

What does the future hold for dispatches?



A man works behind a desk, looks toward the past. He's out on the street, hustling. Beside him, a new queen sits on her throne, challenging us with her strong straight forward gaze. Look at their hands: they are almost symmetrical in position suggesting a commonality.

What is the man looking at?



He is looking at a slightly older woman, with a book on her lap. The veils around her evoke a sense of quiet contemplation. Indeed, it appears that something has caused her to look up from her reading. She is patient, has belief. Like the EMPERATRICE, she sits and is robed in her proper vestments. But now, what is *she* looking at?



With the PENDU, the cycle closes. She is looking at a man who is hung upside down, being punished perhaps, or made an example of. She might be reading to him. Yet he does not seem overly concerned. Notice his hands: he has ‘let it all go’, in Hillman’s terms, he is ‘growing downwards’, his head going deeper, and his views necessarily vertical, but from the opposite end. We note that his frame of trees turn into the BATELEUR’s very table.

Which brings us to an answer. The echoing of the other cards that we can see in the IVGEMENT is striking: the verticality of the PENDU seen in the rising figure and the horn of IVGEMENT; the table from the BATELEUR turns into the box the being rises from; the two grateful parents are the two original figures BATELEUR and EMPERATRICE; the hands of the PENDU are also subjected to a transformation into those same applauding people. A scene of announcement loudly proclaiming, “More Dispatches!”

The PENDU, the one who ‘sees different’, reincarnates in a card where there is awakening, emergence, remembering and rejoicing.

Sounds like Dispatches from the Poetry Wars to me.