

SPECIFICATIONS FOR THE ZOOCOSMOLOGICA DECK

A missive reads:

Please find as follows the specifications for the Zoocosmologica Deck, with notes on the significant imagery and suggestions for stylistic direction.

1. Taxonomy

The Zoocosmologica Deck will consist of 74 cards in all. Of these total 74 cards, 56 will be of the Dasein, 16 will be of the Mythic, and 2 will be without category.

Of the 56 Dasein, 14 will be of the suit Flowers, 14 will be of the suit Stars, 14 will be of the suit Towers, and 14 will be of the suit Spheres. Each suit will consist of, in order, one Passion card, 9 Numeric cards whose count will begin at two and progress upwards by whole numbers until arriving at ten, and 4 Morendo cards of whom the first will be called Death, the second will be called Ripple, the third will be called Harmony, and the fourth will be called Finality.

The Mythic cards will be numbered from one to sixteen. In order, they are Hummingbird, Elephant, Black Widow, Beastman, Mantichore, Gryphon, Dragon, Great Bear, Pegasus, Unicorn, Sleipnir, Jörmungandr, Fenrir, Primordia, Cow, and Life.

Of the 2 uncategorized cards, 1 is The Egg, and 1 is The Seed.

2. Principle Designs

All 74 cards in the deck will be of a uniform width and height, approximately five lengths wide for every seven lengths tall. All 74 cards in the deck will feature a depicted scene, which must allow for directionality and should therefore not feature total symmetry when folded over the horizontal axis, save for the Stars Finality whose scene by happenstance is infinitely symmetrical. All scenes will be encompassed by a border, save for the two uncategorized cards whose scenes will extend fully to the edges of those cards; uniformly about the card, the border will leave some frame of white space between the scene and the edge of the card. Within this white space, in the top left corner and reversed in the bottom right corner, will be denoted the card's symbol and, in the case of the Dasein, the card's suit below it. The color of the border should be uniform across all cards, likely black, but certainly not green. In the case of the Flower cards and the Stars cards, the color used to depict the border should also be used to depict the card's symbol and suit: This color should also be used to denote the symbol in the case of the Mythic. In the case of the Towers cards and Spheres cards, the color green should be used to denote the card's symbol and suit. In the case of the two uncategorized cards, a reasonable choice of contrastive color may be used to depict each card's symbol against its scene.

The symbol of the Passion of Flowers and the Passion of Stars will be the planet symbol of Venus, while the symbol for the Passion of Towers and the Passion of Spheres will be the planet symbol of Mars. The symbol of the Numeric cards will be that card's number depicted in Arabic numerals. The symbol of the Death cards will be a sword whose design will remain uniform across each suit. The symbol of the Ripple cards will be a wave. The symbol of the Harmony cards will be four parallel lines uniformly spaced and of uniform width. The symbol of the Finality cards will be an unfilled square of approximately half the height as that seen of the numerals who serve as the symbols for the Numeric cards. The symbol of the Mythic cards will be that card's number depicted in Roman numerals. The symbol of

The Egg will be an ovum. The symbol of The Seed will be any plant seed whose shape reasonably distinguishes it as such.

The scenery found within the suit Flowers will tend to employ a pastel palette of light faded colors. The scenery found within the suit Stars will employ a palette of white design on black backgrounds and should employ no colors other than white and black. The scenery found within the suit Towers will tend to employ a palette centered around the color orange. Within the scenery of the Spheres suit and the Beastman card, each sphere will be depicted in a hue of blue which is uniform across Beastman and all Spheres cards, save the Spheres Ripple.

It is suggested that the design found on the card backs feature a horizontal line across the card's center, not near to touching either edge, with the Greek minuscule letter zeta depicted above and depicted in reverse below, such that the directionality of the card is not made known by the back. The colors employed and any additional design choices for the card backs may be chosen freely, though the color green is strongly encouraged to be prominently featured.

3. Significant Symbols in Scenery and Stylistic Suggestions

Passion of Flowers

The scene of the Passion of Flowers should primarily depict a female dog's genitalia: More of the scene than not should be composed of her vulva, which should be swollen with heat. She should be of a large breed suitable for vaginal penetration by a human penis. The vulva should appear that it has been smeared with body paint: Of the three sections seen of a canine vulva, the top and right sections should feature yellow paint, and the left section should feature green paint; The green paint should be of a lesser coverage than what is seen of the yellow paint on its equivalent section. The dog's anus and the base of her tail should be visible, but should not be the focus of the scene; the anus should appear clean, without presence of fecal matter. If possible, the perspective of the scene should be close enough

such that only the dog is depicted and nothing is seen beyond her.

Two of Flowers

The scene of the Two of Flowers should depict two dogs mating in the woods. Above them, hanging vines descend to produce an arched shape on the scene's upper half. Behind the dogs, trees should be spaced such that they alternate being planted distantly and closely in two rows, and nothing beyond the back row of trees can be seen. On the grass near to the dogs' heads, two plucked flowers should lie on the grass. The dogs may be of any breed and the flowers may be of any species.

Three of Flowers

The scene of the Three of Flowers should depict a dog, a fox, and a cat sleeping cuddled together in the forest beneath the shelter of a bush. The cat should be in the possession of three flowers, perhaps placed about her face.

Four of Flowers

The scene of the Four of Flowers should depict a sheep's leg below the knee, with four flowers of any species placed along the leg. The leg should be standing on the ground and the hoof should appear to be in good health. The ground should be light brown dirt, with no other background visible.

Five of Flowers

The scene of the Five of Flowers should depict five flowers arranged in a pentagon; the pentagon should be upright, such that a line drawn between the two bottom flowers would be parallel with the bottom border of the scene. Bees should be present here and there among the flowers, and should also be present in two distinct horizontal lines traveling left and right above the five flowers.

Six of Flowers

The scene of the Six of Flowers should depict two mermaids, one with the face of a fish, and the other with the face of a human. The mermaid with the face of a fish places six flowers in the hair of the mermaid with the face of a human.

Seven of Flowers

The scene of the Seven of Flowers should depict a dog lying within a cage in the woods. The perspective should look into the cage from the front; The bars of the cage should be overgrown, with the door of the cage missing. On the front side of the cage, around where the edges of the door would be, should be seven flowers, heavily skewed in quantity towards the top left corner, with only one flower near the bottom right.

Eight of Flowers

The scene of the Eight of Flowers should depict eight hatchling turtles walking across the sand, from the bottom of the scene towards the sea which is thinly visible at the top of the scene. Resting atop the shell of each turtle should be a flower.

Nine of Flowers

The scene of the Nine of Flowers should depict a soldier giving a bath to a dog. The soldier should have a green camouflaged uniform and an assault rifle on his person, and should be depicted without a face. On the bath tub and on the wall behind are seen nine flowers, none placed close together.

Ten of Flowers

The scene of the Ten of Flowers should depict a raccoon holding a flower, while standing in a clearing of grass where nine additional flowers grow nearby her.

Flowers Death

The scene of Flowers Death should depict a single rose, drooped, wilted, and visibly dead. The dead rose should be shown against a blue-purple background. No thorns should be visible on the rose's stem.

Flowers Ripple

The scene of Flowers Ripple should depict the same dead rose as the Flowers Death, though now the drooped rose is lifted by a dog's tongue. The dog's mouth should be around the end of the flower, teeth and tongue prominently visible, drool hanging from the corner of the dog's mouth. It should be clear that the dog is beginning to eat the flower. As little of the dog as possible should be shown beyond the muzzle, and the eyes in particular should be omitted.

Flowers Harmony

The scene of Flowers Harmony should depict the same dog as Flowers Ripple: The dog is now defecating in front of brown reeds near a lake. Through the reeds a farm can be seen across the lake, with fields of soil and a barn. The entirety of the dog should be visible in the scene, and should occupy as much of the scene as possible while allowing for the other elements described.

Flowers Finality

The scene of Flowers Finality should depict a flower pot viewed from an askewed angle above. The spout of a watering can should be pouring water into the soil. In the center of the flower pot, small green leaves are budding up from the soil.

Passion of Stars

The scene of the Passion of Stars should primarily depict a female horse's genitalia: The mare's vulva should be centered

within the scene, taking up as much of the scene as possible while allowing for the depiction of her anus and her tail. Her tail should generally be positioned in an arc going around the right side of the anus and the vulva; The tail should not be depicted in full, and should be cut off by the scene's right border, bottom border, and top border. On the line comprising the leftmost edge of the vulva, on the leftmost point of this line, there should be a shining star by which this constellation is known.

Two of Stars

The scene of the Two of Stars should depict a female horse and a male horse mating. A shining star should be depicted in the head of each horse.

Three of Stars

The scene of the Three of Stars should depict a great big tree, with three stars in a vertical line centered within the tree's trunk. The entirety of the tree may or may not be depicted, though as much of the trunk as possible should be contained within the scene.

Four of Stars

The scene of the Four of Stars should depict a snake diving towards a fleeing rabbit. Three stars should be contained within the snake, one at the head and two in the body, while one star is contained within the rabbit. The mouth of the snake should be open as though to eat the rabbit imminently.

Five of Stars

The scene of the Five of Stars should depict a thistle. Two stars should be in a flowering bud, one in the flower and one in the bud, while on a separate node a star is contained within a non-flowering bud, and a fourth star is contained at the fork between these two nodes, and a fifth star is contained at the base of the thistle.

Six of Stars

The scene of the Six of Stars should depict a camel. The stars of this constellation should be found one in the hind hooves, one in the hindquarters, one in each of the two humps, one in the head, and one in the forehooves.

Seven of Stars

The scene of the Seven of Stars will depict seven dolphins, with one star contained in each dolphin. Superimposed over the body of each dolphin should be a character from the Greek alphabet, namely, uppercase A, lowercase α, uppercase B, lowercase β, uppercase Ω, lowercase ω, and uppercase Z.

Eight of Stars

The scene of the Eight of Stars should depict the face of a reindeer looking directly at the viewer. Her antlers will contain eight total points, with a star contained within each of these.

Nine of Stars

The scene of the Nine of Stars should depict a human knight, riding atop a horse. The horse should stand on her hind legs, and the knight should have her sword drawn and raised tall.

Ten of Stars

The scene of the Ten of Stars should depict the same human and mare as seen on the Nine of Stars. In this scene, the human is visiting with the mare in a stable.

Stars Death

The scene of Stars Death should depict a gigantic human stabbing through a star with a sword, tearing the star apart with the piercing blow. The human should appear enraged; He

should have long hair and a long beard; He should appear very muscular; His closed hand should be approximately one fourth to one half the size of the star. In line with the Principle Designs outlined earlier, he should be depicted strictly in white and in black, with no other colors or greys present.

Stars Ripple

The scene of Stars Ripple should depict the partial orbital lines of planets circling around a no longer present sun; with the sun gone, these orbital lines will become straight lines exiting the scene in a variety of directions. Compared to the scenes of other cards, Stars Ripple should be among the most minimalist in design.

Stars Harmony

The scene of Stars Harmony should depict a galaxy. The Milky Way Galaxy may be an ideal choice to depict, though any galaxy should suit the purpose of this scene.

Stars Finality

The scene of Stars Finality should be uniformly black and should feature no further design, save that which should exist outside of the border of the scene.

Passion of Towers

The scene of the Passion of Towers should primarily depict a male horse's genitalia: The underside of a stallion should be seen in profile, with his penis fully dropped from his sheath. The entirety of the penis should be in the scene and should be the scene's focal point; The hind legs of the stallion should be partially within the scene on the left border, while the forelegs need not be depicted; The belly of the horse should be visible, while the horse's back should not be visible. The horse should stand at the edge of a cliff, below which can be seen a forest landscape, beyond which is a blue sky.

Two of Towers

The scene of the Two of Towers should depict a male donkey and a female donkey mating. The two donkeys stand in a field at sunset: the sun is not visible in the scene, though the shadows of the donkeys may suggest that the sun is to the left of the scene. The donkeys should be positioned near the bottom left of the scene. Near the top right, in the distance, two towers are visible.

Three of Towers

The scene of the Three of Towers should depict three horses sleeping while encompassed by three crude wooden watchtowers.

Four of Towers

The scene of the Four of Towers should depict four totem poles, the leftmost of which is not on fire, while the other three are engulfed in flames. At the foot of each totem pole should be a pile of kindling. Standing congregated near the three burning totem poles should be a collective of three werewolves bearing torches.

Five of Towers

The scene of the Five of Towers should depict three cats among five cat towers. The topmost cat should be walking, the middlemost cat should be in the midst of leaping, and the bottommost cat should be lying down.

Six of Towers

The scene of the Six of Towers should depict an interior view of an aquarium, with six prop towers of various heights and designs seen within. Swimming among the towers is a goldfish, who occupies a nontrivial amount of this scene.

Seven of Towers

The scene of the Seven of Towers should depict a cityscape with either seven smokestacks or seven skyscrapers distinctively in view. Somewhere in the scene, seven crows sit in a line.

Eight of Towers

The scene of the Eight of Towers should depict a lake, with eight towers in the background along the lake's perimeter. In the foreground, in the water of the lake, is an otter.

Nine of Towers

The scene of the Nine of Towers should depict an assortment of bugs smoking from nine hookahs. The bugs do not need to be to a realistic scale and may include a diversity of types of bugs, such as moths, grasshoppers, and ants. Not every hookah needs to have a bug presently at it, though at least a few hookahs should be in use.

Ten of Towers

The scene of the Ten of Towers should depict ten penises of various species shown within a display case. The penises should point towards the top of the scene, and while no cues need be given that the penises are explicitly still alive, no penis should be made to appear dead. Equine and canine penises may be avoided if possible, so as not to be conflated with other scenes.

Towers Death

The scene of Towers Death will depict a giant human woman pushing over a tower. Very close in the foreground, rubble from an already toppled tower can be seen. In the background can be seen a tower which is yet standing. The perspective should be such that a good amount of the ground surrounding the falling tower can be seen.

Towers Ripple

The scene of Towers Ripple should depict the same scene and perspective as Towers Death, though some time has passed. The tower in the background which was standing has now fallen as well, and now may be visible or not within the scene. In the rubble of the middle tower, using the rubble as part of the construction, a pleasant rustic house has been built. A human can be seen in front of the house using a scythe to cut a field of tall grassy plants. Smoke can be seen emerging from the house's chimney.

Towers Harmony

The scene of Towers Harmony should depict the same scene and perspective as Towers Ripple, though some additional time has passed. The house depicted before has been expanded upon, and is now one of multiple buildings which encompass a courtyard. Human figures can be seen in the courtyard, including one human pulling a cart, two humans talking, and one human juggling as two humans watch. Somewhere in the scene, a shepherd walks with a flock of sheep. On the rubble in the foreground, there now rests an empty glass bottle such as one may drink beer or soda from.

Towers Finality

The scene of Towers Finality should depict the same scene and perspective as Towers Harmony, though much time has passed. There is no longer any rubble or other structure standing in the scene. The landscape is now barren parched dirt. The sun hangs in the background, fully visible within the scene, not centered within the scene, not touching the horizon.

Passion of Spheres

The scene the Passion of Spheres should primarily depict a male dog's genitalia: A male dog should be seen from behind, with a human hand holding the base of the dog's penis behind the

bulbus glandis such that the penis is visible from this vantage. A blue circle should be superimposed around the bulbus glandis: This circle should be centered horizontally and vertically within the scene and should act to highlight the scene's focal point. A dimly lit stonework wall and floor should be visible beyond the dog, to the extent if any that the background is seen.

Two of Spheres

The scene of the Two of Spheres should depict an altar overgrown with creeping vegetation, where one orb can be seen resting on a pedestal while another orb can be seen hanging from a fine chain. The two orbs should be somewhat nearby one another, though not directly over or beneath each other. On the overgrown altar, not centered on the altar nor centered in the scene, two foxes can be seen mating.

Three of Spheres

The scene of the Three of Spheres should depict a human figure conducting a ritual with three spheres which stand on pedestals. The human reaches as though to touch a sphere, but a cat slinks in between the hands and the sphere, nuzzling the back of his head against the sphere. The human is partially costumed to resemble a dog of the breed husky, likely including a pair of faux ears and a faux tail.

Four of Spheres

The scene of the Four of Spheres should depict a flying squirrel leaping towards the ground, with a tree beside her. On the tree should be measuring marks as that seen on a ruler, though unlabeled. On the tree in a vertical row should be four spheres.

Five of Spheres

The scene of the Five of Spheres should depict a rat standing on her hind legs among wood shavings. Behind the rat should be walls composed of horizontal wooden slats, on which

mathematical formulas are written across many slats. Behind the rat, but visible to the viewer, in the corner formed by the two visible walls, should be stacked five spheres.

Six of Spheres

The scene of the Six of Spheres should depict a formal ball, where six couples dance hand in hand, facing one another; each of the six couples should be composed of one human and one dog, with each dog preferably being of a different breed. Above the head of each couple, a sphere should be depicted.

Seven of Spheres

The scene of the Seven of Spheres should depict the face of an underwater rock structure, with an octopus camouflaged over the top of the rock's surface, his skin colored to match that of the rocks. Among the octopus's tentacles are six spheres, which the tentacles should not obscure.

Eight of Spheres

The scene of the Eight of Spheres should depict coffee beans, with eight tiny spheres partially buried among the beans. The spheres should appear in a uniformly spaced grid of two across and four down. Crawling among the coffee beans should be two beetles, one appearing between the two uppermost orbs, and one appearing between the righthand side's lowest and second lowest orb.

Nine of Spheres

The scene of the Nine of Spheres should depict a discarded leg bone which appears to have been chewed on thoroughly by a canine. Embedded throughout the leg bone are nine spheres.

Ten of Spheres

The scene of the Ten of Spheres should depict two dogs sitting on a piano bench, playing a duet on the piano. On the sheet music which they read from, ten spheres are depicted with arcane geometric imagery connecting them; the sheet music does not need to look like any real-world musical notation.

Spheres Death

The scene of Spheres Death should depict a man of advanced age smashing a sphere by throwing it onto the ground in front of a stained glass window. The sphere should be depicted in the process of shattering, such that it is clear what the object is and what is happening to it. The entirety of the stained glass window behind the human need not be shown; the window should depict an abstract collection of colored panes with no distinct imagery. The man should be in the interior of the building to which the stained glass window belongs.

Spheres Ripple

The scene of Spheres Ripple should depict a book lying open upon a violet tablecloth. The visible pages of the book should feature text which is not rendered in such a way that it can be read in this scene; on the righthand page, with text above and below, should be an illustration of a sphere; the sphere and the text should be of the same color, likely black, though blue should be avoided.

Spheres Harmony

The scene of Spheres Harmony should depict the interior of a library: rows of book shelves can be seen on the left and right of the scene, and in the distance, a bookshelf forms the background of the scene as well. Superimposed upon the scene should be three concentric circles, uniformly spaced, centered both horizontally and vertically within the scene; these three

circles should all be rendered thinner than the circle superimposed upon the scene of the Passion of Spheres.

Spheres Finality

The scene of Spheres Finality should depict the ocean at night, with a mushroom cloud in the distance. The mushroom cloud should be the prominent feature of the scene, though it need not take up much of the scene: it should appear very far away. A thick horizontal blue line should be superimposed across the center of the scene, intersecting with the head of the mushroom cloud. Nothing in the scene should appear in front of the blue line, and the blue line should not be reflected in the water. Stars in this scene should be rendered sparingly, and if possible the ocean and the sky should bear a slight degree of color other than black, so as to avoid confusion with the suit Stars.

The Egg

The scene of The Egg should depict a brown chicken egg resting upright on a primate's open palm. The sky should be seen in the background: The weather and the time of day may be decided freely, though it should not be nighttime solely to avoid confusion with the Stars suit. On the egg will be positive holy symbols painted on with an artist's brush. The exact holy symbols may be decided freely, though one suggestion for a set would be a Cross, a Yin and Yang, an Om, and a Pentacle. The holy symbols may be painted with any color or with multiple colors, with black being an entirely acceptable option.

The Seed

The scene of The Seed should depict a collection of various plant seeds decoratively arranged in concentric circles: Each circle should be comprised of one type of seed. The outermost circle should be incomplete in a section at the bottom left, and a primate hand should be seen reaching into the scene and arranging the seeds to complete the circle. The surface on which the seeds rest may be decided freely, though some suggestions

would be on a wooden table, on a boulder with a moderately flat top, or on a plane of smooth sand. In a line across the circles traveling from near the bottom right of the scene and towards the top left should be a splatter of seminal fluid: Though the semen need not be of any specific species, it should be of a quantity such that it is enough to be visible but not so much that a human would be highly unlikely to have produced it in a single instance.

Hummingbird

The scene of Hummingbird should depict a stem along the left side of the scene, leading up to a flower from which a hummingbird drinks: The hummingbird should occupy a large share of the scene. Along the stem should be bunches of orange berries or buds, arranged into ten clusters, the farthest from the flower being a cluster of one, and increasing by whole numbers until arriving at a cluster of ten nearest the flower: the stem may need to go above the flower to near the top of the scene and then bend back downwards in order for this to be accomplished. Above the hummingbird's head, the image of a lemniscate should be superimposed.

Elephant

The scene of Elephant should depict a lone elephant walking towards the viewer. Each of the elephant's ears should be painted in the style of paintings created by elephants, and to the extent possible, neither painting should bear resemblance to symbology from any human culture.

Black Widow

The scene of Black Widow should depict a black widow spider on a background of layers of spider webs. Some or all of the spider's legs should be spread out to cover as much of the scene as possible while still keeping her within the scene in her entirety.

Beastman

The scene of Beastman should depict four humanoid figures who each possess the facial features and the fur, scales, or skin of a nonhuman animal. Each figure should bear the likeness of a different species of animal, though which four species are depicted may be chosen freely. Each figure should be of a particular gender and should be touching or by forced perspective have the appearance of touching a particular object: the figure with a male body and feminine clothing should be touching a flower; the figure with a female body and feminine clothing should be touching a star; the figure with a female body and masculine clothing should be touching a tower; the figure with a male body and masculine clothing should be touching a sphere. The placement of each figure and object in the scene may be chosen freely.

Mantichore

The scene of Mantichore should depict one mantichore on his back, swatting at a severed human hand which hangs from a string. The string should continue up until it is out of the scene, with its holder unknown. Part of the bone should be seen sticking out of the severed hand, and some blood should be visible around the wrist.

Gryphon

The scene of Gryphon should depict three gryphons standing in an abstract plane. One gryphon nuzzles the flank of another, while the third gryphon playfully drapes herself over the back of the gryphon whose flank is being nuzzled. All three gryphons appear agreeable to each other's actions. The entirety of each gryphon may or may not be depicted in the scene, so long as the preceding imagery is able to be conveyed.

Dragon

The scene of Dragon should depict a gargantuan dragon breathing fire in a barren landscape: the scene should be viewed from an angle overhead, and a mountainous landscape surrounding the dragon should indicate the dragon's immense size. In the moment in time depicted in the scene, the dragon should appear imposing and fearsome.

Great Bear

The scene of Great Bear should depict a gargantuan black bear standing over a city, with the moon haloed behind her head. While the great bear should appear entirely capable of crushing any portion of the city in a single step, the great bear should not be depicted as causing any destruction. The moon behind the great bear should feature additional coloration other than pure white, likely an orangeish yellow or a muted green.

Pegasus

The scene of Pegasus should depict a winged horse in flight, wings spread grandly. She appears to gallop on air towards the viewer. She should appear on a background of a bright blue sky. Wispy clouds may be seen about her legs and chest as she soars through them. The image of a lemniscate should appear superimposed over one wing, and superimposed over the other wing should appear a row of four images: from left to right, two instances of the planetary symbol of Mars and two instances of the planetary symbol of Venus; the four symbols should appear close to their neighbor or neighbors, but none touching.

Unicorn

The scene of Unicorn should depict a unicorn in a castle courtyard, standing on grass and flowers, with a stone wall behind which incorporates gold into the design, possibly as the mortar. In a horizontal row across the scene, partially superimposed over the body of the unicorn while still allowing

her to be clearly seen, are the symbols for the suits Flowers, Stars, Towers, and Spheres. Above the unicorn's head, not centered in the scene and not obscuring the unicorn's horn, is the image of a lemniscate.

Sleipnir

The scene of Sleipnir should depict a beautiful eight legged grey stallion mounting a male donkey and penetrating the donkey's anus: The donkey's penis should be fully dropped from his sheath, and he should be ejaculating. The two should be depicted inside of a cave, with instances of sourceless fire scattered about the cave floor lighting the scene. Superimposed over the side of Sleipnir's body, ideally centered in the scene, should be the image of a lemniscate. Superimposed in an arc over the darkness above Sleipnir and the donkey should be the four Morendo symbols, in order from left to right, Death, Ripple, Harmony, and Finality.

Jörmungandr

The scene of Jörmungandr should depict the world serpent biting his own tail: The head should come in from the left border of the scene, and the tail should come in from the right border of the scene. Below Jörmungandr is a roiling ocean, and above Jörmungandr is a yellow sky.

Fenrir

The scene of Fenrir should depict the gigantic black wolf Fenrir with the bloodied corpse of Odin in his mouth. The humanoid god should fit comfortably in the mouth of the legendary wolf.

Primordia

The scene of Primordia should depict the planet, the moon, the sun, and the void. This depiction may be literal or not, though personification into humanoid likenesses should be avoided. While this card should feature directionality, it is acceptable in

this specific card for it to be unclear on which orientation of the scene is the upright and which is the reverse.

Cow

The scene of Cow should depict a cow standing in a field of grass, facing the right border of the scene. The sky behind the cow should be blue, though this may not be made clear, as the sky should primarily feature dense radial patterns centered around the cow composed of overlapping lines of light green, light yellow, lavender, and pink. A human hermaphrodite should be depicted in the act of mating with the cow. Pine trees should be seen in the field some distance away.

Life

The scene of Life should depict a newborn wolf suckling on a human breast. Exact decisions on the framing may be made freely, though the scene should closely feature the wolf and should show little if any of the human beyond the breast.

4. A Note In Closing

Please do see that this matter is approached with sincerity and compassion, and while not avoiding gravitas, in twice as much measure or more do not avoid levity. Many will seek to use these cards for divination, and we hope that their path will be well guided: As with all things, whether it is real and helpful or surreal and helpful, it is helpful.