



ORIGINS OF
THE
SHAMANIC ASTROLOGY PARADIGM

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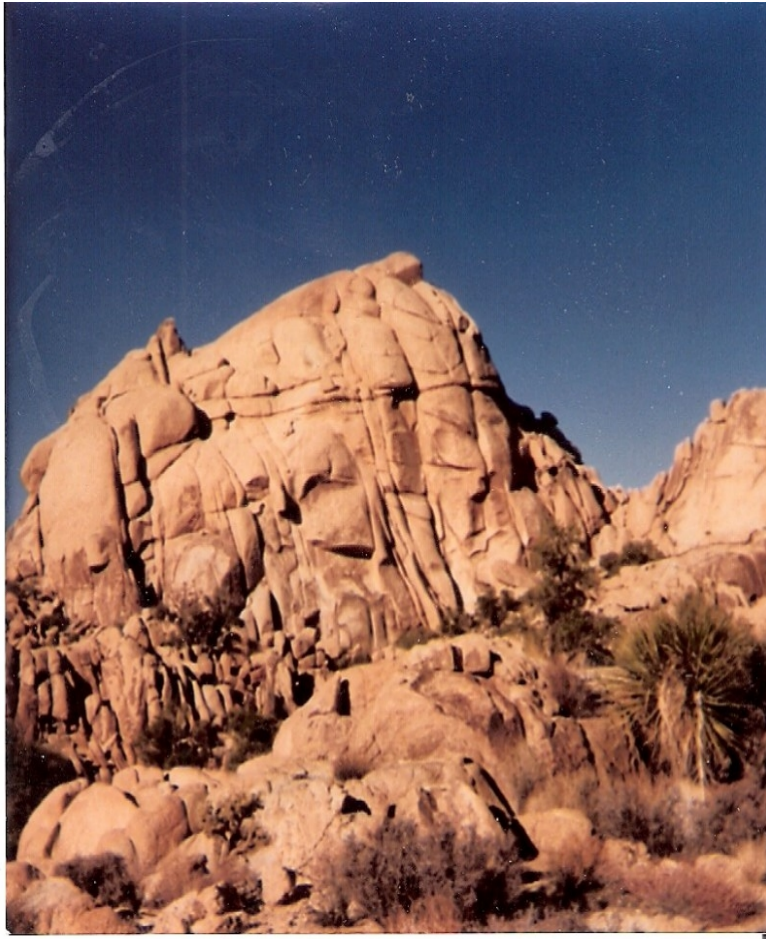
INTRODUCTION TO
THE SHAMANIC ASTROLOGY
DIVINATION CARD DECK

by

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Illustrated by Roy Purcell

Edited by Gael Chilson



Grandfather Rock from Joshua Tree Monument,
Wonderland of Rocks, site of original transmission.

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Return of the Shining Ones



Wild Card: The Lunar Standstill from the Shamanic Astrology Divination Card Deck

Author's Preface

This introductory book was originally intended to be Part One of a much larger book, provisionally called “Becoming the Woman or Man You Intended To Be.” I have adapted Part One of that book to serve two purposes:

1. To be a helpful introduction to the Shamanic Astrology Paradigm to be used with the beautifully rendered Shamanic Astrology Divination Card Deck, artfully created by Roy Purcell.
2. As a stand-alone introduction to the philosophical and historical foundations of the Shamanic Astrology Paradigm with the emphasis on developing greater understanding and a new foundation for masculinity and femininity. The beautifully evocative artwork of Roy Purcell provides an excellent expression of the full spectrum of the varieties of authentic masculine and feminine archetypes. It also serves to introduce the most important elements of Shamanic Astrology as represented by the full card deck.

The Shamanic Astrology Divination Card Deck has many applications:

1. As a guide and divination tool for receiving intuitional guidance through a wide variety of life issues. These can include the highest of spiritual questions, as well as the most practical and mundane.
2. The card deck can be used individually and personally.
3. The deck is remarkably useful in group settings, where a circle,

council, or organization can make use of its intuitive wisdom.

4. As a teaching, in, and of itself, wherein the entirety and the wholeness of the Shamanic Astrology paradigm is contained.
5. As a beautiful and aesthetic work of art revealing many of the expressions of "Great Mystery".

I feel so fortunate to have met Roy Purcell at this time. The original vision and dream of the Shamanic Astrology Divination Card Deck came in over seven years ago. What was missing was the right artist for this work. In addition to being a well-known and successful artist throughout his life, Roy has exactly the right blend of philosophical, mythological, global, and historical knowledge and experience to make this work. He shares our vision of a global synthesis that incorporates a much greater view of global humanity's true history and purpose than that which is taught and presumed known within the confines of hierarchical patriarchy and so-called "Western Civilization." Because of this, his ability to envision human potential beyond the constraints of relative cultural norms and consensus reality corresponds to the vision of the Shamanic Astrology Mystery School. I am proud to have him as a collaborator in this project.

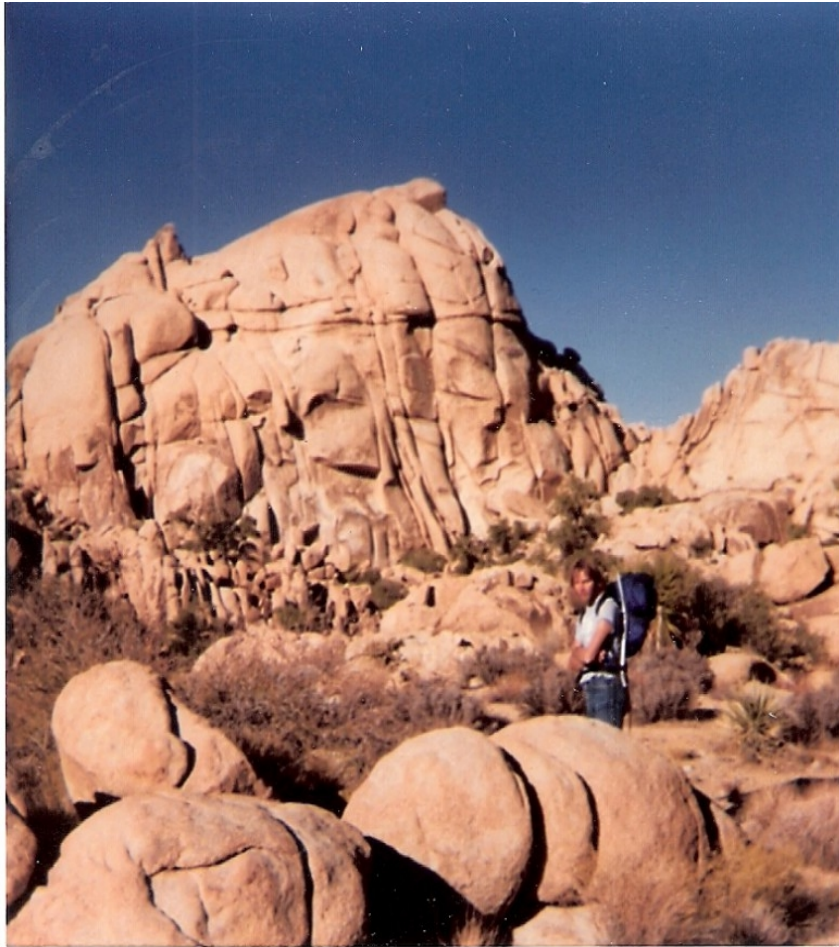
I also want to thank the following people who have made this book and card deck possible: Cayelin Castell, co-founder of the Shamanic Astrology Mystery School, my friend and collaborator for over 20 years; Squidge Lain, who shared the vision of this deck from its inception and created the first prototype deck; Cathie Leavitt, who first experimented with possible card spreads; Erik Roth, SAMS Managing Director, who first discovered Roy Purcell, Lynne Llamas-Giamario, my intimate life partner who contributed vision and speedy dictation; and especially Gael Chilson, who did the bulk of the editing, as well as creative contributions, and who also shared the vision from the beginning; also, everyone who has participated in scores of Shamanic Astrology intensives who drew the cards, as we have done as a group, at the closing circles of events.

Lastly, I acknowledge the prior lineages and teachings that have inspired the modern developments of the Shamanic Astrology Paradigm:

- *Hermes Thoth Trismegistus and Seshat, Lady of the Measuring Cord, in originating the understanding of "As Above-So Below,"*
- *Imhotep, architect of the Cosmos, with the desire to have the Earth be the mirror of Heaven,*
- *The Magi and all those who, throughout history, knew, like now, when there was a great Turning of the Ages,*
- *The genius of the master builders of Gobekli-Tepi,*
- *The Great Shining Ones at Callanish,*
- *The knowledge and courage of the Polynesian wayfinders traversing the great oceans,*
- *And, more recently the astrosophy of Rudolph Steiner and the esoteric astrology of DK and the Tibetan, both presaging the Shamanic Astrology Paradigm,*
- *And particularly, the archetypal vision of CG Jung and the cosmology of my mentor, Dane Rudhyar.*

I would also like to acknowledge my teachers that are not in human form:

- *Mt. Shasta,*
- *The grandfather stones at the Wonderland of Rocks,*
- *Mount Haleakala,*
- *The Fishlake Valley heirophony,*
- *The sacred landscape of Western Ireland.*



The author receiving the original transmission at the Wonderland of Rocks in Joshua Tree National Monument in 1980.

CHAPTER ONE

The Genesis of the Project

“It is better to do one’s own dharma (duty), however defective it may be, than to follow the dharma of another, however well one may perform it. It is better to die doing one’s own dharma, for to do the dharma of another is fraught with danger. Those who do their own dharma as their nature reveals it, never sin.”¹

Dharma means that which upholds or supports. It is also translated as duty, in the sense of natural law, or the natural order of things.

Ever since I was a little boy, I often perceived other people as if they were wearing masks. I don’t mean masks in the sense of fake or false, or as in a costume. Rather, that there were certain types or varieties of people who wore the same kinds of masks and that there were a certain undetermined, but limited number of these masks. These masks were akin to a specific mold or form that different kinds of people were poured into. I always assumed that everyone saw this but never talked with anyone about it.

As I went through puberty, high school, and college in the 1960s (University of Kansas, 1966-1970), I experienced first-hand the Cultural Revolution that challenged and expanded pretty much everything in every human endeavor. Almost overnight, the extremely limited range of human possibilities expressed by consensus reality was revealed to be superficial and lacking meaning. It was very much like the movie “Pleasantville,” where the young man enters into a black and white, 1950’s sitcom and slowly injects color into that world. In particular, the taught and expected roles of men and women were seldom questioned.

Conformity was so the norm that there was little possibility for even the need of a question about it.

A variety of factors conspired to create a sudden and unpredictable social change: a large middle class, dubious wars, the miraculous and unexpected effects of the Beatles, and the escalating use of marijuana and LSD which offered very different experiences than the usual drugs of choice. The astrological view attributes the change to the rare alignment of Pluto and Uranus, punctuated by Saturn and Jupiter, configurations previously seen at this intensity at the time of the French Revolution.

This is not the place for a detailed analysis of the 1960s. I, however, definitely experienced the color and diversity exploding back into the world in areas such as the political and social movements of that time, including the women's movement, Gay Liberation and the "Movement" itself, deeply questioning the role of materialism, capitalism and western civilization. There arose considerable interest in Native American and indigenous traditions at this time as well as philosophical idealism and a great deal of interest in "eastern spirituality."

At my University, the most popular professor taught Eastern Philosophy. There was a long waiting list to get into his classes and, believe it or not, the prevalent view of students was that the only major academically easier than a physical education major, was a business major. An "elitist judgment" surely, but those were the times. Liberal arts education reigned supreme. I myself was studying Eastern Philosophy, Psychology, History and East Asian Studies. I actively participated in the anti-war activities and was part of a group living project known as "the Community." And yes, I gladly experimented for awhile with the psychedelic drugs that were readily available. By 1969 I had begun studying with Ram Dass and had seriously thrown myself into a variety of meditation practices, later becoming a teacher of Transcendental Meditation.

Meanwhile, Gay Liberation had arisen and the Women's Liberation Movements were full steam ahead. The Jefferson Airplane song from 1968, "Wild Thyme," expressed it perfectly: "It's a wild thyme. I see everyone around me changing faces. It's a wild thyme, I'm doing

things that haven't got a name yet!"²

All the while, amidst this cacophony of changes, I'm still seeing the masks, the molds on the faces of my friends and still not talking about it very much. But the one thing that most stands out about these times, back when being a "hippie" simply meant to be yourself, before it was one fashion among many, was the conviction to be who you really are, separate from social or cultural conventions, or expectations. Could the masks, or molds, have something to do with this?

A note here about the possible over sentimentality of what has sometimes been referred to as "being lost in the '60s." There is always the danger of sentimentality if one is nostalgically trapped in past memories and experiences. However, true "sentiment" is when the actual FEELING of a past essential experience becomes the fuel for creation in the present moment, and the current time period in history. An example of this would be the time known as the Renaissance (1450-1600), a "going back in order to go forward," when the rediscovery of the creative juice of an earlier time, inspired and reanimated the profound leaps of progressive and creative change. The word renaissance actually means rebirth, or to be born again. The lucidity and courage of the 1960s is invoked here in that spirit.

During my last year at the University of Kansas (1969-1970), several different areas of interest converged. First, there appeared the paperback edition of an amazing book by Dane Rudhyar called "*The Astrology of Personality*." This was a tour-de-force integrating history, Jungian psychology, theosophy, and spirituality, using the matrix of astrology. Up until that time, I had not been all that interested in astrology and was actually quite skeptical of it. The reading of Rudhyar's book completely opened another world for me. Rudhyar would be a mentor for me.

Not long after this, I had a girl friend who was an astrologer and I soon asked to be her "apprentice." By mid-1970 I was doing as many charts as possible for friends and pretty much anyone else who would let me!

My research into astrology, philosophy (Eastern and Phenomenology), and psychology (particularly Jungian) led me to the subject of

archetypes. Originally coined in the 1540s, archetype is from the Latin, *archetypum*, from the Greek *arkhetypon*, meaning pattern or model. The adjective *arkhetpos* means “first molded,” from *arkhe* meaning first and *typos* meaning model type. Also, there was the meaning of “mark of a blow.” Jung used the word from 1919 onwards, meaning pervasive images appearing in consciousness as images and ideas in universal patterns present in the collective unconscious. He saw them as the basic content of religion, spirituality, mythology and art.

Related ideas conceive archetypes as the original model or type after which other similar things are patterned. The archetype can be seen as the original pattern from which copies are made. Often archetypes are perceived to speak through us. The ancients had called them the gods and goddesses. It seems that I had been seeing archetypes!

Now, I can summarize this preface by a very simple injunction, “Be your archetype.” If the Bhagavad Gita is correct, then it is incredibly important to be authentic to your true nature even if you aren’t that good at it, and to be aware that there is an actual danger if we do someone else’s “dance,” even if we do it perfectly. So how to know and how to practice being in alignment with your actual mold or pattern? The idealistic belief of this book is that the Universe, as “Great Mystery,” is supportive of human beings who are living in accordance with their original intent, or in resonance and alignment with their original model or type that is one’s archetype.

This book will offer revolutionary information describing your archetype and how to embody it in these times. The journey will use the archetypal knowledge of our authentic selves to help us by revealing the full spectrum of the archetypes (gods and goddesses) of masculinity and femininity of which there are twenty-four.

For many, the main problem is often lack of knowledge of the full spectrum of possibilities. It is difficult to be really free and co-creative with “Great Mystery” when we don’t have the whole map. For example, a child, whose authentic essence is like the color purple, but is born into a family who can only see red, white, and blue, will either be seen as “wrong” or not seen at all. The map to be used is that of Shamanic Astrology. Enjoy this discovery of yourself with this diverse and

comprehensive cast of characters, a veritable “round table” of gods and goddesses at this time of the Turning of the Ages.



The author at Mt. Shasta after his first vision quest in 1979.