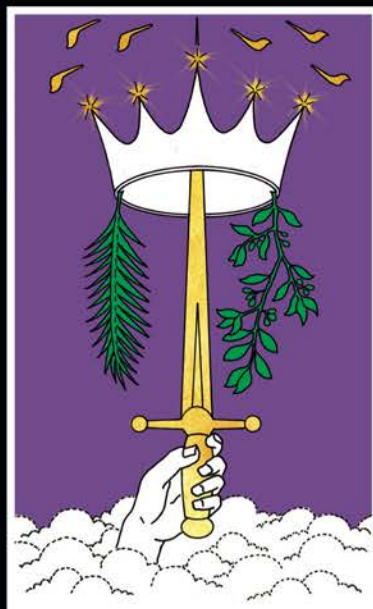
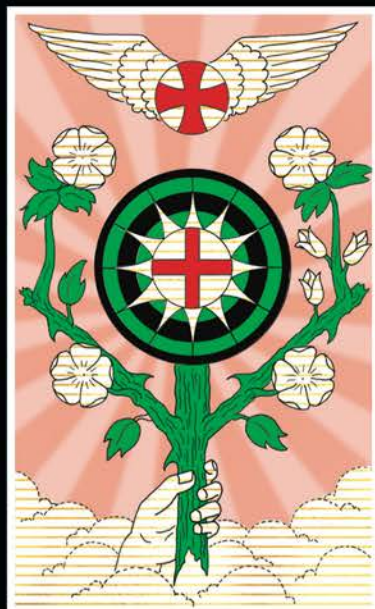
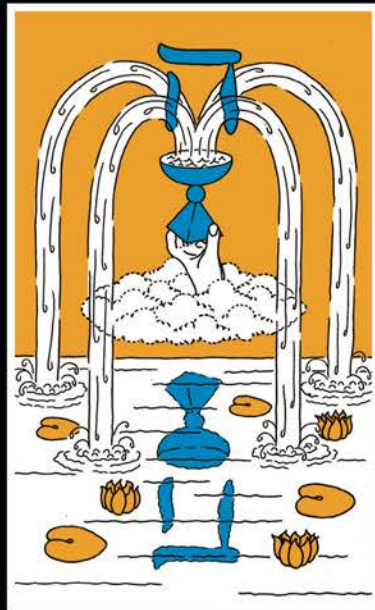


THE MAGICAL TAROT OF THE GOLDEN DAWN

DIVINATION, MEDITATION AND
HIGH MAGICAL TEACHINGS

REVISED EDITION



PAT ZALEWSKI AND CHRIS ZALEWSKI

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AEON

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Dedication

To

*Babs and Ian Nairn,
late of Whare Ra,
who helped us in our early years
of Golden Dawn work*

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INTRODUCTION

In this present volume on the Tarot of the Golden Dawn, you will find many new innovations and directions that were never part of the original Golden Dawn manuscripts, but have been adopted by our own Thoth-Hermes temple.

One of the original problems we had to deal with, when preparing this volume, was that the original manuscripts we worked from were extremely sparse, possibly so students would do their own research. The early Tarot manuscripts of the Golden Dawn were written in such a way that they fell in line with the Golden Dawn rituals and knowledge lectures and unless one knows the rituals and papers of the Order they are no more than barely adequate. The Golden Dawn Tarot was created in the late 1880s and by today's standards suffers somewhat from a certain amount of stagnation. Since the last century many new innovations of New Age systems to the Tarot have greatly increased its meaning and direction. At the Whare Ra temple in New Zealand, this was understood, with many members making their own notes that included much of these additional teachings, which to us was a basic evolutionary approach. We mention this because Whare Ra temple lasted longest of the Golden Dawn temples, sixty-six years (1912–1978) and gave us a guideline on how the Golden Dawn stood up under the avalanche of new Tarot material that is now making itself available to the general public. We found that it would be stupidity to ignore additional teachings and simply stop at what was in the original papers, as one would then have a very thin Tarot book indeed. What is presented, in this volume, is both the traditional material and the additional New Age awareness, all utilised in our own Thoth-Hermes Temple and some of that utilised at Whare Ra Temple as well. We have not changed anything but simply added where there was a need.

It has always intrigued both of us that the Golden Dawn did not do more work on understanding the Tarot. At Whare Ra temple, the situation was so bad that many of the Whare Ra adepts did the BOTA course and used it for their Tarot studies. One of the last Chiefs of Whare

Ra actually used a couple of BOTA lectures on the Tarot and gave them out under the Golden Dawn banner. When we were studying with some of these people and they mentioned this, both of us felt very disappointed that they did not try to explore the Golden Dawn Tarot system more fully. All it would have taken was dedication, time and research.

In this practical volume on 'Book T' we have tried to present where possible a new corpus of material that relates particularly to the Golden Dawn cards, so that others who love the system as much as we do will be able to build further on it. In many respects the word 'new' is misleading since much of the information is expanded from the Golden Dawn manuscript 'Book of General Correspondences'. This was a series of tabulations by Golden Dawn members on a variety of subjects such as colour, mythology, gems, plants, astrology and angelic hierarchies, to name but a few. Since these tabulations were first written up, well over one hundred years ago, there has been a wealth of published material available that allows newer and deeper insights. As a result of this, many of the old tabulations of the Golden Dawn have been changed to fit in with the abundance of information now available.

A study of these Kabbalistic associations of the cards brings in a wealth of additional knowledge which is not generally associated with the Tarot. It gives the reader a chance to go deeper into the mysteries of the Tarot and gain an overall picture. When all of these associations are placed together they comprise a formidable book on the Kabbalah as a tool for more research into the Golden Dawn perspective. For to study the Tarot of the Golden Dawn is to study the Kabbalah as well.

Concerning the colouring of the Golden Dawn cards, the Trumps in particular, oral traditions of Whare Ra tell us that when the Trumps were originally shown to the postulants during rituals, they were not coloured. At Whare Ra this changed, mainly due to a lecture Mrs Felkin wrote where she had all the Trumps with specific colours on them.

The colouring of the original Golden Dawn cards was taken from the four colour scales, which were not shown to students until they reached the 5 = 6 level. If you study the Crowley deck, you will see how they were supposed to be coloured. However, the Golden Dawn kept adding additional colouring to the original instructions. We have included very detailed sections on colour, the Kabbalah and how specific colours can be applied, the colouring of the Trumps being but one example. Some of this fits in with the original associations, while some does not. As an example, the Golden Dawn later used the seven prismatic colours for the rainbow in the Trump Judgement. To his credit, Crowley rejected these 'ad hoc' aspects and concentrated solely on the four colour scales, which is what we have also done.

We have included the full use of ritual with meditation and the Tarot. Meditation and the Tarot have never been new to the Golden Dawn. A rudimentary attempt at what today is called a Path working was given out in Flying Roll Knowledge Lecture Four, in 1892 by Elaine Simpson and Florence Farr. Information on the methodology of the technique was scattered through various Golden Dawn documents. We have placed this material in some sort of order. We have also blended other sub-systems of the Order in so that an entirely new level of approach can be achieved when studying the cards, especially with the use of angelology associations.

The theme of the Tarot is the theme of creation itself, which is why it was sometimes referred to as the Book of Life. A good example of this is found in the text of the 'Emerald Tablet' utilised in the Golden Dawn and other Hermetic Orders. Its thirteen steps define an abstract structure

that can be applied to almost any branch of Hermetic thought. We have applied it in this instance, here directly to the structure of the Tarot in light of its theoretical and practical uses:

1. *I speak not fictitious things, but what is true and most certain.*

This is the first spark of divine manifestation. The author here states that he speaks with personal knowledge. It is the Spirit revealed in all its truth and glory. It is Thoth the Enterer speaking, in his form of 'Hermes', author of the Emerald Tablet.

2. *What is below is like that which is above and what is above is like that which is below, to accomplish the miracles of one thing.*

This is really the first fundamental principle of the Tarot and embodies the duality of the Macrocosm and the Microcosm. It shows that even the smallest change in the heavens will have an effect on the earth. The premise is that change on a grand scale (astrology being one such example) will have a similar effect on the Microcosm (man). The Tarot in its Golden Dawn format has heavy astrological and Kabbalistic ties, so that when an event happens in man the Microcosm it can also be expanded upwards so that the Microcosm effects the Macrocosm as well, chaos mathematics being one such example. The *one thing* referred to is both the Microcosm and Macrocosm. The Major and Minor Arcana being one such example.

3. *And all things were produced by the meditation of one being, so that all things were produced from this one thing by adaptation.*

A good example of this is the numbering system of the Tarot, both Major and Minor Arcana. The application of the Tarot to astrology and the Kabbalah is yet another aspect.

4. *'Its father is the Sun, its mother the Moon; the wind carries it in its belly, its nurse is the earth'.*
This is the breaking up of the Tarot into various divisions, the creating of the Four suits.

Sun	=	Wands	=	Fire
Mother (Moon)	=	Cups	=	Water
Wind	=	Swords	=	Air
Earth	=	Disks	=	Earth

5. *It is the cause of all perfection throughout the whole world.*

The Tarot, taking into consideration all its associations, represents a perfection of abstract thought and design which is unlimited in concept.

6. *Its power be perfect if it be changed into earth.*

This is analogous to bringing the abstract thought of the Tarot into practical applications.

7. *Separate the earth from the Fire, the subtle from the gross, acting prudently and with judgement.*

This is a study of all the major and minor divisions of the Tarot.

8. *Ascend with the greatest sagacity from the earth to the heaven and then again descend to the earth and unite together the powers of things superior and things inferior. Thus you obtain the glory of the whole world and all obscurity will fly far away from you.*

This is the use or invocation of the Higher Powers and the uniting of the Major and Minor Arcana into a complete Golden Dawn system of correspondences. This is the story of the Tarot as applied in the heavens and its fundamental plan, which is universal in scope and direction. It is also the asking of a divinatory question, using all of these principles.

9. *This thing is the fortitude of all fortitude, because it overcomes all subtle things and penetrates every solid thing.*

This tells us that all is revealed to those who wish to use the Tarot, especially for divination and nothing can be hidden from its subtle probing when questions are asked.

10. *Thus were all things created.*

The end result. The knowledge obtained from the divinatory question.

11. *Thence proceed wonderful adaptations, which are produced in this way.*

The transmutation of the knowledge gained into action, proceeding in some useful direction.

12. *Therefore I am called Hermes Trismegistus, possessing the three parts of the philosophy of the whole world.*

The mind, soul and body parts of the Tarot and its relationship to the story of creation and the Book of Life.

13. *That which I had to say concerning the operation of the Sun is completed.*

The completion of the work and function of the Tarot.

While reviewing some notes made on the Tarot by Mathers for the Alpha et Omega, in the 'Brazen Candlestick of the Star of the Heptagram' paper, we found yet another set of designs for the Trumps associated to the planets. These purported to give the true design of the Tarot.

Apparently, Mathers never did complete a Golden Dawn deck. Felkin did and his deck was used in the A.O. We mention all this because very little remains the same in matters of occult teachings such as the Tarot, especially in original branches of the Golden Dawn where members were constantly striving to push new limits on some explanations.

The artwork on 'The Magical Tarot of the Golden Dawn' deck was done by Skip Duschus. Our original Whare Ra decks were so badly drawn that over half of the cards had to be re-done. Also, in a few instances in the Minor Arcana, the original Golden Dawn descriptions did not match the Stella Matutina decks, so these had to be redrawn as well. Skip also re-drew the Court Cards to incorporate the original Westcott drawings which, though good, were not good enough for publication. As a result of this collaborative effort between Skip and ourselves it is hoped that a colour and a black-and-white Golden Dawn Tarot pack of these drawings will be brought onto the market.

Pat Zalewski and Chris Zalewski
1993/2007