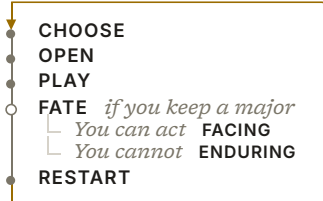


Play aid

the whole game on one page

What follows is not to be learned: it is to be found again. The whole book is here in shorthand, for the table, for when a gesture escapes you mid-scene and you have no wish to reopen the part that teaches it.

THE LOOP



Fate comes in only through a **major** kept at the opening; the wager is declared before you resolve, and the recoil follows in both cases. After three scenes played, the floor is the world's.

WHAT TO DRAW

Where fate lives. Only the **opening** – the three cards that enter a scene – brings it in. Everywhere else, in a scene as outside one, you draw matter – **one card**, or **three** when you look at the **surroundings** (part 7) – and a major weighs there without bringing fate in.

- **Closed question** (yes / no) → the **coin**. Heads = first pole / for; tails = second / against. Always propose **two poles**; never the same question twice.
- **Open question** → **draw a card**, read freely. If the side has already fallen (you know it is good, or bad), read it on that side, **from behind** if need be; never to decide the side itself. (At the opening of a scene: three cards, keep one, give up the other two.)
- **Populate richly** → the **surroundings**: three cards, play one, the other two stay in place, points of interest asleep (part 7). (Nothing is

lost. That is what separates them from the opening.)

- **A wait or a stake** → a **lead** (your character searches) or a **world scene** (the world advances behind his back). You end up **deciding and striking out** – even if you open new ones.
- **Uncertain action** → **two cards**, you against the world.

THE ACTION — ONE CARD AGAINST THE WORLD

- Left = you, right = the world. Between **minors**, the **higher number wins**; the **Ace beats the King and nothing else**; a **major** goes ahead of any minor, and between **two majors**, the **higher arcanum** (**The Fool takes The World and nothing else**); on a **tie**, the world.
- The **suit of your card** says how: Wands, charging · Swords, cutting, cunning · Cups, touching, the bond · Pentacles, holding, forcing · Major, the outcome that did not exist. The world's card says how it resisted you.
- An action is played **once** – the stronger wins, you obey; nothing to buy back, and you do not attempt the same thing again in the same conditions.
- Won **with a major** → **fate's flare**.

FATE

- **In** when you keep a **major at the opening**, and by no other door. Describe first what falls on you, wager afterward.
- **The wager, in two clauses**, just before resolving: what fate **takes**, what happens if it does not take it. What you wager must belong on the **standing page** or the **portrait**; otherwise it is not a thing, and fate is not played empty-handed.
- **One single question divides the two forms: can you act?**
- **Facing fate** (he can act) – **one action**, two cards, once. Flare and

crushing color the outcome; they count nothing.

- **Enduring fate** (he cannot) – read the major at length, stretch **two worlds** beneath it that it alone could give, and **toss the coin**. Neither of the two is comfortable, and each must give something to play. No flare, no crushing.
- **What fate closes, only fate can open**, not by an action, not by a good idea: another major, and a wager that names it. It does not give the thing back, it opens the road again. Note the closed door on the standing page.
- What you win **settles in** and **commits** you. In both cases, a **recoil**: one sentence in which the body reacts before the thought.

THE WORLD SCENE

After three scenes played at his side, it is the world's turn to speak: a turn that comes, not a permission; the count is held in your head, and the floor does not expire. **Never two in a row**, and **fate does not come into it**.

Open it like a scene, play it without your character. It moves forward what pends – a **stake**, a **wait** – and you note it on the **standing page**; or it merely lives, and it is a **breather**: nothing to write at the end. Both give him the floor back.

What to play – for you to settle: a **stake**, a **wait**, or a **breather**. The stirring, for its part, names the stake (part 10). If nothing comes, two poles to the **coin**: it is your own choice you hand it, and that is allowed. A more fertile variant: ask what the world is busy with, rather than what you feel like.

The **raising** brings a stake to life: draw through to a major + **world scene** (it does not wait the three scenes, at the opening of a game). **Restarting** it afterward means making it move like everything pending: a **lead** or a **world scene** (part 8).

CLOSING A SCENE

A **bridging question** (which frames the next scene, and is not written down), what goes to the **standing page**, and all the rest, which you **let die**.

CLOSING A SESSION

Look at your stakes and find the one that has moved least. Write its name at the foot of the page: **the next session opens on it**, and you will have nothing to choose when you sit back down.

If it is the same one as at the previous session, it is done waiting: **open a lead** on it, or push it in a world scene (part 8), at the reopening, never that same evening. Somebody acted while you were looking elsewhere.

THE FOUR GOLDEN RULES

Ask before you know · Declare the wager before you resolve · **Read without haste** – a card gives itself in an instant or in a day, and both count · **Renounce for good** – choose the card that moves things forward, not the one that reassures.

WHEN YOU HESITATE

On a **rule**, decide in favor of the world: it gives nothing away. On the **fiction**, decide fast, in the direction that **moves things forward**, not the one that reassures.