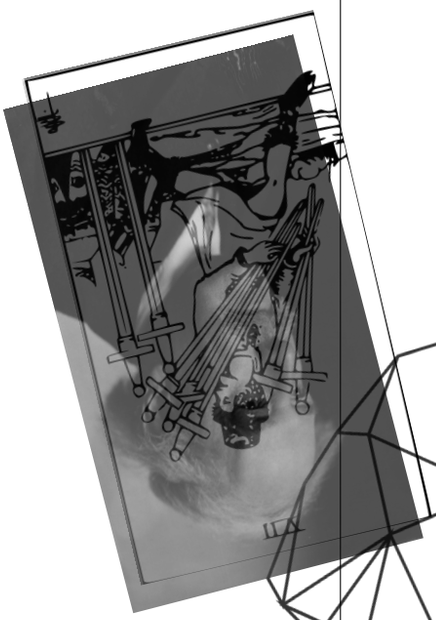
GUNK XII
/Raise what Synchs/

Waite is often cited as the designer of the Waite-Smith Tarot, but it would be more accurate to consider him as half of a design team, with responsibility for the major concepts, the structure of individual cards, and the overall symbolic system. Because Waite was not an artist himself, he commissioned Smith to create the actual deck.[9]

It is likely that Smith worked from rather s written and verbal instructions detailed than from sketches; that is, from detailed descriptions of the desired designs. [...] It appears that Waite provided exclusively for the Major Arcana, and simple lists of meanings for the Minor Arcana or 'pip' cards. This left the Minor orable scenes of the Major Arcana. The Minor to Smith s own invention. owe largely the Minor Arcana are indeed one of the notable achievements of this deck, as most earlier tarot decks (especially those of the Marseilles type) have extremely simple pip cards. Smith s innovative illustrations for the Minor Arcana, with their rich symbolism, made the Waite-Smith deck a widely imitated model for other tarot decks.

"Pamela Colman-Smith," Wikipedia, from Kaplan, Stuart R. (2009). The Artwork & Times of Pamela Colman Smith.



"Seven is the number of perfection." [Eden Gray] The knave stealing away with the spoils of the camp. Truth has been pilfered, and VII is a sophist suspect. The perfection of swords lies in their ability to evade detection while simultaneously walking away with the means of war. The edges of the suit hide camouflage and malintent. The knight, the king, the queen, and her lover.

swords(6).rev = separation

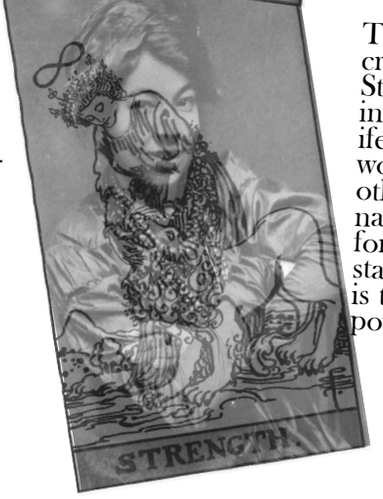
def cross(swords(page)):

wands(7).rev = courage

wands(5).rev = strife

XI = Justice

pentacles(10).rev = wisdom



It is likely that Waite invited Pamela Colman Smith to see the Sola-Busca cards at the British Museum, because he wouldn't have been able to draw them. As is known, Pamela (who was part of the Independent Rite established by Waite after the disintegration of the Hermetic Order of the Golden Dawn) was the artist chosen by himself to make his own deck, then titled Rider-Waite Tarot, published by Rider (London, 1909), or Waite-Smith Tarot, to use the current definition.

Solabuscatarot1998, https://solabuscatarot1998mayer.wordpress.com/sola-busca-waite-smith-tarot/

Power and strength are not the same, and money plays a part. One must be strong to reject the lure of money, to take the easy way out when the challenge comes around. One must also be strong to aaccept and wield the organon of money. Strength cuts both ways, simultaneously opening and closing the mouth of the lion.

The function of king is the concrete iteration of that strength. Strength is more than power, insofar as it is solar in its manifestation, while power always works elliptically, by way of others. Strength is superordinate to power, and a lack of the former is precisely when power starts to be corrosive. Strength is the well which comprehends power.

- Zózomus

GUNK XII
/Raise what Synchs/

GUNK XII
..RAISE WHAT SYNCHS
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Why is JUDGEMENT so unpalatable to him?

In his Thoth deck, Aleister Crowley changed the eleventh Arcana to 'Lust'. He also changed Arcana XX–Last Judgement for XX–Aeon.

Reversed Tarot cards.

You either love them or hate them.

Me – I love them.

Why? Because I've discovered a number of different ways to read reversed Tarot cards without getting stuck in the 'doom and gloom' that is so often associated with reversals. But there's one technique for reading reversals that I love the most. It's soulful, healing and deeply insightful. Yet many Tarot readers aren't even aware that this technique exists!

[...]

When I look at an upright Tarot card, I see it as 'externally expressed energy'. That is, the energy of that Tarot card is expressed outwardly into the world.

Upright Tarot cards represent energy that is experienced in your external environment and in your relationships with people and situations.

If upright cards represent externally expressed energy, then reversed Tarot cards are internally expressed energy. That is, energy that is held within ourselves or that is more private or even secretive.

Bridget, "An Alternative Way to Reading Reversed Tarot Cards," Biddy Tarot, <https://www.biddytarot.com/reversed-tarot-card-meanings/>

and and and

Pamela "Pixie" Colman Smith wrote and illustrated several books about Jamaican folklore, including Annancy Stories (1899) and Chim-Chim, Folk Stories from Jamaica (1905). [...] She also continued her illustration work, taking on projects for William Butler Yeats and his brother, the painter Jack Yeats. She illustrated Bram Stoker's last novel, The Lair of the White Worm in 1911, and Ellen Terry's book on Diaghilev's Ballets Russes, The Russian Ballet in 1913. Smith supported the struggle for the right to vote, and through the Suffrage Atelier, a collective of professional illustrators, she contributed artwork to further the cause of women's suffrage in Great Britain. Additionally, Smith donated her services for more poster designs and toys to the Red Cross during World War I.[3]

In 1903, Smith launched her own magazine under the title The Green Sheaf, with contributions by Yeats, Christopher St John (Christabel Marshall), Cecil French, A. E. (George William Russell), Gordon Craig (Ellen Terry's son), Dorothy Ward, John Todhunter, and others. The Green Sheaf survived for a little over a year, a total of 13 issues.

KAPLAN, STUART R. 2009. THE ARTWORK TIMES OF PAMELA COLMAN SMITH.

PYNE, KATHLEEN 2007. MODERNISM AND THE FEMININE VOICE: O KEEFFE AND THE WOMEN OF THE STIEGLITZ CIRCLE.

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