

STUDIES  
IN SYMBOLOGY

*By*

RONALD A. LIDSTONE

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## FOREWORD

WHEN first I began to study Symbology and its kindred subjects, I was struck by the divergence of opinion, even amongst well-known writers, with regard to correspondences, and therefore started to record all their different versions, hoping that I should eventually find some similarity between them. This, however, I did not find; few gave any reason for their statements, though probably each one was right according to the point of view from which he wrote. So I decided that I must discover the correspondences for myself; the result of my endeavours you will find in the following pages.

Of course the subject is a vast one, hedged about by all manner of difficulties, and no liberal-minded person would presume to be infallible in his deductions; therefore, in all modesty, I offer this book in which my views are put forward as suggestions only, trusting that it may fall into the hands of those to whom it will be of most assistance.

The subjects dealt with cover so wide a range that, in comparison with the size of the book, it is impossible to append a bibliography. However, I should like to mention the chief works for reference: The Bible; Josephus's *Antiquity of the Jews*; *The Canon* (Elkin Mathews, 1897); *The Path of Discipleship* or *First Principles of Theosophy* (Theosophical Publishing House); *The Tarot of the*

*Bohemians and The Pictorial Key to the Tarot* (William Rider and Son).

And so, to those who are already, and to those who may yet become, interested in Symbology I dedicate this book.

RONALD A. LIDSTONE

## CHAPTER I

### ON THE NUMBER TWELVE

**M**OST people will agree, I think, that some numbers seem to be of more importance than others, but few ever stop to consider if there is any reason for this—in fact, if the question were put to them off-hand, they would probably reply that it was either “fancy” or “superstition”. I am inclined to the opinion, however, that there is a veiled significance behind certain (if not all) numbers which is worth studying, and I propose to show a few correspondences in the following pages which may support my view and explain my meaning more clearly.

We all know the extraordinary superstition with regard to the number “13”; most people consider it extremely unlucky, while others take it for their “mascot”. There are also many lesser superstitions attached to the number “3” and “7”, both of which are undoubtedly remarkable numbers, and with the latter I propose to deal later.

The number I am going to ask you to dwell on at the present moment is “12”. This number will almost immediately conjure up in the mind such things as “twelve months in the year”, “twelve signs of the Zodiac”, “twelve apostles”, “twelve tribes”, etc., etc.; and it is my endeavour to find a connection or correspondence between these “twelves” and some others which you will recognise when we come to them.

In the study of symbolism one naturally turns to the



Olympus, and consider their parentages.<sup>1</sup> In both cases we find one group of six children and three groups of two.<sup>2</sup> A study of Greek mythology will show you that the Gods and Goddesses were paired off in the following order:

Zeus and Hera	Ares and Aphrodite
Poseidon and Demeter	Hephaistos and Athene
Pluto and Hestia	Apollo and Artemis

and to each of these pairs was allotted a pair of opposite signs of the Zodiac thus:

Pluto ♄	Hestia ♀	Athene ♀	Hephaistos ⚔
Zeus ♂	Hera ♀	Aphrodite ♀	Ares ♂
Demeter ♄	Poseidon ♂	Apollo ♂	Artemis ♀

Now what of Jacob's sons? If we turn to the Book of Genesis<sup>3</sup> we find an account of Jacob's last discourse to his sons in which he calls Judah a "lion's whelp" and mentions that he "couched as a lion"; he also says to him "thy father's sons shall do thee reverence"; this all plainly refers to the sign Leo (♌) the Lion, which is, as any astrologer will know, the house of the Sun. Dan is called a "serpent by the way", an "adder in the path", that is to say, the sign Scorpio (♏) the Scorpion; he is also said to be "biting the heels of a horse whose rider falls . . .", and Scorpio is the next sign to Sagittarius (♐) the Bowman, who is a Centaur drawing a bow. Reuben is called "unstable as water", inferring Aquarius (♒) the Waterman; while Issachar is a "husbandman", and therefore Virgo (♍) the Virgin, whose Goddess is Demeter, or Ceres as the Romans knew her, the Goddess of crops, and it is when the Sun is in Virgo that the harvest

<sup>1</sup> Diags. 6 and 7.

<sup>2</sup> Omitting Dinah, for it was only the sons who became heads of tribes.

<sup>3</sup> Gen. xlix. 1 to 33.

is reaped. Joseph, being "followed by war",<sup>4</sup> is probably Taurus (♉) the Bull, which is the next sign to Aries.<sup>5</sup> Benjamin is "a ravening wolf", and the wolf is a symbol of Mars (♂), who is the ruler of Aries; therefore Benjamin corresponds to Aries (♈) the Ram.

The blessings meted out to the other sons do not seem to have any reference to the Zodiac, but the information we have just obtained<sup>3</sup> is quite enough to help us to proceed. Josephus tells us<sup>4</sup> that when the two sons of Joseph became heads of tribes, Ephraim took the place of Joseph, and Manasseh took Levi's place when the Levites were taken for the priesthood. As we are about to deal with the tribes, this must be borne in mind.

When the tribes were placed round the Tabernacle<sup>5</sup> four of them only, Judah, Reuben, Ephraim and Dan, carried standards, indicating that the other tribes were to form up around them; astrologically speaking, the standard-bearing tribes should be the "fixed signs"; but we have just discovered from Jacob's blessing that these four do represent the fixed signs (Leo ♌, Aquarius ♒, Taurus ♉ and Scorpio ♏), so we have a confirmation of this fact. The manner of their distribution was as follows: Judah was placed to the East, Reuben to the South, Ephraim to the West and Dan to the North.<sup>6</sup>

With Judah were Issachar and Zabulon, with Reuben were Simeon and Gad, with Ephraim were Manasseh and Benjamin, and with Dan were Aser and Naptali. It is only reasonable to suppose that in each of the four lots,

<sup>1</sup> In the same way that Sagittarius is followed by Scorpio.

<sup>2</sup> See later the distribution round the Tabernacle.

<sup>3</sup> Diag. 8.

<sup>4</sup> Ant. 3. xi. 5. Flavius Josephus was a celebrated Jewish historian who lived 37 to 100 A.D.

<sup>5</sup> Num. ii.

<sup>6</sup> See Diag. 9.

the tribe carrying the standard should be the middle one of the three and the other two grouped one each side of it; so that we can place all those whose signs we know<sup>1</sup> in either of two ways.<sup>2</sup>

It is an easy matter now to fit in the remaining tribes and with them their corresponding signs<sup>3</sup> in each of these two alternatives; yet, as Hebrew is read from right to left, one is inclined to think Diagram 11 is the more likely one.

Let us, however, see if, by reverting to the stones, we can find a solution. The extent of our knowledge up to the present is tabulated in Diagram 14. Diagram 15 is a combination of Diagrams 2 and 5; Diagram 16 and 17 are repetitions of Diagrams 12 and 13. Now the positions of the stones are definite, but that of the tribes (or signs, as in the diagrams) is not, except for the fixed signs.

Turning to Diagram 18, we find it in halves, the left half and the right half; in each half are four columns, two of stones and two of signs. The first stone column in either half gives the names of the stones according to the Apocalypse (Foundation stones of the New Jerusalem), and the second gives the names according to Exodus (Aaron's Breastplate). The first sign column in either half gives the corresponding signs if Diagram 16 is correct, and the second if Diagram 17 is correct. The whole of the left half gives the stones in the Apocalypse order; the whole of the right half in the Breastplate order.

Once again we must refer to Josephus,<sup>4</sup> who says that the stones in Aaron's Breastplate (upon each of which was engraved the name of one of the tribes) were placed "in order of their birth". Now what does he mean by "in order of their birth"? According to date? According

to legitimacy? Are Ephraim and Manasseh, the sons of Joseph, to take precedence, as would Joseph and Levi (whose places you will remember they have taken), or to take their places after the rest, being the youngest?

I think, however, that the solution is simple and lies in quite another direction; "the tribes in order of their birth" is an allegorical way of saying "the signs in order of their birth" (for the tribes and signs are the same), that is to say "the signs in Zodiacal order"; and this we find in sign column 2 of the right half of our diagram.<sup>1</sup> Were we to take the literal meaning of Josephus, none of the columns would fit, so we have only this one choice, which means that it is Diagram 17 and not Diagram 16 that will fit Diagram 15, giving us the correspondences of Signs, Gods, Tribes and Stones.

There is one point I must mention here with regard to the correspondence of the Tribes and Gods. I believe the positions of Gad and Manasseh round the Tabernacle should be interchanged. It is quite possible that an error may have occurred either in copying or translating from the original, and my reason for desiring this change will be seen by a perusal of Diagrams 19 and 14; whilst remembering that Manasseh and Levi are the same. Levi is the son of Leah and Hestia is the child of the corresponding parents Chronos and Rhea; Gad is the son of Zelpah and Apollo is the son<sup>2</sup> of the corresponding parents Zeus and Leto. By changing Gad and Manasseh in Diagram 14 we get the parentage correct and corresponding; I will treat them henceforth as changed, Gad and Apollo with Gemini, Manasseh and Hestia with Capricorn.

Let us now look for another "twelve"; and we have not far to look—the twelve Apostles. Their order<sup>3</sup> is

<sup>1</sup> Diag. 8.  
<sup>2</sup> Diags. 12 and 13.

<sup>3</sup> Diag. 10 and 11.  
<sup>4</sup> Ant. 3. viii. 10

<sup>1</sup> Diag. 18.

<sup>2</sup> Diag. 19.

<sup>3</sup> Diag. 20.

given in the first three Gospels, but I think St. Luke's order is the generally accepted one<sup>1</sup> and is the one I have taken.

Church tradition teaches us that the symbols of the four Evangelists were: St. Matthew a Man, St. Mark a Lion, St. Luke a Bull, and St. John an Eagle;<sup>2</sup> and these correspond to the four fixed signs of the Zodiac; what relation is there then between the Evangelists and the Apostles? St. Matthew and St. John were both, giving us St. Matthew corresponding to Aquarius (♒) and St. John to Scorpio (♏); but what of St. Mark and St. Luke? From what source did St. Mark obtain his Gospel story? Tradition tells us from St. Peter, hence St. Peter corresponds to Leo (♌)<sup>3</sup> and Simon (or Thaddaeus)<sup>4</sup> to Taurus (♉).<sup>5</sup> St. Luke gives the Apostles in pairs (or brothers), meaning "next-door" signs, and fitting them into the fixed signs we have our correspondence complete with respect to the Apostles.<sup>6</sup>

Before closing, I should like to touch upon another order of the Tribes—the order of the gates of the City of the Holy Oblation.<sup>7</sup> If the dispositions of the Tribes<sup>8</sup> and of their

<sup>1</sup> If you take the "majority" order it will only change Simon and Thaddaeus, neither of whom appear prominently in history or tradition. St. Mark's order seems certainly wrong in separating Peter and Andrew.

<sup>2</sup> See *The Canon*, and J. M. Pryse's *Restored New Testament*.

<sup>3</sup> St. Peter's position as head of the Church upholds this: one would naturally place him with this sign.

<sup>4</sup> See note above.

<sup>5</sup> For this is the symbol of St. Luke, the only evangelist unaccounted for.

<sup>6</sup> The whole scheme of correspondences is laid out in Diags. 24 and 27. The "probable real stones" are taken from the *Dict. of the Bible*, ed. by J. Hastings, D.D., and also from G. F. Kuntz.

<sup>7</sup> Ezek. xlviii. 31 to 34.

<sup>8</sup> Diag. 21.

respective Gates as given by Ezekiel<sup>1</sup> are correct, it must strike even the most casual observer that great confusion must have arisen at the Eastern gates between the tribes of Dan and Ephraim (going south to the city) and the tribe of Benjamin (going north to the city), and I feel sure that Dan's gate was to the north of Ephraim's.<sup>2</sup> Diagram 25 is the arrangement of the gates of the city of the Holy Oblation drawn on the same principle as Diagram 24, which represents the Encampment of the Tribes and the New Jerusalem.

Diagram 26 is constructed from these two. Here we have reproductions of the Encampment (or New Jerusalem), the City of the Holy Oblation, and Aaron's Breastplate, showing the different connections between the Tribes, the Gods or the Signs, and it is remarkable how symmetrical they are.

- (a) The Encampment order according to Opposite Signs.
- (b) The Holy Oblation order according to Opposite Signs.
- (c) The Breastplate order according to Opposite Signs.
- (d) The Encampment order according to Ruling Planets.
- (e) The Breastplate order according to Parentage.
- (f) The Holy Oblation order according to Parentage.
- (g) The Breastplate order according to Zodiacal Sequence.
- (h) The Encampment order according to Zodiacal Sequence.

The deduction which may be drawn from a study of these diagrams is that, in some special way, the Breastplate is connected with the Zodiacal order; the Encampment with the Ruling Planets; and the Holy Oblation with the Parentage of the Gods and Tribes.

Having thus led you through this labyrinth of argument, I hope that you will admit the feasibility of the final

<sup>1</sup> Diag. 22.

<sup>2</sup> Diag. 23.



tabulation;† and, whilst not attempting to solve the mystery of why these things should be, it is very evident that there is a hidden meaning and symbology behind all, which may one day be disclosed to us, or be re-discovered by us.

† Diag. 27.

## ON THE CRUCIFIX AND THE TAROT

“ To understand a proverb and a figure ; . . . ”

PROVERBS i. 6.

The symbolism of the Major Arcana of the ancient Tarot is identical with that of the Crucifix, and in order to follow the argument which has led me to make this statement let us first consider the Crucifix as a symbol.

According to tradition, the proportions of the original Cross were 6 centimetres by 6 centimetres, but we are not told either the width of the beams or the height at which they were placed (which were probably the same).

## CHAPTER II

## ON THE CRUCIFIX AND THE TAROT

FEW of those who sit round the tables of a modern Bridge Party, few of the gentle spinsters who puzzle themselves over Patience, few of the men who, night after night, make or lose fortunes in smoke-laden gambling haunts, ever pause to think of the origin of the curious pieces of pasteboard with which they play. And yet there is much to be learnt even from the scanty knowledge that has come down to us. It is supposed that playing cards were brought into Europe by fortune-telling gypsies, and it is fairly certain that they had their origin in the East and are taken from what is known as the "Tarot". This consists of a series of cards, divided into the Major and Minor "Arcana". The Major contains twenty-two picture cards, each having a name, a number and a symbolic picture; the Minor, from which come our playing cards, being a pack of fifty-six cards divided into four suits, and each suit consisting of four "court" or "coat" cards and ten numbered cards. The four suits are known in the Tarot as Pentacles (or pieces of money), Cups, Wands (or sceptres), and Swords, corresponding respectively with our Diamonds, Hearts, Clubs and Spades.<sup>1</sup>

And it is with the symbology of this curious collection of cards that we are at present concerned.

<sup>1</sup> Diag. 44.

The symbology of the Major Arcana of this ancient Tarot is identical with that of the Crucifix, and in order to follow the argument which has led me to make this statement, let us first consider the Crucifix as a symbol.

According to tradition<sup>1</sup> the proportions of the original Cross were 8 cubits by 3½ cubits (144 in. by 63 in.), but we are not told either the width of the beams, or the height at which the crossbeam was fixed. A very possible width for the beams (which were probably the same) is ½ cubit or 9 in.

Let us place the crossbeam so that its two arms are of equal length to the vertical arm above it.<sup>2</sup> Now the perfect physical man is 72 in. in height<sup>3</sup> (this being divisible into 8 "heads"); and when his arms are outstretched horizontally to each side, from the tips of the fingers of one hand to the tips of the fingers of the other is also 72 in.

Now draw a Vesica,<sup>4</sup> the centre of which is the centre of the cross, the points of intersection of the two circles being the middles of the end-edges of the crossbeam. Draw the parallelogram within the Vesica.<sup>5</sup>

Place the Man on the Cross, with the tips of his fingers touching the intersections of the circles, and let him hang down.<sup>6</sup> He will hang exactly in the middle of the vertical beam, the top of his head being in line with the edge of the crossbeam. The inscription "I.N.R.I." will be placed on

<sup>1</sup> *Travels* of Sir John Maundeville, ch. 2.

<sup>2</sup> Diag. 28.

<sup>3</sup> See *De Architectura* by the great writer on architecture, Marcus Vitruvius Pollio, who lived in the times of Julius and Augustus Cæsar.

<sup>4</sup> The "Vesica Piscis" (fish's bladder) is greatly used in ecclesiastical architecture.

<sup>5</sup> Diag. 29.

<sup>6</sup> Diag. 31.

the upright at the point where the upper side of the Vesica crosses it.<sup>1</sup>

We now have the Crucifix accurately drawn, representing Man crucified in Matter.

But man has to surmount the Cross, that is to say, instead of being subject to it, he must control it; he must rise above it, and when this has been accomplished he will be represented in the symbol raised so that his arms lie along the upper sides of the parallelogram instead of the lower, and his head will be just above the inscription. Nevertheless, his lower orifices (representing man's lower nature) will still be below the crossbeam.<sup>2</sup>

Often the same process of upliftment is symbolized by the "Unfolding of the Cube". Man subject to matter is represented by a Cube<sup>3</sup> (matter) in which the man is entombed; the unfolding of which represents man overcoming matter and throwing off its yoke.<sup>4</sup> The result in either symbology is the same, as will be seen from a comparison of the diagrams.

Now, dividing the Cross into squares (of side 9 in.), it will be found that there are twenty-two; but at this point it will be interesting to note that there is a correspondence between the Major Arcana, the Hebrew Alphabet and the Zodiacal Signs.<sup>5</sup>

<sup>1</sup> In the earliest representations of the Christ on the Cross, His eyes are open and he is not nailed to it but placed before it. Later, we find, in the beautiful Crucifix in St. Lawrence's Church at Nuremberg, the Christ is represented in the rôle of Priest instead of victim, dressed in ecclesiastical vestments, and in the position of Vitruvius's Macrocosmic Man.

<sup>2</sup> Diag. 32.

<sup>3</sup> Diag. 30.

<sup>4</sup> Diag. 33.

<sup>5</sup> Diag. 34. See *The Tarot of the Bohemians* by Papus; *The Canon*, etc.

In the Hebrew alphabet there are twenty-two letters,<sup>1</sup> three "Mother" letters, seven "Double" letters and twelve "Single" letters. Astrologically, the single letters correspond to the Signs, the double to the sacred Planets and the mother to the Trinity of God as reflected in the Solar System by the three forces of the Sun.<sup>2</sup>

Now in the Cross we have the three, the seven and the twelve; three squares above the crossbeam, seven in it and twelve below it.

Josephus tells us that the Mosaic Candlestick represented the Sun<sup>3</sup> surrounded by the Planets. Now card XXI (symbol, "The World") corresponds to the Sun and the letter Tau (meaning the "Cross"), and this card is called the "Sign of Signs."<sup>4</sup>

This card must therefore be placed in the centre of the crossbeam, with the three mother letters (cards I, XIII, O) above it, the rest of the double letters (cards II, III, IV, XI, XVII, XX) in line with it, and the single letters (all the other cards) below it. The planets we will place in the Chaldean order,<sup>5</sup> and the signs in their Zodiacal order.<sup>6</sup>

There is a tradition that the Cross was made of four kinds of wood: Olive, Cedar, Palm and Cypress, and, in the "language of flowers", these represent "Peace", "Strength", "Victory" and "Death" respectively.

The interpretation of these cards we will leave for the next chapter: meanwhile there is something more to be said

<sup>1</sup> In some older tarots (those of Marseilles and Oswald Wirth) will be seen the corresponding letters on each card; in the later ones, the corresponding numbers.

<sup>2</sup> Fohat (force), Prāna (life) and Kundalinī (divinity).

<sup>3</sup> Ant. 3. vii. 6.

<sup>4</sup> Papus.

<sup>5</sup> Moon (♁), Mercury (☿), Venus (♀), Sun (☉), Mars (♂), Jupiter (♃) and Saturn (♄).

<sup>6</sup> Diag. 35.

about the "Unfolded Cube" which is both curious and interesting.

Let the Unfolded Cube be laid out with the head to the west.<sup>1</sup> If we take the centre square to represent the Tabernacle of the Israelites, the three squares to the North, West and South will represent the encampments of the Levites;<sup>2</sup> Merari on the North, Gershon on the West and Kohath on the South, Moses and Aaron being on the East. Astrologically, the centre square represents the Earth, surrounded by the Elements (Water, Earth, Air, Fire and Æther);<sup>3</sup> whilst in Man it represents himself, that is to say the Personality, surrounded by the five Prānas<sup>4</sup> (Vyāna, Apāna, Prāna, Samāna and Udāna) of Indian Philosophy.

Now if we place round this the Tribes, as in chapter one,<sup>5</sup> they represent, astrologically,<sup>6</sup> the twelve signs, and in Man, the twelve parts of the human body; leaving seven spaces for the Planets and Chakras (or Centres) respectively.

So that we can see that in all these numbers and forms there appears to be a curious symbology, a correspondence that is more than coincidence, and a concealment of truths either lost, or as yet unknown to all but the Initiated.

Now in order to complete the application of the Tarot to the Crucifix, and having found that the Major Arcana corresponds to the Cross itself, we have yet to discover the significance of the Minor Arcana.

For this purpose, let us take yet two more symbols, that of the Macrocosm, or Greater World, and that of the Microcosm, or Lesser World; here the "World" indicating "Man".

From Vitruvius we find that the Macrocosm or Heavenly

<sup>1</sup> Diag. 36.

<sup>2</sup> Num. iii. 23.

<sup>3</sup> Diag. 38.

<sup>4</sup> See the *Brihad. Aranyaka Upanishad* 5, i. 3.

<sup>5</sup> Diag. 37.

<sup>6</sup> Diag. 39.

Man is represented by the figure of a man,<sup>1</sup> with arms stretched out horizontally to the sides, standing in a square (of 72 in.); the Microcosm or Earthly Man, by the figure of a man,<sup>2</sup> with arms and legs stretched out in the form of a St. Andrew's cross, also in a square, but the length of the diagonal of his square is only equal to the length of the side of the Macrocosmic square.<sup>3</sup> In other words, they are in the proportion of a square to another square inscribed in a circle which is itself inscribed within the first square.

Now this Microcosmic square represents the base or pedestal of the Crucifix; and the Minor Arcana correspond to this as the Major corresponded to the Crucifix.

The Minor Arcana being of far less importance than the Major, the squares, or cards, of the pedestal will be half the size of those of the Cross. On the outline, therefore, of this Microcosmic square, but within the circle, let us draw squares of side equal to half that of the squares on the Cross.<sup>4</sup> It will be found that there are forty such squares. In the centre we will draw one of full size (9 in.), into which the base of the Crucifix will be placed; and from this, along each of the diagonal lines, we will draw small squares representing steps leading up to the base of the Crucifix.

There are, you will find, fifty-six squares in the pedestal as now drawn, and these represent the fifty-six cards of the Minor Arcana.

Now all this may seem imaginative to the casual reader, but a little study of the inner meaning of the cards will

<sup>1</sup> Diag. 40. - See *Di L. Vitruvius Pollionis de Architectura*, by C. Cesariano (1521), Book III, pp. 49 and 50 [Brit. Mus. Cat. No. 60. g. 4]. Also *Three Books of Occult Philosophy*, by H. Cornelius Agrippa (1651), Book II, pp. 265 and 267 [Brit. Mus. Cat. No. E. 617].

<sup>2</sup> Diag. 41. Ibid.

<sup>3</sup> Diag. 42. Ibid.

<sup>4</sup> Diag. 46.

prove that far from being a geometric fantasy to suit an argument, this whole figure represents the basic idea of all philosophies, creeds and religions, and the whole destiny of man. Some will see in it Evolution; to others it will represent Initiation; to others some other of God's plans; but at the moment we are concerned with Initiation, the underlying principle of which is the aspiring of man to God.

The forty cards to be placed on the outline of the pedestal are the numbered cards of the Minor Arcana, representing the forty days and nights of temptation in the wilderness, or the "Chequered Pavement" or "Indented Border" of the Mason, all symbols of the same thing. Again, they represent the ten senses of man (five of action and five of reception), each one of which is connected with each of the four corners. "Man is perpetually surrounded by the illusion of his senses."<sup>1</sup>

On each of the diagonal lines are the four squares upon which we place the court cards (for you will remember that in the Tarot there are four), King, Queen, Knight and Page,<sup>2</sup> and right at the corners the four Tassels of Masonry, symbolising the four Cardinal Virtues or the four Qualifications of the Probationary Path,<sup>3</sup> which are clearly defined in both Buddhism and Hinduism;<sup>4</sup> that is to say the four corner-stones of Morality.

The steps up to the base of the Cross (where man is "ready for Initiation", and where commences the Path Proper) of Page, Knight, Queen and King represent the four stages of progress of relationship between the Chelâ (Pupil)

<sup>1</sup> A. Besant, in *The Path of Discipleship*, p. 67.

<sup>2</sup> In the diag. lettered K, Q, J, P, respectively.

<sup>3</sup> Diags. 43 and 44.

<sup>4</sup> By the Buddha and Shri Shankarâchârya.

to his Guru (Master);<sup>1</sup> or in the Christian Church, the four Minor Orders of the Priesthood.<sup>2</sup>

There is a singular similarity which may here be mentioned between this Microcosmic square on which we have left the cards of the Minor Arcana and the ancient game of Chess. Dividing the Square into eight (heads) each way we produce the Chessboard, or "Chequered Pavement" of the Masons.

Now the origin of Chess is unknown, but in the earliest formation known to history<sup>3</sup> there were four players, each occupying one corner of the board and having eight pieces,<sup>4</sup> viz.: one King (who moved much as our Queen does), one Bishop (or Prime Minister or General), one Knight (or horseman), one Castle (or elephant) and four Pawns (or footmen).<sup>5</sup> According to many authorities<sup>6</sup> it is thought that Chess and cards had the same origin, and I am very much inclined to think that at an even earlier date than historians of Chess know of, that is to say, before Chess was turned into a game, it was simply another representation of the same symbol as the Minor Arcana, and that the pieces were arranged in much the same fashion;<sup>7</sup> the Pawns taking the place of the numbered cards, the number of these being almost immaterial to the symbology. Here again, then, we have the four Qualifications or Cardinal Virtues, and the Stages of Discipleship before Initiation, so that Chess was indeed a symbolic illustration of the "Royal Game" of Life.<sup>8</sup>

<sup>1</sup> See *First Principles of Theosophy* by O. Jinarājadāsa, M.A., p. 215.

<sup>2</sup> Diag. 45.

<sup>3</sup> See any good history of the game.

<sup>4</sup> Diag. 47.

<sup>5</sup> In the diag. lettered Q,R,K,B,P, respectively.

<sup>6</sup> See also *Encyclopædia Britannica*.

<sup>7</sup> Diag. 48.

<sup>8</sup> Diag. 44.

## ON THE INITIATIONS AND THE TAROT

"For the Greeks knew and asserted without any arrogance and pride, that there are methods of ascent from the cavern (of sense) and gradual progress to a more and more true survey (of an intellectual essence)."

PLOTINUS *Against the Gnostics*.  
(Taylor's translation.)

### CHAPTER III

#### ON THE INITIATIONS AND THE TAROT

WE saw in the last chapter that the Major Arcana are related to the Cross, and that "surmounting the Cross" represents the perfecting of man. So let us just glance very briefly at the course of this perfection as laid out in Buddhism and also in Hinduism and which we know by the name of the "Path".

The stages of the Path proper are each guarded by an Initiation; but they differ from the stages of the Probationary Path in one important factor, that is, before one may progress from one stage to the next the necessary attributes of the earlier stage must have been absolutely and permanently gained, so that never afterwards can the Disciple fail in that respect. We have shown that the probationary stages correspond to the Minor Orders of the Christian Church, and in a similar way the stages of the Path proper correspond to the Major Orders of the Church; "once a priest always a priest", that is to say that whatever may happen to him afterwards, once a man has been ordained a priest, he has for all time and in all circumstances the power of the priesthood.

Having taken the first Initiation, the man becomes a Srotāpatti (Buddhist nomenclature), that is, "He who has reached the stream"; or Parivrajaka (Hindu), "The

\* Sub-deacon, Deacon, Priest and Bishop.

wanderer". During this stage he must cast off the first three fetters: Sakkyāditthi (Delusion of the personal self), Vichikchhā (Doubt), and Silabbataparāmāsa (Superstition). Not until he has cast off these can he appear before the Gods to be initiated into the state of Sakridāgāmin (Buddhist), "He who receives birth once more"; or Kutichaka (Hindu), "He who builds a hut".

Here he has no fetters to cast off, but it is here that he must, if he has not already done so, awaken Kundalini (the Serpent Fire), and gain the Siddhis (Buddhist) or Vi-bhūtis (Hindu).<sup>1</sup>

Let those who read this remember one thing, and that is that to attempt to arouse the Serpent Fire or to gain the Psychic Powers of the Siddhis before one has definitely been instructed to do so by the Master, is as dangerous to the soul as it is dangerous to the body of a child to play with high-voltage electricity.

Having gained the Siddhis and aroused the Serpent Fire, the Disciple passes through the third Initiation and becomes an Anāgāmin (Buddhist), "He who receives birth no more"; or Hamsa (Hindu) "I am it"; and here he must cast off two fetters, Kāmarāga (Desire) and Patigha (Prejudice).

And now for his last stage as a Disciple. By his fourth Initiation he becomes an Arhat (Buddhist), "The worthy"; or Paramahansa (Hindu), "Beyond the I"; and has here to cast off the last five fetters: Rūparāga (Clinging to life in form), Arūparāga (Clinging to formless life), Mana (Pride), Uddachchha (The possibility of being ruffled by anything), and Avidyā (The cause of illusion).

It must be noted that the translations of Indian words into English is well-nigh impossible with precise accuracy, for we have

<sup>1</sup> Diags. 50 and 51.

not the words with which to do it. Therefore you must not take the words and supply a preconceived definition for them, but rather must you try to get hold of the underlying meaning, and, if you like, change the word.

Having thus achieved all that is to be achieved in this world, having reached the stage destined for the majority of humanity to reach at the end of this Manvantara,<sup>2</sup> he becomes an Asekha Adept (Buddist), "He who has no more to learn"; or Jivanmukta (Hindu), "The liberated"; and now before him lie the Seven Paths,<sup>3</sup> one of which he must select for his future progress.

So much for a very brief survey of the "Narrow Way" according to the philosophies of Shri Shankarāchārya and Gautama, descriptive of the whole object of man's presence in this world surrounded by the countless trials and temptations of life. This teaching of the Initiation has, as far as most students of philosophy are aware, been confined to the Orient; but as a matter of fact, at any rate symbolically, it has been with us in the West for several centuries.

Let us, then, take a rather more extensive view of the cards of the Major Arcana than we did in the last chapter.

Commencing at the base of the Crucifix,<sup>3</sup> we have these cards: V. THE HIEROPHANT, or High Priest. A Pope in full regalia seated upon his throne, before two pillars. At his feet are two keys, and two acolytes do him homage day and night.

The "Rightful Claimant"<sup>4</sup> arrives before the Hierophant and requests the keys to the unknown which lies beyond the pillars. Having satisfied the Hierophant as to his suitability

<sup>2</sup> Age, or Æon Kalpa.

<sup>3</sup> Diag. 35.

<sup>3</sup> Diag. 53.

<sup>4</sup> Diag. 43.



but he is serenely happy. His free leg is crossed behind the knee of his hanging leg, and his hands are behind the small of his back; the figure so composed forms a cross above and a triangle (apex down) below.

Having passed through the second Initiation, the Pilgrim comes upon this man (by his position of cross-above-triangle representing Spirit overcome by Matter) who laughs at him for being upside-down, and wishes him to stop and try his method of enjoyment, quite ignorant of the fact that it is he himself and not the Pilgrim who is foolish. He is quite happy to hang from the tree of "Desire", and though the Pilgrim offers to cut him down, he will have none of it, he is perfectly happy thus. The Pilgrim passes on to

**XIV. TEMPERANCE.**—An angel standing with one foot in water and the other on land, pouring water from one cup to another and back again, then refilling them from the water at his feet.

The Pilgrim watches this operation for a time, and then, quite puzzled, enquires the reason for it. The angel explains that the water is the "water of life" and the cups are different personalities; apparently the water in the two cups is different, but, looking at it from a wider point of view, the water is all the same, only temporarily separated in the cups. Nevertheless this separation causes "Prejudice", and only when one has gained the wider view of Tolerance can he see and treat others as they really are, for in reality all are one.

**XV. THE DEVIL.**—A man with a tail of flame (Desire), and a woman with a tail which has at its end a bunch of grapes (Prejudice), are chained to a rock upon which sits Satan with his right hand raised, and his left hand lowered, and holding a flaming torch.

This card has much the same meaning as the two previous ones, but here the Pilgrim is shown the state of those who have

not cast off the two fetters. He has now reached the threshold of the fourth Initiation.

**XVI. THE TOWER OF BABEL** or the Lightning-struck Tower. A castle, perched on the top of a high rocky summit, has been struck by lightning, and from it fall headlong a king and a queen.

The Pilgrim finds the castle set in his path, the inmates of which are "Desire for Life without Form" (the king), and "Desire for Life in Form" (the queen). On their refusing to allow him to pass unmolested on his way, he brings into action the powers he has recently acquired and destroys their tower, casting them out for ever.

**XVIII. THE MOON.**—An increscent moon from which are falling tears, below which are a wolf, a dog and a scorpion looking at it and barking at it.<sup>1</sup> Beyond them are two pillars, between which leads a path to the unknown.

The Pilgrim is again puzzled by what meets his gaze, but eventually realizes that the animals represent "Pride" (for they think that they can affect the Moon by their noise, the "possibility of being ruffled" is represented by the tear-drops, and the "Maker of Illusion" is the Moon (for her light is not her own in reality, she is but a mirror).

**XIX. THE SUN.**—A child riding a white horse and carrying a red banner. In the older Tarot there are two children playing.

So the Pilgrim passes on his way between the pillars until he meets this child, and to his astonishment he realizes that it is himself,<sup>2</sup> riding the white horse of Purity, the banner being the sign of Victory, and he has now "no more to learn" as far

<sup>1</sup> The scorpion is doing the equivalent to barking, whatever that may be.

<sup>2</sup> Matt. xviii. 3. "Become as little children."

as this world is concerned. In front of him loom up the Gates of the Seven Paths,<sup>1</sup> whose cards are <sup>2</sup>:

II. THE HIGH PRIESTESS.—A woman seated on a throne, clad in pale blue raiment, with a crescent at her feet, and holding a scroll in her lap; behind her are the pillars Jachin (positive) and Boaz (negative), between which is a curtain.

XVII. THE STAR.—A woman kneeling down emptying two jugs from a pool; above her is an eight-pointed star, surrounded by seven smaller stars.

III. THE EMPRESS is seated in a garden upon a throne, with a sceptre in her right hand; by her side is a shield emblazoned with the sign of Venus.

XXI. THE WORLD.—A woman, holding in each hand a magic wand, surrounded by a laurel wreath. In the corners of the card are the four animals of Ezekiel's wheel.

XI. STRENGTH.—A woman bedecked with flowers closing <sup>3</sup> the mouth of a lion.

IV. THE EMPEROR, seated upon his throne and wearing a cloak over his armour. He holds in his right hand an Ansata cross and in his left an orb.

XX. THE JUDGMENT.—An angel sounding a trumpet from which hangs a red-cross banner. Men, women and children rise out of their coffins and stretch their arms out appealingly to him.

<sup>1</sup> Diag. 53.

<sup>2</sup> As the Disciple has passed out of the realms of human activities unless he takes the path of the Sun, it is impossible to give more than the barest suggestion as to what the next ten cards symbolically represent.

<sup>3</sup> Or opening?

These are the Planetary cards, corresponding to the Double letters. The cards of the Mother letters are:

O. THE FOOL OR MATE.—A young boy carrying his staff over his shoulder, and on the end of the staff is hung his wallet. He is gaily walking along oblivious to the fact that he is on the edge of a precipice, while a dog is running behind him biting his leg, or barking, but of this he takes no notice.

The Pilgrim, or rather the Adept, for such he now is, sees beyond the gates the forces of the Manifested Solar Logos, and this card represents Fohat, or blind Force, about to be thrown into Matter; Involution, that is, the Monads about to be precipitated into matter in order that, by experience therein, they may evolve and become Gods themselves.

XIII. DEATH.—A skeleton in black armour riding a white horse and carrying a black banner upon which is emblazoned a white rose. A bishop is going to meet him; in the distance are two pillars, behind which the sun rises. The older Tarot represents Death as a skeleton with a scythe cutting down flowers, and as he cuts there spring up hands, heads and limbs.

This portrays the Second Person of the Trinity, the Preserver disguised as Death, for it is by the destruction of one form that life is able to produce another in which to evolve. We see this in all nature. His force is Prāna.

I. THE MAGICIAN.—A man standing behind a table on which are the instruments of the four suits <sup>1</sup> or Elements. His right arm is raised, and in his hand is the Magic Wand. He is surrounded by flowers, and above his head is the Eternal Symbol ( $\infty$ ).

<sup>1</sup> Pentacles, Cups, Wands and Swords.

Here is the "Lord of the World", the First Logos, or God the Father, who, by himself, is the Unmanifest, but in manifestation with the other two his force is Kundalini.

Such is the Path laid out for the development of man. When he sets out upon it, and how long he takes, rests entirely with himself, for to this end has he been given Free Will.<sup>1</sup> Most of humanity, as hinted at before, will reach this stage of Nirvana before the "Last Day of Judgment," the few who do not, will, in time and in some other world, at last complete their perfection.

<sup>1</sup> "Man is master of his own destiny."

"Seven of them (Creators) each on his lot', forming the seven types of men, and these subdivided: 'Seven times seven shadows of future men were born.' Here is the root of the differing temperaments of men."

*Study in Consciousness.*<sup>1</sup>

<sup>1</sup> Quoted from the *Stanzas of Dryan*.

*ON THE NUMBER  
TWELVE*

" I will open my mouth in parables : I will utter dark sayings  
of old."

PSALM lxxviii. 2.

## CHAPTER IV

### ON THE TYPES OF MAN

THERE are three Paths of Development open to man : <sup>1</sup> the Path of Knowledge, the Path of Devotion and the Path of Action. But though everyone is composed of a certain amount of Knowledge, a certain amount of Devotion, and a certain amount of Action, we find that according to the proportion of each of these qualities contained in any individual we can definitely group men into seven types.<sup>2</sup> In two of these, one quality will be developed first and foremost, in another two, another quality, and in another two the third quality. In each of these pairs, one of the other qualities will be developed to a slightly lesser extent, while the third quality will be very small indeed ; in the other one of each pair the third will be slightly less than the first, while the second will be very small. Thus we have six types, the seventh being where all qualities are developed in equal proportions.<sup>3</sup> There can be no other types.

It will be noticed in diagram 57 that the size of the letters indicates the proportion of each quality as developed in that type of individual.

Now the Knowledge Types <sup>4</sup> are those who chiefly tend to connect their concrete thoughts with their Ideals. <sup>5</sup>

<sup>1</sup> See the *Bhagavad Gītā*.

<sup>2</sup> Diag. 54.

<sup>3</sup> Lower Manas with Higher Manas.

<sup>4</sup> Diag. 54.

<sup>5</sup> Diag. 55.

The Devotional Types are those who chiefly tend to connect their emotions with their Intuition.<sup>1</sup>

The Action Types are those who chiefly tend to connect their actions with their Spirit or Will.<sup>2</sup>

The General Type are those who tend to connect all equally.

So that we see that these types, which are the Types of Individualities, are divisible into "three twos and a one"; and may, for convenience, be classed as Scientific, Philosophic, Artistic, Religious, Administrative, Commercial and General.<sup>3</sup>

Now as man "surmounts the Cross"<sup>4</sup> he transmutes Action into Power, Devotion into Love, and Knowledge into Wisdom.<sup>5</sup> Let us see how this is accomplished.

Firstly let us study the acquisition of Wisdom through the development of Knowledge. How do we gather from the Field of Knowledge?<sup>6</sup> By the Mind through the Gates of Feelings or Emotions,<sup>7</sup> or Erudition, or of Experience.

But the Mind is threefold: there are the Super-Conscious, the Fore-Conscious and the Sub-Conscious Minds; and the Super-Conscious is connected with the Imagination, the Fore-Conscious with the Reason and the Sub-Conscious with the Memory.

<sup>1</sup> Kāma with Buddhi.

<sup>2</sup> Diag. 57.

<sup>3</sup> See *The Path of Discipleship*: "All human activities fall under the heading of power, of wisdom, or of love, and under these three all races of men are grouped", p. 126. And p. 127: "... not that knowledge itself is wisdom, but it is the material out of which, by a spiritual alchemy, wisdom is evolved".

<sup>4</sup> Diag. 56.

<sup>5</sup> Remember what I said in Chap. II with regard to defining words. The IDEA came to me, and I put it into the most suitable WORDS I could find.

<sup>6</sup> Sharīra with Ātmā.

<sup>7</sup> See Chap. II.

The highest form of Imagination is Intuition, that of Reason is pure Intellect, and that of Memory is Understanding; these three being the three aspects of Wisdom.

So we see that the Super-Conscious Mind gathers in Knowledge through the Gate of Feelings (or Emotion), acts upon it with Imagination, transmuting it into Intuitive Wisdom.

The Fore-Conscious Mind gathers in Knowledge through the Gate of Erudition,<sup>1</sup> acts upon it with Reason, transmuting it into Intellectual Wisdom.

The Sub-Conscious Mind gathers in Knowledge through the Gate of Experience, stores it up in the Memory, where it is transmuted into Understanding.

How do we gather from the Field of Devotion? By Instinct through the Gates of Piety, of Affection, or of Duty.<sup>2</sup>

Now there are three Primary Instincts: Ego, Sex and Herd; and the Ego Instinct is intimately related to Aspiration, the Sex to Sympathy and the Herd to Tolerance.

The highest form of Aspiration<sup>3</sup> is Purity, that of Sympathy is Altruism, and that of Tolerance is Sacrifice; these three being the three aspects of Love.

I might add in passing that, as there is a Higher Quality so there is a Lower,<sup>4</sup> e.g. Freewill Sacrifice (higher), Duty (middle),

<sup>1</sup> See *The Golden Verses of Pythagoras*: "It is necessary to endeavour to obtain an abundance of intellect and not pursue an abundance of erudition", 31st, Golden Sentence of Democrates. Sentence 30 says: "Many that have great learning have no intellect."

<sup>2</sup> Or by duty to God, by duty to Man, by duty to the Universe.

<sup>3</sup> Aspiration indicates: to be like, and to act like, that to which we aspire.

<sup>4</sup> See *The Path of Discipleship*, p. 31.

and Self-gratification (lower); but the lower does not concern us here.

So we see that the Ego Complex<sup>1</sup> gathers in Devotion through the Gate of Piety, acts upon it with Aspiration, transmuting it into Pure-living Love.

The Sex Complex gathers in Devotion through the Gate of Affection, acts upon it with Sympathy, transmuting it into Altruistic Love.

The Herd complex gathers in Devotion through the Gate of Duty, acts upon it with Tolerance, transmuting it into Loving Sacrifice.

We see, then, how man develops on the Paths of Knowledge and Devotion. It is said in the Upanishads "it must be knowledge wedded to devotion, for these are the two wings by which the disciple rises".<sup>2</sup> Thus one is necessary to the other as one wing is useless without the other; but Action, though different from either of them, is yet necessary in order that they may be of use.<sup>3</sup>

How do we gather from the Field of Action? By Vitality<sup>4</sup> acting through the Gate of Strength. Vitality is intimately associated with Courage, and Confidence<sup>5</sup> is its most perfect form, that is to say, Power in manifestation (just as Intuition, Intelligence and Understanding are Wisdom in manifestation).

So we find, on looking at the diagram,<sup>6</sup> that we again

<sup>1</sup> A Complex is "a system of associated mental elements, the stimulation of any of which tends to call the rest into consciousness through the medium of their common affect (emotion)".

<sup>2</sup> See *The Path of Discipleship*, p. 89. Also Dean Farrar's *Life and Work of St. Paul*, p. 69.

<sup>3</sup> "Faith alone will not save without good works", says the Catholic Catechism. See also St. James's *Epis.*, ch. ii.

<sup>4</sup> Jiva. On the physical plane, Prāna, the Life Principle.

<sup>5</sup> Confidence in God and confidence in Self.

<sup>6</sup> *Diag.* 58.

have seven, but this time it is "two threes and a one," and these are the seven Rays<sup>1</sup> of Monads.

We have discovered the "seven times seven shadows," for each Monadic Ray may enter each Individuality Type; the influence of the Zodiacal signs on the personality we leave to the Astrologer, but a brief consideration of the relationship between the signs and instincts may not be out of place here.

According to Professor MacDougall, there are twelve Simple Instincts<sup>2</sup>: Flight, Pugnacity, Repulsion, Curiosity, Self-assertion, Self-abasement, Parental instinct, Reproduction, Feeding, Gregariousness, Acquisition and Construction. Now do these fall naturally into any definite groupings? I think they do. Some appear to contain very little emotion, and are merely associated with and essential to the preservation of the species; these we will call "Elementary", and are Feeding, Reproduction and Gregariousness.<sup>3</sup>

There are others which are somewhat more advanced which we will term "Progressive", and these are Curiosity, Parental and Construction.

The other six are "Spontaneous" and show a little emotion, and are to a large extent reactions to outside influence. These in turn may be divided into two under the headings of "Dominant" and "Recessive".

<sup>1</sup> Bishop Leadbeater gives the Seven Rays thus: Strength or Courage, Wisdom (through Love), Adaptability or Tact, Beauty and Harmony, Science (detailed knowledge), Devotion, Ordered Service (Ceremonial invoking of Angelic help).

<sup>2</sup> I give the conations only.

<sup>3</sup> We are not considering the instincts of man only, but of all types of the animal kingdom from the highest to the lowest. Instincts naturally appear in their simplest forms in the lowest types.

The three "Dominant" will be Acquisition, Assertion and Pugnacity; the three "Recessive" will be Repulsion, Abasement and Flight, which we may place in "grades", for Repulsion shows a feeling of withdrawal, Abasement shows a definite attitude of subjection, and Flight shows the active result of uncontrolled fear.

Similarly, Acquisition is the instinct produced by natural desire. Assertion is the definite attitude of ability to possess or control, and Pugnacity is the active result of uncontrolled anger.<sup>1</sup>

Can the first two groups, "Elementary" and "Progressive", be graded in a like manner?

Of the first, we find that Feeding is the central and simplest, representing as it does the fundamental and only idea of preserving the physical body before all else (the preservation of the unit). Next comes Gregariousness, which is attachment to others of the same species for the purpose of security or protection, it is the instinct that "unity is strength"; and lastly comes Reproduction, the instinct to propagate the species.

In the same way, of the second or "Progressive" group, we find that Curiosity is the lowest, and is purely experimental, showing neither mentality nor emotion, and corresponding in this way to Feeding in the other group.

Construction suggests provision for comfort and again for the security<sup>2</sup> which we found above in Gregariousness; and Parental corresponds to Reproduction, being its natural sequence. It will be seen from the diagram<sup>3</sup> that six of

<sup>1</sup> It will therefore be noticed that we have here three pairs of opposites, thus: Acquisition and Repulsion, Assertion and Abasement, Pugnacity and Flight.

<sup>2</sup> E.g. The bird's nest, the rabbit's warren.

<sup>3</sup> Diag. 59.

the instincts are what we may call "Intentive"<sup>2</sup> and the others "Intuitive".<sup>3</sup>

Having thus analysed the instincts and grouped them, we may now consider in what way they are related to the signs of the Zodiac, and how the various grades and groups correspond to the Qualities and Elements.

It will be quite plain to any student of astrology that the "Dominant" correspond to the "Fiery" signs, the "Recessive" to the "Watery", the "Elementary" to the "Earthy" and the "Progressive" to the "Airy"; but the relation between the grades and the Qualities requires a little more thought.

Of the "Elementary", Gregariousness indicates a certain amount of purpose, and will thus be of the "Fixed" quality; Reproduction, showing impulse, will be of the "Movable"; Feeding being neither more nor less than a habit, will be of the "Mutable".

Of the "Progressive", Construction will be "Fixed" for the same reason as was Gregariousness, Parental will be "Movable" like Reproduction, and Curiosity will be "Mutable".

Here, again, you must remember that we are dealing with instincts in their lowest and most primitive forms, and therefore it is most difficult to perceive the minute inflexions which distinguish the qualities in the more elementary of these.

Proceeding to the "Spontaneous" groups we find that Pugnacity and Flight are the most impulsive, and are therefore of a "Movable" quality; Assertion and Abasement, showing a definite attitude, are obviously

<sup>2</sup> Feeding, Reproduction, Parental, Repulsion, Abasement and Flight.

<sup>3</sup> Curiosity, Gregariousness, Construction, Acquisition, Assertion and Pugnacity.



"Fixed"; Acquisition and Repulsion, which are neither determined nor impulsive, fall under the heading of "Mutable".<sup>1</sup>

From the foregoing deductions we arrive at the correspondence between the Simple Instincts and the Signs of the Zodiac through the Qualities and the Elements.<sup>2</sup>

And now, having, I hope, accomplished that which we set out to do, I trust that the conclusions arrived at may be of service to other students on the same path. At any rate, I hope this work may be a stimulus to many to think out the problems that surround us on every side; hidden as they often are behind a cloak of superstition and tradition, or buried under the mould of everyday usage and custom; and that instead of leaving these things for others to seek out, they will endeavour to do so themselves.

Most of us are wont to take everything for granted or else on the testimony of others; the habit of thinking out the problems of life, and of questioning the why and the wherefore of everything, is unfortunately discouraged from childhood. The dawning intelligence, full of wonder and eager for knowledge, is too often crushed out by the oft-repeated "Bless the child, don't ask so many questions!", and so it learns not to learn, so it forgets that there is a reason for, and a law governing everything; yet did we but realize it, the child with its innocent and persistent thirst for knowledge is nearer to the Truth than those of us who are content to sink into the comfortable groove prepared for us by others, and to imbibe that amount of

<sup>1</sup> Diags. 60 and 61.

<sup>2</sup> Diag. 62.

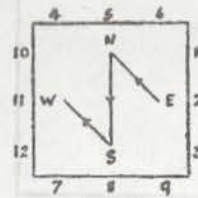
information, and no more, which is its usual accompaniment.

And so we come again to what is perhaps the most pregnant and all-embracing admonition of the Christ, "Unless ye become as little children, ye cannot enter into the kingdom of Heaven."

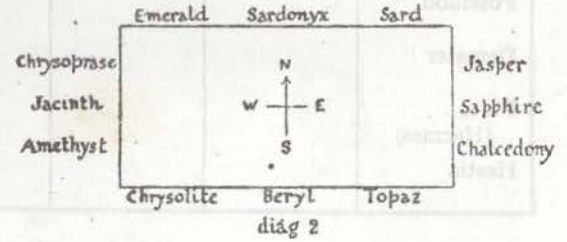


DIAGRAMS

DIAGRAMS 1 TO 5.

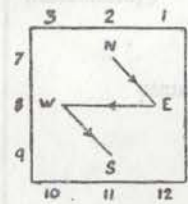


diag 1.



Emerald	Topaz	Sard
Jasper	Sapphire	Anthrax
Amethyst	Agate	Ligure
Onyx	Beryl	Chrysolite

diag 3



diag 4.

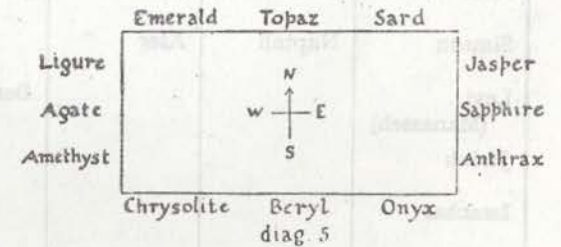


DIAGRAM 6.

<i>Chronos and Rhea.</i>	<i>Zeus and Hera.</i>	<i>Zeus and Leto.</i>	<i>Zeus and Others.</i>
Zeus	Hephaistos	Apollo	Athene
Hera	Ares	Artemis	Aphrodite (Hermes)
Poseidon			
Demeter			
Pluto (Hermes)			
Hestia			

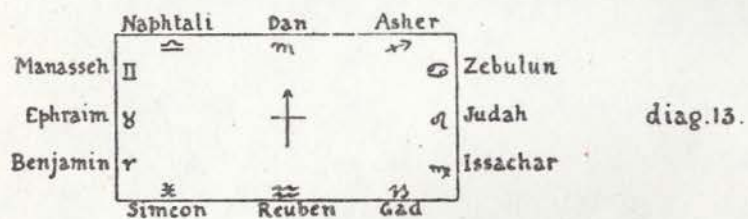
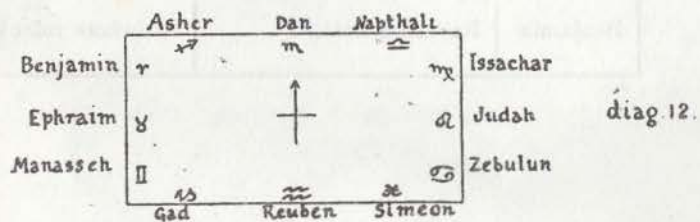
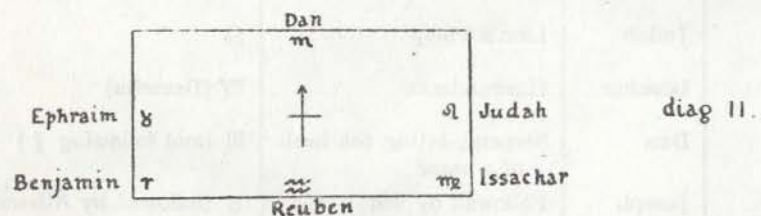
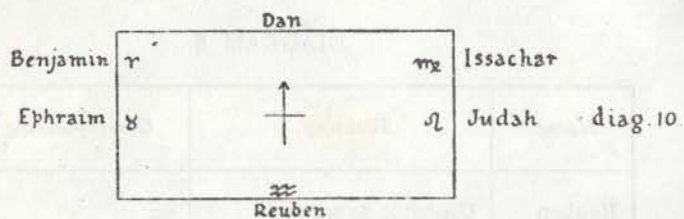
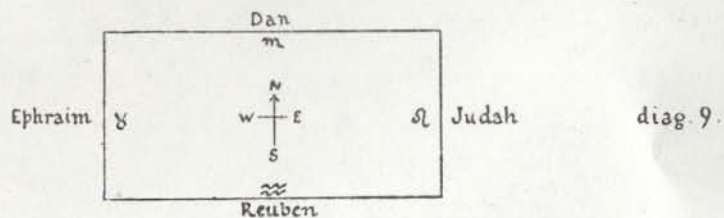
DIAGRAM 7.

<i>Leah.</i>	<i>Bilhah.</i>	<i>Zelphah.</i>	<i>Rachel.</i>
Reuben	Dan	Gad	Joseph { (Ephraim) (Manasseh)
Simeon	Naptali	Aser	Benjamin
Levi (Manasseh)			
Judah			
Issachar			
Zabulon (Dinah)			

DIAGRAM 8.

<i>Name.</i>	<i>Blessing.</i>	<i>Corresponding Sign.</i>
Reuben	Unstable as water	☞
Judah	Lion's whelp	♌
Issachar	Husbandman	♁ (Demeter)
Dan	Serpent, biting the heels of a horse	♎ (and following ♃)
Joseph	Followed by war	♁ (followed by Athene)
Benjamin	Ravens wolf	♏ (whose ruler is ♃)

## DIAGRAMS 9 TO 13.



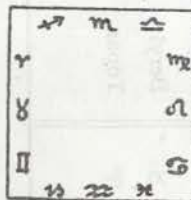
## DIAGRAM 14.

Sign.	God.	Tribe.	Apocalypse Stone.	Breastplate Stone.
γ	Athene	Benjamin		
γ	Aphrodite	Ephraim	Jacinth	Agate
Π	Apollo	Manasseh		
Ω	Hermes	Zabulon		
Ω	Zeus	Judah	Sapphire	Sapphire
π₂	Demeter	Issachar		
≡	Hephaistos	Naptali		
π	Ares	Dan	Sardonyx	Topaz
†	Artemis	Aser		
γ	Hestia	Gad		
≡	Hera	Reuben	Beryl	Beryl
⊕	Poseidon	Simeon		

DIAGRAM 15.

	Emerald (Emerald)	Sardonyx (Topaz)	Sard (Sard)	
Chrysoprase (Ligure)				Jasper (Jasper)
Jacinth (Jacinth)				Sapphire (Sapphire)
Amethyst- (Amethyst)				Chalcedony (Anthrax)
	Chrysolite (Chrysolite)	Beryl (Beryl)	Topaz (Onyx)	

DIAGRAMS 16 AND 17.



diag. 16



diag. 17.

DIAGRAM 18.

<i>Apocalypse.</i>	<i>Breastplate.</i>			<i>Apocalypse.</i>	<i>Breastplate.</i>		
Jasper	Jasper	⌘	⊖	Sard	Sard	⊖	†
Sapphire	Sapphire	Ω	Ω	Sardonyx	Topaz	⌘	⌘
Chalcedony	Anthrax	⊖	⌘	Emerald	Emerald	†	⊖
Emerald	Emerald	†	⊖	Chalcedony	Anthrax	⊖	⌘
Sardonyx	Topaz	⌘	⌘	Sapphire	Sapphire	Ω	Ω
Sard	Sard	⊖	†	Jasper	Jasper	⌘	⊖
Chrysolite	Chrysolite	⌘	⌘	Chrysoprase	Ligure	⌘	⌘
Beryl	Beryl	⊖	⊖	Jacinth	Agate	⌘	⌘
Topaz	Onyx	⌘	⌘	Amethyst	Amethyst	⌘	⌘
Chrysoprase	Ligure	⌘	⌘	Chrysolite	Chrysolite	⌘	⌘
Jacinth	Agate	⌘	⌘	Beryl	Beryl	⊖	⊖
Amethyst	Amethyst	⌘	⌘	Topaz	Onyx	⌘	⌘
					*		*

DIAGRAM 19.

<i>Parentage.</i>	<i>Children.</i>					
Chronos and Rhea	Pluto	Zeus	Demeter	Hestia	Hera	Poseidon
Leah	Zabulon	Judah	Issachar	Levi	Reuben	Simeon
Zeus and Leto	Apollo	Artemis	→			
Zelpah	Gad	Aser				
Zeus and Hera	Hephaistos	Ares	→			
Bilhah	Naptali	Dan				
Zeus and others	Athene	Aphrodite	→			
Rachel	Benjamin	Joseph				

DIAGRAM 20.

<i>St. Matthew.</i>	<i>St. Mark.</i>	<i>St. Luke.</i>
Peter	Peter	Peter
Andrew	James	Andrew
James	John	James
John	Andrew	John
Philip	Philip	Philip
Bartholomew	Bartholomew	Bartholomew
Thomas	Matthew	Matthew
Matthew	Thomas	Thomas
James Less	James Less	James the Less
Thaddaeus	Thaddaeus	Simon
Simon	Simon	Judas (James')
Judas	Judas	Judas

DIAGRAM 21.

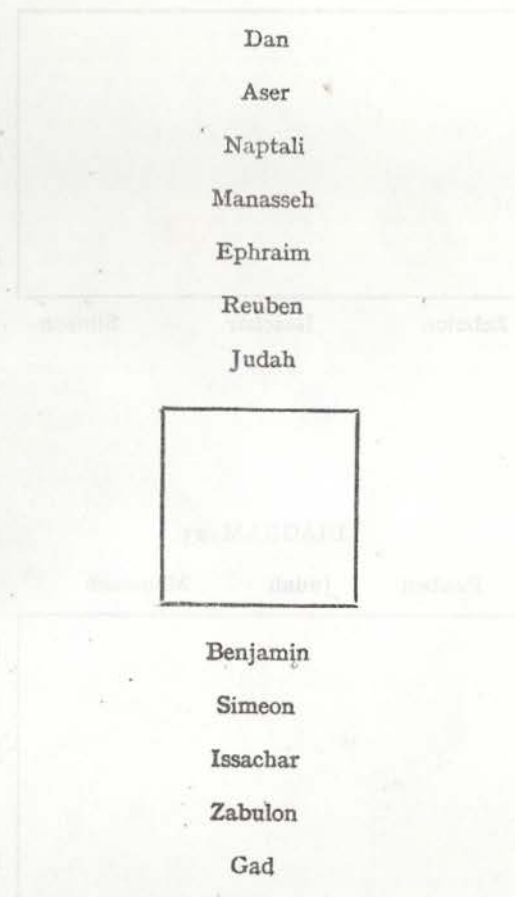




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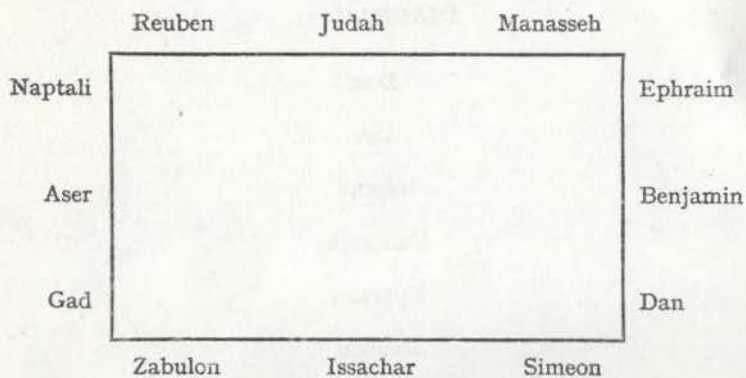


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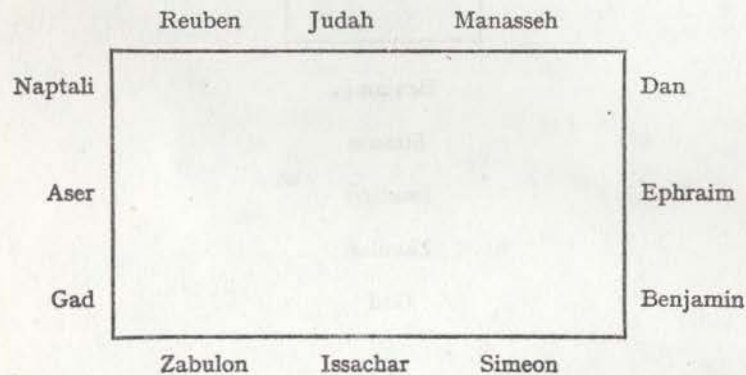


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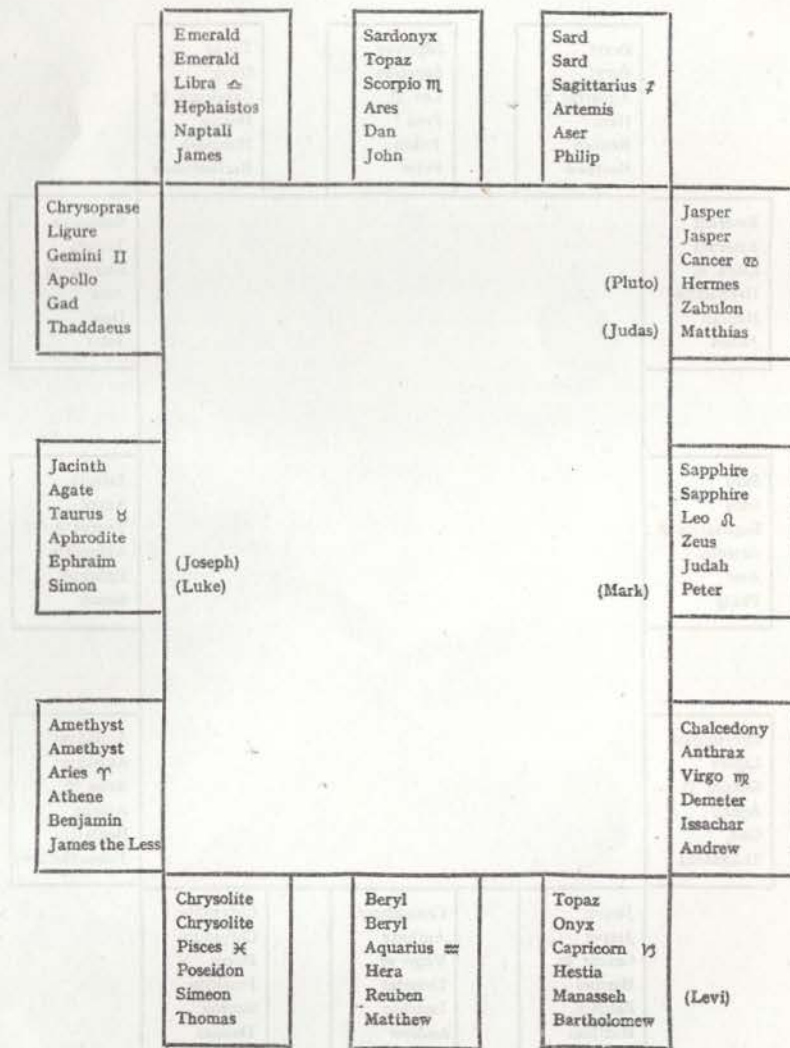
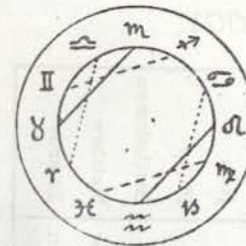


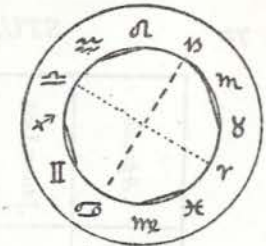
DIAGRAM 25.

	<p>Beryl Beryl Aquarius ♒ Hera Reuben Matthew</p>	<p>Sapphire Sapphire Leo ♌ Zeus Judah Peter</p>	<p>Topaz Onyx Capricorn ♑ Hestia Manasseh Bartholomew</p>
<p>Emerald Emerald Libra ♎ Hephaistos Naptali James</p>			<p>Sardonyx Topaz Scorpio ♏ Ares Dan John</p>
<p>Sard Sard Sagittarius ♐ Artemis Aser Philip</p>			<p>Jacinth Agate Taurus ♉ Aphrodite Ephraim Simon</p>
<p>Chrysoprase Ligure Gemini ♊ Apollo Gad Thaddaeus</p>			<p>Amethyst Amethyst Aries ♈ Athene Benjamin James the Less</p>
	<p>Jasper Jasper Cancer ♋ Hermes Zabulon Matthias</p>	<p>Chalcedony Anthrax Virgo ♍ Demeter Issachar Andrew</p>	<p>Chrysolite Chrysolite Pisces ♓ Poseidon Simeon Thomas</p>

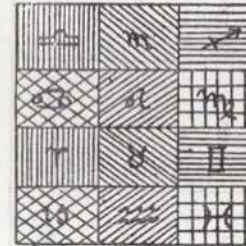
DIAGRAM 26.



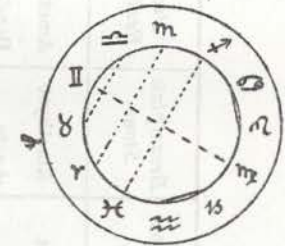
a



b



c



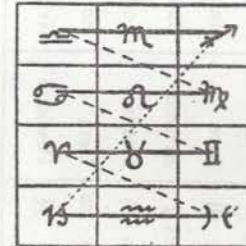
d



e



f



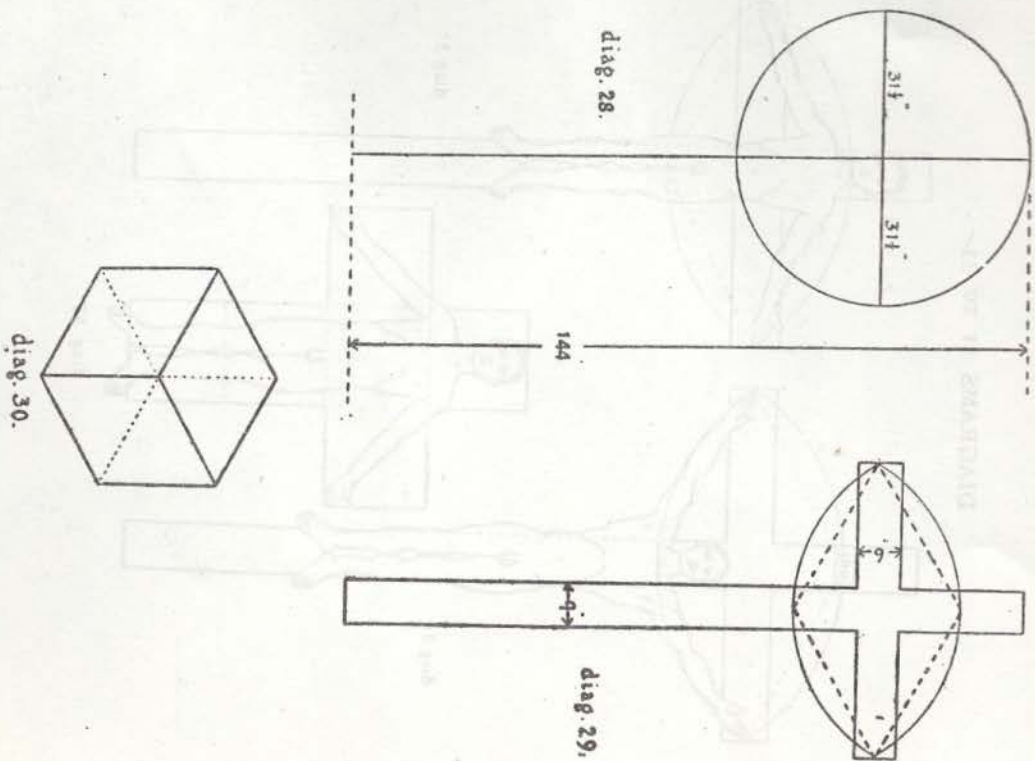
g



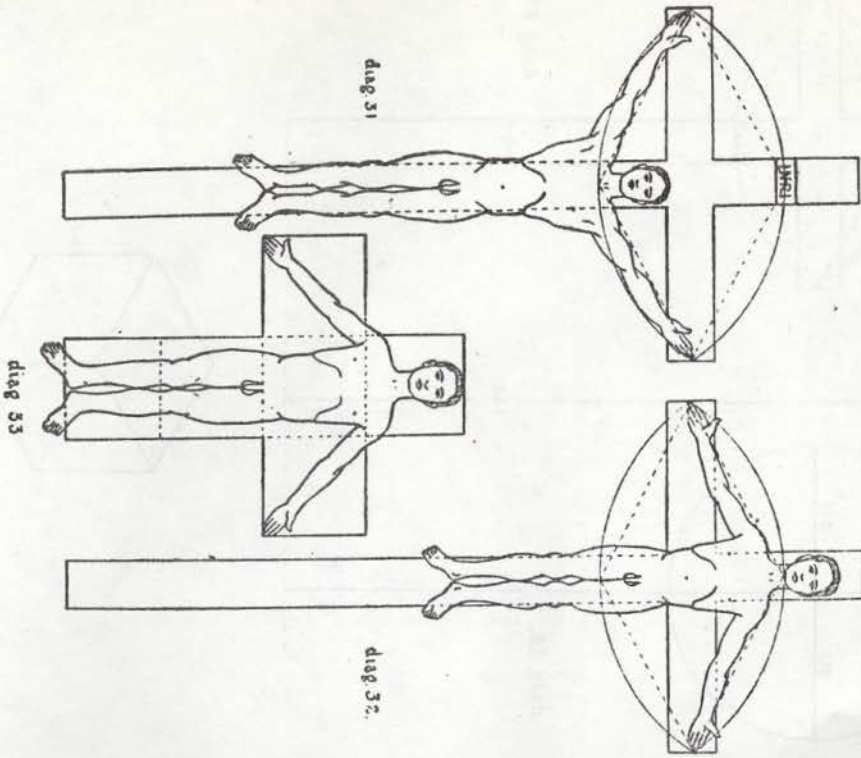
h

DIAGRAM 27.

Zodiac.	Greek God.	Roman God.	Tribe.	Jacob's Son.	Apocalypse Stone.	Breastplate Stone.	Probable Real Stone.	Apostle.	
Aries	♈	Athene	Minerva	Benjamin	Benjamin	Amethyst	Amethyst	Amethyst	James Less
Taurus	♉	Aphrodite	Venus	Ephraim	Joseph	Jacinth	Agate	Banded Agate	Simon
Gemini	♊	Apollo (Pluto)	Apollo (Pluto)	Gad	Gad	Chrysoprase	Ligure	Yellow Agate	Thaddaeus (Judas)
Cancer	♋	Hermes	Mercury	Zabulon	Zabulon	Jasper	Jasper	Green Jasper	Matthias
Leo	♌	Zeus	Jupiter	Judah	Judah	Sapphire	Sapphire	Lapis Lazuli	Peter
Virgo	♍	Demeter	Ceres	Issachar	Issachar	Chalcedony	Anthrax	Carbuncle	Andrew
Libra	♎	Hephaistos	Vulcan	Naptali	Naptali	Emerald	Emerald	Quartz Crystal	James
Scorpio	♏	Ares	Mars	Dan	Dan	Sardonyx	Topaz	Serpentini	John
Sagittarius	♐	Artemis	Diana	Aser	Aser	Sard	Sard	Red Jasper	Philip
Capricorn	♑	Hestia	Vesta	Manasseh	Levi	Topaz	Onyx	Onyx	Bartholomew
Aquarius	♒	Hera	Juno	Reuben	Reuben	Beryl	Beryl	Green Felspar	Matthew
Pisces	♓	Poseidon	Neptune	Simeon	Simeon	Chrysolite	Chrysolite	Yellow Jasper	Thomas



DIAGRAMS 28 TO 30.



DIAGRAMS 31 TO 33.

DIAGRAM 34.

Letter.			Smetic Meaning.	No.	Tarot Name.	Sign.	
Aleph	A	Mother	Ox	I	Magician		⋄
Beth	B	Double	House	II	High Priestess	Moon	
Gimel	G	Double	Camel	III	Empress	Venus	
Daleth	D	Double	Door (Curtain)	IV	Emperor	Jupiter	
He	H	Single	Window	V	High Priest	Aries	
Vau	V	Single	Peg, Hook	VI	Lovers	Taurus	
Zayin	Z	Single	Sword	VII	Chariot	Gemini	
Cheth	CH	Double	Enclosure	VIII	Justice	Cancer	
Teth	T	Single	Serpent (coiled)	IX	Hermit	Leo	
Yod	I	Single	Hand	X	Wheel of Fortune	Virgo	
Kaph	K	Single	Palm of hand	XI	Strength	Mars	
Lamed	L	Single	Ox Goad	XII	Hanged Man	Libra	
Mem	M	Mother	Water	XIII	Death		
Nun	N	Single	Fish	XIV	Temperance	Scorpio	⋄
Samekh	S	Single	Prop, Support	XV	Devil	Sagittarius	
Ayin	O	Single	Eye	XVI	Tower of Babel	Capricorn	
Pe	P	Double	Mouth	XVII	Star	Mercury	
Tzade	TZ	Single	Fish Hook	XVIII	Moon	Aquarius	
Quoph	GK	Single	Back of the Head	XIX	Sun	Pisces	
Resh	R	Double	Head	XX	Judgment	Saturn	
Shin	SH	Mother	Tooth	O	Fool		
Tau	TH	Double	Cross	XXI	World	Sun	



DIAGRAM 41.

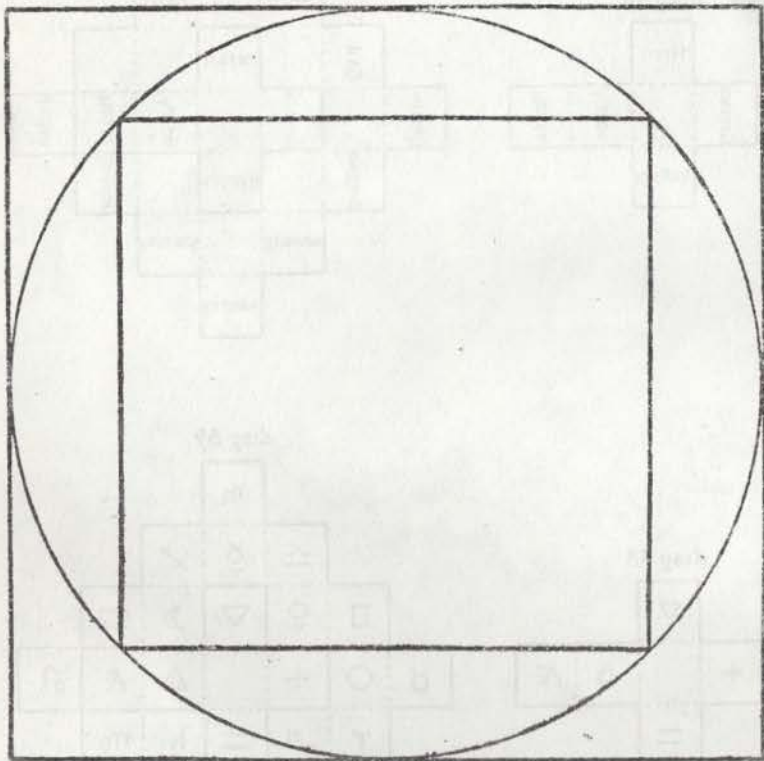
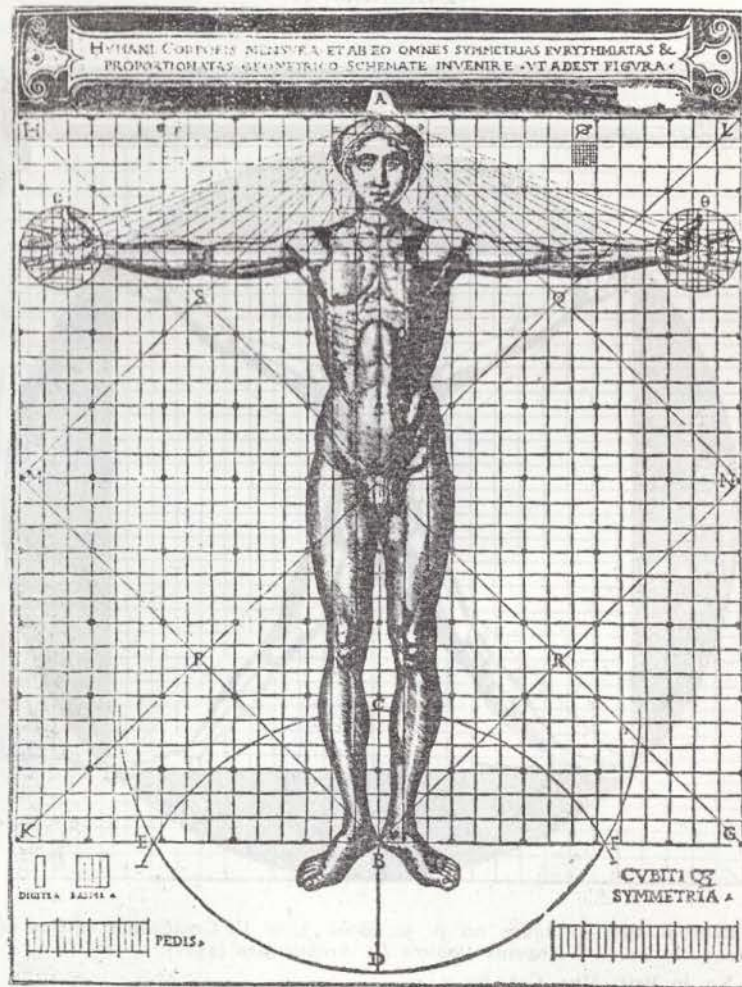


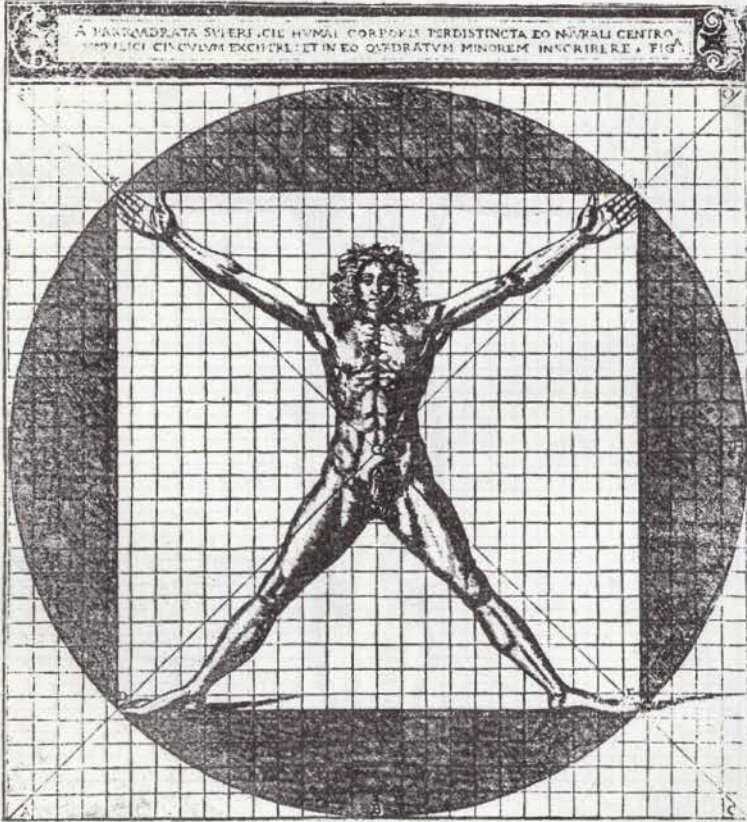
DIAGRAM 40.



Reproduction of figure on p. 49, Book 3, of C. Cesariano's edition of Vitruvius Pollio's *De Architectura* (1521).

No. in Brit. Mus. Cat. 60, g. 4.

DIAGRAM 42.



Reproduction of figure on p. 50, Book 3, of C. Cesariano's edition of Vitruvius Pollio's *De Architectura* (1521).  
No. in Brit. Mus. Cat. 60, g. 4.

DIAGRAM 43.

MANODVĀRAVĀJJANA	(Pāli)	Opening of the doors of the mind.
VIVEKA	(Sanskrit)	Discrimination.
PARIKAMMA	(Pāli)	Preparation for action.
VAIRĀGYA	(Sanskrit)	Indifference to the transitory.
UPACHĀRO	(Pāli)	Attention or conduct.
SHATSAMPATTI	(Sanskrit)	SHAMA Control of thought. DAMA Regulation of conduct. UPARATI Tolerance. TITIKSHA Endurance. SHRĀDDHA Confidence. SAMĀDHANA Composure.
ANULOMA	(Pāli)	Direct succession.
MUMUKSHA	(Sanskrit)	Desire for liberation.
The man is then the :—		
GOTRABHU	(Pāli)	Ready for Initiation.
ADHIKĀRI	(Sanskrit)	The rightful claimant.





## DIAGRAM 49.

SROTĀPATTI (Pāli) He who has reached the stream.

PARIVRAJAKA (Sanskrit) The wanderer.

Fetter i. SAKKĀYADITTHI Delusion of personal self.

Fetter ii. VICHIKICHCHĀ Doubt.

Fetter iii. SĪLABBATAPARĀMĀSA Superstition.

SAKRIDĀGĀMIN (Pāli) He who receives birth once more.

KUTĪCHAKA (Sanskrit) He who builds a hut.

Rousing of KUNDALINĪ, the Serpent Fire.

Development of the SIDDHIS (Pāli), VI-BHŪTIS (Sanskrit), Powers.

ANĀGĀMIN (Pāli) He who receives birth no more.

HAMSA (Sanskrit) He who realizes "I am it".

Fetter iv. KĀMARĀGA Desire.

Fetter v. PATIGHA Prejudice.

ARHAT (Pāli) The worthy.

PARAMAHAMSA (Sanskrit) Beyond the "I".

Fetter vi. RŪPARĀGA Clinging to life in form.

Fetter vii. ARŪPARĀGA Clinging to formless life.

Fetter viii. MĀNA Pride.

Fetter ix. UDDHACHCHHA Possibility of being ruffled.

Fetter x. AVIDYĀ That which makes illusion.

ASEKHA (Pāli) He who has no more to learn.

JIVANMUKTA (Sanskrit) The liberated.

## DIAGRAM 50.

Name.	Meaning.	Power.
Animan	Minuteness	To become as small as an Atom
Mahima	Greatness	To increase in size at will
Prāpti	Reaching to	To get to any place by volition
Laghima	Lightness	To neutralize the effect of Gravitation
Prākāmya		To have an irresistible Will
Īshītā	Superiority	To attain supremacy
Vashitā	Fascination	To hypnotize
Kāmāvasāyitā		To suppress all Desires

## DIAGRAM 51.

Name.	Position.	Petals.	Animal.
Sāhasrāra	Top of the Head	1,000 (960)	Sphinx
Ājnā	Between the Eyebrows	2 (96)	Serpent
Vishuddha	Throat	16	Hermanubis
Anāhata	Heart	12	Man
Manipūra	Navel	10	Lion
Svādhishtāna	Spleen, Stomach	6	Eagle
Mulādhāra	Base of the Spine	4	Bull

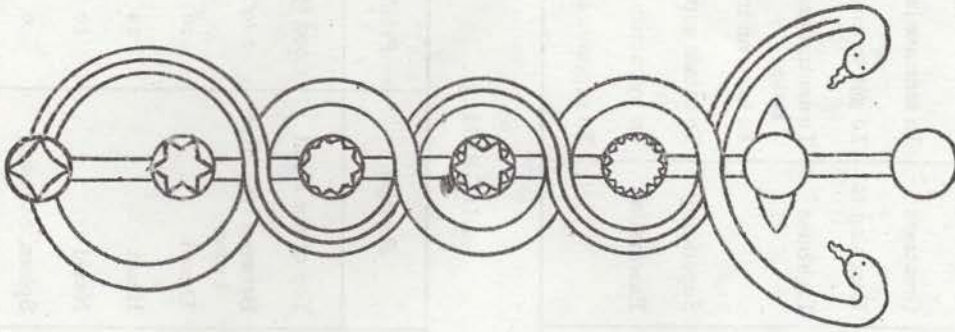


DIAGRAM 52.

DIAGRAM 53.

<i>Card.</i>	<i>Planet.</i>	<i>Path.</i>	<i>Description.</i>
II	♃		Enter the Angel Deva Evolution
III	♀	Sambhogakya	Spiritual Period
IV	♃	Dharmakya	Enter Nirvana, later to become an Avatara
XI	♂		Help in building the Forms of the next Chain
XVII	♀		Become a Messenger of God
XX	♃	Nirmānakya	Become part of the Spiritual Forces of God
XXI	○		Remain on Earth to help Humanity

DIAGRAMS 54 AND 55.



diag. 54.

diag. 55.

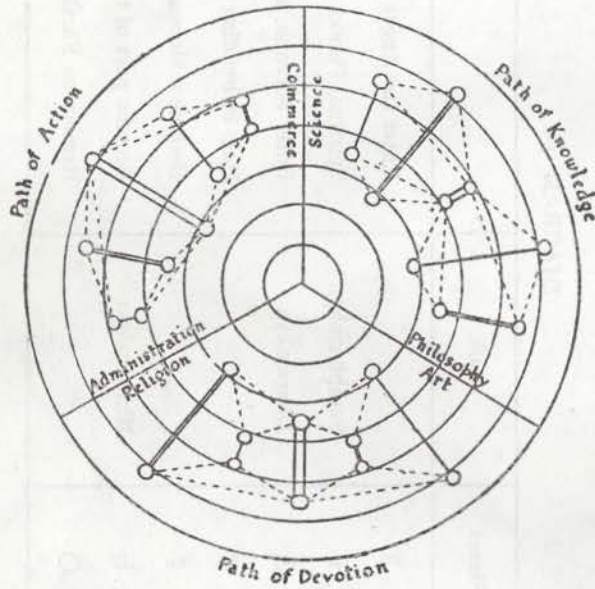


DIAGRAM 56.

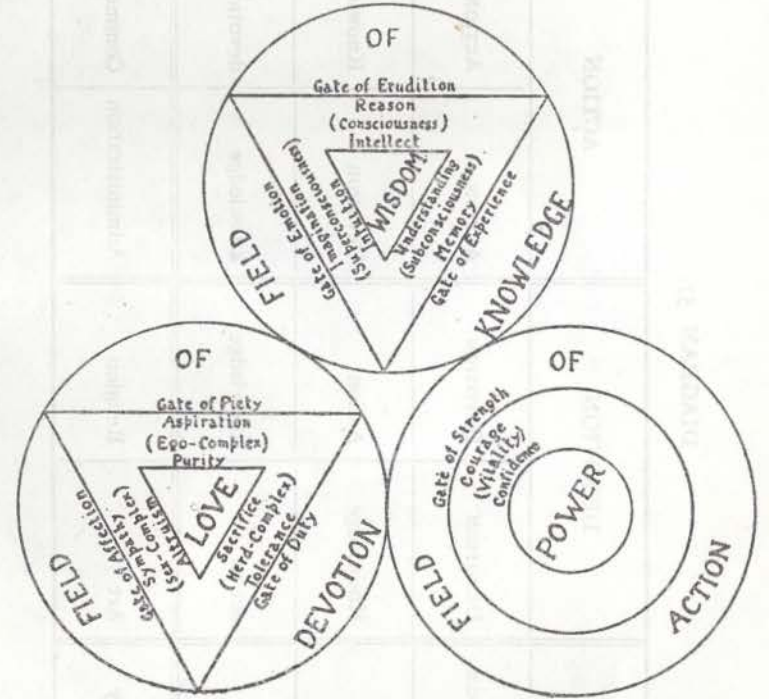


DIAGRAM 57.

KNOWLEDGE		DEVOTION		ACTION		GENERAL
KNOWLEDGE	KNOWLEDGE	DEVOTION	DEVOTION	ACTION	ACTION	Knowledge
Action	Devotion	Knowledge	Action	Devotion	Knowledge	Action
devotion	action	action	knowledge	knowledge	devotion	Devotion
Science	Philosophy	Art	Religion	Administration	Commerce	General

DIAGRAM 58.

KNOWLEDGE			DEVOTION			ACTION
Experience	Erudition	Feeling	Piety	Affection	Duty	Strength
Memory	Reason	Imagination	Aspiration	Sympathy	Tolerance	Courage
Subconscious	Foreconscious	Superconscious	Ego Complex	Sex Complex	Herd Complex	Vitality
Understanding	Intellect	Intuition	Purity	Altruism	Sacrifice	Confidence
WISDOM			LOVE			POWER
Science	Wisdom	Harmony	Devotion	Tact	Ceremony	Strength

DIAGRAM 59.

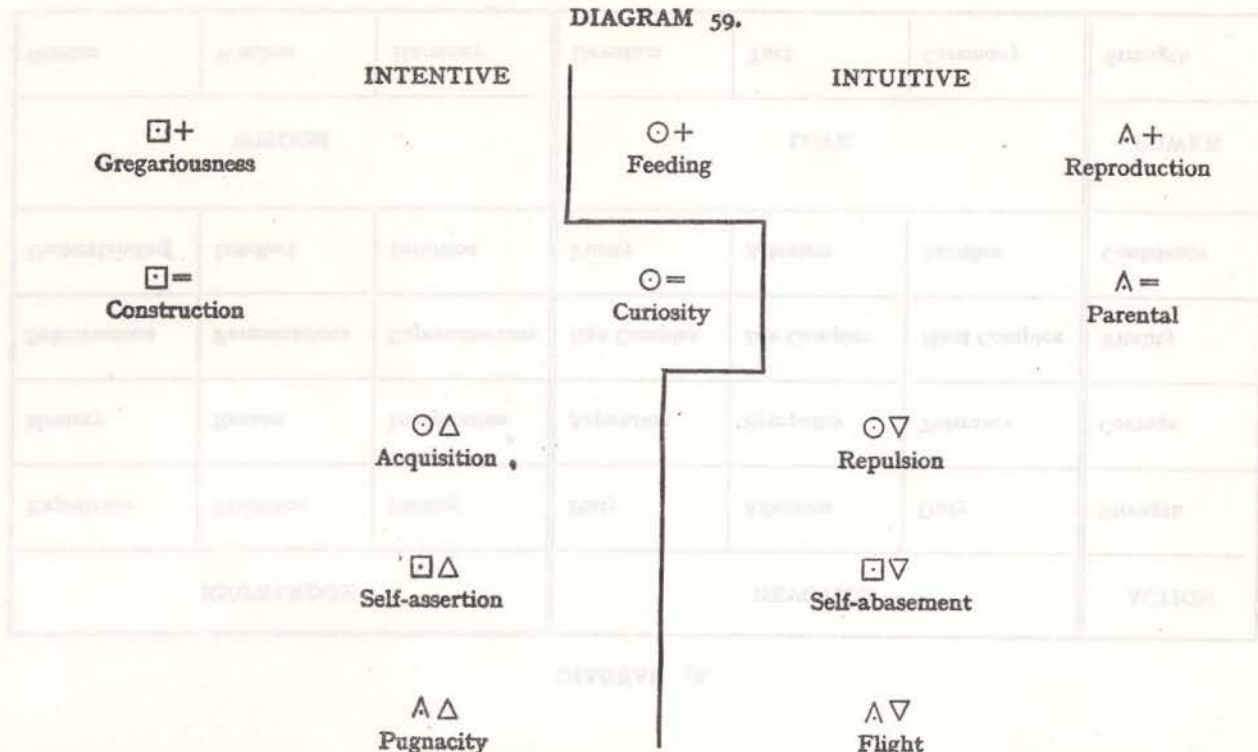


DIAGRAM 60

	Progressive	Dominant	Recessive	Elementary
Movable	Parental	Pugnacity	Flight	Reproduction
Fixed	Construction	Self-assertion	Self-abasement	Gregariousness
Mutable	Curiosity	Acquisition	Repulsion	Feeding

DIAGRAM 61.

	Air =	Fire Δ	Water ∇	Earth +
Movable Λ	Libra ≍	Aries ♈	Cancer ♋	Capricorn ♐
Fixed □	Aquarius ♒	Leo ♌	Scorpio ♏	Taurus ♉
Mutable ∩	Gemini ♊	Sagittarius ♐	Pisces ♓	Virgo ♍

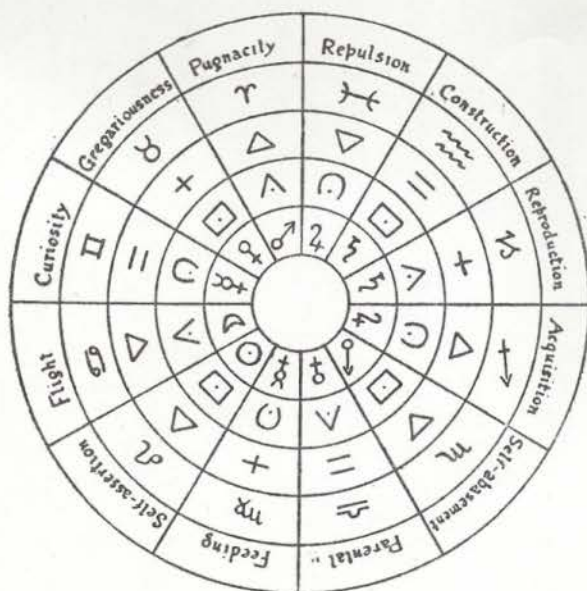


DIAGRAM 62.