

**Eine Reise durch die Großen Arkana des Langustl Tarot**    © 2009 Langustl  
**A Journey through Langustl Tarot's Major Arcana**

Hello, its nice that you're listening. With the help of my cards I'd like to tell you something about Tarot. If you have the Langustl Tarot at home, simply take out all the Major Arcana cards one after the other and then continue listening.

Or under [www.langustl.de](http://www.langustl.de) look at the pictures parallel to the text.

What is Tarot? A few pictures that have some sort of meaning, a few philosophical contents? A system which is built up on figures and which makes our head ache if we concentrate on them? Well (grin), there seem to be different notions. Maybe we'll look at a few Langustl Tarot pictures and take a small journey.

Come with us if you want and if you have the time. Something will become clearer on this communal path.

We'll start right at the beginning.

Nought (or Zero) The Fool

The figure zero is a bit strange. Actually it isn't really a number, is it?

A symbol, a circle, an oval, without a beginning or an end. Nothing or endless? Perhaps both.

And the picture? It seems to be pretty chaotic. Someone has a wand in their hand and looks quite spontaneous and resolute, as though he wants to go somewhere, but .....where?,

And... where does he come from? He's not afraid and doesn't know anything. Everything he's going to meet will be new for him. He's happy, he simply wants to have a bit of fun. A few ideas, like coloured birds or butterflies, are already forming. And three different coloured fish are looking out of the water, as though they were venturing carefully out of the front door for the first time.

The tip of the fool's hat can be seen in the bottom right-hand corner. He, who wants to set off, doesn't seem to be the most intelligent of people. Yes, he's really stupid, stupid in an open sense.

The bell is there so that one can find him if he gets lost, so that he can find himself again.

And everything he's getting involved with doesn't seem to be so harmless. We can make out the handle of a sword above the hand on the right-hand side. Apparently our Fool can't see it yet.

He could use it, as soon as he reaches it or he could walk into it. We'll have to wait and see until he or she really sets off.

One, the Magician:

What we can see here is a bit like the work of an explosion. As if all these things have been flung out of the pupil in the middle. The Big Bang comes here to mind. The whole background is still red, full of energy, as if its still burning. A circle is drawn in which leads out of and back into the pupil. And then the same again in the other direction. No, it isn't a circle, its a number eight. If we follow it with our eyes a movement is produced like a kind of pendulum...like a heartbeat. Everything seems to pulsate. And the parts around the eye?

These are symbols of the four elements, the various regions in our world.

Butterflies and swords signify our thoughts; coin, house and tree for what we can touch, material things; the burning wand signifies our purpose and change... and fish, cup and water our emotions and everything that can be united or linked together.

The eye is now open. Here on the Magician card it is still triangular and we won't see it in this form again until the World card. The spokes of the Wheel of Fortune can be recognized in the iris; this is how you wanted it. Let's see what will happen next.

### The High Priestess:

Her number two can be seen in her clearly. She is the calm after the Magician's storm. The explosion has something which in card number one dispersed various parts, and which now can, after the first wave of energy has settled down, be quietly contemplated. The High Priestess is conscious of what has happened, how it was before and how it is now. She knows that the pieces belong together and complement one another. This will be forgotten later. This is all part and parcel of living. Black and white, the waning and waxing moon are all different sides of the same coin, the swing of a pendulum over a united central point. She knows this, and is aware of it, as sensitively as a feather is of a gentle breeze. Both sides are separated and at the same time united by the water. The pomegranate implies something new, a third thing, a fruit, which has been produced from this separation

### The Empress:

If we want we can see the Magician and High Priestess as Adam and Eve. An active and a passive element which, as in a battery, generate voltage and so make vibration possible which is created in our world through fine distinctions in a life full of diversity. The Empress shows us exactly this vibration or growth. She stands for growth, Nature and motherhood. Everything is growing in circular movements, day and night rhythm, the seasons, birth and death accompany every development. There is nothing straight or uniformal. Adam and Eve, Magician and High Priestess alternate their occupations. Both complement each other and are needed to make life possible. Life is vibration, breathing in and breathing out, conquering and letting go again. The picture of the Empress shows us this harmony. Trees, fruits and ears of corn result from the right mixture of governing and tolerance. The heart-formed apple means that it also has something to do with love. Its about reproduction, the harmonic connection between two different aspects and through this about further development.

### The Emperor:

The Magician's number one stands for the thesis, one possibility; the High Priestess' number two for the antithesis, another possibility; finally the Empress' number three for the synthesis, a third die possibility, which has resulted from the first two. Number four, the Emperor, follows this; he goes a step further; we're on a new level. For the Emperor its not enough what the Empress has developed, its still too wishy-washy, he wants something definite, he wants to know for sure, clear of the old, unclear things. Right angles have to be formed so that everything can be piled up nicely. He wants order, distinction and clarity. Here he is consistent, even if it hurts. His wife always finds this a bit exaggerated...his struggle is certainly not completely pointless, its just no fun, even if to a certain point it has to be done. The result of this search is, amongst other things, that there is no absolute clarity.

### The Hierophan:

After a long search and having thoroughly painted in all the corners, the Emperor becomes wise, a scholar. He realizes that the world is relative and that black only exists because white does and vice versa. If you try something all by yourself and to hold it tight, it will disintegrate as soon as you hold it in your hand; this has become clear to him. The four alone has no existence, it has been created out of its centre, the number five of the Highpriest, Hierophan and Pope. The four is only an illusion, exactly like the 2 or the 16. They have been created through division and involution. The Hierophan in Langustl's Tarot shows a five-pointed star. A cross with its four points and its intersection point in the middle or a circle divided into quarters would also portray

the relationship between 4 and 5 well. Here it's the eye, which we already know from the Magician, which again unites the four lower areas or at least is consciously aware of from a higher look-out. The heart in the middle also shows us that something will be united even if the way there isn't easy to find. The High Priestess shows some things openly, as the open hand emphasizes, he hides some things in his other closed hand. He could even not show it at all, for it can only be recognized by his pupils themselves, however much they ask him to reveal it.

The Lovers:

We have now reached the highest point. The Emperor has understood that one can't go any further here, that there is nothing more definite or conscious to experience. What should he do? He remembers. Yes, actually it was very pleasant how his wife, the Empress, used to set an example, this sensible combination. Somehow livelier than what he had experienced recently. To scale a mountain is an achievement and the experience is significant and one is proud of it. But it is also terribly exhausting. If one has achieved it then one yearns again for a comfortable armchair, a cold beer and hearty meal. Yes and that is exactly what the Lovers want to tell us and what we always experience then when we move out of an extreme situation and connect ourselves to the opposite. It's simply great. It's wonderful to drink a glass of water when we're really thirsty, to take a hot bath when we're frozen to the bone, or to be united with someone who enjoys life, when we ourselves are perhaps rather pedantic and fearful. It is a complement and that is love. The picture of the Lovers shows this complement by the facing of the two hands and by the overlapping circles. A lot reminds us of Paradise, the two trees, the serpent, the heart-shaped apples. The story of Paradise is the story of separation and reconnection, that's all.

The Chariot:

The experience of consciousness is one thing. We did it by accompanying the Magician, High Priestess, Empress, Emperor and Hierophant on their way. We have experienced with the Lovers that this alone is not enough. But we can't get any further with just this knowledge. Now it's time to saddle the horses so as to get to know the other side, the subconscious. It is not completely unknown to us. Remember the High Priestess. Out of all the cards that we have become acquainted with up to now, she has given us the clearest picture of the other side. But that also wasn't a proper experience, more a memory. In the Empress card we could also guess parts of it, even if only in a combination. If we start off in our car, we are, so to say, venturing out of school into true life. Everything we know about it has, up to now, been passed down in a way by our forefathers. The two different reins in the picture show that we are very much aware of the two different sides, that they are present, but not what it really means.

The chariot driver will concentrate his focus on the black reins, which are new to him.

He is a youth who is wanting and has to ask about moral ideas.

The white reins are a present from his parents. They are there to give him stability, balance and help to correct his direction. The light in the sky he is following seems to be a mixture of sun, moon and star; during the journey it will be transformed. In his chariot he will cross over to the region of actual experience, which is referred to through the square fields between the reins.

The chariot driver has been through the school of consciousness, but this doesn't help him that much on his journey, which can't be managed with these tools alone. That is why water and fire symbolize emotionality, breaking up and a new beginning, which are necessary for taking such a step away from old habits.

Justice:

We can follow the journey of distinction, separation, starting with the Magician and High

Priestess, Adam and Eve. The conscious connection with these differences first start with the Hierophan. From now on a conscious exchange between the opposite elements develops. They start to communicate with one another, they will be compared.

And this happens on all levels, for even in processes with little meaning it doesn't function any differently. Both the scales in the picture show us this comparison.

With the Lovers its the knowledge of the other side. The Chariot is already looking for confrontation; it simply tries out what ever is happening. At the point of Justice, where we are at the moment, there are several actual experiences present. The chariot driver can say here, in retrospect, "OK, I did it there, then that happened, I acted there like that, so it happened because of that". Decisions and actions will be taken less at random with these experiences at the back of one's mind. This is what we would call a process of maturing. The fruits in the picture stand for this maturing. The chariot driver changes from an adolescent to an adult. Not by simply taking over values from his parents, but by taking them into consideration and at the same time taking his own experiences and comparing them with those handed down by his forefathers. In this way a new form of the relationship between action and consequence, a new moral value which is really connected to reality, will emerge. The half open and half closed eye emphasizes the mixture of conscious and intuitive steps with whose help decisions will be made.

The Hermit:

He withdraws, this is blatant. He crawls away into his house. Everything outside doesn't seem to matter to him. High waves can be seen in the background on the picture. The Hermit knows these waves; he already knows a lot in general. He's collected a lot of experience on his long, winding journey through the world of justice. He has learnt that consequence, which he outwardly experienced, always has something to do with his own actions. This knowledge robs him, so to say, of „fun with illusions“. He doesn't feel inclined to stand in front of a mirror anymore and fool himself that he's fighting with an enemy. He knows that he himself is that enemy. He doesn't need the exterior any more to feel strong, to obtain caresses so as not to feel alone.

He is content with himself. The differences blend together slowly. Not quite, but nearly.

The Hermit also means that we have finished trying something out; our programme is over for the moment. We have decided how to cope with certain things; there is no more altercation, perhaps later, but not for the moment.

The Wheel of Fortune:

Here we have the feeling that we've already been here, we know this, its familiar but also a bit different. Something has finished and something new has been announced.

But where else did we here of this? Right, the Fool. There nothing was really gone, or really present; everything was in preparation, but not yet real. And in the Wheel of Fortune the zero actually appears again, this time with a one in front of it, a new level.

The picture shows us many levels. The year is hinted at and the clock, although backwards.

Do you know the film „Groundhogday“? It's one of my favourite films. If not, perhaps you can watch it one day. But you must know the feeling of getting up in the morning and realizing that many situations feel as though they return every day in almost the same way. Yes? This is exactly what it means. All things return. If we want we can simply repeat them, which happens fairly often, or we change something in them, which isn't always easy. We're fairly free, depending on what we want. If we imagine the circles in the middle of the picture as being knobs, we can turn them and so change the conditions for our life. In the Wheel

of Fortune a new cycle is beginning also in Tarot, a journey into the subconscious. The essentials are here the same as those we have met up to now. First of all everything is new, then we have new experiences, we experience set-backs, at last we're slowly getting into practice,

improving with time etc. The Wheel of Fortune is a type of switch for changing from the conscious into the subconscious, from the path of lessons to that of exams, as I like to describe it. Processes, which we have learnt up to now, begin to take place automatically. This card tells us this, and it is also an aspect which we can put under the title of „fate“. In order to start up this programme again and ask new questions about it, we shall have to wade out way through several cards.

Strength:

The fire is blazing. One can accurately feel the strength behind it. The colour red dominates the picture. The eleven is also a one, like the one of the Magician, only on the other side. The Magician had opened the door to consciousness in his card; now we are standing at the door to the subconscious. A crack is already open. The energy, which the Magician actively produces, will be experienced passively in the strength. As if we open an oven door and the fire blazes out towards us, and we have to be careful that the whole house doesn't burn down, instead of just warming us up. Everything that was stable up to now or seemed to be everlasting, now has to be re-examined. We want to let go of some things; changes should and may occur; things should be burnt so that there is room for new things, but some things we want to keep and store away. So we are careful how and where we get involved with these changes. We allow the fire to burn, but we also try to control it, as the sword in the picture wants to show us. In the Magician's card the theme was separation, here it is re-connection. At the same time energy is released; think of chemical processes. Nevertheless we don't want to undo everything we have acquired, so we hope that our programming lasts longer than the process and what we want to preserve remains preserved.

The Hanged Man:

We are now on the journey downwards; we are prepared to give some things up, to find new things and to let ourselves go. But what's that? We can't do it, we're fixed tightly. Our leg is tied tightly with blue rope; we're hanging upside down and everything looks completely different. Why? And what shall we do? Its because we seldom arrive at a certain goal by a straight path. We usually reach it by travelling backwards and forwards. Lets look back at the Magician and High Priestess. The swinging movements at the beginning of this journey were also remarkably strong. Our first step is possibly fairly large, because we're unexperienced. We're definitely very motivated for new things. But then we stick tightly to our old habits for a while, before carrying on. The old and familiar corresponds with a form of programming, an automatic mechanism, that we can't so easily overlook. We can't just click our fingers and then everything is changed. We have to get used to it first of all. As a hanged man we want to let go, but we're tied tightly until we've got more used to the situation. Only then can it continue. This is a protection for us, an inborn instinct.

On the picture the wide and straight path leads past some rocks. If we take our time and look carefully then we can discover the narrow path which leads around the rocks.

Death:

Death, like the Empress who is on the opposite conscious side, is a form of compromise between the two previous cards. Here the traveller isn't tied tightly any more, as in the case of the Hanged Man, and the blazing flames of strength also can't be seen any more.

Blue and red prevail, cold and warmth are almost equalized. The trend of the movement is a leisurely letting go. A sunset or sunrise, depending on how one looks at it, shows that there is a cyclical process, a circulation, taking place. Things fade away and appear again renewed. The snake is chasing its own tail. Houses are falling apart, trees are losing their

leaves. Evening, Winter and death are the end of different circuits. The sun is going down, it rises again the next morning, most of the greenery fades away in Winter, in Spring it sprouts again; we die at the end of our life and are re-born transformed, unless we want to get out of the circulation, life's game, completely. Then we take Buddha's journey.

#### Temperance:

We're on the journey down into the subconscious, but this also means forgetting. If we walk through the water of the subconscious our memories will be washed away. To a certain extent we want this to happen; we want to forget, we want to dissolve old things and rediscover them again differently. At the same time we might even lose our way and not find it again. An example is drugs. It can start with alcohol. Drugs make it possible for us to get in contact with our subconscious. Primitive races have already used this possibility. But it can be dangerous. We can lose our contact with reality, become addicted, or, for example, can „drink ourselves stupid“. Temperance helps us, so that this especially won't happen. We can interpret this card literally, to a certain extent, because it's simply to do with the right quantity. Contact with our subconscious is important, especially, for example, in all sorts of creative processes, without which they wouldn't be possible. But we should be able to find our way back to reality, to our „normal“ life. Hereby Temperance can be possibly anything. In Crowley it's called „art“. Yes, what is art? Art needs both, contact with the subconscious, but also the ability to let the discovery become known, so that everyone can make use of it. Art is also a passing on of values. If we think of literature, for example, experiences are wrapped up in words, so that they can be read by others and won't fall into oblivion. Everything that we can somehow hold on to leads us, when we are in danger, through oblivion, to turn round and round in circles. Other people, therapists, written works, films, everything that conveys values, that gives guidance. All this has to do with „Temperance“. The picture shows how the upper cup is being poured into the lower one. As much as is necessary will remain in the upper lighter cup so as not to lose the way.

#### The Devil:

So and now it has really happened. We've forgotten what should have actually led us. The Devil is the dark brother of the Hierophant. The Hierophant knows this but the Devil doesn't. And now we are his prisoners, prisoners of ourselves, so to speak, locked away in our own vicious circle. It's difficult because we've forgotten what we're lacking. Of course it's not impossible to solve. We've already noticed that something isn't right, that we're turning round and round in circles, that we don't really feel content. Perhaps we've even got pain somewhere or we're ill. But it's easier simply to remain sitting, tied up, than to bring oneself to take the key out of the fire. Apart from that it's exhausting. One has to mobilize one's own fire and if one has got used to so much warmth from outside, then one begins to freeze more quickly if there is a change, don't you think? So we'll remain sitting and wait and see.

#### The Tower:

The imprisonment in the dark may last a while. But at some time the pressure will increase. A small flash of light finally penetrates through a crack in the wall and arouses our need for freedom and knowledge. A feeling of love, for it unites us again with the opposite, as with the Lovers, the complementary card of the Tower. The prison walls are blasted open and we can escape. We've already taken hold of the sword, it stands for differentiation, consciousness and independent thought. And the regency's insignia of the Emperor shows that we are willing to win back a seat on our own throne.

#### The Star:

There it is again, the light. We can see it clearly. But even if everything appears to be near at hand it is still very far away. A star, quite a long way from us, is a sun in another galaxy. But we feel liberated; everything suddenly feels so new, fresh and clean; the path looks inviting and well-lit; we feel inundated; the energy which was obstructed for a long time is now flowing again, much better, and at last we have hope, desires, dreams, aims and .....also visions again. We feel again that we want something. We are looking ahead and are looking forward to our future. But, as mentioned, there are still some things to be got through, some detours to be made and some fears to be overcome. Our goal isn't just round the corner, so we must take some provisions with us.

The Moon:

Oh dear! Where's the star gone, this beautiful light? Why has everything suddenly gone dark? Oh well .....detours, back and forward movements ...do you remember? Nothing is always as straightforward as we think. Somethings starts well – beginner's luck, it shows us the right path - and then it goes through difficulties before it carries on really well again. "Oh, if only we had stayed with the star", are you saying now? Tut, tut, no no, that wouldn't have been right, believe me. That would have been the same as „always drinking water“, only because after being terribly thirsty everything tastes so wonderful and is so refreshing. You drink a litre, then perhaps another half and then its enough. The light hasn't disappeared at all. Yet we can only see it indirectly, the Moon reflects the sun. Its not soo far away. For once let's compare the Moon with Justice, its complementary card. The theme here is also maturing. We are learning to be in the dark and nevertheless to be moving forward. After all we have a little bit of light. With Justice we moved onwards by logical thought and comparison, here we have to feel our way forwards. We put down one foot after the other carefully to test whether the ground is firm or whether we are caught in a bog. We listen to what is happening around us and we ask our instinct if we can trust the being near us or if we should rather mistrust it. The crab is an animal which lives in the water but can also exist on land. Water stands for our emotions. In the meantime we have learnt to cope better with our emotions, we can now venture into the light again. Come on, let's go on, but don't be rash.

The Sun:

Hahah! Yes! Perseverance was worth it! At last ....we can see the light clearly and this time we can not only see it but also feel it, for it is very near. We only have to climb over this one wall. It doesn't matter how many exertions we've been through, the approaching goal gives us strength and warmth and suddenly everything seems very easy. What we are now feeling is pure life, rebirth and a new beginning. Energy flows through us and we feel as though we are newly born. Everything around us is blooming and sprouting as in Spring. What could be better? We have now reached the Magician, there where we started. We can now start from the beginning if we want. There is also another possibility, because we know everything already. We can get out of the whole circulation. And how? Well, (grin) you'll see when you get there. Anyway over the entrance is written:

“The Last Judgement“

You already know the eye on the picture from other cards, as in the Magician. At this point our origin in God plays a part again. A heavenly trumpet is being blown. Five people are rising up out of square graves. The square, worldliness, is being abandoned. They're not walking around anymore. We know the 5 as a symbol of that which rises up

above the 4 of the world, or encloses it as the case may be. The card is also called “the First Judgement”, the final liberation from the world’s fetters. Buddhists would call this the entry into the Nirvanah. The Last Judgement can or has to be understood as a pendant on the Wheel of Fortune. Here too we find the zero again, this time with a 3 in front of it. The Wheel of Fortune shows fateful connections or circulations, the Last Judgement shows their disintegration.

Last of all, The World, the very last card.

The World has first and foremost one thing in common with the very first card, The Fool. Absolute freedom reigns here. This was the case with the Fool before he started on the great journey around the world. This freedom was restored to the world, after all the experiences of the great journey had been made and lived through. The four elements are represented, but they are connected with and overlap tolerance and harmony. The triangular eye shows us a consciousness of the Trinity. The world, which began with Adam and Eve, is again connected to its original entirety. The two Lovers’ circles are now at last blended into an oval. We know the world and because of this we can move freely within it and can dispense with what we don’t want.

So we have arrived; we have experienced the ups and downs through the individual stations and perhaps or hopefully have understood it better.

Thank you for your interest and your attention  
Goodbye  
Best wishes Langustl