

CIRO
MARCHETTI'S

Gilded Reverie
LENORMAND



EXPANDED EDITION

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Foreword

The Gilded Reverie Lenormand is a continuation of a card-reading tradition dating back to the late 18th and into the 19th century. The design of this deck is intended to respect the tradition whilst providing a new vision for the future. The tradition itself has been rooted in “borrowing” and “whim” since its inception, with an ongoing history of change. Despite the individual style and variations in this Gilded Reverie, it is still a deck that I hope Lenormand readers, whether they be experienced or beginners, should be able to use with comfort.

It is hoped that this Gilded Reverie deck provides you a wonderful tool of fortune telling, divination and discovery; giving you access to an antique tradition in a contemporary presentation. As the Lenormand tradition is revived, these cards will come to speak more fully, and you are now part of that oracular voice, returning from the ages. Allow the cards to tell you their story and in doing so, discover your own.

— Tali Goodwin

Introduction to Gilded Reverie Lenormand Expanded Edition

The traditional 36 card images of the Lenormand system have been in use for over 150 years, and it has been argued, quite justifiably, that it has worked perfectly well during that time in its original form. Experienced readers using the system are able to apply their knowledge and familiarity with each individual card and its correspondence with other cards positioned within a spread, to reach comprehensive interpretations.

A core characteristic of the Lenormand system is its directness, as compared to the esoteric nature of tarot. The relative simplicity of Lenormand imagery, uncluttered by embedded symbolism, permits the cards to suggest unambiguous interpretations. Nonetheless, when the full entourage of 36 cards is displayed in their Grand Tableau format, they provide a far more comprehensive perspective, affording a general overview of the situation, as well as nuanced interpretations. So, it was somewhat auda-

acious to consider tinkering with the traditional format with an occasional modified image, let alone the introduction of additional cards. Nevertheless, I did sense, rightly or wrongly, that Lenormand spreads such as the Grand Tableaus were overwhelming in their combinations and there might be occasions where a reader might not be clear on their interpretations. I felt that there might be readings that could benefit from some additional perspective or clarification.

The introduction of additional cards to the Gilded Reverie deck was done not to modify the established system, but to allow greater flexibility in readings. For example, the alternate Man (28) and Lady (29) cards may provide a more relevant combination of “significators” depending on the genders involved in a specific reading. The Owls (12) card, as an alternative to the Birds (12), acknowledges that preference in various European traditions.

The other extra cards added to the Gilded Reverie Lenormand were intended to provide further context and perspective to readings. The Time (37) card adds details of time to events suggested by the cards; for example, to the Rider’s arrival or the Ship’s journey. The Dice (39) might provide

an interesting complimentary twist to the Clover (2), which indicates luck by chance. The Dice, on the other hand, represents luck or outcome that is deliberately sought through decision or a risk taken, i.e. Choice (22). The Bridges (38) might suggest a more direct connection between other cards beyond the standard one based on their relative positions in the spread. The Mask (40) is a somewhat personal trademark and suggests the need for further consideration and evaluation.

When Tali Goodwin was assisting me with the text for the Gilded Reverie, she pointed out that these same images had in fact been part of the earlier Games of Goose, which share a common heritage with the Petit Lenormand. The Game of the Golden Goose, devised in 1597, includes the Bridge, the Maze, the Prison, Death, the Ale House and the Well. The Game of Goose is the prototype for all Race Games such as the Game of Hope. The Goose Game also includes the Dice.

So, there had been a historical precedent, which made their inclusion in my original Special Edition even more relevant, albeit serendipitous. With my first self-published edition of the Gilded Reverie Lenormand, I felt comfortable enough to include

some of them, as the low print run and higher price category of the deck would, I assumed, limit it principally to collectors and those already experienced with Lenormand. I also ensured that the extra cards were numbered so that they could be used in addition to the core 36, or for that matter discarded completely, leaving the reader with a fully functional basic and complete Lenormand deck.

However, when the deck was licensed by U.S. Games Systems, Inc. with the intention of being published to a wider audience, which would presumably include newcomers to Lenormand, I felt it would be prudent to only produce the basic 36 cards. I was concerned that the extra cards might be confusing to those learning the Lenormand system for the first time. It should be noted that this was my decision, not the publishers, and one that I took responsibility for, but with hindsight regretted. It soon became apparent that my doubts of how these changes would be accepted proved to be unfounded. The response and feedback from many readers who had obtained the original Special Edition set indicated that these additional cards were actually being used both by beginners and experienced Lenormand readers alike. In fact, they proved

to be quite popular, and even renowned Lenormand readers such as Rana George occasionally incorporated some of them into her own methodology. In the years since the standard version was released, both U.S. Games Systems and myself have received numerous requests for these extra cards to be made available in some form.

When considering the possibility, the publisher and I discussed possible different scenarios including producing a small supplemental package containing just the extra cards, and making them available as an optional separate purchase. Initially, this seemed like an appealing solution, but unfortunately, because of the double-trimming process required for gilt-edged cards, the printers could not guarantee an exact matching trimmed size. While the discrepancy could have been minimal, U.S. Games Systems was uncomfortable releasing any item that might be considered imperfect or that would adversely affect the reader's experience and I fully respected their position. Nevertheless, the feedback from customers still suggested a strong demand, so eventually the decision was made to produce this entirely new Gilded Reverie Expanded Edition.

With the experience and reference of how well received the extra cards had been, I decided that this time around I would include not just the seven extra cards of my first self-published edition but also the other four cards that I had originally designed but had not previously published, including the Well (41), which was also historically used in earlier board games of chance. Its meaning of depth or as a symbolic source of nourishment once again may provide yet further nuances to other cards in the spread.

I am very pleased that U.S. Games Systems has made it possible for me to remedy my initial decision and now have these extra cards produced and made available. I hope you will enjoy using them and that they enhance your experience in reading with the Gilded Reverie Lenormand Expanded Edition. I am grateful to the following contributors for their helpful input and expertise in writing the descriptions for the additional cards: Rana George, Tali Goodwin, Donnaleigh de LaRose and Lee Bursten.

—Ciro Marchetti

Choosing and Working with Lenormand Decks

In many Lenormand books you'll find excellent contributions discussing the history of the cards and ways to read them. I'd like to focus on the larger question of choosing a deck and choosing a method of reading. This may seem a superfluous subject, since this set already contains a deck and some instructions on how to use it. But many readers will accumulate different decks over time, thus raising the question of which decks are the best choices. Also, most card readers will, sooner or later, look beyond the instructions that come packaged with a deck for other sources of information so that they can improve their skills with more in-depth material than a booklet can provide.

So, which deck and approach are best? When *Ciro* first began creating his Lenormand images, he sought and accepted input from a wide cross-section of the online cartomantic community. Many embraced his artistic expression while others viewed his specific choices as straying from "tradition." I put that word in quotes because it becomes

clear to anyone who researches the history of Lenormand cards and card reading that its history represents a gradual evolution. The basic concepts of the 36 images have remained surprisingly consistent, but, each step along the way, new artists, authors and publishers contributed their own innovations. Card readers adapted the instructions that came with the earliest decks, eventually creating entirely new methods. Thus, any particular deck or method from a particular time and place is only a snapshot moment in a continuum of development, or one ring of growth in the trunk of the tree, or one stop on the journey.

Within cartomantic circles there are many people who are attracted to antique decks and methods. This nostalgic viewpoint is sometimes anchored in an assumption that there was some golden age during which everyone read with the same deck and followed the same rules of interpretation. However, historic evidence would suggest otherwise. While we may certainly have preferences between antique and modern decks and traditional and modern methods, both may offer beauty and valuable insight.

In any divinatory system, there must be a mixture of structure and creativity. By day, you can study

the rulebook all you like; but by night, the muse must visit, or your readings will be dry and lifeless. We might liken a good card reader to a good jazz musician, who has probably had a solid foundation in music theory before using that foundation to become proficient in improvisation.

Thus, you might be so enamored of someone's traditional method that you try to follow it to a T. But no matter how hard you try, inevitably you will start to modify the method, because the process of reading the cards is a very personal one and inherently creative. And the same is true for any teacher who advertises their method as traditional; they have surely, over the years, modified what they learned, so that what they call a traditional method is in fact a very personal one to that teacher. It probably contains a combination of elements from the 19th century, elements from a few decades ago, and elements that they came up with last week. It may be a perfectly good method for you, but don't take the moniker "traditional" too seriously; as it turns out, tradition is in the eyes of the beholder. The closer we examine the past through a microscope, the more clouded the lens becomes. It can be misleading and limiting to impose an artificial standard of tradition.

When it comes to an artist's choices of images, here again there's a tendency to glorify a traditional standard, which proves, upon closer inspection, to lack any real meaning. A study of Lenormand decks of the past shows a healthy variety of style and content. Even this Expanded Edition's exciting introduction of new cards beyond the traditional 36 has an historical precedent; there are several antique decks with added cards, changed cards, and cards taken away. *Ciro* chose to add cards, but in such a way that one can choose to either experiment with them or to ignore them and stick with the traditional 36.

In my years of involvement with the online cartomantic community, it has become clear to me that there is a wide range of attitudes toward cartomancy. There are readers who passionately believe that their choices of decks and interpretations are the "right" ones and all others are "wrong." There are those who simply go their own way and create their own systems of interpretation from scratch. There are those who fish around and gather several different methods and pick and choose to create their own *mélange*. And there are those who simply learn the instructions that came with their deck and leave it at that. Any of these is an acceptable way forward, but there are also people who find them-

selves on a never-ending quest (as I once was) to find the sun, the moon, and the stars, i.e. the perfect deck and perfect set of meanings. As the anonymous quotation goes, “Many an opportunity is lost because a man is out looking for four-leaf clovers.” Far better to simply choose a deck and a set of meanings that appeals to you, without overthinking your choices, and start right in to learn them and practice with them.

The Internet has emerged as a major factor in cartomancy. Until about 15 years ago, readers got their input from books, and rarely interacted with other readers except in formal classroom environments, for example if a local teacher conducted classes. Nowadays, there’s a vibrant online community that provides many benefits for the practitioner. To me it seems a very good thing that social media provides a home environment where groups of readers can exchange experiences and share perspectives on interpretive guidelines. My own preference in card reading is toward a structured approach, so I’m happy to see people coalesce around specific interpretations and methods. Ultimately, you will choose your decks and methods according to your own preferences and your own personality. My advice is to try to tread a path that maintains a good

balance between interpretive structure and creativity; between confidence in oneself and respect for other viewpoints; between being too orthodox and being too liberal. Everyone who comes to cartomancy looking for certainty will inevitably find doubts. How will you travel over, under, around, or through this mountain of ambiguity? How will you cut through the cloud of words (including the words you’re now reading) that inevitably forms around the subject of card reading? You may find that the Gilded Reverie Lenormand cards themselves provide the answer. They comprise a gift whose humanity, profound beauty, and heart provide a key not only to how to read with cards, but how to live with them.

— Lee Bursten

Lee Bursten is the creator of the Gay Tarot and the Zodiac Tarot. He wrote the accompanying texts for the Tarot of Dreams and the Universal Marseille Tarot. He currently serves as moderator of the Aeclectic Lenormand Forum (www.tarotforum.net).

Card Meanings

1. *The Rider*

I am always bringing news, look around me to see what it includes. I might be coming to visit or bringing you some changes. I am fast and always on the move. If you see a negative card close by, you will probably not enjoy the reply.

The Rider of the Lenormand brings news. It is the first card and announces new things. In the Gilded Reverie deck, we behold a dreamy female Rider who sits astride a carousel horse; the horse who in fairy-tale stories is the conveyer of messages. She may even be Iris, the Greek messenger of the gods.

The fastened messenger bag across her shoulder may be suggestive of additional messages for different destinations along her night's voyage. In her hands she grasps a white envelope, a letter that is out of the bag and ready to be delivered for the current reading. The carousel is the ideal metaphor, as this card is a new cycle being initiated and an ending of the old state. The ups and downs of the carousel also symbolize the magical flight that pow-

ers this messenger to its destination. Freed from the ever revolving 'merry-go-round of life', whose circular motion is also defined by the laws of physics as acceleration, our Rider symbolically reflects the pace and speed of information by which our lives are increasingly affected.

2. *Clover*

I bring you luck and happiness. I make things better, and as long as there isn't a negative card after me, I will turn difficulties to opportunities. I am the nice surprise and the happy sighs.

This card depicts an explosive reverie of clover. Three- and four-leaf clover bearing white flowers are set against the backdrop of an idyllic day. All is vibrant green, fertile, and promising growth and luck. The white of the flower symbolizes the purity of luck. Where this card is placed, all is well. When taken in the context of flower language, the white of the flower is known to be a symbol too of remembrance; the card can mean "think of me" from someone afar. The three-leaf clover is commonly known by the Irish as a shamrock and is associated with luck. Since the four-leaf clover is less preva-

lent, the act of finding one naturally in the wild is considered very lucky. The clover is also known to have associations with love, passion, and abandonment. Medieval poetry was full of passionate trysts between young lovers in fields of clover. So here we also have the state of being lucky in love. However, if the Clover card lies next to the Scythe (10) card, expect the luck of love to be short-lived!

3. *Ship*

I take you on a vacation or a business trip. You will need a suitcase for where we are going. Distance is what I am known for, and I am constantly in motion. Look at the cards next to me for the clues and cues to the changes I bring in your life's journey.

A journey is to be embarked upon. There are new horizons to be explored and preparation is required to ensure smooth passage. In the original Game of Hope, where we have the first publication of the symbols of the Lenormand, this is indicated to be a favorable journey, as the traveler will be “happily taken by this Ship to the Land of the Birds”. This augers well!

In the Gilded Reverie, we see this card as a fantasti-

cal flying ship, an elaborate brigantine, taking us to new vistas and landscapes. While the original card image may have been a ship, later decks have modified it to whatever the latest mode of long-distance transportation may be, such as a train or airplane. It generally signifies distant travel, in any manner.

The nature of the journey will usually be pleasant and well favored, such as a holiday, depending as ever upon the cards that surround it.

4. *House*

I am your family and your base, your ground, and your home. I give you stability and comfort. I am your living arrangement and environment. I am what surrounds you and your estate. The cards around me will give you signs on my present state, or what the future will dictate.

A sanctuary is to be found in the House, showing us family and home; the sanctuary that offers us shelter from the world. In the Gilded Reverie we have the House depicted in such a way as to entice us home again to the nostalgic place of childhood fairytales. The House is built of gnarled roots, suggesting a place of permanent fixture and security.

The open garden gate speaks of an opening being made available.

The House can be one of the most interesting ways to date a Lenormand deck, as each deck tends to either hark back to the past or chose a contemporary building to be depicted. Some decks have very utilitarian buildings on them, others show a more aspirational mansion house. However it is depicted, it represents what we think of as our home, our dwelling, our security.

5. *Tree*

I am here to stay and grow. I am the health of your body, mind, and soul. Look for the cards next to me to find out more about me. When negative cards are close, pack some tissues for your nose.

A sign of health and longevity, and the imperative to put down one's roots to ensure a secure future. The card's presence could indicate a health condition that is inherited. Combine this card with the previous card of the House (4) and we have a tree house that speaks of security, but great family responsibility, and possible ill health through stress.

The Tree here also depicts the Tree of Life, a spiritual symbol that has its roots in the most ancient civilizations. Whether it be Babylonian, Egyptian, or Jewish images of the Tree, it speaks here of antiquity and ancient roots.

The card's meaning can also be seen in the rainbow, perhaps suggesting that true health is to be found in aligning ourselves between that which is above and that which is below. The harmony of the colors reflecting through the Tree symbolizes the holistic nature of healing and life itself.

6. *Clouds*

I am dark on one side and light on the other. Conflicts and doubts I am sure to bring. You will not be able to see clearly, I will block your perception and let confusion reign. One thing I promise for sure is that I will pass, because the sun always shines after the storm has passed.

A card symbolizing foreboding and change, the negative or positive influence is expressed by the direction the dark aspect of the cloud faces. The ascending birds on the right-hand side of the card and the glorious breakthrough of the sun promise

a current issue. Now is the time to focus, scrutinize and analyze. You might be overlooking something that isn't apparent or even visible. The smallest details may be vitally important. Use the Magnifying Glass to help you investigate and uncover more information that could lead you to greater clarity. In a reading, the card to the left is what it seems like before taking a closer look. The card to the right suggests what will be brought to light after a closer look.

This card can also be a warning that all is not what it seems at first. Be careful to read the fine print. If this card appears with the Letter (27), Book (26) or Ring (25) it may mean you have to examine a document, contract, information or commitment more carefully. The Clouds (6) card nearby reinforces the idea that things are still murky. This card might also suggest a financial audit or legal investigation. In the realm of emotional issues, the Magnifying Glass suggests a preoccupation; you may be focusing on something too much. Your obsessive thinking might be what's obscuring your clarity.

How to Use the Extra Cards

by Lee Bursten

Included in your Gilded Reverie Lenormand Expanded Edition are eleven additional cards, over and above the traditional 36. There is an extra set of Man and Lady cards, an Owls (Birds II) card, and eight cards featuring entirely original designs and concepts.

These eleven cards can be used in various ways. The extra Man and Lady cards can replace the originals if their design is preferred, or they can be used for same-sex readings, or they can be added to the 36-card deck for a reading involving several people. The Owls card can replace the original Birds card if desired, or it can be added to the deck, with its own meanings to distinguish it from the Birds.

This section focuses on the eight entirely new cards:

37 Time	41 Well
38 Bridges	42 Compass
39 Dice	43 Labyrinth
40 Mask	44 Magnifying Glass

The simplest way of using these cards is to merely

tional 36 cards and interpret them as usual.

STEP 2: Choose between one and eight cards in the spread that you would like to explore further. Leaving those chosen cards where they are in the spread, remove the other cards from the board. (You may want to take a picture of your spread first, so that you can reference the entire spread later in the process).

STEP 2: CHOOSING AND REMOVING CARDS FROM THE SPREAD



STORK

MOON



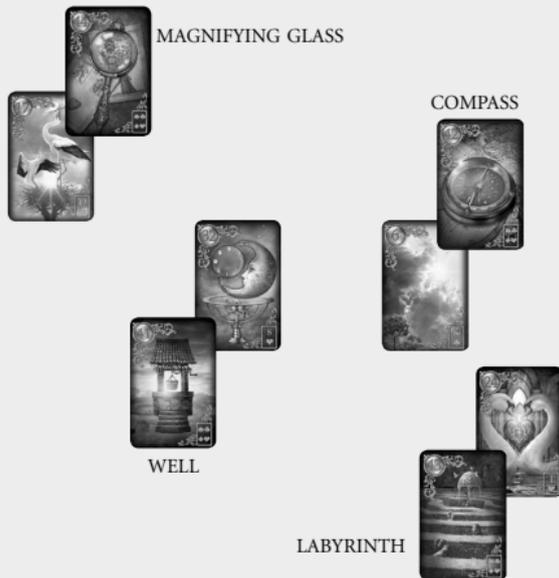
CLOUDS

HEART



STEP 3: Shuffle the eight new cards (numbers 37 to 44) and place one new card on the corner of each of the remaining cards in the spread.

STEP 3: ADDING NEW CLARIFYING CARDS



STEP 4: Interpret each of the spread cards in light of the new information provided by the new clarifying cards.

The same method may be used for single lines of cards. Simply place a new card above any card in the line that you would like to explore further.