

PATHS OF THE RAINBOW: COLOURS ON THE TREE OF LIFE

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[slide 1] Title:

(NB: The visuals for these notes are should be located nearby where you found this. If they aren't, please write to the author at the address above -- or visit the above website for more detail. I've added to and amended these a bit following the talk on 19 Nov 2011, but they really are only notes. DR)

[I. Visual Meditation ~5 mins]. Quicktime Movie of Tree Colour Graphics

Good morning and welcome. Before any actual talking is done, we're going to do a little experiment in visual meditation to start off the morning.

First, will everyone please close you eyes. Feel centred in yourself. Take a nice deep breath and let it out, and another, and another, moving down deeper and deeper into the inner self. Please keep your eyes closed and do a Qabalistic Cross for yourself.

Now extend your awareness around you to this room and feel the foundations laid in last night's ritual. Fill the room with Brilliant White Light in the East, South, West, North, Above and Below. See a large white orb around us all

And now connect up with EHEHYE above and see the downflow of Brilliant White Light refract into the 7 Rainbow colours as it passes into the orb around us as though it's just passed through a prism.

The colours now flow into the surfaces of the orb so that it appears we're all inside a rainbowed sphere. See the Chalice and colours from last night around us.

Keep your eyes closed for moment and listen to what we will do when you open them. When I say, we're going to open our eyes and visually move up and down the levels via the images of the Tree I put on the screen.

First we'll see the Tree in Atziluth, both Sephiroth and Paths. Then we will transition to Briah with Atziluthic colours for the Sephiroth and Briatic colours for Paths. Next we'll see the Tree fully in Briatic colours, and then it will change to Briatic Sephiroth and Yetziratic Paths, and so on it will go until we are fully in Assiatic Colours.

Then we'll return back up the levels from all Assiatic colours for both Sephiroth and Paths to Assiatic colours in the Sephiroth and Yetziratic Paths, to all Yetziratic colours and so on back up

to Atziluth. It won't take long. A few 10 seconds for each Level and Transition, but try to let the colours themselves speak to you.

Ready? Please open your eyes and let's begin.

[see Quicktime Movie for managed transitions. Otherwise see the Slides 2-14 in sequence, leaving approx 6-7 seconds for each image to be on screen. NB: This was done in silence, but in experimenting with the transitions, they seemed to go very nicely with Aurora Rutilat by Rudscambe. You can hear that here: <http://www.canasg.com/zaurora.shtml>]

Thank you.

[slide 15] Outline

1. Circulations
2. Beauty;
3. Theory
4. Mechanics
5. Subjectivity
6. Conclusion

[slide 16] Da'ath Yesod Circulation of Light

I tried putting this talk together several different ways but -- with the encouragement of my wife Eugenie -- finally decided to start at the beginning and briefly explain how the coloured Trees you just saw came to be. It started with a circulation.

31 July to 1 August 2010, Dolores gave a workshop on the Royal Road -- the Middle Pillar -- in Scotland. At a break following her talk on Da'ath in Yetzirah I asked her question about the Da'ath/Yesod Circulation of Light mentioned in the Main Course, and about which I'd bothered Heather, my supervisor, for some time.

She kindly explained that Ernest said it was higher circulation of the Light and should be done in contemplation, without passing through Tiphareth, which would require a sacrifice. So the option then was to do it as shown here: Da'ath down to the Gimel/Teth path crossing, around Tiphareth, through the Samech/Peh path crossing and then into Yesod.

So, I took her advice and worked with this for about 6 months -- until it was time to move on. And what I circulated was COLOURS.

[slide 17] Atziluthic Circulation on Female Form

Here's how it went: I'd do regular meditations and circulate the Light in the colours appropriate to each Level, one at a time. I'd do that -- normally using the Castle eidolon, Turret Room to Chamber of Power and back, but I tried other ways too. I also remembered Dolores specifically said to do this in CONTEMPLATION, so I also began to work with figures like this one on the screen.

[slide 18] Briatic Circulation on Male Form

And this figure for Briah. All the while focusing on developing the pathways for this circulation and understanding it better.

[slide 19] Yetziratic Circulation on Female Form

Here's the one for Yetzirah, and obviously the colours were different for each of them. What I found worked best was to actually circulate the colours themselves as representative of the energies of the Sephiroth, and Path Crossings (which took on much more importance than I'd ever given them). Also the colours were 'handmade' in that they were pretty much entirely what I imagined they might be. I checked the SOL website of course -- but went more with what I thought 'Pure Violet' or 'Very Dark Purple' might be.

[slide 20] Asiatic Circulation on Male Form

When I got to the Circulations in Assiah, I was convinced that I would have difficulty SEEING the flecking in the colours, but it wasn't so. In fact it was somehow easier than the others. I would sit there in Da'ath surrounded by Grey Flecked Gold that I would send out and around and down to Yesod where it would enter as Grey Flecked Gold and then more or less transform into Citrine Flecked Azure, which would be sent back up the way to return the flow. Sometimes this process started with wearing a garment made of Grey Flecked Gold, and the colours would flow from the sleeves into my hands and then fill the room before being sent out and down to Yesod.....

[slide 21] Binah-Chokmah, Gimel/Daleth

However, although I kept a pretty tight focus, during the course of these meditations and contemplations, other parts of the Tree kept creeping in, like this.

The third Path crossing on the Middle Pillar -- Gimel13th/Daleth 19th at the 3rd eye point -- would become active from time to time, and thus, of course Binah and Chockmah. So I began checking out their colours on each level. Then Kether and Malkuth came into the picture in colour to complete the Middle Pillar.

Other future lines of investigation also came in, such as a possible **correlation between the three Path Crossings and the Upper, Middle and Lower Dan Tien points of Taoist and Buddhist practice** and Chinese/Japanese healing techniques, and so on...

[slide 22] Uncoloured Tree on Female Form with Small Coloured Tree

Before long, an interesting thing happened. As my focus expanded a bit, the entire process changed and I really had my first entry onto what I've come to think of as the Rainbow Path -- which is what brought me here to talk to you today.

Instead of just Da'ath/Yesod and the Gimel/Teth, Samech/Peh crossings, I began to work with and dig into the colours on all Paths of the Tree. Where did they come from? Why this colour and not that one? Is there a **codified list** of colours -- beyond their names -- that I can reproduce?? That was a big one actually.

[slide 23] Rainbow Fool

So I felt very much like the Fool in this beautiful Will Worthington tarot card from the Wildwood deck. I stepped out there and found out first of all how little I really knew about colour.

My wife Eugenie thinks it quite funny in some ways that I'm standing up here today talking to you about colours. She says I'm colour blind and can't tell my blues from purples for a start. She probably has a point.

I wouldn't have imagined I'd be doing this a year or so ago either, but there you go. The Rainbow Path is a funny one. And -- given the title of the GOL this year PATH PRESENT AND FUTURE, I've got to share my favourite word of this investigation so far: **HODOLOGY**, the study of Paths. And of course, I later learned a bit about the Golden Dawns use of the word in the **HODOS CHAMELEONIS** -- THE PATH OF THE CHAMELEON, the knowledge of THE COLOURS OF THE FORCES that lie beyond the physical universe.

[slide 24] *Colour Healing and Journey Through the Sacred Flame*

So this talk isn't really from an expert on the subject -- just a researcher. I also found that the Trees in various colour combinations are beautiful and evoked a response that made me want to investigate and understand more about them.

Then the process of making the Coloured Trees also brought up further questions about the history of the Golden Dawn Colour Scales; the perception and naming of colour in the late 1800s or earlier; how colours are reproduced today for the web; and the uses of colour in general. And I realised that much work on colour already has been done within the SOL -- or more is moving along all the time.

How may of you paint? Or are involved with graphic arts? Or do colour healing?

I remember hearing Elizabeth Fox talk about Seeing and the eye a few years ago, including how we actually perceive colour;

Stephanie Norris has done a book on Colour Healing (see http://www.lhcolor.com/color_therapy.html)-- and I'm sure any number of you have worked with colour in that way;

Heather Goodhand has eloquently written about inner transformational colour in her *Journey Through the Sacred Flame*, available on the SOL website. It's an inspiring exploration of Sacred Flames of nine different colours. She writes: "... I was once shown an image of a sphere of colours, light and energy, worlds within worlds, where all was interweaving, merging with and flowing through the other, in continual and continuous motion" and she takes the reader/student through each of the coloured flames as she experienced them.

This year during her visit to Scotland, Dolores talked about the 7 Sister of the Pleiades, each of whom she related to one of the colours of the rainbow.

Me, I'd not done much work at all on colour and so had a lot of ground to cover.

[slide 25] *W.E. Butler Quote and Seurat's Colour Wheel*

Getting started this wider and deeper (though colourful) exploration, I took Ernest Butler's words to as my guidance! ["...the Colour Plan which runs through the whole of the Qabalistic scheme, is not there merely to give the Tree a festive appearance....." W.E. Butler] And tried to figure it out.

In fact, I really expected my immediate task of finding a key to accurately reproduce ALL the colours on the Tree would be a simple one. Given all that had gone before, I thought surely I could just find my colours and get on with my meditations?

[slide 26] *Resource of SOL.org Website*

So my very first stop, as it has been for over a decade, was here at the interactive Tree on the SOL.org website. [<http://www.servantsofthelight.org/>]

As you know, this is an incredible resource. It provides clickable Paths that give more information on colours on all Four Levels (in the Golden Dawn Colour Scales), Hebrew text, Tarot card attributions, Gods/Goddesses, Connections to commentaries and more.

So, if I ever wanted to know what 'Citrine Flecked Azure' looked like -- or maybe 'Bluish Mauve' - that would be my first stop. What it DIDN'T tell me -- at first -- was how to accurately REPRODUCE all the colours like 'Citrine Flecked Azure'.

[slide 27] *Next Two Steps:*

I. Theory and Golden Dawn Colour Scales;

II. Mechanics and Hex Codes

Many of my questions led me to learn much more about the Golden Dawn Colour Scales that are presented on the website, and referred to throughout the lessons. On the origins of the Scales, In A Practical Guide to Qabalistic Symbolism, Gareth Knight says these scales 'are based on clairvoyant investigation, but experience shows them to vary somewhat from person to person. many astral colours have no correspondence in physical pigment -- the closest approximation being in coloured light...." (p.226).

That explanation is fine as far as it goes, but leaves much unanswered and research suggests there was a conscious plan of colour combination at work when the Scales were devised. I have a better idea now than I did in January of what that conscious plan might be, but much still isn't clear.

Bill Heidrick adds to the interest by writing: "...Six principal methods were used to obtain the colors [in the Golden Dawn Colour Scales]: Qabalistic tradition, Artist's Color Theory, Alchemy and Astrology, European common usage, the *Sepher Yetzirah* and Aura experiments." (see: <http://www.billheidrick.com/tlc1995/tlc1195.htm#iq>)

[slide 28] -- *Golden Dawn Colour Scales -- Sephiroth*

So here are the Scales, side by side in their glory -- as someone has interpreted them anyway.

Guess which version of the King, Queen, Emperor and Empress Scales for the Sephiroth these are? They are the Servants of the Light's, courtesy of a researcher called Lelandra: (see <http://www.lelandra.com/tarotbook/TreeofLifeColors.htm>)

[slide 29] -- *Golden Dawn Colour Scales -- Paths*

Lelandra took the colours from the SOL website site noted above, giving due credit and thanks, with a link back, and put them all on a page side by side. I looked that at these pages for a long time. Where did this complex arrangement of colours come from? Who decided that what we see here is what they should all be? And that question, of course, inevitably leads back to around 1888 and the founding of the first Golden Dawn Temple in London.

[slide 30] -- *HOGD - Early Temples and Members*

As a historical reminder, three Masonically-inclined gentlemen -- William Robert Woodman, William Wynn Wescott and Samuel Liddell MacGregor Mathers -- are credited with founding the

Hermetic Order of the Golden Dawn. The very first temple (Isis-Urania) opened in London in 1888 -- 123 years ago. The very first initiate of the new temple was Mina Bergson, later Moina Mathers. A series of other temples followed and, according to a current Golden Dawn website, "in the later part of 1891, Isis-Urania Temple had over eighty initiates, while their other temples had a couple of dozen members." So they hit a nerve and got a response.

[slide 31] -- *Golden Dawn Members*

The number of creative, interesting, unusual and gifted people to pass through their doors over the years is very impressive. These include Florence Farr, Annie Horniman, Brodie Innes, Pamela Coleman-Smith (the artist who created the Rider-Waite deck), and Alfred Edward Waite as well. Rudolph Steiner (at a distance; don't believe he was ever a member but may have had an influence), Dion Fortune -- the SOL's root connection to the Golden Dawn -- Paul Foster Case of BOTA, Alistair Crowley, Israel Regardie, William Butler Yeats, Maude Gonne, Algernon Blackwood William Sharp (Fiona MacLeod) and many more. The more one learns, the more the influence of the Golden Dawn on much of what we do today become apparent, whether you full agree with them or not.

[See: http://en.wikipedia.org/wiki/Hermetic_Order_of_the_Golden_Dawn
<http://www.hermeticgoldendawn.org/>
<http://www.golden-dawn.com/eu/index.aspx>
<http://hermetic.com/gdlibrary/>

It was these people -- especially those in the early years of 1888 through 1892 or so -- who worked with and developed the four Colour Scales.

[slide 32] *Samuel Liddel MacGregor Mathers and Moira Mathers*

So, **who** are the most plausible originators of the Golden Dawn Colour Scales -- or at least who developed what we still use today?

I'm not yet entirely convinced that anyone knows with absolute certainty -- although some in this room might -- but modern day Golden Dawn groups appears to favour Moina Mathers as the originator http://en.wikipedia.org/wiki/Moina_Mathers, with input from MacGregor Mathers.

She studied art for 6 years, is widely credited with some of the other Golden Dawn artistic design work in Temples, etc, and he appears to have a mind that appreciated intricate systems and traditions.

Even if they were the ones, early members of the Order were instructed in the theory behind the colours and had to make their own colour scales and tarot decks using appropriate colour symbolism, and as a bit of digging will reveal, these scales do indeed 'vary somewhat from person to person,' as Gareth Knight says, even in the names of the colours written down by some of the early members of the Golden Dawn, such as Florence Farr and W.W. Wescott.

The Colour Scales of Florence Farr [<http://goldendawnstudyhall.synthasite.com/resources/Coloring%20the%20Classic%20Golden%20Dawn%20Tarot.pdf>] is a very worthwhile booklet to check out. Her colour scales ended up in New Zealand where they have been reproduced and shared by Richard Dudschus and David Sledzinski, creators of the Classic Golden Dawn Tarot Deck.

[slide 33] *Rose of 22 Petals*

Bill Heidrick has written a fair amount about possible and probably reasons underlying the way colours are used and chosen for the Paths on the Tree and his core assessment is that it most all derives from assigning the 3 Hebrew Mother Letters -- Aleph Air, Shin Fire and Mem/Water -- the 3 Primary Colours of Yellow, Red and Blue, respectively and then building from there. He shows a 19th Century Colour wheel of the 'Rose of 22 Petals' as an example of how thinking progressed.

He writes: "...In the *Sepher Yetzirah* the Hebrew letters are divided into three types: Three Mother letters, seven Double letters and twelve Singles. This is the way the colors are obtained. **In the middle of this diagram are Aleph, Mem and Shin. Aleph is yellow, Mem is blue, and Shin is red.** Those are the three primary colors. From them all other colors can be derived by mixing. Aleph has the property of air in the *Sepher Yetzirah*. Mem is Blue and corresponds to water in the *Sepher Yetzirah*, and Shin corresponds to fire. "

-- *The Rose and the Scales*. 1977 <http://www.billheidrick.com/tlc1995/tlc1295.htm#iq> (subsequently, 'BH')

[slide 34] -- *Rosy Cross Lamen*

The Golden Dawn made much use of this basic concept of the 3 Primaries, as is evident in work like this Rosy Cross worn by the Rosae Rubae et Aureae Crucis inner order. The design also included the complementary or 'flashing' colours in each arm, and the familiar Citrine, Olive, Russett and Black of Malkuth in Briah on the Tree

[slide 35] -- *King Scale*

So starting from there, I began to have a closer look at colours on each of the Levels. By way of explanation regarding the principles behind each scale, my current theoretical favourites are as follows. Feel free to disagree....

"The colors of the King Scale are derived from the natural essence of color and should be transparent, like the colors seen in stained glass windows."

"...Of the King Scale it is more difficult to speak, for it belongs to the region of **pure light, the source of all colour and music**. To that region only the Initiate has access, and that which he receives is in the nature of light and life." -- Whare Ra papers

[slide 36] -- *Queen Scale*

"The colors of the Queen Scale are the colors we perceive from reflected light and are taken from nature."

"The Queen scale lists a collection of alternate colors that have been used: Air -- like the blue of the sky, so Aleph is sky-blue in the Queen scale. **The vapor of mercury is purple or violet in color, so Beth, which corresponds to Mercury, can be assigned to purple.** The second-string opinions were put in the Queen scale....." -- BH

[re: Reflected Light]: "In Binah is the Radix of Red, and therein is there a red color, pure and scintillating and flashing with flame which is **reflected** unto Geburah....."

Hodos Chamelionis, Concerning the Tree of Life, HOGD

[slide 37] -- **Emperor (Prince) Scale**

The Prince (Emperor) Scale is usually a blend of King and Queen. -- *Whare Ra papers*

"The Emperor scale is a simple mixture of the colors in the King and Queen scales. There are one or two exceptions, but that is the basic method. For example, Bright Pale Yellow and Sky Blue mix to give a form of Green. Some of the names for these colors are a bit odd; e.g. **blue-emerald-green and new yellow leather**. Those names come from a color set available in the 1890's and made by Winsor-Newton Ltd. Many of them are still sold as opaque water colors (WN Designers Gouche) in tubes....." -- BH

[slide 38] -- **Empress (Princess) Scale**

Perhaps the most interesting, and certainly the most complex scale, the Empress (Princess) Scale has been referred to by some as: 'Polluted Light' ??

"In actually depicting this scale the colours are represented as sharply divided, but if you consider them clairvoyantly you will see that they waver and mingle as the colours of moving water shift and blend as you look at them, or as lights interplay with the movement of clouds. So on a windy day in Spring have you seen colours interchange in a wood as the young leaves rustle, and the shadows play over a mass of wild hyacinths or primroses.

The Princess must always be taken as something changing, unstable, evanescent; the flecked and rayed colours should actually be so cunningly interwoven that they would change with each movement of the canvas like shot silk."

-- Whare Ra papers http://hermetic.com/gdlibrary/whare_ra/6-5_preparation.html

"The Empress scale is the funk section but also has a system. This system reflects back to the rose diagram. The three mother letters that are in the middle of that diagram and, in the King scale as yellow, blue, and red, are flecked in the Empress scale. Aleph in the Empress scale is emerald flecked with gold. Mem is white flecked purple. Shin is vermilion flecked crimson and emerald. The 7 double letters are rayed. The 12 single or simple letters are plain, just one pure color, with an unusual instance. This was the letter Qoph, attributed stone color in this scale, but light translucent pinkish brown in the King scale and buff flecked silver white in the Queen scale. Ordinarily flecked colors are not in that scale at all. They are over in the Empress scale normally for the mother letters." --BH

The Empress (or Princess) Scale is a degeneration of the Prince scale. Some are mixes of the Queen and Prince scales. Some are complementary colors or are contrived. These colors, which represent Assiah, should show a brightness that reflects from the Plane of Atziluth.

[slide 39] -- **Goethe - RBY Primaries**

It's the Red, Yellow, Blue sense of Primary colours that influenced the Golden Dawn. Goethe helped develop and popularise this set of primaries in the early 1800s.

"...The RYB primary colors became the foundation of 18th century theories of color vision... These theories were enhanced by 18th-century investigations of a variety of purely psychological color effects, in particular the contrast between "complementary" or opposing hues that are produced by color afterimages and in the contrasting shadows in colored light. ..."
Wikipedia, *Colour Theory*

[slide 40] -- RGB and CMYK

However, more modern colour theory and practice adds information that can cause at least potential colour conflicts or misinterpretations of intent.

Additive Colour -- Light. RGB instead of RYB.

RGB as Primary colours (instead of RYB) describes what kind of light needs to be emitted to produce a given color. Light is added together to create form from out of the darkness. Really created to provide display continuity across a range of display screens and digital devices.

Subtractive Colour -- CMYK for Printing.

CMYK describes what kind of [inks](#) need to be applied so the light reflected from the [substrate](#) and through the inks produces a given color. One starts with a white substrate (canvas, page, etc.), and uses ink to subtract color from white to create an image. from SAP Design Guild -- http://www.sapdesignguild.org/resources/glossary_color/

[slide 41] Winsor & Newton Catalogue 1896

Apparently a regular reference for artists and designers in the late 1800s.

[slide 42] -- A Painter's Perception of Colour

Pigments mixed on a palette to create physical colour.

[slide 43] -- Websafe Colours

That pigments on a palette approach stands a bit in contrast to more modern 'web safe' hex codes for colour. These 216 are the 'web safe' colours, standardised more or less -- at least momentarily -- around 2007, although there are close to innumerable variations now. What these mean in practical terms is that you are supposed to be able to rely on these colours to reproduce well across a range of different monitors and web browsers. And if you have a Paint, Drawing or Page Layout program, these are likely to be the colours available to you to work with.

[slide 44] -- SOL Hex Codes

What hex code is used for PATH 17 BETWEEN TIPHARETH AND BINAH IN YETZIRAH 'New Yellow Leather' -- one of the colours it's been said was part of the 1896 Winsor & Newton watercolour set? What about 'Reddish Grey Inclined to Mauve'?? Who would know these things? SOL!

[slide 45] Colour Coding the Tree

That could then result in this Codification and general agreement -- although there are bound to be variations. See: <https://sites.google.com/site/dairiel23/colour-scales-and-hex-codes/etz-chaim-colour-key>

Now I'd like to share something very special with you, and also talk a bit about the subjective nature of colour.

[slide 46] Jolyon Hallel: Java App -- Atziluth

I want to read you something from one of the SOL Main Course Lessons. Lesson 42, paragraph 18 to be exact. Is anyone in the room doing the Main Course? Is anyone not past Lesson 42? Well stop up your ears then. Or perhaps the Director of Studies will give a special dispensation for hearing this out of sequence -- and hopefully it will provide you with inspiration for what is to come along the Lessons Path.

Paragraph 18 says: "...See, in the Turret Room, a large Table, and upon that Table a large open book. See a comfortable chair drawn up to the Table, and on that Table, immediately in front of the chair, what appears to be a large shallow box, square in outline, and covered in a sheet of what seems to be polished black stone. This stone surface has at its lower edge a narrow strip divided from the rest, and this strip is divided into four sections, each holding an engraved button. From left to right the engravings show a Bull, an Eagle, a Lion and a Human Head. These correspond to the worlds of Assiah, Yetzirah, Briah and Atziluth, respectively. On the remainder of the stone is engraved the Tree of Life in silver lines. The Sephiroth themselves are not coloured, but when one of the four buttons at the lower edge is touched with intention, the whole of the Tree on the stone is, as it were, sensitised. Then, by vibrating aloud the god-name of any one of the Sephiroth, its colour in the World which has been chosen by touching the appropriate section will flash out and remain luminous...."

That Tablet -- a bit like a sound-sensitive, stone I-Pad I think!! -- inspired me and became a welcome part of the Turret Room meditations. I can still see mine clearly in my mind's eye.

But it also inspired other students, including one who many of you here will know, love and respect: Jolyon Hallel. I have the good fortune of being a fellow companion in Lodge Bride with Jo and, during the late spring and summer when I was showing Morag and Heather versions of the coloured Trees, Jo saw them too. He told me later that he had something he thought I might like to see and subsequently sent me what I'm about to show you (with his permission).

[NB, at this point, Jolyon Hallel's Java App 'Tree of Life' was put on the screen, demonstrated and discussed. For information on how to obtain a copy of the app, please contact jo@jothal.co.uk]

[slide 47] JH'S App snapshot -- BRIAH

[slide 48] JH's App snapshot -- YETZIRAH

[slide 49] JH'S App snapshot -- ASSIAH

[slide 50] *Subjectivity and Perception with Colour*

What colour, exactly, is 'Scarlet'? Or better yet, 'Glowing Orange Scarlet'? And how do those colours differ from, say, 'Vermilion'?

Each of those seems quite appropriate for Shin, the Spirit of Primal Fire, but plug 'scarlet' or 'vermilion' into a Google Image search and -- given that both are reds with a certain amount of orange -- the possible variation is immediately apparent

[slide 51] REMEMBER SOL NEW YELLOW LEATHER?

This is where Hex Codes can be very useful, because the SOL site assigns FFCC33 to 'New Yellow Leather', the colour for Zayin, Path 17 between Tiphareth and Binah in Yetzirah. Likewise CC9999 is the Hex Code for the 'Reddish grey inclined to mauve' of the same path in Assiah.

[slide 52] JO'S NEW YELLOW LEATHER

Another great thing about Jolyon's app is the 'Colour Picker' he's installed. As you can see he uses a different Hex value for his 'New Yellow Leather' -- 80802A -- which look a bit different on the screen than the one on the SOL site. The good thing with the Colour Picker though is

that you can easily adjust any of the colours with which you disagree, and a very large part of this kind of choice revolves around how the colours appear to you.

For instance, what is the difference between the 'Deep Violet' of Chesed in Atziluth and the 'Violet Purple' of Hod in Atziluth? In this instance, the SOL site specifies the exact same colour code for both (660066) -- and I agreed. However, in a number of cases, the SOL hex codes did not agree with the colours I had available at the time (e.g., FF82EE for 'Pure Violet'). Consequently, I substituted what seemed to me be the closest and best available option, (e.g., CC33FF for 'Pure Violet'). Others could easily see it differently, as Jolyon did, choosing 641464 as the Pure Violet Hex Code.

Additionally, in some cases, I chose a hex code I thought worked better than the one specified. (e.g., 66CCFF for 'Pure soft blue' of Chokmah in Atziluth rather than '6666FF'. On the other hand, Jolyon's Colour Picker shows C0C0FF as the hex code for the same colour.

Even so, the colours I chose are substantially the same, or close to the same as those in the SOL Tree -- and thus very much striving to utilise the Golden Dawn Colour Scales. They are an attempt at unity, not a philosophical departure, as with the different approach taken to colours by Wm. Grey/RJ Stewart or the Arum Solis. Those provide further grounds for investigation.

[slide 53] JO'S EMAIL

For more details on Jolyon Hallel's Tree of Life app, please get in touch with him directly via email on jo@jothal.co.uk.

[slide 54] DAIRIEL WEBSITE

Much of the information I've just touched on today is also presented here on this website I set up to show some of these images and share some of the explorations I've done on the subject of colour. There's much more that could be added, and you are welcome to criticise, comment or point out what is missing. Please visit: <https://sites.google.com/site/dairiel23/>
Email: dairiel21@gmail.com

[slide 55] THANK YOU -- THE END

In conclusion, the question has to be 'Does all this attention to colour really matter, given the emphasis on subjectivity?' I have to answer both Yes and No.

Yes because the Golden Dawn Colour Scales provide a starting point for someone learning the Tree of Life, as well as a bit of common ground for discussion on a complex subject. The discussion could lead to disagreement about what a given colour actually should be, or even whether that colour is the right one for a given Path, but that is part of the process.

Those Colour Scales also form an underlying layer in making Tarot cards (using the same principles), in Astrology such as the use of the King Scale by A.T. Mann (see <http://www.atmann.net/kingscale.htm>), and other coloured designs like Tattvas (http://en.wikipedia.org/wiki/Tattva_vision) and the walls of the Vault of the Adepts (<http://www.canonbury.ac.uk/lectures/rcvault.htm>). Understanding what is behind the colours can deepen understanding.

On the 'Yes' side of the answer, there is also the possibility that the colours chosen by the Golden Dawn, perhaps synthesising older traditions, are not at all arbitrary but embody frequencies (as sound does) that allow students and seekers to reliably find their way on the

myriad Paths and levels of the Tree. In fact, there must be a degree of that going on or we wouldn't still find ourselves talking about the Colour Scales in this context. In that case, one might say they have helped to actually create and formulate the Paths themselves on the astral and that establishing a commonly held set of Hex Codes is analogous to properly sign-posting the Way.

On the other hand, it could also be said that this attention to such detailed use of colour does not really matter. The reason is that, in meditation or in ritual, if you set out to visualise, say, the Clear Rose Pink of Tiphareth in Atziluth, the Hex Code of that colour will not matter very much. What will matter most will be your Intent to 'see' Clear Rose Pink. That will produce a colour or feeling that, for you, will hold the key to Tiphareth at that level, regardless of what the Golden Dawn Colour Scales say that colour *should* look like. The colours of the Tree matter most in the mind, not on a screen, in a painting or a photograph. A graphic image in a book or website can be a helpful study aid, but the colours only come truly alive on the inside.

Thank you.

And I'd also like to say a special thank you to Heather Goodhand, Morag Cameron, Jolyon Hallel, Dolores Ashcroft-Nowicki, Helene McMurtrie Watson, Stephanie Norris and Eugenie Kelly Riggle, all of whom listened, provided suggestions and encouragement.

[slide 56] *Polarity on the Tree of Life*

Extra slide 1:

"When considering the colours used for the Tree diagrams, it should be remembered that for objective magical work and ritual initiation, the psychic structures which are built up are linked with the appropriate Sephiroth, and these are coloured in a higher scale than the connecting Paths between them.

But for meditation work concerned with action upon our own weaknesses, the psychic structure, or Astral Temple, should be in the same colour scale as the connecting Paths. This enables one to work upon the corresponding centre in one's own aura....."

-- (W.E. Butler, *The Tree of Life*, p. 39)

On the following page (40) he continues: "...When considering this matter of the colour-scales, it must be realised that the colours are not purely arbitrary but are based upon a real relationship between them and the forces they represent. This relationship may be based on a common identity, or may be the one which has been given by the meditations of generations of students, and which, thereby, is built into the *Egregore* of the Tree. The same is true of all the symbols used on the Tree. They have this two-fold nature."

[slide 57] *Subjective Ongoing Exploration*

Extra slide 2:

Atziluthic -- Light (Prismatic); Actual Light -- the spiritual qualities of Light. The Rays?

Briatic -- Body of Light/Mental visual internal -- best visualised. Healing?

Yetziratic -- Astral/ Emotional/ FEEL the colours/more visceral than visual? **Musical?**

Assiatic -- Pigments (physical paint) -- and unstable, ephemeral physical and imagined colour

[slide 58] Lineage Path from Golden Dawn Colour Scales to SOL

Extra slide 3:

- 1888 Hermetic Order of the Golden Dawn Founded; Colour scales developed soon after
- 1901-06 Various Golden Dawn scandals
- 1906 MacGregor Mathers closes Golden Dawn; Opens Alpha et Omega
- 1918 Mathers dies -- Moina Mathers and Brodie Innes head Alpha et Omega
- 1918 Paul Foster Case joins Alpha et Omega
- 1919 Dion Fortune joins Alpha et Omega
- 1922 Dion Fortune leaves w/Moina's blessing to form the Fraternity of the Inner Light (later Society of the Inner Light)
- 1925 Walter Ernest Butler joins Society of the Inner Light
- 1962- 65 W.E. Butler and Gareth Knight work together on the Helios School.
- 1964 Dolores Ashcroft-Nowicki and Michael Nowicki join Fraternity of the Inner Light
- 1971-3 Helios School becomes Servants of the Light.
- 1976 Dolores Ashcroft-Nowicki becomes Director of Studies of the SOL
- 2011 SOL has over 6000 students in 23 countries and 30+ SOL Lodges worldwide; GD Colour Scales still being used.

[slide 59] Thank you Tehuti, Seshat and the Opener of the Ways.

ENDS