



FIGURE - 34 Albrecht Dürer - Prudence Tarot card, 1495

for all that has ever been and all that will ever be.”

If indeed I am one being in a dream of multiplicity, it is logical that I would need mystery. If I am aware that I am every here, every there, every you, and every me, then there is no longer discovery. Why read a book when I am every beginning, every end, every plot, every character? I need my eyes to be blindfolded in mystery so that I can discover and have experience. I need to be the Fool in a hall of mirrors. On this journey of formation of learning, I face myself over and over again in all my possible states. I am the Emperor, Empress, Hanged Man, and the Devil. I am every letter that makes up the Universal Tree or Body.

In 1960, author Eden Gray said that the Fool “must pass through the experiences suggested in the remaining 21 cards, to reach in card 21 the climax of cosmic consciousness or Divine Wisdom.”

In 1982, she coined the term “Fool’s Journey” in her book *A Complete Guide to the Tarot*. She explained: “The Fool represents the Soul of everyman, which, after it is clothed in a body, appears on earth and goes through the life experiences depicted in the 21 cards of the Major Arcana, sometimes thought of as archetypes of the subconscious. Let each reader use his imagination and find here his own map of the Soul’s quest, for these are symbols that are deep within each one of us.”

CONCLUSION

Even though we lack the documentation to prove it, the system of the Sefer Yetzirah strongly parallels the Tarot. It is not an exact match because we are looking at the system through the lens of Renaissance Europeans who are using Christian or Pagan symbols to express the archetypes. As we saw, the Sefer Yetzirah was popular among scholars at the time that the Tarot emerged. Kabbalism attracted Christian and Islamic mystics, reuniting the three paths of Abraham, the supposed author of this 10-15 page ancient text. For the Renaissance mystic, the Sefer Yetzirah worked with their syncretic Worldview, which is seen in the Tarot.

I offer a new association based on the original system from the Sefer Yetzirah. The deck I created is also not a pure Sefer Yetzirah Tarot deck. If it were, I would use only the text’s archetypes to describe the trumps. My system uses the most potent Tarot symbols or modern egregores, read through the Sefer Yetzirah structure.



FIGURE - 35 **Knave of Nooses, 15th-century**

THE TETRAGRAMMATON AND THE TAROT

APPLYING YHVH TO THE TAROT



The Tetragrammaton is the four-letter name of the Hebrew God: YHVH or Yod, Heh, Vav, Heh. It is articulated as Yahweh or Jehovah. In the last few centuries, the name has had a central place in decoding the Tarot, so I think it is worth looking at.

In the Hebrew Zohar, the four letters of the Tetragrammaton refer to the figures of father, mother, son, and daughter. The 16th-century Christian Qabbalist Postel and the 19th-century Michelangelo Lanci recognized this, but the idea that God's name included the female gender sent ripples of fear through communities of God-fearing people.

FIGURE - 36 This Rosycross-Tetragrammaton from 1888 has each of the Hebrew letters YHVH, יהוה in each of the arms of the cross. Occultists added Shin to the name, making it YHVShH for Yeshua or Jesus. This can be seen in the central Pentagram.

The first to describe the Tarot cards with the Tetragrammaton was 19th-century French writer Levi in his book *Dogme et Rituel de la Haute Magie*. However, it was the later Papus who really broke it down in his book *Tarot of the Bohemians*, asserting that the Tarot was both generated by it and to be understood by it.

“The authors who have philosophically studied the Tarot are all unanimous in asserting the analogy that exists between the Tetragrammaton and the four colors. (the minor suits) Guillaume Postel, and above all, Eliphas Levi, have developed these studies with great results, and they show us the four letters of the Tetragrammaton applied in the symbolism of every cultus.¹”

Papus, like Agrippa before him, believed that adding the second Heh created a transition from the spiritual world to the physical world. He emphasized that the sacred name is constructed of three letters only with a transformative Heh.

“This second Heh represents the complete Being, comprising in one Absolute Unity the three letters which compose it: Ego, Non-Ego, Affinity. It indicates the passage from the noumenal to the phenomenal or reciprocal; it serves as a means of ascension from one scale to another.²”

[1] Papus 1889 a, pp.31-32

[2] Papus 1889 a, p.13

The Noblat order associates Y, which means movement in the Sefer Yetzirah, with the Wheel. The Dick sheets associate it with Time-the Hermit. Both choices involve movement, which is the meaning of Yod.

Seen through the lens of the Tarot, the name reads:

- Y - Wheel/Time,
- H - Structure,
- V - Wisdom.

Structure and Wisdom in the Cycle of Time.

With the Sefer Yetzirah, the three are:

- Y - movement
- H - seeing
- V - hearing.

Seeing and hearing in movement.

Including Y, all three letters are Simple letters existing in the phenomenal world of experience. They are not in the Soul with the creators. They are, however, important letters. The simple letters are the directors of the experience.

CONCLUSION

In the 1960s, Eden Gray coined the term The 'Fool's Journey,' which explained how all the 21 trumps were archetypes for the Fool to experience on his journey back to Source. This works well with the idea of the Sefer Yetzirah. Despite originating in the Soul, the Fool experiences life in the phenomenal world. This world is made up of 12 letters called the directors. They represent the senses, movement, laughter, and other tools needed to direct the experience of virtue and vice, as seen in the 7 Double letters. Only once the Fool has completed the 21-card journey can he go back to Source to start a new journey.

Today's collective view of each card or our egregore

is intertwined with all the layers of Tarot history. The same history that changed, adapted, discredited, renewed, reviewed, and redesigned the symbolism of each card for almost 600 years.

The objectives of my research and this book were to find its most traditional viewpoint, recognize the original Sefer Yetzirah, and meld both with the contemporary egregore.



FIGURE - 37 Visconti-Sforza Tarot Wheel of Fortune

IV - THE CARDS EXPLAINED



FIGURE - 38 "Cary Sheets" - paper print, 1500

THE MAJORS ARCANAS DETAILED

While the minor arcana mirrors our experience in relationships and work, the trumps reflect the underlying spiritual meaning of our experience. They reflect the voyage of our Soul. They have also been called the greater mysteries or the greater arcana.

Each trump has a list of attributes that briefly describe its association with its Hebrew letter and its place in Time, Space, and Soul. The following points clarify some of the more unfamiliar categories that I use:

Letter: Each of the Hebrew letters, like the Tarot cards, symbolizes an archetype. In this section, the corresponding letter and its attributes in the Soul are listed.

Paired with: Each letter except for the Mother letters is paired with another letter. For example, the Double letters Gimel and Daleth are paired. They are paired as two planets, Jupiter and Mars; they are paired as two soul characteristics, Peace and Wisdom, and they are paired as body parts: left eye and right eye. The corresponding Tarot pairs are especially auspicious if they show up in a reading.

Opposite: This section only applies to the 6 Simple letter pairs that represent the 12 constellations. On the Sefer Yetzirah Tree, these pairs are on the three outer rings of the Cyclical Tree. Each ring has two pairs facing each other with the correct zodiacal correspondences. Due to space, these are not listed here but can be found in the section The 12 Constellations in Tree and Tarot.

Space: This indicates the card as either the 3 elements, 7 planets, or 12 constellations.

Universal Body: Each letter makes up the body of the Universal One, and this section describes which body part it is and what it is paired with.

Time: This section describes the card's association with the Hebrew month and the corresponding month from our Gregorian calendar.

My description: This includes the traditional, Qabbalist, and Sefer Yetzirah viewpoints. To help you identify the main influencers on contemporary Tarot, their names, and the decks that they created, there is a Lexicon at the end of the book.

Collective egregore:

We have hundreds of descriptions of these cards today. I was curious how our collective consciousness would describe each of the cards. The biggest possible database of all the diverse opinions is, of course, AI. I therefore asked AI to give me a description of each card, which I summarize in this section.



FIGURE - 39 Knave of Tethers, 15th-century

THE MINOR ARCANA

HISTORY

Unlike the major arcana, which deals with the big mysteries of the Soul's voyage, the minor arcana is often called the lesser mysteries. These lessons deal with our everyday issues with other people and our work. The pips reflect on how the ten spheres of the Tree affect emotions, intellect, actions, and materialization. They mirror back our activities in daily life rather than the underlying spiritual flow seen in the trumps.

Finding the original meaning of the non-representational pip cards is more complicated than that of the pictorial trumps. The 15th-century Sola Busca illustrated them, but they did not use the same symbols we see in the Tarot today. Only in the late 18th century did Eteilla make the first minor arcana with added symbolism. Pamela Colman Smith was the first artist to fully illustrate them in the RWS deck.

Gébelin

Our first real reference to the four suits is in 1787 from Gébelin. He said that the four suits were related to the four states of the Egyptians:

1. The Sword represented the Sovereign and the entire Military Nobility.
2. The Cup, the Clergy, or the Priesthood.
3. The Wand, or Hercules' Club, symbolized Agriculture.

FIGURE - 40

Visconti-Sforza Tarot, Ace of Staves, 15th-century

4. The Coin, Commerce of which money is the sign.¹

Levi

Levi switched the order of the suits we just saw with Gébelin. He set the wheels in motion for how later occultists would understand the minor arcana. He associated the 4 letters YHVH of the Tetragrammaton with the four suits and switched the leading suit from those of Swords to those of the Wands. In his book on Transcendental Magic, he explains:

"... the Club is the Egyptian Phallus or Hebrew Yod; the Cup is the cteis² or primitive Heh; the Sword is the conjunction of both, or the lingam, represented in Hebrew preceding the captivity by Vau; while the Circle or Pentacle, image of the world, is the Heh final of the Divine Name."³

Levi associated the Ace to ten of the minor arcana with the ten spheres. This became the standard way to define each card ever after, including my own associations. The difference is, of course, that he used the Kabbalist Tree, and I refer to the Sefer

Yetzirah directly. Here is his association:

[1] Gébelin 1787, p.20

[2] The Cteis was a circular and concave pedestal or receptacle, on which the Phallus rested. It was the Greek version of the Yoni-Lingam and is used in Freemasonry.

[3] Levi 1854 b, p.78

FIGURE - 41

Visconti-Sforza Tarot, 10 of Swords, 15th-century

1 KETHER.

The four Aces.

Four brilliant beams adorn His crown of flame.

2 CHOKMAH.

The four Twos.

Four rivers ever from His wisdom flow.

3 BINAH.

The four ⁴Threes.

Four proofs of His intelligence we know.

4 CHESED.

The four Fours.

Four benefactions from His mercy come.

5 GEBURAH.

The four Fives.

Four times, four sins avenged His justice sum.

6 TIPHEREETH.

The four Sixes.

Four rays unclouded make His beauty known.

7 NETSAH.

The four Sevens.

Four times His conquest shall in song be shown.

8 HOD.

The four Eights.

Four times, He triumphs on the timeless plane.

9 YESOD.

The four Nines.

Foundations four His great white throne maintain.

10 MALKUTH.

The four Tens.

One fourfold kingdom owns His endless sway, As from His crown there streams a fourfold ray.⁵

Papus

In *The Tarot of the Bohemians*, Papus developed his predecessor's system of relating the four suits with the four letters of the Tetragrammaton YHVH.

He explained⁶:

Y: The Sceptre (wands): the Active or the Male principle.

H: The Cup: the Passive or Feminine principle.

V: The Sword: the union of the two by its crucial form.

H: Lastly, the Pentacles: the second He.



He saw them representing:

- The Sceptre (Wands): Enterprise and Glory
- The Cup: Love and Happiness
- The Sword: Hatred and Misfortune
- The Pentacle: Money and Interest⁷

This order became the predominant order and created the negative view of the Swords, which the Golden Dawn adopted. There were contradictions in their system because:

- They made the suit of Swords one of suffering despite its overall unifying principle.
- They associated Air with Aleph, the first letter in the aleph-bet, implying that Air (represented by Swords) should come first.
- Crowley, when defining the Ace of

Disks, said that this card of material manifestation “is the twin sister of Air and its bride.”⁸ Qabalists use the axiom Kether (The crown sphere) in Malkuth (the last sphere) to express the union of Spirit-Air with Materiality-Earth. The idea is not a

[4] Note the use of He as God in Kether. If this is the state before division the deity should be asexual.

[5] Levi 1854 E, p.79

[6] Papus 1889 E p.31

[7] Papus 1889 E p.233

[8] Crowley b 1944, p.30

- Paul Foster Case: Oracle of the Tarot, 1933
- Aleister Crowley: Book of Thoth, 1944

The Sefer Yetzirah keeps its definitions simple. One problem with contemporary Tarot is that there is often so much about one card that it makes it easy to cherry-pick what we want to read. Mathers and Crowley give titles to their cards, which help us understand their core meaning. Case does the same thing with a 'Keyword.' However, Waite gives no singular definition,

and his sense of the cards is lost in his descriptives. I, therefore, only add the common meaning he has with the others. This may mean disregarding certain aspects that he believed were more essential. To fully grasp an author's perspective on a card, it is necessary to study their system.

The numbered pips that I created for the Dreams & Divinities Tarot are inspired by the early Tarot decks.

FIGURE - 42



FIGURE - 43



FIGURE - 44



FIGURE - 45



FIGURE - 46



FIGURE - 47



FIGURE - 48

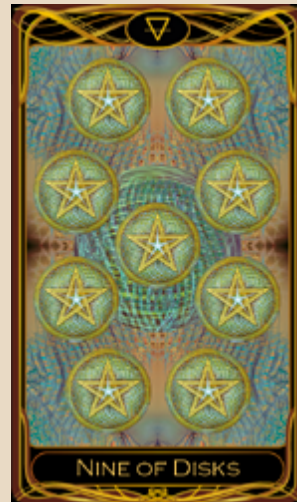


FIGURE - 49



Top row: Female and male Knights and Pages. Bottom: Kings and Queens. 15th-century Visconti-Sforza Tarot



FIGURE - 50



FIGURE - 51



FIGURE - 52



FIGURE - 53



FIGURE - 54



FIGURE - 55



FIGURE - 56

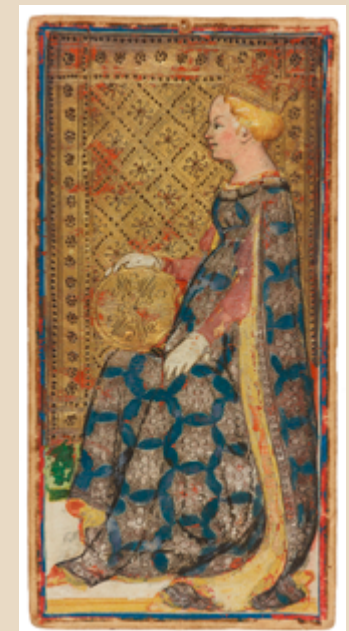


FIGURE - 57

is logical because all the same characteristics have already been attributed to the querent's personality in the Ace-10 of each suit. This remixing of the suit's attributes would need to serve a different purpose, which I agree is for influential people linked to the question.

The personality of each card is created by combining the elemental expression of the court card with the elemental expression of the suit. For example, let us look at the King of Cups: Kings are Air-intellect, and Cups are the Water-emotion. Thus, the King of Cups is the airy part of Water or the logic and reasoning

of the heart. In comparison, the Queen of Swords is the watery part of the airy suit. She is, therefore, the emotional mind. Since there are 4 suits and 4 court cards, we get 16 personalities by tapping into the essential essence of each of the four elements and their unique relationships with each other.

Mathers-Felkins and Crowley are the only ones who give clear Kabbalist references to the court cards, so I only refer to them.

The Sefer Yetzirah keeps its attributions short, which I find necessary if we want to avoid cherry-picking



FIGURE - 58
Minchiate card, 19th-century
Page of Coins



FIGURE - 59
Minchiate card, 19th-century
Knight of Cups



FIGURE - 60
Minchiate card, 19th-century
Page of Cups

DREAMS & DIVINITIES TAROT

For seven years, a group of seven women meticulously painted the Dreams and Divinities Tarot deck. This extraordinary 78-card Tarot deck and its accompanying guidebook were inspired by visions, dreams, and an in-depth exploration of the archetypal cards, offering a fresh perspective on classical Tarot symbolism and interpretations.

I personally curated, designed, and produced the first edition of 777 decks with great attention to detail, just the way I would have wanted them for myself. The cards are extra-large and heavy, reminiscent of antique Italian Tarot cards. Printed on recycled paper with ecological inks and varnishes, the cards were produced in Italy by a company using solar-powered electricity.

Seven internationally recognized women symbolists painted the deck:

Amanda Sage
Carrie Ann Baade
Heidi Taillefer
Ila Rose
Liba
Martina Hoffmann
Viandara Elfaerian

The collaborative journey involved Viandara Elfaerian's contribution to the design process. My digital remixes of Amanda Sage's aces brought the 2-10 of the Minor Arcana to life. At the same time, brainstorming sessions with Carrie Ann Baade and Martina Hoffmann were instrumental in shaping the deck's unique character.

Dreams & Divinities promotes a planetary movement of 'Conscious Art' through publications, exhibits, and events. It brings together artists, writers, musicians,

and performers to celebrate Universal Love through artistic collaboration and community.

Liba Waring Stambollion
February 2024
www.DreamsAndDivinities.com



FIGURE - 63

The deck, along with Dreams & Divinities books can be purchased through my personal shop:
www.artwork-liba.com/shop

Reuchlin

Full Name: Johann Reuchlin

Life: 1455-1522

Nationality: German

Occupation: Catholic Humanist, Writer

Notable Contribution: Books on Kabbalism

Smith

Full Name: Pamela Colman Smith

Life: 1878-11951

Nationality: British

Occupation: Occultist, Painter

Notable Contribution: Illustrating the Rider Waite Smith Tarot

Sforza

Full Name: Francesco Sforza

Life: 1401 – 1466

Nationality: Italian

Occupation: Duke of Milan

Notable Contribution: He and his wife, Bianca Maria Visconti, were influential patrons. They brought us our first Tarot decks in the 15th century.



FIGURE - 64 Francesco Sforza

Waite

Full Name: Arthur Edward Waite

Life: 1857-1942

Nationality: British

Occupation: Poet, Writer, Mystic

Notable Contribution: Rider Waite Smith Tarot

Wirth

Full Name: Joseph Paul Oswald Wirth

Life: 1860-1943

Nationality: Swiss

Occupation: Occultist, Artist, Author

Notable Contribution: Known for his Tarot and his books about the subject.

Visconti

Full Name: Bianca Maria Visconti

Life: 1360-1412

Nationality: Italian

Occupation: Duchess of Milan

Notable Contribution: Along with her husband Francesco Sforza, they were patrons of the arts and commissioned the Visconti-Sforza Tarot decks.



FIGURE - 65 Bianca Maria Visconti