

Seven

The Stairway to Heaven

We have already identified the hour circle that runs through the Pleiades, home of The Magician, as a late replacement for the Milky Way. Hence, about the time that Regulus was rising heliacally over the Heel Stone, the cosmological significance of the Galaxy came to apply to that substitute pathway whose road sign was the Seven Sisters. De Santillana and von Dechend describe its symbolic meaning.¹ Unfortunately, they have made such a jumble of the various elements of the equation that, if it were not for the Tarot board, whose picture the Chinese would remind us is worth at least a thousand words, we would be as confused as they are.

It seems that originally, which “originally” may refer to an astrologically retrocalculated zero point and not necessarily to an historical origin, the intersection of the ecliptic with the Milky Way marked the vernal equinox. This intersection, when defined by the galactic equator, falls precisely at the point where Gemini meets Taurus. Since the equinox falls on the celestial equator, the pathway that was the Galaxy “rested” upon the “flat earth,” which we have already identified with the equator. When a man died his spirit would travel the Milky Way until his next incarnation, which belief has been specifically attributed to the Orphics and more importantly to the Pythagoreans, with whom we have already had dealings. Due to the precession, the Milky Way ceased to mark the equinox and one of two possible alterations to the scheme was required. One of these was to maintain the Milky Way as the ultimate goal of the soul but to use the segment of the ecliptic between the precessed equinox and the Galaxy as a kind of shuttle. It was necessary, as de Santillana says, to “change trains” at the Milky Way. The second possible solution to the problem was simply to redefine the cosmic river as the meridian of the equinox. This is precisely what happened, about 2100 B.C., with the original proto-Tarot board.

The two ends of the stairway to heaven are defined by the trumps Death and Judgment. The system must have worked something like this. When a man died his spirit was transported to the Death Star where he began his climb up the ladder or along the pathway that led through the various spheres that covered the earth. When he reached the top he was subject to judgment. If he passed he was allowed to remain in "heaven" but if he failed he had to climb down again to the bottom where he was reincarnated into the womb. Nine months later, at The Wheel of Fortune, he was reborn. The space between Death and Judgment must originally have contained the seven planets of the ancient world: Saturn, Jupiter, Mars, the Sun, Venus, Mercury and the Moon. At some point the sequence was altered. The nature of this alteration is the key not only to identifying the originators of the present sequence but to solving some of the darker riddles of Near Eastern religion.

The Eight-Year Double Olympic Cycle

The most important three symbols of the entire Tarot deck, as well as the source of the most extreme manifestation of my own amazement at the lack of historical knowledge on the part of the occultists and Tarot historians alike, are the three trumps The Sun, The Moon and The Star. Not only can these three images be localized in space and time but they open up a realm of interpretation totally inaccessible until the present.

A series of *kudurru* or boundary stones, relatives of those that bore the name of Hermes on the shores of the Aegean, have been dug from the mounds that conceal the ruined cities of the Kassite kingdom (c. 1600–1150 B.C.), which followed the First Babylonian Dynasty, in Mesopotamia. At the top of these stones, which resemble the *linga* found in India as well as the *omphalos* at Delphi, above a band that contains the constellations of the zodiac, are three prominent symbols.² The first of these is a disk from which alternately radiate four points and four sets of wavy lines, forming the symbol for the Mesopotamian sun. The second is a crescent, oriented like the hull of a boat, which represents the moon. The third, a star, most often eight-pointed, stands for Ishtar, the planet Venus.

The first question we must ask ourselves is whether The Star of the Tarot is Venus. The answer is easily obtained. The creature on the trump, with her wings restored, may be seen hovering just above the

ground in a picture from a Greek vase reproduced on page 438 of *The American Heritage Dictionary* under the heading "Eos," goddess of the dawn. The activity in which she is engaged, comprised of holding two tilted jugs so that liquid pours from both, is of course the sprinkling of the dew that appears in early morn. I say "of course" despite the fact that no one has ever recognized the connection with playing cards, because the motif has long been familiar to mythologists. Venus is, of course, the Morning Star.

Why the sun, moon and Venus? Prior to the discovery, or rediscovery, of the 19-year, 235-lunar month Metonic cycle, later adopted by the Jewish lunisolar calendar, by Meton in 432 B.C., the eight-year, 99-month *octaeteris* cycle was in wide use. The advantage of the eight-year solar cycle is that it not only contains a bare 1.6 days less than exactly 99 lunar months but it exceeds five complete morning star-evening star cycles of Venus by just 2.4 days. Hence the three cycles recur to within four days every eight years.³ This is just the sort of numerically significant astronomical fact we might expect to be of interest to the Pythagoreans, but what is the evidence that it actually reached Greece?

Perhaps some doubt might still remain, if we did not see at the same time some very peculiar beliefs of the sidereal religion of Babylon creeping into the doctrines of the philosophers. It is a well-known fact that this religion formed a triad, Sin, Shamash, and Ishtar. To the god of the Moon, regarded as the most powerful of the three, and to the Sun had been added Venus, the most brilliant of the planets. These are the three great rulers of the zodiac, and their symbols, — crescents, discs, containing a star of four or six points — appear on the top of the boundary pillars (*kudurru*) from the fourteenth century B.C. Now the same association is found in an extract from Democritus, where the Sun, the Moon, and Venus are distinguished from the other planets. The echo of the same theory extended even to the Romans. Pliny, in a passage which owes its erudition to some Chaldean author of the Hellenistic period, remarks that Venus is 'the rival of the Sun and the Moon' . . .⁴

Now return to the drawing of the reconstructed Tarot board and observe the positions of The Sun, Moon and Star, 19, 18 and 17, and imagine the four arms of the Greek cross folded downward along the lines that separate them from the central three-by-three grid. One might, in fact, make a photostatic copy of the chart, trim off the area outside the cross, fold down the four arms and tape them together.

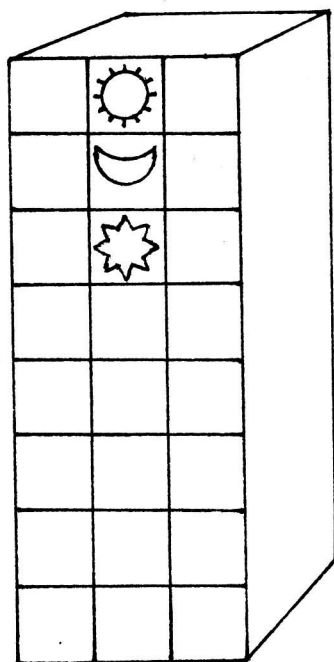


Figure 12: Locations of The Sun, Moon and Star on the Tarot Tower

Observe the new three-dimensional location of the astronomical trumps (see Figure 12) and imagine the entire tower, for a tower it certainly is, covered with the entire 77 numbered cards of the Tarot deck. This was when I realized how far off base the entire Tarot establishment actually is.

The 72-Cube Tarot of Babel

The tower formed by the previous manipulation has some interesting mathematical properties. The most obvious of these is the fact that it consists of $3 \times 3 \times 8 = 72$ unit cubes. Godfrey Higgins refers to the following groups of 72, or 70, the round number he claims was routinely substituted for the unround one⁵:

1. The translators of the Septuagint,
2. The number of questions asked of them,

3. The days required to finish their work,
4. The generations or nations from the sons of Noah,
5. The divisions of the earth, the countries of Genesis,
6. The families of mankind,
7. The number of tongues at the confusion,
8. The names of God,
9. The angels that ascend and descend Jacob's ladder,
10. The bells and pomegranates on the Temple Service dress of Aaron,
11. The kinds of animals in the Ark,
12. The number of men taken by Moses from the elders of Israel,
13. The names of God found by the Cabalists in verses 19, 20 and 21 of Exodus xiv.
14. The palm trees in Numbers xxiii. 9 and Exod. xv. 27,
15. The shepherds in an allegory in the book of Enoch,
16. The council of the Sanhedrin,
17. The disciples of Jesus,
18. The disciples of Manes,
19. The sects in the religion of Mohamed,
20. The kings ruled over by a king at Diospolis in Iran,
21. The nations of the "universal empire of Cush,"
22. The confederates of the queen of the Cushim,
23. The men who came from Medina to Mohamed,
24. The members of the college of Cardinals,
25. The commanders of the Greeks against Troy,
26. The murderers of Osiris,
27. The original number of drachmae in a mina or pound,
28. The companions supplied to Typhon by the Queen of Ethiopia.

Some of these items are simply echoes or afterimages that resulted from survival of the general consensus that there was something of mystical significance about the number 72 and do not bear directly on the present argument. There are, however, two items that appear to be integrally related to the origins of the Tarot. The first of these is the ark, which, despite protestations of seaworthiness, is nothing but a right-angled parallelepiped that could just as well be stood on its end. It is not surprising to find each of the cubes filled with a pair of animals when we learn, again from Higgins, of Pliny's division of the circle into 72 "constellations,"⁶ which were named for "animals or other things."

Of primary importance to the development of the following discussion is the second significant item from Higgins' list, the Tower of Babel. While the 19th century magistrate from Doncaster starkly informs us of the 72 languages generated by the destruction of the Tower, Robert Graves skillfully disinters certain closely related data

concerning the actual use of "Nimrod's Tower."⁷ According to *The Hearings of the Scholars*, the tower was constructed from nine materials, identified by Graves as symbols for the following parts of speech: noun, pronoun, adjective, verb, adverb, participle, preposition, conjunction and interjection. It was used, again according to *The Hearings*, by one Feniusa Farsa, whom Graves identifies with the Greek Oeneus, and his 72 assistants to carry out language research. Twenty-five of Farsa's assistants, including one Babel, gave their names to the Ogham letters.

In the Appendix, I identify the original letters of the Phoenician alphabet with the signs of the lunar zodiac. Hence, both the 72 animals on Noah's Ark and Farsa's 72 assistants can be shown to refer directly to the stars. Coupled with Pliny's 72 constellations, these two refractions of the same idea allow us to see the first faint outline of the emerging meaning of The Tower.

Lost Ciphers . . .

When I first began to examine the trumps I found the repetition of symbols in Temperance and The Star rather annoying. There was something just vaguely familiar yet inaccessible about a repeating symbol among 22 otherwise nonrepeating images. When I recognized the goddess Eos I was further disturbed by her lack of wings in The Star. It was as if someone were trying to disguise the very repetition I had noticed. What were they trying to hide?

The answer lies in the way Eos links Temperance to The Sun, Moon and Star, despite the lack of any obvious connection between trumps 16, 15 and 14 and either Death and Judgment or the three astronomical trumps. Could it be that Temperance also represents Venus and that the astronomical sequence consists of all six trumps from Temperance through The Sun? I was now looking at a symbol that occurred twice, not in 22 trumps, but in a sequence of six. Even more annoying, the six-unit length of the sequence had itself been disguised.

This puzzle was clearly not meant to be deciphered by the dim-witted; at which point I found myself, figuratively, sitting on the floor again as I had when I first realized the Tarot was a game board.

...And Unspeakable Names

The key word is “cipher” and the most useful tool in decrypting one, especially the most common “grandfather” variety, is an analysis of the repetitions that occur throughout the text. I had finally realized what had been bothering me about the doctored image of Eos. The six-letter astronomical sequence was a word and one of the letters was repeated! Unfortunately, it is almost impossible to decode such a short sequence using the standard techniques of cryptanalysis; unless of course one has a few other clues. . .

At one point or another Higgins touches upon virtually every astrological theme that has survived into modern times. Buried in the pages of a chapter that deals with one of them, the holy name IAO, is the key to deciphering the six-trump sequence Sun, Moon, Star, Tower, Devil, Temperance. Though I later found other references to what might be called “the planetary code,” it was while studying the *Anacalypsis* that I first caught hold of the “thread of Ariadne” that would lead me to a clear understanding of the importance of the long lost proper pronunciation of the Tetragrammaton and the astrological and numerical reality behind the development of the religion of Yahweh, the transliteration of whose name will shortly be slightly altered.

The following may be arcane; it may be difficult to follow at times; but it does not require any leap of faith nor even belief in scientific orthodoxy. It is purely and simply analytical and its proof consists of that most rare and precious of all the varieties of testimony, internal evidence. Neither is this some kind of chemical extraction where the raw product is crushed to a pulp and then treated with powerful solvents to yield up its hidden essence. The process much more closely resembles that of the opening of a combination lock. The fact that the door opens is proof enough of the combination’s validity. When this combination shows evidence of being part and parcel of the puzzle itself, and when the elements of the puzzle may, in turn, be found among the substructures of that very same combination, we may begin to suspect that we are dealing with more than a simple cryptogram. In fact, someone has already offered the extreme view that the Tarot contains all the knowledge in the world, as it was once claimed that Solomon obtained “all the sciences of Asia’s land” in the Tower of Babel.⁸ We will return later to the question of how one goes about storing large quantities of information using a small number of symbols, the answer to which question also bears upon the Greek fascination with mnemonics. For now, it is time to unlock the door of The Tower.

There appears in the *Anacalypsis* a singular reference to one George Cedrenus,⁹ alias Georgius Cedrenus, alias George Cedrinus, alias George Kedrenos, supposed to have been a monk though no one knows for sure. Cedrenus wrote a history of the world to the year 1057 based largely upon earlier sources including the so-called pseudo-Simeon. It is Cedrenus' contention that "the Chaldeans," who seem to have been responsible for the entire three-dimensional aspect of the Tarot, worshipped the intellectual light. This light they represented by the letters alpha and omega, which referred to the two planetary extremes, the moon and Saturn. In the middle was the sun, represented by the letter iota. Whether this is the original meaning of the name IAO (another possibility is presented in the appendix), it is clear that at some point it was applied by these "Chaldeans" to the planetary bodies. Now this would appear to be a rather arbitrary and peculiar alignment until we realize that alpha is the first and omega the last letter of the modified alphabet adopted at Athens in 403 B.C. Iota is the fourth of the seven vowels of this alphabet. Graves, who places the revision of the Greek alphabet at the doorstep of Simonides, traces it to "some obscure religious theory."¹⁰ The moon, Saturn and the sun are the first, last and central planets in the order named for Claudius Ptolemy, which is based upon the time it takes the various bodies to travel through the zodiac¹¹:

	<i>Eudoxus</i>	<i>Modern Value</i>
Saturn	30 Years	29 Years 166 Days
Jupiter	12 Years	11 Years 315 Days
Mars	2 Years	1 Year 322 Days
Sun	(1 Year)	1 Year
Venus	1 Year	1 Year
Mercury	1 Year	1 Year
Moon	(27 Days)	(27 Days)

If this appears to be the reverse of the order of the vowels, the reader should remember that the *values* of the letters increase as one travels through the alphabet.

The first use of the Ptolemaic system by a Greek is ascribed by Sir Thomas Heath to the Stoic philosopher Diogenes of Babylon,¹² who lived during the second century B.C., though Ptolemy himself refers it to "the more ancient" astronomers, whom Heath identifies as "Chaldaeans."¹³ This Ptolemaic scheme together with the 24-hour day were used to generate the seven day week still in use.¹⁴ Each of the planets, beginning with the sun, was assigned to one hour of the day,

Saturn		5	12	19	2	9	16	23	6	13	20
Jupiter		6	13	20	3	10	17	24	7	14	21
Mars		7	14	21	4	11	18	1	8	15	22
Sun	1	8	15	22	5	12	19	2	9	16	23
Venus	2	9	16	23	6	13	20	3	10	17	24
Mercury	3	10	17	24	7	14	21	4	11	18	1
Moon	4	11	18	1	8	15	22	5	12	19	etc.

Figure 13: "Planets," Assigned to the 24 Hours of the Day, Used to Generate the Seven Days of the Week: Sunday, Monday, Tuesday, Wednesday, etc.

producing the sequence sun, moon, Mars, Mercury, Jupiter, Venus and Saturn for the first hour of seven successive days (see Figure 13). The English Tuesday, Wednesday, Thursday and Friday refer to the equivalent Germanic gods Tiw, Woden, Thor and Fria. Otto Neugebauer calls this system Hellenistic, which would place it sometime after Alexander of Macedon, who ruled from 336 until 323 B.C., and account for its presence in India.¹⁵ We now have the sequence:

Saturn = Omega
 Jupiter
 Mars
 Sun = Iota
 Venus
 Mercury
 Moon = Alpha

Filling in the gaps is fairly simple if we assume that the order of the vowels was meant to mirror the order of the planets. Hence:

Saturn = Omega (long O)
 Jupiter = Upsilon (U)
 Mars = Omicron (short O)
 Sun = Iota (I)
 Venus = Eta (Long E, formerly H)
 Mercury = Epsilon (short E)
 Moon = Alpha (A)

Lest the reader think that I have hallucinated this entire system of substitutions from a single sentence in the magnum opus of a less than well-known 19th century English country squire, I hasten to add that the preceding is a reconstruction of the process by which I originally

recognized the astrological scheme behind the modern Greek alphabet. In fact, G.R.S. Mead presents the same system, this time in its entirety, in his study of Gnosticism.¹⁶ As part of the “number-symbolism of Marcus,” a pupil of Valentinus sometime during the mid-second century A.D., it survives in the writings of Irenaeus, composed sometime around A.D. 185–195. Each of the seven “cosmic spheres” makes the sound of one of the seven vowels, alpha the first through omega the seventh. That these “sounds” were also meant to be musical notes may be surmised from the system of Pythagoras where the planets were arranged according to the following musical scale¹⁷:

Earth	to Moon	= 1	Tone
Moon	to Mercury	= ½	Tone
Mercury	to Venus	= ½	Tone
Venus	to Sun	= 1 ½	Tones
Sun	to Mars	= 1	Tone
Mars	to Jupiter	= ½	Tone
Jupiter	to Saturn	= ½	Tone
Saturn	to Fixed Stars	= ½	Tone

This would appear to be the source of the idea of the music of the spheres.

Returning to the six-letter astronomical sequence we now have the following:

<i>Trump</i>	<i>Planet</i>	<i>Letter</i>	<i>Value</i>
19 Sun	Sun	I (iota)	10
18 Moon	Moon	A (alpha)	1
17 Star	Venus	H (eta)	8
16 Tower	—	—	—
15 Devil	—	—	—
14 Temperance	Venus	H (eta)	8

IAH—H? Could this be a variation of the name commonly written as “Yahweh,” formerly “Jehovah”? If it is, The Tower must stand for Jupiter (upsilon) and The Devil for Mercury (epsilon), forming a strange but recognizable transformation of “Yahweh” that would then read vertically down the front of that larger tower whose faces are made up of the 77 numbered cards of the Tarot deck. Are these identifications defensible?

For the first half of the answer, whose ease of extraction is a sure sign that we have penetrated close to the true meaning of the Tarot, we

must turn again to the followers of Pythagoras. Their presence at this crucial juncture is a further indication of their importance to its development, for it is precisely these Pythagoreans who placed "Zeus's watch-tower" at the absolute center of the universe.¹⁸ We should recall in this regard that the ziggurat was placed precisely at the center of the "sacred precinct of Jupiter Belus" at Babylon. This "watch-tower" is another name for that peculiarly Pythagorean notion, the central fire.

The more genuine exponents of the doctrine describe as fire at the centre the creative force which from the centre imparts life to all the earth and warms afresh the part of it which has cooled. Hence some call this fire the Tower of Zeus, as Aristotle in his Pythagorean Philosophy, others the Watch-tower of Zeus, as Aristotle calls it here [*De caelo* ii. 13], and others again the Throne of Zeus, if we may credit different authorities . . . Philolaus calls the fire in the middle about the centre the Hearth of the universe, the House of Zeus, the Mother of the Gods, the Altar, Bond and Measure of Nature.¹⁹

IAHU-H. By what authority do we identify the planet Mercury, progenitor of such high gods as Odin, Hermes, Thoth and Ganesha, with the Devil of that Western religion whose founder was foreshadowed by The Hanged Man and whose temporal leader eventually came to appear among the trumps? When the answer appears in Graves' *White Goddess*,²⁰ we are provided with another example of how closely the charted, though unreached, goals of our various sources approach one another. Though they are all looking for the solution to the same astrological puzzle, they all lack that one element whose exegesis we have been pursuing throughout the previous chapters, i.e. the Tarot deck. According to Graves "the Devil was Nabu," represented as a winged goat, Cosmocrator and Babylonian god of Wednesday. The full Name, which appears on the front of the tower (see Figure 14), is IAHUEH. That we have truly reached the correct solution to the cosmic cryptogram may be confirmed by appeal to that device whose application to the Tetragrammaton has until now never been determined, the numerical value of the word:

Sun	Sun	I	10
Moon	Moon	A	1
Star	Venus	H	8
Tower	Jupiter	U (upsilon)	400
Devil	Mercury	E	5
Temperance	Venus	H	8
			<hr/>
			432

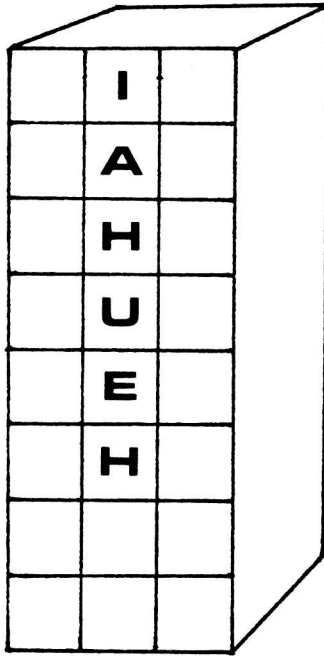


Figure 14: Location of the Name IAUEH on the Tarot Tower

We now know that 432 is the value of the name of the Deity whose name appears on the front of the tower. A little arithmetic will confirm that it is also the number of faces on the 72 cubes that make up the tower. In short, IAUEH, the unspeakable name, is a cryptographic representation of the very tower upon whose face his name appears. In fact it could be said that IAUEH *is* the tower. Yet the tower itself is nothing more nor less than a representation of the world, as confirmed by its topmost trump. Yet if we are to conclude our quest satisfactorily we must identify IAUEH more precisely than simply “the world.”

The most obvious clue is Trump 16, The Tower. Here is another tower, or perhaps the very same one, already tied literally to the planet Jupiter. Is it possible that IAUEH is simply a late planetary transformation of that great father of the gods known variously as Zeus, Jupiter, Jove and Dyaus? The answer lies in the relationship between the numbers 72 and 432 and the numerological and astrological properties of Jupiter. Remember that the cultural environment of the tower is

Babylonian. It is indeed the "Tower of Babel" and Babylonia was the land of the base-60 numbering system.

Jupiter travels through the zodiac once in 12 years. This is not the astronomically precise period, 11.86 years, but it is closer than the 12 lunar months equals one solar year equation. Higgins was right on the money: Pliny's division of the entire sky into 72 sections is a ruse, though not necessarily an untruth. Imagine an apple sliced vertically through its central axis 36 times: 72 wedges. Each wedge of the sky contains a section of the zodiac. Twelve 360-day Babylonian years, 4320 days, divided into 72 parts produces a basic unit of 60 days. Sixty is written 1,00 in the sexagesimal system: one sixty, no tens and no ones. When we enquire as to the number of true solar years in 4320 days we obtain the following:

$$\frac{4320 \text{ days}}{365.25 \text{ days/year}} = 11.83 \text{ years}$$

The approximation is off by less than one day per year; not bad for a system constructed with astrology and numerology rather than astronomy and mathematics in mind. The 432 is the number of decans, the 10-day period used by the Egyptians, in twelve 360-day years. This 10-day period may itself be divided into 60 units of one-sixth day each that may, in turn, be used to explain that one element of the Tarot that we have not yet discussed. For a complete understanding of the problem we must return again to the proto-chess board, where the king, elephant, horseman and ship replace the king, queen, knight and page. The problem is the court cards.

The Final Pieces

Despite fairly widespread references to the four kings in astronomy there is little or no indication of their lesser compatriots among the stars. Whether they are thought of as fellow members of the royal court, as in playing cards, or as military categories, as in chess, the written evidence for their astronomical basis is non-existent. Are they after all just an afterthought?

What has not been done so far, and will be now, is the application of certain knowledge previously gained from the Tarot board to the 28 outer squares of the chess board. The reader will recall that this outer rim was equated with the 28 signs of the lunar zodiac. Yet if the two systems are truly analogous, these four-times-seven squares must also

stand for the four-week cycle so significant to the Tarot; and here we find the connection between the outer zodiacal region of the Tarot board and its inner planetary one. What had originally been stars can become something quite different again. The trick is that the days of the even-week year always fall on the same day of the seven-day week so that the four kings always mark a Sunday.²¹ The significance of this is lost in the Tarot due to its half day unit. When it is reapplied to the *chaturanga* board its meaning is obvious. As I suggest in the Appendix, the letters alpha, iota, omicron and tau may originally have marked the positions of the sun at the beginning of spring, summer, autumn and winter. By the time of the Tarot these four letters have been replaced by the four kings who, despite their identification with four new mansions of the moon, still symbolize the seasons of the sun. In short, the kings are the sun of Sunday.

Replacing the pieces of proto-chess with the court cards we can see how they relate to the planets that denominate the week. If the sun is the king of heaven then the moon is its queen and the goddess of Monday; the knight is a reference to Mars and Tuesday and the page is Mercury, messenger of the gods and ruler of Wednesday. This is all quite simple and straightforward. The problem arises when we return to the actual chess pieces. The kings appear in their proper places, as do the horsemen, but what are we to make of the elephant; what has he to do with the moon? One would be more inclined to identify him with Mercury since Ganesha, his Indian equivalent, is pictured with the head of just such a beast. The presence of a ship at the spot mandated for Mercury is an indication of what may have happened.

The Egyptians consistently picture the sun travelling across the sky in a boat shaped like the crescent moon. The implication is that the elephant and ship were reversed at some time in the past and that their original positions survive in the relative values of their Tarot equivalents. This is a tough proposition to prove. Though there is ample evidence for an exchange of moves sometime around that of the invention of modern chess²² and Falkener calls the elephant the rook and the ship the bishop²³ because of their moves, the earliest reference to *chaturanga* is in the Puranas, which are of great antiquity, where the pieces are already arranged according to the description of Alberuni. Whatever the final answer to the question of proto-chess, we will now return to the court cards.

If the days of the week, whose incarnated gods appear along the outer rim of the ancient chessboard, were generated from the seven visible "planets" by their successive application to the hours of the day, it

Saturn		2	3	1
Jupiter		3	1	2
Mars		1	2	3
Sun	1	2	3	1
Venus	2	3	1	etc.
Mercury	3	1	2	
Moon	1	2	3	

Figure 15: "Planets," Assigned to the Three Four-Hour-Periods of the Half-Day, Used to Generate the Four Court Cards: King, Queen, Knight, Page

is only reasonable to ask whether their flat projections were assigned to the squares of the Tarot board in a similar way. Since its basic unit is the half-day the same order cannot be generated using a one-hour period and another must be found. The only unit that consists of an even number of hours and produces the proper sequence is four hours, or one-sixth of a day (see Figure 15). This seems at first glance a rather peculiar unit until we realize that it is not only one-sixtieth of a decan but $1/360$ of the 60-day unit we have just discovered in the 72 cube tower. Here finally is the solution to one of the problems Godfrey Higgins spent his life trying to solve, the connection between the numbers 360 and 432. He thought he had found it in the fact that the equinoxes precess one degree ($1/360$) in 72 years, six degrees ($1/60$) in 432 years.²⁴ In fact, it is of quite some interest that the one-sixth-day unit used to generate the arrangement of the court cards bears the same relation to the entire 12-year period of Jupiter as one year does to the nominal period of the precession, 25,920 years. In short, it may be taken as confirmation of the interpretation presented in the present work that the number of four-hour periods in twelve 360-day years is exactly 25,920.

We have reached the end of our analysis of the nature of the Tarot. The succeeding chapter deals with such questions as the age of the cards, the name of their creator and the meaning of the word itself. This is the point at which my favorite dealer in magical and medieval objets d'art would say in her most innocent and disconcerting tone of voice: "But how does all this help me tell a story?"