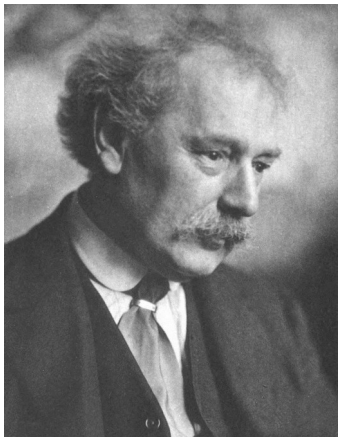
CTTSOC 中英對照研讀本

塔羅圖像之鑰

一個祕密傳統在占卜面紗下的斷簡殘篇

The Pictorial Key to the Tarot

Being Fragments of a Secret Tradition under the Veil of Divination



亞瑟・愛德華・偉特

Arthur Edward Waite，1857–1942

著 亞瑟・愛德華・偉特（Arthur Edward Waite）

繪圖 帕梅拉・科爾曼・史密斯（Pamela Colman Smith）

譯 當代塔羅療癒師協會

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ABOUT THIS TRANSLATION

翻譯說明

底本

本譯本根據亞瑟．愛德華．偉特（Arthur Edward Waite）《塔羅圖像之鑰》（The Pictorial Key to the Tarot）翻譯。底本是協會收藏的 1923 年倫敦 William Rider & Son 重印本掃描檔，共三百五十三頁；此版正文與 1910 年初版相同，附帕梅拉．科爾曼．史密斯（Pamela Colman Smith）繪畫的七十八張牌卡。書末的英文原文已逐段與掃描本核對。

譯法

譯文忠於原文，不刪減，不增添意思。偉特的句子往往很長，譯文按中文語序拆分，但保留他的論點次序和語氣。原文的 divination 照譯為「占卜」，fortune-telling 譯為「算命」，divinatory meanings 譯為「占卜意義」。原文用斜體或拉丁文的地方，譯文在括號內保留原文。

偉特在書中提到的人物、書籍和典故，第一次出現時附上英文原名；需要背景知識才能讀懂的地方，在段落之後加〔譯注〕。譯注只交代事實和出處，不加入譯者的解讀。

名稱

牌名、人名和術語，與協會的學員筆記及《隨機判斷》一致，例如：

原文	譯名	說明
Greater Arcana / Trumps Major	大阿爾克那／大牌	二十二張
Lesser Arcana	小阿爾克那	五十六張
Wands, Cups, Swords, Pentacles	權杖、聖杯、寶劍、錢幣	四組花色
King, Queen, Knight, Page, Ace	國王、王后、騎士、侍者、王牌	皇后專指第三號大牌 The Empress
The Hermit, The Devil, The Tower	隱士、魔鬼、高塔	
Reversed	逆位	
Querent	問卜者	
Significator	代表牌	
Etteilla	艾特拉	
Éliphas Lévi	列維	

閱讀次序

本書先排中文譯文，後排英文原文；兩者的章節編號相同，方便對照。本譯本供當代塔羅療癒師協會課程學員研讀之用。

序

個人立場的說明——一個神祕文學的例子——一個需要拯救的題材——本書的範圍和用意

我覺得有必要首先把自己的立場清楚記錄下來；這與其說是出於偏好，不如說是出於不得已，多少帶點辯白的意味。多年來從事寫作，我一直是較高層次神祕學派的闡述者——當然，這要受我在靈性上和其他方面的限制。如今我竟然研究一種乍看之下只是人所共知的算命方法，人們會覺得我的做法很奇怪。說起來，史密斯先生〔譯注一〕的意見，即使出現在文學評論裡，除非剛好與我們一致，否則並不重要；但為了讓這個信條站得住腳，我們必須留意，自己的意見，以及意見所由來的題目，都只關乎最崇高的事。然而，在目前這件事上，令人懷疑的恰恰是這一點：懷疑的不只是史密斯先生——我在適當保持距離的前提下尊重他——還有一些更有分量的人，因為他們所奉獻的，和我奉獻的相同。對這些人，以及對任何人，我想說：最蒙光照的玫瑰十字兄弟克里斯蒂安（Frater Christian Rosy Cross）在變化的祕密宮殿中目睹了「化學婚禮」之後，他的故事便戛然而止，只留下一點暗示：他預料自己第二天早上要去當守門人〔譯注二〕。同樣地，那些曾經透過聖禮最清澈的帷幕看見天上君王的人，往後在神的殿中擔任最卑微的職務，這種情況比我們想像中更常見。祕密修會裡的修行有成者（Adepts）和大師，也是以這樣樸素的方式，與一眾初入門者區別開來，成為「奧祕的眾僕之僕」（servi servorum mysterii）。同樣地——或者以一種並非全然不同的方式——我們在最外圍的大門前遇見塔羅牌：它們混在所謂神祕學技藝的碎屑和殘骸之中，而對於那些技藝，頭腦清醒的人沒有一個會受到半點欺騙；然而，這些牌卡本身屬於另一個領域，因為它們包含極高層次的象徵，而這些象徵要按照恩典的法則去詮釋，而不是按照那些被當作占卜的託辭和直覺去詮釋。神的智慧在人看來是愚拙〔譯注三〕，但這並不表示，這個世界的愚拙在任何意義上有助於神聖的智慧；因此，無論是一般班級裡的學者，還是坐在權勢席位上的師長，都不會很快察覺這個命題可能成立，甚至不會察覺它有成立的可能。這個題材一直落在紙牌算命者的手中，是他們這一行的存貨；我無意說服自己圈子以外的任何人，這一點究竟要緊還是不要緊。可是，在歷史和詮釋方面，它的遭遇也沒有好多少：在那裡，它落入一些闡述者手中，他們使它在具備哲學洞見、懂得衡量證據的人眼中，變得一文不值。是時候把它拯救出來了；我打算一次過完成這件工作，好讓自己從此擺脫那些令人偏離題目的枝節。詩歌是萬物中最美之物最美的表達；同樣，象徵是最普遍的方式，以隱藏的形式，表達聖所中最深奧、

而在聖所之外從未以言語同樣完整地宣示過的事物。替「緘默的規則」辯護，不在我目前關心的範圍內；不過，關於這個題目可以說的話，我最近已經在別處記錄下來。

以下這本小書分為三部分。第一部分處理這個題材的古史，以及由此衍生、與之相關的一些事情。請讀者明白，這一部分並不是要為紙牌的歷史作出貢獻——紙牌的歷史，我一無所知，也毫不關心；它是一篇專為某一個神祕學派而寫、向他們提出的考察，尤其是法國的那一派，探討過去五十年間，以從歷史角度研究塔羅牌為名而出現的種種幻象，其根源和中心究竟何在。第二部分，我從一些較高的層面處理塔羅的象徵；這部分也用來介紹一副完整而經過校正的塔羅牌。這副牌另行發售，是彩色的牌卡，牌面設計以黑白附在本書正文中。這些設計在我的監督下——就象徵的歸屬和意義而言——由一位在藝術上很有資格的女士繪製〔譯注四〕。至於占卜部分，也就是我這篇論述的結尾，我個人把它看作塔羅歷史上的一個事實；正因如此，我從所有已出版的資料中，把各牌卡被賦予的意義整理成一個和諧的總匯，並特別介紹一種從未發表過的操作方法：它勝在簡單，同時又普遍適用，可以取代大型手冊中那些繁瑣複雜的系統。

〔譯注一〕「史密斯先生」（Mr. Smith）在英語中泛指一般人，猶如中文的「張三李四」，與本書的繪圖者帕梅拉・科爾曼・史密斯（Pamela Colman Smith）無關。

〔譯注二〕典出十七世紀初的玫瑰十字會文獻《克里斯蒂安・羅森克羅伊茨的化學婚禮》（Chymische Hochzeit Christiani Rosencreutz，1616）。故事結尾，主角因犯錯而被罰留在城堡當守門人，全書在此中斷。

〔譯注三〕語出《新約・哥林多前書》：「這世界的智慧，在神看是愚拙。」偉特把這句話反過來說。

〔譯注四〕即帕梅拉・科爾曼・史密斯。

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PART I

第一部　面紗及其象徵

§1　導言與概說

詩人的病理學說：「不虔誠的天文學家是瘋子」〔譯注一〕；最平凡的人的病理學說：天才是瘋子。這兩個極端代表著成千上萬類似的過度；在兩者之間，至高的理性擔當調停者，盡其所能。我不認為神祕學的獻身者有甚麼病理學可言，但他們的放縱誇張無人能夠質疑；要在這方面擔當調停者，既困難又吃力不討好。再者，這種病理學即使存在，大概也只是經驗之談，而不是診斷，提供不了任何準則。神祕學與神祕的天賦並不相同；它很少能與日常生活中處事的能力相配合，也很少能與它自己領域之內的證據準則相配合。我知道，對於高明的戲謔藝術來說，很少東西比這樣一種批評更乏味：它堅持某個論點不真確，卻不明白那個論點只是一種裝飾。我也知道，在長時間處理可疑的教義或艱難的研究之後，在這門藝術的範圍內遇上明顯的欺詐，或者至少是完全的不合理，總是令人耳目一新。可是，透過神祕學的鏡片看見的歷史面貌，通常並不具裝飾性，也沒有甚麼提神的禮物，能夠治癒它們對邏輯理解造成的撕裂。要在依照較高的象徵法則考察塔羅時，置身於愚昧的雲霧之中仍不失去耐性，幾乎需要玫瑰十字會中一位「智者將主宰星辰」（Sapiens dominabitur astris）級別的兄弟才做得到〔譯注二〕。真正的塔羅就是象徵；除此以外，它不說別的語言，也不給別的徵兆。只要理解了這些圖案的內在意思，它們就會成為一種字母，可以作無窮的組合，而每一種組合都說得通。在最高的層面上，它提供一把通往奧祕的鑰匙，而且方式並不武斷，也不是後人硬讀進去的。然而，關於它的象徵故事一直說錯了；而到目前為止，每一部處理這個題材的已出版著作，所給的歷史也是錯的。有兩三位作者暗示，至少在意義方面，這是無可避免的，因為認識這些意義的人很少，而這少數人是在誓約之下經傳承得知的，不能背棄所託。這種說法表面上很荒誕：說算命的某一種詮釋——「抽牌的技藝」（l'art de tirer les cartes）——可以保留給「教義之子」，未免有點落差可笑。儘管如此，事實仍然是：關於塔羅，確實存在一個祕密傳統；而既然奧祕中某些次要的祕密，隨時可能在一片號角聲中被公開，不如搶在事情發生之前，提醒對這類事情好奇的人：任何揭示，就象徵而言，都只會包含地和海的三分之一，以及天上星辰的三分之一〔譯注三〕。原因很簡單：無論在根本材料上還是在發展上，寫成文字的都不比這更多，因此在任何所謂的揭祕之後，仍有許多話有待說出。看守這類奧祕的某些入門聖殿的守護者，因此不必驚慌。

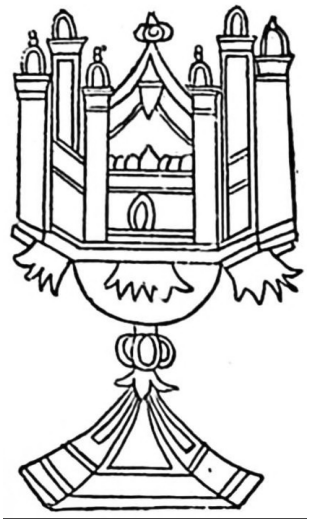
我替《波希米亞人的塔羅》（The Tarot of the Bohemians）寫的序言〔譯注四〕——這本書在絕版多年之後，近來頗為偶然地再版——已經說過當時可以說、或看來最有必要說的話。本書的設計，正如我先前所暗示，主要是為了介紹一副經過校正的牌卡，並在外圍圈子所許可的範圍內，講出關於它們不加修飾的真相。至於那一序列的大象徵，它們最終、最高的意義，比圖像或象形文字的一般語言更為深邃；領受過祕密傳統某一部分的人，會明白這一點。至於本書為較重要的大牌所定的文字意義，用意是撇除過去種種歸屬中的愚昧和欺詐，把具有洞察天賦的人引上正途，並在我能力所及的範圍內，確保這些意義就其所及而言是真確的。

在幾方面來說，令人遺憾的是，我必須承認自己有所保留，但這涉及榮譽的問題。再者，一方面，有些人對傳統一無所知，卻自以為是所謂神祕科學和哲學的闡述者，他們的愚昧擺在那裡；另一方面，有少數作者領受了傳統的一部分，便以為這給了他們合法的權利，向外面的世界撒沙子迷人眼目，他們的故弄玄虛也擺在那裡。夾在這兩者之間，我覺得是時候說出可以說的話，好把當前的江湖騙術和無知的影響減到最低。

我們稍後會看到，塔羅牌的歷史大部分是否定性的：當我們驅散那些以肯定口吻說出的空想和無根據的推測，把問題釐清之後，事實上在十四世紀以前並沒有任何歷史。關於它們源自埃及、印度或中國的欺騙和自我欺騙，把一個說謊的靈放進了最早的闡述者口中〔譯注五〕；後來的神祕學作者，也不過是本著一顆未曾對研究問題覺醒的心智的善意，重複了最初的假見證。碰巧的是，所有的闡述都在很窄的範圍內進行，相對而言，很少得力於創造的才能。至少有一個大好機會被錯過了：到目前為止，還沒有人想到，塔羅也許曾經充當、甚至起源於阿爾比派（Albigensian）各教派的一種祕密象徵語言〔譯注六〕。我把這個提議推薦給加布里埃萊．羅塞蒂（Gabriele Rossetti）和歐仁．阿魯（Eugène Aroux）在精神上的嫡系後人；推薦給哈羅德．貝利（Harold Bayley）先生，作為又一道「文藝復興的新光」；也作為黑暗中至少一支小蠟燭——恕我冒昧——或許對庫珀－奧克利夫人（Mrs. Cooper-Oakley）熱切而無所不究的心智有用。試想，那些所謂紙張水印的證據，若配上塔羅中的教宗牌（又稱教皇牌），再聯繫到一位祕密的阿爾比派宗主的想法，可以增添多少分量——貝利先生正是在這些水印中，找到了大量合乎他目的的材料。再想一想，把女祭司牌看作代表阿爾比派教會本身；把遭雷擊的高塔看作象徵人們期望中教宗羅馬的毀滅——那座建在七座山上的城——當屬靈的建築被神的忿怒劈開，教宗和他的世俗權力便從其中被拋下。這些可能性如此眾多，又如此令人信服，幾乎連發明它們的那位選民，也會在表述時被它們騙倒。但還有比這更甚的，雖然我幾乎不敢引述。當塔羅

牌第一次得到正式解釋的時候，考古學家熱伯蘭（Court de Gébelin）複製了其中一些最重要的圖案；而他所用的那部「抄本」——如果我可以這樣稱呼它——透過他的版畫，成為後來發行的許多套牌卡的參考基礎。這些圖像非常原始，因此與艾特拉（Etteilla）的牌卡、馬賽塔羅，以及其他仍在法國流行的牌卡都不相同。在這類事情上，我不是好的判斷者；但每一張大牌都可能曾用作水印，這一點可以從我所引的例子，以及聖杯王牌一個最值得注意的例子中看出。

我會把它稱為一個聖體的標誌，形狀像聖體盒，但這一點此刻並不重要。重點是：哈羅德．貝利先生在他的《文藝復興的新光》（New Light on the Renaissance）中，列出六個類似的圖案，它們是十七世紀紙張上的水印，他聲稱這些水印源自阿爾比派，代表聖事和聖杯（Graal）的標誌。要是他聽說過塔羅，要是他知道這些占卜的牌卡、命運的牌卡、一切流浪技藝的牌卡，當時也許正流行於法國南部，我想他那迷人卻過於異想天開的假設，或許會在他夢境的氛圍中膨脹得更大。我們無疑會看到一幅景象：基督教諾斯替主義、摩尼教，以及他所理解的一切純粹原始福音，都在這些圖畫後面閃耀。



我不透過這樣的眼鏡看事物，只能把這個題目留待他日後留意。我在這裡提到它，是為了以一種聞所未聞的驚奇，引出關於這些牌卡歷史的種種武斷推測。

至於牌卡的形式和數目，本來幾乎不必列舉，因為大家應該都相當熟悉；但由於任何假定都靠不住，而且還有其他理由，我會把它們簡單列表如下：

〔譯注一〕語出英國詩人愛德華．楊（Edward Young）的長詩《夜思》（Night Thoughts）。

〔譯注二〕拉丁格言，意為「智者將主宰星辰」，原是一句古老的占星格言。在當時的玫瑰十字及黃金黎明一類團體中，成員以拉丁格言作為會中名號。

〔譯注三〕典出《新約．啟示錄》第八章：天使吹號之後，地、海和日月星辰各有三分之一受到擊打。

〔譯注四〕《波希米亞人的塔羅》是法國神祕學作家帕普斯（Papus）的著作，英譯本於 1892 年出版，1910 年再版時由偉特撰寫序言。

〔譯注五〕典出《舊約・列王紀上》第二十二章：「耶和華使謊言的靈入了你這些先知的口。」

〔譯注六〕阿爾比派，又稱清潔派（Cathars），十二至十三世紀盛行於法國南部的基督教異端教派，後遭教會以十字軍鎮壓。

§2　第一類：大牌，又稱大阿爾克那

一、術士（The Magus）、魔術師，或變戲法的人；在粗俗把戲的世界裡，他是擲骰子的人和江湖郎中。這是沿街叫賣的小冊子式詮釋；它和真正象徵意義之間的對應，正如用塔羅算命，和塔羅依照祕密象徵科學而有的神祕結構之間的對應一樣。我還要補充：許多獨立研究這個題目的人，各憑自己的見解，為大牌定出了各自的一套意義；他們的見解有時頗具啟發，卻不是真正的光。例如，埃利法斯．列維（Éliphas Lévi）說，術士代表作為數字之母的「一」；另一些人說，它是神聖的「一」；而最近的一位法國評論者認為，就一般意義而言，它是意志。

二、女祭司，又稱女教宗瓊（Pope Joan）或女教皇；早期的闡述者曾試圖把這張牌卡稱為「母親」或「教宗之妻」，這與它的象徵相違背。有時人們認為它代表神聖律法和靈知（Gnosis），如此一來，女祭司便相當於「舍金納」（Shekinah）的概念〔譯注一〕。她是祕密傳統，也是既立奧祕的較高意義。

三、皇后。她有時以正面示人，而與她相對應的皇帝則以側面示人。由於有人傾向給這個分別加上象徵意義，看來有必要說明：這個分別並無任何內在意思。皇后一直被聯繫到普遍繁衍的概念，在一般意義上也被聯繫到活動。

四、皇帝，據稱是前者的配偶。他有時除了本身的徽章之外，還佩戴某個騎士團的星章或綬帶。我提到這一點，是要表明這些牌卡是新舊圖案的混合體。那些堅持以其中一方作為證據的人，若有辦法，就請他們處理另一方吧。不能因為某個圖案包含舊材料，就有力地論證它古老；但也沒有任何論證，可以建立在零星的新奇之處上，因為這些新奇之處的介入，可能只表示某位編輯或某位後期繪圖者不懂行的手筆。

五、大祭司或教皇（Hierophant），又稱「屬靈之父」，更普遍、更明顯的叫法是教宗。它似乎甚至曾被稱為「修道院長」，那麼與它相對應的女祭司，便是「女修道院長」或「修道院之母」。兩者都是任意的名稱。人物的徽章屬於教宗；既然如此，女祭司就是、也只能是教會——教宗和神父透過聖職授任的屬靈儀式與她結合。不過，我認為這張牌卡在原始形式中，並不代表羅馬教宗。

六、戀人或婚姻。正如它的題材所預料，這個象徵經歷過許多變化。在十八世紀的形式中——考古研究界正是透過這個形式第一次認識它——它其實是一張婚姻生活的牌卡，畫著父親和母親，孩子站在他們中間；上方那個正在射箭的異教丘比特，自然是一個用錯了的圖案。丘比特代表的是愛情的開

始，而不是圓滿的愛情守護著它的果實。據說這張牌卡曾被題為「信實之象」（Simulacrum fidei），即夫妻忠誠的象徵；若是如此，以彩虹作為立約的記號，會是更恰當的配襯。這些人物也被認為代表真理、榮譽和愛情，但我懷疑這只是某位評論者說教時的註腳。它有這些意義，但它還有其他、更高的面向。

七、戰車。在一些現存的抄本中，它由兩隻人面獅身獸拉動。這個圖案與象徵相符，但不可以就此以為這是它的原始形式；這個變化，是為了支持某個特定的歷史假設而發明的。在十八世紀，拉車的是白馬。至於它通常的名稱，是以小代大：它其實是凱旋中的君王，代表的卻是那種以王權為自然結果的勝利，而不是第四張牌卡那種既定的王權。熱伯蘭先生說，這是「凱旋的奧西里斯」，即春天裡戰勝了冬天障礙的征服之日。我們現在知道，從死裡復起的奧西里斯，並不是以這樣明顯的象徵表現的。拉這輛「凱旋之車」（currus triumphalis）的，除了馬，也有其他動物，例如一頭獅子和一頭豹。

八、剛毅。這是四樞德之一，我稍後會談到。畫中的女性人物通常在合上一頭獅子的嘴。在熱伯蘭所印的較早形式中，她顯然是在把獅子的嘴張開。前一種在象徵上較好，但兩者都是一般理解中「力量」的例子，傳達了駕馭的概念。有人說，這個人物代表有機的力量、道德的力量，以及一切力量的本原。

九、名單上接著是俗稱的隱士；他也被稱為嘉布遣修士，在較有哲學意味的語言中，則被稱為智者。據說他在尋找那在序列中遠處的真理，以及那在路上走在他前頭的正義。但正如我們稍後會看到，這是一張「達成」的牌卡，而不是一張「追尋」的牌卡。也有人說，他的燈籠裡盛著神祕科學之光，他的手杖是一根魔杖。這些詮釋，在各方面都可與我將要依次處理的占卜和算命意義相比。兩者的邪惡之處在於：它們按其本身的方式而言都是真的，卻錯過了大阿爾克那應當歸屬的一切崇高事物。這就好比一個人心裡明知一切道路都通往高處，而神就在一切高處的最高之處，卻選擇沉淪之路或愚昧之路，作為自己達成之路。埃利法斯．列維把這張牌卡配給「審慎」，但他這樣做，是出於想填補象徵體系中一個本來會出現的空缺。像大牌這樣一個理念性的序列，四樞德是必需的；但不可以只按照它們最初那層意思去理解——那層意思，是為了在這個半便士報刊的時代被稱為「街上的普通人」的人而設，供他使用和安慰。正確理解的話，四樞德與同樣經過重新表述的「完美的勸諭」互相對應，讀來如下：（甲）超越的正義：當天平過重，重重地傾向神的一方時，它就是天平的反向平衡。相應的勸諭是：與魔鬼（Diabolus）豪賭的時候，要用灌了鉛的骰子。格言是：「要麼神，要麼

一無所有」（Aut Deus, aut nihil）。（乙）神聖的狂喜：作為所謂「節制」的平衡；我相信「節制」的標誌，就是酒館熄燈。相應的勸諭是：在天父的國裡只喝新酒，因為神是一切中的一切。格言是：人既是有理性的生物，就必須為神而陶醉；被舉出的例子是斯賓諾莎〔譯注二〕。（丙）君王般剛毅的境界：那是象牙之塔、黃金之家的境界；但成為「面對仇敵的堅固高塔」（Turris fortitudinis a facie inimici）的，是神而不是人，而仇敵已經被逐出那家。相應的勸諭是：人即使面對死亡，也不可吝惜自己，但他必須確定，他的犧牲在一切公開的途徑中，是最能確保他達到目的的那一種。格言是：力量提升到一個人敢於失去自己的程度時，就會向他顯示怎樣找到神；至於這樣的避難所——那就去敢、去學吧。（丁）審慎是一種節約，循著阻力最小的路線，讓靈魂可以回到它來的地方。由於此生的壓力、恐怖和種種明顯的冒失，這是一種關於神聖節儉和能量守恆的教義。相應的勸諭是：真正的審慎只關心那「不可少的一件事」；格言是：「不浪費，就不匱乏。」整件事的結論，是一個建基於交換法則的生意建議：在屬神的事上，你所尋求的，你不可能得不到——這就是供求法則。我在這裡提到這幾件事，有兩個簡單的理由：（甲）因為心智越是不偏不倚，有時就越難斷定，究竟是邪惡還是庸俗把今天的世界蹂躪得更可憐；（乙）因為要補救舊觀念的不完善，有時非常需要把一些詞語和用語原來公認的意思倒空，好讓它們接受一個新的、更恰當的意義。

十、命運之輪。目前有一本《紙牌算命手冊》（Manual of Cartomancy）在英國頗為流行〔譯注三〕，它在一大堆無謂的古怪東西之中，夾雜了幾個嚴肅的題目。在最後一版、也是篇幅最大的一版中，它有一部分專論塔羅；而如果我對作者的理解沒錯，它從頭到尾都把塔羅看作「命運之輪」——這個說法要按我自己的意思去理解。對於這樣一個包羅一切而又約定俗成的描述，我並無異議；它在一切世界都適用，我還奇怪它以前怎麼沒有被採用，作為一般算命方面最恰當的名稱。它也是其中一張大牌的名稱——正如我的小標題所示，就是我們此刻所關心的那一張。近年來，這張牌卡經歷了許多異想天開的呈現，以及一次假設性的重建；那次重建的象徵頗具啟發性。輪子有七根輻條；在十八世紀，上升和下降的動物其實說不出是甚麼，其中一隻還長著人頭。頂端是另一隻怪物，身體是一隻難以辨認的獸，肩上有翼，頭上戴冠，爪中握著兩根杖。在重建版中，這些都換成：隨輪子上升的赫爾墨阿努比斯（Hermanubis）、伏在頂端的人面獅身獸，以及在下降一側的堤豐（Typhon）。這是又一個為了支持某種假設而作的發明；但如果撇開那個假設不談，這個組合在象徵上是正確的，也可以就此被接受。

十一、正義。塔羅雖然具有一切合理程度的古老，卻並非亙古就有；這張牌卡就說明了這一點，因為它本可以用古老得多的方式呈現。不過，在這類事情上具有辨識天賦的人，不需要別人告訴他們：年代在這個考量中絕非要點。共濟會第三級（Third Craft Grade）的「關閉分會儀式」也許屬於十八世紀後期，但這個事實並不說明甚麼；它仍然是一切既立的、官方的奧祕的總結。據說第十一張牌卡的女性人物是阿斯特賴亞（Astræa），她象徵同一種美德，並以同樣的象徵表現。儘管有這位女神，也儘管有那個俗氣的丘比特，塔羅並不屬於羅馬神話，也不屬於希臘神話。它對正義的呈現，被認為是大阿爾克那序列中所包含的四樞德之一；可是碰巧的是，第四個圖案缺了，評論者們便必須不惜一切把它找出來。他們做了能做的事，但研究的法則從來沒能把那失蹤的珀耳塞福涅（Persephone），以「審慎」的形式救出來。熱伯蘭試圖以一記絕招解決這個難題，相信自己從倒吊人的象徵中找到了他想要的東西——在這一點上，他欺騙了自己。因此，塔羅有它的正義，也有它的節制和剛毅；但由於一個奇怪的遺漏，它沒有給我們任何「審慎」的類型。不過可以承認，在某些方面，隱士的孤獨——他憑著自己的燈光走一條孤寂的路——對能夠領受的人來說，就「審慎之道」（via prudentiæ）而言，給出了某種崇高的勸諭。

十二、倒吊人。這就是被認為代表「審慎」的那個象徵；埃利法斯．列維以他最膚淺、最似是而非的方式說，這是被自己的誓約束縛的修行有成者。一個男子的身體頭朝下懸在絞架上，一根繩子繫住他的一隻腳踝。他雙臂綁在背後，一條腿交疊在另一條腿上。根據另一種、也是最流行的詮釋，他代表犧牲；但目前被賦予這張牌卡的一切意義，都只是紙牌算命者的直覺，在象徵方面並無真正價值。十八世紀那些流通塔羅牌的算命者，畫的是一個穿短上衣、有點女性化的年輕人，單腳直立，鬆鬆地繫在一根插進地裡的短樁上。

十三、死神。呈現的方式幾乎一成不變，體現了一種中產階級式的象徵。場景是生命的田野，在尋常而茂密的草木之間，有活生生的手臂和頭從地裡伸出來。其中一個頭戴著王冠，一具手持大鐮刀的骷髏正在把它割下。顯而易見、無可迴避的意思是死亡，但這個象徵被賦予的另一些意思是改變和轉化。其他的頭早已被掃離原位；但按照它目前公認的明顯意思，它更特別是一張「君王之死」的牌卡。在外來的意義上，有人說它代表靈魂在神聖領域中的上升、創造與毀滅、永恆的運動，諸如此類。

十四、節制。一個長著翅膀的女性人物——她通常被歸入服役的靈這個等級，與一切關於天使等級的教義相違——正把液體從一個水壺倒進另一個水壺。在他最近一部關於塔羅的著作中，帕普斯博士放

棄了傳統的形式，畫了一個戴著埃及頭飾的女人。表面上看來，第一件清楚的事，是整個象徵與「節制」並無特別的關聯；而這張牌卡一直沿用這個名稱，正好是「意義背後還有意義」的一個非常明顯的例子——這正是整副塔羅值得我們考量的首要理由。

十五、魔鬼。在十八世紀，這張牌卡似乎只是單純動物性淫猥的象徵。除了一頂奇特的頭飾外，主要人物全身赤裸；它有蝙蝠般的翅膀，手和腳都畫成鳥爪。右手握著一根權杖，杖端是一個被認為代表火的記號。整體而言，這個人物並不特別邪惡；它沒有尾巴，而那些說它的爪是哈耳庇厄（harpy）之爪的評論者，只是信口開河；另一種說法，說那是鷹爪，也同樣沒有更好的根據。兩個小惡魔——大概一雄一雌——頸上的項圈垂下繩子，把它們繫在人物所站的台座上。它們有尾巴，卻沒有翅膀。自 1856 年以來，埃利法斯．列維和他的神祕學教義的影響，改變了這張牌卡的面貌；它現在以一個偽巴風特（pseudo-Baphometic）的形象出現，長著山羊頭，兩角之間有一支大火炬；它是坐著而不是站著，生殖器的位置換成了赫爾墨斯的雙蛇杖。在帕普斯的《占卜塔羅》（Le Tarot Divinatoire）中，那兩個小惡魔換成了赤裸的人，一男一女，只彼此相繫。作者可以為這個改進了的象徵而受到祝賀。

十六、遭雷擊的高塔。它的別稱有：普路托斯的城堡、神之家，以及巴別塔。在最後一種說法中，從塔上墜下的人物被認為是寧錄（Nimrod）和他的臣僕。它肯定是一張混亂的牌卡；大致而言，這個圖案與上述任何一個名稱都相符，唯獨「神之家」（Maison Dieu）不符——除非我們理解為神之家已被離棄，聖殿的幔子已被撕裂。有點令人驚訝的是，到目前為止，還沒有人把這個圖案配給所羅門聖殿的毀滅；若然，雷電便象徵迦勒底王用以攻打那座建築的火和劍。

十七、星星，又稱天狼星（Dog-Star, Sirius），也被異想天開地稱為「東方博士之星」。它周圍聚著七顆較小的星，下方是一個赤裸的女性人物，左膝跪在地上，右腳踏在水上。她正從兩個容器中傾倒液體。她身旁的一棵樹上停著一隻鳥；在一些後期的牌卡中，這隻鳥換成了玫瑰上的一隻蝴蝶。同樣地，這顆星也被稱為「希望之星」。這是熱伯蘭描述為完全屬於埃及的牌卡之一——也就是說，屬於他自己的幻想。

十八、月亮。一些十八世紀的牌卡畫的是虧缺的月亮；在艾特拉那劣質的版本中，是夜空裡的滿月，置身於繁星之中；近年來畫的則是漸盈的月亮。在幾乎所有的呈現中，月亮都明亮照耀，灑下大滴使萬物豐饒的露水。下方有兩座塔，塔與塔之間有一條小路蜿蜒伸向地平線的邊緣。兩隻狗，或者一隻狼和一隻狗，正對著月亮吠叫；前景有水，一隻螯蝦正從水中向陸地爬去。

十九、太陽。在較舊的牌卡中，太陽的特色是：主光芒波浪形與尖角形相間，另有次要的尖角形光芒。它似乎不但以光和熱，而且——像月亮一樣——以露珠，把它的影響灑在大地上。熱伯蘭把這些露珠稱為金淚和珍珠淚，正如他把月亮的露水認定為伊西斯（Isis）的眼淚。在這顆「天狼星」〔譯注四〕下方，有一道暗示圍場的牆——也許是一個有圍牆的花園——牆內有兩個孩子，赤裸或穿著單薄的衣服，面對一片水，在嬉戲，或者手拉手奔跑。埃利法斯．列維說，這兩個孩子有時換成一個紡出命運的紡紗者，另一些時候則換成一個好得多的象徵：一個赤裸的孩子騎在白馬上，展示一面猩紅色的旗幟。

二十、最後的審判。我已經談過這個象徵；它的形式基本上一成不變，即使在艾特拉的牌中也是如此。一位天使「在各地的墳墓間」（per sepulchra regionum）〔譯注五〕吹響號角，死者便復活起來。艾特拉省去了天使，或者帕普斯博士換上了一個可笑的人物——不過那人物與他最新著作所附那套塔羅牌的總體主旨倒是一致的——這些都不大要緊。這張牌卡的名稱，以及它呈現在眼前的圖畫，傳達了一個顯而易見的象徵詮釋；在否定這個詮釋之前，我們應該非常確定自己的立足點。至少在表面上，它是、也只能是我們在第八張牌卡〔譯注六〕中已經遇見過的那個三人組——父親、母親、孩子——的復活。布爾熱亞（Bourgeat）先生冒昧提出，在祕傳意義上，它是演化的象徵——可是它沒有帶著任何演化的跡象。另一些人說，它代表更新，這是夠明顯的；說它是人類生命的三位一體；說它是「大地的生殖力……和永恆的生命」。熱伯蘭照例令自己站不住腳，他指出，如果移走那些墓碑，這張牌卡就可以被接受為創造的象徵。

二十一——不過在大多數排列中，它是零號牌卡，數字是零——愚者、小丑或不智之人。熱伯蘭把它放在整個序列的開首，作為計數所預設的零或負數；這樣排列較簡單，因此也較好。它之所以被放棄，是因為後來這些牌卡被配上希伯來字母，而在一列每個字母都代表數字的字母中，要令人滿意地安放零的象徵，顯然有些困難。目前把這張牌卡配給字母 Shin，即數值 200〔譯注七〕，困難或者說不合理之處依然存在。事實是，牌卡真正的排列從未洩露出來。愚者背著一個行囊；他回頭張望，不知道自己正在懸崖邊緣；而一隻狗或其他動物——有人說是老虎——正從後面攻擊他，他就這樣不知不覺地被催向毀滅。艾特拉為這張牌卡——按一般理解——給出了一個說得過去的變體：一個宮廷小丑，戴著帽子和鈴鐺，穿著雜色衣服。其他的描述說，行囊裡裝著持有者的愚昧和惡習，這似乎既庸俗又武斷。

二十二、世界，又稱宇宙或時間。《啟示錄》和以西結異象中的四活物——在基督教象徵中被配給四位福音書作者——圍繞著一個橢圓形的花環，彷彿那是一串花鏈，用來象徵一切可感知之物；花環之內是一個女人的身影，風用一條輕薄的圍巾圍住她的腰，這就是她全部的衣裳。她正在跳舞，雙手各握一根杖。作為一個形象，它雄辯地表現了感官生活的漩渦、在肉體中達到的喜樂、靈魂在地上樂園中的陶醉，但仍受神聖守望者的守護，彷彿受著聖名——四字聖名（Tetragrammaton），即יהוה〔譯注八〕，那四個不可言說、有時被配給四神祕活物的字母——的大能和恩典守護。埃利法斯·列維把花環稱為冠冕，並說那個人物代表真理。帕普斯博士把它與「絕對」及「大功業」的實現聯繫起來；對另一些人來說，它是人性的象徵，也是一生善度之後的永恆報償。應當留意，花環的四方有四朵特別標出的花。按照保羅·克里斯蒂安（P. Christian）的說法，花環應當由玫瑰構成；而埃利法斯·列維說，這樣的花鏈比鐵鏈更不容易斷。也許是出於對照，但理由相同：彼得的鐵冠戴在至高教宗頭上，或許比金冠戴在君王頭上更輕。

〔譯注一〕舍金納（Shekinah），猶太教指神臨在於人間的榮光，常被理解為神的陰性面向。

〔譯注二〕荷蘭哲學家斯賓諾莎（Baruch Spinoza）常被稱為「為神陶醉的人」。

〔譯注三〕偉特本人曾以筆名「大東方」（Grand Orient）出版《紙牌算命手冊》（A Manual of Cartomancy），此處所指一般認為就是這本書。

〔譯注四〕原文作 dog-star，即天狼星，似是偉特筆誤，此處所說的是太陽。

〔譯注五〕拉丁文，出自中世紀讚美詩〈震怒之日〉（Dies Irae）：「號角奇聲響，遍傳各地墳墓間。」

〔譯注六〕偉特在此說「第八張牌卡」，但前文以父親、母親和孩子描述的是第六張「戀人」，疑為筆誤。

〔譯注七〕按希伯來字母的數值，Shin 一般作 300。

〔譯注八〕原文寫作 Tetragammaton，並以希伯來字母印出神名 יהוה。

§3　第二類：四組花色，又稱小阿爾克那

詮釋的資源，即使沒有被用盡，也已大量花費在二十二張大牌上；大牌的象徵毋庸置疑。剩下的是四組花色：權杖（Wands），又稱節杖（Sceptres）——按照這個題材的考古學假設，它們是現代紙牌中方塊的前身；聖杯，對應紅心；寶劍，對應梅花，正如騎士的武器之於農夫的木棍或阿爾薩斯的棍棒；最後是錢幣（Pentacles）——又稱「德尼耶」（Deniers）或「錢」（Money）——它們是黑桃的原型〔譯注一〕。無論舊花色還是新花色，都有十張數字牌；但在塔羅中，每組花色配有四張宮廷牌，也就是在國王、王后和侍者（Knave）之外，再加一張騎士。這位侍者是 page、valet 或 damoiseau，即少年僕役；最正確的說法，他是一名扈從，大概為騎士服務；但在某些罕見的牌組中，侍者變成了宮廷侍女，使宮廷牌的四人組男女成對。各張圖畫自然有其不同的特徵，我的意思是：即使考慮到他們所持的標誌不同，權杖國王和聖杯國王也並非完全相同的人物；但象徵在於他們的等級，以及他們所屬的花色。同樣，那些較小的牌卡——在我們這個現代，直到現在還從未以圖畫形式發行過——取決於它們的數字在所屬花色中附帶的特定意義。因此，小阿爾克那的細節，我留待在第二部談到隨本書附上的這副經過校正和完善的塔羅時再說〔譯注二〕。大小象徵所附的占卜意義的綜合，則屬於第三部。

〔譯注一〕一般的對應是權杖對梅花、寶劍對黑桃、錢幣對方塊；此處照偉特原文翻譯。

〔譯注二〕小阿爾克那每張牌卡的圖文說明，實際上見第三部 §2。

§4　歷史上的塔羅

我們接下來要談的，是這些牌卡的歷史；正如序言中所暗示，好讓那些在神祕學研究各派中流傳不息、越積越多的推測和空想，一次過得到處理。

在這一點的開頭，請讀者明白：有好幾套或好幾系列古代牌卡，與我們只有部分關係。帕普斯的《波希米亞人的塔羅》——我最近修訂了它那不完善的譯文，並把它付印——在這方面有一些有用的資料；除了缺少年份以及其他考古意識的證據之外，它可以滿足一般讀者的需要。我不打算在這裡作任何可稱得上大幅度的擴充，但某些補充是可取的，另一種呈現方式也是可取的。

在與塔羅相提並論的古代牌卡中，首先是巴爾迪尼（Baldini）的牌卡，也就是傳統上歸於安德烈亞．曼特尼亞（Andrea Mantegna）名下的那套著名牌卡，雖然這個看法現在普遍被否定。它們的年份估計約為 1470 年，一般認為現存於歐洲的收藏不超過四套。一套年份定為 1485 年的摹本或複製本，大概同樣罕見。一套完整的牌卡有五十個號碼，分為五個「十組」，每組十張。似乎沒有紀錄顯示它們曾用於遊戲，無論是靠運氣還是靠技巧的遊戲；它們也很難用於占卜或任何形式的算命；而要給它們那些明顯的寓意圖案加上深奧的象徵意義，更是徒勞無功。第一個十組體現人生的各種地位，如下：（1）乞丐，（2）僕人，（3）工匠，（4）商人，（5）貴族，（6）騎士，（7）總督，（8）國王，（9）皇帝，（10）教宗。第二組包含繆斯及其神聖的領袖：（11）卡利俄佩，（12）烏拉尼亞，（13）忒耳普西科瑞，（14）埃拉托，（15）波呂許謨尼亞，（16）塔利亞，（17）墨爾波墨涅，（18）歐忒耳佩，（19）克利俄，（20）阿波羅。第三組把部分自由七藝和科學與人類其他學問結合起來，如下：（21）文法，（22）邏輯，（23）修辭，（24）幾何，（25）算術，（26）音樂，（27）詩歌，（28）哲學，（29）占星，（30）神學。第四個十組補足了自由七藝，並列舉諸德：（31）天文，（32）年代學，（33）宇宙學，（34）節制，（35）審慎，（36）力量，（37）正義，（38）仁愛，（39）希望，（40）信德。第五也是最後一個十組呈現諸天的體系：（41）月亮，（42）水星，（43）金星，（44）太陽，（45）火星，（46）木星，（47）土星，（48）第八重天，（49）原動天（Primum Mobile），（50）第一因。

我們必須撇開那些想從這些十組中硬抽出完整塔羅序列的異想天開的嘗試；例如，我們不可以說，人生的地位對應大牌，繆斯對應錢幣，藝術和科學對應聖杯，諸德等等對應權杖，而人生的地位又對應寶劍。這類事情可以靠扭曲思想的過程做到，但在現實中沒有立足之地。同時，個別牌卡之間

幾乎不可能沒有某些、甚至顯著的相似之處。巴爾迪尼牌中的國王、騎士和僕人，令人想起小阿爾克那中相應的宮廷牌。皇帝、教宗、節制、力量、正義、月亮和太陽，是曼特尼亞牌和任何一副塔羅的大牌所共有的。先入為主的傾向，也把乞丐與愚者、金星與星星、火星與戰車、土星與隱士聯繫起來，甚至把木星——或者另一個說法，第一因——與塔羅的世界牌聯繫起來〔原注一〕。可是，大牌最顯著的特徵，在曼特尼亞牌中都付闕如；我也不相信，如有人所提出，後者那有條理的序列孕育了前者。羅曼．梅蘭（Romain Merlin）持這個看法，並斷然把巴爾迪尼牌卡定為十四世紀末之物。

〔原注一〕乞丐幾乎全身赤裸；相似之處在於有兩隻狗，其中一隻似乎正撲向他的雙腿。火星牌畫的是一名持劍的戰士，坐在有華蓋的戰車上，但車前沒有套馬。當然，如果巴爾迪尼牌卡屬於十五世紀末，就根本不存在爭議，因為塔羅早在那個時期以前已為歐洲所知。

如果大家同意，除了偶然和零星的情況外，巴爾迪尼的寓意圖畫與塔羅牌只有模糊而偶爾的聯繫；又同意，無論它們最可能的年份是甚麼，它們都不可能提供原始的動機；那麼結論就是：我們仍在尋找的，不僅是我們所關心的這些象徵在地點和時間上的起源，還要找一個它們在歐洲大陸出現的具體例子，作為向前或向後追溯的出發點。眾所周知，1393 年，畫家夏爾．格蘭戈納（Charles Gringonneur）——有一位不怎麼樣的英國作者稱他為神祕學家和卡巴拉學者，我追查不到任何理由——為精神不健康時的法國國王查理六世設計並繪製了某種牌卡，供他消遣；問題是能否查明這些牌卡的性質。唯一可得的答案是：在巴黎的皇家圖書館（Bibliothèque du Roi）裡，有十七張在紙上繪製並著色的牌卡。它們非常美麗、古老而無價；人物以金色為背景，鑲在銀色的邊框裡；但它們沒有附帶任何題字，也沒有編號。

不過可以肯定，其中包括塔羅的大牌，名單如下：愚者、皇帝、教宗、戀人、命運之輪、節制、剛毅、正義、月亮、太陽、戰車、隱士、倒吊人、死神、高塔和最後的審判。另外，威尼斯的科雷爾博物館（Musée Carrer）有四張塔羅牌卡，別處還有五張，合共九張。其中包括兩張侍者、三張國王和兩張王后，這說明了小阿爾克那的面貌。這些收藏都曾被認定為格蘭戈納所製的那一套，但這個歸屬早在 1848 年已受到質疑；即使那些急於證明塔羅古老的人，今天看來也不再提出這個說法。一般認為，這些牌卡全都來自意大利，其中至少一些肯定來自威尼斯。這樣，我們至少在地點方面，有了所需的出發點。此外，有權威人士指出，威尼斯塔羅是古老而真正的形式，是其他一切塔羅的始祖；但我推斷，完整的大小阿爾克那牌組，屬於晚得多的時期。這副牌一般認為由七十八張牌卡組成。

然而，儘管人們偏重威尼斯塔羅，大家仍承認，一套明奇亞特（Minchiate）即佛羅倫斯牌組的某些部分，必須定在 1413 至 1418 年之間。這些牌卡曾為米蘭的貢扎加伯爵夫人（Countess

Gonzaga）所有。一副完整的明奇亞特牌有九十七張牌卡；儘管有這些遺跡，一般而言它仍被視為較後期的發展。它有四十一張大牌，多出來的號碼是從巴爾迪尼的寓意牌組借來或仿照的。在小阿爾克那的宮廷牌中，騎士是半人馬一類的怪物，侍者則有時是戰士，有時是僕人。另一個常被強調的分別，是基督教中世紀思想的盛行，以及完全沒有任何東方的暗示。不過，問題依然存在：任何塔羅牌中是否有東方的痕跡？

最後，我們來到波隆那塔羅（Bolognese Tarot）；它有時被稱為威尼斯塔羅，大牌齊全，但第二十和第二十一號互換了位置。在小阿爾克那中，小牌的二、三、四和五被省去，結果全副共有六十二張牌卡。大牌以「最後的審判」作結，這一點很奇特，作為象徵上的一點也有點引人注意；但關於波隆那牌，似乎只需要說這些，此外只須提及：據說它約在十五世紀初，由一位流亡居於該城的比薩王子所發明——或者，作為塔羅來說，更正確的說法是所修改。1423 年，錫耶納的聖伯爾納定（St. Bernardin of Sienna）講道反對紙牌和其他形式的賭博，這相當清楚地說明了這些牌卡的用途。四十年後，英國禁止進口紙牌，當時是國王愛德華四世的時代。這是我國關於這個題目的第一個確切紀錄。

上面列舉的牌組，要查閱完整的樣本並不容易，但要找到詳細而附插圖的描述卻不難——我應該補充：前提是作者不是神祕學家，因為來自那方面的記述，通常不完整、含糊，而且被一些蒙蔽關鍵問題的考慮所佔據。關於曼特尼亞「抄本」——如果我可以繼續給牌卡序列冠上這樣的稱號——的某些見解，就是一個恰當的例子。如我們所見，神祕學的空想認定阿波羅和九位繆斯與錢幣相對應，但這種類比在實際研究中站不住腳；而要把天文、年代學和宇宙學等同於聖杯組，空想就必須近乎夢魘了。代表這些題目的巴爾迪尼人物，是他們那個時代的寓意圖，而不是像塔羅那樣的象徵。

關於這一部分，我的結語是：專家們有一種傾向，認為大牌原本與數字花色並無關聯。我不想提出個人看法；我不是賭博遊戲史的專家，而且我厭惡那些占卜伎倆的「凡俗之眾」（profanum vulgus）；但在一切保留之下，我斗膽暗示：如果後來的研究證明這個傾向是對的，那麼——除了那門古老的算命技藝及其對所謂命運的擺弄之外——對大阿爾克那來說，倒是一件更好的事。

以上是談塔羅牌的歷史面向時不可少的預備；現在我要轉到這個題目的推測方面，並提出檢驗它們價值的方法。

在我為《波希米亞人的塔羅》寫的序言中，我已提到，第一位讓世人知道這些牌卡存在的作者，是考古學家熱伯蘭；他在法國大革命前夕，用了好幾年時間出版他的《原始世界》（Monde

Primitif），全書共九冊四開本。他是那個時代的飽學之士，高級共濟會員，著名的「真理之友」分會（Lodge of the Philalethes）會員，也是一位鑑賞家，在古代通論這門學問成形之前，終生對它的種種爭論抱有深厚興趣。即使在今天，以我所引這個書名結集的他的論述和論文，仍然值得擁有。由於偶然的機緣，他在塔羅尚未為巴黎人所知的時候認識了它，立即認定它是一本埃及古書的殘餘。他四處查詢，確定它在歐洲相當大的範圍內流通——西班牙、意大利、德國和法國南部。人們像使用一般紙牌那樣，用它來玩靠運氣或靠技巧的遊戲；他還進一步查明了遊戲的玩法。但它也用於占卜或算命這個較高的目的；在一位博學朋友的幫助下，他發現了各牌卡被賦予的意義，以及為此而採用的排列方法。總之，他對我們的知識作出了明確的貢獻，至今仍是參考的來源——但只限於事實問題，而不是他所鍾愛的假設，即塔羅包含純粹的埃及教義。然而，他確立了一個至今仍在各神祕學派中流行的看法：在十八世紀末象徵埃及的那片奧祕與奇觀、那眾神奇異的黑夜、那未知的語言和未被破譯的象形文字之中，這些牌卡的起源已經失落。這是法國一位典型文人的夢；人們幾乎可以理解和同情，因為三角洲和尼羅河一帶的國度，當時開始在學術思想的關注中佔據重要地位，而「凡未知者皆屬埃及」（omne ignotum pro Ægyptiaco）正是許多人的心思所趨向的迷途。在當時，這還算情有可原；但這種瘋狂竟然延續下來，在神祕科學的魔圈之內至今仍口耳相傳——這就沒有任何藉口了。因此，讓我們看看熱伯蘭先生為支持他的論點所提出的證據；為了公允起見，我會盡量用他自己的話來概括。

（1）這個遊戲的人物和排列顯然是寓意性的；（2）這些寓意符合古埃及的民事、哲學和宗教教義；（3）如果這些牌卡是現代的，大阿爾克那中就不會包括女祭司；（4）這個人物戴著伊西斯的角；（5）稱為皇帝的那張牌卡，權杖末端是一個三重十字；（6）題為月亮的那張牌卡，即伊西斯，畫著月亮正在灑下雨滴或露珠，而這些——如我們所見——就是伊西斯的眼淚，它們使尼羅河的河水上漲，令埃及的田地豐饒；（7）第十七張牌卡，即星星，是天狼星，它被獻給伊西斯，象徵一年的開始；（8）用塔羅玩的遊戲建基於神聖的數字七，而七在埃及非常重要；（9）Tarot 這個詞是純粹的埃及語，在這種語言中，Tar 意為道路，Ro 意為君王或王室——因此它的意思是「生命的王道」；（10）另一個說法是，它源自 A（教義）、Rosh（墨丘利，即托特），加上冠詞 T，合起來就是 Tarosh；因此，塔羅就是「托特之書」，或「墨丘利教義之表」。

這就是全部的證詞——當然，我已經撇開了幾則沒有提出任何理據的隨口之言。因此，這是支撐這個論點大廈的十根柱子，而它們都是沙柱。塔羅當然是寓意性的——也就是說，它是象徵——但寓意和象徵是普遍的，屬於一切國家、民族和時代；它們不比墨西哥更屬於埃及；它們屬於歐洲和契丹，屬

於喜馬拉雅山以外的西藏，也屬於倫敦的陰溝。作為寓意和象徵，這些牌卡對應許多類型的觀念和事物；它們是普遍的，而不是特殊的；而熱伯蘭除了斷言之外未能更進一步，正清楚說明了它們並不特別、獨有地對應埃及的教義——無論是宗教、哲學還是民事的教義。大牌中出現女祭司，更容易解釋為某種民間迷信的遺跡——例如對黛安娜的崇拜，利蘭德（Leland）已追溯出它在現代意大利的延續，結果令人矚目。我們還須記得，角在一切崇拜中都很普遍，西藏的崇拜也不例外。以三重十字作為埃及象徵的例子，是荒謬的；它是牧首教區的十字，希臘和拉丁兩方都有——例如威尼斯和耶路撒冷的牧首教區——也是東正教的神職人員和平信徒至今仍在使用的畫十字方式。伊西斯眼淚的無聊說法，我略過不談，因為其他神祕學作者告訴我們，那些是希伯來字母 Jod。至於第十七張牌卡，它是天狼星還是別的星，隨各人的先入之見而定；數字七在埃及當然重要，但任何一部數字神祕主義的論著都會表明，同樣的說法適用於任何地方，即使我們選擇不理會基督教的七件聖事和聖神的七恩。最後，關於 Tarot 一詞的字源，只須指出：這個說法是在羅塞塔石碑發現之前提出的，當時根本沒有人懂得埃及語。

熱伯蘭的論點並沒有被容許安靜地留在那個時代的心中，只憑一本四開本巨著吸引學者。它為塔羅牌在巴黎創造了機會——巴黎是法國的中心，也是宇宙間一切法國事物的中心。有人提出，紙牌占卜背後有古代隱祕科學這意想不到的擔保，而整個題目的根源，在於埃及的奇觀和奧祕；這個說法幾乎給它添上了神聖的尊嚴。紙牌算命從神祕學實踐的陋巷中走出來，成為時尚，一時間幾乎披上了教宗的法衣。第一個擔當街頭藝人、魔術師和變戲法者角色的，是那位目不識丁卻熱心的冒險家阿列特（Alliette）；第二個，有點像女祭司，充滿直覺和啟示，是勒諾曼小姐（Mlle. Lenormand）——不過她屬於較後的時期；最後是茱莉亞．奧爾西尼（Julia Orsini），與其說她屬於聖杯王后，不如說屬於衣衫襤褸的千里眼。命運本身正在為普世革命的遊戲洗牌和切牌，或者為路易十八、查理九世〔譯注一〕和路易．菲利普那樣的宮廷和朝臣洗牌和切牌的時候，我並不關心這些人作為算命者的身分。但那位假髮匠以「艾特拉」（Etteilla）這個神祕名號——即他的名字 Alliette 倒轉過來——非常嚴肅地看待自己，以神祕科學的祭司自居，而不是以「抽牌技藝」的普通能手自居。即使在今天，仍然有人，例如帕普斯博士，試圖從遺忘中挽救他那古怪體系的一部分。

《原始世界》那漫長而龐雜的故事，在 1782 年講完了；到 1783 年，艾特拉的小冊子已經開始源源不絕地從印刷機湧出，宣稱他已經花了三十年、不，差不多四十年研究埃及魔法，並且找到了最終的鑰匙。事實上，那就是塔羅之鑰。塔羅是一本哲學書，是「托特之書」；但與此同時，它其實是由

十七位術士在黎凡特邊境、距孟斐斯約三里格的一座火之聖殿裡寫成的。它包含宇宙的科學；這位紙牌算命者便把它應用到占星、煉金術和算命上，對於自己是在做買賣這個事實，毫不羞怯，也毫不保留。我確實不大懷疑，他把這當作一門真正的行業，而他自己就是第一個被他的體系說服的人。但我們必須留意的是：塔羅的古老，就是這樣被大肆宣揚開去的。艾特拉的小書確切證明，他連自己的語言也不懂；後來他推出一副改良塔羅，即使是對他懷有好感的人也承認，他破壞了塔羅的象徵；而在古代學問方面，他唯一的普遍權威就只有熱伯蘭。

紙牌算命者就以我所說的方式一個接一個出現，這些比最小還小的奧祕當然也有互相競爭的能手；可是這個題目的學問——如果可以說它已經存在的話——說到底在熱伯蘭那本四開本裡安睡了六十多年。基於他的權威，幾乎毫無疑問，凡是在理論或實踐上、因偶然或特別的關注而接觸到塔羅牌問題的人，都接受了它們的埃及性質。據說人們通常按自己的估價被人接受；而一般不加深究的心智，循著阻力最小的路線，必定按照考古學主張的大膽程度、以及提出者的大膽程度，去接受這些主張。第一位看來有點資格被聆聽、重新考察這個題目的人，是法國作家杜歇納（Duchesne），但我只能一筆帶過；英國的辛格（Singer）對紙牌的一般題目作過一些有趣的研究，我也同樣只能一筆帶過。辛格相信，古老的威尼斯遊戲「特拉波拉」（Trappola）是歐洲最早的紙牌遊戲形式，它源自阿拉伯，而這個遊戲所用的五十二張牌也來自那個地區。我看不出有人曾重視這個看法。

杜歇納和辛格之後，是另一位英國作者查托（W. A. Chatto），他審視了已有的事實，以及當時已就這個題目興起的一大堆推測。這是 1848 年的事；他的著作至今仍有某種標準權威的地位；但是——即使充分考慮到獨立思考的心智應得的某種公正——它仍然只是一部平庸、甚至拙劣的作品。不過，它以它的方式，體現了十九世紀那將臨的午夜的特色。查托否定埃及假設，但由於他在這方面很少下功夫，如果熱伯蘭的假設有任何穩固的根據，他就很難被認為推翻了熱伯蘭。1854 年，另一位法國作家布瓦托（Boiteau）提起這個一般問題，主張塔羅牌起源於東方，但沒有嘗試證明。我不能肯定，但我認為他是第一位明確把塔羅牌與吉普賽人等同起來的作者；不過，在他看來，吉普賽人的原居地在印度，因此埃及並不在他的計算之內。

1860 年，埃利法斯．列維出現了；他是一位才華橫溢而深刻的光明派人物（illuminé），既不可能被接受，更不可能被捨棄。在一切宣講或詮釋所謂神祕科學和所謂魔法教義的西方聲音之中，從來沒有一張口宣稱過這樣宏大的事情。我想，從根本上說，他對現象的部分，和我一樣既在乎又不在乎；但他解釋這些現象時，帶著一個人的篤定——這個人公然認為，江湖騙術若用於正當的事業，就是

達到目的的大好手段。他到了自己的地方，自己的人也接待他〔譯注二〕，同樣按他自己的估價，把他當作一位大學問家——他從來不是——以及一位揭示一切奧祕、卻從未被接納進入任何奧祕的人。我認為，從來沒有一位作者擁有如此之大的天賦——就其特定類型而言——卻把它們用得如此平庸。說到底，他不過是艾特拉第二次投身為人，在他的轉化中被賦予一張金口，以及較廣博的零碎知識。儘管如此，他寫出了一部用任何語言寫成的、最全面、最出色、最迷人的《魔法史》。他把塔羅和熱伯蘭的假設放進了內心最深處；而全法國的神祕學界、全英國的祕傳圈子、馬丁派、一知半解的卡巴拉學者、各個自稱的神智學派——那裡、這裡、到處——都接受了他對塔羅的判斷，其信心之大，就像他們接受他對卡巴拉那些偉大經典的詮釋一樣，而那些經典，他只是略讀而不是細讀過。對他來說，塔羅不但是最完美的占卜工具和神祕科學的拱心石，而且是原始之書，是古代術士唯一的書，是啟發了一切古代聖典的奇蹟之卷。不過，在他的第一部著作中，列維滿足於接受熱伯蘭的構建，並以一些埃及特徵重繪了第七張大牌。塔羅經由吉普賽人傳播的問題，並沒有引起他的注意；直至一位熟悉羅姆人（Romany）的古怪作家瓦楊（J. A. Vaillant），在他論述那些流浪部族的著作中提出這個說法。兩位作者幾乎同時，此後互相呼應。要到 1869 年，羅曼．梅蘭才指出本應顯而易見的事：吉普賽人約於 1417 年到來之前，歐洲已經有某種牌卡。可是，由於那是他們到達呂訥堡（Lüneburg）的時間，而他們在此之前的蹤跡亦可追溯，這個更正便失去了相當大的力量；因此，較穩妥的說法是：羅姆部族使用塔羅的證據，要到 1840 年以後才有人提出；至於在此以前，曾有一些吉普賽人被發現使用紙牌，這個事實完全可以用以下假設解釋：不是他們把紙牌帶進歐洲，而是他們在歐洲發現紙牌，再把它加進自己謀生的行當之中。

我們現在已經看到，塔羅牌起源於埃及之說，沒有一丁點證據。從其他方向看，曾有本土權威提出，某種牌卡約在公元 1120 年於中國發明。熱伯蘭熱心之餘，相信自己已把它們追溯到一則據稱非常古老的中國碑文，碑文據說講述洪水退去的事。這則碑文的文字分載於七十七個格子之中，類比就在於此。印度也有它的牌片，無論是不是紙牌，它們同樣引出了一些牽強的相似之處。可是，例如，有十組花色，每組十二個號碼，代表毗濕奴的化身：魚、龜、野豬、獅子、猴子、斧頭、傘或弓、山羊、佛陀，最後是馬——這些並不會幫助我們找到我們自己的大牌的起源；王冠和豎琴——甚至可能作為「德尼耶」同義詞、或許相當於錢幣的錢幣——也不大能闡明小阿爾克那。如果每一種語言、每一個民族、每一種氣候和每一個時期都有它們的牌卡——如果他們也用這些牌卡來作哲學思考、占卜和賭博

——這個事實固然相當有趣，但除非那些是塔羅牌，否則它們只能說明人類以大致相同的方式追求相同事物的普遍傾向。

因此，我以重申以下一點來結束這個題目的歷史：在十四世紀——那時首次傳出關於紙牌的消息——以前，它沒有歷史。它們也許已經存在了好幾個世紀；但如果它們只是用來讓人碰碰賭運、或碰碰預見未來的運氣，那麼這個時期已經夠早了；另一方面，如果它們包含祕密教義的深奧暗示，那麼十四世紀同樣夠早——至少在這方面，我們已經得到了所能得到的一切。

〔譯注一〕法國大革命前後並無查理九世在位（查理九世卒於 1574 年），原文如此，疑為查理十世之誤。

〔譯注二〕語出《新約・約翰福音》第一章：「他到自己的地方來，自己的人倒不接待他。」偉特把這句話反過來說。

PART II

第二部　面紗後的教義

§1　塔羅與祕密傳統

塔羅體現了普遍觀念的象徵呈現；在這些觀念背後，隱藏著人類心智的一切內蘊。正是在這個意義上，它們包含祕密教義——所謂祕密教義，是指少數人體認到那些埋藏在所有人意識之中的真理，雖然一般人並沒有明確地認識它們。這個理論認為：這種教義一向存在——也就是說，它在一個蒙揀選的少數人的意識中被思索出來；它在祕密中由一人傳給另一人，並記錄在祕密文獻之中，例如煉金術和卡巴拉的文獻；它也包含在那些「既立奧祕」之中——就過去而言，玫瑰十字會是近在手邊的一個例子；而對能夠詮釋其真正意義的人來說，技藝共濟會（Craft Masonry）則是一個活生生的總結，或者說一個總的紀念。人們認為，在祕密教義背後，還有一種經驗或修持，證明這教義是對的。顯然，在本書這樣的手冊中，我能做的不外是陳述這些主張；不過，我已在其他幾部著作中詳細討論過它們，並打算在專論共濟會和赫爾墨斯文獻中的祕密傳統的書中，處理它較重要的兩個面向。關於塔羅的主張，應當記得，所謂祕密教義相當大的一部分，已經以煉金術的圖畫象徵呈現出來，因此所謂「托特之書」，絕不是這類象徵圖案中孤立的一個。正如我在別處詳細解釋過，煉金術有兩個分支，而我所說的圖畫象徵，是兩者共有的。它的物質一面，表現在曼格圖斯（Mangetus）大部頭對開本中所印的《無言之書》（Mutus Liber）那奇特的象徵裡。在那裡，完成轉化大功業的過程，以十四幅銅版畫描繪出來，展示物質在各種化學器皿中的不同階段。器皿上方有神話、行星、太陽和月亮的象徵，彷彿——按照赫爾墨斯的教導——那些主宰金屬界發展和完善的力量和德能，正積極介入，協助下面勞作的兩位操作者。說來奇怪，這兩位操作者是一男一女。煉金術的屬靈一面，則見於《蘭普斯普林格之書》（Book of Lambspring）中更奇特的象徵；我已就此作過初步的詮釋，讀者可以參閱〔原注一〕。這篇小論包含所謂神祕的或超自然的靈藥的奧祕，也就是修行有成的哲人在身體中靈魂與精神的結合，以及作為這結合的物質結果的身體轉化。我從未在別的地方遇見過比這本小書更奇特的暗示。作為一個事實，可以順帶一提：即使按最嚴苛的批評所能定出的塔羅牌在歐洲普遍流傳的最晚年份，這兩篇小論在時間上也都晚得多。它們分別屬於十七世紀末和十六世紀末。由於我在這裡並不是汲取想像之泉，去澆灌事實和經驗之泉，所以我並不是說，塔羅開了以圖畫表達祕密教義的先例，而赫爾墨斯派的作者隨後仿效；但值得注意的是，它也許是這門藝術最早的例子。它也是最普遍

的例子，因為無論按歸屬還是別的方式，它都不是從任何一個神祕學派或神祕學文獻衍生出來的；它不屬於煉金術、卡巴拉、占星或儀式魔法；而是正如我所說，它以普遍的類型呈現普遍的觀念；如果說它在甚麼地方呈現祕密教義，那就是在這些類型的組合之中。

〔原注一〕見《神祕評論》（Occult Review）第八卷，1908 年。

按照假設，這種組合可能在於牌卡系列的編號次序，也可能在於透過洗牌、切牌和發牌而偶然聚合，就像用紙牌玩的一般機運遊戲一樣。有兩位作者採取了第一種看法，但不排斥第二種；我也許最好立即處理他們所說的話。麥格雷戈．馬瑟斯（MacGregor Mathers）先生曾出版一本關於塔羅的小冊子，內容主要是算命；他提出，二十二張大牌可以按數字次序，組成他所說的一個「連貫的句子」。事實上，那是一篇關於人類意志的道德論文的綱目：意志由科學所啟迪，以魔術師代表；意志透過行動顯現——這是賦予女祭司的意義；意志在慈悲和善行之中實現（皇后），而這些品質又被配給皇帝。他也以人們熟悉的慣常方式，談到審慎、剛毅、犧牲、希望和最終的幸福。但如果這就是這些牌卡的訊息，那麼今天把它們出版、或者費力把它們詳加闡明，就肯定沒有任何理由了。在《波希米亞人的塔羅》中——這是一部以熱忱寫成的著作，在它特定的路線上不惜思考和研究的工夫，可惜沒有真正的洞見——帕普斯博士給出了一套異常精細的大牌體系。它像馬瑟斯先生的體系一樣，取決於大牌的數字次序，但展示了它們在神聖世界、大宇宙和小宇宙之中的相互關係。這樣，我們得到的彷彿是一部人的屬靈歷史，或者說，靈魂從永恆中出來，進入物質身體的黑暗，再回到高處的歷史。我認為作者在這裡離正確的軌道已經不遠，他的見解在這個程度上也有啟發性，但他的方法——在某些方面——混淆了問題，也混淆了存在的模式和層面。

大牌也曾以我所提到的另一種方法處理：「大東方」（Grand Orient）在他的《紙牌算命手冊》中，以一種超越性占卜方式為名，其實提出了某些示範性解讀的結果；這些解讀所用的牌卡排列，是透過洗牌和發牌偶然組合而成的。無論出於甚麼意圖、為了甚麼目的，使用占卜方法都帶來兩個暗示。有人可能認為，那些較深的意義是外加的，而不是真實的；但某些牌卡的存在，就足以處理這個看法：例如魔術師、女祭司、命運之輪、倒吊人、高塔（又稱神之家），以及其他幾張，它們都不對應巴爾迪尼寓意人物各十組中的人生地位、藝術、科學、德行或其他題目。它們也確切證明，明顯而自然的道德教訓解釋不了這個序列。這些牌卡以另一種方式為自己作證；雖然我在歷史方面讓塔羅處於一種越開放、就越困難的狀態，它們卻指出了我們所關注的真正題材。這些方法也表明，至少大牌是被改編去用於算命，而不是本來就屬於算命。第三部將會給出的一般占卜意義，大部分是武斷的歸

屬，或者是次等而未受指導的直覺的產物；或者，至多是在一個較低的層面上屬於這個題目，與原本的用意無關。如果塔羅在根本上屬於算命，我們就得到非常奇怪的地方，去尋找設計它的動機——去巫術和黑色安息日裡找，而不是去任何祕密教義裡找。

塔羅在上層世界和下層世界所附帶的兩類意義，加上沒有任何神祕學或其他作者嘗試給小阿爾克那賦予占卜意義以外的任何意義，這兩點以另一種方式支持了一個假設：這兩個系列並不屬於彼此。它們的結合，可能最先由我在第一部提到的那位比薩王子在波隆那塔羅中完成。據說他的設計為他贏得了他所寄居的城市的公開表揚和獎賞；即使在那個充滿奇想的年代，單是製作一副只省略了幾張小牌的塔羅，大概不會得到這樣的表揚；但既然我們面對的是一個必須以某種方式解釋的事實問題，可以想像，把小牌和賭博牌與哲學牌組結合起來，並把兩者改編成一種機運遊戲，可能曾引起轟動。後來，它又被進一步改編，用於另一種名為算命的機運遊戲。這裡應當明白：我並不否認占卜的可能，但作為一個神祕主義者，我反對那些把人帶上這些道路的獻身，彷彿這些道路與神祕的追尋有甚麼關係似的。

隨本書的小型版本（即《塔羅之鑰》）一同發行的，是這副塔羅牌。這副塔羅牌由帕梅拉．科爾曼．史密斯小姐繪畫和上色；我想，無論設計還是筆法，人們都會覺得它們十分醒目，也十分美麗。在《塔羅之鑰》的這個增訂版中，它們被複製出來，作為對照正文的參考。它們在許多重要方面，都有別於過去那些約定俗成的古舊樣式，也有別於現在從意大利流入的那些粗劣的叫賣貨；而我仍須就象徵方面，為它們的種種變化提出理據。在現代，我總算提出了一副出自藝術家之手的牌卡；我想這無須道歉，即使對那些——如果我們中間還有的話——過去被人形容、也自稱為「非常神祕」的人也是如此。任何人只要看看查托《關於紙牌歷史的事實與推測》（Facts and Speculations concerning the History of Playing Cards）其中一幅整頁插圖上那位華麗的塔羅侍者，就會知道意大利在古代曾製作過一些出色的牌組。我只希望能以同樣的風格和尺寸發行這副經過修復和校正的牌卡；這樣做會更充分地體現設計的價值，但結果會使牌卡無法應付與紙牌有關的實際用途——無論我對那些用途有甚麼看法，都必須為它們留有餘地。設計所受影響的象徵變化，完全由我一人負責。就大阿爾克那而言，它們必定會在學者之中——無論真學者還是自稱的學者——引起批評。因此，在研究同道之間應有的禮貌和高雅分寸（la haute convenance）的範圍內，我想說：任何可能表達出來的看法，我都毫不在乎。關於塔羅，有一個祕密傳統，塔羅之中也包含一個祕密教義；我遵循了其中一部分，但沒有超越這類事情周圍所劃定、屬於榮譽法則的界限。這個傳統有兩部分；既然其中一部分已經寫成文

字，似乎它隨時可能被洩露，但這並不要緊，因為第二部分，正如我所暗示，目前還沒有寫成文字，掌握它的人確實很少。那些供應偽本、販賣贓物的人，如果願意，可以留意這一點。此外，我請求別人把我與近年兩三位作者區分開來——他們認為適宜暗示，如果他們願意，還可以說出更多——因為我們說的不是同一種語言；也請把我與任何現在或將來聲稱要和盤托出的人區分開來，無論那人是男是女，因為他們所掌握的只是偶然的部分，而不是作這種披露所必需的本質。如果說，我在自己這方面遵從了羅伯特．彭斯（Robert Burns）的勸告，把一些「幾乎不對任何人說」的事情留給自己，那麼我仍然已經說了我所能說的；這是按它自己的方式而言的真理，也是在那些不能期望具備專門研究資格的外圍圈子中，所能期望或要求的一切。

至於小阿爾克那，它們是現代——雖然不是有史以來——第一次在所謂「點數」（pips），即各花色中屬於各數字的圖案之外，配上圖畫。這些圖畫對應從多種來源整理出來的占卜意義。因此，總括而言，本書這一部分專論大牌；它從較高的用意出發，並參照牌組中的設計，闡明它們的象徵。第三部將給出七十八張塔羅牌卡的占卜意義，並特別參照小阿爾克那的設計。最後，它還會給出一些使用方法，供需要的人參考，理由我已在序言中說明。以下所述，應與第一部中對舊塔羅大牌的一般描述一併比較閱讀。在那裡可以看到，零號的愚者牌照例被放在一個使它等同於數字二十一的位置。這種排列表面上很可笑，這倒不大要緊；但它在象徵上也是錯的；把它移到序列的第二十二點，情況也沒有好轉。艾特拉認識到兩種歸屬的困難，但他把愚者放到通常由錢幣王牌佔據的位置，作為整個塔羅系列的最後一張，只是令情況更糟。帕普斯最近在《占卜塔羅》中沿用了這個重新排列；在那裡，這種混亂並無影響，因為算命的結果取決於偶然的位置，而不是牌卡在總序列中的本質位置。我還見過另一種零號象徵的歸屬，無疑在某些情況下適用，但在最高的層面上站不住腳；就我們目前的需要而言，再深究下去也是徒然。

§2　大牌及其內在象徵

一　魔術師 *The Magician*



一個年輕的人物，穿著魔術師的長袍，有著神聖阿波羅的容貌，帶著自信的微笑和明亮的眼睛。他頭上是聖靈的神祕記號，也就是生命的記號，像一條無盡的繩子，形成一個橫放的「8」字（∞）。他腰間束著一條蛇腰帶，那蛇似乎正在吞食自己的尾巴。大多數人都熟悉，這是永恆的慣常象徵，但在這裡，它更特別地表示在靈性中達成的永恆。魔術師右手握著一根舉向天空的杖，左手則指向大地。這個雙重的手勢，在既立奧祕的很高等級中為人所知；它顯示恩典、德能和光明的下降：它們取自上界之物，引到下界之物。因此，整張牌卡的暗示，是擁有和傳遞聖靈的大能和恩賜。魔術師面前的桌上，放著塔羅四組花色的象徵，代表自然生命的元素；它們像籌碼一樣擺在修行有成者面前，他按自己的意願運用它們。下方是玫瑰和百合——「田野的花」（flos campi）和「谷中的百合」（lilium convallium）——變成了園中的花，以顯示對志向的培育。這張牌卡代表人身上那反映神的神聖動機，代表意志在與上界結合時得到的解放。它也代表個體存在在一切層面上的統一；在一個非常高的意義上，它是思想——是思想的凝定。關於我所說的生命記號及其與數字 8 的關聯，還可以記得：基督教諾斯替主義把在基督裡重生，說成一種「進入第八重」（unto the Ogdoad）的轉變。這

個神祕數字被稱為「在上的耶路撒冷」、「流奶與蜜之地」、聖靈，以及「主的地」。按照馬丁派的說法，8 是基督的數字。

二　女祭司 *The High Priestess*



她腳下有一彎新月，頭上戴著有角的冠冕，中間是一個圓球，胸前有一個大大的太陽十字。她手中的卷軸上寫著 Tora 一字，意思是「更大的律法」、「祕密的律法」，以及「聖言」的第二重意義。卷軸部分被她的斗篷遮蓋，表示有些事是暗示的，有些是說出口的。她坐在神祕聖殿的白柱和黑柱——J 和 B——之間，聖殿的幔子在她身後，上面繡著棕櫚和石榴。她的衣袍飄逸輕薄，斗篷令人想到光——一種閃爍的光輝。有人把她稱為站在伊西斯聖所門檻上的神祕科學，但她其實是祕密教會，是屬於神和人的那個家。她也代表那位已不屬於這個世界的王子的第二次婚姻；她是屬靈的新娘和母親，是星辰的女兒，是更高的伊甸園。總之，她是借來之光的女王，但這光是一切的光。她是由至高之母的乳汁哺養的月亮。

在某種意義上，她也是至高之母本身——也就是說，她是那明亮的反映。正是在反映這個意義上，她在象徵中最真確、最崇高的名字是「舍金納」（Shekinah）——同住的榮光。按照卡巴拉，舍金納既在上，也在下。在上界，它被稱為「庇納」（Binah），即至高的領悟，它把光反映給下方的流溢。在下界，它是「瑪互特」（Malkuth）——就這裡的目的而言，那個世界被理解為一個蒙福的國度，而使它蒙福的，就是內住的榮光。從神祕的角度說，舍金納是義人屬靈的新娘；當他讀律法時，她給出神聖的意義。在某些方面，這張牌卡是大阿爾克那中最崇高、最神聖的一張。

三　皇后 *The Empress*



一個端莊的人物，坐著，衣著華貴，帶著王者的氣度，彷彿是天與地的女兒。她的冠冕由十二顆星聚成。她身旁放著一面盾，盾上有金星的符號。她前面一片麥田正在成熟，遠處有一道瀑布。她手持的權杖頂上是這個世界的圓球。她是下界的伊甸園，是地上樂園，是人類可見之家所象徵的一切。她不是「天上的女王」（Regina coeli），但她仍是「罪人的避難所」（refugium peccatorum），是千萬人豐饒的母親。在某些方面，她也被正確地描述為慾望及其翅膀、身披太陽的婦人、「世界的榮耀」（Gloria Mundi），以及至聖所的幔子；但我可以補充：她不是已經得到翅膀的靈魂，除非把一切象徵按另一種不尋常的方式計算。她首先是普遍的繁衍，是聖言的外在意義。這是顯而易見的，因為從來沒有任何直接的訊息，像女人所承載的那樣被賜給人；但她本身並不承載它的詮釋。

在另一種觀念秩序中，皇后牌代表進入此生的門，就像進入維納斯的花園；然後，那條由此通往彼岸的道路，是女祭司所知道的祕密：她把它傳給蒙揀選的人。對這張牌卡的大多數舊歸屬，在象徵上完全錯誤——例如把它等同於聖言、神性、三位一體等等。

四　皇帝 *The Emperor*



他以一種「安卡十字」（Crux ansata）作為權杖，左手握著一個圓球。他是一位戴冠的君主——威嚴、端莊，坐在寶座上，寶座扶手前端飾有公羊頭。他是執行和實現，是這個世界的權力，在這裡披上了它最高的自然屬性。有時他被畫成坐在一塊立方石上，不過這會混淆一些問題。他是陽剛的力量，皇后與之呼應；在這個意義上，他是那個試圖揭開伊西斯面紗的人；然而她仍保持「完璧之身」（virgo intacta）。

應當明白，這張牌卡和皇后牌並不確切地代表婚姻生活的狀態，雖然暗示了這種狀態。正如我所指出，表面上，它們代表塵世的王權，高居權勢的寶座之上；但在此之上，還暗示著另一種臨在。它們也——特別是男性人物——代表更高的王權，佔據理智的寶座。這是思想的主權，而不是動物世界的主權。兩個人物按各自的方式，都「充滿奇異的經驗」，但他們所擁有的，並不是自覺地從更高世界汲取的智慧。皇帝曾被描述為（甲）意志的具體形式，但這只是它的應用之一；以及（乙）絕對存在中所蘊含的潛能的一種表現——但這是幻想。

五　教皇 *The Hierophant*



他戴著三重冠，坐在兩根柱子之間，但這兩根柱子不是女祭司所守護的那座聖殿的柱子。他左手握著一根末端是三重十字的權杖，右手做出眾所周知的教會手勢，即所謂的祕傳手勢，用來區分教義中顯露和隱藏的部分。在這方面值得注意的是，女祭司並沒有做出任何手勢。他腳下是交叉的鑰匙，兩名穿著白長衣的司祭跪在他面前。他通常被叫作「教宗」，這是他所象徵的更普遍職分的一個特定應用。他是外在宗教的統治力量，正如女祭司是祕傳的、隱退的力量的主導精神。這張牌卡原本的意思，幾乎被所有人弄得混雜不堪。「大東方」說得對：教皇是鑰匙的權柄，是外顯的正統教義，是通往那教義的生活的外在一面；但他肯定不是另一位評論者所說的神祕教義的王子。

他其實是「全部神學的總匯」（summa totius theologiæ），當它已經凝固到最僵硬的表達時；但他也象徵顯露一面中一切公義和神聖的事物。因此，他是屬於制度世界——有別於自然世界——的恩典管道，也是整個人類得救的引領者。他是公認的教階的秩序和首領，而這教階是另一個更偉大的教階秩序的反映；但教宗有時可能會忘記他這象徵地位的意義，行事彷彿他自己的分量就包含了他的記號所代表、他的象徵所要顯示的一切。他不是如人所以為的哲學——除了在神學方面之外；他不是靈感；他也不是宗教，雖然他是宗教的一種表達方式。

六　戀人 *The Lovers*



太陽在天頂照耀，下方是一個長著大翅膀的人物，張開雙臂，傾注影響。前景是兩個人，一男一女，彼此毫無遮掩，彷彿亞當和夏娃初次住進地上肉身的樂園。男人身後是生命之樹，結著十二種果子；分辨善惡的知識之樹在女人身後，一條蛇纏繞著它。這兩個人物令人想到青春、童貞、純真，以及在被粗糙的物質慾望玷污之前的愛。這單純是一張關於人間愛情的牌卡，在這裡被展示為道路、真理和生命的一部分。它回到最初的原則，取代了我先前描述過的那張舊的婚姻牌卡，也取代了後來那些把男人畫在惡德與美德之間的愚昧版本。在一個非常高的意義上，這張牌卡是「約」與「安息日」的一個奧祕。

關於女人的暗示是：她代表對感官生活的吸引，這種吸引本身帶著人類墮落的觀念；但與其說她是一個自願而有意識的誘惑者，不如說她是天意的一條祕密法則的運作。正是透過她被歸咎的過失，人最終才會升起；也唯有透過她，他才能使自己完整。因此，這張牌卡以它的方式，又一次暗示了女性的偉大奧祕。舊的意義必然隨著舊的圖畫一同瓦解；但即使作為對舊圖畫的詮釋，其中一些也屬於老生常談，另一些在象徵上是錯誤的。

七　戰車 *The Chariot*



一個挺立的王子般的人物，手持出鞘的劍，大致符合我在第一部給出的傳統描述。這位凱旋英雄的肩上，據說是「烏陵和土明」（Urim and Thummim）〔譯注一〕。他擄掠了仇敵〔譯注二〕；他是在一切層面上的征服——在心智上、在學問上、在進步上、在某些入門的考驗上。他就這樣回答了人面獅身獸；正因如此，我接受了埃利法斯·列維的變化，於是兩隻人面獅身獸拉著他的戰車。他最重要的是心智上的勝利。

因此應當明白：（甲）人面獅身獸的問題，涉及的是自然的奧祕，而不是恩典世界的奧祕——對於後者，御者答不上來；（乙）他征服的層面是顯露的或外在的，而不是在他自己之內；（丙）他所帶來的解放，可能令他自己仍受邏輯理解的束縛；（丁）他凱旋通過的入門考驗，應當從物理或理性的角度去理解；以及（戊）如果他來到女祭司所坐的那座聖殿的柱子前，他打不開名為 Tora 的卷軸；如果她問他，他也答不上來。他不是世襲的王權，也不是祭司職。

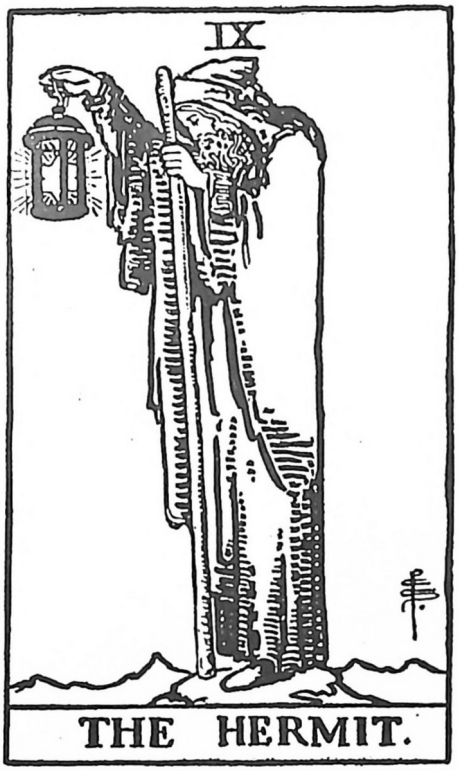
八　力量，又稱剛毅 *Strength, or Fortitude*



一個女人正在合上一頭獅子的嘴；她頭上盤旋著我們在魔術師牌中見過的同一個生命記號。這個設計與慣常呈現唯一不同的地方，是她仁慈的剛毅已經馴服了獅子，獅子正被一條花鏈牽著。為了一些令我自己滿意的理由，這張牌卡與通常編為第八號的正義牌對調了位置。由於這個變化對讀者並無甚麼意義，所以無須解釋。剛毅在它最崇高的一個面向上，與合一的神聖奧祕相關；這種美德當然在一切層面上運作，因此它的象徵也取材於一切層面。它也與「不受侵犯的純真」（innocentia inviolata）相關，與寓於默觀之中的力量相關。

不過，這些較高的意義只是推論所得，我並不是說它們在牌面上一目了然。它們由那條花鏈以隱藏的方式暗示出來；花鏈代表的許多事物之一，是神聖律法被接納到內心最深處時，那輕省的軛和輕鬆的擔子〔譯注三〕。這張牌卡與一般意義上的自信無關，雖然曾有人這樣提出；它關乎那些以神為力量、在祂裡面找到避難所的人的信心。在某一個面向上，獅子代表激情，而被稱為「力量」的她，是得到解放的更高本性。它曾踏過毒蛇和蛇怪，踐踏過獅子和龍〔譯注四〕。

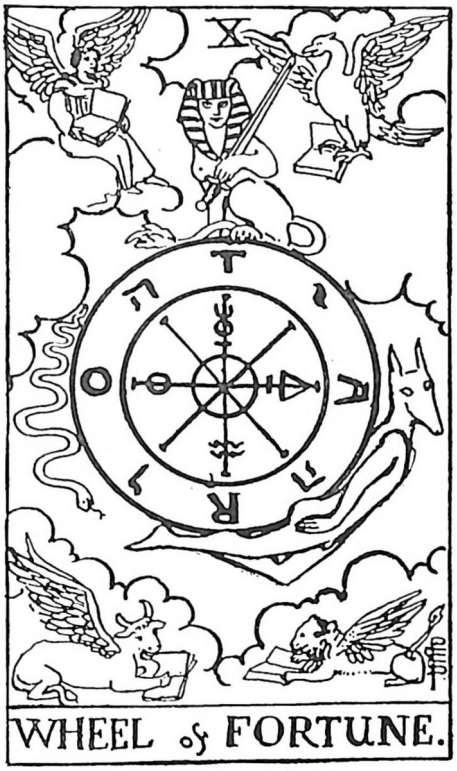
九　隱士 *The Hermit*



這張牌卡與慣常樣式唯一的不同，是燈籠沒有被持燈者的斗篷部分遮住；持燈者融合了「亙古常在者」與「世界之光」的概念。燈籠裡照耀著的是一顆星。我說過這是一張「達成」的牌卡；為了延伸這個概念，人物被畫成在高處舉起他的燈火。因此，隱士並不像熱伯蘭所解釋的，是一位尋找真理和正義的智者；也不像後來一種解釋所提出的，是經驗的一個特別例子。他的燈火暗示：「我在的地方，你也可以到達。」

把這張牌卡聯繫到神祕的隔離，視之為保護個人磁力不受混雜，也是完全錯誤的理解。這是我們拜埃利法斯．列維所賜的輕浮詮釋之一。法國的馬丁派採納了這個說法，我們之中有些人也聽過不少關於「沉默而不為人知的哲學」被他的斗篷包裹、不讓凡俗之人知道的說法。在真正的馬丁派中，「無名哲人」（Philosophe inconnu）一詞的意義屬於另一種秩序。它所指的，並不是有意隱藏既立奧祕，更不是隱藏奧祕的替代品，而是——正如這張牌卡本身——指一個真理：神聖奧祕自會保護自己，不讓未有準備的人接近。

十　命運之輪 *Wheel of Fortune*



在這個象徵上，我又一次採用了埃利法斯．列維的重建；他提供了好幾個變體。正如我所暗示，只要不隱含任何起源理論，在合乎我們目的時使用埃及象徵是正當的。不過，我把堤豐畫成了蛇的形態。這個象徵當然並非純屬埃及，因為以西結的四活物佔據了牌卡的四角，而輪子本身也依循列維就以西結異象所作的其他提示，用來說明這張特定的塔羅之鑰。在這位法國神祕學家那裡，也在這個設計本身之中，這幅象徵圖畫代表一個流動宇宙的永恆運動，以及人類生命的流轉。人面獅身獸是其中的平衡。輪上刻著 Taro 轉寫成的 Rota，與神名的字母交錯排列——表示天意貫穿一切。但這是內在的神聖用意；外在的相應用意，則以四活物為例證。有時人面獅身獸被畫成伏在上方的台座上，這就違背了象徵，使「運動之中的穩定」這個基本概念變得荒謬。

在這個象徵所表達的一般概念背後，是對偶然及其所隱含的宿命的否定。還可以補充：自列維以來，對這張牌卡的神祕學解釋——即使就神祕學本身而言——都異常愚蠢。有人說它代表本原、繁衍、陽剛的榮譽、統治的權威等等。一般算命得出的說法，在它自己的層面上，也比這些好。

十一　正義 *Justice*



由於這張牌卡依循傳統的象徵，而且首先帶著它明顯的意義，除了第一部所匯集的幾點考慮之外，關於它沒有多少可說的；請讀者參閱那裡。

不過，可以看到，這個人物像女祭司一樣坐在柱子之間；因此，似乎有必要指出：那按各人行為報應各人的道德原則——當然，它與更高的事物嚴格相類——在本質上，有別於揀選這個概念所涉及的屬靈正義。後者屬於天意的一個神祕秩序；憑著這個秩序，某些人能夠構想獻身於最高事物的念頭。它的運作，就像風隨著意思吹〔譯注五〕，我們對它沒有任何批評的準則，也沒有任何解釋的根據。它類似於擁有仙子的禮物，以及詩人那些崇高的、蒙恩的天賦：我們或有或無，它們的存在和它們的缺席同樣是一個奧祕。然而，正義的法則並不牽涉在這兩種情況之中。總之，正義的柱子通向一個世界，女祭司的柱子通向另一個。

十二　倒吊人 *The Hanged Man*



吊著他的絞架構成一個 T 形十字（Tau cross），而人物——從雙腿的位置看——構成一個萬字形十字（fylfot cross）。這位看似殉道者的頭上有一圈光環。應當留意：（1）犧牲之樹是活的木，上面長著葉子；（2）臉上流露的是深深的出神，不是痛苦；（3）整個人物暗示懸停中的生命，但那是生命，不是死亡。這是一張意義深遠的牌卡，但一切意義都被遮蔽了。他的一位編者提出，埃利法斯．列維並不知道它的意義——這是毋庸置疑的——而那位編者自己也不知道。它曾被錯誤地稱為殉道的牌卡、審慎的牌卡、大功業的牌卡、責任的牌卡；但我們可以翻遍一切已出版的詮釋，找到的只有虛空。就我自己而言，我只想簡單地說：它表達了神與宇宙之間關係的一個面向。

凡是能夠理解自己更高本性的故事就埋藏在這個象徵之中的人，將會得到關於一次可能的偉大覺醒的暗示，並且會知道：在神聖的死亡奧祕之後，有一個榮耀的復活奧祕。

十三　死神 *Death*



生命的面紗或面具，在改變、轉化以及由低至高的過渡之中延續下去；在經過校正的塔羅中，用《啟示錄》的一個異象來表現這一點，比用那收割的骷髏這粗糙概念更為恰當。在它背後，是靈性上升的整個世界。神祕的騎士緩緩前行，舉著一面黑旗，旗上飾有代表生命的神祕玫瑰。地平線邊緣的兩根柱子之間，照耀著不朽的太陽。騎士手上看不到任何武器，但君王、孩子和少女都在他面前倒下，一位主教合著雙手，等待自己的結局。

我在前一張牌卡所提出的死亡暗示，當然要從神祕的角度理解，這一點應該無須指出；但在目前這張牌卡上，情況並非如此。人自然地過渡到他存在的下一個階段，是、或可能是他進步的一種形式；但在今生之中，進入神祕死亡這種外來而幾乎不為人知的狀態，則是意識形式的改變，是進入一種狀態，而普通的死亡既不是通往它的道路，也不是它的門。整體而言，現有對第十三張牌卡的神祕學解釋，比平常的要好：重生、創造、歸宿、更新等等。

十四　節制 *Temperance*



一位長著翅膀的天使，額上有太陽的記號，胸前有代表七數的方形和三角形。我用男性的「他」來稱呼他，但這個人物既不是男性，也不是女性。人們認為它正把生命的精華從一個聖杯倒進另一個聖杯。它一隻腳踏在地上，一隻腳踏在水上，以此說明精華的本質。一條筆直的小路通往地平線邊緣的某些高處，上方有一道大光，光中隱約可見一頂冠冕。這裡有永生的奧祕的一部分，就人在肉身中所能達到的而言。一切慣常的圖案，在這裡都被捨棄了。

慣常的意義也同樣被捨棄；那些意義是指季節的變化、生命的永恆運動，甚至觀念的組合。此外，說這個人物象徵太陽的守護精靈，也是不真確的，雖然它是太陽之光的類比，實現在我們人類三重性的第三部分之中。它被異想天開地稱為「節制」，因為當它的法則在我們意識中生效時，它調節、結合並協調心靈和物質的本性。在那法則之下，我們在理性的部分中，對自己從哪裡來、要往哪裡去，有所知曉。

十五　魔鬼 *The Devil*



這個設計是第一部所提到的幾個主題之間的一種調和、折衷或和諧。門德斯的有角山羊，長著蝙蝠般的翅膀，站在一座祭壇上。在胃窩處有墨丘利（水星）的記號。右手向上舉起伸出，正好與第五張牌卡中教皇所給的祝福相反。左手握著一支熊熊燃燒的大火炬，倒向地面。額上有一個倒轉的五芒星。祭壇前有一個環，從環上引出兩條鎖鏈，繫在兩個人物的頸上，一男一女。他們與第五張牌卡的人物相類，彷彿是墮落之後的亞當和夏娃。這就是物質生活的鎖鏈和宿命。

這兩個人物長著尾巴，表示動物的本性，但他們的臉上有人類的智慧；高高在上的那一位，也不會永遠是他們的主人。即使現在，他也是一個奴僕，靠他裡面的惡支撐著，看不見服事的自由。埃利法斯．列維對那些他假裝尊重、並以大師身分詮釋的技藝，懷著比平常更大的嘲弄，斷言這個巴風特人物就是神祕科學和魔法。另一位評論者說，在神聖世界中，它代表預定論；但在那個世界裡，並沒有與下界的畜類事物相對應的東西。它真正代表的，是那些吃了禁果的人被逐出神祕花園之後，守在花園外的「門檻居者」（Dweller on the Threshold）。

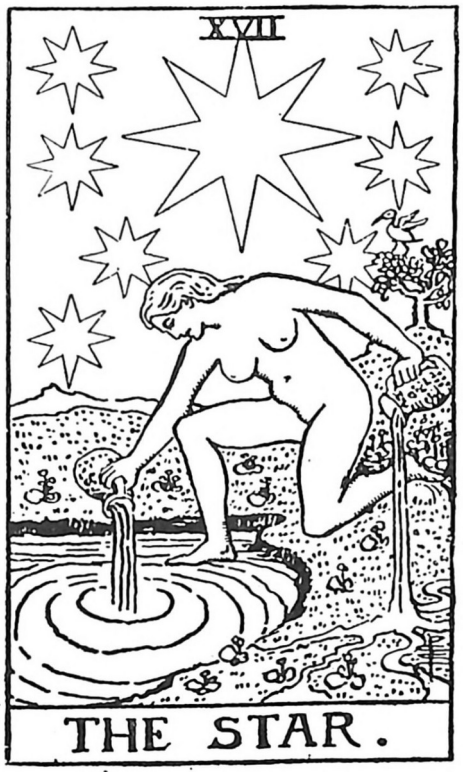
十六　高塔 *The Tower*



附在這張牌卡上的神祕學解釋既貧乏，又大多令人困惑。說它描繪了一切面向的毀滅，是多餘的，因為它表面上已帶著這個證據。又有人說，它包含了對物質建築的第一次暗示；但我不認為這座塔比我們在前面三處見過的柱子更物質或更不物質。我看不出有甚麼根據，可以支持帕普斯把它設想為字面上的亞當墮落；不過，他的另一個說法——它代表屬靈之言的物質化——倒有較多支持。目錄學家克里斯蒂安設想，它是試圖窺探神之奧祕的心智的崩潰。我較同意「大東方」的看法：它是生命之家在惡佔了上風之後的毀滅，最重要的是，它是一座教義之屋的撕裂。不過，我理解它指的是一座虛假之屋。它也以最全面的方式，說明了那句古老的真理：「若不是耶和華建造房屋，建造的人就枉然勞力。」〔譯注六〕

在某個意義上，這場災難是前一張牌卡的反映，但不是我在那張牌卡中試圖指出的那一面象徵。更正確地說，這是類比的問題：一張關乎墮入物質和動物的狀態，另一張則代表理智方面的毀滅。高塔曾被說成是對驕傲的懲罰，以及在試圖窺探神之奧祕時被壓倒的理智；但這兩種解釋，都沒有交代那兩個作為活生生受難者的人。其中一個是被廢棄的字面之言，另一個是它的錯誤詮釋。在一個更深的意義上，它也可能代表一個時代的終結，但這裡不可能考慮這個複雜的問題。

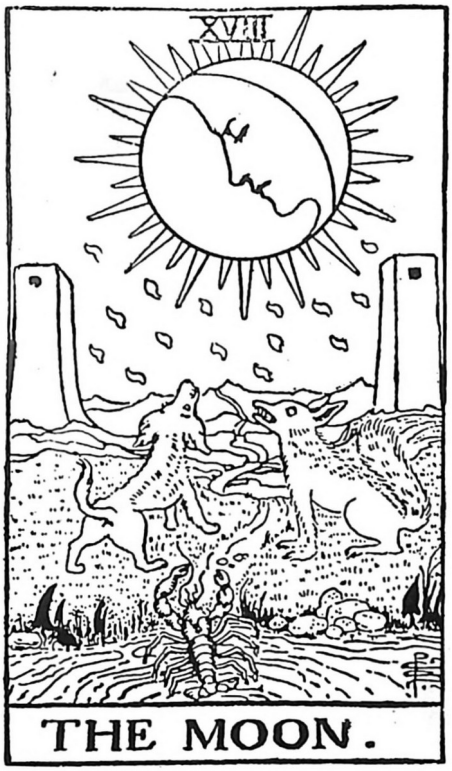
十七　星星 *The Star*



一顆巨大、光芒四射的八芒星，周圍是七顆較小的星——也都是八芒星。前景的女性人物全身赤裸。她左膝跪在陸地上，右腳踏在水上。她從兩個大水壺中倒出生命之水，灌溉海和陸地。她身後是隆起的地面，右邊有一株灌木或一棵樹，一隻鳥正停在上面。這個人物表現永恆的青春和美。這顆星是「熾焰之星」（l'étoile flamboyante），它出現在共濟會的象徵中，但在那裡被混淆了。這個人物傳遞給生動場景的，是天和元素的實質。有人說得對：這張牌卡的格言是「白白取生命的水」和「聖靈的恩賜」。

把幾種俗氣的解釋總結起來，就說它是一張希望的牌卡。在其他層面上，它被認定為不朽和內在之光。對大多數有準備的心智來說，這個人物會顯現為揭開了面紗的真理的典型，在不朽的美中光輝燦爛，把她無價之寶的某一部分、某一分量，傾注在靈魂的水上。但她其實是卡巴拉質點「庇納」（Sephira Binah）中的偉大母親；庇納是至高的領悟，她按下方各質點能夠領受的分量，把她的流注傳給它們。

十八　月亮 *The Moon*



這張牌卡與一些慣常樣式的分別，在於月亮在所謂慈悲的一邊——觀者的右邊——漸盈。它有十六道主光芒和十六道次光芒。這張牌卡代表脫離了靈性生活的想像生活。兩座塔之間的小路，是通往未知的出口。狗和狼，是自然心智在面對那個出口時的恐懼，那時只有反射的光為它引路。

最後這一點，是另一種象徵的鑰匙。理智之光是一種反射，在它之外是它無法顯示的未知奧祕。它照亮我們的動物本性，下方畫出了它的典型——狗、狼，以及從深處上來的東西：那無名而醜惡、比野獸更低下的傾向。它力求顯現，以從水的深淵爬上陸地來象徵，但通常又沉回它來的地方。心智的面容平靜地注視著下方的騷動；思想的露水落下；訊息是：「住了吧，靜了吧」〔譯注七〕；也許動物的本性會得到平靜，而下面的深淵不再吐出任何形體。

十九　太陽 *The Sun*



騎在白馬上、展示紅旗的赤裸孩子，已經在前面提過，是與這張牌卡相關的較好象徵。這是超自然東方的命運，是那偉大而神聖的光，走在人類無盡的行列之前；人類從感官生活那有圍牆的花園出來，踏上回家的旅程。因此，這張牌卡代表從這個世界顯露的光——以大地上光輝的太陽為代表——過渡到來世的光；那光走在志向之前，以一個孩子的心為典型。

但最後這一點，又是另一種象徵形式或面向的鑰匙。這太陽是靈性中意識的太陽——是直接的光，與反射的光相對。人類的典型在其中變成了一個小孩子——一個孩子，是單純意義上的孩子，也是智慧意義上的純真。在那單純之中，他帶著自然與技藝的印記；在那純真之中，他代表恢復了的世界。當自知的靈在自然心智之上的意識中破曉時，那更新了的心智，便帶領動物本性進入完全順從的狀態。

二十　最後的審判 *The Last Judgment*



我說過，這個象徵在一切塔羅牌組中基本上一成不變，或者至少它的變化並不改變它的性質。在這裡，偉大的天使被雲圍繞，但他吹響掛著旗幟的號角，旗上照例展示十字。死者正從墳墓中起來——右邊一個女人，左邊一個男人，他們中間是他們的孩子，背對著我們。但在這張牌卡上，復活的不止三個人；之所以認為值得作這個變化，是為了說明目前的解釋並不足夠。應當留意，所有人物的姿態所表達的驚奇、敬拜和狂喜，都是一致的。這張牌卡記錄了轉化大功業的完成，以回應至高者的召喚——這個召喚，是從內在聽見、也從內在回應的。

這裡暗示了一層意義，在目前的篇幅中難以再作發揮。我們裡面那吹響號角、而我們本性中一切較低的部分都起來回應——幾乎在一剎那、幾乎在眨眼之間——的，究竟是甚麼？對於那些再看不到更多的人，就讓這張牌卡繼續描繪最後的審判和自然身體的復活吧；但讓那些有內在眼睛的人去看，並藉此有所發現。他們會明白，它過去被正確地稱為永生的牌卡，因此可以與以「節制」為名的那張牌卡相比。

零　愚者 *The Fool*



他腳步輕盈，彷彿大地及其羈絆對他沒有多少約束力；一個衣著華麗的年輕人，在世界的群峰之間，停在一處懸崖的邊緣；他眺望前面蔚藍的遠方——看的是那片廣闊的天空，而不是下面的景色。他急切行走的動作仍然看得出來，雖然在這一刻他是靜止的；他的狗仍在跳躍。那通向深淵的邊緣並不令他恐懼；彷彿萬一他從高處躍下，天使正等著托住他。他的面容充滿智慧和期待的夢想。他一手拿著一朵玫瑰，另一手拿著一根貴重的杖，杖上越過他的右肩，垂掛著一個繡工奇特的行囊。他是另一個世界的王子，正在這個世界裡旅行——四周是清晨的光輝，空氣清冽。在他身後照耀的太陽，知道他從哪裡來，要往哪裡去，也知道他將在許多日子之後，如何從另一條路回來。他是一個尋找經驗的靈魂。既立奧祕的許多象徵都匯集在這張牌卡上；它憑著崇高的依據，扭轉了在它之前的一切混淆。

在《紙牌算命手冊》中，「大東方」就「神祕愚者」的職分提出了一個奇特的建議，作為他較高層次占卜過程的一部分；但要把它付諸實行，可能需要比常人更高的天賦。我們將會看到這張牌卡在一般算命技藝中的遭遇；對於能夠辨識的人，它會是一個例子，說明那本來就很明顯的事實：大牌原本在心靈賭博的技藝中並無位置——在那種技藝中，牌卡被用作籌碼和藉口。不過，對於這種技藝興起的環境，我們所知甚少。慣常的解釋說，愚者代表肉體、感官生活；而以一種奇特的諷刺，它的別名一度是「煉金術士」，表示處於最愚不可及階段的愚昧。

二十一　世界 *The World*



由於大牌這最後的訊息在設計上沒有改變——而且確實不能改變——它的較深意義已經部分描述過了。它也代表宇宙的完美和終結，代表宇宙之內的祕密，代表宇宙在神之中理解自己時的狂喜。它進一步是靈魂在神聖異象的意識之中的狀態，由自知的靈反映出來。但這些意義並不妨礙我就它物質一面所說的話。

在大宇宙方面，它有不止一個訊息；例如，它是顯現的法則被推到自然完美的最高程度時，那恢復了的世界的狀態。但它也許更特別是一個關於過去的故事，指的是那一天：萬物被宣告為好，晨星一同歌唱，神的眾子都歡呼〔譯注八〕。關於它最差的解釋之一，是說這個人物象徵術士達到了入門的最高等級；另一種說法認為它代表絕對，這是可笑的。有人說這個人物代表真理，但真理更恰當地屬於第十七張牌卡。最後，它也被稱為「術士之冠」。

〔譯注一〕烏陵和土明，《舊約》中大祭司胸牌內用以求問神意的器物。

〔譯注二〕語出《舊約・詩篇》第六十八篇及《新約・以弗所書》第四章：「他升上高天的時候，擄掠了仇敵。」

〔譯注三〕語出《新約・馬太福音》第十一章：「我的軛是容易的，我的擔子是輕省的。」

〔譯注四〕語出《舊約・詩篇》第九十一篇：「你要踹在獅子和虺蛇的身上，踐踏少壯獅子和大蛇。」

〔譯注五〕語出《新約・約翰福音》第三章：「風隨著意思吹。」

〔譯注六〕語出《舊約・詩篇》第一百二十七篇。

〔譯注七〕語出《新約・馬可福音》第四章，耶穌平靜風浪時所說的話。

〔譯注八〕語出《舊約・約伯記》第三十八章。

§3　關於大鑰的結論

在前面的列表中，我並沒有嘗試在所謂的三個世界——神性的世界、大宇宙和小宇宙——中呈現這些象徵。要作這類發揮，需要一部大書。我是在這些牌卡對人最直接的意義這個較高的層面上處理它們；人在物質生活之中，正追尋永恆的事物。《紙牌算命手冊》的編者把它們分為三個標題處理：人類審慎的世界，這與占卜較嚴肅的一面無異；順從的世界，即宗教虔修的生活；以及達成的世界，即「靈魂朝向其追尋終點的進程」。他也按這些分類，給出一種三重的請示程序，讀者可以參閱。我沒有這樣的程序可以提供，因為我認為，對每一張大牌個別反思，收穫會更多。我也沒有採用把牌卡配上希伯來字母這種流行的歸屬——第一，因為在一本入門手冊中，這樣做沒有用處；第二，因為幾乎每一個歸屬都是錯的。最後，我沒有嘗試校正牌卡彼此之間的位置；因此，零號出現在第二十號之後，但我小心不把世界或宇宙編為二十一以外的號碼。無論它應該放在哪裡，零號都是一張沒有編號的牌卡。

作為這一部分的結語，我會就愚者——一切象徵中最能說話的一個——再給出以下提示。他代表向外的旅程、第一次流溢的狀態、靈的恩典和被動。他的行囊上刻著模糊的記號，表示靈魂之中儲存了許多潛意識的記憶。

PART III

第三部　神諭的外在方法

§1　大阿爾克那與小阿爾克那的區別

就一般的呈現方式而言，大阿爾克那與小阿爾克那之間的橋樑，是由宮廷牌——國王、王后、騎士，以及扈從或侍者——提供的；但它們與大牌截然不同，從它們的程式化特徵就看得出來。讀者不妨把它們和愚者、女祭司、教皇這類象徵比較一下，或者——幾乎毫無例外——和前面序列中的任何一張比較，就會明白我的意思。一般的宮廷牌在表面上並沒有連繫著甚麼特別的觀念；它們是一座由慣例搭成的橋，過渡到後面那些數字牌的簡單藉口——點數牌和十進的數目。我們似乎已經完全離開了那個以生動圖畫來展示更高意義的領域。不過，曾經有一段時期，數字牌也是圖畫；但這類圖案只是個別畫家零星的創作，要麼是典型或寓意一類的程式化設計，有別於所謂的象徵；要麼是——我們可以這樣說嗎？——對風俗、習慣和時代的描繪。一句話，它們只是裝飾，因此並沒有把小阿爾克那的意義提升到大牌的層次；何況這類變體極少。儘管如此，關於小牌另有更高意義的傳聞仍然隱約存在，可是至今還沒有任何東西透露出來，即使在最隱祕的圈子那審慎守密的範圍內也是如此；誠然，這些圈子在占卜價值方面有某些不同的說法，但我沒有聽說在實踐上它們能帶來更好的結果。像帕普斯在《波希米亞人的塔羅》裡那樣的努力，就其本身而言是勤勉而值得肯定的；特別是，他在大牌中認出了神聖內在臨在的元素，並試圖沿著小牌的漫長序列追尋下去，彷彿小牌代表著恩典世界經由命運世界的滲濾；但他只拿出了一套武斷的劃分方案，而且無法再推進下去，到頭來不得不求助於一套普通的占卜方案，以此代替小阿爾克那存在的正當理由。〔譯注一〕我現在實際上處於同樣的位置；但我不會在這裡像他和其他人那樣，借助數字的神祕屬性來挽救局面。我會直截了當地承認：大牌屬於哲學的神聖範疇，而其後的一切則屬於算命，因為它從來沒有被翻譯成另一種語言；這樣處理，就能把屬於這個特定技藝世界的東西歸還給占卜，必要時甚至歸還給賭博，同時把那些屬於另一秩序的事物分開，讓它們各歸其位。在這段對本題的自由導言中，只需要再補充一點：五十六張小阿爾克那與普通紙牌之間的差別，本質上很輕微，不僅因為以聖杯代替紅心等等只是偶然的變化，也因為每組花色都有一位騎士，這一點曾經是許多普通紙牌的特徵，當時這個人物通常取代了王后。在本手冊所附的校正塔羅牌中，小阿爾克那的所有數字牌——只有王牌除外——都配上了人物或圖畫，用來說明——但並不窮盡——它們所附帶的占卜意義。

有些人天生具備比常人更敏銳的反思和辨識能力——我說的並不是靈視——他們也許會留意到，許多小牌的圖案傳達著一些隱約的暗示，似乎超出了書上寫明的牌義。為免誤解，最好明確指出：除了極少數例外——而且那也只是出於偶然——這些變化不應被視為更高、超出占卜的象徵意義的暗示。我說過，這些小阿爾克那還沒有被翻譯成一種超越算命的語言。我確實不傾向認為，以它們現有的形式，它們屬於此世以外的另一個領域；但按照這門技藝的假設，占卜的可能性是無窮無盡的，而各種紙牌占卜體系合起來，也只指出了所用標誌附帶意義的最基本綱目。在本書的情況中，當圖畫超出了慣常的牌義時，應該把它們看作沿著同一方向可能發展的提示；這也是為甚麼這裡附在四組十張數字牌上的圖案，對直覺會有很大幫助的原因之一。單憑數字的力量和牌義的幾個字詞，本身是不足夠的；但這些圖畫就像一道道門，打開後是意想不到的房間，又像空曠道路上的一個轉彎，轉過去便是一片廣闊的景色。

〔譯注一〕帕普斯（Papus），本名傑拉德・昂高斯（Gérard Encausse），法國隱祕學家；《波希米亞人的塔羅》（Le Tarot des Bohémiens）1889 年出版。原文書名誤植作 The Tarot ol the Bohemians，譯文逕改。

§2　小阿爾克那

又稱塔羅牌的四組花色，以下將按各自的類別，依照每張牌所屬的圖畫逐一描述，並從所有來源整理出一套協調一致的牌義。

權杖組

權杖國王 *King of Wands*



這張牌所對應的身體與情感特質是：膚色深、熱烈、敏捷、生氣勃勃、充滿激情、高貴。國王高舉一根開花的權杖；和其餘三組花色中與他相應的三位國王一樣，他在王冠下戴著一頂所謂的「尊位帽」。他與獅子的象徵相連，獅子的紋章就刻在他寶座的椅背上。占卜意義：膚色深的男人，友善，鄉下人，通常已婚，誠實而有良心。這張牌總是代表誠實，也可能表示不久之後會有一筆意外遺產的消息。逆位：善良，但嚴厲；刻苦，卻寬容。

權杖王后 *Queen of Wands*



這組花色裡的權杖始終長著葉子，因為這是一組代表生命與活力的花色。無論在情感上還是其他方面，王后的性格都與國王相應，但更有吸引力。占卜意義：膚色深的女人，鄉下女人，友善，貞潔，有愛心，可敬。如果她旁邊的牌卡代表一個男人，她對他抱有好感；如果代表一個女人，她對問卜者感興趣。也表示愛財，或在生意上的某種成功。逆位：善良，節儉，樂於助人，肯出力。在某些位置上，以及在附近有其他傾向相同的牌卡時，也表示反對、嫉妒，甚至欺騙和不忠。

權杖騎士 *Knight of Wands*



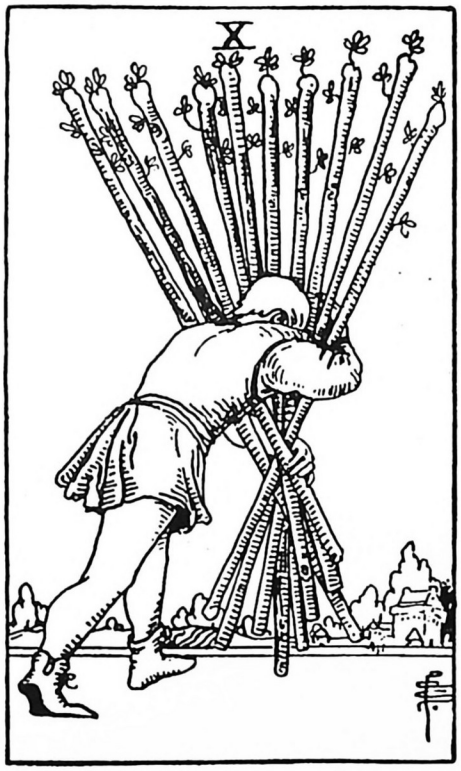
他彷彿正在旅途中，手持一根短權杖；雖然身披鎧甲，卻不是去打仗。他正經過一些土丘或金字塔。馬的動作是理解騎者性格的關鍵，暗示一種急躁的心境，或與此相關的事情。占卜意義：出發、缺席、逃離、移居。膚色深的年輕男人，友善。搬家。逆位：決裂、分裂、中斷、不和。

權杖侍者 *Page of Wands*



在與前一張相似的場景中，一個年輕人站著，正在宣告甚麼。他身分不明，但忠誠可靠，帶來的消息很奇特。占卜意義：膚色深的年輕男人，忠誠，戀人，使者，郵差。在一個男人旁邊時，他會為那人作有利的證言。如果後面跟著聖杯侍者，表示一個危險的對手。具備這組花色的主要特質。他可能表示家中的消息。逆位：軼事、通告、壞消息。也表示猶豫不決，以及隨之而來的不穩定。

權杖十 *Ten of Wands*



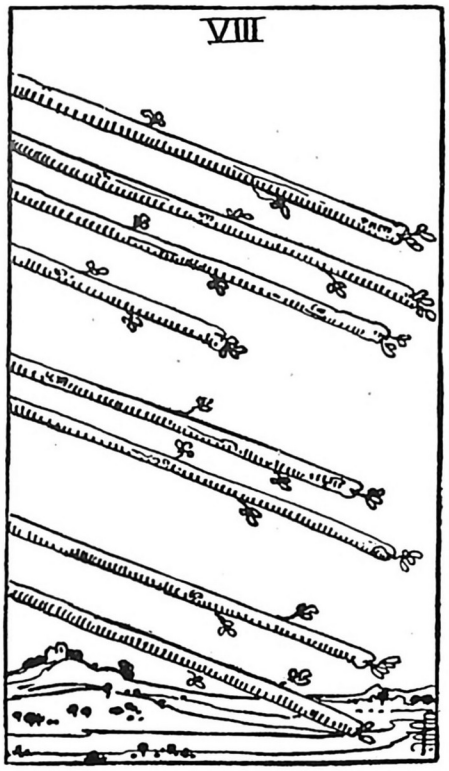
一個男人被他扛著的十根木杖壓得喘不過氣。占卜意義：這是一張有許多意義的牌卡，其中有些解讀無法互相調和。我撇開把它和榮譽、誠信連在一起的說法。主要的意義單純是壓迫，但它也表示財富、收益、任何一種成功，而這時它就是這些東西帶來的壓迫。它也是一張表示虛有其表、偽裝、背信的牌卡。人物正走向的地方，可能會因他扛著的木杖而受害。如果後面跟著寶劍九，成功會化為烏有；如果問的是訴訟，一定會有損失。逆位：阻撓、困難、陰謀，以及類似的事情。

權杖九 *Nine of Wands*



人物倚著他的木杖，帶著期待的神情，彷彿在等待敵人。他身後是另外八根木杖——直立著，排列整齊，像一道柵欄。占卜意義：這張牌卡表示對抗中的力量。如果受到攻擊，這個人會勇敢地迎擊；從他的體格看，他可能會是一個難以對付的對手。在這個主要意義之外，還有一切可能的附帶意義——延遲、擱置、延期。逆位：障礙、逆境、災難。

權杖八 *Eight of Wands*



這張牌卡表現的是穿過靜止之物的運動——一束權杖飛越開闊的原野；但它們已接近行程的終點。它們所表示的事已近在眼前，甚至可能就在門檻上。占卜意義：事業上的積極行動，這種行動的途徑，迅速，就像快信使一樣；非常匆忙，極大的希望，向著一個保證幸福的目標疾馳；一般而言，指正在進行中的事情；也表示愛情之箭。逆位：嫉妒之箭、內部爭執、良心的刺痛、爭吵；對已婚的人而言，是家庭糾紛。

權杖七 *Seven of Wands*



一個年輕人站在嶙峋的高地上揮舞著木杖；另外六根木杖從下方向他舉起。占卜意義：這是一張表示勇氣的牌卡，因為從表面看，是六個人在攻擊一個人，不過這個人佔據著有利的位置。在思想層面上，它表示討論、唇槍舌劍；在生意上——表示談判、商戰、交易、競爭。它也是一張表示成功的牌卡，因為這位戰士站在上方，他的敵人可能無法觸及他。逆位：困惑、窘迫、焦慮。它也是一個警告，提醒人不要猶豫不決。

權杖六 *Six of Wands*



一位頭戴月桂冠的騎士，手持一根飾有月桂冠的木杖；手持木杖的步兵在他身旁。占卜意義：這張牌卡的設計可以涵蓋幾種意義；從表面看，它是一位凱旋的勝利者，但它也是重大的消息，就像國王的信使隆重送來的消息一樣；它是期望得償所願，是希望的冠冕，等等。逆位：憂懼、恐懼，彷彿得勝的敵人已兵臨城下；背叛、不忠，彷彿城門已向敵人打開；也表示無限期的延遲。

權杖五 *Five of Wands*



一群年輕人揮舞著木杖，彷彿在嬉戲或爭鬥。這是模擬的戰鬥，與此相應的占卜意義是：模仿，例如模擬戰，但也表示追求財富和名利時的激烈競爭和奮鬥。在這個意義上，它與人生的戰鬥相連。因此，有些說法認為它是一張表示黃金、收益、富裕的牌卡。逆位：訴訟、爭執、詭計、矛盾。

權杖四 *Four of Wands*



前景插著四根大木杖，上面懸掛著一個大花環；兩個女性人物高舉花束；她們旁邊有一座跨過護城河的橋，通往一座古老的莊園大宅。占卜意義：這一次，意義幾乎就在表面上——鄉村生活、避風港、一種家中的豐收節、安歇、和睦、和諧、興旺、平安，以及這些事情的圓滿完成。逆位：意義不變；它是興旺、增長、幸福、美麗、裝飾。

權杖三 *Three of Wands*



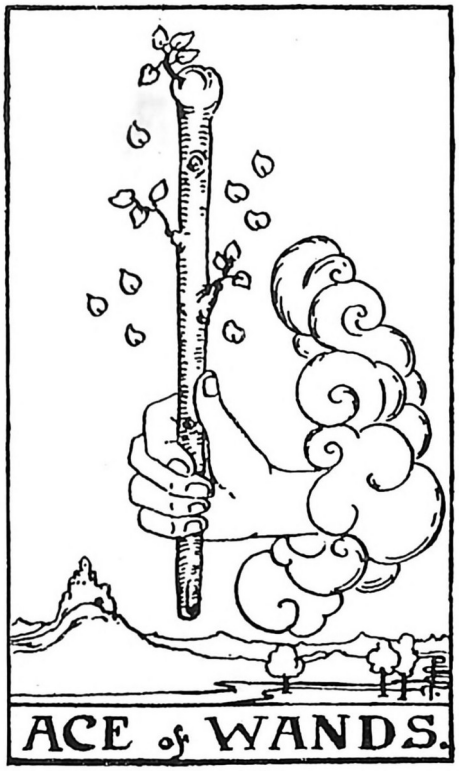
一個沉靜、莊重的人物，背向我們，從懸崖邊眺望海上駛過的船隻。三根木杖插在地上，他微微倚著其中一根。占卜意義：他象徵穩固的實力、事業、努力、貿易、商業、發現；那些是他的船，載著他的貨物，正在海上航行。這張牌卡也表示生意上能幹的合作，彷彿那位成功的商業鉅子正從他那邊望向你這邊，打算幫助你。逆位：麻煩的結束，逆境、勞苦和失望的暫停或終止。

權杖二 *Two of Wands*



一個高大的男人從有城垛的屋頂上眺望大海與海岸；他右手拿著一個地球儀，左手握著的木杖靠在城垛上；另一根木杖固定在一個環上。應留意左邊的玫瑰、十字和百合。占卜意義：兩種不同的解讀之間不可能調和；一方面是財富、好運、壯麗；另一方面是身體的痛苦、疾病、懊惱、悲傷、屈辱。圖案提供了一個提示：這裡有一位領主俯瞰著他的領地，又不時凝視著一個地球儀；看起來就像亞歷山大在這世間財富的壯麗之中所感到的病痛、屈辱和悲傷。逆位：驚奇、讚嘆、著迷、激動、煩惱、恐懼。

權杖王牌 *Ace of Wands*



一隻手從雲中伸出，緊握一根粗壯的權杖或棍棒。占卜意義：創造、發明、事業，以及產生這些的力量；原則、開始、源頭；出生、家族、起源，以及在某種意義上，在它們背後的雄性力量；事業的起點；按另一種說法，是金錢、財富、遺產。逆位：墮落、衰敗、毀滅、沉淪、滅亡；也表示某種蒙上陰影的喜悅。

聖杯組

聖杯國王 *King of Cups*



他左手拿著一根短權杖，右手捧著一個大杯；他的寶座安置在海上；一邊有一艘船在浪上行駛，另一邊有一條海豚躍起。言下之意是：聖杯的記號自然指向水，而水出現在這組花色所有的宮廷牌上。占卜意義：膚色淺的男人，從商、從事法律或神學的人；負責任，樂意幫助問卜者；也表示公平、藝術與科學，包括從事科學、法律和藝術的人；創造性的智慧。逆位：不誠實、兩面三刀的男人；欺詐、勒索、不公、惡行、醜聞、掠奪、重大損失。

聖杯王后 *Queen of Cups*



美麗、膚色淺、愛做夢——就像一個在杯中看見異象的人。不過，這只是她的其中一面；她看見，但她也行動，而她的行動滋養著她的夢。占卜意義：善良、膚色淺的女人；誠實、忠誠的女人，會為問卜者效勞；充滿愛的智慧，因而有異象的天賦；成功、幸福、快樂；也表示智慧、美德；一位完美的配偶，一位好母親。逆位：說法不一；善良的女人；另一說是出色但不可信任的女人；乖僻的女人；惡行、恥辱、墮落。

聖杯騎士 *Knight of Cups*



優雅，但不好戰；靜靜地騎著馬，戴著一頂有翼的頭盔，指向有時是這張牌卡特徵的那些更高的想像之恩賜。他也是一個做夢的人，但感官那一面的影像縈繞在他的異象中。占卜意義：到來、接近——有時是一位使者的到來；示好、提議、舉止、邀請、激勵。逆位：詭計、巧計、狡猾、詐騙、兩面手法、欺詐。

聖杯侍者 *Page of Cups*



一個膚色淺、討人喜歡、略帶陰柔氣質的侍者，神情好學而專注，凝視著一條從杯中浮起來看他的魚。這是心中的圖像正在成形。占卜意義：膚色淺的年輕男人，一心想效勞，問卜者會與他有所牽連；一個好學的青年；消息、信息；專心、思考、冥想；也指把這些事情用於生意上。逆位：品味、傾向、依戀、誘惑、欺騙、巧計。

聖杯十 *Ten of Cups*



聖杯出現在一道彩虹中；下方一男一女帶著驚奇和狂喜凝望著它，他們顯然是夫妻。他的右臂摟著她；他的左臂向上舉起；她舉起右臂。在他們附近跳舞的兩個孩子沒有留意到這個奇景，卻以他們自己的方式快樂著。遠處是一幅家園的景象。占卜意義：滿足，整顆心的安歇；這種狀態的圓滿；也表示人間愛情和友誼的圓滿；如果與幾張人物牌同時出現，表示一個正在照管問卜者利益的人；也表示問卜者居住的城鎮、村莊或國家。逆位：虛假之心的安歇、憤慨、暴力。

聖杯九 *Nine of Cups*



一個體面的人物已盡情享用了一頓盛宴，他身後的拱形檯面上放著豐富的美酒佳釀，似乎表示未來也有保障。這幅圖畫只呈現了物質的一面，但還有其他面向。占卜意義：和睦、滿足、身體的安適；也表示勝利、成功、優勢；問卜者或為之占卜的人得到滿足。逆位：真實、忠誠、自由；但解讀不一，也包括錯誤、缺陷等等。

聖杯八 *Eight of Cups*



一個神情沮喪的男人正在離棄那些代表他的幸福、事業、計劃或先前關注之事的聖杯。占卜意義：這張牌卡從表面看不言而喻，但其他解讀卻完全相反——表示喜悅、溫和、羞怯、榮譽、謙遜。在實踐中，通常會發現這張牌卡表示一件事的衰落，或者表示一件原以為重要的事，其實無關緊要——無論是好是壞。逆位：大喜、幸福、宴樂。

聖杯七 *Seven of Cups*



奇異的異象之杯，但其中的影像尤其屬於幻想之靈。占卜意義：仙子的恩惠、反映的影像、情感、想像、在沉思之鏡中看見的事物；在這些層次上有一些成就，但並不暗示任何持久或實在的東西。逆位：渴望、意志、決心、計劃。

聖杯六 *Six of Cups*



孩子們在一座古老的花園裡，他們的杯中盛滿了花。占卜意義：一張關於過去與回憶的牌卡，例如回顧童年；幸福、享受，但多半來自過去；已經消逝的事物。另一種解讀把這反轉過來，表示新的關係、新的知識、新的環境，這時孩子們就是在一處陌生的園地裡嬉戲。逆位：未來、更新、即將發生的事情。

聖杯五 *Five of Cups*



一個披著斗篷的黑色人影，側眼望著三個倒下的杯子；另外兩個杯子直立在他身後；背景有一座橋，通往一座小城堡或莊園。占卜意義：這是一張表示損失的牌卡，但還有東西留下；三個被拿走了，但還剩下兩個；它是一張表示繼承、祖產、傳承的牌卡，但與期望不符；在一些解讀者看來，它是一張表示婚姻的牌卡，但並非沒有苦澀或挫折。逆位：消息、聯盟、親近、血緣、祖先、歸來、虛假的計劃。

聖杯四 *Four of Cups*



一個年輕人坐在樹下，凝視著放在他面前草地上的三個杯子；一隻從雲中伸出的手臂遞給他另一個杯子。儘管如此，他的神情顯出對周遭環境的不滿。占卜意義：厭倦、厭惡、反感、想像出來的煩惱，彷彿這世間的酒只帶來了膩煩；現在另一種酒，彷彿是仙子的禮物，遞給了這個浪子，但他從中看不到任何慰藉。這也是一張表示苦樂參半的牌卡。逆位：新奇、預兆、新的教導、新的關係。

聖杯三 *Three of Cups*



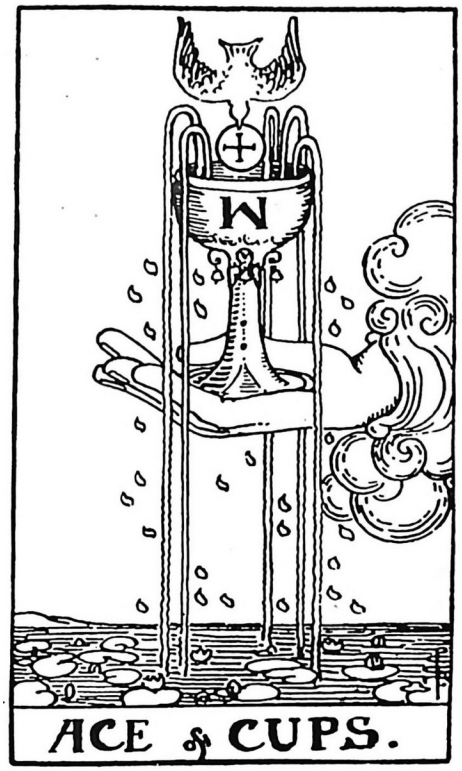
幾位少女在花園裡高舉杯子，彷彿在互相祝酒。占卜意義：任何事情在豐盛、圓滿和歡樂中結束；美滿的結局、勝利、實現、慰藉、治癒。逆位：迅速、快捷、成就、結束。它也表示身體享受過度的一面，以及感官的快樂。

聖杯二　*Two of Cups*



一個青年和一個少女正在互相祝酒，他們的杯子上方升起赫密士的雙蛇杖，杖上一對大翅膀之間出現一個獅子頭。這是一個在少數古老版本的這張牌卡上可以找到的記號的變體。它附帶著一些奇特的寓意，但與我們在這裡無關。占卜意義：愛情、激情、友誼、親近、結合、和睦、同情、兩性之間的相互關係，以及——作為一個與一切占卜功用無關的提示——那種不在自然之中、卻使自然成聖的渴望。

聖杯王牌 *Ace of Cups*



下方是水，水上有睡蓮；手從雲中伸出，掌心托著聖杯，杯中流出四道水流；一隻鴿子銜著一片刻有十字的聖餅降下，要把聖餅放進杯中；水的露珠向四方灑落。這暗示著小阿爾克那背後可能隱藏的東西。占卜意義：真實之心的居所、喜悅、滿足、住處、滋養、豐盛、豐饒；聖桌，以及由此而來的福樂。逆位：虛假之心的居所、變化、不穩定、革命。

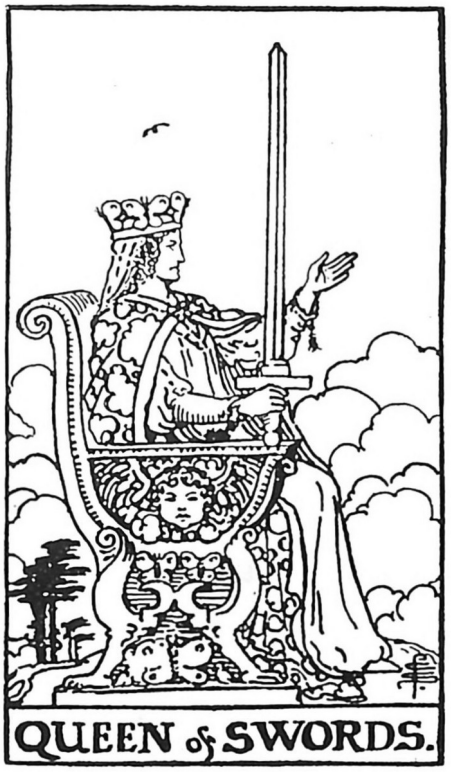
寶劍組

寶劍國王 *King of Swords*



他坐著審判，手持他這組花色那出鞘的記號。他當然令人想起大牌中正義那個慣常的象徵，他也可能代表這種美德，但他更像是憑藉職權而握有生殺大權的力量。占卜意義：一切由審判的觀念及其種種關連所產生的事物——權力、命令、權威、好戰的智慧、法律、王室的官職，等等。逆位：殘忍、乖戾、野蠻、背信、惡意。

寶劍王后 *Queen of Swords*



她右手把武器垂直舉起，劍柄擱在她王座的一邊扶手上；左手伸出，手臂抬起；她的面容嚴肅而經過磨練，令人覺得她對悲傷並不陌生。她並不代表慈悲；儘管手持寶劍，她也幾乎算不上是力量的象徵。占卜意義：守寡、女性的悲傷與窘困、缺席、不育、哀悼、匱乏、分離。逆位：惡意、偏執、詭計、故作正經、災禍、欺騙。

寶劍騎士 *Knight of Swords*



他全速策馬奔馳，彷彿要驅散他的敵人。在這個圖案中，他其實是浪漫騎士精神的原型英雄。他幾乎可以是加拉哈德，他的劍迅捷而準確，因為他心地純潔。〔譯注二〕占卜意義：技巧、勇敢、能力、防衛、應對、敵意、憤怒、戰爭、毀滅、反對、抵抗、毀壞。因此，在某種意義上，這張牌卡表示死亡，但只有在靠近其他表示厄運的牌卡時，它才帶有這個意義。逆位：輕率、無能、放縱過度。

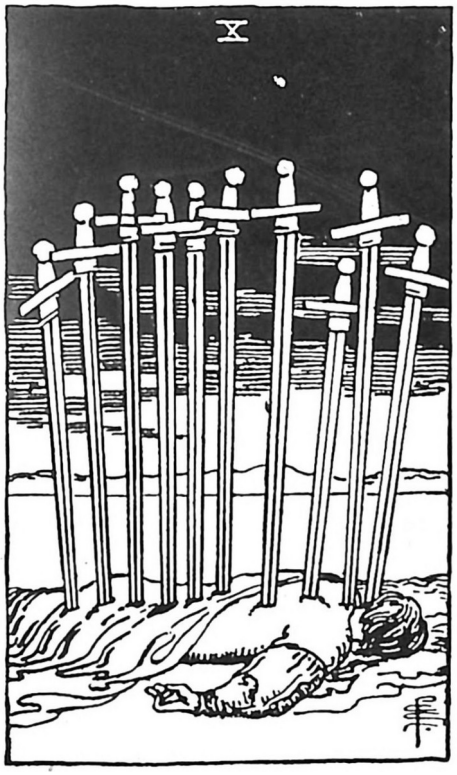
〔譯注二〕加拉哈德（Galahad），亞瑟王傳說中最純潔的圓桌騎士，最終尋得聖杯。

寶劍侍者 *Page of Swords*



一個敏捷、活躍的人物雙手直握一把劍，正在快步行走。他走過崎嶇的土地，四周的雲層狂亂地聚集。他警覺而敏捷，左顧右盼，彷彿預料中的敵人隨時會出現。占卜意義：權威、監督、祕密任務、警戒、偵察、審查，以及與此相關的特質。逆位：這些特質中較邪惡的一面；意料之外的事、毫無準備的狀態；也暗示疾病。

寶劍十 *Ten of Swords*



一個俯臥的人物，被這張牌卡所有的劍刺穿。占卜意義：圖案所暗示的一切；也表示痛苦、苦難、眼淚、悲傷、淒涼。它並不特別是一張表示暴斃的牌卡。逆位：優勢、利益、成功、恩惠，但這些都不會持久；也表示權力和權威。

寶劍九 *Nine of Swords*



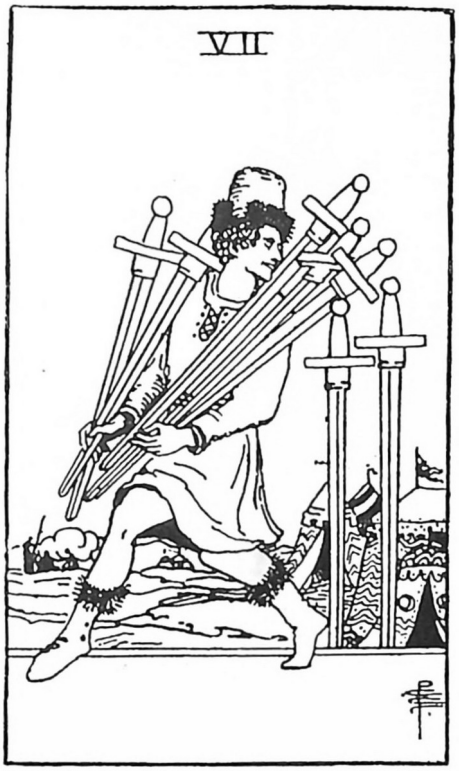
一個人坐在她的床上哀哭，那些劍懸在她上方。她就像一個人，知道再沒有甚麼悲傷能比得上她的悲傷。這是一張表示徹底淒涼的牌卡。占卜意義：死亡、失敗、流產、延遲、欺騙、失望、絕望。逆位：監禁、猜疑、懷疑、合理的恐懼、羞恥。

寶劍八 *Eight of Swords*



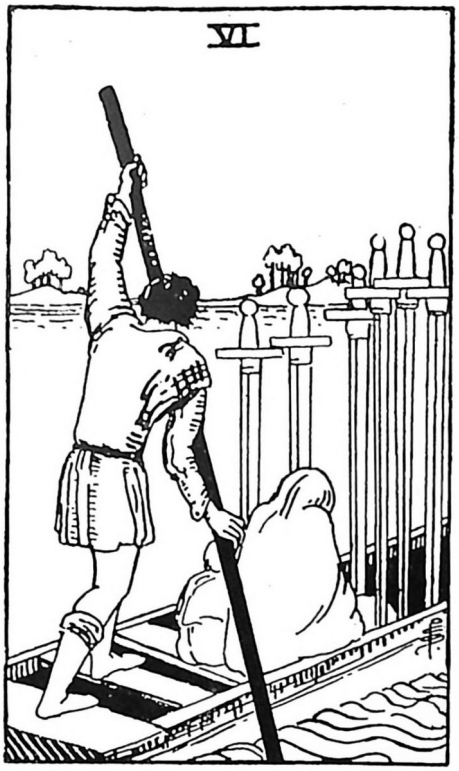
一個女人被綑綁、蒙著眼，這張牌卡的劍圍在她四周。不過，它更像是一張表示暫時禁錮的牌卡，而不是無可挽回的奴役。占卜意義：壞消息、強烈的懊惱、危機、責難、受束縛的力量、衝突、誹謗；也表示疾病。逆位：不安、困難、反對、意外、背叛；意料之外的事；厄運。

寶劍七 *Seven of Swords*



一個男人正迅速地把五把劍帶走；這張牌卡的另外兩把劍仍然插在地上。附近就是一座營地。占卜意義：計劃、嘗試、願望、希望、信心；也表示爭吵、可能失敗的計劃、煩惱。這張牌卡的含義並不確定，因為它的各種意義彼此相去甚遠。逆位：好建議、忠告、指導、誹謗、閒言閒語。

寶劍六 *Six of Swords*



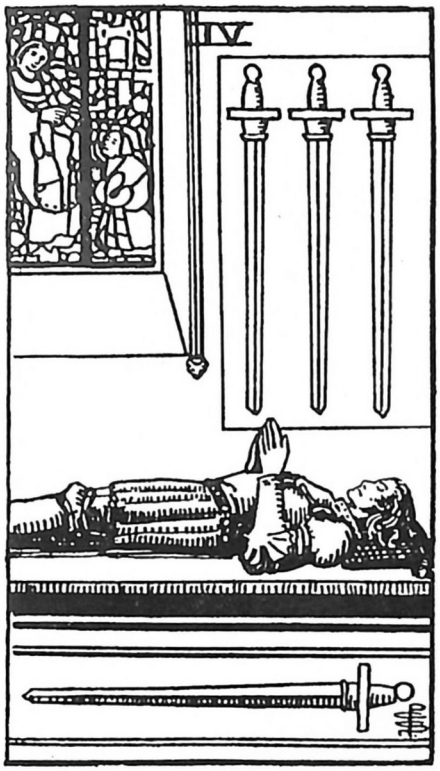
一個船夫用平底船載著乘客駛向對岸。航程平穩，而且由於載的貨物很輕，可以看出這份工作並沒有超出他的能力。占卜意義：水路旅行、路線、道路、使者、代理人、權宜之計。逆位：聲明、坦白、公開；有一種說法認為它表示求愛。

寶劍五 *Five of Swords*



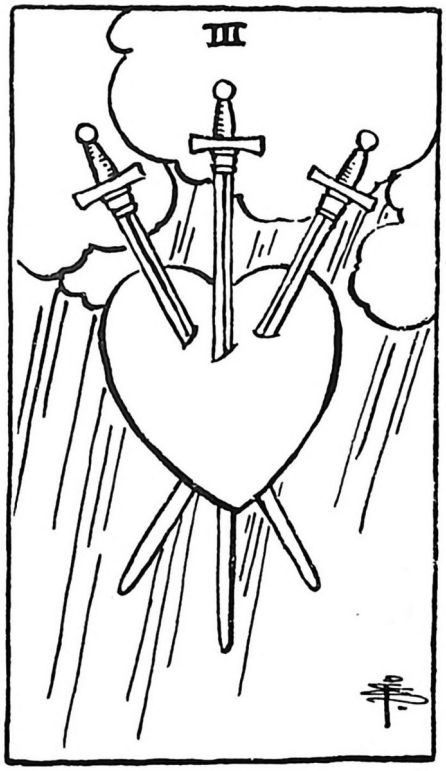
一個神情輕蔑的男人望著兩個正在退去、垂頭喪氣的人影。他們的劍落在地上。他左肩扛著另外兩把劍，右手握著第三把劍，劍尖朝地。他是佔據戰場的主人。占卜意義：貶低、毀滅、撤銷、惡名、恥辱、損失，以及這些事情的各種變體和類似情況。逆位：同上；埋葬與喪禮。

寶劍四 *Four of Swords*



一位騎士的雕像，以祈禱的姿勢平躺在他的墓上。占卜意義：警戒、退隱、孤獨、隱士的安歇、流放、墳墓和棺材。正是後面這幾項啟發了這個圖案。逆位：明智的管理、審慎、節約、貪婪、預防措施、遺囑。

寶劍三 *Three of Swords*



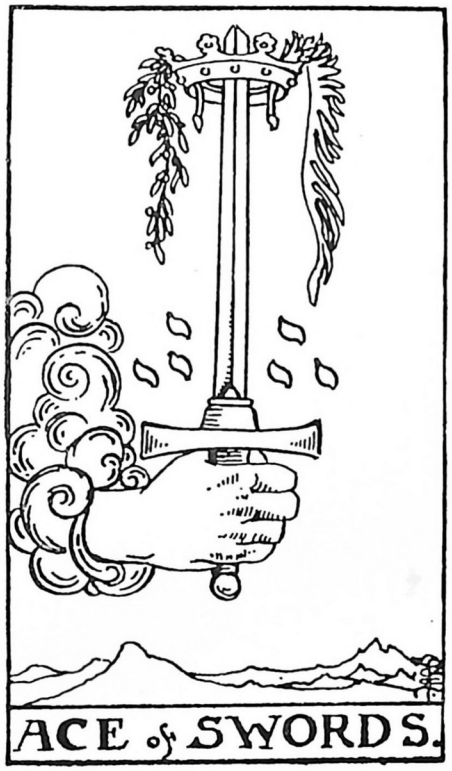
三把劍刺穿一顆心；後面是雲和雨。占卜意義：遷離、缺席、延遲、分裂、決裂、分散，以及這個圖案自然表示的一切；它太簡單、太明顯，不需要逐一列舉。逆位：精神錯亂、錯誤、損失、分心、混亂、困惑。

寶劍二　*Two of Swords*



一個蒙著眼的女性人物，把兩把劍平衡地擱在肩上。占卜意義：順應以及由此暗示的均衡、勇氣、友誼、武裝狀態下的和睦；另一種解讀是溫柔、親情、親密。和諧的暗示以及其他有利的解讀，都必須有保留地看待，因為寶劍一般並不象徵人間事務中的善意力量。逆位：欺詐、虛假、兩面手法、不忠。

寶劍王牌 *Ace of Swords*



一隻手從雲中伸出，緊握一把劍，劍尖被一頂王冠環繞。占卜意義：勝利、一切事情的極端程度、征服、力量的勝利。這是一張具有巨大力量的牌卡，無論在愛中還是在恨中都是如此。這頂王冠所承載的意義，可能遠高於通常在算命範圍內的意義。逆位：同上，但結果是災難性的；另一種說法是——受孕、分娩、增加、繁多。

錢幣組

錢幣國王 *King of Pentacles*



這個人物不需要特別描述；他的臉孔頗黝黑，也暗示著勇氣，但傾向有點遲緩。應留意寶座上反覆出現的公牛頭象徵。這組花色的記號從頭到尾都刻著或飾有五芒星，象徵四大元素在人性中的對應，以及可以支配它們的東西。在許多古老的塔羅牌中，這組花色代表流通的硬幣、金錢、德尼爾銀幣。〔譯注三〕以五芒星代替錢幣並不是我的發明，至於另一種說法，我也沒有甚麼特別的理由要去維護。但占卜意義的共識支持某種改變，因為這些牌卡碰巧並不特別處理金錢問題。占卜意義：勇氣、務實的智慧、經商及一般的智力才能，有時是數學天賦及這一類的成就；在這些道路上的成功。逆位：惡行、軟弱、醜陋、乖戾、腐敗、危險。

〔譯注三〕德尼爾（denier），中世紀法國等地通行的小額銀幣；法國式紙牌的錢幣組亦稱 deniers。

錢幣王后 *Queen of Pentacles*



這張臉令人想起一個膚色深的女人，她的特質可以概括為「靈魂的偉大」；她也有嚴肅的智慧氣質；她凝視著她的象徵，也許能在其中看見許多世界。占卜意義：富裕、慷慨、壯麗、安全、自由。逆位：邪惡、猜疑、懸而未決、恐懼、不信任。

錢幣騎士 *Knight of Pentacles*



他騎著一匹緩慢、耐勞、沉重的馬，他自己的樣子也與之相應。他展示著他的象徵，卻不往裡面看。占卜意義：實用、可用、利益、責任、正直——全都在普通和外在的層面上。逆位：惰性、懶散、那一類的安歇、停滯；也表示平靜、氣餒、粗心。

錢幣侍者 *Page of Pentacles*



一個年輕的人物，專注地凝視著懸浮在他舉起的雙手上方的五芒星。他緩緩移動，對周遭的事物渾然不覺。占卜意義：專心、研習、學問、思考；另一種解讀是消息、信息以及帶來這些的人；也表示規則、管理。逆位：揮霍、放蕩、慷慨、奢侈；不利的消息。

錢幣十 *Ten of Pentacles*



一男一女站在一道拱門下，這道拱門是通往一座宅邸和莊園的入口。他們帶著一個孩子，孩子好奇地看著兩隻狗，牠們正走近坐在前景的一位老人。孩子的手搭在其中一隻狗身上。占卜意義：收益、財富；家族事務、檔案、出身、家族的住所。逆位：機運、厄運、損失、搶劫、賭博；有時是禮物、嫁妝、養老金。

錢幣九 *Nine of Pentacles*



一個女人手腕上停著一隻鳥，站在一座莊園宅邸花園裡繁茂的葡萄藤之間。這是一片廣闊的領地，暗示萬物豐足。這也許是她自己的產業，見證著物質上的安康。占卜意義：審慎、安全、成功、成就、確信、辨識力。逆位：欺詐、欺騙、落空的計劃、背信。

錢幣八 *Eight of Pentacles*



一位石匠藝術家正在工作，他把作品像戰利品一樣展示出來。占卜意義：工作、職業、委託、手藝、在工藝和生意上的技巧，或許仍處於預備階段。逆位：落空的野心、虛榮、貪婪、勒索、高利貸。它也可能表示擁有技巧，意思是機巧的頭腦轉向了狡詐和陰謀。

錢幣七 *Seven of Pentacles*



一個年輕人倚著他的木杖，專注地看著右邊一叢綠葉上掛著的七個五芒星；人們會說這些是他的財寶，而他的心就在那裡。〔譯注四〕占卜意義：這些意義極為矛盾；大體上，它是一張表示金錢、生意、交易的牌卡；但有一種解讀是爭論、爭吵——另一種則是天真、機巧、淨化。逆位：對一筆可能要借出的錢感到憂慮的理由。

〔譯注四〕化用《新約・馬太福音》第六章：「因為你的財寶在哪裡，你的心也在那裡。」

錢幣六 *Six of Pentacles*



一個商人模樣的人用一把天秤稱量金錢，分給貧困和窮苦的人。這見證了他自己在人生中的成功，也見證了他的好心腸。占卜意義：禮物、饋贈、滿足；另一種說法是注意、警戒；現在正是悅納的時候，當前的興旺，等等。〔譯注五〕逆位：渴望、貪婪、羨慕、嫉妒、幻覺。

〔譯注五〕「現在正是悅納的時候」語出《新約・哥林多後書》第六章。

錢幣五 *Five of Pentacles*



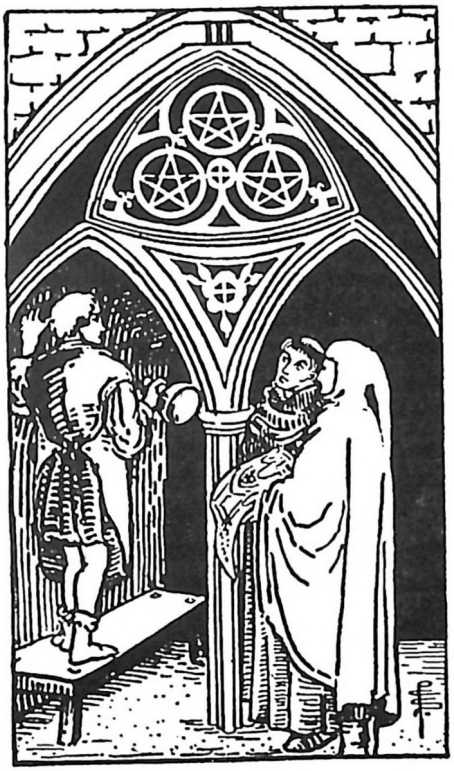
兩個乞丐在暴風雪中走過一扇亮著燈的窗。占卜意義：這張牌卡首先預示物質上的困難，無論是以圖中所示的形式——也就是貧困——還是其他形式。對某些紙牌占卜者來說，它是一張表示愛情與戀人的牌卡——妻子、丈夫、朋友、情婦；也表示和諧、親近。這些不同的說法無法調和。逆位：失序、混亂、毀滅、不和、放蕩。

錢幣四 *Four of Pentacles*



一個戴冠的人物，王冠上方有一個五芒星，他用雙手和雙臂緊抱著另一個；兩個五芒星在他腳下。他緊抓著自己擁有的東西。占卜意義：財產的保障、緊抓自己擁有的東西、禮物、遺贈、遺產。逆位：懸而未決、延遲、反對。

錢幣三　*Three of Pentacles*



一位雕刻師正在一座修道院裡工作。請比較說明錢幣八的那個圖案。那裡的學徒或業餘者已經得到了他的報酬，現在正認真地工作。占卜意義：本行、行業、熟練的勞動；不過，通常被視為一張表示高貴、貴族、名望、榮耀的牌卡。逆位：平庸——在工作上及其他方面——幼稚、瑣碎、軟弱。

錢幣二　*Two of Pentacles*



一個年輕人正在跳舞，兩手各拿著一個五芒星，它們由那條像倒轉的數字 8 一樣的無盡之繩連在一起。占卜意義：一方面，它被說成是一張表示歡樂、娛樂及相關事物的牌卡，這也是圖案的主題；但它也被解讀為書面的消息和信息，以及障礙、騷動、煩惱、糾紛。逆位：勉強的歡樂、假裝的享受、字面的意義、筆跡、寫作、匯票。

錢幣王牌 *Ace of Pentacles*



一隻手——照例從雲中伸出——托起一個五芒星。占卜意義：完全的滿足、幸福、狂喜；也表示迅速的消息；黃金。逆位：財富的邪惡一面、壞消息；也表示巨大的財富。無論如何，它都表示興旺、舒適的物質條件，但這些是否對擁有者有利，要看這張牌卡是否逆位。

§3　大阿爾克那及其占卜意義

一、魔術師——技巧、外交手腕、應對、精明；疾病、痛苦、損失、災難、敵人的圈套；自信、意志；如果問卜者是男性，則代表問卜者本人。逆位：醫生、術士、精神疾病、恥辱、不安。

二、女祭司——祕密、神祕、尚未揭示的未來；如果問卜者是男性，代表他感興趣的女人；如果問卜者是女性，則代表她本人；沉默、堅韌；神祕、智慧、學問。逆位：激情、道德上或身體上的熱烈、自負、膚淺的知識。

三、皇后——豐饒、行動、主動、長壽；未知的事、祕密的事；也表示困難、懷疑、無知。逆位：光明、真理、錯綜複雜之事的解開、公眾的歡慶；按另一種解讀，是搖擺不定。

四、皇帝——穩定、權力、保護、實現；一位大人物；援助、理性、信念；也表示權威和意志。逆位：仁慈、同情、信用；也表示敵人的混亂、阻礙、不成熟。

五、教皇——婚姻、聯盟、束縛、奴役；按另一種說法，是慈悲與善良；靈感；問卜者求助的那個人。逆位：社交、良好的理解、和睦、過分的仁慈、軟弱。

六、戀人——吸引、愛情、美麗、克服考驗。逆位：失敗、愚蠢的計劃。另一種說法則提到受挫的婚姻和各種各樣的阻撓。

七、戰車——救助、天意；也表示戰爭、勝利、僭越、報復、麻煩。逆位：暴亂、爭吵、爭執、訴訟、失敗。

八、剛毅——力量、精力、行動、勇氣、寬宏大量；也表示完全的成功和榮譽。逆位：專制、濫用權力、軟弱、不和，有時甚至是恥辱。

九、隱士——審慎、周詳；也表示，而且尤其表示背叛、掩飾、欺詐、腐敗。逆位：隱藏、偽裝、權謀、恐懼、不合理的謹慎。

十、命運之輪——命運、時運、成功、提升、幸運、幸福。逆位：增長、豐盛、過剩。

十一、正義——公平、正確、正直、執行；法律上應得的一方獲勝。逆位：法律的各個方面、法律糾紛、偏執、偏見、過分嚴厲。

十二、倒吊人——智慧、周詳、辨識力、考驗、犧牲、直覺、占卜、預言。逆位：自私、群眾、政治團體。

十三、死神——終結、死亡、毀滅、腐敗；對男人而言，也表示失去一位恩人；對女人而言，是許多阻撓；對少女而言，是婚事落空。逆位：惰性、睡眠、昏睡、石化、夢遊；希望破滅。

十四、節制——節約、節度、儉樸、管理、通融。逆位：與教堂、宗教、教派、神職相關的事情，有時甚至是將為問卜者主持婚禮的神父；也表示不和、不幸的組合、互相競爭的利益。

十五、魔鬼——蹂躪、暴力、激烈、非常的努力、力量、厄運；那些注定要發生、卻不因此就是邪惡的事。逆位：邪惡的厄運、軟弱、瑣碎、盲目。

十六、高塔——悲慘、困苦、貧窮、逆境、災難、恥辱、欺騙、毀滅。它尤其是一張表示意外災難的牌卡。逆位：按一種說法，意義相同，只是程度較輕；也表示壓迫、監禁、暴政。

十七、星星——損失、盜竊、匱乏、遺棄；另一種解讀說——希望和光明的前景。逆位：傲慢、驕橫、無能。

十八、月亮——隱藏的敵人、危險、誹謗、黑暗、恐怖、欺騙、隱祕的力量、錯誤。逆位：不穩定、無常、沉默、程度較輕的欺騙和錯誤。

十九、太陽——物質上的幸福、幸運的婚姻、滿足。逆位：同上，只是意義較輕。

二十、最後的審判——地位的改變、更新、結果。另一種說法特別指出因訴訟而全盤損失。逆位：軟弱、怯懦、單純；也表示深思、決定、判決。

零、愚者——愚蠢、狂熱、放縱、醉酒、譫妄、瘋狂、洩露。逆位：疏忽、缺席、分配、粗心、冷漠、無效、虛榮。

二十一、世界——確定的成功、報償、航行、路線、移居、逃離、地點的改變。逆位：惰性、固定、停滯、永久。

我們會看到，除非表面意義帶有無可抗拒的暗示，否則占卜技藝從大牌中抽取出來的東西，在我看來，既人為又武斷，而且到了極點。但光明的奧祕屬於一個秩序，幻想的奧祕屬於另一個秩序。把算命的一面分派給這些牌卡，是一段漫長的冒失。

§4　小阿爾克那的一些補充意義

權杖．國王——一般而言是吉利的；可能表示美滿的婚姻。逆位：應當聽從的忠告。

王后——好收成，可以從幾種意義去理解。逆位：對問卜者懷有善意，卻沒有機會付諸行動。

騎士——一張不好的牌卡；按某些解讀，是疏離。逆位：對女人而言，是婚姻，但很可能受挫。

侍者——世家子弟在追求年輕小姐。逆位：壞消息。

十——如果靠近一張好牌，表示困難和矛盾。

九——一般而言，是一張不好的牌卡。

八——對已婚的人而言，是家庭糾紛。

七——一個膚色深的孩子。

六——僕人可能會失去主人的信任；年輕小姐可能會被朋友出賣。逆位：延遲的希望得以實現。

五——在金融投機上成功。逆位：爭吵也可能轉為有利。

四——意外的好運。逆位：已婚女人會有漂亮的孩子。

三——一張非常好的牌卡；合作會有利於事業。

二——年輕小姐可能會遇到一些小失望。

王牌——各種災難。逆位：出生的徵兆。

聖杯．國王——提防有地位的男人懷有惡意，以及假裝幫忙的偽善。逆位：損失。

王后——有時表示一個品行可疑的女人。逆位：對男人而言是富有的婚姻，對女人而言是體面的婚姻。

騎士——一位朋友來訪，會給問卜者帶來意外之財。逆位：不規則。

侍者——好兆頭；也表示一個在愛情上不幸的年輕男人。逆位：各種障礙。

十——對男性問卜者而言，是美滿的婚姻，而且超出他的期望。逆位：悲傷；也表示嚴重的爭吵。

九——對軍人而言是好兆頭。逆位：生意興隆。

八——與一個膚色淺的女人結婚。逆位：完全的滿足。

七——膚色淺的孩子；構想、計劃、決心、行動。逆位：如果與聖杯三同時出現，表示成功。

六——愉快的回憶。逆位：很快會得到遺產。

五——一般而言是吉利的；美滿的婚姻；也表示祖產、遺贈、禮物、事業成功。逆位：一位久未見面的親戚歸來。

四——阻撓。逆位：預感。

三——軍人意外晉升。逆位：慰藉、治癒、事情的了結。

二——在享樂和生意上都有利，在愛情上也是；也表示財富和榮譽。逆位：激情。

王牌——不屈的意志、不變的法則。逆位：地位意外改變。

寶劍．國王——律師、議員、醫生。逆位：一個壞人；也是一個警告，提醒人結束一場會導致破產的訴訟。

王后——寡婦。逆位：一個對問卜者懷有惡意的壞女人。

騎士——士兵、武人、隨從、受僱者；預示士兵會有英勇的行動。逆位：與一個愚蠢的人爭執；對女人而言，是與一個情敵鬥爭，而情敵會被擊敗。

侍者——一個不謹慎的人會窺探問卜者的祕密。逆位：驚人的消息。

十——如果後面跟著王牌和國王，表示監禁；對少女或妻子而言，是朋友的背叛。逆位：對戰爭中的士兵而言，是勝利以及隨之而來的好運。

九——神職人員、神父；一般而言，是一張凶兆的牌卡。逆位：有充分理由懷疑一個可疑的人。

八——對女人而言，有關她的醜聞流傳開來。逆位：一位親戚離去。

七——膚色深的少女；一張好牌；它預示在掙得足夠的資財之後，過上鄉村生活。逆位：好建議，但很可能被忽視。

六——旅程會很愉快。逆位：訴訟結果不利。

五——問卜者的財產受到侵害。逆位：悲傷和哀悼的徵兆。

四——一張不好的牌卡，但如果逆位，經由明智地處理事務，可以期望有限度的成功。逆位：經由明智的管理而得到某種成功。

三——對女人而言，是情人的出走。逆位：與一個曾被問卜者連累的人相遇；也表示修女。

二——對女士而言是禮物，對尋求幫助的男人而言是有力的庇護。逆位：與無賴打交道。

王牌——極大的興旺或極大的苦難。逆位：對女人而言，因自己的輕率而解除婚約。

錢幣．國王——一個膚色頗深的男人、商人、師傅、教授。逆位：一個年老而邪惡的男人。

王后——膚色深的女人；富有的親戚送來的禮物；對年輕男人而言，是富有而美滿的婚姻。逆位：一場疾病。

騎士——一個有用的人；有用的發現。逆位：一個失業的勇敢男人。

侍者——膚色深的青年；年輕的軍官或士兵；一個孩子。逆位：有時是墮落，有時是掠奪。

十——代表房屋或住所，其價值取決於其他牌卡。逆位：一個可能幸運、也可能不幸的機會。

九——鄰近牌卡所預示的事情迅速實現。逆位：虛幻的希望。

八——一個與問卜者有來往的年輕生意人；一個膚色深的少女。逆位：問卜者會在借貸的事情上受到牽連。

七——一位女士的未來丈夫地位會提高。逆位：不耐煩、憂慮、猜疑。

六——不可依賴現狀。逆位：問卜者的野心受挫。

五——憑理性征服命運。逆位：愛情上的煩惱。

四——對單身漢而言，是來自一位女士的好消息。逆位：觀察、阻礙。

三——如果是男人，他的長子會出名。逆位：取決於鄰近的牌卡。

二——煩惱多半是想像的，而不是真實的。逆位：凶兆、無知、不公。

王牌——所有牌卡中最吉利的一張。逆位：分得一份被發現的寶藏。

我們會看到：（一）這些補充意義與它們所屬牌卡的圖案幾乎沒有關連，因為這些圖案對應的是更重要的思辨價值；（二）而且，這些補充意義往往與先前給出的意義不一致。所有意義在很大程度上彼此獨立，而且全都會因為它們在序列中的位置而被減弱、加強，或受到修改，有時甚至幾乎被反轉。在這類事情上，幾乎沒有甚麼批判的準則。我想，任何體系越是從一般原則落到細節，自然就越不可靠；而在職業算命的紀錄中，它提供的多半是這個題材的渣滓。與此同時，單憑直覺和靈視得出的解讀，除非能夠從普遍的層面，落到具體的事情上，否則沒有多少實際價值。但在個別情況中，這

種天賦越是具備，過去的紙牌占卜者所記錄的具體意義就越會被擱置，而讓位給個人對牌卡價值的領會。

這一點前面已經暗示過。似乎有必要再補充以下這些思辨性的解讀。

§5　發牌時重複出現的牌卡

正位

4 張國王＝極大的榮譽；3 張國王＝商議；2 張國王＝小小的忠告。

4 張王后＝激烈的爭論；3 張王后＝被女人欺騙；2 張王后＝真誠的朋友。

4 張騎士＝嚴重的事情；3 張騎士＝熱烈的辯論；2 張騎士＝親密。

4 張侍者＝危險的疾病；3 張侍者＝爭執；2 張侍者＝不安。

4 張十＝定罪；3 張十＝新的處境；2 張十＝改變。

4 張九＝一位好朋友；3 張九＝成功；2 張九＝收款。

4 張八＝挫敗；3 張八＝婚姻；2 張八＝新的知識。

4 張七＝陰謀；3 張七＝虛弱；2 張七＝消息。

4 張六＝豐盛；3 張六＝成功；2 張六＝易怒。

4 張五＝規律；3 張五＝決心；2 張五＝守夜。

4 張四＝即將出門旅行；3 張四＝一件需要思考的事；2 張四＝失眠。

4 張三＝進步；3 張三＝團結；2 張三＝平靜。

4 張二＝爭鬥；3 張二＝安全；2 張二＝協調。

4 張王牌＝有利的機會；3 張王牌＝小小的成功；2 張王牌＝詭計。

逆位

4 張國王＝迅速；3 張國王＝商業；2 張國王＝計劃。

4 張王后＝損友；3 張王后＝貪吃；2 張王后＝工作。

4 張騎士＝聯盟；3 張騎士＝決鬥，或個人的衝突；2 張騎士＝易受感動。

4 張侍者＝匱乏；3 張侍者＝懶散；2 張侍者＝社交。

4 張十＝事件、發生的事；3 張十＝失望；2 張十＝期望得到證實。

4 張九＝高利貸；3 張九＝輕率；2 張九＝一筆小利。

4 張八＝錯誤；3 張八＝一場好戲；2 張八＝不幸。

4 張七＝好爭吵的人；3 張七＝喜悅；2 張七＝名聲不好的女人。

4 張六＝憂慮；3 張六＝滿意；2 張六＝垮台。

4 張五＝秩序；3 張五＝猶豫；2 張五＝挫敗。

4 張四＝出外散步；3 張四＝不安；2 張四＝爭執。

4 張三＝巨大的成功；3 張三＝安詳；2 張三＝安全。

4 張二＝和解；3 張二＝憂慮；2 張二＝不信任。

4 張王牌＝恥辱；3 張王牌＝放蕩；2 張王牌＝敵人。

§6　塔羅占卜的技藝

現在我們來到本題這一部分的最後、也是實用的部分，也就是如何藉塔羅牌求問並取得神諭。操作的方式相當多，其中一些極其繁複。我把後者擱在一旁，因為熟悉這類問題的人相信，簡單之道就是真理之道。我也把最近在《波希米亞人的塔羅》中題為〈占卜塔羅〉那一部分重新刊出的各種操作擱在一旁；對於想超出本手冊範圍、進一步深入的讀者，可以按其應有的價值推薦給他們。首先，我提供一個簡短的程序，多年來它一直在英格蘭、蘇格蘭和愛爾蘭私下使用。我不認為它曾經發表過——至少肯定沒有和塔羅牌一起發表過；我相信它足以應付一切用途。不過，作為變化，我會在其次加上從前在法國稱為「茱莉亞．奧爾西尼神諭」的方法。

§7　一種古老的凱爾特占卜法

這種占卜方式最適合用來為一個明確的問題求得答案。占卜者首先選出一張牌卡，代表所問的人或事。這張牌卡稱為「指示牌」。如果他想知道與自己有關的事，就選與他個人外貌描述相符的那一張。如果所問的對象是四十歲或以上的男人，應選騎士作為指示牌；如果是未滿這個年齡的男性，應選國王；如果是四十歲以上的女人，選王后；如果是年紀較輕的女性，則選侍者。〔譯注六〕

〔譯注六〕原文如此：四十歲以上的男人用騎士、未滿四十歲的男人用國王。這與一般以國王代表較年長者的直覺相反，後世不少論者認為兩者可能互調了；此處照原文翻譯。

權杖的四張宮廷牌代表膚色非常淺的人，有金黃或赤褐色的頭髮、白皙的皮膚和藍色的眼睛。聖杯的宮廷牌表示頭髮淺棕或暗金、眼睛灰色或藍色的人。寶劍的宮廷牌代表眼睛淡褐或灰色、頭髮深棕、膚色暗沉的人。最後，錢幣的宮廷牌則對應頭髮深棕或黑色、眼睛深色、皮膚灰黃或黝黑的人。不過，這些分配有以下的保留，以免被過於刻板地使用。有時你可以按照一個人已知的性情來判斷；一個膚色非常深的人可能非常有活力，用寶劍牌代表他會比錢幣牌更好。反過來說，一個膚色非常淺卻懶散遲緩的對象，應歸於聖杯，而不是權杖。

如果為了占卜的目的，以所問的事情作為指示牌較為方便，就應選出一張其意義與該事相符的大牌或小牌。假設問題是：需要打官司嗎？在這個情況下，就選第十一號大牌，即正義，作為指示牌。這張牌與法律事務有關。但如果問題是：我的官司會勝訴嗎？就必須選一張宮廷牌作為指示牌。之後，可以接連進行占卜，以查明訴訟本身的過程，以及它對有關各方的結果。

選定指示牌之後，把它正面朝上放在桌上。然後把其餘的牌卡洗牌並切牌三次，牌面保持朝下。

翻開牌堆最上面的一張，也就是**第一張牌**；用它蓋住指示牌，並說：「這蓋住他。」這張牌卡顯示整體上影響所問之人或事的力量，也就是其他潮流在其中運作的那個氛圍。

翻開**第二張牌**，把它橫放在第一張上面，並說：「這橫阻他。」它顯示這件事中障礙的性質。如果它是一張吉利的牌卡，對立的力量就不會嚴重；或者它可能表示某件本身是好的事情，在這個特定的關係中不會帶來好的結果。

翻開**第三張牌**；把它放在指示牌上方，並說：「這為他加冕。」它代表：（甲）問卜者在這件事上的目標或理想；（乙）在當前情況下所能達到的最好結果，但它尚未成為現實。

翻開**第四張牌**；把它放在指示牌下方，並說：「這在他之下。」它顯示這件事的根基或基礎，也就是已經成為現實、並且指示牌已據為己有的東西。

翻開**第五張牌**；把它放在指示牌背向的那一側，並說：「這在他之後。」它顯示剛剛過去或正在消逝的影響。

注意：如果指示牌是一張大牌，或任何一張無法說它面向哪一邊的小牌，占卜者必須在開始操作之前，先決定把它當作面向哪一邊。

翻開**第六張牌**；把它放在指示牌所面對的那一側，並說：「這在他之前。」它顯示正在開始發揮作用、並會在不久的將來運作的影響。

現在牌卡已排成十字形，指示牌——被第一張牌蓋住——位於中央。

接下來的四張牌卡依次翻開，在十字的右邊由下而上排成一列。〔譯注七〕

〔譯注七〕原文作 placed one above the other in a line（一張疊在另一張上方排成一列）；對照示意圖，第七張在最下，第十張在最上。

其中第一張，也就是這次操作的**第七張牌**，表示「他自己」——即指示牌，無論是人還是事——並顯示它在這些情況中的位置或態度。

第八張牌表示「他的家」，也就是他的環境，以及其中對這件事有影響的種種傾向——例如他在人生中的地位、身邊朋友的影響，等等。

第九張牌給出他在這件事上的希望或恐懼。

第十張是將要到來的事、最後的結果，也就是由占卜中翻開的其他牌卡所顯示的種種影響所帶來的最終結局。

占卜者應該特別在這張牌卡上集中他的直覺能力，以及他對這張牌卡所附正式占卜意義的記憶。它應當體現你從桌上其他牌卡所占卜出來的一切，包括指示牌本身以及與他或它有關的一切；如果用作神諭的那張牌卡、也就是用來解讀的那張牌卡，碰巧是一張大牌，那麼可能像天上落下的火花一樣閃現的、關於更高意義的啟示，也不例外。

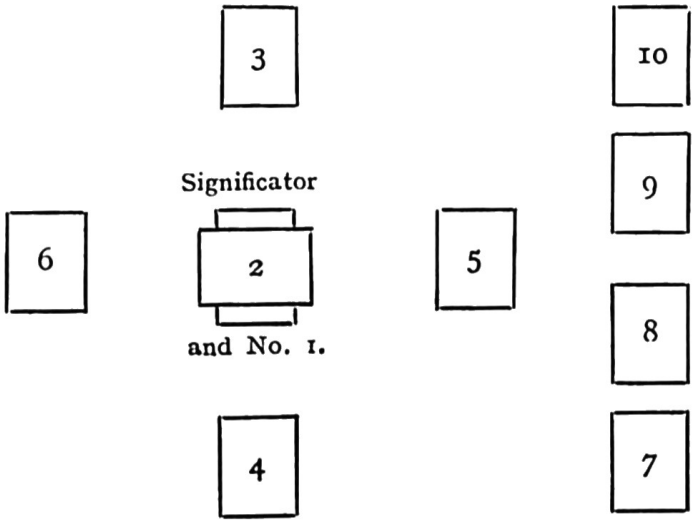
操作至此完成；但如果最後一張牌卡的性質模稜兩可，無法從中得出最後的判斷，或者它似乎沒有指出這件事的最終結果，那麼最好重複操作，這一次以第十張牌作為指示牌，取代先前所用的那一

張。牌卡必須再次洗牌並切牌三次，然後像之前一樣排出前十張牌卡。這樣就可能對「將要到來的事」得到更詳細的說明。

在任何一次占卜中，如果第十張牌是一張宮廷牌，表示占卜的對象最終會落入那張牌卡所代表的人手中，而結局主要取決於他。在這種情況下，同樣有用的做法是：在一次新的操作中以那張宮廷牌作為指示牌，查明他在這件事中影響的性質，以及他會把事情帶向甚麼結果。

用這個方法，在相對較短的時間內就可以變得非常熟練，當然始終要考慮操作者的天賦——也就是說，他那潛在或已發展的洞察能力——而且它有一個特別的優點，就是完全沒有複雜的地方。

我在這裡附上按這種占卜方式排列牌卡的示意圖。這裡的指示牌面向左方。



凱爾特十字示意圖（原著插圖；Significator＝指示牌，and No. 1＝及第一張）

指示牌。

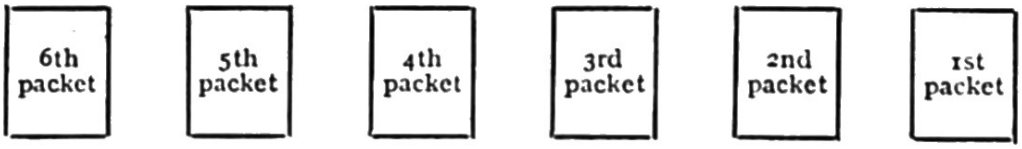
1. 蓋住他的。
2. 橫阻他的。
3. 為他加冕的。
4. 在他之下的。
5. 在他之後的。
6. 在他之前的。
7. 他自己。
8. 他的家。
9. 他的希望或恐懼。
10. 將要到來的事。

§8　另一種解讀塔羅牌的方法

把整副牌洗勻，並把其中一些牌卡轉過來，使它們上下顛倒。

讓問卜者用左手切牌。

把最前面的四十二張牌卡分成六疊，每疊七張，牌面朝上；最先的七張組成第一疊，接下來的七張組成第二疊，依此類推——如下圖所示：



原著插圖：packet＝疊；1st–6th＝第一至第六疊（由右至左）

拿起第一疊；把其中的牌卡在桌上排成一行，由右至左；把第二疊的牌卡放在它們上面，然後是其餘各疊。這樣你就會有七疊新的牌，每疊六張，排列如下——



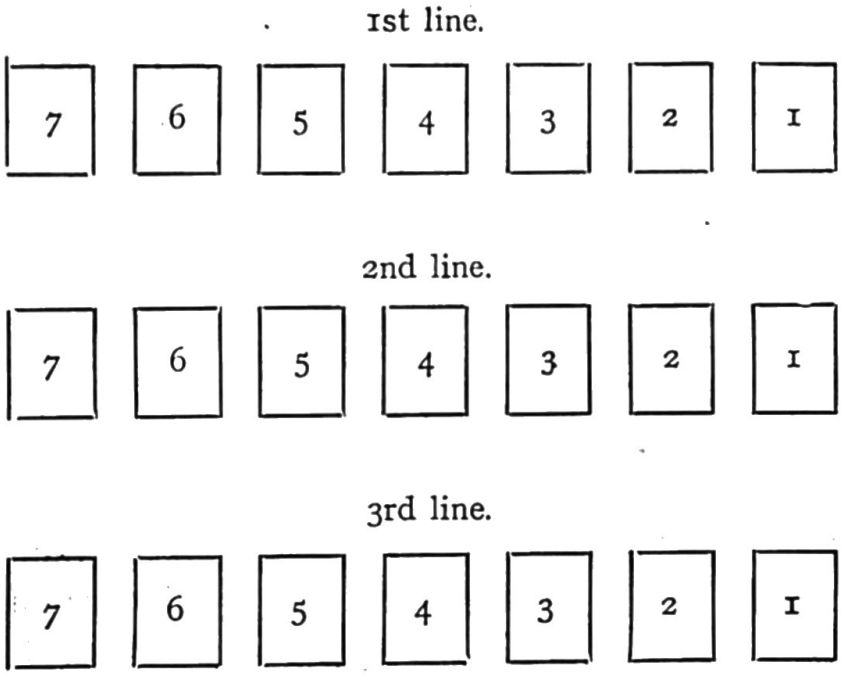
原著插圖：1st–7th packet＝第一至第七疊（由右至左）

拿起每一疊最上面的一張牌卡，把它們洗勻，然後由右至左排開，成為一行七張牌卡。

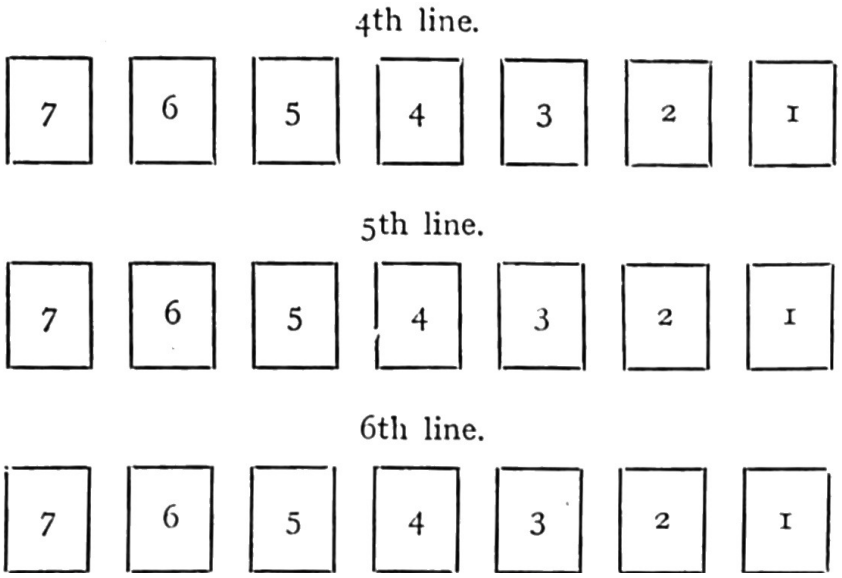
接著從每一疊再拿起接下來的兩張牌卡，洗勻後在第一行下面排成兩行。

把各疊餘下的二十一張牌卡拿起，洗勻後在其他各行下面排成三行。

這樣你就會有六條橫行，每行七張牌卡，排列方式如下。



原著插圖：1st–3rd line＝第一至第三行



原著插圖：4th–6th line＝第四至第六行

在這個方法中，問卜者——如果是男性——由魔術師代表，如果是女性則由女祭司代表；但無論哪種情況，這張牌卡都要等四十二張牌卡按上述指示排好之後，才從牌中取出。如果所需的牌卡不在桌上所排的牌卡之中，就必須到其餘尚未發出的三十六張牌卡中去找，並把它放在第一條橫行右邊稍遠的地方。另一方面，如果它就在桌上的牌卡之中，同樣要把它取出，照上述方式放好，再從三十六張未發的牌卡中隨意抽一張，補上空出的位置，使桌上仍然排著四十二張牌卡。

然後依次解讀這些牌卡，從頭到尾都是由右至左，從最上面一行的第 1 張開始，最後解讀的是最下面一行最左邊的那一張，即第 7 張。

當問卜者沒有提出明確問題的時候，也就是當他想大致了解自己人生的走向和命運的時候，推薦使用這個方法。如果他想知道在某段時間內可能發生甚麼事，就應該在洗牌之前清楚指明這段時間。

關於解讀，還要記住：必須相對於所問的事來詮釋牌卡，這意思是說，牌卡所有正式和慣常的意義，都可以而且應該加以調整，使之與這個特定個案的情況協調——問卜者或為之占卜的人的地位、年齡階段和性別。

因此，愚者可以表示從單純的興奮到瘋狂之間的整個精神狀態範圍，但在每一次占卜中具體是哪一種狀態，就必須考慮牌卡的整體趨勢來判斷，而在這一點上，直覺能力自然扮演著重要的角色。

在解讀開始時，最好先把牌卡迅速地瀏覽一遍，讓心中對這件事——命運的趨勢——得到一個整體的印象，然後再從頭開始，逐張解讀，詳細詮釋。

應該記住，按照塔羅的假設，大牌所代表的力量，比小牌所能代表的更強大、更具支配性。

在占卜中，直覺和靈視能力的價值當然是預設的。如果占卜者天生具備或已經培養出這些能力，牌卡偶然形成的排列，就會在他的心智與占卜對象的氛圍之間形成一道連結，其餘的事就簡單了。直覺失靈，或者根本沒有出現的時候，就必須盡力運用專注、理性的觀察和推論，才能得到令人滿意的結果。但直覺即使看來處於休眠狀態，也可以藉著練習這些占卜程序來培養。如果對一張牌卡在某個特定關係中的確切意義有疑問，熟悉此道的人建議占卜者把手放在牌卡上，盡量不去想它應該是甚麼意思，並留意在心中浮現的印象。起初，這很可能只會淪為單純的猜測，而且可能並不正確；但多加練習，就能分辨哪些是意識的猜測，哪些是從潛意識浮現的印象。

就這個題目提出理論上或實踐上的建議，並不在我的本分之內，因為我在其中並沒有份；不過，以下的補充是由一位人士提供的，他比全歐洲的紙牌占卜者更有資格發言——假如他們能用一雙手洗牌、用一條舌頭占卜的話。

占卜實踐須知

一、動手之前，先把問題清楚地擬定，並且大聲說一遍。

二、洗牌的時候，盡量讓心思保持空白。

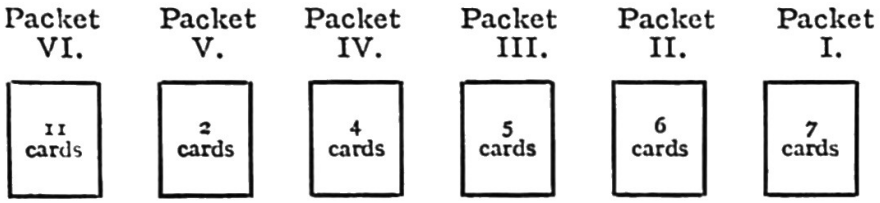
三、盡量把個人的偏見和先入為主的想法放到心外，否則你的判斷會被它們染上顏色。

四、正因如此，替陌生人看牌，要比替自己或朋友看牌，更容易看得準確。

§9　用三十五張牌卡解讀的方法

按照上一個方法所列的程序解讀完畢之後，可能會像前一種情況一樣，仍有某些事情未有定論，或者希望把問題進一步推展，那麼就按以下方式進行：拿起剩下未發、沒有在第一次四十二張牌卡的操作中用過的牌卡。那四十二張牌卡則堆成一疊放在一旁，代表問卜者的那張牌卡正面朝上放在最上面。這三十五張牌卡像之前一樣洗牌和切牌之後，逐張發成六疊，方式如下：

第一疊由最先的**七張牌卡**組成；第二疊由按次序接下來的**六張牌卡**組成；第三疊由其後的**五張牌卡**組成；第四疊包含接下來的**四張牌卡**；第五疊包含**兩張牌卡**；第六疊包含最後的**十一張牌卡**。排列方式如下：



原著插圖：Packet I–VI＝第一至第六疊；7、6、5、4、2、11 cards＝各疊張數

依次拿起這些疊牌；把其中的牌卡排成六行，各行的長短必然不一。

第一行代表家、環境，等等。

第二行代表占卜的人或對象。

第三行代表外面正在發生的事、事件、人物，等等。

第四行代表意外、出乎意料的事，等等。

第五行代表慰藉，並可能緩和前面各行中一切不利的事。

第六行是必須參照的一行，用來闡明其他各行那些謎一般的神諭；離開了它們，這一行並不重要。

這些牌卡都應該由左至右解讀，從最上面一行開始。

關於這個占卜部分，最後應該說明：沒有任何一種詮釋塔羅牌的方法，是不能應用在普通紙牌上的；不過，人們認為多出來的宮廷牌，尤其是大牌，會增加神諭的元素和價值。

現在，就整件事作個總結，我把最後一點留到這最後的話裡——彷彿作為一段後記。那就是：我是在甚麼意義上，認為大牌包含著祕密教義。我在這裡並不是說，我認識一些修會和兄弟會，這種教義

就保存在其中，並被發現是更高的塔羅知識的一部分。我並不是說，這種教義既然這樣被保存和傳遞，就可以被構想為獨立地嵌藏在大牌之中。我並不是說，它是與塔羅無關的東西。確實有一些團體擁有這兩方面的特殊知識；其中一些是從塔羅推導出來的，一些則與塔羅無關；無論是哪一種，在根本上都是同一回事。但也有一些保留下來的東西，並不在修會或社團之中，而是以另一種方式傳遞。撇開這一類的一切傳承不談，讓任何一位神祕主義者，分別地和結合地思考魔術師、愚者、女祭司、教皇、皇后、皇帝、倒吊人和高塔。然後讓他思考那張稱為「最後的審判」的牌卡。它們包含著靈魂的傳說。其他的大牌是細節，以及——可以這樣說——偶然的部分。也許這樣的人會開始明白，在這些象徵背後遙遠之處隱藏著甚麼，無論它們最初由誰發明，又是如何被保存下來。如果他明白了，他也會明白，為甚麼我要費心處理這個題目，甚至甘冒寫紙牌占卜的風險。

參考書目

塔羅及相關題材主要著作簡明書目

儘管這部專著並不自命不凡，但據我所知，它是第一次嘗試用英文為塔羅提供一個完整的綜覽：界定它在考古上的位置，闡發它可用的象徵意義，並且——作為隱祕學中的一件奇事——充分展示它的占卜意義和操作方式。因此，我希望從文獻的角度，列舉我所見過的這個題材的專書，以及其中最重要的附帶論述。以下的書目資料並不聲稱完備，因為我沒有引用任何一本我未曾親眼見過的書；但我能夠理解，大多數讀者會對過去一百二十年間發展起來的這批文獻——如果我可以按慣例這樣稱呼它的話——的規模感到驚訝。想進一步探究的人，會在這裡找到充分的材料，雖然這並不是我特別要推薦的途徑，因為我認為本書對塔羅所說的，已足以代表此前的一切。書目本身也以類似的方式具代表性。我應該補充一點：大英博物館藏有一批數量可觀的紙牌及紙牌遊戲著作目錄，但為了編寫這份書目，我並沒有需要多加參考。

一　Monde Primitif, analysé et comparé avec le Monde Moderne. Par M. Court de Gebelin. Vol. 8, 4to, Paris, 1781.（《原始世界：與現代世界的分析與比較》，庫爾．德．熱伯蘭著）

關於塔羅遊戲的文章見第 365 至 410 頁。卷末的圖版展示了大牌和各組花色的王牌。這些圖版作為十八世紀末紙牌樣貌的指標，很有價值。它們當時大概在法國南部流通，因為據說在那個時期，巴黎幾乎沒有人知道它們。我已在本書正文中處理過這些文章的主張。就它們那個迷亂的時代而言，這些推測還算說得過去；但它們至今仍被容忍，甚至被法國的隱祕學作者不加質疑地接受，這就是最有說服力的證據，足以說明後者處理任何歷史研究問題的資格如何。

二　The Works of Etteilla. Les Sept Nuances de l'œuvre philosophique Hermitique; Manière de se récréer avec le Jeu de Cartes, nommés Tarots; Fragments sur les Hautes Sciences; Philosophie des Hautes Sciences; Jeu des Tarots, ou le Livre de Thoth; Leçons Théoriques et Pratiques du Livre de Thoth—all published between 1783 and 1787.（艾特拉的著作，1783 至 1787 年間出版）

這些著作極為罕見，坦白說，它們屬於那個時代的街頭兜售讀物。其中有關於主題內外各種事情的最奇特的片段，還有關於精靈、魔法、占星、護身符、夢等等的冗長議論。我已在正文中充分談過

作者對塔羅的看法，以及他在塔羅近代史上的位置。他把塔羅看作一部會說話的象形文字之書，但要翻譯它並不容易。不過，他完成了這項任務——也就是說，在他自己看來是這樣。

三　An Inquiry into the Antient Greek Game, supposed to have been invented by Palamedes. [By James Christie.] London: 4to, 1801.（《古希臘遊戲探究：相傳為帕拉墨得斯所發明》，詹姆斯．克里斯蒂著）

我提到這部奇特論文的合集，是因為一些論塔羅的作者曾經引用它。它試圖證明古代早期的遊戲與近代的西洋棋之間有密切的關係。書中認為，那項歸於帕拉墨得斯、早於特洛伊之圍的發明，在更遙遠的古代就已在中國為人所知。這部著作完全沒有提到任何一種紙牌。

四　Researches into the History of Playing Cards. By Samuel Weller Singer. 4to, London, 1816.（《紙牌歷史研究》，塞繆爾．韋勒．辛格著）

塔羅很可能源自東方，年代非常古老，但庫爾．德．熱伯蘭理論的其餘部分則含糊而沒有根據。紙牌在埃及人出現之前已在歐洲為人所知。〔譯注八〕這部著作有不少奇特的資料，附錄也很有價值，但塔羅在正文中所佔的篇幅相對很少，而且它出版的時期太早，無法對塔羅的種種主張作出切實的批評。書中有出色的早期紙牌樣本複製圖。庫爾．德．熱伯蘭的圖版也全部收錄。

〔譯注八〕「埃及人」（Egyptians）在此指吉普賽人；當時一般認為吉普賽人來自埃及，故有此稱。

五　Facts and Speculations on Playing Cards. By W. A. Chatto. 8vo, London, 1848.（《關於紙牌的事實與推測》，W. A. 查托著）

作者認為，大牌和數字牌曾經是分開的，後來才合在一起。現存最古老的塔羅牌樣本不晚於 1440 年。不過，這本書的主張和價值已在正文中充分描述過。

六　Les Cartes à Jouer et la Cartomancie. Par D. R. P. Boiteau d'Ambly. 4to, Paris, 1854.（《紙牌與紙牌占卜》，布瓦托．丹布利著）

書中有一些早期塔羅牌的有趣插圖，據說它們源自東方，但並沒有歸於埃及。書中肯定了早期與吉普賽人的關聯，卻沒有提出任何證據。紙牌是隨吉普賽人從印度傳來的，在那裡，它們的設計是為了彰顯「未知神明」的意旨，而不是作為世俗娛樂的工具。

七　Dogme et Rituel de la Haute Magie. Par Éliphas Lévi, 2 vols., demy 8vo, Paris, 1854.（《高等魔法的教義與儀式》，埃利法斯．列維著）

這是阿方斯．路易．康斯坦論隱祕哲學的第一部著作，也是他的代表作。兩卷都是以塔羅的大鑰為架構寫成的，因此被理解為按照作者心中所呈現的方式，對這些大鑰所蘊含之意的一種發揮。為了補充本專著正文中對這部著作所說的話，我只需要補充一點：第二卷中關於轉化的一節，收錄了所謂的「托特之鑰」。內圈描繪一個三重陶字，在底部相接處有一個六芒星，下面是聖杯王牌。外圈之內有 TARO 四個字母，而環繞整個圖形的，是四活物的象徵、權杖王牌、寶劍王牌、希伯來字母 Shin，以及一支術士的蠟燭——據列維說，它與「黑色召喚與契約」的哥耶提亞法陣中所用的燈是同一種。那個三重陶字可以視為代表錢幣王牌。書中唯一給出的塔羅牌是戰車，由兩隻斯芬克斯拉著；這樣開了先例，後來的人也跟著仿效。把這部著作詮釋為一種大牌評註的，是那些循規蹈矩的隱祕學學生；而追隨他們的人，只會得到愚人的勞苦。

八　Les Rômes. Par J. A. Vaillant. Demy 8vo, Paris, 1857.（《羅姆人》，J. A. 瓦揚著）

作者告訴我們他如何遇上這些紙牌，但這段記述是在一章軼聞之中。塔羅是以諾的星辰之書，仿照哈托爾的星界之輪而作。書中有對大牌的描述，顯然把它們看作吉普賽人從印度韃靼地區帶來的傳家寶。我想，列維《教義與儀式》的出版一定給瓦揚留下了非常深刻的印象；雖然在這部他最重要的著作中，我提到的那段軼聞實際上是他唯一一處關於塔羅的論述，但他似乎在後來的一部出版物——《虛構與事實的魔法之鑰》——中走得更遠；不過我未能見到這本書，而從有關它的報導看來，我也不認為自己因此有甚麼損失。

九　Histoire de la Magie. Par Éliphas Lévi. 8vo, Paris, 1860.（《魔法史》，埃利法斯．列維著）

在這部出色的著作中，提及塔羅的地方很少；這部書不久就會有英譯本。書中給出了第二十一張大牌，通常稱為「宇宙」或「世界」，題為「全形的 Yinx」——一個戴著伊西斯冠冕的坐像。帕普斯在《占卜塔羅》中複製了這幅圖。作者解釋說，現存的塔羅是經由猶太人傳到我們手上的，但它不知怎樣落入了吉普賽人手中，他們在十五世紀初首次進入法國時把它帶了來。這裡的依據是瓦揚。

十　La Clef des Grands Mystères. Par Eliphas Lévi. 8vo, Paris, 1861.（《大奧祕之鑰》，埃利法斯．列維著）

這部著作的卷首插圖，描繪由威廉．波斯特爾提出、經作者補全的隱祕學絕對之鑰。它在《波希米亞人的塔羅》中被複製，而在我為該書所寫的序言中，以及其他地方，我都解釋過：波斯特爾從來

沒有構造過甚麼象形文字之鑰。埃利法斯．列維認定塔羅就是那部神聖的字母，它曾被分別歸於以諾、托特、卡德摩斯和帕拉墨得斯。它由附在符號和數字上的絕對觀念組成。關於數字，書中有一段一直延伸到數字 19 的長篇評註，這個系列被詮釋為「隱祕神學之鑰」。補足希伯來字母的其餘三個數字，則稱為「自然之鑰」。書中說塔羅是西洋棋的原型，也是皇家鵝棋的原型。這一卷收錄了作者對第十張大牌的假設性重建，在命運之輪上畫了埃及人物。

十一　L'Homme Rouge des Tuileries. Par P. Christian. Fcap. 8vo, Paris, 1863.（《杜樂麗宮的紅衣人》，P. 克里斯蒂安著）

這部著作極為罕見，很多人求之不得，在法國也曾備受推崇；但帕普斯博士已經醒悟到它其實價值不大，而這個說法還可以引申得更遠。不過，它收錄了作者對塔羅最早的遐想，因此仍然有趣。他是列維的追隨者和模仿者。在這部著作中，他為大牌提供了評註，然後是全部小阿爾克那的圖案和意義。書中有許多奇特的占星對應。這部著作似乎沒有提到塔羅的名字。他後來的一部《魔法史》，所做的也不過是複述並擴充這裡對大牌的記述。

十二　The History of Playing Cards. By E. S. Taylor. Cr. 8vo, London, 1865.（《紙牌史》，E. S. 泰勒著）

這本書是在作者身後出版的，實際上是布瓦托著作的譯本，因此我無需多作評論。它的看法是：紙牌由吉普賽人從印度傳入。書中也提到庫爾．德．熱伯蘭曾提及的所謂中國塔羅。

十三　Origine des Cartes à Jouer. Par Romain Merlin. 4to, Paris, 1869.（《紙牌的起源》，羅曼．梅爾蘭著）

塔羅源自埃及的說法並沒有根據，只存在於庫爾．德．熱伯蘭的想像之中。我在別處提過，作者以令自己滿意的方式駁倒了吉普賽人假說，對於所謂與印度的關聯，他也同樣處理；他說，紙牌在 1494 年前後歐洲與那個世界全面通商之前，已在歐洲為人所知。但如果吉普賽人是早已居住在西方的一個賤民部族，而紙牌又是他們行囊中的一部分，那麼這個論點就站不住腳了。整個問題本質上是推測性的。

十四　The Platonist. Vol. II, pp. 126-8. Published at St. Louis, Mo., U.S.A., 1884-5. Royal 4to.（《柏拉圖主義者》期刊，美國密蘇里州聖路易斯出版）

這份期刊的停刊，想必令許多欣賞這番無私而辛勤努力的人感到惋惜。它刊登過一篇關於塔羅的匿名文章，作者有神智學的傾向，並且自命知識淵博。然而，從文章本身的證據看，它疏忽之處甚

多，實在是一篇可笑的作品。Tarot 一字是拉丁文 Rota（輪）的字母換位。這個體系是在遙遠的古代於印度發明的，大概——因為作者說得很含糊——在公元前 300 年左右。愚者代表原初的混沌。塔羅現在由玫瑰十字會的高人使用，然而，儘管可以推論它也許是在十七世紀初由他們的德國先驅傳下來的，儘管它源自印度，這二十二把鑰匙卻曾被畫在埃及那些獻給入門奧祕的神廟牆上。這些胡言亂語有一部分出自 P. 克里斯蒂安，但以下這個說法，我想是作者獨有的：「高人們都知道，應該還有二十二把祕傳之鑰，這樣總數就會達到一百。」達到某個清明階段的人，只需準備所需數目的空白紙板，那些缺失的圖案就會由更高的智慧者提供。與此同時，美國仍在等待文章結尾那個預言的實現：不久之後，那個國家會有少數人發展到「能夠完美地閱讀……那部完美而神聖的西比拉之書——塔羅」。也許本書所附的牌卡，會提供這個機會和推動力吧！

十五　Lo Joch de Naips. Per Joseph Brunet y Bellet. Cr. 8vo, Barcelona, 1886.（《紙牌遊戲》，約瑟．布魯內特．伊．貝列特著）

關於源自埃及的夢想，作者引用了加德納．威爾金森的《埃及人的風俗習慣》，作為紙牌在三角洲古城中無人知曉的至少是否定性的證據。〔譯注九〕書中按照主要權威勾勒了這個題材的歷史，但沒有提及隱祕學派的闡述者。全書的主要依據是查托。書中有一些關於西班牙禁止紙牌的有趣細節，附錄也收錄了幾份有價值的文件；其中一份文件顯示，正如前面提過的，錫耶納的聖伯爾納定早在 1423 年就講道反對一般的遊戲，尤其是紙牌。書中有一些粗糙的塔羅牌插圖，包括一張奇特的聖杯王牌，有一隻鳳凰從杯中升起，以及一張聖杯王后，她的杯中長出一朵花。

〔譯注九〕原文誤作 E. Garth Wilkison；應為英國埃及學家約翰．加德納．威爾金森（Sir John Gardner Wilkinson），其書名為 Manners and Customs of the Ancient Egyptians。

十六　The Tarot: Its Occult Signification, Use in Fortune-Telling, and Method of Play. By S. L. MacGregor Mathers. Sq. 16mo, London, 1888.（《塔羅：它的隱祕意義、在算命中的用法及玩法》，S. L. 麥格雷戈．馬瑟斯著）

這本小冊子是為了配合一副塔羅牌而寫的，而當時通行的紙牌是為此從國外進口的。書中並沒有假裝作出原創研究，作者唯一值得在此一提的個人看法，是說大牌是與希伯來字母的隱祕意義相對應的象形符號。這裡的依據是列維，分配給二十二把鑰匙的簡短象徵也出自他。接著是占卜意義，然後是操作方式。這只是一篇以自命不凡的筆調寫成的概略，在各方面都無足輕重。

十七　Traité Méthodique de Science Occulte. Par Papus. 8vo, Paris, 1891.（《隱祕科學系統論》，帕普斯著）

奧斯瓦爾德．維爾特按照埃利法斯．列維的提示出版的校正塔羅，在這部著作中被複製——順帶一提，這部著作長達近一千一百頁。書中有一節談吉普賽人，把他們看作藉紙牌把祕傳傳統帶進歐洲的人。塔羅是數字與觀念的結合，因此與希伯來字母相對應。可惜的是，書中引用的希伯來文因為數不清的排印錯誤而幾乎無法理解。

十八　Éliphas Lévi: Le Livre des Splendeurs. Demy 8vo, Paris, 1894.（埃利法斯．列維：《光輝之書》）

關於卡巴拉要素的一節斷言：（甲）塔羅在四組花色的各張牌卡中，對數字一至十作出了四重的解釋；（乙）我們現在只以紙牌形式擁有的這些象徵，起初是獎章，後來成了護身符；（丙）塔羅是卡巴拉神智學「三十二條路徑」的象形之書，而它的扼要解釋見於《創造之書》；（丁）它是一切宗教理論和象徵的靈感來源；（戊）它的標誌見於埃及的古代紀念物。這些主張的歷史價值，我已在正文中處理過。

十九　Clefs Magiques et Clavicules de Salomon. Par Éliphas Lévi. Sq. 12mo, Paris, 1895.（《魔法之鑰與所羅門之鑰》，埃利法斯．列維著）

據說這些鑰匙在 1860 年藉象形符號和數字恢復了原始的純粹，沒有摻雜任何撒瑪利亞或埃及的圖像。書中有配屬於大牌的希伯來字母的粗糙圖案，並附有意義——其中大部分可以在同一作者的其他著作中找到。書中也有構成神聖之名的字母組合；這些組合被配屬於小阿爾克那的宮廷牌。最後，某些精靈的護身符也附上了塔羅的對應；梅花王牌對應「隱藏之神」，即第一原理。這本小書以高價發行，被當作應該留給高人、或走在成為高人之路上的人的東西，但它其實毫無價值——無論在象徵上還是其他方面。

二十　Les xxii Lames Hermétiques du Tarot Divinatoire. Par R. Falconnier. Demy 8vo, Paris, 1896.（《占卜塔羅的二十二張赫密士圖版》，R. 法爾科尼耶著）

Tarot 一字來自梵文，意思是「恆星」，而這又表示不變的傳統、神智學的綜合、原始教義的象徵，等等。這些圖案刻在金板上，曾為三重偉大的赫密士所用，它們的奧祕只向伊西斯祭司團最高的品級揭示。因此不用說，塔羅源自埃及，而法爾科尼耶先生的工作就是重建它的原始形式；他是藉著參照古代紀念物來做的——也就是說，仿照埃利法斯．列維的做法，他模仿埃及藝術來繪畫大牌的圖

案。這部作品被法國隱祕學家譽為呈現了完美的塔羅，但奧斯瓦爾德．維爾特的圖案也得到過同樣的評價，而兩者全然不同，後者也根本不是埃及式的。坦白說，這類胡鬧大概就是人們對作者所屬的法蘭西喜劇院這座「聖殿」所能期望的極限了，也應該留在那裡。

二十一　The Magical Ritual of the Sanctum Regnum, interpreted by the Tarot Trumps. Translated from the MSS. of Éliphas Lévi and edited by W. Wynn Westcott, M.B. Fcap. 8vo, London, 1896.（《至聖王國的魔法儀式：以塔羅大牌詮釋》，譯自埃利法斯．列維手稿，W. 溫．威斯科特編）

必須說，這份文獻的意義，與其說在於它本身的重要性，不如說在於它的存在這個事實。書中對大牌有一種非正式的評註，或者更確切地說，是一些大概由大牌在這位法國作者心中引起的思考。例如，稱為「剛毅」的牌卡成了大談意志是力量之祕密的機會。倒吊人據說代表大功業的完成。死神引出一番對死靈術和哥耶提亞的抨擊；但這些幻影在生命的「至聖王國」中並不存在。節制只產生了幾句乏味的老生常談，而魔鬼——它是盲目的力量——則成了重複列維早期著作中已說過的許多話的機會。高塔代表大奧祕的洩露，正是這件事使撒瑪耶的劍伸展在樂園之上。圖版中有一個諾斯底的花押字，它也是塔羅的花押字。編者體貼地附上了一些取自列維早期著作和 P. 克里斯蒂安評註的大牌資料。

二十二　Comment on devient Alchimiste. Par F. Jolivet de Castellot. Sq. 8vo, Paris, 1897.（《如何成為煉金術士》，F. 若利韋．德．卡斯特洛著）

書中有一份煉金塔羅的概要；儘管我對創新和發明十分尊重，它看來仍是高度的幻想；不過艾特拉也有過這類遐想，如果將來有理由寫一部「大鑰」來取代現在這部「小鑰」，或許值得把這些奇怪夢想的類比列成表。目前只需說：書中給出了一份大牌的煉金對應表，據此，雜耍者或魔術師象徵吸引力；女祭司是惰性的物質，這是再錯誤不過的了；教皇是第五元素——如果現任的聖彼得繼承人讀過莎士比亞，這說法也許會誘使他重複那句「天地之間有許多事情，霍拉旭……」。另一方面，魔鬼是處於黑色階段的哲學物質；最後的審判是賢者之石的紅色階段；愚者是它的發酵；而最後，最後一張牌，即世界，是煉金術的絕對者——也就是賢者之石本身。如果這能鼓勵我的讀者，他們還可以留意：如果為此目的排出小阿爾克那，就可以藉它們發展出各種化學化合的細節。具體而言，權杖國王＝金；侍者或傑克代表動物性物質；聖杯國王＝銀；等等。

二十三　Le Grand Arcane, ou l'occultisme dévoilé. Par Éliphas Lévi. Demy 8vo, Paris, 1898.（《大奧祕：隱祕學揭祕》，埃利法斯．列維著）

經過多年，以及在隱祕學一切事務上的長期經驗之後，作者終於在這部著作中把他的訊息歸結為一個公式。我當然只是就塔羅而言：他說艾特拉的紙牌會在藉它占卜的男女預言者身上產生一種催眠作用。靈媒的愚蠢解讀著問卜者的愚蠢。書中暗示，如果靈媒勸人誠實，就會失去顧客。我自己也寫過對隱祕技藝和學問的嚴厲批評，但出自它們一位昔日的教授之口，這實在令人驚訝；而且，我認為靈媒偶爾確實是靈媒，也確實以這種身分看見一些東西。

二十四　Le Serpent de la Genèse—Livre II; La Clef de la Magie Noire. Par Stanislas de Guaita. 8vo, Paris, 1902.（《創世記之蛇．卷二：黑魔法之鑰》，斯坦尼斯拉斯．德．瓜伊塔著）

這是對大牌第二個七張組的一部浩繁評註。正義表示均衡及其執行者；隱士象徵孤獨的奧祕；命運之輪是生成或達成的循環；剛毅表示存在於意志中的力量；倒吊人是魔法的束縛，這充分說明了這位隱祕學幻想家那蒙昧而顛倒的洞察力；死神當然就是它名字所表示的東西，但又回到第二次死亡；節制表示轉化的魔法，因此暗示的是放縱而不是節制。我相信第一卷裡還有更多這一類的東西，但這已足以作為樣本。斯坦尼斯拉斯．德．瓜伊塔的去世，使他詮釋塔羅大牌的計劃告終；但應該明白，這種關聯是模糊的，實際提及塔羅的地方可以縮減到寥寥數頁。

二十五　Le Tarot: Aperçu historique. Par J. J. Bourgeat. Sq. 12mo, Paris, 1906.（《塔羅：歷史概觀》，J. J. 布爾雅著）

作者為他的著作配上了某些大牌純屬幻想的圖案，例如命運之輪、死神和魔鬼。它們與象徵毫無關係。書中說塔羅起源於印度，由印度傳到埃及。書中引用埃利法斯．列維、P. 克里斯蒂安和 J. A. 瓦揚來支持種種陳述和觀點。所採用的占卜方式有完整而仔細的說明。

二十六　L'Art de tirer les Cartes. Par Antonio Magus. Cr. 8vo, Paris, n.d. (about 1908).（《抽牌的技藝》，安東尼奧．馬古斯著）

這不是一部有甚麼特別抱負的著作，也沒有因為謙遜而值得考慮的地方。坦白說，它就算比書商的一次試驗好，也好不了多少。書中有一份從熟悉的來源取材的主要占卜方法概述；有一段法國紙牌占卜的歷史；還有艾特拉塔羅牌的平庸複製圖，附上他的牌義和那套眾所周知的操作方式。最後，有一節講用一套普通的皮克牌作一般的算命：這一節似乎缺乏它本來可能具有的唯一優點，就是清晰；但我說這話有所保留，因為在這類事情上，我也許不是一個具備理想資格的評判者。無論如何，這個

問題無關緊要。公平地補充一句：這位隱名的作者堅持他所謂的塔羅埃及傳統，即塔羅是《托特大書》。但他整篇論述的語氣都很輕鬆，未必真的把這個說法當真。

二十七　Le Tarot Divinatoire: Clef du tirage des Cartes et des sorts. Par le Dr. Papus. Demy 8vo, Paris, 1909.（《占卜塔羅：抽牌與占籤之鑰》，帕普斯博士著）

正文附有所謂一切象徵的完整重構，也就是說，我們由此又多了一副塔羅。大牌沿著傳統的路線，邊頁上附有各種解釋和對應，而這個安排貫穿整個系列。從繪圖者的角度看，必須說這些圖案畫得平平，而複製品似乎比圖案本身更差。對於這本書所面向的那類讀者來說，這大概並不特別重要。帕普斯博士還提供了埃利法斯．列維某些未發表的圖案作為奇特的紀念，他似乎毫無保留地接受它們的證據價值；它們作為這位大隱祕學家如何編造塔羅的考古學來支持自己觀點的例子，當然很有趣。我們有：（甲）第五號大牌，即作為大祭司的荷魯斯，仿照古代紀念物繪成；（乙）第二號大牌，即作為伊西斯的女祭司，同樣仿照古代紀念物；以及（丙）五個虛構的印度塔羅樣本。這就是法國的「高深學問」如何為帕普斯博士所謂的「永恆學問之書」作出圖解；在英國的批評中，它會被冠以更不客氣的名稱。編者本人照例費盡心思，並相信他發現了古埃及配屬於每張牌卡的時間。他把這用於占卜，於是高明的算命者現在可以預言那個膚色深的年輕男人會在哪天哪個時辰遇見那位膚色淺的寡婦，等等。

二十八　Le Tarot des Bohémiens. Par Papus. 8vo, Paris, 1889. English Translation, second edition, 1910.（《波希米亞人的塔羅》，帕普斯著；英譯本第二版，1910 年）

一部極其繁複的著作，聲稱提供了隱祕科學的絕對之鑰。它在 1896 年由 A. P. 莫頓先生譯成英文，而這個譯本最近在我本人的監督下重新發行。我為它所寫的序言，已包含了關於它的主張所需說的一切，本書《塔羅圖像之鑰》的讀者當然應該參閱。帕普斯把這一大束象形文字看作「世上最古老的書」、「聖經中的聖經」，因而是「原初的啟示」，但這並不減損他整體研究的價值；而且——應該補充——他的研究附有許多有價值的圖版，展示新舊的塔羅抄本，以及概括作者本人和他之前一些人的個人論點的圖表。《波希米亞人的塔羅》由威廉．萊德父子有限公司出版，售價六先令。

二十九　Manuel Synthétique et Pratique du Tarot. Par Eudes Picard. 8vo, Paris, 1909.（《塔羅綜合實用手冊》，厄德．皮卡爾著）

這又是一本關於這個題材的手冊，以一系列粗糙的圖版呈現了全套牌卡。大牌是庫爾．德．熱伯蘭的版本，至於小阿爾克那，作者求助於自己的想像；可以說，其中有些很奇特，極少數有一點點啟

發性，其餘的都很差。書中的解釋既沒有第一手的研究，也沒有第一手的思考；它們只是法國隱祕學權威著作的乾巴巴的摘要，後面跟著一段作為全體協調而引申出來的簡短總意。使用方法只佔四頁，並建議在空腹的狀態下進行占卜。關於塔羅的歷史，皮卡爾先生說：（甲）它是混亂的；（乙）我們不確切知道它從哪裡來；（丙）儘管如此，它的傳入要歸功於吉普賽人。最後他說，詮釋塔羅是一門藝術。

ENGLISH TEXT

The Pictorial Key to the Tarot

Being Fragments of a Secret Tradition under the Veil of Divination. By Arthur Edward Waite. With 78 Plates, illustrating the Greater and Lesser Arcana, from designs by Pamela Colman Smith. London: William Rider & Son Limited. First published 1910; reprinted 1923.

Preface

An explanation of the personal kind—An illustration from mystic literature—A subject which calls to be rescued—Limits and intention of the work.

It seems rather of necessity than predilection in the sense of apologia that I should put on record in the first place a plain statement of my personal position, as one who for many years of literary life has been, subject to his spiritual and other limitations, an exponent of the higher mystic schools. It will be thought that I am acting strangely in concerning myself at this day with what appears at first sight and simply a well-known method of fortune-telling. Now, the opinions of Mr. Smith, even in the literary reviews, are of no importance unless they happen to agree with our own, but in order to sanctify this doctrine we must take care that our opinions, and the subjects out of which they arise, are concerned only with the highest. Yet it is just this which may seem doubtful, in the present instance, not only to Mr. Smith, whom I respect within the proper measures of detachment, but to some of more real consequence, seeing that their dedications are mine. To these and to any I would say that after the most illuminated Frater Christian Rosy Cross had beheld the Chemical Marriage in the Secret Palace of Transmutation, his story breaks off abruptly, with an intimation that he expected next morning to be door-keeper. After the same manner, it happens more often than might seem likely that those who have seen the King of Heaven through the most clearest veils of the sacraments are those who assume thereafter the humblest offices of all about the House of God. By such simple devices also are the Adepts and Great Masters in the secret orders distinguished from the cohort of Neophytes as servi servorum mysterii. So also, or in a way which is not entirely unlike, we meet with the Tarot cards at the outermost gates—amidst the fritterings and débris of the so-called occult arts, about which no one in their senses has suffered the smallest deception; and yet these cards belong in themselves to another region, for they contain a very high symbolism, which is interpreted according to the Laws of Grace rather than by the pretexts and intuitions of that which passes for divination. The fact that the wisdom of God is foolishness with men does not create a presumption that the foolishness of this world makes in any sense for Divine Wisdom; so neither the scholars in the ordinary classes nor the pedagogues in the seats of the mighty will be quick to perceive the likelihood or even the possibility of this proposition. The subject has been in the hands of cartomancists as part of the stock-in-trade of their industry; I do not seek to persuade any one outside my own circles that this is of much or of no consequence; but on the historical and interpretative sides it has not fared better; it has been there in the hands of exponents who have brought it into utter contempt for those people who possess philosophical insight or faculties for the appreciation of evidence. It is time that it should be rescued, and this I propose to undertake once and for all, that I may have done with the side issues which distract from the term. As poetry is the most beautiful

expression of the things that are of all most beautiful, so is symbolism the most catholic expression in concealment of things that are most profound in the Sanctuary and that have not been declared outside it with the same fulness by means of the spoken word. The justification of the rule of silence is no part of my present concern, but I have put on record elsewhere, and quite recently, what it is possible to say on this subject.

The little treatise which follows is divided into three parts, in the first of which I have dealt with the antiquities of the subject and a few things that arise from and connect therewith. It should be understood that it is not put forward as a contribution to the history of playing cards, about which I know and care nothing; it is a consideration dedicated and addressed to a certain school of occultism, more especially in France, as to the source and centre of all the phantasmagoria which has entered into expression during the last fifty years under the pretence of considering Tarot cards historically. In the second part, I have dealt with the symbolism according to some of its higher aspects, and this also serves to introduce the complete and rectified Tarot, which is available separately, in the form of coloured cards, the designs of which are added to the present text in black and white. They have been prepared under my supervision—in respect of the attributions and meanings—by a lady who has high claims as an artist. Regarding the divinatory part, by which my thesis is terminated, I consider it personally as a fact in the history of the Tarot—as such, I have drawn, from all published sources, a harmony of the meanings which have been attached to the various cards, and I have given prominence to one method of working that has not been published previously; having the merit of simplicity, while it is also of universal application, it may be held to replace the cumbrous and involved systems of the larger hand-books.

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A Concise Bibliography of the Chief Works dealing with the Tarot and its Connexions.

PART I

The Veil and its Symbols

§ 1. Introductory and General

The pathology of the poet says that "the undevout astronomer is mad"; the pathology of the very plain man says that genius is mad; and between these extremes, which stand for ten thousand analogous excesses, the sovereign reason takes the part of a moderator and does what it can. I do not think that there is a pathology of the occult dedications, but about their extravagances no one can question, and it is not less difficult than thankless to act as a moderator regarding them. Moreover, the pathology, if it existed, would probably be an empiricism rather than a diagnosis, and would offer no criterion. Now, occultism is not like mystic faculty, and it very seldom works in harmony either with business aptitude in the things of ordinary life or with a knowledge of the canons of evidence in its own sphere. I know that for the high art of ribaldry there are few things more dull than the criticism which maintains that a thesis is untrue, and cannot understand that it is decorative. I know also that after long dealing with doubtful doctrine or with difficult research it is always refreshing, in the domain of this art, to meet with what is obviously of fraud or at least of complete unreason. But the aspects of history, as seen through the lens of occultism, are not as a rule decorative, and have few gifts of refreshment to heal the lacerations which they inflict on the logical understanding. It almost requires a Frater Sapiens dominabitur astris in the Fellowship of the Rosy Cross to have the patience which is not lost amidst clouds of folly when the consideration of the Tarot is undertaken in accordance with the higher law of symbolism. The true Tarot is symbolism; it speaks no other language and offers no other signs. Given the inward meaning of its emblems, they do become a kind of alphabet which is capable of indefinite combinations and makes true sense in all. On the highest plane it offers a key to the Mysteries, in a manner which is not arbitrary and has not been read in. But the wrong symbolical stories have been told concerning it, and the wrong history has been given in every published work which so far has dealt with the subject. It has been intimated by two or three writers that, at least in respect of the meanings, this is unavoidably the case, because few are acquainted with them, while these few hold by transmission under pledges and cannot betray their trust. The suggestion is fantastic on the surface for there seems a certain anti-climax in the proposition that a particular interpretation of fortune-telling—l'art de tirer les cartes—can be reserved for Sons of the Doctrine. The fact remains, notwithstanding, that a Secret Tradition exists regarding the Tarot, and as there is always the possibility that some minor arcana of the Mysteries may be made public with a flourish of trumpets, it will be as well to go before the event and to warn those who are curious in such matters that any revelation will contain only a third part of the earth and sea and a third part of the stars of heaven in respect of the symbolism. This is for the simple reason that neither in root-matter nor in development has more been put into writing, so that much will remain to be said after any pretended unveiling. The guardians of certain temples of initiation who keep watch over mysteries of this order have therefore no cause for alarm.

In my preface to The Tarot of the Bohemians, which, rather by an accident of things, has recently come to be re-issued after a long period, I have said what was then possible or seemed most necessary. The present work is designed more especially—as I have intimated—to introduce a rectified set of the cards themselves and to tell the unadorned truth concerning them, so far as this is possible in the outer circles. As regards the

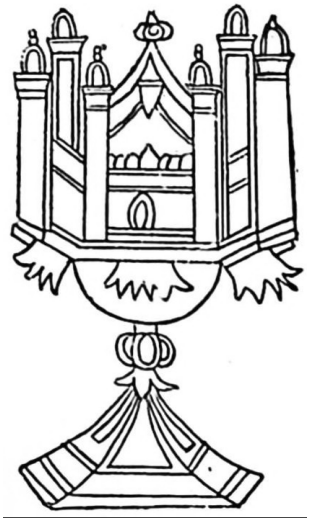
sequence of greater symbols, their ultimate and highest meaning lies deeper than the common language of picture or hieroglyph. This will be understood by those who have received some part of the Secret Tradition. As regards the verbal meanings allocated here to the more important Trump Cards, they are designed to set aside the follies and impostures of past attributions, to put those who have the gift of insight on the right track, and to take care, within the limits of my possibilities, that they are the truth so far as they go.

It is regrettable in several respects that I must confess to certain reservations, but there is a question of honour at issue. Furthermore, between the follies on the one side of those who know nothing of the tradition, yet are in their own opinion the exponents of something called occult science and philosophy, and on the other side between the make-believe of a few writers who have received part of the tradition and think that it constitutes a legal title to scatter dust in the eyes of the world without, I feel that the time has come to say what it is possible to say, so that the effect of current charlatanism and unintelligence may be reduced to a minimum.

We shall see in due course that the history of Tarot cards is largely of a negative kind, and that, when the issues are cleared by the dissipation of reveries and gratuitous speculations expressed in the terms of certitude, there is in fact no history prior to the fourteenth century. The deception and self-deception regarding their origin in Egypt, India or China put a lying spirit into the mouths of the first expositors, and the later occult writers have done little more than reproduce the first false testimony in the good faith of an intelligence unawakened to the issues of research. As it so happens, all expositions have worked within a very narrow range, and owe, comparatively speaking, little to the inventive faculty. One brilliant opportunity has at least been missed, for it has not so far occurred to any one that the Tarot might perhaps have done duty and even originated as a secret symbolical language of the Albigensian sects. I commend this suggestion to the lineal descendants in the spirit of Gabriele Rossetti and Eugène Aroux, to Mr. Harold Bayley as another New Light on the Renaissance, and as a taper at least in the darkness which, with great respect, might be serviceable to the zealous and all-searching mind of Mrs. Cooper-Oakley. Think only what the supposed testimony of watermarks on paper might gain from the Tarot card of the Pope or Hierophant, in connexion with the notion of a secret Albigensian patriarch, of which Mr. Bayley has found in these same watermarks so much material to his purpose. Think only for a moment about the card of the High Priestess as representing the Albigensian church itself; and think of the Tower struck by Lightning as typifying the desired destruction of Papal Rome, the city on the seven hills, with the pontiff and his temporal power cast down from the spiritual edifice when it is riven by the wrath of God. The possibilities are so numerous and persuasive that they almost deceive in their expression one of the elect who has invented them. But there is more even than this, though I scarcely dare to cite it. When the time came for the Tarot cards to be the subject of their first formal explanation, the archaeologist Court de Gébelin reproduced some of their most important emblems, and—if I may so term it—the codex which he used has served—by means of his engraved plates—as a basis of reference for many sets that have been issued subsequently. The figures are very primitive and differ as such from the cards of Etteilla, the Marseilles Tarot, and others still current in France. I am not a good judge in such matters, but the fact that every one of the Trumps Major might have answered for watermark purposes is shewn by the cases which I have quoted and by one most remarkable example of the Ace of Cups.

I should call it an eucharistic emblem after the manner of a ciborium, but this does not signify at the moment. The point is that Mr. Harold Bayley gives six analogous devices in his New Light on the Renaissance, being watermarks on paper of the seventeenth century, which he claims to be of Albigensian origin and to represent sacramental and Graal emblems. Had he only heard of the Tarot, had he known that these cards of

divination, cards of fortune, cards of all vagrant arts, were perhaps current at the period in the South of France, I think that his enchanting but all too fantastic hypothesis might have dilated still more largely in the atmosphere of his dream. We should no doubt have had a vision of Christian Gnosticism, Manichæanism, and all that he understands by pure primitive Gospel, shining behind the pictures.



I do not look through such glasses, and I can only commend the subject to his attention at a later period; it is mentioned here that I may introduce with an unheard-of wonder the marvels of arbitrary speculation as to the history of the cards.

With reference to their form and number, it should scarcely be necessary to enumerate them, for they must be almost commonly familiar, but as it is precarious to assume anything, and as there are also other reasons, I will tabulate them briefly as follows:—

§ 2. Class I. The Trumps Major, otherwise Greater Arcana

1. The Magus, Magician, or juggler, the caster of the dice and mountebank, in the world of vulgar trickery. This is the colportage interpretation, and it has the same correspondence with the real symbolical meaning that the use of the Tarot in fortune-telling has with its mystic construction according to the secret science of symbolism. I should add that many independent students of the subject, following their own lights, have produced individual sequences of meaning in respect of the Trumps Major, and their lights are sometimes suggestive, but they are not the true lights. For example, Éliphas Lévi says that the Magus signifies that unity which is the mother of numbers; others say that it is the Divine Unity; and one of the latest French commentators considers that in its general sense it is the will.

2. The High Priestess, the Pope Joan, or Female Pontiff; early expositors have sought to term this card the Mother, or Pope's Wife, which is opposed to the symbolism. It is sometimes held to represent the Divine Law and the Gnosis, in which case the Priestess corresponds to the idea of the Shekinah. She is the Secret Tradition and the higher sense of the instituted Mysteries.

3. The Empress, who is sometimes represented with full face, while her correspondence, the Emperor, is in profile. As there has been some tendency to ascribe a symbolical significance to this distinction, it seems desirable to say that it carries no inner meaning. The Empress has been connected with the ideas of universal fecundity and in a general sense with activity.

4. The Emperor, by imputation the spouse of the former. He is occasionally represented as wearing, in addition to his personal insignia, the stars or ribbons of some order of chivalry. I mention this to shew that the cards are a medley of old and new emblems. Those who insist upon the evidence of the one may deal, if they can, with the other. No effectual argument for the antiquity of a particular design can be drawn from the fact that it incorporates old material; but there is also none which can be based on sporadic novelties, the intervention of which may signify only the unintelligent hand of an editor or of a late draughtsman.

5. The High Priest or Hierophant, called also Spiritual Father, and more commonly and obviously the Pope. It seems even to have been named the Abbot, and then its correspondence, the High Priestess, was the Abbess or Mother of the Convent. Both are arbitrary names. The insignia of the figures are papal, and in such case the High Priestess is and can be only the Church, to whom Pope and priests are married by the spiritual rite of ordination. I think, however, that in its primitive form this card did not represent the Roman Pontiff.

6. The Lovers or Marriage. This symbol has undergone many variations, as might be expected from its subject. In the eighteenth century form, by which it first became known to the world of archæological research, it is really a card of married life, shewing father and mother, with their child placed between them; and the pagan Cupid above, in the act of flying his shaft, is, of course, a misapplied emblem. The Cupid is of love beginning rather than of love in its fulness, guarding the fruit thereof. The card is said to have been entitled Simulacrum fidei, the symbol of conjugal faith, for which the rainbow as a sign of the covenant would have been a more appropriate concomitant. The figures are also held to have signified Truth, Honour and Love, but I suspect that this was, so to speak, the gloss of a commentator moralizing. It has these, but it has other and higher aspects.

7. The Chariot. This is represented in some extant codices as being drawn by two sphinxes, and the device is in consonance with the symbolism, but it must not be supposed that such was its original form; the variation

was invented to support a particular historical hypothesis. In the eighteenth century white horses were yoked to the car. As regards its usual name, the lesser stands for the greater; it is really the King in his triumph, typifying, however, the victory which creates kingship as its natural consequence and not the vested royalty of the fourth card. M. Court de Gébelin said that it was Osiris Triumphing, the conquering sun in spring-time having vanquished the obstacles of winter. We know now that Osiris rising from the dead is not represented by such obvious symbolism. Other animals than horses have also been used to draw the currus triumphalis, as, for example, a lion and a leopard.

8. Fortitude. This is one of the cardinal virtues, of which I shall speak later. The female figure is usually represented as closing the mouth of a lion. In the earlier form which is printed by Court de Gébelin, she is obviously opening it. The first alternative is better symbolically, but either is an instance of strength in its conventional understanding, and conveys the idea of mastery. It has been said that the figure represents organic force, moral force and the principle of all force.

9. The Hermit, as he is termed in common parlance, stands next on the list; he is also the Capuchin, and in more philosophical language the Sage. He is said to be in search of that Truth which is located far off in the sequence, and of justice which has preceded him on the way. But this is a card of attainment, as we shall see later, rather than a card of quest. It is said also that his lantern contains the Light of Occult Science and that his staff is a Magic Wand. These interpretations are comparable in every respect to the divinatory and fortune-telling meanings with which I shall have to deal in their turn. The diabolism of both is that they are true after their own manner, but that they miss all the high things to which the Greater Arcana should be allocated. It is as if a man who knows in his heart that all roads lead to the heights, and that God is at the great height of all, should choose the way of perdition or the way of folly as the path of his own attainment. Éliphas Lévi has allocated this card to Prudence, but in so doing he has been actuated by the wish to fill a gap which would otherwise occur in the symbolism. The four cardinal virtues are necessary to an idealogical sequence like the Trumps Major, but they must not be taken only in that first sense which exists for the use and consolation of him who in these days of halfpenny journalism is called the man in the street. In their proper understanding they are the correlatives of the counsels of perfection when these have been similarly re-expressed, and they read as follows: (a) Transcendental justice, the counter-equilibrium of the scales, when they have been overweighted so that they dip heavily on the side of God. The corresponding counsel is to use loaded dice when you play for high stakes with Diabolus. The axiom is Aut Deus, aut nihil. (b) Divine Ecstacy, as a counterpoise to something called Temperance, the sign of which is, I believe, the extinction of lights in the tavern. The corresponding counsel is to drink only of new wine in the Kingdom of the Father, because God is all in all. The axiom is that man being a reasonable being must get intoxicated with God; the imputed case in point is Spinoza. (c) The state of Royal Fortitude, which is the state of a Tower of Ivory and a House of Gold, but it is God and not the man who has become Turris fortitudinis a facie inimici, and out of that House the enemy has been cast. The corresponding counsel is that a man must not spare himself even in the presence of death, but he must be certain that his sacrifice shall be—of any open course—the best that will ensure his end. The axiom is that the strength which is raised to such a degree that a man dares lose himself shall shew him how God is found, and as to such refuge—dare therefore and learn. (d) Prudence is the economy which follows the line of least resistance, that the soul may get back whence it came. It is a doctrine of divine parsimony and conservation of energy, because of the stress, the terror and the manifest impertinences of this life. The corresponding counsel is that true prudence is concerned with the one thing needful, and the axiom is: Waste

not, want not. The conclusion of the whole matter is a business proposition founded on the law of exchange: You cannot help getting what you seek in respect of the things that are Divine: it is the law of supply and demand. I have mentioned these few matters at this point for two simple reasons: (a) because in proportion to the impartiality of the mind it seems sometimes more difficult to determine whether it is vice or vulgarity which lays waste the present world more piteously; (b) because in order to remedy the imperfections of the old notions it is highly needful, on occasion, to empty terms and phrases of their accepted significance, that they may receive a new and more adequate meaning.

10. The Wheel of Fortune. There is a current Manual of Cartomancy which has obtained a considerable vogue in England, and amidst a great scattermeal of curious things to no purpose has intersected a few serious subjects. In its last and largest edition it treats in one section of the Tarot; which—if I interpret the author rightly—it regards from beginning to end as the Wheel of Fortune, this expression being understood in my own sense. I have no objection to such an inclusive though conventional description; it obtains in all the worlds, and I wonder that it has not been adopted previously as the most appropriate name on the side of common fortune-telling. It is also the title of one of the Trumps Major—that indeed of our concern at the moment, as my sub-title shews. Of recent years this has suffered many fantastic presentations and one hypothetical reconstruction which is suggestive in its symbolism. The wheel has seven radii; in the eighteenth century the ascending and descending animals were really of nondescript character, one of them having a human head. At the summit was another monster with the body of an indeterminate beast, wings on shoulders and a crown on head. It carried two wands in its claws. These are replaced in the reconstruction by a Hermanubis rising with the wheel, a Sphinx couchant at the summit and a Typhon on the descending side. Here is another instance of an invention in support of a hypothesis; but if the latter be set aside the grouping is symbolically correct and can pass as such.

11. Justice. That the Tarot, though it is of all reasonable antiquity, is not of time immemorial, is shewn by this card, which could have been presented in a much more archaic manner. Those, however, who have gifts of discernment in matters of this kind will not need to be told that age is in no sense of the essence of the consideration; the Rite of Closing the Lodge in the Third Craft Grade of Masonry may belong to the late eighteenth century, but the fact signifies nothing; it is still the summary of all the instituted and official Mysteries. The female figure of the eleventh card is said to be Astræa, who personified the same virtue and is represented by the same symbols. This goddess notwithstanding, and notwithstanding the vulgarian Cupid, the Tarot is not of Roman mythology, or of Greek either. Its presentation of justice is supposed to be one of the four cardinal virtues included in the sequence of Greater Arcana; but, as it so happens, the fourth emblem is wanting, and it became necessary for the commentators to discover it at all costs. They did what it was possible to do, and yet the laws of research have never succeeded in extricating the missing Persephone under the form of Prudence. Court de Gébelin attempted to solve the difficulty by a tour de force, and believed that he had extracted what he wanted from the symbol of the Hanged Man—wherein he deceived himself. The Tarot has, therefore, its justice, its Temperance also and its Fortitude, but—owing to a curious omission—it does not offer us any type of Prudence, though it may be admitted that, in some respects, the isolation of the Hermit, pursuing a solitary path by the light of his own lamp, gives, to those who can receive it, a certain high counsel in respect of the via prudentiæ.

12. The Hanged Man. This is the symbol which is supposed to represent Prudence, and Éliphas Lévi says, in his most shallow and plausible manner, that it is the adept bound by his engagements. The figure of a man is

suspended head-downwards from a gibbet, to which he is attached by a rope about one of his ankles. The arms are bound behind him, and one leg is crossed over the other. According to another, and indeed the prevailing interpretation, he signifies sacrifice, but all current meanings attributed to this card are cartomancists' intuitions, apart from any real value on the symbolical side. The fortune-tellers of the eighteenth century who circulated Tarots, depict a semi-feminine youth in jerkin, poised erect on one foot and loosely attached to a short stake driven into the ground.

13. Death. The method of presentation is almost invariable, and embodies a bourgeois form of symbolism. The scene is the field of life, and amidst ordinary rank vegetation there are living arms and heads protruding from the ground. One of the heads is crowned, and a skeleton with a great scythe is in the act of mowing it. The transparent and unescapable meaning is death, but the alternatives allocated to the symbol are change and transformation. Other heads have been swept from their place previously, but it is, in its current and patent meaning, more especially a card of the death of Kings. In the exotic sense it has been said to signify the ascent of the spirit in the divine spheres, creation and destruction, perpetual movement, and so forth.

14. Temperance. The winged figure of a female—who, in opposition to all doctrine concerning the hierarchy of angels, is usually allocated to this order of ministering spirits—is pouring liquid from one pitcher to another. In his last work on the Tarot, Dr. Papus abandons the traditional form and depicts a woman wearing an Egyptian head-dress. The first thing which seems clear on the surface is that the entire symbol has no especial connexion with Temperance, and the fact that this designation has always obtained for the card offers a very obvious instance of a meaning behind meaning, which is the title in chief to consideration in respect of the Tarot as a whole.

15. The Devil. In the eighteenth century this card seems to have been rather a symbol of merely animal impudicity. Except for a fantastic head-dress, the chief figure is entirely naked; it has bat-like wings, and the hands and feet are represented by the claws of a bird. In the right hand there is a sceptre terminating in a sign which has been thought to represent fire. The figure as a whole is not particularly evil; it has no tail, and the commentators who have said that the claws are those of a harpy have spoken at random. There is no better ground for the alternative suggestion that they are eagle's claws. Attached, by a cord depending from their collars, to the pedestal on which the figure is mounted, are two small demons, presumably male and female. These are tailed, but not winged. Since 1856 the influence of Éliphas Lévi and his doctrine of occultism has changed the face of this card, and it now appears as a pseudo-Baphometic figure with the head of a goat and a great torch between the horns; it is seated instead of erect, and in place of the generative organs there is the Hermetic caduceus. In Le Tarot Divinatoire of Papus the small demons are replaced by naked human beings, male and female, who are yoked only to each other. The author may be felicitated on this improved symbolism.

16. The Tower struck by Lightning. Its alternative titles are: Castle of Plutus, God's House and the Tower of Babel. In the last case, the figures falling therefrom are held to be Nimrod and his minister. It is assuredly a card of confusion, and the design corresponds, broadly speaking, to any of the designations except Maison Dieu, unless we are to understand that the House of God has been abandoned and the veil of the temple rent. It is a little surprising that the device has not so far been allocated to the destruction of Solomon's Temple, when the lightning would symbolize the fire and sword with which that edifice was visited by the King of the Chaldees.

17. The Star, Dog-Star, or Sirius, also called fantastically the Star of the Magi. Grouped about it are seven minor luminaries, and beneath it is a naked female figure, with her left knee upon the earth and her right foot

upon the water. She is in the act of pouring fluids from two vessels. A bird is perched on a tree near her; for this a butterfly on a rose has been substituted in some later cards. So also the Star has been called that of Hope. This is one of the cards which Court de Gébelin describes as wholly Egyptian—that is to say, in his own reverie.

18. The Moon. Some eighteenth-century cards shew the luminary on its waning side; in the debased edition of Etteilla, it is the moon at night in her plenitude, set in a heaven of stars; of recent years the moon is shewn on the side of her increase. In nearly all presentations she is shining brightly and shedding the moisture of fertilizing dew in great drops. Beneath there are two towers, between which a path winds to the verge of the horizon. Two dogs, or alternatively a wolf and dog, are baying at the moon, and in the foreground there is water, through which a crayfish moves towards the land.

19. The Sun. The luminary is distinguished in older cards by chief rays that are waved and salient alternately and by secondary salient rays. It appears to shed its influence on earth not only by light and heat, but —like the moon—by drops of dew. Court de Gébelin termed these tears of gold and of pearl, just as he identified the lunar dew with the tears of Isis. Beneath the dog-star there is a wall suggesting an enclosure—as it might be, a walled garden—wherein are two children, either naked or lightly clothed, facing a water, and gambolling, or running hand in hand. Éliphas Lévi says that these are sometimes replaced by a spinner unwinding destinies, and otherwise by a much better symbol—a naked child mounted on a white horse and displaying a scarlet standard.

20. The Last Judgment. I have spoken of this symbol already, the form of which is essentially invariable, even in the Etteilla set. An angel sounds his trumpet per sepulchra regionum, and the dead arise. It matters little that Etteilla omits the angel, or that Dr. Papus substitutes a ridiculous figure, which is, however, in consonance with the general motive of that Tarot set which accompanies his latest work. Before rejecting the transparent interpretation of the symbolism which is conveyed by the name of the card and by the picture which it presents to the eye, we should feel very sure of our ground. On the surface, at least, it is and can be only the resurrection of that triad—father, mother, child—whom we have met with already in the eighth card. M. Bourgeat hazards the suggestion that esoterically it is the symbol of evolution—of which it carries none of the signs. Others say that it signifies renewal, which is obvious enough; that it is the triad of human life; that it is the "generative force of the earth... and eternal life." Court de Gébelin makes himself impossible as usual, and points out that if the grave-stones were removed it could be accepted as a symbol of creation.

21—which, however, in most of the arrangements is the cipher card, number nothing—The Fool, Mate, or Unwise Man. Court de Gébelin places it at the head of the whole series as the zero or negative which is presupposed by numeration, and as this is a simpler so also it is a better arrangement. It has been abandoned because in later times the cards have been attributed to the letters of the Hebrew alphabet, and there has been apparently some difficulty about allocating the zero symbol satisfactorily in a sequence of letters all of which signify numbers. In the present reference of the card to the letter Shin, which corresponds to 200, the difficulty or the unreason remains. The truth is that the real arrangement of the cards has never transpired. The Fool carries a wallet; he is looking over his shoulder and does not know that he is on the brink of a precipice; but a dog or other animal—some call it a tiger—is attacking him from behind, and he is hurried to his destruction unawares. Etteilla has given a justifiable variation of this card—as generally understood—in the form of a court jester, with cap, bells and motley garb. The other descriptions say that the wallet contains the bearer's follies and vices, which seems bourgeois and arbitrary.

22. The World, the Universe, or Time. The four living creatures of the Apocalypse and Ezekiel's vision, attributed to the evangelists in Christian symbolism, are grouped about an elliptic garland, as if it were a chain of flowers intended to symbolize all sensible things; within this garland there is the figure of a woman, whom the wind has girt about the loins with a light scarf, and this is all her vesture. She is in the act of dancing, and has a wand in either hand. It is eloquent as an image of the swirl of the sensitive life, of joy attained in the body, of the soul's intoxication in the earthly paradise, but still guarded by the Divine Watchers, as if by the powers and the graces of the Holy Name, Tetragammaton, יהוה—those four ineffable letters which are sometimes attributed to the mystical beasts. Éliphas Lévi calls the garland a crown, and reports that the figure represents Truth. Dr. Papus connects it with the Absolute and the realization of the Great Work; for yet others it is a symbol of humanity and the eternal reward of a life that has been spent well. It should be noted that in the four quarters of the garland there are four flowers distinctively marked. According to P. Christian, the garland should be formed of roses, and this is the kind of chain which Éliphas Lévi says is less easily broken than a chain of iron. Perhaps by antithesis, but for the same reason, the iron crown of Peter may lie more lightly on the heads of sovereign pontiffs than the crown of gold on kings.

§ 3. Class II. The Four Suits, otherwise Lesser Arcana

The resources of interpretation have been lavished, if not exhausted, on the twenty-two Trumps Major, the symbolism of which is unquestionable. There remain the four suits, being Wands or Sceptres—ex hypothesi, in the archæology of the subject, the antecedents of Diamonds in modern cards: Cups, corresponding to Hearts; Swords, which answer to Clubs, as the weapon of chivalry is in relation to the peasant's quarter-staff or the Alsatian bludgeon; and, finally, Pentacles—called also Deniers and Money—which are the prototypes of Spades. In the old as in the new suits, there are ten numbered cards, but in the Tarot there are four Court Cards allocated to each suit, or a Knight in addition to King, Queen and Knave. The Knave is a page, valet, or damoiseau; most correctly, he is an esquire, presumably in the service of the Knight; but there are certain rare sets in which the page becomes a maid of honour, thus pairing the sexes in the tetrad of the court cards. There are naturally distinctive features in respect of the several pictures, by which I mean that the King of Wands is not exactly the same personage as the King of Cups, even after allowance has been made for the different emblems that they bear; but the symbolism resides in their rank and in the suit to which they belong. So also the smaller cards, which—until now—have never been issued pictorially in these our modern days, depend on the particular meaning attaching to their numbers in connexion with the particular suit. I reserve, therefore, the details of the Lesser Arcana, till I come to speak in the second part of the rectified and perfected Tarot which accompanies this work. The consensus of divinatory meanings attached both to the greater and lesser symbols belongs to the third part.

§ 4. The Tarot in History

Our immediate next concern is to speak of the cards in their history, so that the speculations and reveries which have been perpetuated and multiplied in the schools of occult research may be disposed of once and for all, as intimated in the preface hereto.

Let it be understood at the beginning of this point that there are several sets or sequences of ancient cards which are only in part of our concern. The Tarot of the Bohemians, by Papus, which I have recently carried through the press, revising the imperfect rendering, has some useful information in this connexion, and, except for the omission of dates and other evidences of the archaeological sense, it will serve the purpose of the general reader. I do not propose to extend it in the present place in any manner that can be called considerable, but certain additions are desirable and so also is a distinct mode of presentation.

Among ancient cards which are mentioned in connexion with the Tarot, there are firstly those of Baldini, which are the celebrated set attributed by tradition to Andrea Mantegna, though this view is now generally rejected. Their date is supposed to be about 1470, and it is thought that there are not more than four collections extant in Europe. A copy or reproduction referred to 1485 is perhaps equally rare. A complete set contains fifty numbers, divided into five denaries or sequences of ten cards each. There seems to be no record that they were used for the purposes of a game, whether of chance or skill; they could scarcely have lent themselves to divination or any form of fortune-telling; while it would be more than idle to impute a profound symbolical meaning to their obvious emblematic designs. The first denary embodies Conditions of Life, as follows: (1) The Beggar, (2) the Knave, (3) the Artisan, (4) the Merchant, (5) the Noble, (6) the Knight, (7) the Doge, (8) the King, (9) the Emperor, (10) the Pope. The second contains the Muses and their Divine Leader: (11) Calliope, (12) Urania, (13) Terpsichore, (14) Erato, (15) Polyhymnia, (16) Thalia, (17) Melpomene, (18) Euterpe, (19) Clio, (20) Apollo. The third combines part of the Liberal Arts and Sciences with other departments of human learning, as follows: (21) Grammar, (22) Logic, (23) Rhetoric, (24) Geometry, (25) Arithmetic, (26) Music, (27) Poetry,(28) Philosophy, (29) Astrology, (30) Theology. The fourth denary completes the Liberal Arts and enumerates the Virtues: (31) Astronomy, (32) Chronology, (33) Cosmology, (34) Temperance, (35) Prudence, (36) Strength, (37) Justice; (38) Charity, (39) Hope, (40) Faith. The fifth and last denary presents the System of the Heavens (41) Moon, (42) Mercury, (43) Venus, (44) Sun, (45) Mars, (46) Jupiter, (47) Saturn, (48) A Eighth Sphere, (49) Primum Mobile, (50) First Cause.

We must set aside the fantastic attempts to extract complete Tarot sequences out of these denaries; we must forbear from saying, for example, that the Conditions of Life correspond to the Trumps Major, the Muses to Pentacles, the Arts and Sciences to Cups, the Virtues, etc., to Sceptres, and the conditions of life to Swords. This kind of thing can be done by a process of mental contortion, but it has no place in reality. At the same time, it is hardly possible that individual cards should not exhibit certain, and even striking, analogies. The Baldini King, Knight and Knave suggest the corresponding court cards of the Minor Arcana. The Emperor, Pope, Temperance, Strength, Justice, Moon and Sun are common to the Mantegna and Trumps Major of any Tarot pack. Predisposition has also connected the Beggar and Fool, Venus and the Star, Mars and the Chariot, Saturn and the Hermit, even Jupiter, or alternatively the First Cause, with the Tarot card of the World.[1] But the most salient features of the Trumps Major are wanting in the Mantegna set, and I do not believe that the

ordered sequence in the latter case gave birth, as it has been suggested, to the others. Romain Merlin maintained this view, and positively assigned the Baldini cards to the end of the fourteenth century.

[1] The beggar is practically naked, and the analogy is constituted by the presence of two dogs, one of which seems to be flying at his legs. The Mars card depicts a sword-bearing warrior in a canopied chariot, to which, however, no horses are attached. Of course, if the Baldini cards belong to the close of the fifteenth century, there is no question at issue, as the Tarot was known in Europe long before that period.

If it be agreed that, except accidentally and sporadically, the Baldini emblematic or allegorical pictures have only a shadowy and occasional connexion with Tarot cards, and, whatever their most probable date, that they can have supplied no originating motive, it follows that we are still seeking not only an origin in place and time for the symbols with which we are concerned, but a specific case of their manifestation on the continent of Europe to serve as a point of departure, whether backward or forward. Now it is well known that in the year 1393 the painter Charles Gringonneur—who for no reason that I can trace has been termed an occultist and kabalist by one indifferent English writer—designed and illuminated some kind of cards for the diversion of Charles VI of France when he was in mental ill-health, and the question arises whether anything can be ascertained of their nature. The only available answer is that at Paris, in the Bibliothèque du Roi, there are seventeen cards drawn and illuminated on paper. They are very beautiful, antique and priceless; the figures have a background of gold, and are framed in a silver border; but they are accompanied by no inscription and no number.

It is certain, however, that they include Tarot Trumps Major, the list of which is as follows: Fool, Emperor, Pope, Lovers, Wheel of Fortune, Temperance, Fortitude, Justice, Moon, Sun, Chariot, Hermit, Hanged Man, Death, Tower and Last Judgment. There are also four Tarot Cards at the Musée Carrer, Venice, and five others elsewhere, making nine in all. They include two pages or Knaves, three Kings and two Queens, thus illustrating the Minor Arcana. These collections have all been identified with the set produced by Gringonneur, but the ascription was disputed so far back as the year 1848, and it is not apparently put forward at the present day, even by those who are anxious to make evident the antiquity of the Tarot. It is held that they are all of Italian and some at least certainly of Venetian origin. We have in this manner our requisite point of departure in respect of place at least. It has further been stated with authority that Venetian Tarots are the old and true form, which is the parent of all others; but I infer that complete sets of the Major and Minor Arcana belong to much later periods. The pack is thought to have consisted of seventy-eight cards.

Notwithstanding, however, the preference shewn towards the Venetian Tarot, it is acknowledged that some portions of a Minchiate or Florentine set must be allocated to the period between 1413 and 1418. These were once in the possession of Countess Gonzaga, at Milan. A complete Minchiate pack contained ninety-seven cards, and in spite of these vestiges it is regarded, speaking generally, as a later development. There were forty-one Trumps Major, the additional numbers being borrowed or reflected from the Baldini emblematic set. In the court cards of the Minor Arcana, the Knights were monsters of the centaur type, while the Knaves were sometimes warriors and sometimes serving-men. Another distinction dwelt upon is the prevalence of Christian mediæval ideas and the utter absence of any Oriental suggestion. The question, however, remains whether there are Eastern traces in any Tarot cards.

We come, in fine, to the Bolognese Tarot, sometimes referred to as that of Venice and having the Trumps Major complete, but numbers 20 and 21 are transposed. In the Minor Arcana the 2, 3, 4 and 5 of the small cards are omitted, with the result that there are sixty-two cards in all. The termination of the Trumps Major in the

representation of the Last Judgment is curious, and a little arresting as a point of symbolism; but this is all that it seems necessary to remark about the pack of Bologna, except that it is said to have been invented—or, as a Tarot, more correctly, modified—about the beginning of the fifteenth century by an exiled Prince of Pisa resident in the city. The purpose for which they were used is made tolerably evident by the fact that, in 1423, St. Bernardin of Sienna preached against playing cards and other forms of gambling. Forty years later the importation of cards into England was forbidden, the time being that of King Edward IV. This is the first certain record of the subject in our country.

It is difficult to consult perfect examples of the sets enumerated above, but it is not difficult to meet with detailed and illustrated descriptions—I should add, provided always that the writer is not an occultist, for accounts emanating from that source are usually imperfect, vague and preoccupied by considerations which cloud the critical issues. An instance in point is offered by certain views which have been expressed on the Mantegna codex—if I may continue to dignify card sequences with a title of this kind. It has been ruled—as we have seen—in occult reverie that Apollo and the Nine Muses are in correspondence with Pentacles, but the analogy does not obtain in a working state of research; and reverie must border on nightmare before we can identify Astronomy, Chronology and Cosmology with the suit of Cups. The Baldini figures which represent these subjects are emblems of their period and not symbols, like the Tarot.

In conclusion as to this part, I observe that there has been a disposition among experts to think that the Trumps Major were not originally connected with the numbered suits. I do not wish to offer a personal view; I am not an expert in the history of games of chance, and I hate the profanum vulgus of divinatory devices; but I venture, under all reserves, to intimate that if later research should justify such a leaning, then—except for the good old art of fortune-telling and its tamperings with so-called destiny—it will be so much the better for the Greater Arcana.

So far as regards what is indispensable as preliminaries to the historical aspects of Tarot cards, and I will now take up the speculative side of the subject and produce its tests of value.

In my preface to The Tarot of the Bohemians I have mentioned that the first writer who made known the fact of the cards was the archaeologist Court de Gébelin, who, just prior to the French Revolution, occupied several years in the publication of his Monde Primitif, which extended to nine quarto volumes. He was a learned man of his epoch, a high-grade Mason, a member of the historical Lodge of the Philalethes, and a virtuoso with a profound and lifelong interest in the debate on universal antiquities before a science of the subject existed. Even at this day, his memorials and dissertations, collected under the title which I have quoted, are worth possessing. By an accident of things, he became acquainted with the Tarot when it was quite unknown in Paris, and at once conceived that it was the remnants of an Egyptian book. He made inquiries concerning it and ascertained that it was in circulation over a considerable part of Europe—Spain, Italy, Germany and the South of France. It was in use as a game of chance or skill, after the ordinary manner of playing-cards; and he ascertained further how the game was played. But it was in use also for the higher purpose of divination or fortune-telling, and with the help of a learned friend he discovered the significance attributed to the cards, together with the method of arrangement adopted for this purpose. In a word, he made a distinct contribution to our knowledge, and he is still a source of reference—but it is on the question of fact only, and not on the beloved hypothesis that the Tarot contains pure Egyptian doctrine. However, he set the opinion which is prevalent to this day throughout the occult schools, that in the mystery and wonder, the strange night of the gods, the unknown tongue and the undeciphered hieroglyphics which symbolized Egypt at

the end of the eighteenth century, the origin of the cards was lost. So dreamed one of the characteristic literati of France, and one can almost understand and sympathize, for the country about the Delta and the Nile was beginning to loom largely in the preoccupation of learned thought, and omne ignotum pro Ægyptiaco was the way of delusion to which many minds tended. It was excusable enough then, but that the madness has continued and, within the charmed circle of the occult sciences, still passes from mouth to mouth—there is no excuse for this. Let us see, therefore, the evidence produced by M. Court de Gébelin in support of his thesis, and, that I may deal justly, it shall be summarized as far as possible in his own words.

(1) The figures and arrangement of the game are manifestly allegorical; (2) the allegories are in conformity with the civil, philosophical and religious doctrine of ancient Egypt; (3) if the cards were modern, no High Priestess would be included among the Greater Arcana; (4) the figure in question bears the horns of Isis; (5) the card which is called the Emperor has a sceptre terminating in a triple cross; (6) the card entitled the Moon, who is Isis, shews drops of rain or dew in the act of being shed by the luminary and these—as we have seen—are the tears of Isis, which swelled the waters of the Nile and fertilized the fields of Egypt; (7) the seventeenth card, or Star, is the dog-star, Sirius, which was consecrated to Isis and symbolized the opening of the year; (8) the game played with the Tarot is founded on the sacred number seven, which was of great importance in Egypt; (9) the word Tarot is pure Egyptian, in which language Tar=way or road, and Ro=king or royal—it signifies therefore the Royal Road of Life; (10) alternatively, it is derived from A=doctrine Rosh= Mercury =Thoth, and the article T; in sum, Tarosh; and therefore the Tarot is the Book of Thoth, or the Table of the Doctrine of Mercury.

Such is the testimony, it being understood that I have set aside several casual statements, for which no kind of justification is produced. These, therefore, are ten pillars which support the edifice of the thesis, and the same are pillars of sand. The Tarot is, of course, allegorical—that is to say, it is symbolism—but allegory and symbol are catholic—of all countries, nations and times; they are not more Egyptian than Mexican; they are of Europe and Cathay, of Tibet beyond the Himalayas and of the London gutters. As allegory and symbol, the cards correspond to many types of ideas and things; they are universal and not particular; and the fact that they do not especially and peculiarly respond to Egyptian doctrine—religious, philosophical or civil—is clear from the failure of Court de Gébelin to go further than the affirmation. The presence of a High Priestess among the Trumps Major is more easily explained as the memorial of some popular superstition—that worship of Diana, for example, the persistence of which in modern Italy has been traced with such striking results by Leland. We have also to remember the universality of horns in every cultus, not excepting that of Tibet. The triple cross is preposterous as an instance of Egyptian symbolism; it is the cross of the patriarchal see, both Greek and Latin—of Venice, of Jerusalem, for example—and it is the form of signing used to this day by the priests and laity of the Orthodox Rite. I pass over the idle allusion to the tears of Isis, because other occult writers have told us that they are Hebrew Jods; as regards the seventeenth card, it is the star Sirius or another, as predisposition pleases; the number seven was certainly important in Egypt and any treatise on numerical mysticism will shew that the same statement applies everywhere, even if we elect to ignore the seven Christian Sacraments and the Gifts of the Divine Spirit. Finally, as regards the etymology of the word Tarot, it is sufficient to observe that it was offered before the discovery of the Rosetta Stone and when there was no knowledge of the Egyptian language.

The thesis of Court de Gébelin was not suffered to repose undisturbed in the mind of the age, appealing to the learned exclusively by means of a quarto volume. It created the opportunity of Tarot cards in Paris, as the centre of France and all things French in the universe. The suggestion that divination by cards had behind it the

unexpected warrants of ancient hidden science, and that the root of the whole subject was in the wonder and mystery of Egypt, reflected thereon almost a divine dignity; out of the purlieus of occult practices cartomancy emerged into fashion and assumed for the moment almost pontifical vestures. The first to undertake the role of bateleur, magician and juggler, was the illiterate but zealous adventurer, Alliette; the second, as a kind of High Priestess, full of intuitions and revelations, was Mlle. Lenormand—but she belongs to a later period; while lastly came Julia Orsini, who is referable to a Queen of Cups rather in the tatters of clairvoyance. I am not concerned with these people as tellers of fortune, when destiny itself was shuffling and cutting cards for the game of universal revolution, or for such courts and courtiers as were those of Louis XVIII, Charles IX and Louis Philippe. But under the occult designation of Etteilla, the transliteration of name, Alliette, that perruquier took himself with high seriousness and posed rather as a priest of the occult sciences than as an ordinary adept in l'art de tirer les cartes. Even at this day there are people, like Dr. Papus, who have sought to save some part of his bizarre system from oblivion.

The long and heterogeneous story of Le Monde Primitif had come to the end of its telling in 1782, and in 1783 the tracts of Etteilla had begun pouring from the press, testifying that already he had spent thirty, nay, almost forty years in the study of Egyptian magic, and that he had found the final keys. They were, in fact, the Keys of the Tarot, which was a book of philosophy and the Book of Thoth, but at the same time it was actually written by seventeen Magi in a Temple of Fire, on the borders of the Levant, some three leagues from Memphis. It contained the science of the universe, and the cartomancist proceeded to apply it to Astrology, Alchemy, and fortune-telling, without the slightest diffidence or reserve as to the fact that he was driving a trade. I have really little doubt that he considered it genuine as a métier, and that he himself was the first person whom he convinced concerning his system. But the point which we have to notice is that in this manner was the antiquity of the Tarot generally trumpeted forth. The little books of Etteilla are proof positive that he did not know even his own language; when in the course of time he produced a reformed Tarot, even those who think of him tenderly admit that he spoiled its symbolism; and in respect of antiquities he had only Court de Gébelin as his universal authority.

The cartomancists succeeded one another in the manner which I have mentioned, and of course there were rival adepts of these less than least mysteries; but the scholarship of the subject, if it can be said to have come into existence, reposed after all in the quarto of Court de Gébelin for something more than sixty years. On his authority, there is very little doubt that everyone who became acquainted, by theory or practice, by casual or special concern, with the question of Tarot cards, accepted their Egyptian character. It is said that people are taken commonly at their own valuation, and—following as it does the line of least resistance—the unsolicitous general mind assuredly accepts archæological pretensions in the sense of their own daring and of those who put them forward. The first who appeared to reconsider the subject with some presumptive titles to a hearing was the French writer Duchesne, but I am compelled to pass him over with a mere reference, and so also some interesting researches on the general subject of playing-cards by Singer in England. The latter believed that the old Venetian game called Trappola was the earliest European form of card-playing, that it was of Arabian origin, and that the fifty-two cards used for the purpose derived from that region. I do not gather that any importance was ever attached to this view.

Duchesne and Singer were followed by another English writer, W. A. Chatto, who reviewed the available facts and the cloud of speculations which had already arisen on the subject. This was in 1848, and his work has still a kind of standard authority, but—after every allowance for a certain righteousness attributable to the

independent mind—it remains an indifferent and even a poor performance. It was, however, characteristic in its way of the approaching middle night of the nineteenth century. Chatto rejected the Egyptian hypothesis, but as he was at very little pains concerning it, he would scarcely be held to displace Court de Gébelin if the latter had any firm ground beneath his hypothesis. In 1854 another French writer, Boiteau, took up the general question, maintaining the oriental origin of Tarot cards, though without attempting to prove it. I am not certain, but I think that he is the first writer who definitely identified them with the Gipsies; for him, however, the original Gipsy home was in India, and Egypt did not therefore enter into his calculation.

In 1860 there arose Éliphas Lévi, a brilliant and profound illuminé whom it is impossible to accept, and with whom it is even more impossible to dispense. There was never a mouth declaring such great things, of all the western voices which have proclaimed or interpreted the science called occult and the doctrine called magical. I suppose that, fundamentally speaking, he cared as much and as little as I do for the phenomenal part, but he explained the phenomena with the assurance of one who openly regarded charlatanry as a great means to an end, if used in a right cause. He came unto his own and his own received him, also at his proper valuation, as a man of great learning—which he never was—and as a revealer of all mysteries without having been received into any. I do not think that there was ever an instance of a writer with greater gifts, after their particular kind, who put them to such indifferent uses. After all, he was only Etteilla a second time in the flesh, endowed in his transmutation with a mouth of gold and a wider casual knowledge. This notwithstanding, he has written the most comprehensive, brilliant, enchanting History of Magic which has ever been drawn into writing in any language. The Tarot and the de Gebelin hypothesis he took into his heart of hearts, and all occult France and all esoteric Britain, Martinists, half-instructed Kabalists, schools of soi disant theosophy—there, here and everywhere—have accepted his judgment about it with the same confidence as his interpretations of those great classics of Kabalism which he had skimmed rather than read. The Tarot for him was not only the most perfect instrument of divination and the keystone of occult science, but it was the primitive book, the sole book of the ancient Magi, the miraculous volume which inspired all the sacred writings of antiquity. In his first work Lévi was content, however, with accepting the construction of Court de Gébelin and reproducing the seventh Trump Major with a few Egyptian characteristics. The question of Tarot transmission through the Gipsies did not occupy him, till J. A. Vaillant, a bizarre writer with great knowledge of the Romany people, suggested it in his work on those wandering tribes. The two authors were almost coincident and reflected one another thereafter. It remained for Romain Merlin, in 1869, to point out what should have been obvious, namely, that cards of some kind were known in Europe prior to the arrival of the Gipsies in or about 1417. But as this was their arrival at Lüneburg, and as their presence can be traced antecedently, the correction loses a considerable part of its force; it is safer, therefore, to say that the evidence for the use of the Tarot by Romany tribes was not suggested till after the year 1840; the fact that some Gipsies before this period were found using cards is quite explicable on the hypothesis not that they brought them into Europe but found them there already and added them to their stock-in-trade.

We have now seen that there is no particle of evidence for the Egyptian origin of Tarot cards. Looking in other directions, it was once advanced on native authority that cards of some kind were invented in China about the year A.D. 1120. Court de Gébelin believed in his zeal that he had traced them to a Chinese inscription of great imputed antiquity which was said to refer to the subsidence of the waters of the Deluge. The characters of this inscription were contained in seventy-seven compartments, and this constitutes the analogy. India had also its tablets, whether cards or otherwise, and these have suggested similar slender similitudes. But the existence,

for example, of ten suits or styles, of twelve numbers each, and representing the avatars of Vishnu as a fish, tortoise, boar, lion, monkey, hatchet, umbrella or bow, as a goat, a boodh and as a horse, in fine, are not going to help us towards the origin of our own Trumps Major, nor do crowns and harps—nor even the presence of possible coins as a synonym of deniers and perhaps as an equivalent of pentacles—do much to elucidate the Lesser Arcana. If every tongue and people and clime and period possessed their cards—if with these also they philosophized, divined and gambled—the fact would be interesting enough, but unless they were Tarot cards, they would illustrate only the universal tendency of man to be pursuing the same things in more or less the same way.

I end, therefore, the history of this subject by repeating that it has no history prior to the fourteenth century, when the first rumours were heard concerning cards. They may have existed for centuries, but this period would be early enough, if they were only intended for people to try their luck at gambling or their luck at seeing the future; on the other hand, if they contain the deep intimations of Secret Doctrine, then the fourteenth century is again early enough, or at least in this respect we are getting as much as we can.

PART II

The Doctrine Behind the Veil

§ 1. The Tarot and Secret Tradition

The Tarot embodies symbolical presentations of universal ideas, behind which lie all the implicits of the human mind, and it is in this sense that they contain secret doctrine, which is the realization by the few of truths imbedded in the consciousness of all, though they have not passed into express recognition by ordinary men. The theory is that this doctrine has always existed—that is to say, has been excogitated in the consciousness of an elect minority; that it has been perpetuated in secrecy from one to another and has been recorded in secret literatures, like those of Alchemy and Kabalism; that it is contained also in those Instituted Mysteries of which Rosicrucianism offers an example near to our hand in the past, and Craft Masonry a living summary, or general memorial, for those who can interpret its real meaning. Behind the Secret Doctrine it is held that there is an experience or practice by which the Doctrine is justified. It is obvious that in a handbook like the present I can do little more than state the claims, which, however, have been discussed at length in several of my other writings, while it is designed to treat two of its more important phases in books devoted to the Secret Tradition in Freemasonry and in Hermetic literature. As regards Tarot claims, it should be remembered that some considerable part of the imputed Secret Doctrine has been presented in the pictorial emblems of Alchemy, so that the imputed Book of Thoth is in no sense a solitary device of this emblematic kind. Now, Alchemy had two branches, as I have explained fully elsewhere, and the pictorial emblems which I have mentioned are common to both divisions. Its material side is represented in the strange symbolism of the Mutus Liber, printed in the great folios of Mangetus. There the process for the performance of the great work of transmutation is depicted in fourteen copper-plate engravings, which exhibit the different stages of the matter in the various chemical vessels. Above these vessels there are mythological, planetary, solar and lunar symbols, as if the powers and virtues which—according to Hermetic teaching—preside over the development and perfection of the metallic kingdom were intervening actively to assist the two operators who are toiling below. The operators—curiously enough—are male and female. The spiritual side of Alchemy is set forth in the much stranger emblems of the Book of Lambspring, and of this I have already given a preliminary interpretation, to which the reader may be referred.[1] The tract contains the mystery of what is called the mystical or arch-natural elixir, being the marriage of the soul and the spirit in the body of the adept philosopher and the transmutation of the body as the physical result of this marriage. I have never met with more curious intimations than in this one little work. It may be mentioned as a point of fact that both tracts are very much later in time than the latest date that could be assigned to the general distribution of Tarot cards in Europe by the most drastic form of criticism. They belong respectively to the end of the seventeenth and sixteenth centuries. As I am not drawing here on the font of imagination to refresh that of fact and experience, I do not suggest that the Tarot set the example of expressing Secret Doctrine in pictures and that it was followed by Hermetic writers; but it is noticeable that it is perhaps the earliest example of this art. It is also the most catholic, because it is not, by attribution or otherwise, a derivative of any one school or literature of occultism; it is not of Alchemy or Kabalism or Astrology or Ceremonial Magic; but, as I have said, it is the presentation of universal ideas by means of universal types, and it is in the combination of these types—if anywhere—that it presents Secret Doctrine.

[1] See the Occult Review, vol. viii, 1908.

That combination may, ex hypothesi, reside in the numbered sequence of its series or in their fortuitous assemblage by shuffling, cutting and dealing, as in ordinary games of chance played with cards. Two writers have adopted the first view without prejudice to the second, and I shall do well, perhaps, to dispose at once of what they have said. Mr. MacGregor Mathers, who once published a pamphlet on the Tarot, which was in the main devoted to fortune-telling, suggested that the twenty-two Trumps Major could be constructed, following their numerical order, into what he called a "connected sentence." It was, in fact, the heads of a moral thesis on the human will, its enlightenment by science, represented by the Magician, its manifestation by action—a significance attributed to the High Priestess—its realization (the Empress) in deeds of mercy and beneficence, which qualities were allocated to the Emperor. He spoke also in the familiar conventional manner of prudence, fortitude, sacrifice, hope and ultimate happiness. But if this were the message of the cards, it is certain that there would be no excuse for publishing them at this day or taking the pains to elucidate them at some length. In his Tarot of the Bohemians, a work written with zeal and enthusiasm, sparing no pains of thought or research within its particular lines—but unfortunately without real insight—Dr. Papus has given a singularly elaborate scheme of the Trumps Major. It depends, like that of Mr. Mathers, from their numerical sequence, but exhibits their interrelation in the Divine World, the Macrocosm and Microcosm. In this manner we get, as it were, a spiritual history of man, or of the soul coming out from the Eternal, passing into the darkness of the material body, and returning to the height. I think that the author is here within a measurable distance of the right track, and his views are to this extent informing, but his method—in some respects—confuses the issues and the modes and planes of being.

The Trumps Major have also been treated in the alternative method which I have mentioned, and Grand Orient, in his Manual of Cartomancy, under the guise of a mode of transcendental divination, has really offered the result of certain illustrative readings of the cards when arranged as the result of a fortuitous combination by means of shuffling and dealing. The use of divinatory methods, with whatsoever intention and for whatever purpose, carries with it two suggestions. It may be thought that the deeper meanings are imputed rather than real, but this is disposed of by the fact of certain cards, like the Magician, the High Priestess, the Wheel of Fortune, the Hanged Man, the Tower or Maison Dieu, and several others, which do not correspond to Conditions of Life, Arts, Sciences, Virtues, or the other subjects contained in the denaries of the Baldini emblematic figures. They are also proof positive that obvious and natural moralities cannot explain the sequence. Such cards testify concerning themselves after another manner; and although the state in which I have left the Tarot in respect of its historical side is so much the more difficult as it is so much the more open, they indicate the real subject matter with which we are concerned. The methods shew also that the Trumps Major at least have been adapted to fortune-telling rather than belong thereto. The common divinatory meanings which will be given in the third part are largely arbitrary attributions, or the product of secondary and uninstructed intuition; or, at the very most, they belong to the subject on a lower plane, apart from the original intention. If the Tarot were of fortune-telling in the root-matter thereof, we should have to look in very strange places for the motive which devised it—to Witchcraft and the Black Sabbath, rather than any Secret Doctrine.

The two classes of significance which are attached to the Tarot in the superior and inferior worlds, and the fact that no occult or other writer has attempted to assign anything but a divinatory meaning to the Minor Arcana, justify in yet another manner the hypothesis that the two series do not belong to one another. It is possible that their marriage was effected first in the Tarot of Bologna by that Prince of Pisa whom I have

mentioned in the first part. It is said that his device obtained for him public recognition and reward from the city of his adoption, which would scarcely have been possible, even in those fantastic days, for the production of a Tarot which only omitted a few of the small cards; but as we are dealing with a question of fact which has to be accounted for somehow, it is conceivable that a sensation might have been created by a combination of the minor and gambling cards with the philosophical set, and by the adaptation of both to a game of chance. Afterwards it would have been further adapted to that other game of chance which is called fortune-telling. It should be understood here that I am not denying the possibility of divination, but I take exception as a mystic to the dedications which bring people into these paths, as if they had any relation to the Mystic Quest.

The Tarot cards which are issued with the small edition of the present work, that is to say, with the Key to the Tarot, have been drawn and coloured by Miss Pamela Colman Smith, and will, I think, be regarded as very striking and beautiful, in their design alike and execution. They are reproduced in the present enlarged edition of the Key as a means of reference to the text. They differ in many important respects from the conventional archaisms of the past and from the wretched products of colportage which now reach us from Italy, and it remains for me to justify their variations so far as the symbolism is concerned. That for once in modern times I present a pack which is the work of an artist does not, I presume, call for apology, even to the people—if any remain among us—who used to be described and to call themselves "very occult." If any one will look at the gorgeous Tarot valet or knave who is emblazoned on one of the page plates of Chatto's Facts and Speculations concerning the History of Playing Cards, he will know that Italy in the old days produced some splendid packs. I could only wish that it had been possible to issue the restored and rectified cards in the same style and size; such a course would have done fuller justice to the designs, but the result would have proved unmanageable for those practical purposes which are connected with cards, and for which allowance must be made, whatever my views thereon. For the variations in the symbolism by which the designs have been affected, I alone am responsible. In respect of the Major Arcana, they are sure to occasion criticism among students, actual and imputed. I wish therefore to say, within the reserves of courtesy and la haute convenance belonging to the fellowship of research, that I care nothing utterly for any view that may find expression. There is a Secret Tradition concerning the Tarot, as well as a Secret Doctrine contained therein; I have followed some part of it without exceeding the limits which are drawn about matters of this kind and belong to the laws of honour. This tradition has two parts, and as one of them has passed into writing it seems to follow that it may be betrayed at any moment, which will not signify, because the second, as I have intimated, has not so passed at present and is held by very few indeed. The purveyors of spurious copy and the traffickers in stolen goods may take note of this point, if they please. I ask, moreover, to be distinguished from two or three writers in recent times who have thought fit to hint that they could say a good deal more if they liked, for we do not speak the same language; but also from any one who, now or hereafter, may say that she or he will tell all, because they have only the accidents and not the essentials necessary for such disclosure. If I have followed on my part the counsel of Robert Burns, by keeping something to myself which I "scarcely tell to any," I have still said as much as I can; it is the truth after its own manner, and as much as may be expected or required in those outer circles where the qualifications of special research cannot be expected.

In regard to the Minor Arcana, they are the first in modern but not in all times to be accompanied by pictures, in addition to what is called the "pips"—that is to say, the devices belonging to the numbers of the various suits. These pictures respond to the divinatory meanings, which have been drawn from many sources. To sum up, therefore, the present division of this key is devoted to the Trumps Major; it elucidates their

symbols in respect of the higher intention and with reference to the designs in the pack. The third division will give the divinatory significance in respect of the seventy-eight Tarot cards, and with particular reference to the designs of the Minor Arcana. It will give, in fine, some modes of use for those who require them, and in the sense of the reason which I have already explained in the preface. That which hereinafter follows should be taken, for purposes of comparison, in connexion with the general description of the old Tarot Trumps in the first part. There it will be seen that the zero card of the Fool is allocated, as it always is, to the place which makes it equivalent to the number twenty-one. The arrangement is ridiculous on the surface, which does not much signify, but it is also wrong on the symbolism, nor does this fare better when it is made to replace the twenty-second point of the sequence. Etteilla recognized the difficulties of both attributions, but he only made bad worse by allocating the Fool to the place which is usually occupied by the Ace of Pentacles as the last of the whole Tarot series. This rearrangement has been followed by Papus recently in Le Tarot Divinatoire, where the confusion is of no consequence, as the findings of fortune-telling depend upon fortuitous positions and not upon essential place in the general sequence of cards. I have seen yet another allocation of the zero symbol, which no doubt obtains in certain cases, but it fails on the highest planes and for our present requirements it would be idle to carry the examination further.

§ 2. The Trumps Major and their Inner Symbolism

I The Magician



A youthful figure in the robe of a magician, having the countenance of divine Apollo, with smile of confidence and shining eyes. Above his head is the mysterious sign of the Holy Spirit, the sign of life, like an endless cord, forming the figure 8 in a horizontal position ∞. About his waist is a serpent-cincture, the serpent appearing to devour its own tail. This is familiar to most as a conventional symbol of eternity, but here it indicates more especially the eternity of attainment in the spirit. In the Magician's right hand is a wand raised towards heaven, while the left hand is pointing to the earth. This dual sign is known in very high grades of the Instituted Mysteries; it shews the descent of grace, virtue and light, drawn from things above and derived to things below. The suggestion throughout is therefore the possession and communication of the Powers and Gifts of the Spirit. On the table in front of the Magician are the symbols of the four Tarot suits, signifying the elements of natural life, which lie like counters before the adept, and he adapts them as he wills. Beneath are roses and lilies, the flos campi and lilium convallium, changed into garden flowers, to shew the culture of aspiration. This card signifies the divine motive in man, reflecting God, the will in the liberation of its union with that which is above. It is also the unity of individual being on all planes, and in a very high sense it is thought, in the fixation thereof. With further reference to what I have called the sign of life and its connexion with the number 8, it may be remembered that Christian Gnosticism speaks of rebirth in Christ as a change "unto the Ogdoad." The mystic number is termed Jerusalem above, the Land flowing with Milk and Honey, the Holy Spirit and the Land of the Lord. According to Martinism, 8 is the number of Christ.

II The High Priestess



She has the lunar crescent at her feet, a horned diadem on her head, with a globe in the middle place, and a large solar cross on her breast. The scroll in her hands is inscribed with the word Tora, signifying the Greater Law, the Secret Law and the second sense of the Word. It is partly covered by her mantle, to shew that some things are implied and some spoken. She is seated between the white and black pillars—J. and B.—of the mystic Temple, and the veil of the Temple is behind her: it is embroidered with palms and pomegranates. The vestments are flowing and gauzy, and the mantle suggests light—a shimmering radiance. She has been called occult Science on the threshold of the Sanctuary of Isis, but she is really the Secret Church, the House which is of God and man. She represents also the Second Marriage of the Prince who is no longer of this world; she is the spiritual Bride and Mother, the daughter of the stars and the Higher Garden of Eden. She is, in fine, the Queen of the borrowed light, but this is the light of all. She is the Moon nourished by the milk of the Supernal Mother.

In a manner, she is also the Supernal Mother herself—that is to say, she is the bright reflection. It is in this sense of reflection that her truest and highest name in symbolism is Shekinah—the co-habiting glory. According to Kabalism, there is a Shekinah both above and below. In the superior world it is called Binah, the Supernal Understanding which reflects to the emanations that are beneath. In the lower world it is Malkuth—that world being, for this purpose, understood as a blessed Kingdom that with which it is made blessed being the Indwelling Glory. Mystically speaking, the Shekinah is the Spiritual Bride of the just man, and when he reads the Law she gives the Divine meaning. There are some respects in which this card is the highest and holiest of the Greater Arcana.

III The Empress



A stately figure, seated, having rich vestments and royal aspect, as of a daughter of heaven and earth. Her diadem is of twelve stars, gathered in a cluster. The symbol of Venus is on the shield which rests near her. A field of corn is ripening in front of her, and beyond there is a fall of water. The sceptre which she bears is surmounted by the globe of this world. She is the inferior Garden of Eden, the Earthly Paradise, all that is symbolized by the visible house of man. She is not Regina coeli, but she is still refugium peccatorum, the fruitful mother of thousands. There are also certain aspects in which she has been correctly described as desire and the wings thereof, as the woman clothed with the sun, as Gloria Mundi and the veil of the Sanctum Sanctorum; but she is not, I may add, the soul that has attained wings, unless all the symbolism is counted up another and unusual way. She is above all things universal fecundity and the outer sense of the Word. This is obvious, because there is no direct message which has been given to man like that which is borne by woman; but she does not herself carry its interpretation.

In another order of ideas, the card of the Empress signifies the door or gate by which an entrance is obtained into this life, as into the Garden of Venus; and then the way which leads out therefrom, into that which is beyond, is the secret known to the High Priestess: it is communicated by her to the elect. Most old attributions of this card are completely wrong on the symbolism—as, for example, its identification with the Word, Divine Nature, the Triad, and so forth.

IV The Emperor



He has a form of the Crux ansata for his sceptre and a globe in his left hand. He is a crowned monarch—commanding, stately, seated on a throne, the arms of which are fronted by rams' heads. He is executive and realization, the power of this world, here clothed with the highest of its natural attributes. He is occasionally represented as seated on a cubic stone, which, however, confuses some of the issues. He is the virile power, to which the Empress responds, and in this sense is he who seeks to remove the Veil of Isis; yet she remains virgo intacta.

It should be understood that this card and that of the Empress do not precisely represent the condition of married life, though this state is implied. On the surface, as I have indicated, they stand for mundane royalty, uplifted on the seats of the mighty; but above this there is the suggestion of another presence. They signify also—and the male figure especially—the higher kingship, occupying the intellectual throne. Hereof is the lordship of thought rather than of the animal world. Both personalities, after their own manner, are "full of strange experience," but theirs is not consciously the wisdom which draws from a higher world. The Emperor has been described as (a) will in its embodied form, but this is only one of its applications, and (b) as an expression of virtualities contained in the Absolute Being—but this is fantasy.

V The Hierophant



He wears the triple crown and is seated between two pillars, but they are not those of the Temple which is guarded by the High Priestess. In his left hand he holds a sceptre terminating in the triple cross, and with his right hand he gives the well-known ecclesiastical sign which is called that of esotericism, distinguishing between the manifest and concealed part of doctrine. It is noticeable in this connexion that the High Priestess makes no sign. At his feet are the crossed keys, and two priestly ministers in albs kneel before him. He has been usually called the Pope, which is a particular application of the more general office that he symbolizes. He is the ruling power of external religion, as the High Priestess is the prevailing genius of the esoteric, withdrawn power. The proper meanings of this card have suffered woeful admixture from nearly all hands. Grand Orient says truly that the Hierophant is the power of the keys, exoteric orthodox doctrine, and the outer side of the life which leads to the doctrine; but he is certainly not the prince of occult doctrine, as another commentator has suggested.

He is rather the summa totius theologiæ, when it has passed into the utmost rigidity of expression; but he symbolizes also all things that are righteous and sacred on the manifest side. As such, he is the channel of grace belonging to the world of institution as distinct from that of Nature, and he is the leader of salvation for the human race at large. He is the order and the head of the recognized hierarchy, which is the reflection of another and greater hierarchic order; but it may so happen that the pontiff forgets the significance of this his symbolic state and acts as if he contained within his proper measures all that his sign signifies or his symbol seeks to shew forth. He is not, as it has been thought, philosophy—except on the theological side; he is not inspiration; and he is not religion, although he is a mode of its expression.

VI The Lovers



The sun shines in the zenith, and beneath is a great winged figure with arms extended, pouring down influences. In the foreground are two human figures, male and female, unveiled before each other, as if Adam and Eve when they first occupied the paradise of the earthly body. Behind the man is the Tree of Life, bearing twelve fruits, and the Tree of the Knowledge of Good and Evil is behind the woman; the serpent is twining round it. The figures suggest youth, virginity, innocence and love before it is contaminated by gross material desire. This is in all simplicity the card of human love, here exhibited as part of the way, the truth and the life. It replaces, by recourse to first principles, the old card of marriage, which I have described previously, and the later follies which depicted man between vice and virtue. In a very high sense, the card is a mystery of the Covenant and Sabbath.

The suggestion in respect of the woman is that she signifies that attraction towards the sensitive life which carries within it the idea of the Fall of Man, but she is rather the working of a Secret Law of Providence than a willing and conscious temptress. It is through her imputed lapse that man shall arise ultimately, and only by her can he complete himself. The card is therefore in its way another intimation concerning the great mystery of womanhood. The old meanings fall to pieces of necessity with the old pictures, but even as interpretations of the latter, some of them were of the order of commonplace and others were false in symbolism.

VII The Chariot



An erect and princely figure carrying a drawn sword and corresponding, broadly speaking, to the traditional description which I have given in the first part. On the shoulders of the victorious hero are supposed to be the Urim and Thummim. He has led captivity captive; he is conquest on all planes—in the mind, in science, in progress, in certain trials of initiation. He has thus replied to the sphinx, and it is on this account that I have accepted the variation of Éliphas Lévi; two sphinxes thus draw his chariot. He is above all things triumph in the mind.

It is to be understood for this reason (a) that the question of the sphinx is concerned with a Mystery of Nature and not of the world of Grace, to which the charioteer could offer no answer; (b) that the planes of his conquest are manifest or external and not within himself; (c) that the liberation which he effects may leave himself in the bondage of the logical understanding; (d) that the tests of initiation through which he has passed in triumph are to be understood physically or rationally; and (e) that if he came to the pillars of that Temple between which the High Priestess is seated, he could not open the scroll called Tora, nor if she questioned him could he answer. He is not hereditary royalty and he is not priesthood.

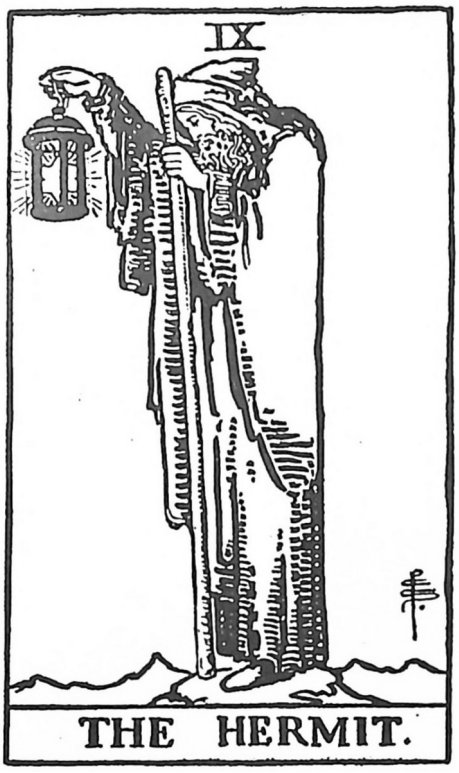
VIII Strength, or Fortitude



A woman, over whose head there broods the same symbol of life which we have seen in the card of the Magician, is closing the jaws of a lion. The only point in which this design differs from the conventional presentations is that her beneficent fortitude has already subdued the lion, which is being led by a chain of flowers. For reasons which satisfy myself, this card has been interchanged with that of Justice, which is usually numbered eight. As the variation carries nothing with it which will signify to the reader, there is no cause for explanation. Fortitude, in one of its most exalted aspects, is connected with the Divine Mystery of Union; the virtue, of course, operates in all planes, and hence draws on all in its symbolism. It connects also with innocentia inviolata, and with the strength which resides in contemplation.

These higher meanings are, however, matters of inference, and I do not suggest that they are transparent on the surface of the card. They are intimated in a concealed manner by the chain of flowers, which signifies, among many other things, the sweet yoke and the light burden of Divine Law, when it has been taken into the heart of hearts. The card has nothing to do with self-confidence in the ordinary sense, though this has been suggested—but it concerns the confidence of those whose strength is God, who have found their refuge in Him. There is one aspect in which the lion signifies the passions, and she who is called Strength is the higher nature in its liberation. It has walked upon the asp and the basilisk and has trodden down the lion and the dragon.

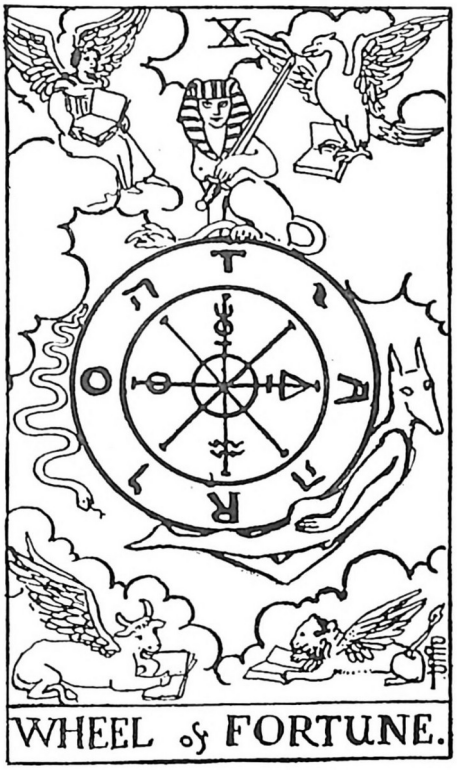
IX The Hermit



The variation from the conventional models in this card is only that the lamp is not enveloped partially in the mantle of its bearer, who blends the idea of the Ancient of Days with the Light of the World. It is a star which shines in the lantern. I have said that this is a card of attainment, and to extend this conception the figure is seen holding up his beacon on an eminence. Therefore the Hermit is not, as Court de Gébelin explained, a wise man in search of truth and justice; nor is he, as a later explanation proposes, an especial example of experience. His beacon intimates that "where I am, you also may be."

It is further a card which is understood quite incorrectly when it is connected with the idea of occult isolation, as the protection of personal magnetism against admixture. This is one of the frivolous renderings which we owe to Éliphas Lévi. It has been adopted by the French Order of Martinism and some of us have heard a great deal of the Silent and Unknown Philosophy enveloped by his mantle from the knowledge of the profane. In true Martinism, the significance of the term Philosophe inconnu was of another order. It did not refer to the intended concealment of the Instituted Mysteries, much less of their substitutes, but—like the card itself—to the truth that the Divine Mysteries secure their own protection from those who are unprepared.

X Wheel of Fortune



In this symbol I have again followed the reconstruction of Éliphas Lévi, who has furnished several variants. It is legitimate—as I have intimated—to use Egyptian symbolism when this serves our purpose, provided that no theory of origin is implied therein. I have, however, presented Typhon in his serpent form. The symbolism is, of course, not exclusively Egyptian, as the four Living Creatures of Ezekiel occupy the angles of the card, and the wheel itself follows other indications of Lévi in respect of Ezekiel's vision, as illustrative of the particular Tarot Key. With the French occultist, and in the design itself, the symbolic picture stands for the perpetual motion of a fluidic universe and for the flux of human life. The Sphinx is the equilibrium therein. The transliteration of Taro as Rota is inscribed on the wheel, counterchanged with the letters of the Divine Name—to shew that Providence is implied through all. But this is the Divine intention within, and the similar intention without is exemplified by the four Living Creatures. Sometimes the sphinx is represented couchant on a pedestal above, which defrauds the symbolism by stultifying the essential idea of stability amidst movement.

Behind the general notion expressed in the symbol there lies the denial of chance and the fatality which is implied therein. It may be added that, from the days of Lévi onward, the occult explanations of this card are—even for occultism itself—of a singularly fatuous kind. It has been said to mean principle, fecundity, virile honour, ruling authority, etc. The findings of common fortune-telling are better than this on their own plane.

XI Justice



As this card follows the traditional symbolism and carries above all its obvious meanings, there is little to say regarding it outside the few considerations collected in the first part, to which the reader is referred.

It will be seen, however, that the figure is seated between pillars, like the High Priestess, and on this account it seems desirable to indicate that the moral principle which deals unto every man according to his works—while, of course, it is in strict analogy with higher things;—differs in its essence from the spiritual justice which is involved in the idea of election. The latter belongs to a mysterious order of Providence, in virtue of which it is possible for certain men to conceive the idea of dedication to the highest things. The operation of this is like the breathing of the Spirit where it wills, and we have no canon of criticism or ground of explanation concerning it. It is analogous to the possession of the fairy gifts and the high gifts and the gracious gifts of the poet: we have them or have not, and their presence is as much a mystery as their absence. The law of Justice is not however involved by either alternative. In conclusion, the pillars of Justice open into one world and the pillars of the High Priestess into another.

XII The Hanged Man



The gallows from which he is suspended forms a Tau cross, while the figure—from the position of the legs—forms a fylfot cross. There is a nimbus about the head of the seeming martyr. It should be noted (1) that the tree of sacrifice is living wood, with leaves thereon; (2) that the face expresses deep entrancement, not suffering; (3) that the figure, as a whole, suggests life in suspension, but life and not death. It is a card of profound significance, but all the significance is veiled. One of his editors suggests that Éliphas Lévi did not know the meaning, which is unquestionable, nor did the editor himself. It has been called falsely a card of martyrdom, a card of prudence, a card of the Great Work, a card of duty; but we may exhaust all published interpretations and find only vanity. I will say very simply on my own part that it expresses the relation, in one of its aspects, between the Divine and the Universe.

He who can understand that the story of his higher nature is imbedded in this symbolism will receive intimations concerning a great awakening that is possible, and will know that after the sacred Mystery of Death there is a glorious Mystery of Resurrection.

XIII Death



The veil or mask of life is perpetuated in change, transformation and passage from lower to higher, and this is more fitly represented in the rectified Tarot by one of the apocalyptic visions than by the crude notion of the reaping skeleton. Behind it lies the whole world of ascent in the spirit. The mysterious horseman moves slowly, bearing a black banner emblazoned with the Mystic Rose, which signifies life. Between two pillars on the verge of the horizon there shines the sun of immortality. The horseman carries no visible weapon, but king and child and maiden fall before him, while a prelate with clasped hands awaits his end.

There should be no need to point out that the suggestion of death which I have made in connection with the previous card is, of course, to be understood mystically, but this is not the case in the present instance. The natural transit of man to the next stage of his being either is or may be one form of his progress, but the exotic and almost unknown entrance, while still in this life, into the state of mystical death is a change in the form of consciousness and the passage into a state to which ordinary death is neither the path nor gate. The existing occult explanations of the 13th card are, on the whole, better than usual, rebirth, creation, destination, renewal, and the rest.

XIV Temperance



A winged angel, with the sign of the sun upon his forehead and on his breast the square and triangle of the septenary. I speak of him in the masculine sense, but the figure is neither male nor female. It is held to be pouring the essences of life from chalice to chalice. It has one foot upon the earth and one upon waters, thus illustrating the nature of the essences. A direct path goes up to certain heights on the verge of the horizon, and above there is a great light, through which a crown is seen vaguely. Hereof is some part of the Secret of Eternal Life, as it is possible to man in his incarnation. All the conventional emblems are renounced herein.

So also are the conventional meanings, which refer to changes in the seasons, perpetual movement of life and even the combination of ideas. It is, moreover, untrue to say that the figure symbolizes the genius of the sun, though it is the analogy of solar light, realized in the third part of our human triplicity. It is called Temperance fantastically, because, when the rule of it obtains in our consciousness, it tempers, combines and harmonises the psychic and material natures. Under that rule we know in our rational part something of whence we came and whither we are going.

XV The Devil



The design is an accommodation, mean or harmony, between several motives mentioned in the first part. The Horned Goat of Mendes, with wings like those of a bat, is standing on an altar. At the pit of the stomach there is the sign of Mercury. The right hand is upraised and extended, being the reverse of that benediction which is given by the Hierophant in the fifth card. In the left hand there is a great flaming torch, inverted towards the earth. A reversed pentagram is on the forehead. There is a ring in front of the altar, from which two chains are carried to the necks of two figures, male and female. These are analogous with those of the fifth card, as if Adam and Eve after the Fall. Hereof is the chain and fatality of the material life.

The figures are tailed, to signify the animal nature, but there is human intelligence in the faces, and he who is exalted above them is not to be their master for ever. Even now, he is also a bondsman, sustained by the evil that is in him and blind to the liberty of service. With more than his usual derision for the arts which he pretended to respect and interpret as a master therein, Éliphas Lévi affirms that the Baphometic figure is occult science and magic. Another commentator says that in the Divine world it signifies predestination, but there is no correspondence in that world with the things which below are of the brute. What it does signify is the Dweller on the Threshold without the Mystical Garden when those are driven forth therefrom who have eaten the forbidden fruit.

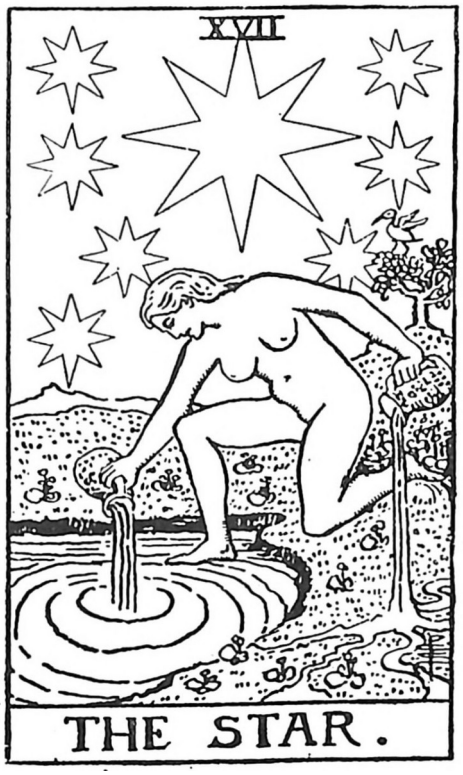
XVI The Tower



Occult explanations attached to this card are meagre and mostly disconcerting. It is idle to indicate that it depicts ruin in all its aspects, because it bears this evidence on the surface. It is said further that it contains the first allusion to a material building, but I do not conceive that the Tower is more or less material than the pillars which we have met with in three previous cases. I see nothing to warrant Papus in supposing that it is literally the fall of Adam, but there is more in favour of his alternative—that it signifies the materialization of the spiritual word. The bibliographer Christian imagines that it is the downfall of the mind, seeking to penetrate the mystery of God. I agree rather with Grand Orient that it is the ruin of the House of Life, when evil has prevailed therein, and above all that it is the rending of a House of Doctrine. I understand that the reference is, however, to a House of Falsehood. It illustrates also in the most comprehensive way the old truth that "except the Lord build the house, they labour in vain that build it."

There is a sense in which the catastrophe is a reflection from the previous card, but not on the side of the symbolism which I have tried to indicate therein. It is more correctly a question of analogy; one is concerned with the fall into the material and animal state, while the other signifies destruction on the intellectual side. The Tower has been spoken of as the chastisement of pride and the intellect overwhelmed in the attempt to penetrate the Mystery of God; but in neither case do these explanations account for the two persons who are the living sufferers. The one is the literal word made void and the other its false interpretation. In yet a deeper sense, it may signify also the end of a dispensation, but there is no possibility here for the consideration of this involved question.

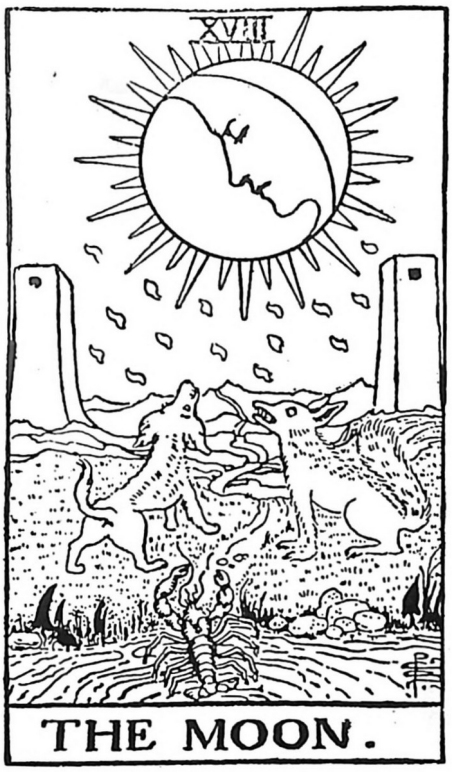
XVII The Star



A great, radiant star of eight rays, surrounded by seven lesser stars—also of eight rays. The female figure in the foreground is entirely naked. Her left knee is on the land and her right foot upon the water. She pours Water of Life from two great ewers, irrigating sea and land. Behind her is rising ground and on the right a shrub or tree, whereon a bird alights. The figure expresses eternal youth and beauty. The star is l'étoile flamboyante, which appears in Masonic symbolism, but has been confused therein. That which the figure communicates to the living scene is the substance of the heavens and the elements. It has been said truly that the mottoes of this card are "Waters of Life freely" and "Gifts of the Spirit."

The summary of several tawdry explanations says that it is a card of hope. On other planes it has been certified as immortality and interior light. For the majority of prepared minds, the figure will appear as the type of Truth unveiled, glorious in undying beauty, pouring on the waters of the soul some part and measure of her priceless possession. But she is in reality the Great Mother in the Kabalistic Sephira Binah, which is supernal Understanding, who communicates to the Sephiroth that are below in the measure that they can receive her influx.

XVIII The Moon



The distinction between this card and some of the conventional types is that the moon is increasing on what is called the side of mercy, to the right of the observer. It has sixteen chief and sixteen secondary rays. The card represents life of the imagination apart from life of the spirit. The path between the towers is the issue into the unknown. The dog and wolf are the fears of the natural mind in the presence of that place of exit, when there is only reflected light to guide it.

The last reference is a key to another form of symbolism. The intellectual light is a reflection and beyond it is the unknown mystery which it cannot shew forth. It illuminates our animal nature, types of which are represented below—the dog, the wolf and that which comes up out of the deeps, the nameless and hideous tendency which is lower than the savage beast. It strives to attain manifestation, symbolized by crawling from the abyss of water to the land, but as a rule it sinks back whence it came. The face of the mind directs a calm gaze upon the unrest below; the dew of thought falls; the message is: Peace, be still; and it may be that there shall come a calm upon the animal nature, while the abyss beneath shall cease from giving up a form.

XIX The Sun



The naked child mounted on a white horse and displaying a red standard has been mentioned already as the better symbolism connected with this card. It is the destiny of the Supernatural East and the great and holy light which goes before the endless procession of humanity, coming out from the walled garden of the sensitive life and passing on the journey home. The card signifies, therefore, the transit from the manifest light of this world, represented by the glorious sun of earth, to the light of the world to come, which goes before aspiration and is typified by the heart of a child.

But the last allusion is again the key to a different form or aspect of the symbolism. The sun is that of consciousness in the spirit—the direct as the antithesis of the reflected light. The characteristic type of humanity has become a little child therein—a child in the sense of simplicity and innocence in the sense of wisdom. In that simplicity, he bears the seal of Nature and of Art; in that innocence, he signifies the restored world. When the self-knowing spirit has dawned in the consciousness above the natural mind, that mind in its renewal leads forth the animal nature in a state of perfect conformity.

XX The Last Judgment



I have said that this symbol is essentially invariable in all Tarot sets, or at least the variations do not alter its character. The great angel is here encompassed by clouds, but he blows his bannered trumpet, and the cross as usual is displayed on the banner. The dead are rising from their tombs—a woman on the right, a man on the left hand, and between them their child, whose back is turned. But in this card there are more than three who are restored, and it has been thought worth while to make this variation as illustrating the insufficiency of current explanations. It should be noted that all the figures are as one in the wonder, adoration and ecstacy expressed by their attitudes. It is the card which registers the accomplishment of the great work of transformation in answer to the summons of the Supernal—which summons is heard and answered from within.

Herein is the intimation of a significance which cannot well be carried further in the present place. What is that within us which does sound a trumpet and all that is lower in our nature rises in response—almost in a moment, almost in the twinkling of an eye? Let the card continue to depict, for those who can see no further, the Last Judgment and the resurrection in the natural body; but let those who have inward eyes look and discover therewith. They will understand that it has been called truly in the past a card of eternal life, and for this reason it may be compared with that which passes under the name of Temperance.

0 The Fool



With light step, as if earth and its trammels had little power to restrain him, a young man in gorgeous vestments pauses at the brink of a precipice among the great heights of the world; he surveys the blue distance before him—its expanse of sky rather than the prospect below. His act of eager walking is still indicated, though he is stationary at the given moment; his dog is still bounding. The edge which opens on the depth has no terror; it is as if angels were waiting to uphold him, if it came about that he leaped from the height. His countenance is full of intelligence and expectant dream. He has a rose in one hand and in the other a costly wand, from which depends over his right shoulder a wallet curiously embroidered. He is a prince of the other world on his travels through this one—all amidst the morning glory, in the keen air. The sun, which shines behind him, knows whence he came, whither he is going, and how he will return by another path after many days. He is the spirit in search of experience. Many symbols of the Instituted Mysteries are summarized in this card, which reverses, under high warrants, all the confusions that have preceded it.

In his Manual of Cartomancy, Grand Orient has a curious suggestion of the office of Mystic Fool, as a part of his process in higher divination; but it might call for more than ordinary gifts to put it into operation. We shall see how the card fares according to the common arts of fortune-telling,

XXI The World



As this final message of the Major Trumps is unchanged—and indeed unchangeable—in respect of its design, it has been partly described already regarding its deeper sense. It represents also the perfection and end of the Cosmos, the secret which is within it, the rapture of the universe when it understands itself in God. It is further the state of the soul in the consciousness of Divine Vision, reflected from the self-knowing spirit. But these meanings are without prejudice to that which I have said concerning it on the material side.

It has more than one message on the macrocosmic side and is, for example, the state of the restored world when the law of manifestation shall have been carried to the highest degree of natural perfection. But it is perhaps more especially a story of the past, referring to that day when all was declared to be good, when the morning stars sang together and all the Sons of God shouted for joy. One of the worst explanations concerning it is that the figure symbolizes the Magus when he has reached the highest degree of initiation; another account says that it represents the absolute, which is ridiculous. The figure has been said to stand for Truth, which is, however, more properly allocated to the seventeenth card. Lastly, it has been called the Crown of the Magi.

§ 3. Conclusion as to the Greater Keys

There has been no attempt in the previous tabulation to present the symbolism in what is called the three worlds—that of Divinity, of the Macrocosm and the Microcosm. A large volume would be required for developments of this kind. I have taken the cards on the high plane of their more direct significance to man, who—in material life—is on the quest of eternal things. The compiler of the Manual of Cartomancy has treated them under three headings: the World of Human Prudence, which does not differ from divination on its more serious side; the World of Conformity, being the life of religious devotion; and the World of Attainment, which is that of "the soul's progress towards the term of its research." He gives also a triple process of consultation, according to these divisions, to which the reader is referred. I have no such process to offer, as I think that more may be gained by individual reflection on each of the Trumps Major. I have also not adopted the prevailing attribution of the cards to the Hebrew alphabet—firstly, because it would serve no purpose in an elementary handbook; secondly, because nearly every attribution is wrong. Finally, I have not attempted to rectify the position of the cards in their relation to one another; the Zero therefore appears after No. 20, but I have taken care not to number the World or Universe otherwise than as 21. Wherever it ought to be put, the Zero is an unnumbered card.

In conclusion as to this part, I will give these further indications regarding the Fool, which is the most speaking of all the symbols. He signifies the journey outward, the state of the first emanation, the graces and passivity of the spirit. His wallet is inscribed with

PART III

The Outer Method of the Oracles

§ 1. Distinction between the Greater and Lesser Arcana

In respect of their usual presentation, the bridge between the Greater and Lesser Arcana is supplied by the court cards—King, Queen, Knight and Squire or Page; but their utter distinction from the Trumps Major is shewn by their conventional character. Let the reader compare them with symbols like the Fool, the High Priestess, the Hierophant, or—almost without exception—with any in the previous sequence, and he will discern my meaning. There is no especial idea connected on the surface with the ordinary court cards; they are a bridge of conventions, which form a transition to the simple pretexts of the counters and denaries of the numbers following. We seem to have passed away utterly from the region of higher meanings illustrated by living pictures. There was a period, however, when the numbered cards were also pictures, but such devices were sporadic inventions of particular artists and were either conventional designs of the typical or allegorical kind, distinct from what is understood by symbolism, or they were illustrations—shall we say?—of manners, customs and periods. They were, in a word, adornments, and as such they did nothing to raise the significance of the Lesser Arcana to the plane of the Trumps Major; moreover, such variations are exceedingly few. This notwithstanding, there are vague rumours concerning a higher meaning in the minor cards, but nothing has so far transpired, even within the sphere of prudence which belongs to the most occult circles; these, it is true, have certain variants in respect of divinatory values, but I have not heard that in practice they offer better results. Efforts like those of Papus in The Tarot of the Bohemians are strenuous and deserving after their own kind; he, in particular, recognizes the elements of the Divine Immanence in the Trumps Major, and he seeks to follow them through the long series of the lesser cards, as if these represented filtrations of the World of Grace through the World of Fortune; but he only produces an arbitrary scheme of division which he can carry no further, and he has recourse, of necessity, in the end to a common scheme of divination as the substitute for a title to existence on the part of the Lesser Arcana. Now, I am practically in the same position; but I shall make no attempt here to save the situation by drawing on the mystical properties of numbers, as he and others have attempted. I shall recognize at once that the Trumps Major belong to the divine dealings of philosophy, but all that follows to fortune-telling, since it has never yet been translated into another language; the course thus adopted will render to divination, and at need even to gambling, the things that belong to this particular world of skill, and it will set apart for their proper business those matters that are of another order. In this free introduction to the subject in hand, it is only necessary to add that the difference between the fifty-six Lesser Arcana and ordinary playing-cards is not only essentially slight, because the substitution of Cups for Hearts, and so forth, constitutes an accidental variation, but because the presence of a Knight in each of the four suits was characteristic at one time of many ordinary packs, when this personage usually replaced the Queen. In the rectified Tarot which illustrates the present handbook, all numbered cards of the Lesser Arcana—the Aces only excepted—are furnished with figures or pictures to illustrate—but without exhausting—the divinatory meanings attached thereto.

Some who are gifted with reflective and discerning faculties in more than the ordinary sense—I am not speaking of clairvoyance—may observe that in many of the Lesser Arcana there are vague intimations

conveyed by the designs which seem to exceed the stated divinatory values. It is desirable to avoid misconception by specifying definitely that, except in rare instances—and then only by accident—the variations are not to be regarded as suggestions of higher and extra-divinatory symbolism. I have said that these Lesser Arcana have not been translated into a language which transcends that of fortune-telling. I should not indeed be disposed to regard them as belonging in their existing forms to another realm than this; but the field of divinatory possibilities is inexhaustible, by the hypothesis of the art, and the combined systems of cartomancy have indicated only the bare heads of significance attaching to the emblems in use. When the pictures in the present case go beyond the conventional meanings they should be taken as hints of possible developments along the same lines; and this is one of the reasons why the pictorial devices here attached to the four denaries will prove a great help to intuition. The mere numerical powers and bare words of the meanings are insufficient by themselves; but the pictures are like doors which open into unexpected chambers, or like a turn in the open road with a wide prospect beyond.

§ 2. The Lesser Arcana

Otherwise, the Four Suits of Tarot Cards, will now be described according to their respective classes by the pictures to each belonging, and a harmony of their meanings will be provided from all sources.

The Suit of Wands

King of Wands



The physical and emotional nature to which this card is attributed is dark, ardent, lithe, animated, impassioned, noble. The King uplifts a flowering wand, and wears, like his three correspondences in the remaining suits, what is called a cap of maintenance beneath his crown. He connects with the symbol of the lion, which is emblazoned on the back of his throne. Divinatory Meanings: Dark man, friendly, countryman, generally married, honest and conscientious. The card always signifies honesty, and may mean news concerning an unexpected heritage to fall in before very long. Reversed: Good, but severe; austere, yet tolerant.

Queen of Wands



The Wands throughout this suit are always in leaf, as it is a suit of life and animation. Emotionally and otherwise, the Queen's personality corresponds to that of the King, but is more magnetic. Divinatory Meanings: A dark woman, countrywoman, friendly, chaste, loving, honourable. If the card beside her signifies a man, she is well disposed towards him; if a woman, she is interested in the Querent. Also, love of money, or a certain success in business. Reversed: Good, economical, obliging, serviceable. Signifies also—but in certain positions and in the neighbourhood of other cards tending in such directions—opposition, jealousy, even deceit and infidelity.

Knight of Wands



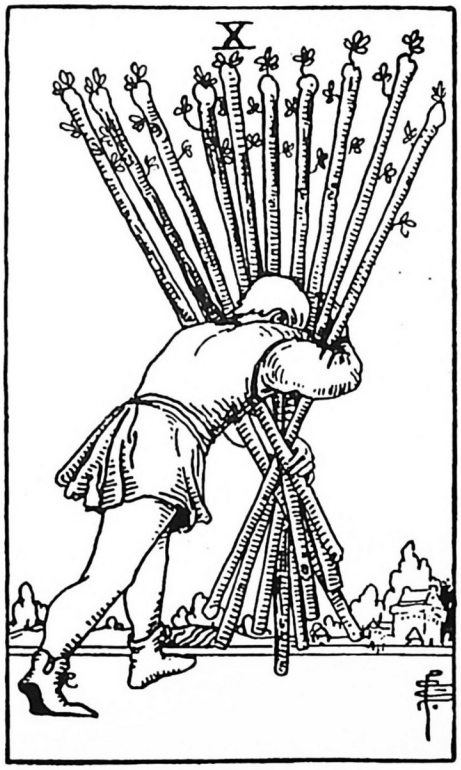
He is shewn as if upon a journey, armed with a short wand, and although mailed is not on a warlike errand. He is passing mounds or pyramids. The motion of the horse is a key to the character of its rider, and suggests the precipitate mood, or things connected therewith. Divinatory Meanings: Departure, absence, flight, emigration. A dark young man, friendly. Change of residence. Reversed: Rupture, division, interruption, discord.

Page of Wands



In a scene similar to the former, a young man stands in the act of proclamation. He is unknown but faithful, and his tidings are strange. Divinatory Meanings: Dark young man, faithful, a lover, an envoy, a postman. Beside a man, he will bear favourable testimony concerning him. A dangerous rival, if followed by the Page of Cups. Has the chief qualities of his suit. He may signify family intelligence. Reversed: Anecdotes, announcements, evil news. Also indecision and the instability which accompanies it.

Ten of Wands



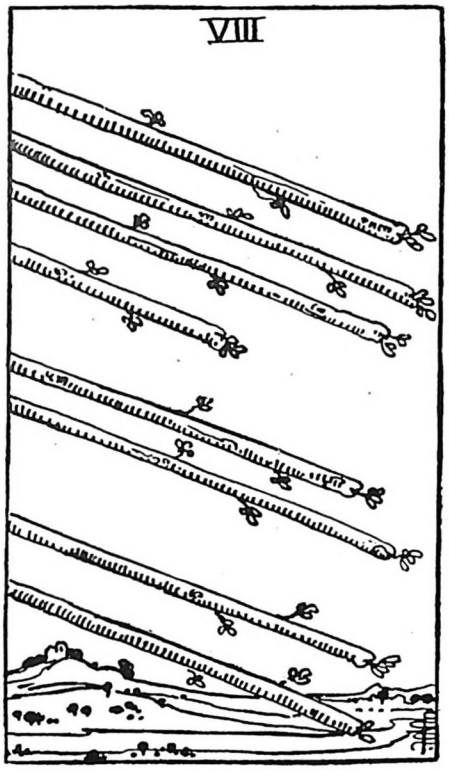
A man oppressed by the weight of the ten staves which he is carrying. Divinatory Meanings: A card of many significances, and some of the readings cannot be harmonized. I set aside that which connects it with honour and good faith. The chief meaning is oppression simply, but it is also fortune, gain, any kind of success, and then it is the oppression of these things. It is also a card of false-seeming, disguise, perfidy. The place which the figure is approaching may suffer from the rods that he carries. Success is stultified if the Nine of Swords follows, and if it is a question of a lawsuit, there will be certain loss. Reversed: Contrarieties, difficulties, intrigues, and their analogies.

Nine of Wands



The figure leans upon his staff and has an expectant look, as if awaiting an enemy. Behind are eight other staves—erect, in orderly disposition, like a palisade. Divinatory Meanings: The card signifies strength in opposition. If attacked, the person will meet an onslaught boldly; and his build shews that he may prove a formidable antagonist. With this main significance there are all its possible adjuncts—delay, suspension, adjournment. Reversed: Obstacles, adversity, calamity.

Eight of Wands



The card represents motion through the immovable—a flight of wands through an open country; but they draw to the term of their course. That which they signify is at hand; it may be even on the threshold. Divinatory Meanings: Activity in undertakings, the path of such activity, swiftness, as that of an express messenger; great haste, great hope, speed towards an end which promises assured felicity; generally, that which is on the move; also the arrows of love. Reversed: Arrows of jealousy, internal dispute, stingings of conscience, quarrels; and domestic disputes for persons who are married.

Seven of Wands



A young man on a craggy eminence brandishing a staff; six other staves are raised towards him from below. Divinatory Meanings: It is a card of valour, for, on the surface, six are attacking one, who has, however, the vantage position. On the intellectual plane, it signifies discussion, wordy strife; in business—negotiations, war of trade, barter, competition. It is further a card of success, for the combatant is on the top and his enemies may be unable to reach him. Reversed: Perplexity, embarrassments, anxiety. It is also a caution against indecision.

Six of Wands



A laurelled horseman bears one staff adorned with a laurel crown; footmen with staves are at his side. Divinatory Meanings: The card has been so designed that it can cover several significations; on the surface, it is a victor triumphing, but it is also great news, such as might be carried in state by the King's courier; it is expectation crowned with its own desire, the crown of hope, and so forth. Reversed: Apprehension, fear, as of a victorious enemy at the gate; treachery, disloyalty, as of gates being opened to the enemy; also indefinite delay.

Five of Wands



A posse of youths, who are brandishing staves, as if in sport or strife. It is mimic warfare, and hereto correspond the Divinatory Meanings: Imitation, as, for example, sham fight, but also the strenuous competition and struggle of the search after riches and fortune. In this sense it connects with the battle of life. Hence some attributions say that it is a card of gold, gain, opulence. Reversed: Litigation, disputes, trickery, contradiction.

Four of Wands



From the four great staves planted in the foreground there is a great garland suspended; two female figures uplift nosegays; at their side is a bridge over a moat, leading to an old manorial house. Divinatory Meanings: They are for once almost on the surface—country life, haven of refuge, a species of domestic harvest-home, repose, concord, harmony, prosperity, peace, and the perfected work of these. Reversed: The meaning remains unaltered; it is prosperity, increase, felicity, beauty, embellishment.

Three of Wands



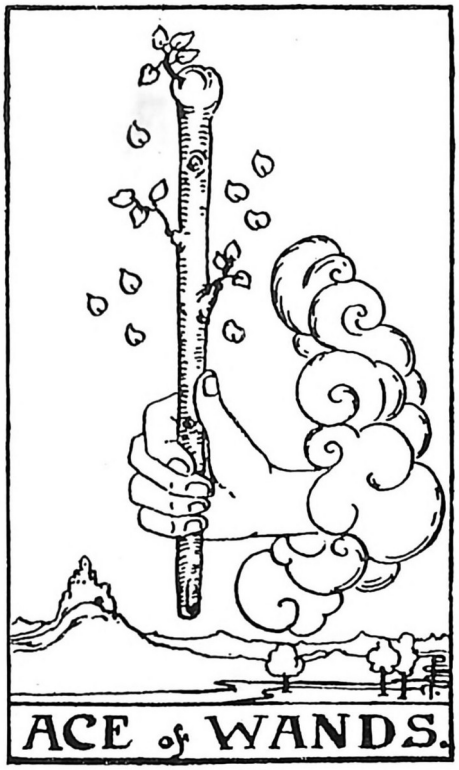
A calm, stately personage, with his back turned, looking from a cliff's edge at ships passing over the sea. Three staves are planted in the ground, and he leans slightly on one of them. Divinatory Meanings: He symbolizes established strength, enterprise, effort, trade, commerce, discovery; those are his ships, bearing his merchandise, which are sailing over the sea. The card also signifies able co-operation in business, as if the successful merchant prince were looking from his side towards yours with a view to help you. Reversed: The end of troubles, suspension or cessation of adversity, toil and disappointment.

Two of Wands



A tall man looks from a battlemented roof over sea and shore; he holds a globe in his right hand, while a staff in his left rests on the battlement; another is fixed in a ring. The Rose and Cross and Lily should be noticed on the left side. Divinatory Meanings: Between the alternative readings there is no marriage possible; on the one hand, riches, fortune, magnificence; on the other, physical suffering, disease, chagrin, sadness, mortification. The design gives one suggestion; here is a lord overlooking his dominion and alternately contemplating a globe; it looks like the malady, the mortification, the sadness of Alexander amidst the grandeur of this world's wealth. Reversed: Surprise, wonder, enchantment, emotion, trouble, fear.

Ace of Wands



A hand issuing from a cloud grasps a stout wand or club. Divinatory Meanings: Creation, invention, enterprise, the powers which result in these; principle, beginning, source; birth, family, origin, and in a sense the virility which is behind them; the starting point of enterprises; according to another account, money, fortune, inheritance. Reversed: Fall, decadence, ruin, perdition, to perish; also a certain clouded joy.

The Suit of Cups

King of Cups



He holds a short sceptre in his left hand and a great cup in his right; his throne is set upon the sea; on one side a ship is riding and on the other a dolphin is leaping. The implicit is that the Sign of the Cup naturally refers to water, which appears in all the court cards. Divinatory Meanings: Fair man, man of business, law, or divinity; responsible, disposed to oblige the Querent; also equity, art and science, including those who profess science, law and art; creative intelligence. Reversed: Dishonest, double-dealing man; roguery, exaction, injustice, vice, scandal, pillage, considerable loss.

Queen of Cups



Beautiful, fair, dreamy—as one who sees visions in a cup. This is, however, only one of her aspects; she sees, but she also acts, and her activity feeds her dream. Divinatory Meanings: Good, fair woman; honest, devoted woman, who will do service to the Querent; loving intelligence, and hence the gift of vision; success, happiness, pleasure; also wisdom, virtue; a perfect spouse and a good mother. Reversed: The accounts vary; good woman; otherwise, distinguished woman but one not to be trusted; perverse woman; vice, dishonour, depravity.

Knight of Cups



Graceful, but not warlike; riding quietly, wearing a winged helmet, referring to those higher graces of the imagination which sometimes characterize this card. He too is a dreamer, but the images of the side of sense haunt him in his vision. Divinatory Meanings: Arrival, approach—sometimes that of a messenger; advances, proposition, demeanour, invitation, incitement. Reversed: Trickery, artifice, subtlety, swindling, duplicity, fraud.

Page of Cups



A fair, pleasing, somewhat effeminate page, of studious and intent aspect, contemplates a fish rising from a cup to look at him. It is the pictures of the mind taking form. Divinatory Meanings: Fair young man, one impelled to render service and with whom the Querent will be connected; a studious youth; news, message; application, reflection, meditation; also these things directed to business. Reversed: Taste, inclination, attachment, seduction, deception, artifice.

Ten of Cups



Appearance of Cups in a rainbow; it is contemplated in wonder and ecstacy by a man and woman below, evidently husband and wife. His right arm is about her; his left is raised upward; she raises her right arm. The two children dancing near them have not observed the prodigy but are happy after their own manner. There is a home-scene beyond. Divinatory Meanings: Contentment, repose of the entire heart; the perfection of that state; also perfection of human love and friendship; if with several picture-cards, a person who is taking charge of the Querent's interests; also the town, village or country inhabited by the Querent. Reversed: Repose of the false heart, indignation, violence.

Nine of Cups



A goodly personage has feasted to his heart's content, and abundant refreshment of wine is on the arched counter behind him, seeming to indicate that the future is also assured. The picture offers the material side only, but there are other aspects. Divinatory Meanings: Concord, contentment, physical bien-être; also victory, success, advantage; satisfaction for the Querent or person for whom the consultation is made. Reversed: Truth, loyalty, liberty; but the readings vary and include mistakes, imperfections, etc.

Eight of Cups



A man of dejected aspect is deserting the cups of his felicity, enterprise, undertaking or previous concern. Divinatory Meanings: The card speaks for itself on the surface, but other readings are entirely antithetical—giving joy, mildness, timidity, honour, modesty. In practice, it is usually found that the card shews the decline of a matter, or that a matter which has been thought to be important is really of slight consequence—either for good or evil. Reversed: Great joy, happiness, feasting.

Seven of Cups



Strange chalices of vision, but the images are more especially those of the fantastic spirit. Divinatory Meanings: Fairy favours, images of reflection, sentiment, imagination, things seen in the glass of contemplation; some attainment in these degrees, but nothing permanent or substantial is suggested. Reversed: Desire, will, determination, project.

Six of Cups



Children in an old garden, their cups filled with flowers. Divinatory Meanings: A card of the past and of memories, looking back, as—for example—on childhood; happiness, enjoyment, but coming rather from the past; things that have vanished. Another reading reverses this, giving new relations, new knowledge, new environment, and then the children are disporting in an unfamiliar precinct. Reversed: The future, renewal, that which will come to pass presently.

Five of Cups



A dark, cloaked figure, looking sideways at three prone cups; two others stand upright behind him; a bridge is in the background, leading to a small keep or holding. Divinatory Meanings: It is a card of loss, but something remains over; three have been taken, but two are left; it is a card of inheritance, patrimony, transmission, but not corresponding to expectations; with some interpreters it is a card of marriage, but not without bitterness or frustration. Reversed: News, alliances, affinity, consanguinity, ancestry, return, false projects.

Four of Cups



A young man is seated under a tree and contemplates three cups set on the grass before him; an arm issuing from a cloud offers him another cup. His expression notwithstanding is one of discontent with his environment. Divinatory Meanings: Weariness, disgust, aversion, imaginary vexations, as if the wine of this world had caused satiety only; another wine, as if a fairy gift, is now offered the wastrel, but he sees no consolation therein. This is also a card of blended pleasure. Reversed: Novelty, presage, new instruction, new relations.

Three of Cups



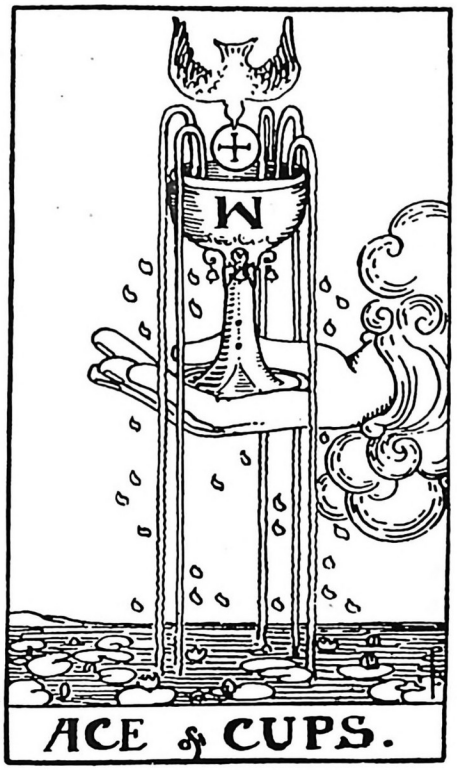
Maidens in a garden-ground with cups uplifted, as if pledging one another. Divinatory Meanings: The conclusion of any matter in plenty, perfection and merriment; happy issue, victory, fulfilment, solace, healing. Reversed: Expedition, dispatch, achievement, end. It signifies also the side of excess in physical enjoyment, and the pleasures of the senses.

Two of Cups



A youth and maiden are pledging one another, and above their cups rises the Caduceus of Hermes, between the great wings of which there appears a lion's head. It is a variant of a sign which is found in a few old examples of this card. Some curious emblematical meanings are attached to it, but they do not concern us in this place. Divinatory Meanings: Love, passion, friendship, affinity, union, concord, sympathy, the interrelation of the sexes, and—as a suggestion apart from all offices of divination—that desire which is not in Nature, but by which Nature is sanctified.

Ace of Cups



The waters are beneath, and thereon are water-lilies; the hand issues from the cloud, holding in its palm the cup, from which four streams are pouring; a dove, bearing in its bill a cross-marked Host, descends to place the Wafer in the Cup; the dew of water is falling on all sides. It is an intimation of that which may lie behind the Lesser Arcana. Divinatory Meanings: House of the true heart, joy, content, abode, nourishment, abundance, fertility; Holy Table, felicity hereof. Reversed: House of the false heart, mutation, instability, revolution.

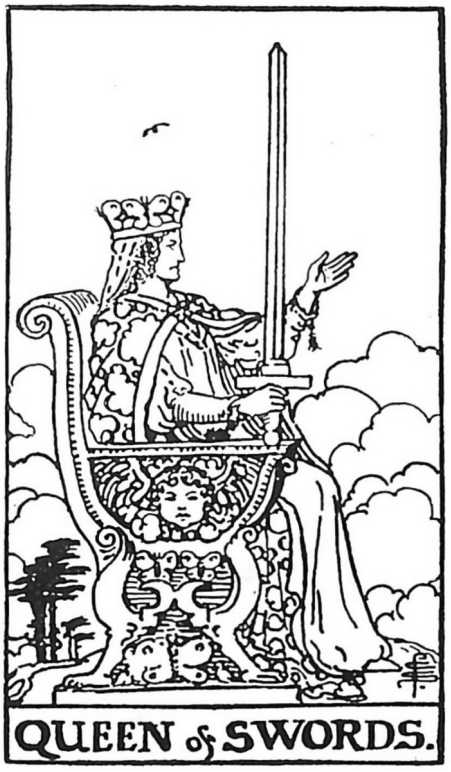
The Suit of Swords

King of Swords



He sits in judgment, holding the unsheathed sign of his suit. He recalls, of course, the conventional Symbol of justice in the Trumps Major, and he may represent this virtue, but he is rather the power of life and death, in virtue of his office. Divinatory Meanings: Whatsoever arises out of the idea of judgment and all its connexions —power, command, authority, militant intelligence, law, offices of the crown, and so forth. Reversed: Cruelty, perversity, barbarity, perfidy, evil intention.

Queen of Swords



Her right hand raises the weapon vertically and the hilt rests on an arm of her royal chair; the left hand is extended, the arm raised; her countenance is severe but chastened; it suggests familiarity with sorrow. It does not represent mercy, and, her sword notwithstanding, she is scarcely a symbol of power. Divinatory Meanings: Widowhood, female sadness and embarrassment, absence, sterility, mourning, privation, separation. Reversed: Malice, bigotry, artifice, prudery, bale, deceit.

Knight of Swords



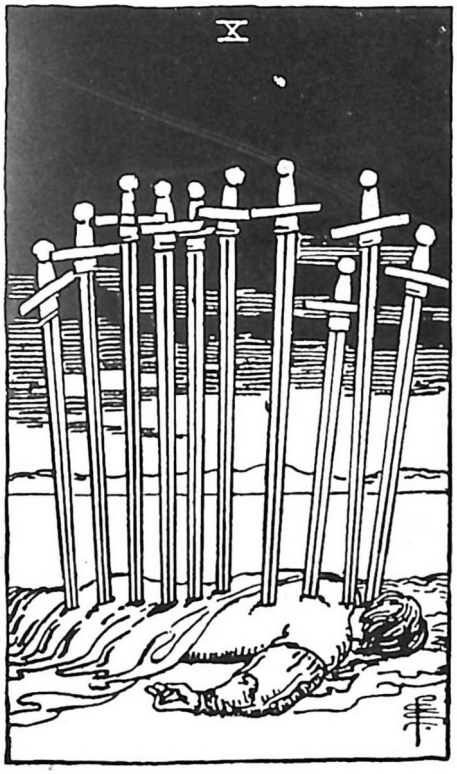
He is riding in full course, as if scattering his enemies. In the design he is really a prototypical hero of romantic chivalry. He might almost be Galahad, whose sword is swift and sure because he is clean of heart. Divinatory Meanings: Skill, bravery, capacity, defence, address, enmity, wrath, war, destruction, opposition, resistance, ruin. There is therefore a sense in which the card signifies death, but it carries this meaning only in its proximity to other cards of fatality. Reversed: Imprudence, incapacity, extravagance.

Page of Swords



A lithe, active figure holds a sword upright in both hands, while in the act of swift walking. He is passing over rugged land, and about his way the clouds are collocated wildly. He is alert and lithe, looking this way and that, as if an expected enemy might appear at any moment. Divinatory Meanings: Authority, overseeing, secret service, vigilance, spying, examination, and the qualities thereto belonging. Reversed: More evil side of these qualities; what is unforeseen, unprepared state; sickness is also intimated.

Ten of Swords



A prostrate figure, pierced by all the swords belonging to the card. Divinatory Meanings: Whatsoever is intimated by the design; also pain, affliction, tears, sadness, desolation. It is not especially a card of violent death. Reversed: Advantage, profit, success, favour, but none of these are permanent; also power and authority.

Nine of Swords



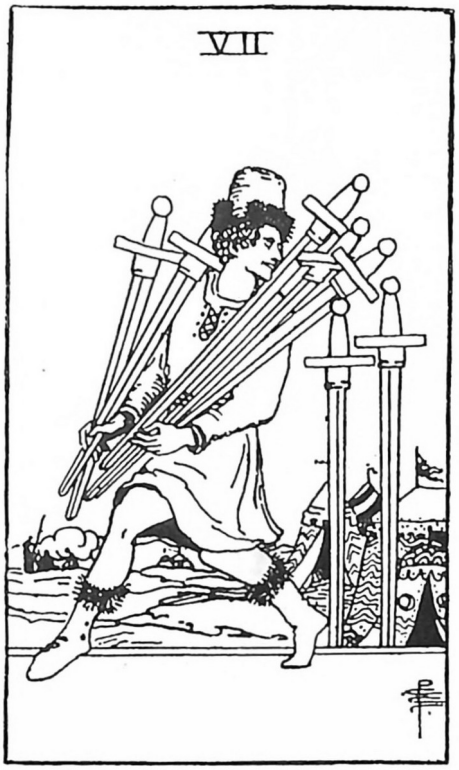
One seated on her couch in lamentation, with the swords over her. She is as one who knows no sorrow which is like unto hers. It is a card of utter desolation. Divinatory Meanings: Death, failure, miscarriage, delay, deception, disappointment, despair. Reversed: Imprisonment, suspicion, doubt, reasonable fear, shame.

Eight of Swords



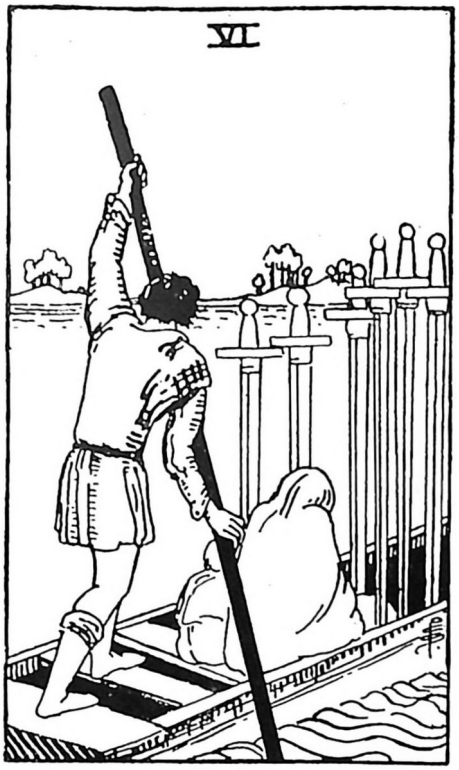
A woman, bound and hoodwinked, with the swords of the card about her. Yet it is rather a card of temporary durance than of irretrievable bondage. Divinatory Meanings: Bad news, violent chagrin, crisis, censure, power in trammels, conflict, calumny; also sickness. Reversed: Disquiet, difficulty, opposition, accident, treachery; what is unforeseen; fatality.

Seven of Swords



A man in the act of carrying away five swords rapidly; the two others of the card remain stuck in the ground. A camp is close at hand. Divinatory Meanings: Design, attempt, wish, hope, confidence; also quarrelling, a plan that may fail, annoyance. The design is uncertain in its import, because the significations are widely at variance with each other. Reversed: Good advice, counsel, instruction, slander, babbling.

Six of Swords



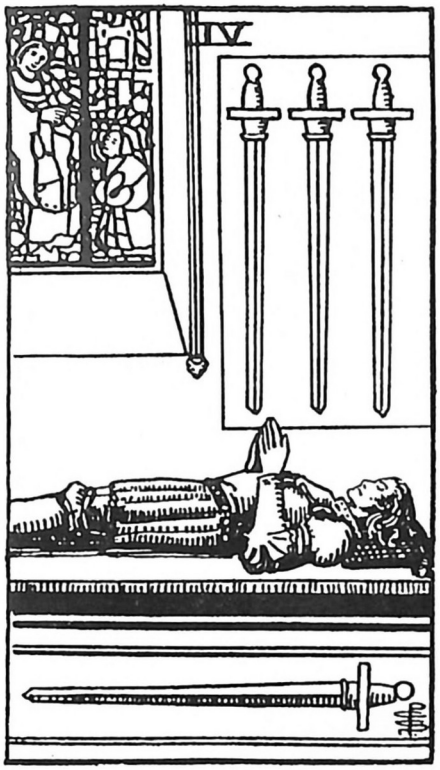
A ferryman carrying passengers in his punt to the further shore. The course is smooth, and seeing that the freight is light, it may be noted that the work is not beyond his strength. Divinatory Meanings: Journey by water, route, way, envoy, commissionary, expedient. Reversed: Declaration, confession, publicity; one account says that it is a proposal of love.

Five of Swords



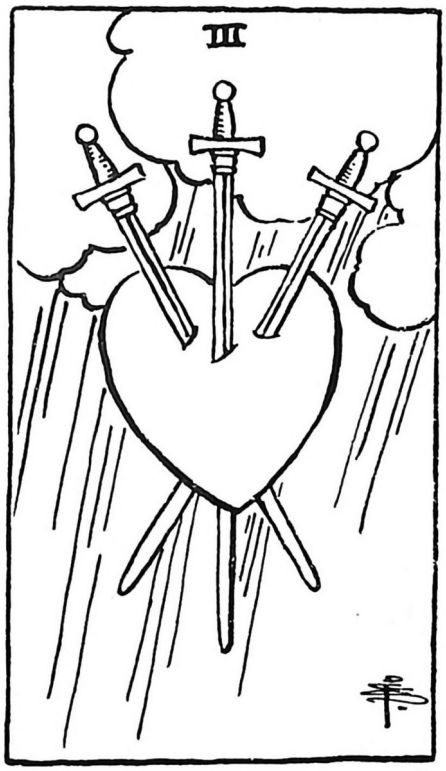
A disdainful man looks after two retreating and dejected figures. Their swords lie upon the ground. He carries two others on his left shoulder, and a third sword is in his right hand, point to earth. He is the master in possession of the field. Divinatory Meanings: Degradation, destruction, revocation, infamy, dishonour, loss, with the variants and analogues of these. Reversed: The same; burial and obsequies.

Four of Swords



The effigy of a knight in the attitude of prayer, at full length upon his tomb. Divinatory Meanings: Vigilance, retreat, solitude, hermit's repose, exile, tomb and coffin. It is these last that have suggested the design. Reversed: Wise administration, circumspection, economy, avarice, precaution, testament.

Three of Swords



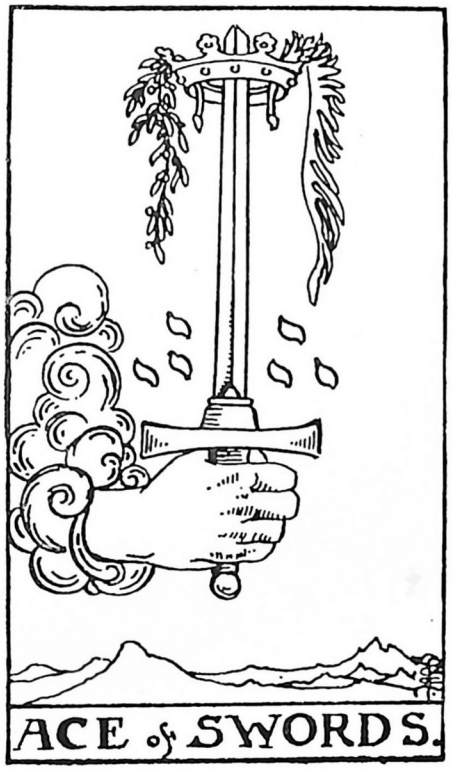
Three swords piercing a heart; cloud and rain behind. Divinatory Meanings: Removal, absence, delay, division, rupture, dispersion, and all that the design signifies naturally, being too simple and obvious to call for specific enumeration. Reversed: Mental alienation, error, loss, distraction, disorder, confusion.

Two of Swords



A hoodwinked female figure balances two swords upon her shoulders. Divinatory Meanings: Conformity and the equipoise which it suggests, courage, friendship, concord in a state of arms; another reading gives tenderness, affection, intimacy. The suggestion of harmony and other favourable readings must be considered in a qualified manner, as Swords generally are not symbolical of beneficent forces in human affairs. Reversed: Imposture, falsehood, duplicity, disloyalty.

Ace of Swords



A hand issues from a cloud, grasping a sword, the point of which is encircled by a crown. Divinatory Meanings: Triumph, the excessive degree in everything, conquest, triumph of force. It is a card of great force, in love as well as in hatred. The crown may carry a much higher significance than comes usually within the sphere of fortune-telling. Reversed: The same, but the results are disastrous; another account says—conception, childbirth, augmentation, multiplicity.

The Suit of Pentacles

King of Pentacles



The figure calls for no special description; the face is rather dark, suggesting also courage, but somewhat lethargic in tendency. The bull's head should be noted as a recurrent symbol on the throne. The sign of this suit is represented throughout as engraved or blazoned with the pentagram, typifying the correspondence of the four elements in human nature and that by which they may be governed. In many old Tarot packs this suit stood for current coin, money, deniers. I have not invented the substitution of pentacles and I have no special cause to sustain in respect of the alternative. But the consensus of divinatory meanings is on the side of some change, because the cards do not happen to deal especially with questions of money. Divinatory Meanings: Valour, realizing intelligence, business and normal intellectual aptitude, sometimes mathematical gifts and attainments of this kind; success in these paths. Reversed: Vice, weakness, ugliness, perversity, corruption, peril.

Queen of Pentacles



The face suggests that of a dark woman, whose qualities might be summed up in the idea of greatness of soul; she has also the serious cast of intelligence; she contemplates her symbol and may see worlds therein. Divinatory Meanings: Opulence, generosity, magnificence, security, liberty. Reversed: Evil, suspicion, suspense, fear, mistrust.

Knight of Pentacles



He rides a slow, enduring, heavy horse, to which his own aspect corresponds. He exhibits his symbol, but does not look therein. Divinatory Meanings: Utility, serviceableness, interest, responsibility, rectitude—all on the normal and external plane. Reversed: Inertia, idleness, repose of that kind, stagnation; also placidity, discouragement, carelessness.

Page of Pentacles



A youthful figure, looking intently at the pentacle which hovers over his raised hands. He moves slowly, insensible of that which is about him. Divinatory Meanings: Application, study, scholarship, reflection; another reading says news, messages and the bringer thereof; also rule, management. Reversed: Prodigality, dissipation, liberality, luxury; unfavourable news.

Ten of Pentacles



A man and woman beneath an archway which gives entrance to a house and domain. They are accompanied by a child, who looks curiously at two dogs accosting an ancient personage seated in the foreground. The child's hand is on one of them. Divinatory Meanings: Gain, riches; family matters, archives, extraction, the abode of a family. Reversed: Chance, fatality, loss, robbery, games of hazard; sometimes gift, dowry, pension.

Nine of Pentacles



A woman, with a bird upon her wrist, stands amidst a great abundance of grapevines in the garden of a manorial house. It is a wide domain, suggesting plenty in all things. Possibly it is her own possession and testifies to material well-being. Divinatory Meanings: Prudence, safety, success, accomplishment, certitude, discernment. Reversed: Roguery, deception, voided project, bad faith.

Eight of Pentacles



An artist in stone at his work, which he exhibits in the form of trophies. Divinatory Meanings: Work, employment, commission, craftsmanship, skill in craft and business, perhaps in the preparatory stage. Reversed: Voided ambition, vanity, cupidity, exaction, usury. It may also signify the possession of skill, in the sense of the ingenious mind turned to cunning and intrigue.

Seven of Pentacles



A young man, leaning on his staff, looks intently at seven pentacles attached to a clump of greenery on his right; one would say that these were his treasures and that his heart was there. Divinatory Meanings: These are exceedingly contradictory; in the main, it is a card of money, business, barter; but one reading gives altercation, quarrels—and another innocence, ingenuity, purgation. Reversed: Cause for anxiety regarding money which it may be proposed to lend.

Six of Pentacles



A person in the guise of a merchant weighs money in a pair of scales and distributes it to the needy and distressed. It is a testimony to his own success in life, as well as to his goodness of heart. Divinatory Meanings: Presents, gifts, gratification; another account says attention, vigilance; now is the accepted time, present prosperity, etc. Reversed: Desire, cupidity, envy, jealousy, illusion.

Five of Pentacles



Two mendicants in a snow-storm pass a lighted casement. Divinatory Meanings: The card foretells material trouble above all, whether in the form illustrated—that is, destitution—or otherwise. For some cartomancists, it is a card of love and lovers—wife, husband, friend, mistress; also concordance, affinities. These alternatives cannot be harmonized. Reversed: Disorder, chaos, ruin, discord, profligacy.

Four of Pentacles



A crowned figure, having a pentacle over his crown, clasps another with hands and arms; two pentacles are under his feet. He holds to that which he has. Divinatory Meanings: The surety of possessions, cleaving to that which one has, gift, legacy, inheritance. Reversed: Suspense, delay, opposition.

Three of Pentacles



A sculptor at his work in a monastery. Compare the design which illustrates the Eight of Pentacles. The apprentice or amateur therein has received his reward and is now at work in earnest. Divinatory Meanings: Métier, trade, skilled labour; usually, however, regarded as a card of nobility, aristocracy, renown, glory. Reversed: Mediocrity, in work and otherwise, puerility, pettiness, weakness.

Two of Pentacles



A young man, in the act of dancing, has a pentacle in either hand, and they are joined by that endless cord which is like the number 8 reversed. Divinatory Meanings: On the one hand it is represented as a card of gaiety, recreation and its connexions, which is the subject of the design; but it is read also as news and messages in writing, as obstacles, agitation, trouble, embroilment. Reversed: Enforced gaiety, simulated enjoyment, literal sense, handwriting, composition, letters of exchange.

Ace of Pentacles



A hand—issuing, as usual, from a cloud—holds up a pentacle. Divinatory Meanings: Perfect contentment, felicity, ecstasy; also speedy intelligence; gold. Reversed: The evil side of wealth, bad intelligence; also great riches. In any case it shews prosperity, comfortable material conditions, but whether these are of advantage to the possessor will depend on whether the card is reversed or not.

§ 3. The Greater Arcana and their Divinatory Meanings

1. The Magician.—Skill, diplomacy, address, subtlety; sickness, pain, loss, disaster, snares of enemies; self-confidence, will; the Querent, if male. Reversed: Physician, Magus, mental disease, disgrace, disquiet.

2. The High Priestess.—Secrets, mystery, the future as yet unrevealed; the woman who interests the Querent, if male; the Querent herself, if female; silence, tenacity; mystery, wisdom, science. Reversed: Passion, moral or physical ardour, conceit, surface knowledge.

3. The Empress.—Fruitfulness, action, initiative, length of days; the unknown, clandestine; also difficulty, doubt, ignorance. Reversed: Light, truth, the unravelling of involved matters, public rejoicings; according to another reading, vacillation.

4. The Emperor.—Stability, power, protection, realization; a great person; aid, reason, conviction; also authority and will. Reversed: Benevolence, compassion, credit; also confusion to enemies, obstruction, immaturity.

5. The Hierophant.—Marriage, alliance, captivity, servitude; by another account, mercy and goodness; inspiration; the man to whom the Querent has recourse. Reversed: Society, good understanding, concord, overkindness, weakness.

6. The Lovers.—Attraction, love, beauty, trials overcome. Reversed: Failure, foolish designs. Another account speaks of marriage frustrated and contrarieties of all kinds.

7. The Chariot.—Succour, providence; also war, triumph, presumption, vengeance, trouble. Reversed: Riot, quarrel, dispute, litigation, defeat.

8. Fortitude.—Power, energy, action, courage, magnanimity; also complete success and honours. Reversed: Despotism, abuse of power, weakness, discord, sometimes even disgrace.

9. The Hermit.—Prudence, circumspection; also and especially treason, dissimulation, roguery, corruption. Reversed: Concealment, disguise, policy, fear, unreasoned caution.

10. Wheel of Fortune.—Destiny, fortune, success, elevation, luck, felicity. Reversed: Increase, abundance, superfluity.

11. Justice.—Equity, rightness, probity, executive; triumph of the deserving side in law. Reversed: Law in all its departments, legal complications, bigotry, bias, excessive severity.

12. The Hanged Man.—Wisdom, circumspection, discernment, trials, sacrifice, intuition, divination, prophecy. Reversed: Selfishness, the crowd, body politic.

13. Death.—End, mortality, destruction, corruption; also, for a man, the loss of a benefactor; for a woman, many contrarieties; for a maid, failure of marriage projects. Reversed: Inertia, sleep, lethargy, petrifaction, somnambulism; hope destroyed.

14. Temperance.—Economy, moderation, frugality, management, accommodation. Reversed: Things connected with churches, religions, sects, the priesthood, sometimes even the priest who will marry the Querent; also disunion, unfortunate combinations, competing interests.

15. The Devil.—Ravage, violence, vehemence, extraordinary efforts, force, fatality; that which is predestined but is not for this reason evil. Reversed: Evil fatality, weakness, pettiness, blindness.

16. The Tower.—Misery, distress, indigence, adversity, calamity, disgrace, deception, ruin. It is a card in particular of unforeseen catastrophe. Reversed: According to one account, the same in a lesser degree; also oppression, imprisonment, tyranny.

17. The Star.—Loss, theft, privation, abandonment; another reading says—hope and bright prospects. Reversed: Arrogance, haughtiness, impotence.

18. The Moon.—Hidden enemies, danger, calumny, darkness, terror, deception, occult forces, error. Reversed: Instability, inconstancy, silence, lesser degrees of deception and error.

19. The Sun.—Material happiness, fortunate marriage, contentment. Reversed: The same in a lesser sense.

20. The Last Judgment.—Change of position, renewal, outcome. Another account specifies total loss through lawsuit. Reversed: Weakness, pusillanimity, simplicity; also deliberation, decision, sentence.

Zero. The Fool.—Folly, mania, extravagance, intoxication, delirium, frenzy, bewrayment. Reversed: Negligence, absence, distribution, carelessness, apathy, nullity, vanity.

21. The World.—Assured success, recompense, voyage, route, emigration, flight, change of place. Reversed: Inertia, fixity, stagnation, permanence.

It will be seen that, except where there is an irresistible suggestion conveyed by the surface meaning, that which is extracted from the Trumps Major by the divinatory art is at once artificial and arbitrary, as it seems to me, in the highest degree. But of one order are the mysteries of light and of another are those of fantasy. The allocation of a fortune-telling aspect to these cards is the story of a prolonged impertinence.

§ 4. Some Additional Meanings of the Lesser Arcana

Wands. King.—Generally favourable; may signify a good marriage. Reversed: Advice that should be followed.

Queen.—A good harvest, which may be taken in several senses. Reversed: Goodwill towards the Querent, but without the opportunity to exercise it.

Knight.—A bad card; according to some readings, alienation. Reversed: For a woman, marriage, but probably frustrated.

Page.—Young man of family in search of young lady. Reversed: Bad news.

Ten.—Difficulties and contradictions, if near a good card.

Nine.—Generally speaking, a bad card.

Eight.—Domestic disputes for a married person.

Seven.—A dark child.

Six.—Servants may lose the confidence of their masters; a young lady may be betrayed by a friend. Reversed: Fulfilment of deferred hope.

Five.—Success in financial speculation. Reversed: Quarrels may be turned to advantage.

Four.—Unexpected good fortune. Reversed: A married woman will have beautiful children.

Three.—A very good card; collaboration will favour enterprise.

Two.—A young lady may expect trivial disappointments.

Ace.—Calamities of all kinds. Reversed: A sign of birth.

Cups. King.—Beware of ill-will on the part of a man of position, and of hypocrisy pretending to help. Reversed: Loss.

Queen.—Sometimes denotes a woman of equivocal character. Reversed: A rich marriage for a man and a distinguished one for a woman.

Knight.—A visit from a friend, who will bring unexpected money to the Querent. Reversed: Irregularity.

Page.—Good augury; also a young man who is unfortunate in love. Reversed: Obstacles of all kinds.

Ten.—For a male Querent, a good marriage and one beyond his expectations. Reversed: Sorrow; also a serious quarrel.

Nine.—Of good augury for military men. Reversed: Good business.

Eight.—Marriage with a fair woman. Reversed: Perfect satisfaction.

Seven.—Fair child; idea, design, resolve, movement. Reversed: Success, if accompanied by the Three of Cups.

Six.—Pleasant memories. Reversed: Inheritance to fall in quickly.

Five.—Generally favourable; a happy marriage; also patrimony, legacies, gifts, success in enterprise. Reversed: Return of some relative who has not been seen for long.

Four.—Contrarieties. Reversed: Presentiment.

Three.—Unexpected advancement for a military man. Reversed: Consolation, cure, end of the business.

Two.—Favourable in things of pleasure and business, as well as love; also wealth and honour. Reversed: Passion.

Ace.—Inflexible will, unalterable law. Reversed: Unexpected change of position.

Swords. King.—A lawyer, senator, doctor. Reversed: A bad man; also a caution to put an end to a ruinous lawsuit.

Queen.—A widow. Reversed: A bad woman, with ill-will towards the Querent.

Knight.—A soldier, man of arms, satellite, stipendiary; heroic action predicted for soldier. Reversed: Dispute with an imbecile person; for a woman, struggle with a rival, who will be conquered.

Page.—An indiscreet person will pry into the Querent's secrets. Reversed: Astonishing news.

Ten.—Followed by Ace and King, imprisonment; for girl or wife, treason on the part of friends. Reversed: Victory and consequent fortune for a soldier in war.

Nine.—An ecclesiastic, a priest; generally, a card of bad omen. Reversed: Good ground for suspicion against a doubtful person.

Eight.—For a woman, scandal spread in her respect. Reversed: Departure of a relative.

Seven.—Dark girl; a good card; it promises a country life after a competence has been secured. Reversed: Good advice, probably neglected.

Six.—The voyage will be pleasant. Reversed: Unfavourable issue of lawsuit.

Five.—An attack on the fortune of the Querent. Reversed: A sign of sorrow and mourning.

Four.—A bad card, but if reversed a qualified success may be expected by wise administration of affairs. Reversed: A certain success following wise administration.

Three.—For a woman, the flight of her lover. Reversed: A meeting with one whom the Querent has compromised; also a nun.

Two.—Gifts for a lady, influential protection for a man in search of help. Reversed: Dealings with rogues.

Ace.—Great prosperity or great misery. Reversed: Marriage broken off, for a woman, through her own imprudence.

Pentacles. King.—A rather dark man, a merchant, master, professor. Reversed: An old and vicious man.

Queen.—Dark woman; presents from a rich relative; rich and happy marriage for a young man. Reversed: An illness.

Knight.—An useful man; useful discoveries. Reversed: A brave man out of employment.

Page.—A dark youth; a young officer or soldier; a child. Reversed: Sometimes degradation and sometimes pillage.

Ten.—Represents house or dwelling, and derives its value from other cards. Reversed: An occasion which may be fortunate or otherwise.

Nine.—Prompt fulfilment of what is presaged by neighbouring cards. Reversed: Vain hopes.

Eight.—A young man in business who has relations with the Querent; a dark girl. Reversed: The Querent will be compromised in a matter of money-lending.

Seven.—Improved position for a lady's future husband. Reversed: Impatience, apprehension, suspicion.

Six.—The present must not be relied on. Reversed: A check on the Querent's ambition.

Five.—Conquest of fortune by reason. Reversed: Troubles in love.

Four.—For a bachelor, pleasant news from a lady. Reversed: Observation, hindrances.

Three.—If for a man, celebrity for his eldest son. Reversed: Depends on neighbouring cards.

Two.—Troubles are more imaginary than real. Reversed: Bad omen, ignorance, injustice.

Ace.—The most favourable of all cards. Reversed: A share in the finding of treasure.

It will be observed (1) that these additamenta have little connexion with the pictorial designs of the cards to which they refer, as these correspond with the more important speculative values; (2) and further that the additional meanings are very often in disagreement with those previously given. All meanings are largely independent of one another and all are reduced, accentuated or subject to modification and sometimes almost reversal by their place in a sequence. There is scarcely any canon of criticism in matters of this kind. I suppose that in proportion as any system descends from generalities to details it becomes naturally the more precarious; and in the records of professional fortune-telling, it offers more of the dregs and lees of the subject. At the same time, divinations based on intuition and second sight are of little practical value unless they come down from the region of universals to that of particulars; but in proportion as this gift is present in a particular case, the specific meanings recorded by past cartomancists will be disregarded in favour of the personal appreciation of card values.

This has been intimated already. It seems necessary to add the following speculative readings.

§ 5. The Recurrence of Cards in Dealing

In the Natural Position

4 Kings = great honour; 3 Kings = consultation; 2 Kings = minor counsel.

4 Queens = great debate; 3 Queens = deception by women; 2 Queens = sincere friends.

4 Knights = serious matters; 3 Knights = lively debate; 2 Knights = intimacy.

4 Pages = dangerous illness; 3 Pages = dispute; 2 Pages = disquiet.

4 Tens = condemnation; 3 Tens = new condition; 2 Tens = change.

4 Nines = a good friend; 3 Nines = success; 2 Nines = receipt.

4 Eights = reverse; 3 Eights = marriage; 2 Eights = new knowledge.

4 Sevens = intrigue; 3 Sevens = infirmity; 2 Sevens = news.

4 Sixes = abundance; 3 Sixes = success; 2 Sixes = irritability.

4 Fives = regularity; 3 Fives = determination; 2 Fives = vigils.

4 Fours = journey near at hand; 3 Fours = a subject of reflection; 2 Fours = insomnia.

4 Threes = progress; 3 Threes = unity; 2 Threes = calm.

4 Twos = contention; 3 Twos = security; 2 Twos = accord.

4 Aces = favourable chance; 3 Aces = small success; 2 Aces = trickery.

Reversed

4 Kings = celerity; 3 Kings = commerce; 2 Kings = projects.

4 Queens = bad company; 3 Queens = gluttony; 2 Queens = work.

4 Knights = alliance; 3 Knights = a duel, or personal encounter; 2 Knights = susceptibility.

4 Pages = privation; 3 Pages = idleness; 2 Pages = society.

4 Tens = event, happening; 3 Tens = disappointment; 2 Tens = expectation justified.

4 Nines = usury; 3 Nines = imprudence; 2 Nines = a small profit.

4 Eights = error; 3 Eights = a spectacle; 2 Eights = misfortune.

4 Sevens = quarrellers; 3 Sevens = joy; 2 Sevens = women of no repute.

4 Sixes = care; 3 Sixes = satisfaction; 2 Sixes = downfall.

4 Fives = order; 3 Fives = hesitation; 2 Fives = reverse.

4 Fours = walks abroad; 3 Fours = disquiet; 2 Fours = dispute.

4 Threes = great success; 3 Threes = serenity; 2 Threes = safety.

4 Twos = reconciliation; 3 Twos = apprehension; 2 Twos = mistrust.

4 Aces = dishonour; 3 Aces = debauchery; 2 Aces = enemies.

§ 6. The Art of Tarot Divination

We come now to the final and practical part of this division of our subject, being the way to consult and obtain oracles by means of Tarot cards. The modes of operation are rather numerous, and some of them are exceedingly involved. I set aside those last mentioned, because persons who are versed in such questions believe that the way of simplicity is the way of truth. I set aside also the operations which have been republished recently in that section of The Tarot of the Bohemians which is entitled "The Divining Tarot"; it may be recommended at its proper value to readers who wish to go further than the limits of this handbook. I offer in the first place a short process which has been used privately for many years past in England, Scotland and Ireland. I do not think that it has been published—certainly not in connexion with Tarot cards; I believe that it will serve all purposes, but I will add by way of variation—in the second place what used to be known in France as the Oracles of Julia Orsini.

§ 7. An Ancient Celtic Method of Divination

This mode of divination is the most suitable for obtaining an answer to a definite question. The Diviner first selects a card to represent the person or matter about which inquiry is made. This card is called the Significator. Should he wish to ascertain something in connexion with himself he takes the one which corresponds to his personal description. A Knight should be chosen as the Significator if the subject of inquiry is a man of forty years old and upward; a King should be chosen for any male who is under that age; a Queen for a woman who is over forty years; and a Page for any female of less age.

The four Court Cards in Wands represent very fair people, with yellow or auburn hair, fair complexion and blue eyes. The Court Cards in Cups signify people with light brown or dull fair hair and grey or blue eyes. Those in Swords stand for people having hazel or grey eyes, dark brown hair and dull complexion. Lastly, the Court Cards in Pentacles are referred to persons with very dark brown or black hair, dark eyes and sallow or swarthy complexions. These allocations are subject, however, to the following reserve, which will prevent them being taken too conventionally. You can be guided on occasion by the known temperament of a person; one who is exceedingly dark may be very energetic, and would be better represented by a Sword card than a Pentacle. On the other hand, a very fair subject who is indolent and lethargic should be referred to Cups rather than to Wands.

If it is more convenient for the purpose of a divination to take as the Significator the matter about which inquiry is to be made, that Trump or small card should be selected which has a meaning corresponding to the matter. Let it be supposed that the question is: Will a lawsuit be necessary? In this case, take the Trump No. 11, or Justice, as the Significator. This has reference to legal affairs. But if the question is: Shall I be successful in my lawsuit? one of the Court Cards must be chosen as the Significator. Subsequently, consecutive divinations may be performed to ascertain the course of the process itself and its result to each of the parties concerned.

Having selected the Significator, place it on the table, face upwards. Then shuffle and cut the rest of the pack three times, keeping the faces of the cards downwards.

Turn up the top or FIRST CARD of the pack; cover the Significator with it, and say: This covers him. This card gives the influence which is affecting the person or matter of inquiry generally, the atmosphere of it in which the other currents work.

Turn up the SECOND CARD and lay it across the FIRST, saying: This crosses him. It shews the nature of the obstacles in the matter. If it is a favourable card, the opposing forces will not be serious, or it may indicate that something good in itself will not be productive of good in the particular connexion.

Turn up the THIRD CARD; place it above the Significator, and say: This crowns him. It represents (a) the Querent's aim or ideal in the matter; (b) the best that can be achieved under the circumstances, but that which has not yet been made actual.

Turn up the FOURTH CARD; place it below the Significator, and say: This is beneath him. It shews the foundation or basis of the matter, that which has already passed into actuality and which the Significator has made his own.

Turn up the FIFTH CARD; place it on the side of the Significator from which he is looking, and say: This is behind him. It gives the influence that is just passed, or is now passing away.

N.B.—If the Significator is a Trump or any small card that cannot be said to face either way, the Diviner must decide before beginning the operation which side he will take it as facing.

Turn up the SIXTH CARD; place it on the side that the Significator is facing, and say: This is before him. It shews the influence that is coming into action and will operate in the near future.

The cards are now disposed in the form of a cross, the Significator—covered by the First Card—being in the centre.

The next four cards are turned up in succession and placed one above the other in a line, on the right hand side of the cross.

The first of these, or the SEVENTH CARD of the operation, signifies himself—that is, the Significator—whether person or thing—and shews its position or attitude in the circumstances.

The EIGHTH CARD signifies his house, that is, his environment and the tendencies at work therein which have an effect on the matter—for instance, his position in life, the influence of immediate friends, and so forth.

The NINTH CARD gives his hopes or fears in the matter.

The TENTH is what will come, the final result, the culmination which is brought about by the influences shewn by the other cards that have been turned up in the divination.

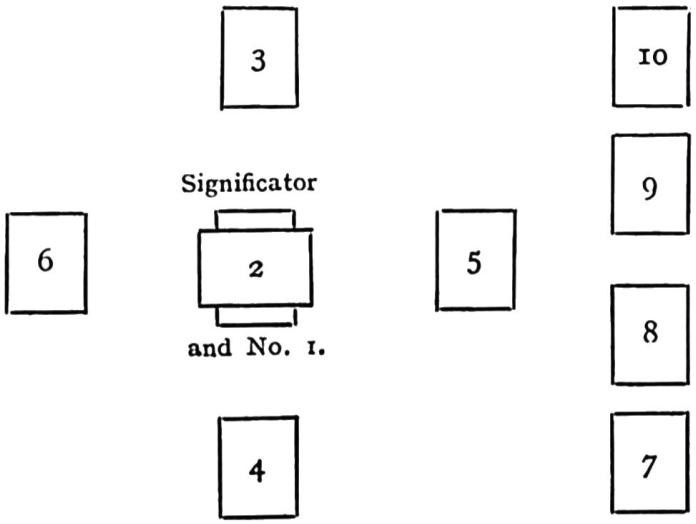
It is on this card that the Diviner should especially concentrate his intuitive faculties and his memory in respect of the official divinatory meanings attached thereto. It should embody whatsoever you may have divined from the other cards on the table, including the Significator itself and concerning him or it, not excepting such lights upon higher significance as might fall like sparks from heaven if the card which serves for the oracle, the card for reading, should happen to be a Trump Major.

The operation is now completed; but should it happen that the last card is of a dubious nature, from which no final decision can be drawn, or which does not appear to indicate the ultimate conclusion of the affair, it may be well to repeat the operation, taking in this case the Tenth Card as the Significator, instead of the one previously used. The pack must be again shuffled and cut three times and the first ten cards laid out as before. By this a more detailed account of "What will come" may be obtained.

If in any divination the Tenth Card should be a Court Card, it shews that the subject of the divination falls ultimately into the hands of a person represented by that card, and its end depends mainly on him. In this event also it is useful to take the Court Card in question as the Significator in a fresh operation, and discover what is the nature of his influence in the matter and to what issue he will bring it.

Great facility may be obtained by this method in a comparatively short time, allowance being always made for the gifts of the operator—that is to say, his faculty of insight, latent or developed—and it has the special advantage of being free from all complications.

I here append a diagram of the cards as laid out in this mode of divination. The Significator is here facing to the left.



The Significator.

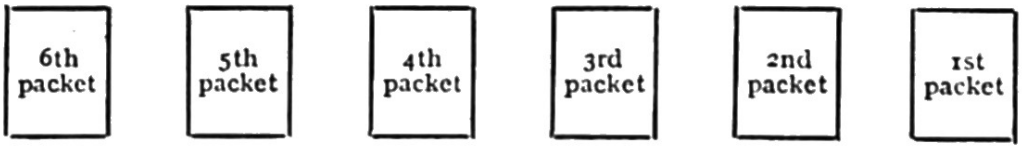
1. What covers him.
2. What crosses him.
3. What crowns him.
4. What is beneath him.
5. What is behind him.
6. What is before him.
7. Himself.
8. His house.
9. His hopes or fears.
10. What will come.

§ 8. An Alternative Method of Reading the Tarot Cards

Shuffle the entire pack and turn some of the cards round, so as to invert their tops.

Let them be cut by the Querent with his left hand.

Deal out the first forty-two cards in six packets of seven cards each, face upwards, so that the first seven cards form the first packet, the following seven the second, and so on—as in the following diagram:—



Take up the first packet; lay out the cards on the table in a row, from right to left; place the cards of the second packet upon them and then the packets which remain. You will thus have seven new packets of six cards each, arranged as follows—

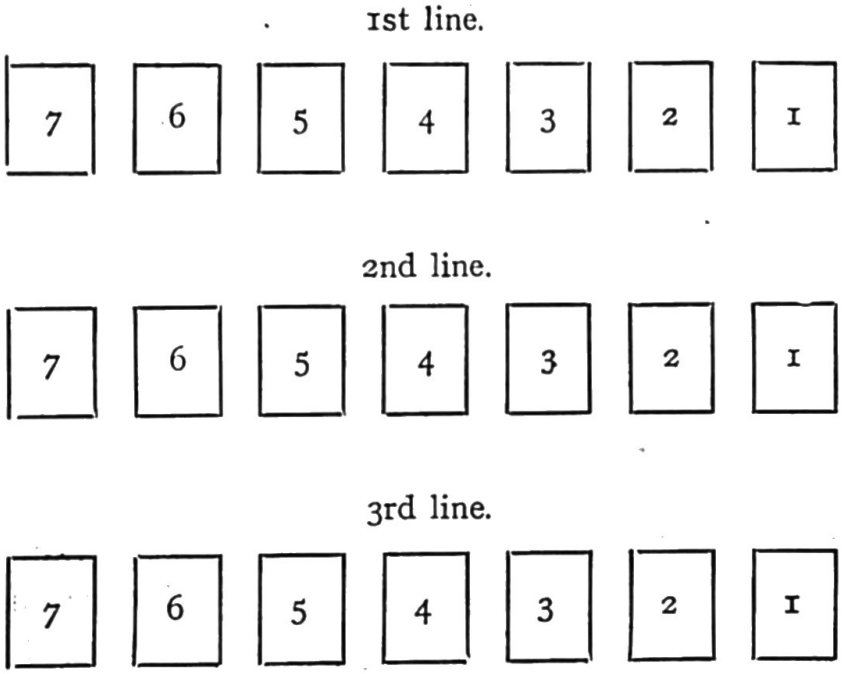


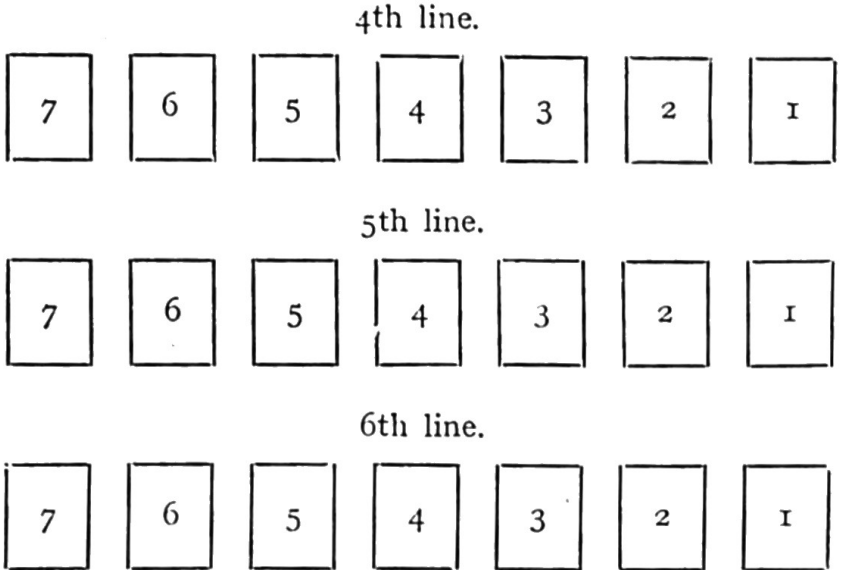
Take the top card of each packet, shuffle them and lay out from right to left, making a line of seven cards.

Then take up the two next cards from each packet, shuffle and lay them out in two lines under the first line.

Take up the remaining twenty-one cards of the packets, shuffle and lay them out in three lines below the others.

You will thus have six horizontal lines of seven cards each, arranged after the following manner.





In this method, the Querent—if of the male sex—is represented by the Magician, and if female by the High Priestess; but the card, in either case, is not taken from the pack until the forty-two cards have been laid out, as above directed. If the required card is not found among those placed upon the table, it must be sought among the remaining thirty-six cards, which have not been dealt, and should be placed a little distance to the right of the first horizontal line. On the other hand, if it is among them, it is also taken out, placed as stated, and a card is drawn haphazard from the thirty-six cards undealt to fill the vacant position, so that there are still forty-two cards laid out on the table.

The cards are then read in succession, from right to left throughout, beginning at card No. 1 of the top line, the last to be read being that on the extreme left, or No. 7, of the bottom line.

This method is recommended when no definite question is asked—that is, when the Querent wishes to learn generally concerning the course of his life and destiny. If he wishes to know what may befall within a certain time, this time should be clearly specified before the cards are shuffled.

With further reference to the reading, it should be remembered that the cards must be interpreted relatively to the subject, which means that all official and conventional meanings of the cards may and should be adapted to harmonize with the conditions of this particular case in question—the position, time of life and sex of the Querent, or person for whom the consultation is made.

Thus, the Fool may indicate the whole range of mental phases between mere excitement and madness, but the particular phase in each divination must be judged by considering the general trend of the cards, and in this naturally the intuitive faculty plays an important part.

It is well, at the beginning of a reading, to run through the cards quickly, so that the mind may receive a general impression of the subject—the trend of the destiny—and afterwards to start again—reading them one by one and interpreting in detail.

It should be remembered that the Trumps represent more powerful and compelling forces—by the Tarot hypothesis—than are referable to the small cards.

The value of intuitive and clairvoyant faculties is of course assumed in divination. Where these are naturally present or have been developed by the Diviner, the fortuitous arrangement of cards forms a link between his mind and the atmosphere of the subject of divination, and then the rest is simple. Where intuition fails, or is absent, concentration, intellectual observation and deduction must be used to the fullest extent to

obtain a satisfactory result. But intuition, even if apparently dormant, may be cultivated by practice in these divinatory processes. If in doubt as to the exact meaning of a card in a particular connexion, the Diviner is recommended, by those who are versed in the matter, to place his hand on it, try to refrain from thinking of what it ought to be, and note the impressions that arise in his mind. At the beginning this will probably resolve itself into mere guessing and may prove incorrect, but it becomes possible with practice to distinguish between a guess of the conscious mind and an impression arising from the mind which is sub-conscious.

It is not within my province to offer either theoretical or practical suggestions on this subject, in which I have no part, but the following additamenta have been contributed by one who has more titles to speak than all the cartomancists of Europe, if they could shuffle with a single pair of hands and divine with one tongue.

Notes on the Practice of Divination

1. Before beginning the operation, formulate your question definitely, and repeat it aloud.

2. Make your mind as blank as possible while shuffling the cards.

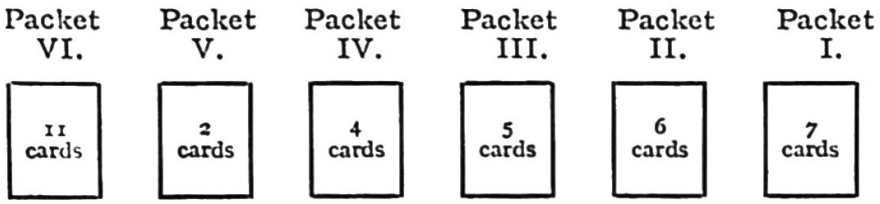
3. Put out of the mind personal bias and preconceived ideas as far as possible, or your judgment will be tinctured thereby.

4. On this account it is more easy to divine correctly for a stranger than for yourself or a friend.

§ 9. The Method of Reading by Means of Thirty-five Cards

When the reading is over, according to the scheme set forth in the last method, it may happen—as in the previous case—that something remains doubtful, or it may be desired to carry the question further, which is done as follows:—Take up the undealt cards which remain over, not having been used in the first operation with 42 cards. The latter are set aside in a heap, with the Querent, face upwards, on the top. The thirty-five cards, being shuffled and cut as before, are divided by dealing into six packets thus:—

Packet I consists of the first SEVEN CARDS; Packet II consists of the SIX CARDS next following in order; Packet III consists of the FIVE CARDS following; Packet IV contains the next FOUR CARDS; Packet V contains TWO CARDS; and Packet VI contains the last ELEVEN CARDS. The arrangement will then be as follows:—



Take up these packets successively; deal out the cards which they contain in six lines, which will be necessarily of unequal length.

THE FIRST LINE stands for the house, the environment and so forth.

THE SECOND LINE stands for the person or subject of the divination.

THE THIRD LINE stands for what is passing outside, events, persons, etc.

THE FOURTH LINE stands for a surprise, the unexpected, etc.

THE FIFTH LINE stands for consolation, and may moderate all that is unfavourable in the preceding lines.

THE SIXTH LINE is that which must be consulted to elucidate the enigmatic oracles of the others; apart from them it has no importance.

These cards should all be read from left to right, beginning with the uppermost line.

It should be stated in conclusion as to this divinatory part that there is no method of interpreting Tarot cards which is not applicable to ordinary playing-cards, but the additional court cards, and above all the Trumps Major, are held to increase the elements and values of the oracles.

And now in conclusion as to the whole matter, I have left for these last words—as if by way of epilogue—one further and final point. It is the sense in which I regard the Trumps Major as containing Secret Doctrine. I do not here mean that I am acquainted with orders and fraternities in which such doctrine reposes and is there found to be part of higher Tarot knowledge. I do not mean that such doctrine, being so preserved and transmitted, can be constructed as imbedded independently in the Trumps Major. I do not mean that it is something apart from the Tarot. Associations exist which have special knowledge of both kinds; some of it is deduced from the Tarot and some of it is apart therefrom; in either case, it is the same in the root-matter. But there are also things in reserve which are not in orders or societies, but are transmitted after another manner. Apart from all inheritance of this kind, let any one who is a mystic consider separately and in combination the Magician, the Fool, the High Priestess, the Hierophant, the Empress, the Emperor, the Hanged Man and the Tower. Let him then consider the card called the Last Judgment. They contain the legend of the soul. The other Trumps Major are the details and—as one might say—the accidents. Perhaps such a person will begin to

understand what lies far behind these symbols, by whomsoever first invented and however preserved. If he does, he will see also why I have concerned myself with the subject, even at the risk of writing about divination by cards.

Bibliography

A Concise Bibliography of the Chief Works dealing with the Tarot and its Connexions

As in spite of its modest pretensions, this monograph is, so far as I am aware, the first attempt to provide in English a complete synoptic account of the Tarot, with its archæological position defined, its available symbolism developed, and—as a matter of curiosity in occultism—with its divinatory meanings and modes of operation sufficiently exhibited, it is my wish, from the literate standpoint, to enumerate those text-books of the subject, and the most important incidental references thereto, which have come under my notice. The bibliographical particulars that follow lay no claim to completeness, as I have cited nothing that I have not seen with my own eyes; but I can understand that most of my readers will be surprised at the extent of the literature —if I may so term it conventionally—which has grown up in the course of the last 120 years. Those who desire to pursue their inquiries further will find ample materials herein, though it is not a course which I am seeking to commend especially, as I deem that enough has been said upon the Tarot in this place to stand for all that has preceded it. The bibliography itself is representative after a similar manner. I should add that there is a considerable catalogue of cards and works on card-playing in the British Museum, but I have not had occasion to consult it to any extent for the purposes of the present list.

I *Monde Primitif, analysé et comparé avec le Monde Moderne. Par M. Court de Gebelin. Vol. 8, 4to, Paris, 1781.*

The articles on the Jeu des Tarots will be found at pp. 365 to 410. The plates at the end shew the Trumps Major and the Aces of each suit. These are valuable, as indications of the cards at the close of the eighteenth century. They were presumably then in circulation in the South of France, as it is said that at the period in question they were practically unknown at Paris. I have dealt with the claims of the papers in the body of the present work. Their speculations were tolerable enough for their mazy period; but that they are suffered still, and accepted indeed without question, by French occult writers is the most convincing testimony that one can need to the qualifications of the latter for dealing with any question of historical research.

II *The Works of Etteilla. Les Sept Nuances de l'œuvre philosophique Hermitique; Manière de se récréer avec le Jeu de Cartes, nommés Tarots; Fragments sur les Hautes Sciences; Philosophie des Hautes Sciences; Jeu des Tarots, ou le Livre de Thoth; Leçons Théoriques et Pratiques du Livre de Thoth—all published between 1783 and 1787.*

These are exceedingly rare and were frankly among the works of colportage of their particular period. They contain the most curious fragments on matters within and without the main issue, lucubrations on genii, magic, astrology, talismans, dreams, etc. I have spoken sufficiently in the text of the author's views on the Tarot and his place in its modern history. He regarded it as a work of speaking hieroglyphics, but to translate it was not easy. He, however, accomplished the task—that is to say, in his own opinion.

III *An Inquiry into the Antient Greek Game, supposed to have been invented by Palamedes. [By James Christie.] London: 4to, 1801.*

I mention this collection of curious dissertations because it has been cited by writers on the Tarot. It seeks to establish a close connexion between early games of antiquity and modern chess. It is suggested that the

invention attributed to Palamedes, prior to the Siege of Troy, was known in China from a more remote period of antiquity. The work has no reference to cards of any kind whatsoever.

IV *Researches into the History of Playing Cards. By Samuel Weller Singer. 4to, London, 1816.*

The Tarot is probably of Eastern origin and high antiquity, but the rest of Court de Gebelin's theory is vague and unfounded. Cards were known in Europe prior to the appearance of the Egyptians. The work has a good deal of curious information and the appendices are valuable, but the Tarot occupies comparatively little of the text and the period is too early for a tangible criticism of its claims. There are excellent reproductions of early specimen designs. Those of Court de Gebelin are also given in extenso.

V *Facts and Speculations on Playing Cards. By W. A. Chatto. 8vo, London, 1848.*

The author suggested that the Trumps Major and the numeral cards were once separate, but were afterwards combined. The oldest specimens of Tarot cards are not later than 1440. But the claims and value of the volume have been sufficiently described in the text.

VI *Les Cartes à Jouer et la Cartomancie. Par D. R. P. Boiteau d'Ambly. 4to, Paris, 1854.*

There are some interesting illustrations of early Tarot cards, which are said to be of Oriental origin; but they are not referred to Egypt. The early gipsy connexion is affirmed, but there is no evidence produced. The cards came with the gipsies from India, where they were designed to shew forth the intentions of "the unknown divinity" rather than to be the servants of profane amusement.

VII *Dogme et Rituel de la Haute Magie. Par Éliphas Lévi, 2 vols., demy 8vo, Paris, 1854.*

This is the first publication of Alphonse Louis Constant on occult philosophy, and it is also his magnum opus. It is constructed in both volumes on the major Keys of the Tarot and has been therefore understood as a kind of development of their implicits, in the way that these were presented to the mind of the author. To supplement what has been said of this work in the text of the present monograph, I need only add that the section on transmutations in the second volume contains what is termed the Key of Thoth. The inner circle depicts a triple Tau, with a hexagram where the bases join, and beneath is the Ace of Cups. Within the external circle are the letters TARO, and about this figure as a whole are grouped the symbols of the Four Living Creatures, the Ace of Wands, Ace of Swords, the letter Shin, and a magician's candle, which is identical, according to Lévi, with the lights used in the Goetic Circle of Black Evocations and Pacts. The triple Tau may be taken to represent the Ace of Pentacles. The only Tarot card given in the volumes is the Chariot, which is drawn by two sphinxes; the fashion thus set has been followed in later days. Those who interpret the work as a kind of commentary on the Trumps Major are the conventional occult students and those who follow them will have only the pains of fools.

VIII *Les Rômes. Par J. A. Vaillant. Demy 8vo, Paris, 1857.*

The author tells us how he met with the cards, but the account is in a chapter of anecdotes. The Tarot is the sidereal book of Enoch, modelled on the astral wheel of Athor. There is a description of the Trumps Major, which are evidently regarded as an heirloom, brought by the gipsies from Indo-Tartary. The publication of Lévi's Dogme et Rituel must, I think, have impressed Vaillant very much, and although in this, which was the writer's most important work, the anecdote that I have mentioned is practically his only Tarot reference, he

seems to have gone much further in a later publication—Clef Magique de la Fiction et du Fait, but I have not been able to see it, nor do I think, from the reports concerning it, that I have sustained a loss.

IX *Histoire de la Magie. Par Éliphas Lévi. 8vo, Paris, 1860.*

The references to the Tarot are few in this brilliant work, which will be available shortly in English. It gives the 21st Trump Major, commonly called the Universe, or World, under the title of Yinx Pantomorph—a seated figure wearing the crown of Isis. This has been reproduced by Papus in Le Tarot Divinataire. The author explains that the extant Tarot has come down to us through the Jews, but it passed somehow into the hands of the gipsies, who brought it with them when they first entered France in the early part of the fifteenth century. The authority here is Vaillant.

X *La Clef des Grands Mystères. Par Eliphas Lévi. 8vo, Paris, 1861.*

The frontispiece to this work represents the absolute Key of the occult sciences, given by William Postel and completed by the writer. It is reproduced in The Tarot of the Bohemians, and in the preface which I have prefixed thereto, as indeed elsewhere, I have explained that Postel never constructed a hieroglyphical key. Eliphas Lévi identifies the Tarot as that sacred alphabet which has been variously referred to Enoch, Thoth, Cadmus and Palamedes. It consists of absolute ideas attached to signs and numbers. In respect of the latter, there is an extended commentary on these as far as the number 19, the series being interpreted as the Keys of Occult Theology. The remaining three numerals which complete the Hebrew alphabet are called the Keys of Nature. The Tarot is said to be the original of chess, as it is also of the Royal Game of Goose. This volume contains the author's hypothetical reconstruction of the tenth Trump Major, shewing Egyptian figures on the Wheel of Fortune.

XI *L'Homme Rouge des Tuileries. Par P. Christian. Fcap. 8vo, Paris, 1863.*

The work is exceedingly rare, is much sought and was once highly prized in France; but Dr. Papus has awakened to the fact that it is really of slender value, and the statement might be extended. It is interesting, however, as containing the writer's first reveries on the Tarot. He was a follower and imitator of Lévi. In the present work, he provides a commentary on the Trumps Major and thereafter the designs and meanings of all the Minor Arcana. There are many and curious astrological attributions. The work does not seem to mention the Tarot by name. A later Histoire de la Magie does little more than reproduce and extend the account of the Trumps Major given herein.

XII *The History of Playing Cards. By E. S. Taylor. Cr. 8vo, London, 1865.*

This was published posthumously and is practically a translation of Boiteau. It therefore calls for little remark on my part. The opinion is that cards were imported by the gipsies from India. There are also references to the so-called Chinese Tarot, which was mentioned by Court de Gebelin.

XIII *Origine des Cartes à Jouer. Par Romain Merlin. 4to, Paris, 1869.*

There is no basis for the Egyptian origin of the Tarot, except in the imagination of Court de Gebelin. I have mentioned otherwise that the writer disposes, to his personal satisfaction, of the gipsy hypothesis, and he does the same in respect of the imputed connexion with India; he says that cards were known in Europe before communication was opened generally with that world about 1494. But if the gipsies were a Pariah tribe already

dwelling in the West, and if the cards were a part of their baggage, there is nothing in this contention. The whole question is essentially one of speculation.

XIV *The Platonist. Vol. II, pp. 126-8. Published at St. Louis, Mo., U.S.A., 1884-5. Royal 4to.*

This periodical, the suspension of which must have been regretted by many admirers of an unselfish and laborious effort, contained one anonymous article on the Tarot by a writer with theosophical tendencies, and considerable pretensions to knowledge. It has, however, by its own evidence, strong titles to negligence, and is indeed a ridiculous performance. The word Tarot is the Latin Rota = wheel, transposed. The system was invented at a remote period in India, presumably—for the writer is vague—about B.C. 300. The Fool represents primordial chaos. The Tarot is now used by Rosicrucian adepts, but in spite of the inference that it may have come down to them from their German progenitors in the early seventeenth century, and notwithstanding the source in India, the twenty-two keys were pictured on the walls of Egyptian temples dedicated to the mysteries of initiation. Some of this rubbish is derived from P. Christian, but the following statement is peculiar, I think, to the writer: "It is known to adepts that there should be twenty-two esoteric keys, which would make the total number up to 100." Persons who reach a certain stage of lucidity have only to provide blank pasteboards of the required number and the missing designs will be furnished by superior intelligences. Meanwhile, America is still awaiting the fulfilment of the concluding forecast, that some few will ere long have so far developed in that country "as to be able to read perfectly... in that perfect and divine sybilline work, the Taro." Perhaps the cards which accompany the present volume will give the opportunity and the impulse!

XV *Lo Joch de Naips. Per Joseph Brunet y Bellet. Cr. 8vo, Barcelona, 1886.*

With reference to the dream of Egyptian origin, the author quotes E. Garth Wilkison's Manners and Customs of the Egyptians as negative evidence at least that cards were unknown in the old cities of the Delta. The history of the subject is sketched, following the chief authorities, but without reference to exponents of the occult schools. The mainstay throughout is Chatto. There are some interesting particulars about the prohibition of cards in Spain, and the appendices include a few valuable documents, by one of which it appears, as already mentioned, that St. Bernardin of Sienna preached against games in general, and cards in particular, so far back as 1423. There are illustrations of rude Tarots, including a curious example of an Ace of Cups, with a phoenix rising therefrom, and a Queen of Cups, from whose vessel issues a flower.

XVI *The Tarot: Its Occult Signification, Use in Fortune-Telling, and Method of Play. By S. L. MacGregor Mathers. Sq. 16mo, London, 1888.*

This booklet was designed to accompany a set of Tarot cards, and the current packs of the period were imported from abroad for the purpose. There is no pretence of original research, and the only personal opinion expressed by the writer or calling for notice here states that the Trumps Major are hieroglyphic symbols corresponding to the occult meanings of the Hebrew alphabet. Here the authority is Lévi, from whom is also derived the brief symbolism allocated to the twenty-two Keys. The divinatory meanings follow, and then the modes of operation. It is a mere sketch written in a pretentious manner and is negligible in all respects.

XVII *Traité Méthodique de Science Occulte. Par Papus. 8vo, Paris, 1891.*

The rectified Tarot published by Oswald Wirth after the indications of Éliphas Lévi is reproduced in this work, which—it may be mentioned—extends to nearly 1,100 pages. There is a section on the gipsies,

considered as the importers of esoteric tradition into Europe by means of the cards. The Tarot is a combination of numbers and ideas, whence its correspondence with the Hebrew alphabet. Unfortunately, the Hebrew citations are rendered almost unintelligible by innumerable typographical errors.

XVIII *Éliphas Lévi: Le Livre des Splendeurs. Demy 8vo, Paris, 1894.*

A section on the Elements of the Kabalah affirms (a) That the Tarot contains in the several cards of the four suits a fourfold explanation of the numbers 1 to 10; (b) that the symbols which we now have only in the form of cards were at first medals and then afterwards became talismans; (c) that the Tarot is the hieroglyphical book of the Thirty-two Paths of Kabalistic theosophy, and that its summary explanation is in the Sepher Yetzirah; (d) that it is the inspiration of all religious theories and symbols; (e) that its emblems are found on the ancient monuments of Egypt. With the historical value of these pretensions I have dealt in the text.

XIX *Clefs Magiques et Clavicules de Salomon. Par Éliphas Lévi. Sq. 12mo, Paris, 1895.*

The Keys in question are said to have been restored in 1860, in their primitive purity, by means of hieroglyphical signs and numbers, without any admixture of Samaritan or Egyptian images. There are rude designs of the Hebrew letters attributed to the Trumps Major, with meanings—most of which are to be found in other works by the same writer. There are also combinations of the letters which enter into the Divine Name; these combinations are attributed to the court cards of the Lesser Arcana. Certain talismans of spirits are in fine furnished with Tarot attributions; the Ace of Clubs corresponds to the Deus Absconditus, the First Principle. The little book was issued at a high price and as something that should be reserved to adepts, or those on the path of adeptship, but it is really without value—symbolical or otherwise.

XX *Les xxii Lames Hermétiques du Tarot Divinatoire. Par R. Falconnier. Demy 8vo, Paris, 1896.*

The word Tarot comes from the Sanskrit and means "fixed star," which in its turn signifies immutable tradition, theosophical synthesis, symbolism of primitive dogma, etc. Graven on golden plates, the designs were used by Hermes Trismegistus and their mysteries were only revealed to the highest grades of the priesthood of Isis. It is unnecessary therefore to say that the Tarot is of Egyptian origin and the work of M. Falconnier has been to reconstruct its primitive form, which he does by reference to the monuments—that is to say, after the fashion of Éliphas Lévi, he draws the designs of the Trumps Major in imitation of Egyptian art. This production has been hailed by French occultists as presenting the Tarot in its perfection, but the same has been said of the designs of Oswald Wirth, which are quite unlike and not Egyptian at all. To be frank, these kinds of foolery may be as much as can be expected from the Sanctuary of the Comédie-Française, to which the author belongs, and it should be reserved thereto.

XXI *The Magical Ritual of the Sanctum Regnum, interpreted by the Tarot Trumps. Translated from the MSS. of Éliphas Lévi and edited by W. Wynn Westcott, M.B. Fcap. 8vo, London, 1896.*

It is necessary to say that the interest of this memorial rests rather in the fact of its existence than in its intrinsic importance. There is a kind of informal commentary on the Trumps Major, or rather there are considerations which presumably had arisen therefrom in the mind of the French author. For example, the card called Fortitude is an opportunity for expatiation on will as the secret of strength. The Hanged Man is said to represent the completion of the Great Work. Death suggests a diatribe against Necromancy and Goëtia; but such phantoms have no existence in "the Sanctum Regnum" of life. Temperance produces only a few vapid

commonplaces, and the Devil, which is blind force, is the occasion for repetition of much that has been said already in the earlier works of Lévi. The Tower represents the betrayal of the Great Arcanum, and this it was which caused the sword of Samael to be stretched over the Garden of Delight. Amongst the plates there is a monogram of the Gnosis, which is also that of the Tarot. The editor has thoughtfully appended some information on the Trump Cards taken from the early works of Lévi and from the commentaries of P. Christian.

XXII *Comment on devient Alchimiste. Par F. Jolivet de Castellot. Sq. 8vo, Paris, 1897.*

Herein is a summary of the Alchemical Tarot, which—with all my respect for innovations and inventions—seems to be high fantasy; but Etteilla had reveries of this kind, and if it should ever be warrantable to produce a Key Major in place of the present Key Minor, it might be worth while to tabulate the analogies of these strange dreams. At the moment it will be sufficient to say that there is given a schedule of the alchemical correspondences to the Trumps Major, by which it appears that the juggler or Magician symbolizes attractive force; the High Priestess is inert matter, than which nothing is more false; the Pope is the Quintessence, which—if he were only acquainted with Shakespeare—might tempt the present successor of St. Peter to repeat that "there are more things in heaven and earth, Horatio." The Devil, on the other hand, is the matter of philosophy at the black stage; the Last Judgment is the red stage of the Stone; the Fool is its fermentation; and, in fine, the last card, or the World, is the Alchemical Absolute—the Stone itself. If this should encourage my readers, they may note further that the particulars of various chemical combinations can be developed by means of the Lesser Arcana, if these are laid out for the purpose. Specifically, the King of Wands = Gold; the Pages or Knaves represent animal substances; the King of Cups = Silver; and so forth.

XXIII *Le Grand Arcane, ou l'occultisme dévoilé. Par Éliphas Lévi. Demy 8vo, Paris, 1898.*

After many years and the long experience of all his concerns in occultism, the author at length reduces his message to one formula in this work. I speak, of course, only in respect of the Tarot: he says that the cards of Etteilla produce a kind of hypnotism in the seer or seeress who divines thereby. The folly of the psychic reads in the folly of the querent. Did he counsel honesty, it is suggested that he would lose his clients. I have written severe criticisms on occult arts and sciences, but this is astonishing from one of their past professors and, moreover, I think that the psychic occasionally is a psychic and sees in a manner as such.

XXIV *Le Serpent de la Genèse—Livre II; La Clef de la Magie Noire. Par Stanislas de Guaita. 8vo, Paris, 1902.*

It is a vast commentary on the second septenary of the Trumps Major. Justice signifies equilibrium and its agent; the Hermit typifies the mysteries of solitude; the Wheel of Fortune is the circulus of becoming or attaining; Fortitude signifies the power resident in will; the Hanged Man is magical bondage, which speaks volumes for the clouded and inverted insight of this fantasiast in occultism; Death is, of course, that which its name signifies, but with reversion to the second death; Temperance means the magic of transformations, and therefore suggests excess rather than abstinence. There is more of the same kind of thing—I believe—in the first book, but this will serve as a specimen. The demise of Stanislas de Guaita put an end to his scheme of interpreting the Tarot Trumps, but it should be understood that the connexion is shadowy and that actual references could be reduced to a very few pages.

XXV *Le Tarot: Aperçu historique. Par J. J. Bourgeat. Sq. 12mo, Paris, 1906.*

The author has illustrated his work by purely fantastic designs of certain Trumps Major, as, for example, the Wheel of Fortune, Death and the Devil. They have no connexion with symbolism. The Tarot is said to have originated in India, whence it passed to Egypt. Éliphas Lévi, P. Christian, and J. A. Vaillant are cited in support of statements and points of view. The mode of divination adopted is fully and carefully set out.

XXVI *L'Art de tirer les Cartes. Par Antonio Magus. Cr. 8vo, Paris, n.d. (about 1908).*

This is not a work of any especial pretension, nor has it any title to consideration on account of its modesty. Frankly, it is little—if any—better than a bookseller's experiment. There is a summary account of the chief methods of divination, derived from familiar sources; there is a history of cartomancy in France; and there are indifferent reproductions of Etteilla Tarot cards, with his meanings and the well-known mode of operation. Finally, there is a section on common fortune-telling by a piquet set of ordinary cards: this seems to lack the only merit that it might have possessed, namely, perspicuity; but I speak with reserve, as I am not perhaps a judge possessing ideal qualifications in matters of this kind. In any case, the question signifies nothing. It is just to add that the concealed author maintains what he terms the Egyptian tradition of the Tarot, which is the Great Book of Thoth. But there is a light accent throughout his thesis, and it does not follow that he took the claim seriously.

XXVII *Le Tarot Divinatoire: Clef du tirage des Cartes et des sorts. Par le Dr. Papus. Demy 8vo, Paris, 1909.*

The text is accompanied by what is termed a complete reconstitution of all the symbols, which means that in this manner we have yet another Tarot. The Trumps Major follow the traditional lines, with various explanations and attributions on the margins, and this plan obtains throughout the series. From the draughtsman's point of view, it must be said that the designs are indifferently done, and the reproductions seem worse than the designs. This is probably of no especial importance to the class of readers addressed. Dr. Papus also presents, by way of curious memorials, the evidential value of which he seems to accept implicitly, certain unpublished designs of Éliphas Lévi; they are certainly interesting as examples of the manner in which the great occultist manufactured the archæology of the Tarot to bear out his personal views. We have (a) Trump Major, No. 5, being Horus as the Grand Hierophant, drawn after the monuments; (b) Trump Major, No. 2, being the High Priestess as Isis, also after the monuments; and (c) five imaginary specimens of an Indian Tarot. This is how la haute science in France contributes to the illustration of that work which Dr. Papus terms livre de la science éternelle; it would be called by rougher names in English criticism. The editor himself takes his usual pains and believes that he has discovered the time attributed to each card by ancient Egypt. He applies it to the purpose of divination, so that the skilful fortune-teller can now predict the hour and the day when the dark young man will meet with the fair widow, and so forth.

XXVIII *Le Tarot des Bohémiens. Par Papus. 8vo, Paris, 1889. English Translation, second edition, 1910.*

An exceedingly complex work, which claims to present an absolute key to occult science. It was translated into English by Mr. A. P. Morton in 1896, and this version has been re-issued recently under my own supervision. The preface which I have prefixed thereto contains all that it is necessary to say regarding its claims, and it should be certainly consulted by readers of the present Pictorial Key to the Tarot. The fact that Papus regards the great sheaf of hieroglyphics as "the most ancient book in the world," as "the Bible of Bibles,"

and therefore as "the primitive revelation," does not detract from the claim of his general study, which—it should be added—is accompanied by numerous valuable plates, exhibiting Tarot codices, old and new, and diagrams summarizing the personal theses of the writer and of some others who preceded him. The Tarot of the Bohemians is published at 6s. by William Rider & Son, Ltd.

XXIX *Manuel Synthétique et Pratique du Tarot. Par Eudes Picard. 8vo, Paris, 1909.*

Here is yet one more handbook of the subject, presenting in a series of rough plates a complete sequence of the cards. The Trumps Major are those of Court de Gebelin and for the Lesser Arcana the writer has had recourse to his imagination; it can be said that some of them are curious, a very few thinly suggestive and the rest bad. The explanations embody neither research nor thought at first hand; they are bald summaries of the occult authorities in France, followed by a brief general sense drawn out as a harmony of the whole. The method of use is confined to four pages and recommends that divination should be performed in a fasting state. On the history of the Tarot, M. Picard says (a) that it is confused; (b) that we do not know precisely whence it comes; (c) that, this notwithstanding, its introduction is due to the Gipsies. He says finally that its interpretation is an art.

讀完原著之後

CTTSOC 專業塔羅培訓

三個階段共 16 堂、40 小時，每一階段的對象不同，內容不重複。最後替三位陌生個案實習，通過評核後獲發證書。

第一階段

鏡・為自己

讀懂自己的困擾，建立穩定的讀牌方法。

第二階段

窗・為身邊人

學習聆聽與界線，替家人朋友讀牌。

第三階段

門・為陌生人

個案實習與評核，取得協會證書。



導師

沈映七

當代塔羅療癒師協會創辦人

當代塔羅療癒師協會

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