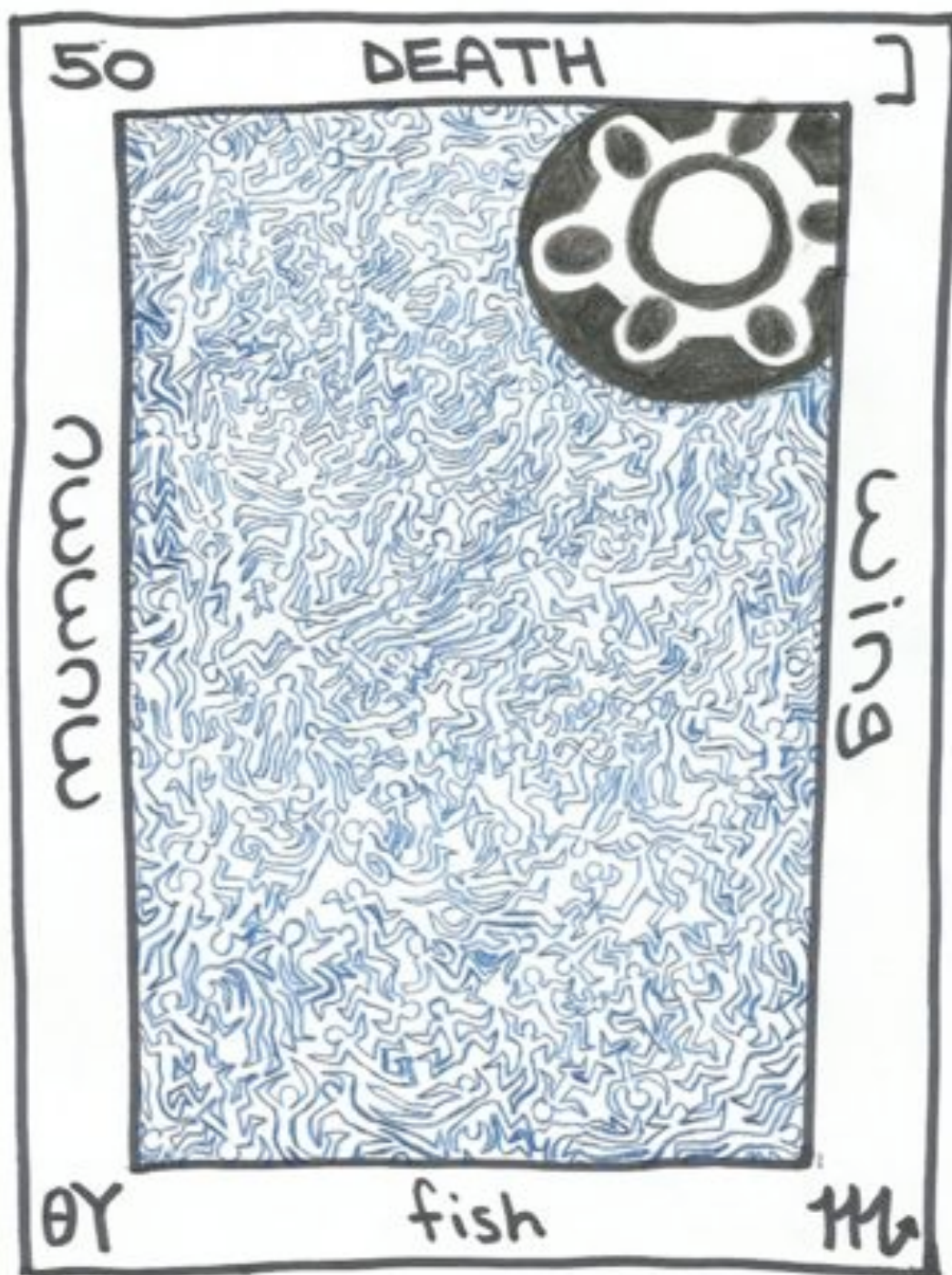
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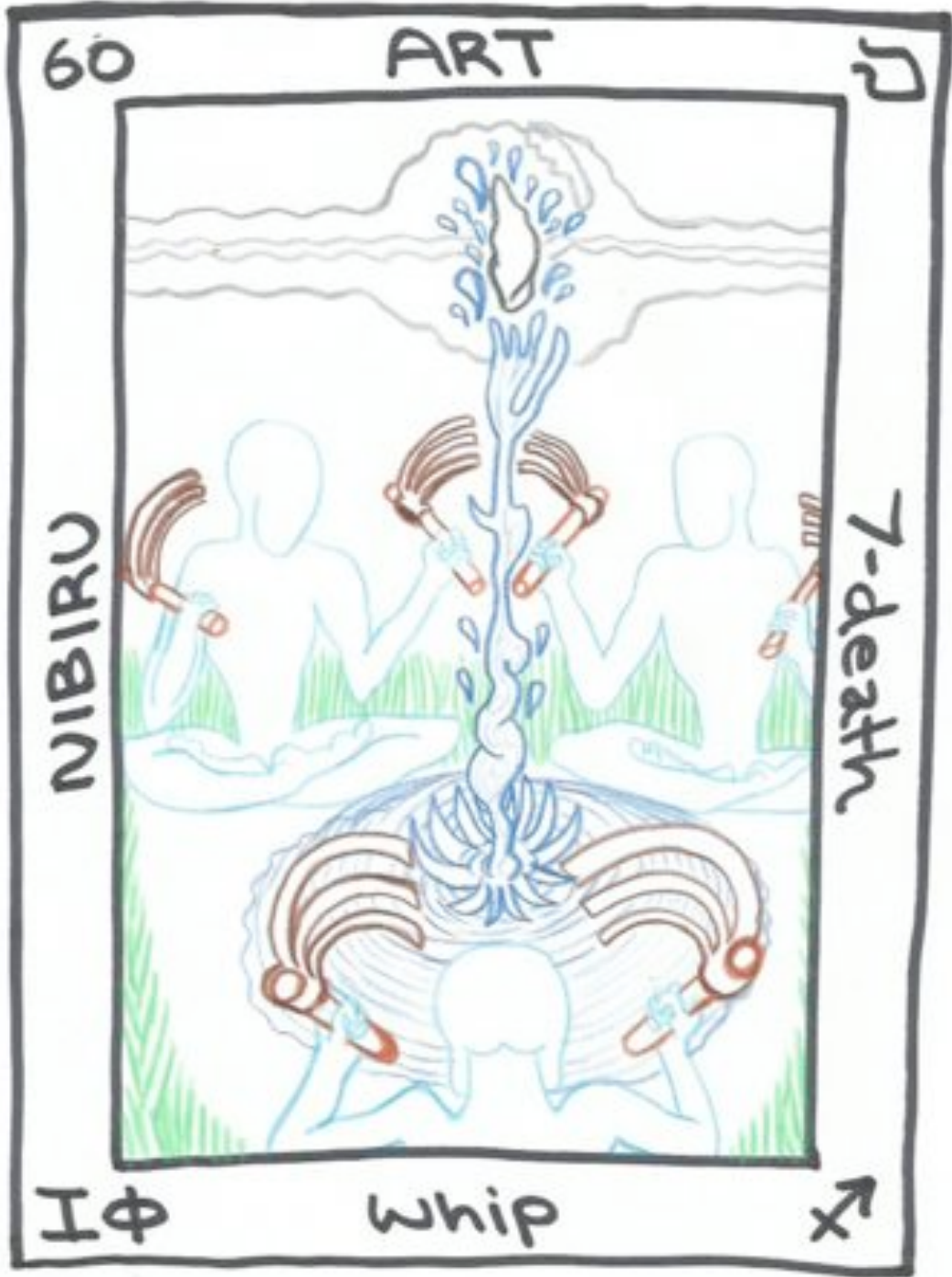
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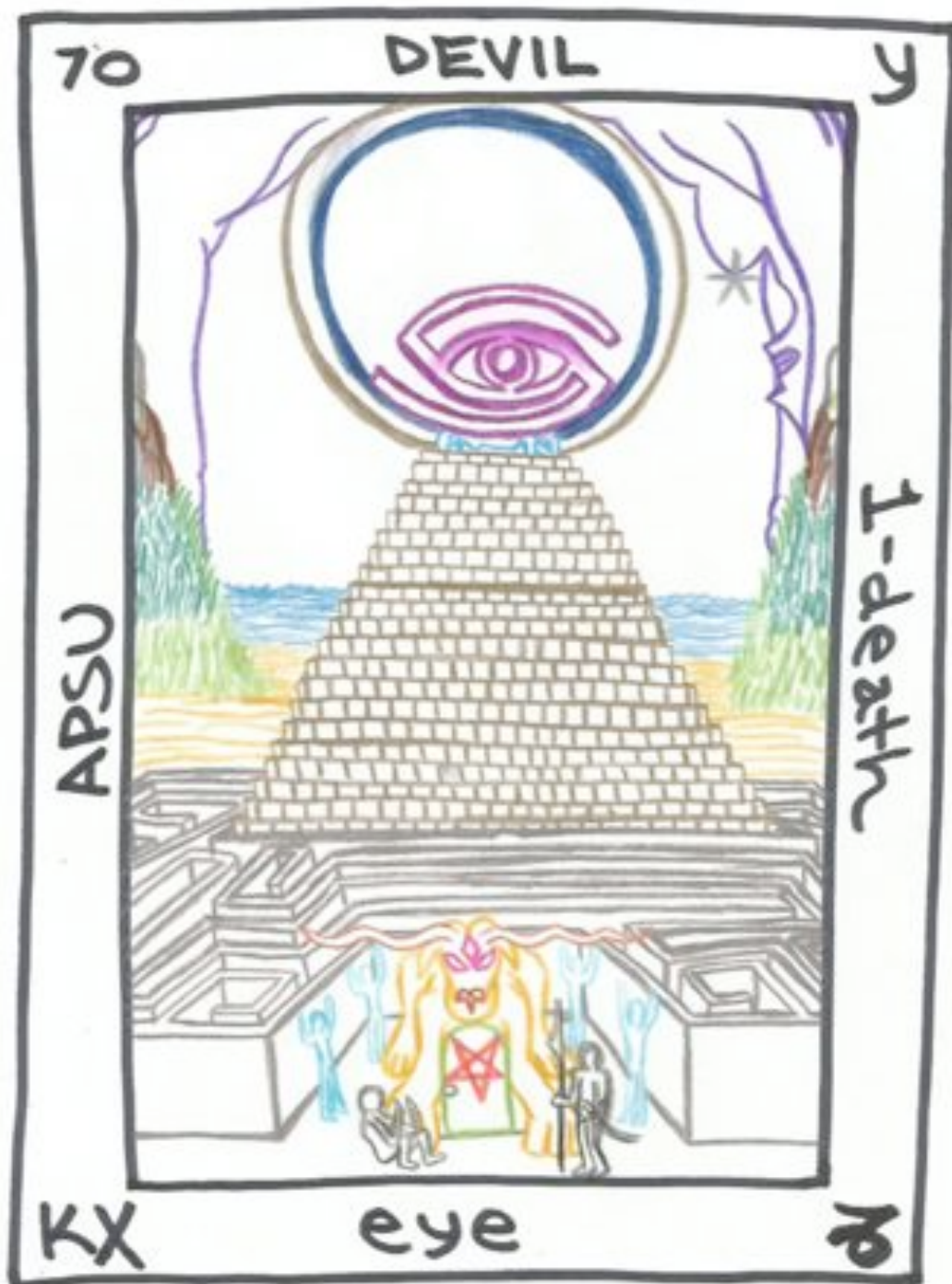


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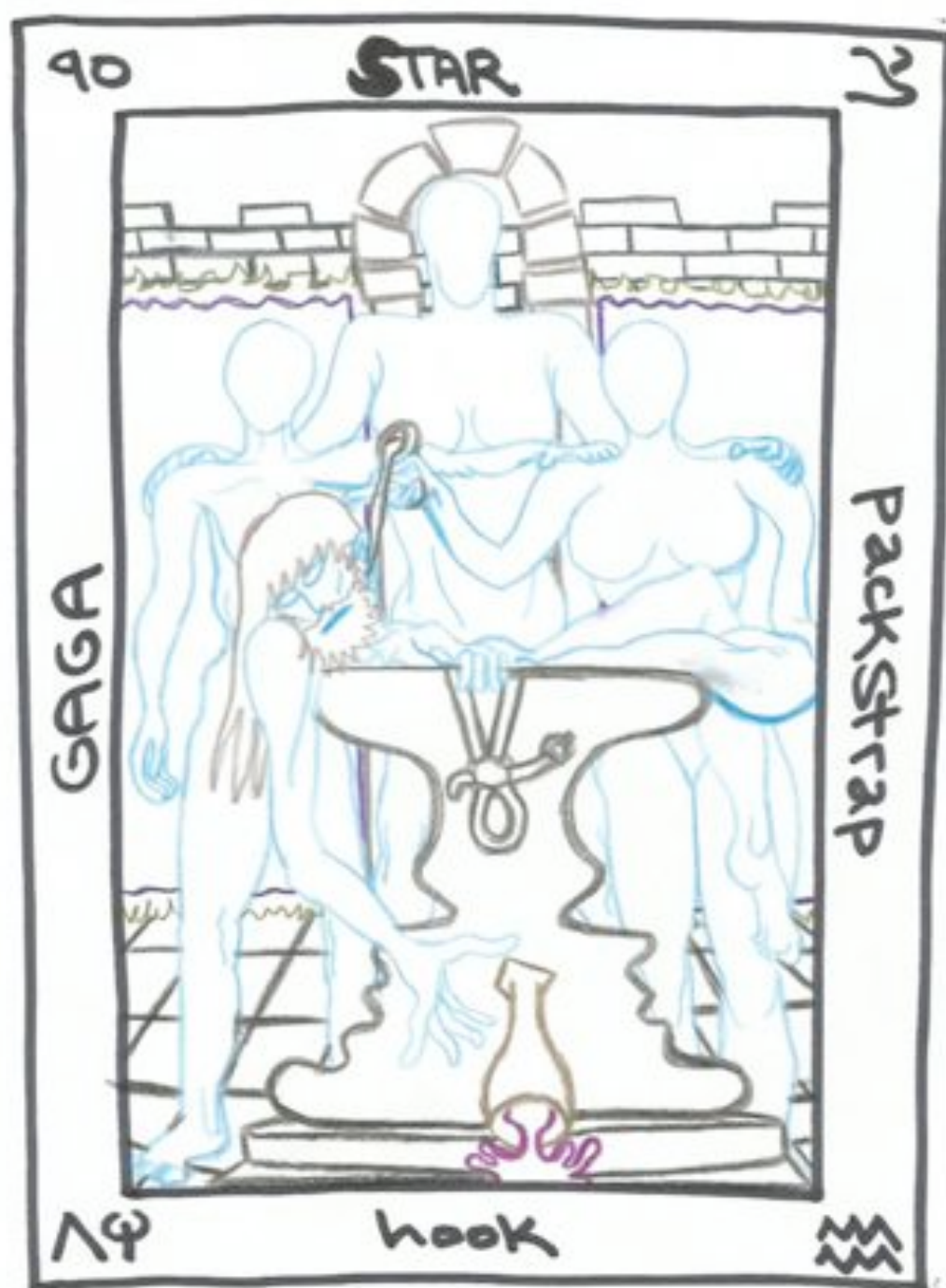




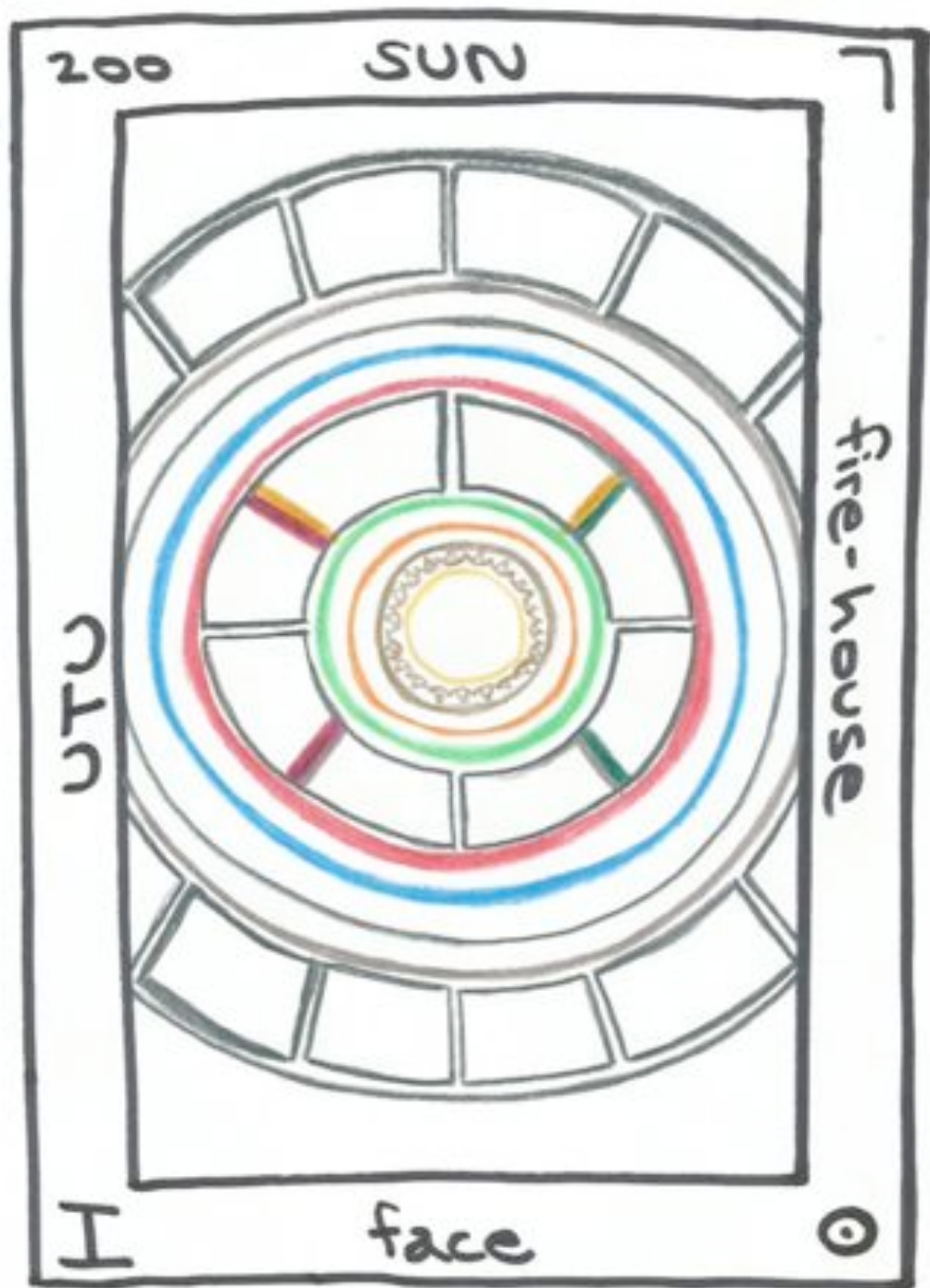








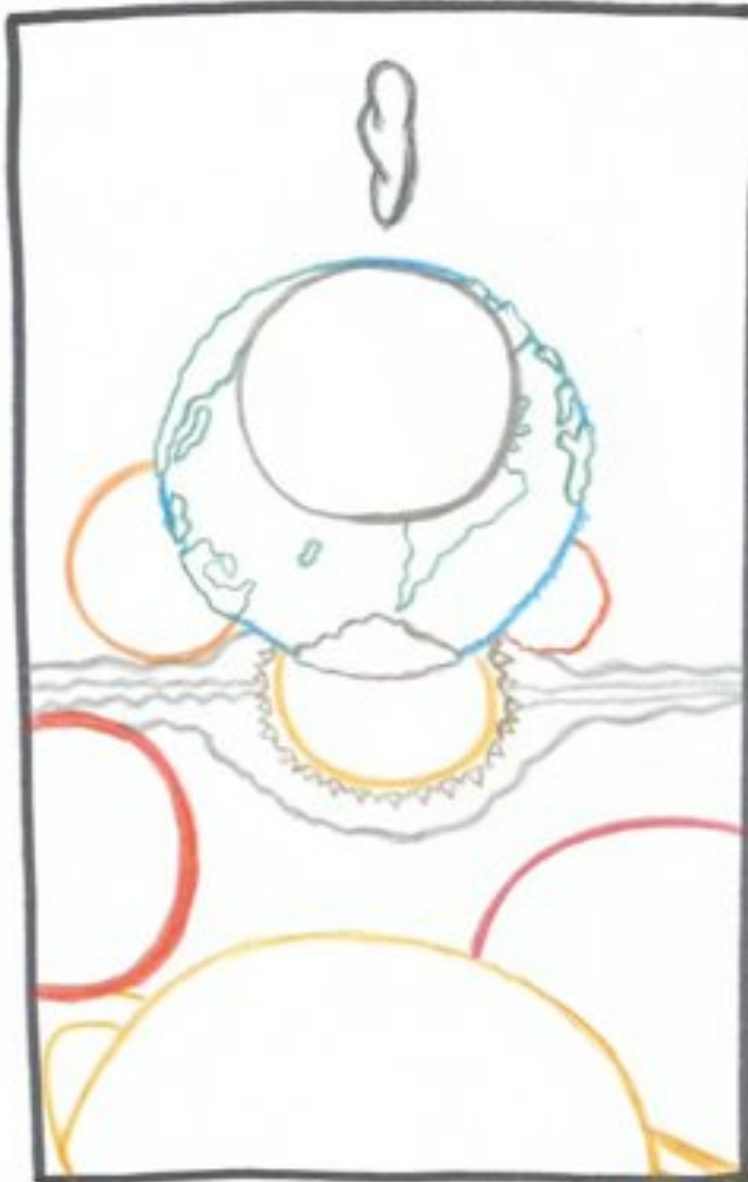




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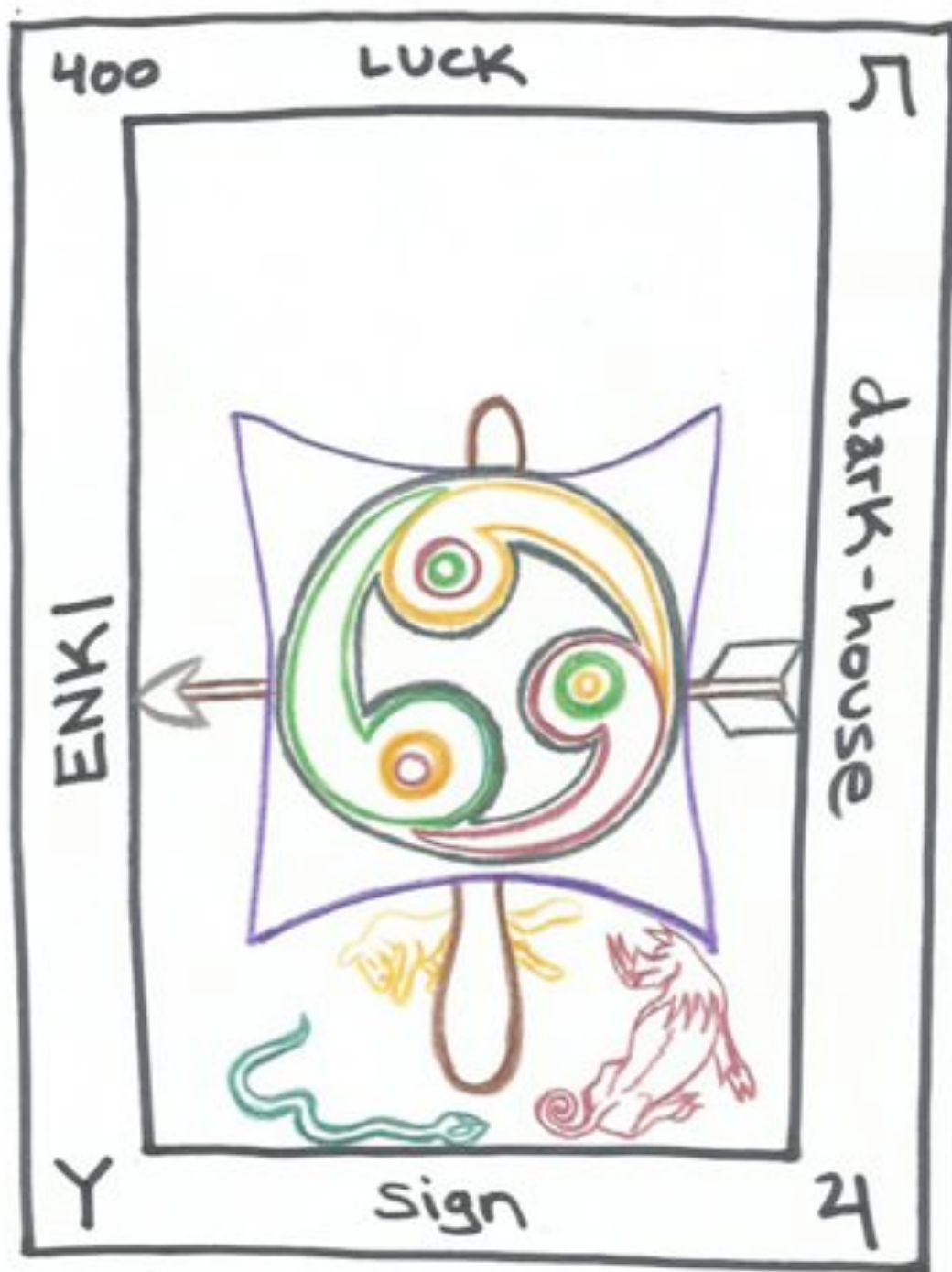
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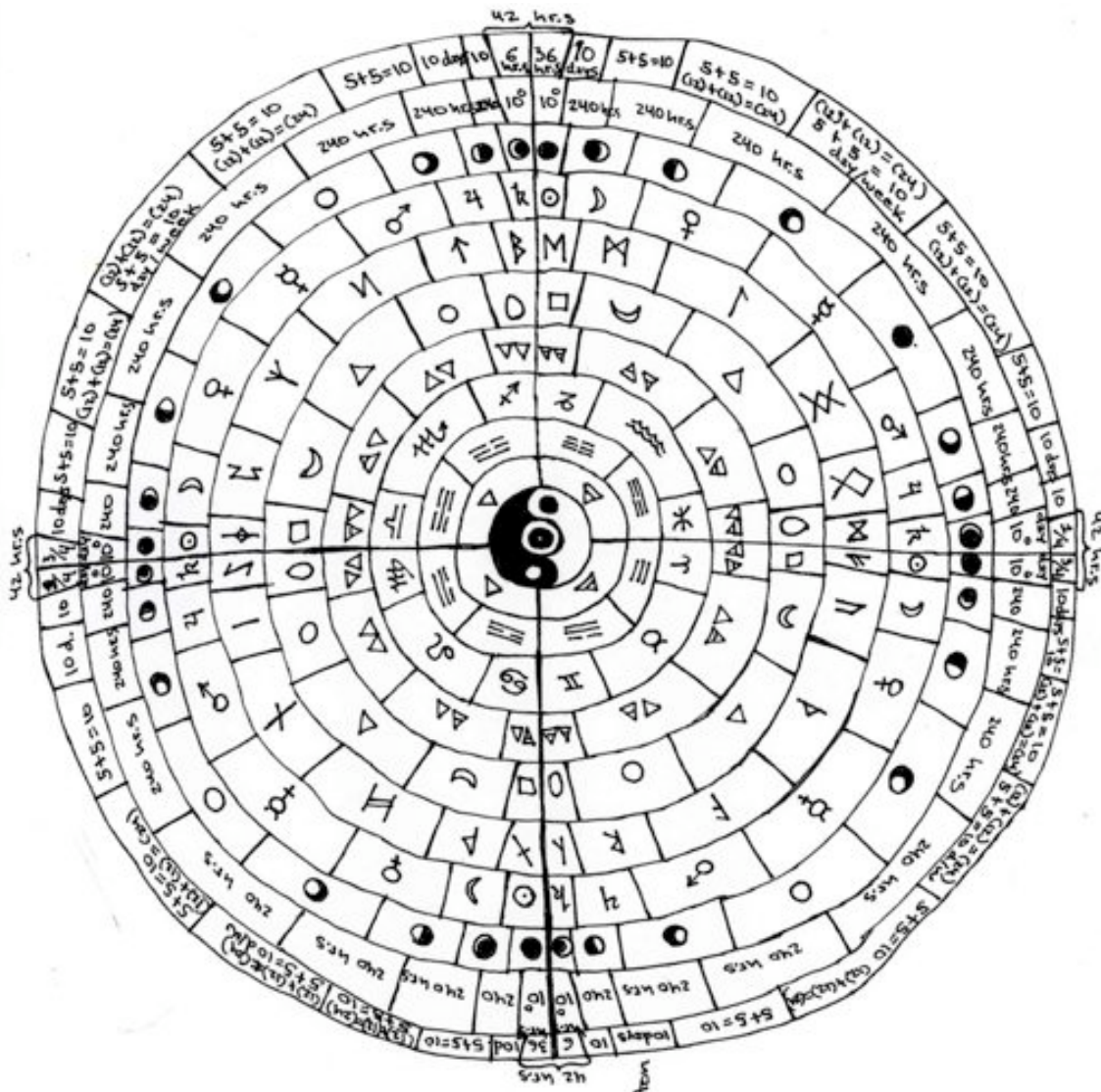


tooth





:: TAROT ::  
(Part Eight)  
"Runelore"



the origins of Runes

The middle-eastern biblical description of the phonic alphabet's (Phoenecian root) division into the many spoken language-branches of the Semitic middle-eastern language family-tree describes it as having originally occurred shortly after the world-flood that destroyed Atlantis (called, in Genesis, the city of Enoch), at the beginning of the Babylonian Empire from the unification of northern Akkad and southern Sumer between the Tigris and Euphrates rivers. In Genesis we are told of the building of the Tower of Babel, and of the subsequent "confusion of the tongues." This mythology establishes the division of the alphabet into languages to the east of Babylon, with the 50 letters of Indus Sanskrit, and to the west with the 27 "monoliteral" Hieroglyphics of Egypt as having derived from the 36 letters of pre-Babylonian "Ugaritic" cuneiform, the earliest known ante-deluvial alphabets known of including "linear-A" and "-B."

No sooner than Sanskrit, Hieroglyphics and Cuneiform could the Runes themselves be dated. This is because, whether or not the meinhairs of Europe were raised before or after the world-flood, it is widely believed that the carved inscriptions on them, from which we date the eldest form of definitively "Runic" alphabetic writing, could only have been etched into the stones after the flood, on the grounds that they would have been worn away by the waters. Of course, this is hog-wash and poppy-cock out the wazoo. Consider the Rongo-Rongo writing of Easter Island - it was obviously written on them by the same people who erected the megalithic stone heads there. The fact that edifaces such as England's Stone Henge differ from the upright but un-hewn meinhairs is demonstrated by the fact the meinhairs are inscribed but Stone Henge was not, however it is equally obvious that the same technique of aligning the sites to annual astronomical observations was used ubiquitously throughout.

Contemporary, and contrary, to HP Blavatsky's proposal of the theory that the meinhairs, Henges and megalithic heads were raised by the "Nefilim" (lit. Giants) of before the Biblical world-flood, Charles Darwin proved genetic characteristics could be used to trace the migration routes of species over epochs and of certain physical traits in races over the eras. It was because of Blavatsky's self-professed occultism that her theory came to weigh such heavy influence over Darwin's discovery, and why there remains now, some hundred years later, controversy on the issue of whether Darwinian "Evolution" or Christian "Creationism" should be taught in public schools.

Darwin's original theory of genetic traits was, by the time Watson and Crick discovered the molecular structure of DNA, so polluted by Blavatsky's pseudo-mythology in the public mind that the discovery of light-skinned, red-haired mummies in Mongolia and southern Siberia, just north of the Tibetan Himalyas, led to such a swell of Nationalist Patriotism in Germany following the Wheimar Treaty ending WWI that it was successfully used to turn the public's eye blind during the Holocaust. In truth, from their origins in the southern hemisphere, homo sapiens migrated in all directions continually, spreading from Africa and Australia into the Middle East and southern Asia, and from there to souhern and northern Europe and to first the coasts and then the mainlands of North and South America. Throughout all these times the biological language of genetics has migrated and dispersed throughout all these lands along with us.

Thus, the notion of "race" should be considered a concept applicable only to ancient peoples of the past, such as the blue Aryan Vedics of the Indus river valley, the bald Semites of the Middle East and the dark haired Egyptian Africans. The even older Aborginal and dark-skinned race should be considered the same in Africa and Australia. The idea of race should have ended with the Indo-European invasion of the Americas. By that point, the Indians had spread through China into the Siberian steppes (the Monogloid race), while the Semites of the Middle east had migrated into Southern Europe to mix with the race of caucasions who had migrated from northern Asia into northern Europe across the Caucasoid mountains.

The fact that the proto-Caucasoid Asians were the Aryan Vedics of India and that the proto-Mongoloid southern Asians became the mainland north Americans should not be a matter considered on the grounds of race, but on language. In the same way, the Australian Aborginies and the African tribespeople should be thought of as having once been two sepearte migrations of a single species that dwelt in Antarctica, before it became glaciated, during the time of the last north hemispheric ice-age. So we see that the division first between the two routes of one species, followed by the division

among the different early settlements of equatorial Eurasians of their formerly single language into various phonic alphabets, followed most recently by the notion of nationalistic "root" races (the "ancient" feud between so-called "Aryan" caucasians and the Hebrew Semites having panned out into total caucasian xenophobia in the formerly European colonial north America), has led from one degeneration and confusion to another, until finally all is chaos, and we forget the proper time of the coming of the next northern hemisphere ice-age.

But let us remember the original source of the Runes not as a written phonic language but in the mythology of their own creators, the Indo-Europeans. According to them, the Runes were first seen by Odin in the reflection of the moon in a puddle below him as he hung upside down from Ygdrassil, the "world-tree" of Druid mythology. It is far more likely the Druids created the Runes to inscribe the Meinheirs and erected Stone Henge themselves, however, as I have now illustrated, the origins of the Runes, as well as of many other ancient alphabets, remains as much a mystery as the Origin of Species so long as the Creation of God is confused with the racism of its proponents.

Although it is believed the inverted (or "unlucky") crooked-spiral cross motif was authentically a design of Adolph Hitler, it is known that the reverse of this appeared first on Tibetan Buddhist monastery wall-paintings several hundred years before first appearing in Celtic Ireland. Both places the triskele, or triple-cross / spiral, and the swastika, or quadruple-cross / spiral are both considered symbols of the Milky Way galaxy as seen from above or below one of its poles. This symbol is also equivalent to the double-cross / spiral of Yin Yang and Hunab Khu. Similar symbols are the spiral and maze patterns that date back to the places of earliest habitations in Australia, Asia, Europe, and North America, so it should be considered an innate symbol in the original alphabet used in Antarctica. Its correct pronunciation, however, has obviously since been lost. Instead now it is called "Thule."

That is why most post-Renaissance alphabet forms have been retrograde to the trend of variegation and bifurcation. They attempt to simplify rather than complicate. This is occurring as the galactic cycle draws nearer to completing one full orbit around from the times of Atlantis in Antarctica.

the 18 Armanic Runes of Guido von List

In addition to the self-styled "Theosophy" of Blavatsky, the Nazi's also adopted the Rune Lore of Guido Von List. Von List had simplified the 24 letter Younger Futhark alphabet into an 18 letter alphabet he called "Armanen." He created the shapes of these Runish letters based on the refractions of light through such hexagonal forming crystals as quartz. A similar system has been more recently proven true for the letters of the Hebrew alphabet as shadows from the spiral shape of a ram's horn. While the Hebrew letter shadow-shapes can account for the additional doubles or the finals, the idea behind von List's Armanic was to narrow down the number of Runes as much as possible, and to that end List noted in his work, *The Secret of the Runes*, that the original Runic alphabet "consisted of sixteen symbols in ancient times."

The Armanen consists of some 18 intersections, all of which can be extracted from the six line hexagon surrounding a central triple cross. In this diagram from page 109 from Nigel Pennick's work *Magical Alphabets*, 1992, Weiser, we see the 18 individual runes arranged in a regular pattern around the central hexagram, and that in turn surrounds the inner-circle around the Chi-Rho motif of early Christianity. At the bottom of the diagram are given the 18 Runes of the Armanen.



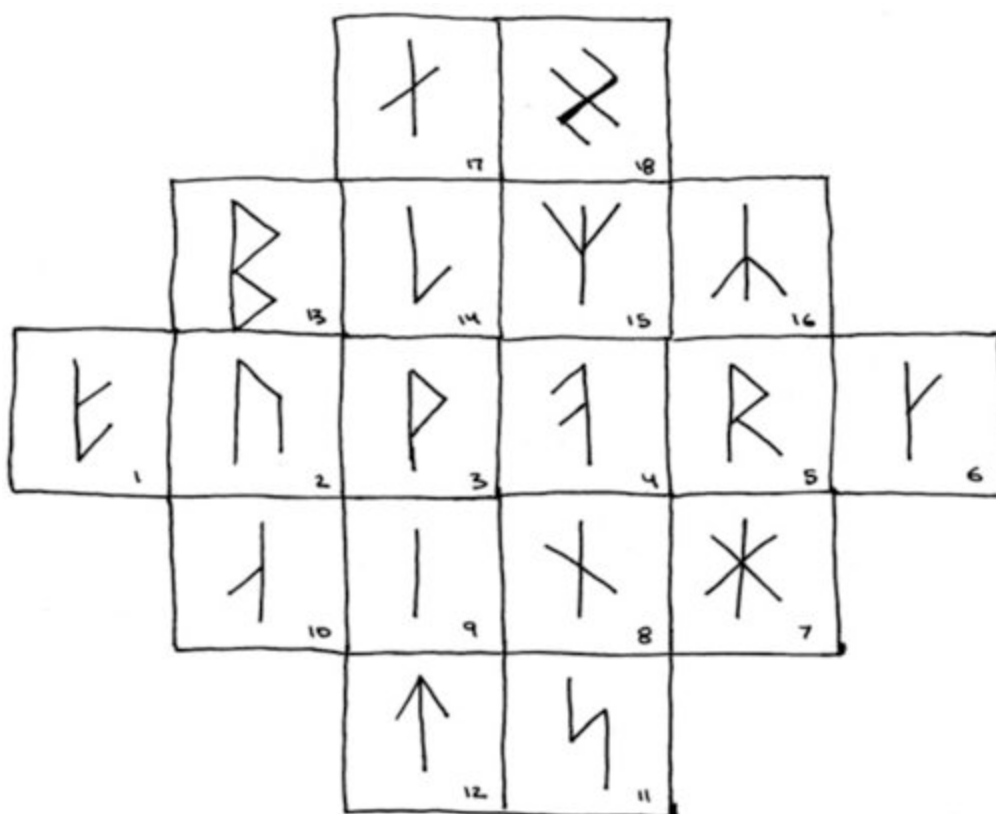
Fig. 26. The Armanen system of 18 runes, as propagated by Guido von List.

In this diagram we can find no particular significance to their specific order as shapes, and thus must presume their order as proceeding in the standard order of the Younger Futhark. However, I would propose there to be a higher order of the insignias' placement than given by the standard phoenetic ordering of the Younger Futhark that can be produced as an alternative combination of the letter-shapes on this same basic pattern. In other words, if the "board" is "tyled" differently, there would be more meaningful relationships between the shapes of the individual letters that would become apparent, however the best way to deduce this would be to place a consecutive sized hexagonal quartz crystal on the center of the above diagram and

then shine a light through it. The most significant aspect of the above pattern is the nascent combination of polar, cardinal and zodiacal attributes ( $2+4+12=18$ ). However, that much at least is inherent to the geometry of the hexagon itself, and is not a by-product of optical refraction gradients.

It should be noted that the study of the Armanic Runes of Guido von List can be considered seriously now because of the mythology attached to it, propagated by von List's occult rival, Nazi SS Reichsführer Heinrich Himmler's mentor Karl Maria Wiligut. According to Wiligut's mythology the planet Saturn, home of the Hypoboreans, was a burnt-out star that was once the center of our solar system. The name of Wiligut's mythological religion was Irminenschaft, and Wiligut himself was among the members of Ahnenerbe, the inner-core of the Nazi occultists. Because Wiligut distanced himself from the less radical von List, we can now discuss Armanic Runes devoid almost entirely of all but the feignest taint of Hitler. It should also be noted, by way of discounting Irmin-ism, that the Secret Doctrine describes the spans of seven planets reigning as suns (the seven Rays).

Now I'd like to show you my own pattern of arrangement for the 18 Armanic Runes. Instead of being based on the inherent hexagonal shape behind each individual letter, thus rendering a circular arrangement, I have "tyled" the "board" with squares whose numbers and letters all correspond to those in the previous diagram. Here is my own arrangement of the Armanic Runes:



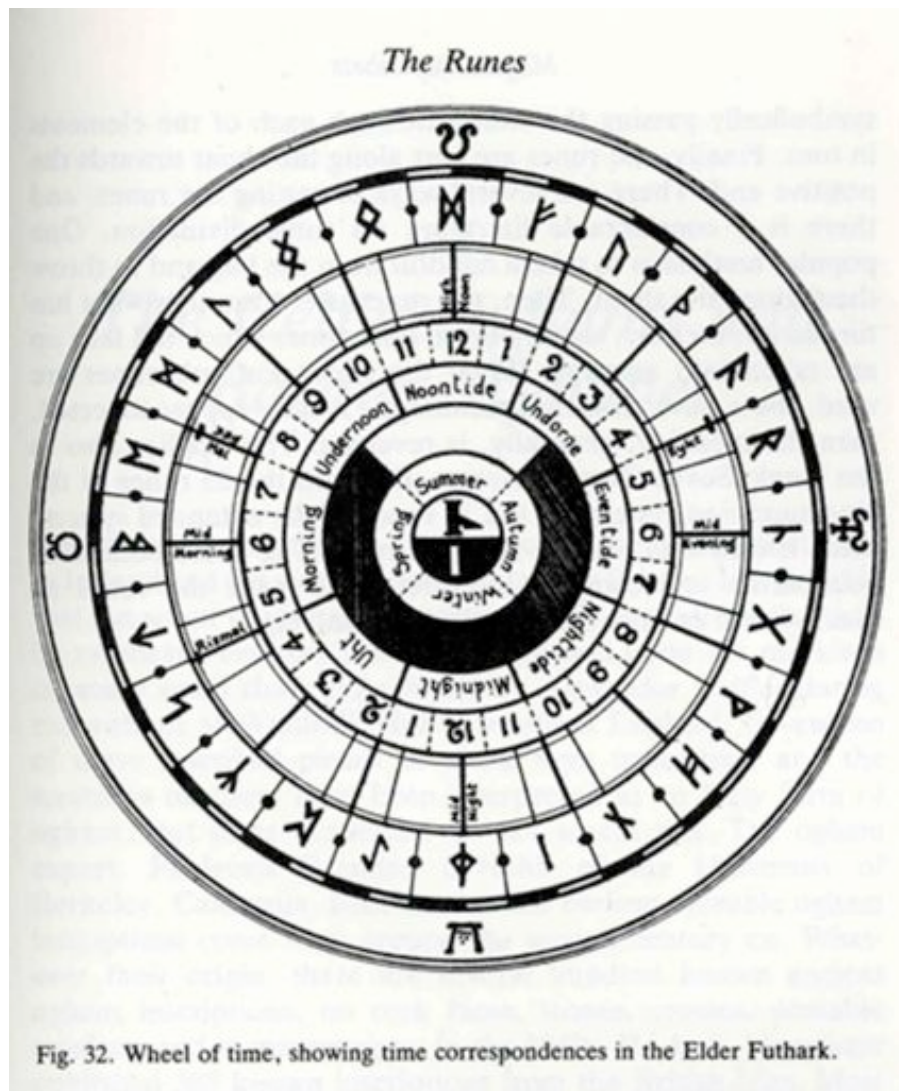
The reason for the placement of the phoentic letters on the squares is simple: the first six letters spell out FUDORK, ie. Futhark, the name of the traditional Runic alphabet. Therefore, they can fit across the horizontal row of squares in the middle.

The six below and above then follow outward and from right to left. It should be duly noted, though, that this much of the ordering for my version of the Armanic system is more or less arbitrary, open to debate and subject to change for the better.

The reason for the use of this particular form of arrangement of the 18 squares, such that  $2:4:6:4:2 = 6+6+6 = 18$ , is much more complex, however, and will involve other systems of Runes as well as ancient languages from the entire early world. What we are about to begin embarking on is an unfolding of these diagonal (diamond) squares along a fractal pattern of expansion such that, as the overall arrangement rotates one way, the number of interior squares increases by counter-rotating the other way around. However, before we can consider the next iteration in this unfolding and, ultimately, spiralling pattern of expansion, we have to come back, again, to the Elder Futhark of 24 Runes from the more traditional, circular arrangement.

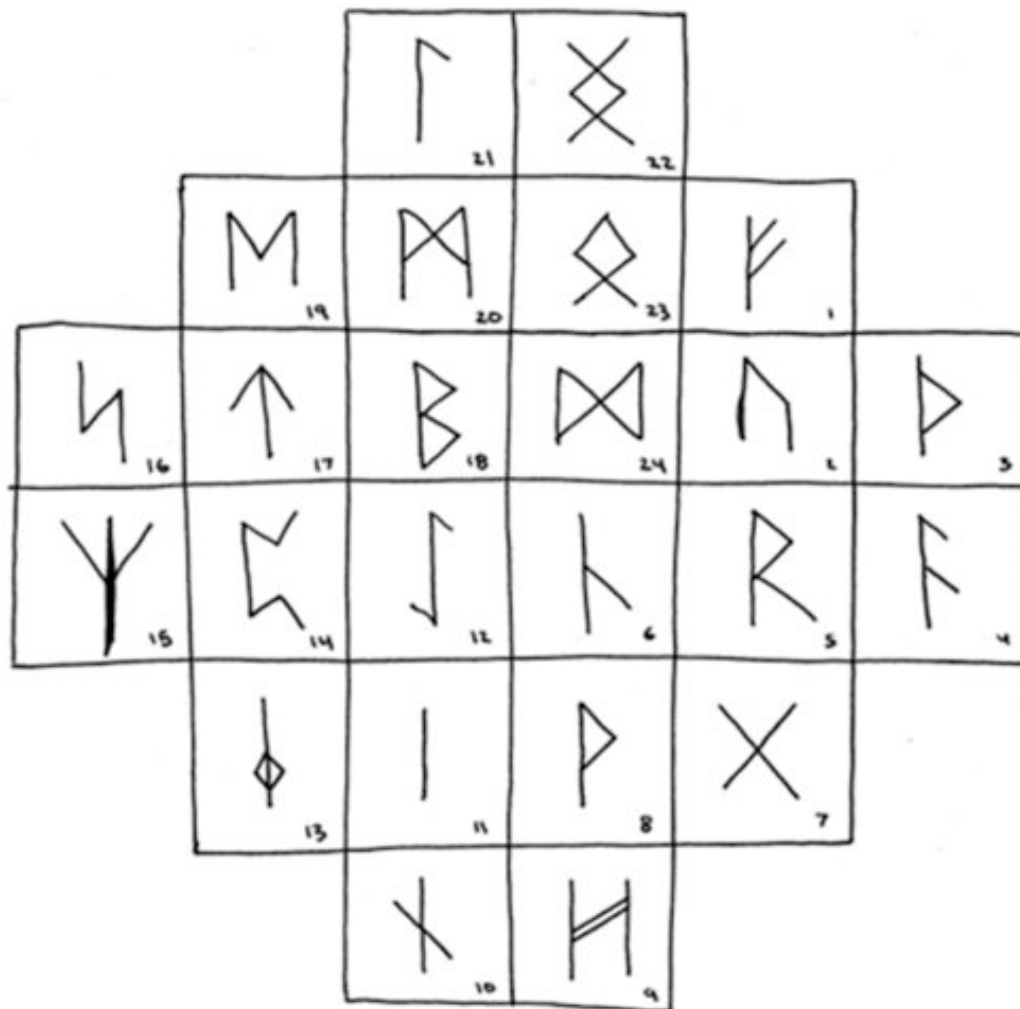
the 24 Elder Futhark

This diagram, from page 121 of Pennick, *ibid*, displays the 24 Elder Futhark as each one a "half-hour" mark on a standard base-12 clock:



Note in this diagram that the interior-most circle, divided between light above and dark below, would rotate fastest, followed by the second circle out from that, of the tides, followed by the next circle out from that, the 12 "relative" solar months per year, followed next by the outermost circle of the four cardinal zodiac signs of the seasons per aeon, then by the Runes, then by the clock circle, and finally by the seasons surrounding the central circle of day and night. The circle separating the tide cycle from the seasons above day and night is four colours: gold, garnet, burnt umbre and drab olive, and represents Malkuth in a manner the Golden Dawn called the "Dragon arrangements" that thus communicate the entire cosmic-clock (or moving calendar) between the cards of Tarot, the so-called "Wheel of Fates."

Having considered this model of measurement of "cosmic" spans of time, let us return to the unfolding (diamond) squares model I presented for the 18 letters of the Armanen of von List. In the next diagram, I show the manner of interior redistribution of the letters as they occupy positions on a tiling board that has been rotated exteriorly by 90 degrees, whereby each interior square has been rotated 180 degrees.

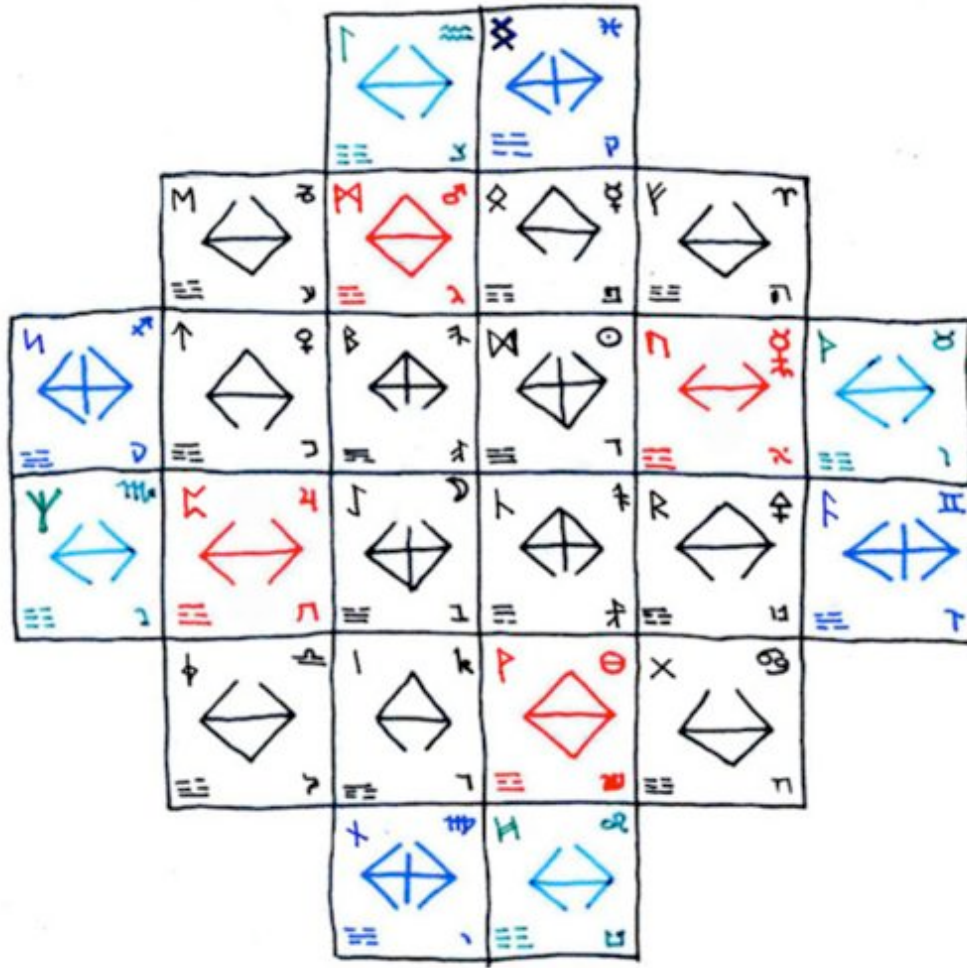


The result is that the letters now proceed to wrap around the outer rim of the (diamond) square configuration overall, zig-zagging in and out toward the central square and outward toward the medians of the (diamond) square's "sides." So we see that, as the larger (diamond) square rotates one way, each smaller component (diamond) square rotates the other, and that, as they do this, the entire system expands one way or contracts the other. This is actually due to a complex recombination method that I will explain in a moment.

For now, suffice it to say that this diagram represents the 24 letters of the Elder Futhark in the same arrangement as my (diamond) square arrangement diagram for the 18 Armanen of von List. The only difference is in degree and scale of complexity. In the 18 Armanic Runes we simply see a more concise and direct, less elaborate and complex, iteration of the same model upon which the 24 Elder Futhark Runes can be assembled. Now, there exists a further extrapolation of this "unfolding" system, comprised of 27 individual base-unit (diamond) squares. I'll also return to describe it but briefly in a moment, however now let it just be said that the Runic alphabet (known as the Agnaw) of 27 characters that accompanies this diagram provides an additional level of discerning proper ordering of the individual components of the base-24 Elder Futhark arrangement seen here.

Now, as to the "table of correspondences" that can be assembled on the base-24 "lattice" of the Elder Futhark in this "unfolding" arrangement, by comparison to the alphabet of the base-27 system above and the base-18 system below, may be derived a surprisingly wide variety of ancient languages later to become methods of divination. Considering the similitudes between the base-27 letter-language's symbols and the eight "double" trigrams of the I Ching, I was able to establish in one system a correspondence between each of the 27 letters with an equivalently structured trigram, and in a second system, built into the first, to place the 22 letters of the Hebrew alphabet that correspond to the 12 signs of the zodiac, the 7 planets and 3 of the 4 natural elements. I will leave it to the viewer to ascertain the order in which I have arranged these two systems relative to one another on the following diagram, however be aware in that the central "diamond" shaped idiograms (or diagonal "squares," each relative to the larger overall diamond-shaped, diagonal square pattern) and the I Ching trigrams are the only things necessarily fixed to one another in this diagram. The Elder Futhark attributions stand as before and my attribution for the order of the Hebrew and correspondent ideograms deserves revision, although still holding essentially sound as a rough working model.

|   |   |   |   |   |
|---|---|---|---|---|
| △ | ↗ | ☿ |   | ▽ |
|   |   | ♈ |   | ♏ |
| ♎ | ♌ | ♊ | ♍ | ♐ |
| ♏ |   | ♋ |   |   |
| ▽ |   | ♎ | ♍ | △ |



The process of folding and un-folding this model and the resultant interlocking yet obviously unique and each original forms of patterns among shapes that can be tessellated upon them is a way of unlocking the basic system by which all modern alphabets were created, each being formed by derivation or extrapolation upon every other. Just as the 3 in 4, the 4 in 5, the 5 in 6, the 6 in 7 in 8, so the 12 fit inside the 13, 13 in 16, 16 in 18, 18 in 22, 22 in 24, 24 in 25, 25 in 27, and so forth through 36, 50, 64, 72, 180 and 360. This is simply the material unfolding of a cube-root diaganol from one corner to another, and even this is merely a point at the center of its shadow, the hexagon.

In short, the base-18 unfolds into the base-24 via an intermediary state, the odd-numbered base-23. So, too, are 25 and 27 both odd-number base-systems, and so both demonstrate a form of stretching out the space between the interior (diamond) squares. Whereas the structures of even-numbered base units will always form a solid, (diamond) square pattern, the odd-number base systems will always form a vertical / horizontal cross pattern that essentially divides the diamond-shaped square across its diaganols. Confer this model for a base-25 system arrangement as an example of how to begin constructing the base-27 model. From the base-27 model the system of Runes called the Agnaw arises.

