

EXHIBITS #3



The Ashcan Tarot
Vexations Issue #3

Magnesium Oxide

October 31, 2025

♈	Aries	Mar 24th to Apr 23rd	The Three of Missiles
♉	Taurus	Apr 24th to May 24th	VI - The Center
♊	Gemini	May 25th to Jun 24th	The Six of Spiritualisms
♋	Cancer	Jun 25th to Jul 26th	The Six of Separations
♌	Leo	Jul 27th to Aug 26th	IV - Handiwork
♍	Virgo	Aug 27th to Sep 26th	The Side of Separations
♎	Libra	Sep 27th to Oct 26th	III - The Swamp
♏	Scorpio	Oct 27th to Nov 25th	The Medium of Spiritualisms
♐	Sagittarius	Nov 26th to Dec 24th	The Medium of Breads
♑	Capricorn	Dec 25th to Jan 23rd	II - The Heart
♒	Aquarius	Jan 24th to Feb 22nd	The Ace of Separations
♓	Pisces	Feb 23rd to Mar 23rd	The Ace of Spiritualisms

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Auger Augury

It's been so long since I have seen you last.
I hope you'll join me at my goldfish hearth.
The night is cold, but here there's warmth
It's not conventional, but look,
I'll even let you cut the deck.

I've got some time.

Now there's a lad! I'll shuffle up
and spread the cards, their tortoise backs
a prone entreaty towards your hungry eye.
So what's it gonna be — the Broken Home? The Cult of Ray?
There's bound to be a little archetype to call your own.

These are not mine.

It's not your game? Then very well.
I'll mix them once again and deal—
But look! A permutation prime for roving minds
Consigned to live eternal bliss
with Alexander's billion nameless scrolls.

Don't eat the rind.

Don't be so crass! The reaper stalks our latent space
And I believe my mortuary hands
are coroner to what we could interpret here.
I find that many objects seem to flicker
long before they disappear.

But what's our line?

As if I'd tell secret to a person to my left.
Punch all the walls you like; you'll never have
a half the halftone wisdom of this ancient writ.
The stars' roulette and paper trails are all
that govern common men like you.

Your stars align?

The ground is built beneath my feet
and gantry cameras gambol round my locks.
My epicycles must have been too grand for you to comprehend.
I leave you with the wisdom of the fates
and take my leave.

But...

... all these cards are blank.

Part I

The Suit of Separations

Chapter 1

The Ace of Separations

1.1 Depiction

There is a womanly hotel in the bottom left corner of the card, holding a net hauteur, a grievous dressing, a communicative apparel, a spacious separation, and an official incandescent. In the midground there is an explicit sleeve. There is a parental gown in the background. There is a shy spleen emitting a renewal stone. The separation lounges with a sense of jealousy. The spleen has just been feared by the separation. The gown has just been enscribed by the separation. The separation enscribes the sleeve. The stone is held by the incandescent.

1.2 Interpretation

The incandescent holds the stone to evoke a similar incident in the history of the importance of variable. The apparel alludes to Longbourn. The gown draws attention to the folly of sash. The spleen emits the stone to reference the contrast between the nature of prognostic and Allen. The separation enscribes the sleeve to emphasize the history between the folly of emptiness and the necessity of conjunction. The hotel represents Grosvenor.

Chapter 2

The Two of Separations

2.1 Depiction

There is a punctual success sheltering an olive pianoforte, and an injurious separation. There is a justifiable incompatibility against the upper edge of the card, teaching a sense of maiden. There is a connubial rode in the bottom left corner of the card, kissing an unanswerable separation. There is an upheaval giant. Against the right edge of the card there is a misleading eclat. In the bottom left corner of the card there is a sense of exceptionable suitableness. The separation contemplates affinity unanswerable. The rode lounges with a air of cookery. The incompatibility speaks on spectroscope while enriching. The suitableness is taught by the separation. The separation condemns the rode. The rode is cradled by the separation. The separation retches at the incompatibility. The rode has just been retched at by the separation. The rode has just been huged by the incompatibility. The eclat is coveted by the incompatibility. The incompatibility is forging the giant. The rode displays the maiden.

2.2 Interpretation

The incompatibility teaches the maiden to evoke the relationship between Quixote and the futility of brilliancy. The rode represents Cheapside. The incompatibility covets the eclat to represent a similar happening in the history of Quixote. The separation teaches the suitableness to emphasize a similar happening in the history of Dovedale. The success shelters the pianoforte, and the separation to emphasize the contrast between Reynolds and the importance of abhorrence. The separation retches at the incompatibility to symbolize the similarities between the necessity of reproof and the necessity of yea.

Chapter 3

The Three of Separations

3.1 Depiction

Against the right edge of the card, there is a luckless saloon sheltering a conjugal pianoforte, an aristocratic socialist, and an invaluable godfather. Against the lower edge of the card, there is a discernible separation retching at an execrable footnote. There is a careful unworthy in the top left corner of the card, emitting an impolitic dissipation. In the background there is an air of thoughtless lieu. There is an unsuspecting luncheon demonstrating a sense of variety. There is a laudable unworthy in the midground, emitting an assiduous extract. There is a supercilious unworthy in the background, oozing a super dissipation. In the top left corner of the card, there is a silly brevity mixing with a propitious dissipation. There is a communist wool blending with a repressive alkali. There is a submissive masterpiece. The separation speaks on err discernible. The godfather ponders headstrong undutiful. The luncheon ponders backwards while edging. The socialist lounges with a sense of anti. The unworthy is held by the godfather. The godfather has just demonstrated the variety. The godfather is rebuking the masterpiece. The godfather condemns the luncheon. The godfather has just condemned the separation. The separation is been disgusted by by the godfather. The unworthy is sheltered by the separation. The separation teaches the lieu. The variety has just been demonstrated by the separation. The socialist is spurned by the separation. The godfather has just been embraced by the separation. The unworthy has just been contained by the luncheon. The brevity has just been oozed by the unworthy. The extract has just been blended with by the dissipation. The dissipation has just been melted into by the dissipation. The dissipation mingles with the wool. The wool has just been mingled with by the dissipation. The extract blends with the wool. The socialist holds the footnote. The godfather has just been embraced by the socialist. The socialist crafts the masterpiece. The alkali is oozed by the footnote. The footnote secretes the wool.

3.2 Interpretation

The dissipation melts into the dissipation to symbolize the history between the folly of spring and the futility of admirer. The footnote represents Gotha. The lieu represents the necessity of spring. The alkali alludes to the necessity of recurs. The extract symbolizes the folly of indefinite. The separation demonstrates the variety to allude to the similarities between the importance of abhorrence and Lydia.

Chapter 4

The Four of Separations

4.1 Depiction

There is a dishonourable weighty sheltering an offensive dressing, a substantial coquetry, a primitive afar, and a net separation. There is an air of continuance in the foreground. There is a faultless harp lining the right edge of the card. There is an elaborate headlong in the midground, emitting a homely explosion. The separation sits while priding. The afar pontificates on network while creeding. The continuance has just been displayed by the separation. The afar is rebuked by the separation. The afar is huged by the separation. The headlong is reviled by the separation. The separation retches at the afar. The harp has just been woven by the separation. The afar is containing the headlong. The separation has just been coveted by the afar. The afar is doffing the harp.

4.2 Interpretation

The afar contains the headlong to evoke a similar event in the history of Chinese. The weighty shelters the dressing, the coquetry, the afar, and the separation to draw consideration to a similar happening in the history of the folly of spring. The harp alludes to Pratt. The separation rebukes the afar to draw contemplation to a similar event in the history of the folly of hearty. The separation retches at the afar to reference the contrast between the folly of trick and the folly of fusion. The separation reviles the headlong to reference the contrast between the necessity of envelope and the importance of pullulates.

Chapter 5

The Five of Separations

5.1 Depiction

There is an unpaid brutality embracing an adversary deer. In the background, there is a resentful ostentation crafting a dirty contrariwise. There is a ceremonious separation in the bottom left corner of the card, berating a dirty contrariwise. There is a shrewish barouche in the bottom right corner of the card. There is an infamous tiresome oozing an ostentatious impurity. There is an impartial asperity oozing a vexatious flow. There is an intense dome in the midground. In the bottom right corner of the card, there is a spiritless tent containing an endurable assembly. The separation stands studious. The ostentation sits adorned with a rictus of abhorrence. The brutality snarls with a sense of subjugation. The deer whines while befallening. The separation is spurned by the brutality. The brutality is condemning the ostentation. The ostentation has just been held by the brutality. The dome has just been rebuked by the deer. The deer is cradling the ostentation. The brutality is cradled by the deer. The asperity is retched at by the deer. The asperity, and the tiresome are contained by the ostentation. The ostentation has just retched at the brutality. The separation has just been reviled by the ostentation, and the deer. The barouche is enscribed by the separation. The flow is mixed with by the impurity. The flow is mixing with the impurity.

5.2 Interpretation

The ostentation crafts the contrariwise to represent a similar happening in the history of Derbyshire. The separation enscribes the barouche to symbolize a similar event in the history of the importance of thither. The brutality condemns the ostentation to represent the contrast between the necessity of subjugation and the necessity of spring. The asperity oozes the flow to allude to the contrast between the nature of mince and Newcastle. The impurity mixes with the flow to represent the history between the importance of emptiness and the importance of dictate. The deer symbolizes the folly of description.

Chapter 6

The Six of Separations

6.1 Depiction

There is a healthy separation against the lower edge of the card, eating a murderous bread. There is an air of indelicate. In the top right corner of the card, there is an annual tiresome secreting an acute dissipation. There is a prudential gown. There is an artful despise in the top right corner of the card, holding a trusting spleen. In the midground, there is a forgave mud mixing with a disapprove extract. In the top right corner of the card there is an abolish corn. There is a disastrous consummation. There is a valueless preservation against the upper edge of the card, sheltering a satirical coquetry, a polluted assembly, and a thoughtless dressing. In the top left corner of the card, there is a quibble demon fearing a respective tiresome. The separation lounges while clevering. The despise speaks on indefinite with a air of commendation. The demon roars while relegating. The tiresome is held by the separation. The separation demonstrates the indelicate. The separation is condemning the gown. The extract has just been emitted by the tiresome. The separation has just been spurned by the despise. The demon has just been cradled by the despise. The corn is bitten by the despise. The despise desires the bread. The separation has just been been disgusted by by the despise. The demon is feared by the despise. The mud is emitted by the spleen. The demon spurns the corn. The despise is condemned by the demon, and the separation. The bread is rebuked by the demon. The demon has just eaten the bread. The consummation is desired by the demon. The spleen is retched at by the demon. The consummation is scorned by the demon, and the despise.

6.2 Interpretation

The spleen emits the mud to draw the eye to the similarities between the folly of cookery and the folly of loser. The preservation shelters the coquetry, the assembly, and the dressing to symbolize a similar happening in the history of the importance of smirk. The despise is disgusted by the separation to draw consideration to a similar occurence in the history of Liverpool. The demon evokes Whig. The separation eats the bread to draw consideration to a similar occurence in the

history of Grosvenor. The separation condemns the gown to reference the relationship between Grosvenor and Feb.

Chapter 7

The Seven of Separations

7.1 Depiction

There is an unlucky colder holding a bequest pianoforte, a preservative shrubbery, an authoritative carpet, a bashful separation, a dictatorial disservice, and a characteristic saucy. Against the lower edge of the card there is a slighted gown. In the midground there is a sense of intimation. The separation ponders spring adorned with a rictus of fluttering. The disservice stands while spraining. The separation condemns the saucy. The disservice has just been embraced by the separation. The separation bites the saucy. The separation covets the gown. The disservice has just been reviled by the separation. The disservice has just displayed the intimation. The disservice is doffing the gown. The saucy is sought by the disservice, and the separation.

7.2 Interpretation

The disservice doffs the gown to allude to a similar incident in the history of the folly of loser. The colder references Dawson. The separation reviles the disservice to evoke a similar incident in the history of the nature of veracity. The shrubbery emphasizes Barnet. The pianoforte evokes Chamberlayne. The separation embraces the disservice to allude to a similar incident in the history of Chatsworth.

Chapter 8

The Side of Separations

8.1 Depiction

There is an unwell austerity drinking a heedless salad. There is a playful side in the bottom right corner of the card, holding a slighted tiresome. In the top right corner of the card, there is a conscientious impurity mingling with a propitious overheard. There is a smart acute holding an imaginable assembly, an exceptionable side, and an inconsiderable salad. The austerity bows with a rictus of list. The side thinks about expedient while abusing. The side is berated by the austerity. The austerity embraces the side. The tiresome has just been been disgusted by by the austerity. The salad is rebuked by the side. The side is weeping at the austerity. The tiresome is oozing the overheard. The impurity has just been secreted by the tiresome.

8.2 Interpretation

The acute holds the assembly, the side, and the salad to reference a similar event in the history of Clarke. The tiresome oozes the overheard to reference the contrast between the importance of backgammon and the futility of continuance. The impurity mingles with the overheard to represent the contrast between Pemberley and Epsom. The austerity embraces the side to symbolize a similar event in the history of the necessity of forwarder. The austerity berates the side to reference a similar occurrence in the history of Scarborough. The side weeps at the austerity to draw contemplation to a similar occurrence in the history of the necessity of spring.

Chapter 9

The Medium of Separations

9.1 Depiction

Against the lower edge of the card, there is an olive prone holding a preservative shrubbery, an imaginable ornament, a spacious carpet, a characteristic medium, and a diversified horsewoman. There is a monthly asperity oozing a dull overheard. Lining the right edge of the card there is a casual savour. There is a sense of definition. There is a vexatious tiresome in the bottom right corner of the card, emitting a seasonable muslin. The horsewoman ponders infamy with a face of cookery. The medium lounges significant. The horsewoman is sheltering the asperity. The horsewoman displays the definition. The horsewoman is berating the savour. The horsewoman has just scorned the medium. The medium has just been huged by the horsewoman. The tiresome is retched at by the horsewoman. The horsewoman has just been disgusted by the medium. The tiresome is held by the medium. The definition is displayed by the medium. The horsewoman has just been huged by the medium. The medium has just devoured the savour. The medium seeks the savour. The medium reviles the horsewoman. The asperity has just been feared by the medium.

9.2 Interpretation

The prone emphasizes the importance of err. The shrubbery emphasizes Wednesday. The horsewoman displays the definition to emphasize the relationship between Eastbourne and Philips. The muslin symbolizes Eliza. The savour evokes the futility of backwards. The carpet evokes Longbourn.

Chapter 10

The Plenty of Separations

10.1 Depiction

There is a characteristic plenty against the lower edge of the card, containing a renewal coquetry, an advantageous forlorn, and a discreditable apparel. There is an orderly anecdote. There is an unprofitable park holding a ceaseless apparel, a connubial coquetry, and a candid forlorn. The forlorn pontificates on loser with a face of loser. The forlorn teaches the anecdote.

10.2 Interpretation

The forlorn teaches the anecdote to reference the relationship between the folly of trick and Cambridge. The park holds the apparel, the coquetry, and the forlorn to reference the history between the futility of err and Birmingham. The plenty contains the coquetry, the forlorn, and the apparel to represent the history between Netherfield and Pemberley.

Chapter 11

The Drop of Separations

11.1 Depiction

There is a prudential diffuse lining the upper edge of the card, holding a blemish shrubbery, a super indulge, and an inoffensive drop. In the background, there is a striking puddle secreting an earthly impurity. There is a courtier folio blending with a supercilious impurity. In the bottom left corner of the card there is a dull sleeve. In the foreground there is an immoral ensign. There is a scandalous gown in the background. The indulge stands while unavailinging. The drop bows with an expression of veracity. The puddle has just been contained by the indulge. The indulge scorns the drop. The drop is huged by the indulge. The indulge is doffing the sleeve. The indulge is doffing the gown. The indulge wears the ensign. The indulge is reviling the drop. The folio has just been emitted by the puddle. The drop is berating the gown. The drop scorns the indulge. The drop is fearing the indulge. The drop writes the ensign.

11.2 Interpretation

The indulge doffs the sleeve to evoke the similarities between the folly of thither and the folly of cookery. The folio draws contemplation to the nature of forwarder. The diffuse holds the shrubbery, the indulge, and the drop to evoke the contrast between Watson and the importance of finance. The indulge scorns the drop to allude to a similar happening in the history of the folly of thither. The puddle secretes the impurity to represent a similar event in the history of Hertfordshire. The drop scorns the indulge to allude to a similar happening in the history of Epsom.

Part II

The Suit of Spiritualisms

Chapter 12

The Ace of Spiritualisms

12.1 Depiction

There is a persistent principe in the foreground, containing an industrial firmament, an incompatible firmament, and a piteous bag. Lining the right edge of the card, there is an albuminous footnote oozing an unstable molecule. There is an extraneous crude against the lower edge of the card, mixing with an unstable molecule. There is a civilized spiritualism in the foreground. The bag has just sheltered the crude. The crude is oozed by the footnote. The molecule has just melted into the crude.

12.2 Interpretation

The molecule melts into the crude to represent a similar event in the history of the necessity of pullulates. The footnote oozes the molecule to represent a similar incident in the history of Bismarkian. The firmament draws consideration to the nature of anachronism. The principe evokes Sankey. The spiritualism draws attention to the folly of spectroscopy. The footnote oozes the crude to symbolize the similarities between the folly of permutation and the importance of objective.

Chapter 13

The Two of Spiritualisms

13.1 Depiction

Lining the right edge of the card, there is a gratuitous patriarchate holding a misanthropic firmament, a communist firmament, an international partition, and a tiny schoolroom. Against the left edge of the card there is a misanthropic spiritualism. There is a favorable fry. There is a funny splash in the background. The partition contemplates estimate with a air of estimate. The schoolroom bows with a sense of ax. The spiritualism has just been displayed by the schoolroom. The splash has just been devoured by the schoolroom. The fry is drunk by the schoolroom. The fry is desired by the schoolroom. The partition scorns the splash. The partition is eating the fry. The partition is desiring the splash.

13.2 Interpretation

The patriarchate holds the firmament, the firmament, the partition, and the schoolroom to represent the relationship between the folly of recognition and the nature of recurs. The fry alludes to the folly of reckon. The spiritualism emphasizes Lutheran. The partition desires the splash to represent the history between Councillor and the nature of morsel. The partition scorns the splash to symbolize a similar occurrence in the history of the folly of vestige. The schoolroom devours the splash to reference the similarities between the importance of dance and Ann.

Chapter 14

The Three of Spiritualisms

14.1 Depiction

There is an inseparable telegraph in the bottom left corner of the card, sheltering a favorable firmament, a theoretical incandescent, and an exclusive competitor. Against the upper edge of the card there is a poetic atom. There is a doctrinal idealist. In the bottom right corner of the card, there is a puzzling pan condemning a puzzling toffee. Lining the left edge of the card, there is a diverse miscarriage embracing a minimum competitor. Lining the left edge of the card, there is a spiral headlong oozing a sporadic molecule. In the foreground there is a theoretical spiritualism. The competitor sits while intensifying. The miscarriage sits with a sense of slip. The pan ponders air puzzling. The competitor is displaying the idealist. The competitor displays the atom. The competitor holds the miscarriage. The miscarriage has just been wept at by the competitor. The atom has just been displayed by the pan. The pan has just spurned the miscarriage. The pan is fearing the competitor. The headlong has just been feared by the pan. The headlong has just been contained by the miscarriage. The atom has just been displayed by the miscarriage. The miscarriage has just spurned the competitor. The miscarriage scorns the pan. The miscarriage is weeping at the pan.

14.2 Interpretation

The pan fears the competitor to evoke the contrast between Ann and the necessity of leaning. The telegraph shelters the firmament, the incandescent, and the competitor to emphasize the similarities between the importance of mathematician and Kovalevsky. The miscarriage evokes the nature of slip. The atom symbolizes Roumanian. The pan condemns the toffee to draw contemplation to a similar occurrence in the history of the folly of thump. The molecule alludes to Eisenachers.

Chapter 15

The Four of Spiritualisms

15.1 Depiction

There is a devious cycle in the bottom right corner of the card, containing a communist firmament, and an untwist blew. In the midground there is a terrier hookah. There is a poetic spiritualism lining the left edge of the card. The blew lounges while gardening. The blew is desiring the spiritualism. The blew sculpts the hookah.

15.2 Interpretation

The cycle represents Wissenschaft. The blew sculpts the hookah to symbolize the similarities between the folly of cartwheel and the importance of verdict. The firmament draws contemplation to Lanark. The blew desires the spiritualism to reference the relationship between the necessity of cur and Le.

Chapter 16

The Five of Spiritualisms

16.1 Depiction

In the top right corner of the card, there is a gratuitous consul condemning a wilful cucumber. There is a sportive exquisite. In the top left corner of the card there is a queer ferret. There is a fragmentary whirl lining the lower edge of the card, containing a widespread firmament, a queer ferret, and a legged goose. In the background there is a juridical spiritualism. The consul bows adorned with a rictus of code. The goose roars while reeling. The cucumber whimpers with a sense of indirect. The consul seeks the exquisite. The ferret has just been spurned by the goose, and the consul. The cucumber is wept at by the goose. The cucumber, the consul, and the goose have just spurned the exquisite.

16.2 Interpretation

The consul seeks the exquisite to evoke the similarities between Sam and the nature of cookery. The spiritualism references Tzu. The cucumber, the consul, and the goose spurn the exquisite to emphasize a similar incident in the history of the importance of list. The goose weeps at the cucumber to draw contemplation to the relationship between Shan and Gardiners. The ferret represents Ann. The whirl draws contemplation to the futility of theology.

Chapter 17

The Six of Spiritualisms

17.1 Depiction

There is an undeniable trustee berating a preservative importune. Lining the upper edge of the card there is a subjective spiritualism. In the top left corner of the card, there is a truthful salmon condemning a significant poultry. In the foreground there is a barrowful roast. In the background there is a purple extra. There is a contemporary suffrage holding an identical incandescent, an imperative firmament, an execrable firmament, and an imaginable importune. The trustee lounges adorned with an expression of caricature. The salmon rears while buttering. The spiritualism has just been displayed by the trustee. The trustee kisses the salmon. The trustee is consuming the importune. The importune has just been desired by the trustee. The salmon, and the trustee are condemning the roast. The salmon holds the trustee. The extra has just been desired by the salmon. The poultry is coveted by the salmon, and the trustee.

17.2 Interpretation

The suffrage evokes the futility of estimate. The extra represents Mercia. The poultry references Amongst. The trustee berates the importune to reference the contrast between the futility of reflex and Philippses. The salmon, and the trustee condemn the roast to represent a similar event in the history of Edgar. The salmon holds the trustee to represent the similarities between Edgar and the futility of reflex.

Chapter 18

The Seven of Spiritualisms

18.1 Depiction

There is an expansive distribution sheltering an unbroken incandescent, a sensuous firmament, and a momentous agnostic. In the foreground there is an economic spiritualism. The agnostic stands with a face of subjugation. The agnostic is demonstrating the spiritualism.

18.2 Interpretation

The distribution evokes the necessity of stride. The firmament emphasizes the necessity of reformer. The agnostic evokes Anaxagoras. The incandescent evokes the necessity of essence. The spiritualism draws the eye to Babeuf.

Chapter 19

The Side of Spiritualisms

19.1 Depiction

There is a spiritual majority in the top right corner of the card, sheltering a feudal firmament, an irrational firmament, an unbroken incandescent, a parliamentary side, and a diverse minority. In the bottom right corner of the card there is a schismatic layer. There is a religious fallow in the background, secreting a central cotton. There is an official enslaves in the top right corner of the card, secreting a nebulous explosion. There is an execrable fluid in the bottom left corner of the card, mingling with a quibble explosion. The minority sits parliamentary. The side ponders subjugation parliamentary. The side holds the enslaves, and the fallow. The layer is rebuked by the side. The minority is hugged by the side. The side has just desired the layer. The side is being disgusted by the minority. The minority is fearing the side. The minority is weeping at the fallow. The layer is enscribed by the minority. The fluid has just been secreted by the enslaves. The explosion melts into the cotton. The fluid has just been mingled with by the cotton. The cotton melts into the explosion.

19.2 Interpretation

The side desires the layer to symbolize the contrast between Rameau and Manchester. The side holds the enslaves, and the fallow to reference the history between the importance of essence and the necessity of honor. The side is disgusted by the minority to evoke the contrast between the importance of fusion and the nature of mathematician. The fallow secretes the cotton to represent a similar occurrence in the history of the nature of pullulates. The firmament draws attention to the importance of foresight. The majority references Frenchmen.

Chapter 20

The Medium of Spiritualisms

20.1 Depiction

In the foreground, there is an elaborate ocean sheltering a derogatory firmament, a feudal firmament, a standard firmament, a definite medium, and an appropriate proletarian. In the background there is a winded doctrine. In the bottom left corner of the card, there is an unreason electrode oozing a spontaneous fluid. The proletarian stands while conditioning. The medium contemplates excerpt adorned with an expression of abundance. The medium holds the electrode. The doctrine has just been taught by the medium. The proletarian has just been berated by the medium. The proletarian is hugged by the medium. The medium weeps at the proletarian. The proletarian has just taught the doctrine. The medium has just been condemned by the proletarian. The medium is reviled by the proletarian. The electrode is been disgusted by by the proletarian.

20.2 Interpretation

The doctrine represents Hartley. The proletarian is disgusted by the electrode to reference the similarities between the futility of pullulates and the futility of subjugation. The medium berates the proletarian to allude to the contrast between the importance of abundance and the nature of favor. The medium weeps at the proletarian to represent a similar incident in the history of the necessity of physiology. The firmament draws the eye to the futility of fusion. The fluid emphasizes the importance of homage.

Chapter 21

The Plenty of Spiritualisms

21.1 Depiction

There is a misanthropic plenty lining the upper edge of the card, containing an even incandescent, a naive incandescent, a subjective incandescent, a barbaric incandescent, and a spiritual exploitation. In the top left corner of the card, there is a responsible outgrown emitting a topical crude. There is an encyclopaedic flax blending with a spontaneous crude. In the bottom left corner of the card, there is an exclusive universe holding a barbaric incandescent, a powerless incandescent, a retrogressive incandescent, a charitable exploitation, and a subjective incandescent. The exploitation bows spiritual. The outgrown is sheltered by the exploitation. The outgrown has just secreted the flax. The crude mingles with the flax.

21.2 Interpretation

The exploitation shelters the outgrown to represent the relationship between the importance of pretext and the nature of fortune. The flax blends with the crude to evoke the relationship between the necessity of happiness and Bismarkian. The incandescent evokes Neveu. The incandescent references the folly of recurs. The outgrown secretes the flax to symbolize the history between the necessity of estimate and Fourier. The incandescent represents Owen.

Chapter 22

The Drop of Spiritualisms

22.1 Depiction

In the bottom right corner of the card, there is a commercial tension containing a dialectical firmament, a yearly incandescent, and a primitive drop. In the foreground, there is a systematic swindler retching at a sporadic drop. The swindler bows while initiating. The drop speaks on anti while quoting. The drop has just condemned the swindler. The swindler has just been been disgusted by by the drop. The swindler cradles the drop.

22.2 Interpretation

The tension contains the firmament, the incandescent, and the drop to draw the eye to the similarities between the folly of originator and the folly of precondition. The drop is disgusted by the swindler to represent the contrast between Spinoza and the necessity of precondition. The swindler cradles the drop to evoke a similar incident in the history of Lancashire. The drop condemns the swindler to symbolize a similar occurrence in the history of the folly of anti. The swindler retches at the drop to symbolize a similar incident in the history of the folly of precondition.

Part III

The Suit of Breads

Chapter 23

The Ace of Breads

23.1 Depiction

There is a legged pet lining the upper edge of the card, containing a purple bag, a goldfish bread, and a hellish fitter. In the background, there is a dive toe secreting a muscular salt. The salt has just been contained by the fitter.

23.2 Interpretation

The toe secretes the salt to draw the eye to the similarities between the nature of darkness and Ann. The fitter alludes to Uri. The bread symbolizes the importance of thump. The pet evokes the folly of somersault.

Chapter 24

The Two of Breads

24.1 Depiction

There is a caterpillar reed weeping at a blamable idleness. There is a muscular bread in the bottom right corner of the card. In the bottom left corner of the card there is a powdered tut. There is an adventurous vine. In the background, there is a dive consultation holding a tiny twelfth. The reed bows with a face of curiosity. The idleness bows articulate. The idleness is scorned by the reed. The reed is kissing the idleness. The tut is desired by the reed. The reed is desiring the bread. The vine has just been put on by the reed. The reed is cradled by the idleness. The vine is coveted by the idleness. The idleness fears the reed.

24.2 Interpretation

The idleness fears the reed to reference a similar event in the history of Arveiron. The consultation emphasizes the futility of ringlet. The bread represents the nature of thistle. The reed kisses the idleness to emphasize the relationship between Nile and the nature of season. The idleness cradles the reed to draw consideration to the history between Arveiron and the necessity of muchness. The idleness covets the vine to draw the eye to a similar event in the history of the nature of example.

Chapter 25

The Three of Breads

25.1 Depiction

There is an idiotic queer in the midground, consuming a muscular bread. There is a legged gravy. There is a congeal frontier against the left edge of the card, berating a muscular bread. In the top right corner of the card, there is an untwist stool demonstrating an air of est comfort. There is a dive hedgehog secreting a caterpillar vinegar. There is a dabble inclemency in the bottom right corner of the card, emitting a bridal rich. Lining the lower edge of the card, there is a funny turkey sheltering a caterpillar tray, a crazy twelfth, and a congeal frontier. The queer lounges with a air of ax. The stool bows while uprighting. The frontier contemplates season with a air of repentant. The queer has just taught the comfort. The queer berates the frontier. The queer has just sculpted the gravy. The inclemency has just been sheltered by the frontier. The frontier has just taught the comfort. The frontier spurns the stool. The stool is feared by the queer, and the frontier. The hedgehog is held by the stool. The bread is bitten by the stool. The frontier is wept at by the stool. The vinegar has just been mixed with by the rich. The rich has just been mixed with by the vinegar.

25.2 Interpretation

The frontier spurns the stool to evoke a similar occurrence in the history of the futility of prelude. The queer sculpts the gravy to symbolize the relationship between the nature of ax and the futility of darkness. The frontier teaches the comfort to symbolize a similar event in the history of the importance of extinction. The queer consumes the bread to allude to the relationship between Mabel and Zealand. The queer teaches the comfort to reference the contrast between Mabel and the folly of thump. The rich alludes to the futility of rudder.

Chapter 26

The Four of Breads

26.1 Depiction

There is an est refreshment holding a contemptuous dainty, a crazy bag, a sense of supposition, a confusing bread, and a perilous bush. There is an air of reverential scheme. The bush lounges variable. The supposition has just been demonstrated by the bush. The scheme is taught by the bush. The bread is desired by the bush.

26.2 Interpretation

The bush alludes to Agatha. The bag represents the necessity of somersault. The supposition symbolizes Greenwich. The refreshment symbolizes the nature of jar. The scheme represents Italians. The dainty symbolizes the folly of skirt.

Chapter 27

The Five of Breads

27.1 Depiction

There is a technical bigotry in the midground, hugging a still fiend. There is a legged bread against the upper edge of the card. There is an idiotic barley lining the right edge of the card, doffing a caterpillar camomile. There is an air of ax in the foreground. There is a famous mash. Lining the upper edge of the card there is a crazy toast. Lining the lower edge of the card, there is a puzzling consultation sheltering a terrier tray, a terrier toast, and a terrier barley. The barley pontificates on trumpet overhead. The fiend lunges with an expression of persevere. The bigotry whines while depicting. The mash is rebuked by the bigotry. The barley has just been hugged by the bigotry. The bigotry is eating the bread. The bigotry is coveting the bread. The bigotry reviles the barley. The barley is demonstrating the ax. The fiend is held by the barley. The barley is biting the mash. The toast has just been coveted by the barley. The fiend holds the bigotry.

27.2 Interpretation

The barley doffs the camomile to reference the contrast between Lory and the folly of cartwheel. The bigotry rebukes the mash to reference a similar incident in the history of the nature of caricature. The barley holds the fiend to represent a similar incident in the history of Lory. The bread references Shan. The ax alludes to the folly of curiosity. The fiend holds the bigotry to allude to the similarities between Moritz and the necessity of caricature.

Chapter 28

The Six of Breads

28.1 Depiction

There is an irregular murderer in the top left corner of the card, rebuking a comparable flash. There is a barrowful footmen against the upper edge of the card, desiring an idiotic bread. There is a funny elbow in the bottom left corner of the card, oozing an idiotic vinegar. In the top right corner of the card there is an illimitable corn. In the top left corner of the card there is a justifiable corn. There is an est whisker in the foreground, sheltering an idiotic twelfth, a confusing roof, a forward corn, and an illimitable corn. The footmen thinks about dancing while wriggling. The murderer rears with a air of skeleton. The corn has just been spurned by the murderer. The murderer hugs the footmen. The corn is bitten by the murderer. The corn has just been sought by the murderer. The elbow has just been been disgusted by by the murderer. The footmen shelters the elbow. The footmen devours the corn. The footmen has just desired the corn. The footmen is reviling the murderer.

28.2 Interpretation

The whisker represents Stigand. The corn symbolizes Lasselleans. The murderer hugs the footmen to represent a similar occurence in the history of the futility of fervour. The murderer rebukes the flash to reference a similar incident in the history of Greece. The twelfth alludes to Curiouser. The roof symbolizes the importance of morsel.

Chapter 29

The Seven of Breads

29.1 Depiction

In the foreground, there is a queer archbishop containing a muscular tray, a thimble curl, a tiny bread, and a hopeful downwards. There is an overhead croquet in the top left corner of the card. The downwards contemplates pattern hopeful. The bread has just been scorned by the downwards. The downwards bites the bread. The downwards desires the bread. The downwards doffs the croquet.

29.2 Interpretation

The downwards doffs the croquet to draw contemplation to a similar event in the history of the importance of crimson. The curl alludes to Nile. The bread emphasizes the futility of thump. The archbishop symbolizes the necessity of twinkle. The tray draws attention to the futility of button.

Chapter 30

The Side of Breads

30.1 Depiction

There is a caterpillar riper against the upper edge of the card, containing a powdered bag, and a barrowful tail. In the bottom right corner of the card there is a legged variation. Lining the right edge of the card there is an untwist hookah. In the background, there is a wooden side condemning a goldfish variation. The tail bows with a sense of dancing. The side sits while uncorking. The hookah has just been doffed by the tail. The tail has just woven the variation. The side embraces the tail. The hookah is sought by the side. The side is coveting the variation. The side is being disgusted by the tail.

30.2 Interpretation

The hookah evokes the folly of darkness. The riper contains the bag, and the tail to symbolize the history between the importance of pattern and the necessity of ax. The side is disgusted by the tail to symbolize a similar happening in the history of Cheshire. The tail weaves the variation to draw consideration to the relationship between the futility of ringlet and the nature of dancing. The side covets the variation to evoke the relationship between Cheshire and the futility of cur. The side embraces the tail to emphasize a similar occurrence in the history of the futility of growl.

Chapter 31

The Medium of Breads

31.1 Depiction

There is a contemptuous grunt in the background, biting an est bite. In the foreground, there is a truthful medium devouring a purple bite. There is a queer custard. There is a wooden banquet in the foreground. There is a caterpillar beak emitting a caterpillar salt. There is a purple cupboard sheltering a thimble frontispiece, a crazy curl, a funny medium, a barrowful bite, and a downward custard. The grunt contemplates peg with a sense of curiosity. The medium ponders cur while adaing. The grunt is scorning the medium. The banquet has just been bitten by the grunt. The custard has just been devoured by the grunt. The banquet is sought by the grunt. The beak has just been wept at by the grunt. The beak is sheltered by the medium. The medium is spurning the banquet. The custard is coveted by the medium. The bite has just been sought by the medium.

31.2 Interpretation

The medium shelters the beak to represent the contrast between the folly of cur and the necessity of dance. The curl draws consideration to Gryphon. The medium spurns the banquet to evoke a similar occurence in the history of Lacie. The grunt seeks the banquet to reference the contrast between Ann and Elsie. The grunt weeps at the beak to emphasize a similar occurence in the history of the necessity of muchness. The custard emphasizes the importance of dear.

Chapter 32

The Plenty of Breads

32.1 Depiction

There is a dive plenty holding an est frontispiece, a purple dainty, a baked bag, a powdered juryman, and a funny twelfth. In the top right corner of the card, there is a wooden waistcoat oozing a puzzling vinegar. Lining the left edge of the card, there is an overhead salt mingling with a goldfish vinegar. Lining the right edge of the card there is a tough toffee. There is a truthful tidy containing a goldfish bag, a truthful twelfth, a piteous dainty, a wooden frontispiece, and an untwist juryman. The juryman bows untwist. The juryman holds the waistcoat. The juryman sculpts the toffee. The salt has just been emitted by the waistcoat. The salt has just been mingled with by the vinegar.

32.2 Interpretation

The juryman holds the waistcoat to allude to a similar event in the history of Edwin. The salt mingles with the vinegar to evoke a similar incident in the history of the necessity of comfort. The toffee alludes to the necessity of cartwheel. The plenty holds the frontispiece, the dainty, the bag, the juryman, and the twelfth to allude to the relationship between the folly of cartwheel and Nile. The waistcoat oozes the vinegar to emphasize a similar occurrence in the history of Morcar. The waistcoat emits the salt to reference a similar event in the history of Morcar.

Chapter 33

The Drop of Breads

33.1 Depiction

There is a puzzling sugar sheltering a tight dainty, a sense of fury, and a queer drop. There is a patriotic ache lining the right edge of the card, desiring a queer fig. In the top right corner of the card there is a goldfish camomile. In the bottom right corner of the card, there is a baked waistcoat emitting an est salt. There is a terrier lit in the foreground. The ache thinks about dance wearing an expression of pattern. The drop bows while popping. The drop is condemning the ache. The waistcoat has just been retched at by the drop. The drop fears the ache. The fig is sculpted by the drop. The lit is sculpted by the drop. The ache is holding the waistcoat. The ache has just demonstrated the fury. The lit has just been condemned by the ache. The fig has just been berated by the ache. The ache covets the lit. The ache shrugs off the camomile. The ache is reviling the drop.

33.2 Interpretation

The ache alludes to the necessity of thump. The dainty symbolizes Normans. The lit represents Zealand. The drop retches at the waistcoat to symbolize the similarities between Australia and the importance of cartwheel. The fig symbolizes Tillie. The salt symbolizes the necessity of morsel.

Part IV

The Suit of Missiles

Chapter 34

The Ace of Missiles

34.1 Depiction

In the top left corner of the card, there is a sunny peak containing a sedulous masquerade, an eventful garb, and a disrespectful hauteur. There is an unquiet shroud in the top right corner of the card, secreting a fanciful rawness. In the background, there is an imminent rawness mingling with a lifeless rawness. The rawness has just been held by the hauteur. The shroud secretes the rawness. The rawness melts into the rawness.

34.2 Interpretation

The rawness emphasizes Rhine. The rawness represents Gravesend. The masquerade alludes to the futility of inscription. The hauteur alludes to Grantley. The shroud evokes Frankenstein. The peak references Grecians.

Chapter 35

The Two of Missiles

35.1 Depiction

There is a creditable guardianship weeping at a routine dew. There is a sense of placid lining the lower edge of the card. There is a dishonourable woody in the bottom right corner of the card, oozing an abominable chestnut. There is a satisfactory crayon mingling with a perusal chestnut. There is an air of lieu in the midground. There is a pensive cooking. There is a secondary endurance in the foreground, sheltering an inaccessible foliage, a promontory spire, a chimerical basket, and a professional cooking. The dew thinks about season while debarring. The guardianship speaks on loser adorned with a face of prognostic. The woody has just been held by the guardianship. The guardianship has just taught the lieu. The placid is displayed by the guardianship. The guardianship rebukes the cooking. The guardianship berates the dew. The dew is huged by the guardianship. The cooking has just been devoured by the guardianship. The cooking is desired by the guardianship. The dew teaches the placid. The dew is drinking the cooking. The dew is disgusted by the guardianship. The woody has just oozed the crayon. The crayon is mixed with by the chestnut.

35.2 Interpretation

The dew alludes to Walton. The placid evokes the folly of pertinacity. The endurance emphasizes the importance of channel. The lieu represents the nature of mince. The guardianship holds the woody to emphasize the history between Longbourn and the futility of indelicacy. The foliage symbolizes Dec.

Chapter 36

The Three of Missiles

36.1 Depiction

There is a terrible slaughter in the top right corner of the card, devouring a glorious delicacy. There is a live requisition scorning an oatmeal delicacy. Against the lower edge of the card, there is a restorative convulsion oozing a coarse luxuriant. In the foreground, there is a treble mummy secreting a frantic livid. There is a sense of contortion. There is an impolitic overtaken hugging a manly slaughter. There is a healthful tiresome secreting an ungovernable stuffy. Lining the upper edge of the card there is a genuine barouche. In the top left corner of the card, there is a perish negotiation containing a zeal preserver, and a chivalrous basket. The slaughter lounges adorned with an expression of supple. The requisition speaks on persevere wearing an expression of persevere. The overtaken contemplates dictate with a air of err. The slaughter has just sheltered the convulsion. The slaughter is condemning the requisition. The slaughter wears the barouche. The slaughter has just been disgusted by the mummy. The requisition has just been feared by the slaughter. The mummy has just been sheltered by the requisition. The contortion is taught by the requisition. The requisition, and the slaughter are rebuking the overtaken. The slaughter is held by the requisition. The requisition has just doffed the barouche. The slaughter, and the requisition are fearing the tiresome. The requisition has just been disgusted by the overtaken. The stuffy has just been mingled with by the luxuriant. The livid blends with the stuffy. The overtaken has just sheltered the tiresome. The overtaken puts on the barouche.

36.2 Interpretation

The delicacy emphasizes Agatha. The slaughter fears the requisition to evoke a similar happening in the history of the futility of dialect. The basket represents the folly of harvest. The overtaken hugs the slaughter to reference the similarities between the nature of err and Edinburgh. The overtaken shelters the tiresome to draw the eye to a similar incident in the history of the folly of dictate. The negotiation references the importance of contortion.

Chapter 37

The Four of Missiles

37.1 Depiction

There is a pleasurable host in the bottom left corner of the card, holding an overwhelming basket, a dense foliage, and a tractable stupider. There is a creditable painting in the background. There is a sense of dirty tacit lining the upper edge of the card. The stupider contemplates genteel while railing. The tacit has just been taught by the stupider. The painting is sculpted by the stupider.

37.2 Interpretation

The host holds the basket, the foliage, and the stupider to emphasize the contrast between the importance of standard and Rotterdam. The stupider teaches the tacit to evoke a similar occurrence in the history of the necessity of forwarder. The stupider sculpts the painting to draw the eye to a similar event in the history of Oakham.

Chapter 38

The Five of Missiles

38.1 Depiction

Lining the lower edge of the card, there is a disapprove phaeton retching at an invulnerable corpse. There is an untwist crocodile in the background, coveting a wicked contrariwise. There is a sunny grapple in the foreground. There is a rendezvous fairer lining the upper edge of the card, holding an enigmatic foliage. The corpse pontificates on incident captive. The phaeton whimpers while gardinersing. The crocodile rears adorned with a face of cur. The phaeton has just wielded the contrariwise. The corpse is spurned by the phaeton. The grapple has just been devoured by the corpse. The crocodile is been disgusted by by the corpse. The grapple has just been devoured by the crocodile. The corpse, and the crocodile spurn the contrariwise.

38.2 Interpretation

The phaeton wields the contrariwise to symbolize a similar occurence in the history of the folly of affront. The corpse devours the grapple to evoke the history between the importance of incident and Arveiron. The crocodile covets the contrariwise to allude to the relationship between Hjckrrh and Metcalfe. The foliage symbolizes the necessity of fervour. The crocodile devours the grapple to represent a similar occurence in the history of Hjckrrh. The corpse is disgusted by the crocodile to symbolize the similarities between Reuss and Hjckrrh.

Chapter 39

The Six of Missiles

39.1 Depiction

Against the upper edge of the card, there is a heatless pathway holding an unfair fitter, a zeal garb, a disastrous folding, a contemptuous lobster, and a heartless indecent. Against the right edge of the card, there is a preparatory fang emitting a bier rawness. There is a dissoluble brandy against the upper edge of the card. In the bottom left corner of the card there is a dive kettle. There is a dissemble trout weeping at a preparatory fang. The indecent sits with a sense of delusion. The trout snarls with an expression of precipitance. The indecent shelters the fang. The indecent has just desired the kettle. The trout devours the lobster. The trout seeks the lobster. The brandy has just been scorned by the indecent, and the trout. The lobster has just been condemned by the trout, and the indecent. The kettle has just been condemned by the trout, and the indecent.

39.2 Interpretation

The fang emits the rawness to emphasize a similar happening in the history of the necessity of diffidence. The pathway holds the fitter, the garb, the folding, the lobster, and the indecent to emphasize a similar occurrence in the history of the importance of avidity. The indecent shelters the fang to emphasize a similar event in the history of Romulus. The trout weeps at the fang to reference the similarities between the necessity of thither and Turkish. The trout seeks the lobster to emphasize a similar event in the history of the futility of infamy. The trout, and the indecent condemn the kettle to symbolize the relationship between the nature of precipitance and the importance of peg.

Chapter 40

The Seven of Missiles

40.1 Depiction

There is a crucible commences sheltering a convulsive clad, a crucible keel, and a strive crush. There is a convulsive veil lining the left edge of the card. There is an air of unseen scheme. The crush pontificates on calamity strive. The crush displays the scheme. The crush has just forged the veil.

40.2 Interpretation

The keel evokes the nature of incident. The commences represents Persian. The clad evokes Beaufort. The scheme emphasizes Juras. The crush references the necessity of channel. The veil alludes to the futility of reproach.

Chapter 41

The Side of Missiles

41.1 Depiction

There is an unquiet irradiation sheltering a lifeless steeple, an ignominious chimera, a paradisiacal foliage, a populous moonshine, an eventual lion, and a heatless side. There is an unsatisfactory trample emitting a perish overcast. There is a multifarious religion in the top right corner of the card. The lion speaks on link with a rictus of error. The side pontificates on repetition indefatigable. The religion is demonstrated by the side. The lion has just been condemned by the side. The moonshine is coveted by the side. The trample has just been retched at by the side. The side reviles the lion. The trample has just been held by the lion. The lion displays the religion. The side is hugged by the lion. The lion is consuming the moonshine. The side has just been feared by the lion.

41.2 Interpretation

The foliage draws consideration to the folly of stealth. The lion displays the religion to allude to a similar event in the history of Agrippa. The side demonstrates the religion to emphasize the similarities between the folly of alchemist and Numa. The lion consumes the moonshine to emphasize the similarities between the necessity of link and Persian. The lion hugs the side to emphasize a similar happening in the history of Agrippa. The lion holds the trample to reference a similar occurrence in the history of the folly of insatiate.

Chapter 42

The Medium of Missiles

42.1 Depiction

There is a manly fund in the background, holding an inquisitive preserver, and a youthful countryman. Lining the left edge of the card, there is an adventurous medium teaching a wondrous akin. There is a cloudless cot. In the bottom right corner of the card there is an air of utterance. There is an inextinguishable veil in the bottom left corner of the card. The countryman contemplates dialect with a sense of indication. The medium lounges famed. The countryman is teaching the akin. The countryman is demonstrating the utterance. The countryman condemns the medium. The countryman has just huged the medium. The countryman weeps at the medium. The cot is sculpted by the countryman. The medium displays the utterance. The veil is sought by the medium. The cot has just been worn by the medium. The countryman is been disgusted by by the medium.

42.2 Interpretation

The fund draws attention to Lavenza. The medium teaches the akin to emphasize a similar occurrence in the history of Montanvert. The veil references the importance of crime. The countryman teaches the akin to evoke the contrast between the necessity of incident and the futility of prelude. The countryman demonstrates the utterance to emphasize the history between the importance of incident and Arab. The medium displays the utterance to draw contemplation to the history between the nature of conformation and Arab.

Chapter 43

The Plenty of Missiles

43.1 Depiction

Lining the left edge of the card, there is a western plenty sheltering a cursory basket, a smooth texture, and a syndic torturer. There is a rendezvous cot in the foreground. There is a frantic upright sheltering a smooth texture, a mutable torturer, and a cursory basket. The torturer sits adorned with a rictus of glide. The cot has just been coveted by the torturer.

43.2 Interpretation

The torturer draws contemplation to the necessity of diffidence. The plenty represents the futility of sophism. The upright emphasizes Greenwich. The texture draws attention to the folly of sophism. The basket evokes Greenwich. The cot references Dec.

Chapter 44

The Drop of Missiles

44.1 Depiction

There is an immeasurable college holding an acquittal illuminate, a cloudless scenery, a southern drop, and a tumultuous brethren. There is an inquisitive persecutor emitting a heartless overcast. The brethren bows with a sense of contortion. The drop contemplates sophism with a air of resolution. The drop is rebuking the brethren. The drop is being disgusted by the brethren. The drop is being disgusted by the persecutor. The persecutor has just been contained by the brethren. The brethren rebukes the drop. The drop is been disgusted by by the brethren.

44.2 Interpretation

The persecutor symbolizes the nature of overthrow. The overcast references Strasburgh. The drop rebukes the brethren to reference the similarities between the importance of roaring and the necessity of threshold. The college holds the illuminate, the scenery, the drop, and the brethren to emphasize a similar happening in the history of the nature of link. The brethren rebukes the drop to evoke a similar happening in the history of the importance of harvest. The drop is disgusted by the brethren to symbolize a similar incident in the history of Grecians.

Part V

The Major Arcana

Chapter 45

I - The Museum

45.1 Depiction

There is an ultimate adaptation containing an inseparable incandescent, and an appropriate firmament. There is an exceptionable contrariwise. There is a beauteous sanguine. There is an insoluble destruction in the top left corner of the card. There is a hereditary panacea. There is a piteous extra in the foreground. In the foreground there is a piteous extra. In the top left corner of the card there is a youthful discoverer. There is an unquiet repair.

45.2 Interpretation

The panacea draws consideration to Hegelian. The destruction alludes to the importance of fusion. The contrariwise represents the futility of err. The adaptation contains the incandescent, and the firmament to allude to a similar incident in the history of Walloon. The sanguine evokes Birmingham. The repair references the nature of harvest.

Chapter 46

II - The Heart

46.1 Depiction

There is a twentieth shark in the top left corner of the card, reviling a discernible trout. There is a legged turtle lining the upper edge of the card, kissing an incomprehensible trout. There is a sensual bigotry coveting a traditional tobacco. There is a goldfish butter in the background. In the top left corner of the card there is a downward teapot. In the top right corner of the card there is a powdered ferret. Against the left edge of the card there is a nocturnal cooking. There is an atrocious poet. There is a vexatious theatre sheltering an estimable pianoforte, and an incomprehensible trout. Against the left edge of the card, there is a valid phaeton coveting a valueless expostulation. There is a dirty nourishes. There is a manual contract wielding a favorable destruction. In the background, there is a syndic wretch drinking an unpaid tobacco. Lining the left edge of the card, there is a lawless deer drinking a conducive cooking. The trout snarls with a sense of syllable. The phaeton whimpers with a air of spring. The bigotry snarls while bimetallising. The contract rears wearing a face of echo. The turtle whines with a sense of somersault. The shark lunges wearing an expression of dance. The deer whines with a air of socket. The wretch roars while loading. The ferret has just been condemned by the shark. The shark cradles the turtle. The shark eats the cooking. The poet is coveted by the shark. The teapot is berated by the turtle. The bigotry is spurned by the turtle. The turtle has just sought the butter. The bigotry is kissing the phaeton. The phaeton is berated by the trout. The trout has just eaten the nourishes. The nourishes is condemned by the phaeton. The contract is reviled by the phaeton. The poet is employed by the wretch. The wretch is embracing the deer. The deer kisses the phaeton. The turtle has just been wept at by the deer. The bigotry, and the wretch covet the destruction. The contract is scorned by the phaeton, and the wretch.

46.2 Interpretation

The trout eats the nourishes to reference a similar occurence in the history of Darcy. The butter draws contemplation to the nature of morsel. The teapot references Un. The bigotry, and the wretch

covet the destruction to represent a similar incident in the history of Sickigen. The contract wields the destruction to draw attention to a similar event in the history of the necessity of echo. The ferret represents Nile.

Chapter 47

III - The Swamp

47.1 Depiction

There is an involuntary impurity in the top left corner of the card, mixing with a courageous squalid. Lining the lower edge of the card, there is an est crust mingling with a goldfish plate. There is a doctrinal fluid in the top left corner of the card. Against the lower edge of the card, there is a mediaeval oxygen blending with a courageous squalid. There is an oriental gale containing a dreary eighteenth, and a genial starry. There is a deprive novel mixing with a parliamentary oxygen. There is a huge ash mingling with a habitable squalid. The crust has just been mixed with by the squalid. The oxygen is mixed with by the squalid. The crust has just mixed with the ash. The crust mingles with the oxygen. The plate melts into the fluid. The impurity has just been mingled with by the plate.

47.2 Interpretation

The novel symbolizes Barnet. The eighteenth alludes to the necessity of clearness. The squalid mixes with the crust to draw contemplation to a similar incident in the history of Beaufort. The crust mingles with the plate to allude to a similar occurrence in the history of the folly of darkness. The oxygen blends with the squalid to symbolize the similarities between the folly of pretext and Beaufort. The squalid mixes with the oxygen to symbolize a similar event in the history of the futility of season.

Chapter 48

IV - Handiwork

48.1 Depiction

In the bottom left corner of the card, there is a pensive minister containing an oppressive scenery.

48.2 Interpretation

The minister represents Wakefield. The scenery represents Naples.

Chapter 49

V - Contemplation

49.1 Depiction

Against the lower edge of the card, there is an impassive confessor kissing a geographical aristocracy. Against the right edge of the card, there is a tough barley shrugging off a key hookah. In the bottom right corner of the card, there is a rectory acrimony kissing a tender confessor. In the background, there is an evolutionary committee emitting a juridical oxygen. There is a commendable cassino. There is a nightly moonshine in the top left corner of the card. There is an animate frosty against the lower edge of the card, sheltering a penniless adorns, an oppressive illuminate, and an enigmatic preserver. The acrimony lounges with an expression of forwarder. The aristocracy bows ultimate. The barley stands with a sense of ax. The confessor pontificates on prelude wearing a rictus of packet. The confessor has just scorned the cassino. The barley has just been cradled by the confessor. The moonshine has just been desired by the confessor. The confessor shrugs off the hookah. The acrimony has just been spurned by the barley. The confessor is retched at by the barley. The aristocracy has just been been disgusted by by the barley. The cassino is eaten by the acrimony. The committee is contained by the aristocracy. The barley, and the acrimony condemn the aristocracy. The aristocracy spurns the barley. The acrimony is embraced by the aristocracy. The aristocracy hugs the barley.

49.2 Interpretation

The adorns evokes Drance. The acrimony kisses the confessor to evoke the history between Pemberley and the necessity of packet. The barley retches at the confessor to represent a similar occurrence in the history of Shan. The barley, and the acrimony condemn the aristocracy to represent the contrast between Shan and the importance of pretext. The confessor desires the moonshine to evoke a similar occurrence in the history of Nought. The confessor shrugs off the hookah to emphasize the relationship between Nought and Cheshire.

Chapter 50

VI - The Center

50.1 Depiction

In the foreground, there is an imaginable preparation sheltering a laudable pavement, a monosyllable coquetry, an encyclopaedic incandescent, a creative ornament, a confusing curl, a queer tray, a muscular bag, a dive frontispiece, and a criminal starry. Lining the right edge of the card, there is an ungrateful government holding a luminous firmament, an average firmament, a funny twelfth, a terrier bag, a healthy pavement, a monosyllable coquetry, a luckless ornament, and a merciless flowery. There is a sickly hermitage lining the left edge of the card, sheltering a creative ornament, a trusting pavement, a monthly ornament, an incompatible firmament, and a piteous twelfth. There is a rare waterfall holding a steep adorns, a merciless flowery, a perilous preserver, a funny bag, a healthy pavement, and a harsh starry. There is an est tiptoe containing a crazy tray, a caterpillar twelfth, a key bag, a criminal starry, and a satirical pavement. There is a pious leadership sheltering a prominent incandescent, a dialectical incandescent, and a congeal preserver. There is a contemptuous slippery sheltering a terrier bag, a tiny frontispiece, a hopeful curl, a prominent incandescent, a doleful ornament, a satirical pavement, and an overhead tray. Against the left edge of the card, there is an erroneous progeny sheltering a detrimental starry, a merciless flowery, and a tiny bag.

50.2 Interpretation

The curl references the nature of shiver. The firmament evokes the folly of subjugation. The progeny symbolizes the necessity of skeleton. The incandescent alludes to Philippe. The pavement evokes the folly of emptiness. The adorns draws attention to the nature of incident.

Chapter 51

VII - The End

51.1 Depiction

Lining the upper edge of the card, there is a goldfish inwards blending with an idiotic inwards. There is a purple bag in the bottom right corner of the card. There is an olive coquetry mixing with a disgraceful coquetry. There is a dive carrier in the foreground, mingling with a purple carrier. Lining the right edge of the card, there is a resentful duel blending with a resentful duel. Lining the lower edge of the card, there is an execrable fry mixing with a perishable fry. There is a sense of pattern blending with an air of queer pattern. There is an air of subjective outburst in the background, blending with an air of outburst. There is a goldfish gravy against the lower edge of the card. There is a sense of example against the left edge of the card, blending with a sense of example. Lining the lower edge of the card, there is an agnostic geometry blending with a juridical geometry. There is a sense of queer ax in the midground, blending with an air of ax. The carrier stands purple. The bag, the coquetry, the outburst, the fry, and the carrier have just been sheltered by the inwards. The inwards is blended with by the inwards. The inwards has just been mixed with by the inwards. The inwards is mixing with the inwards. The inwards is mingled with by the inwards. The inwards is mingling with the inwards. The inwards mingles with the inwards. The inwards is mingled with by the inwards. The inwards has just been mingled with by the inwards. The inwards is blending with the inwards. The inwards is blending with the inwards. The inwards mingles with the inwards. The coquetry is mingled with by the coquetry. The coquetry mixes with the coquetry. The coquetry mingles with the coquetry. The coquetry has just been mingled with by the coquetry. The coquetry has just been mingled with by the coquetry. The coquetry mixes with the coquetry. The coquetry is mixed with by the coquetry. The coquetry has just been melted into by the coquetry. The coquetry mixes with the coquetry. The coquetry is blended with by the coquetry. The coquetry is melted into by the coquetry. The example has just been taught by the carrier. The outburst has just been taught by the carrier. The pattern has just been demonstrated by the carrier. The fry is scorned by the carrier. The carrier is rebuking the duel. The fry is eaten by the carrier. The carrier is desiring the duel. The carrier is coveting the fry. The carrier is wearing the gravy. The carrier is mixed with by the carrier. The carrier is melted into by the carrier. The

carrier is mingled with by the carrier. The carrier melts into the carrier. The carrier mixes with the carrier. The carrier has just mixed with the carrier. The carrier is mixed with by the carrier. The carrier is mixed with by the carrier. The carrier blends with the carrier. The carrier mixes with the carrier. The carrier is mixing with the carrier. The duel has just been mingled with by the duel. The duel mixes with the duel. The duel is mixed with by the duel. The duel has just been melted into by the duel. The duel is blended with by the duel. The duel blends with the duel. The duel mingles with the duel. The duel is blended with by the duel. The duel blends with the duel. The duel has just been mixed with by the duel. The duel has just mingled with the duel. The fry blends with the fry. The fry mingles with the fry. The fry has just melted into the fry. The fry is melted into by the fry. The fry is mixing with the fry. The fry has just mingled with the fry. The fry is mixing with the fry. The fry mingles with the fry. The fry mingles with the fry. The fry has just been mingled with by the fry. The fry has just been mixed with by the fry. The pattern is mixed with by the pattern. The pattern is blended with by the pattern. The pattern is blended with by the pattern. The pattern melts into the pattern. The pattern mixes with the pattern. The pattern has just been blended with by the pattern. The pattern melts into the pattern. The pattern melts into the pattern. The pattern has just been blended with by the pattern. The pattern is blended with by the pattern. The pattern has just been mingled with by the pattern. The outburst melts into the outburst. The outburst has just been mingled with by the outburst. The outburst has just melted into the outburst. The outburst is mixing with the outburst. The outburst mingles with the outburst. The outburst is blending with the outburst. The outburst has just melted into the outburst. The outburst has just been mingled with by the outburst. The outburst has just been blended with by the outburst. The outburst mingles with the outburst. The outburst is mixed with by the outburst. The example has just been mixed with by the example. The example has just been mixed with by the example. The example has just mixed with the example. The example has just been mixed with by the example. The example blends with the example. The example has just been blended with by the example. The example blends with the example. The example is blended with by the example. The example has just been blended with by the example. The example is blending with the example. The example has just been melted into by the example. The geometry melts into the geometry. The geometry has just been melted into by the geometry. The geometry is mixing with the geometry. The geometry mixes with the geometry. The geometry is mixed with by the geometry. The geometry has just melted into the geometry. The geometry melts into the geometry. The geometry has just been mixed with by the geometry. The geometry blends with the geometry. The geometry has just been mingled with by the geometry. The geometry is mingled with by the geometry. The ax is melted into by the ax. The ax has just melted into the ax. The ax is mixed with by the ax. The ax is blended with by the ax. The ax has just blended with the ax. The ax has just been blended with by the ax. The ax mixes with the ax. The ax blends with the ax. The ax mingles with the ax. The ax has just been mixed with by the ax. The ax has just mixed with the ax.

51.2 Interpretation

The carrier rebukes the duel to evoke the contrast between the futility of curiosity and Charles. The bag draws attention to the nature of dancing. The ax blends with the ax to represent a similar event in the history of Lory. The duel mixes with the duel to evoke a similar incident in the history of the importance of multitude. The carrier mixes with the carrier to draw consideration to the contrast between Edgar and the folly of thump. The example blends with the example to draw

attention to a similar incident in the history of the folly of retrod.

About

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the ashcan tarot did not come easy. much of its development was spent wondering if the idea had any legs. (the early output was not particularly inspiring.) thank you to everyone who saw beauty in this noise.

the techniques used in this are heavily inspired by tarotify by emily short as described in the appendix to *the annals of the parrigues*. the zero-shot classification model `Xenova/mobilebert-uncased-mnli` was used to sort various nouns into categories (person, animal, implement, etc.)

this generation uses corpora drawn from the following texts:

- the suit of separations and the rank of side were drawn from *pride and prejudice* by jane austen.
- the suit of spiritualisms and the rank of medium were drawn from *socialism: utopian and scientific* by frederick engels.
- the suit of breads and the rank of plenty were drawn from *alice's adventures in wonderland* by lewis carroll.
- the suit of missiles and the rank of drop were drawn from *frankenstein; or, the modern prometheus* by mary wollstonecraft shelley.

Further Reading

Invisible Cities, Italo Calvino, 1972.

Wisher, Theurgist, Fatalist, Jenna Moran, 2009.

Planepacked, Goldsie, 2008.

Super Scribblenauts, dir. Jeremiah Slaczka, 2010.

Job Job, dir. Brooke Breit, 2021.

Rory's Story Cubes: Voyages, Rory O'Connor, 2013.

About the Author



magnesium oxide was born while traveling through a doorway at relativistic speeds, so no, it won't tell you its sign. its non-oracular work can be found at <https://magnesiumoxide.neocities.org/>.