

FIN DE SIÈCLE
KIPPER

FORTUNE TELLING DECK



PUBLISHED BY
U.S. GAMES SYSTEMS, INC.

FIN DE SIÈCLE KIPPER

by *Ciro Marchetti*



Published by
U.S. GAMES SYSTEMS, INC.

Copyright © 2016 by U.S. Games Systems, Inc.

All rights reserved. The illustrations, cover design and contents are protected by copyright. No part of this booklet may be reproduced in any form without permission in writing from the publisher, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in a magazine, or newspaper, or website.

10 9 8 7 6 5 4 3


Made in China



U.S. Games Systems, Inc.
179 Ludlow Street, Stamford, CT 06902 USA
203-353-8400 • Order Desk 800-544-2637
FAX 203-353-8431 • www.usgamesinc.com

INTRODUCTION

by *Ciro Marchetti*



FROM BIEDERMEIER TO VICTORIA

In July of 2015, while in Berlin for a few days, I met with Johannes Fiebig from the publishing house AGM-Urani/Königsfurt-Urania. We spent a few hours in a charming rooftop restaurant in what had been until recently communist East Berlin. We discussed various aspects of cartomancy publishing. We also exchanged some gifts, including various decks. One of his gifts to me was a copy of the original version of the Kipper. Johannes asked if I would be interested in producing an updated version of this deck. Apparently it was a cherished system with a history and following, principally in its native Germany, but was in decline in terms of current use and popularity. This same publisher had also

released the German edition of my Gilded Reverie Lenormand deck and its companion book. Johannes felt that Kipper might benefit from a similar approach of redesign and style.

Projects of this nature require a significant investment of time and effort. The public response to the finished item can be unpredictable, especially when it involves changes to something people are used to or familiar with. I was not enthusiastic about such a commitment and so I initially declined. Nevertheless, during the next few days and my travels back to Barcelona where I was spending the summer, I had a lot of spare time as well as the gifted Kipper deck on my hands. If only for casual curiosity, I looked through various cards with a little more attention. As I had done with previous projects, I used these initial viewings as a test. I took advantage of my lack of knowledge of the cards to imagine without preconceived ideas or bias what they might mean. In the case of this Kipper deck, the challenge was even more authentic, as the titles were only in German, which I could not read. Unlike tarot and

Lenormand, there were no swords, knights, kings, or magicians, nor any snakes, mice, dogs or storks to provide even basic clues. The Kipper deck is comprised mainly of people in various poses, a selection of nondescript buildings, and lots of glaring wallpaper patterns everywhere. This exercise resulted in my conclusion that these images were not particularly effective. With the possible exception of the Coffin card, the others were unclear in their symbolism. There seemed no visual rationale that supported their intended meanings. Even the poses in such cards as 32 and 33, while certainly more dramatic, were nevertheless inscrutable to me. Were the men in these examples being depicted as troubled, experiencing headaches (probably from seeing too much of that glaring wallpaper) or simply seated and resting? Similarly with so many other cards, the males and females, their facial expressions and poses did not convincingly project the varying personalities and roles that the cards are intended to represent. To me, the figures gave no clue as to the meanings that have been associated with them by Kipper readers.

No disrespect intended to the deceased illustrator of these original images, but as a professional graphic designer throughout my career in marketing and advertising, I have always worked with imagery as a tool to project and communicate as efficiently as possible. From this perspective I initially found the original Kipper to be lacking. But with that said, I can still appreciate (as I did when working on the Lenormand project) that this doesn't diminish its effectiveness as a divination tool in the hands of a reader. Once their meanings are understood and a reader becomes familiar with them, then the confusion diminishes.

Indeed, as with both tarot and Lenormand, older traditional and classical decks enjoy a reverence despite their objective flaws. In fact, subjectively, it adds to their charm, and provides a nostalgic connection to the past, along with a stamp of approval, of having stood the test of time and use. To encroach on that perspective with any new take on a theme is guaranteed to be met with mixed reactions, hence my initial hesitation to take

on this project. But I continued to be intrigued. I discussed the idea with my friends at U.S. Games Systems, my American publisher, and they were unanimous in their encouragement.

I took advantage of a trip to Munich a month later to visit museums, castles and generally embrace the environment in which the original deck was set. This was also an opportunity to share time with a German friend of mine, Morwena, who is also a reader of Kipper, and had the first opportunity to see the cards in action. By now I was impressed by the subtlety that the deck could provide and decided to take on the challenge of producing my own version of it. After more thought I felt there was indeed an opportunity to provide a fresh face, literally, to these characters from the past and in doing so provide a more compelling set of imagery to a new audience. But to achieve this in the way that was beginning to formulate itself in my mind, required a change of setting.



The title, *Fin de Siècle*, literally translated means “end of the century”, but is commonly understood to refer specifically to the turn of the 19th century. As such, it’s a few decades after the period of the Biedermeier in which the original Kipper deck is presumed by many to have been based. I have moved the location from the original Bavarian setting to that of Victorian Britain. There are several reasons for this. First of all, many of the social values and structure would have been shared by both locations, not least by the husband of Queen Victoria herself. The changes brought about by Britain’s Industrial Revolution provide a wider and more extreme set of circumstances.

The relatively fast transition from an agricultural to a manufacturing-based economy brought with it rapid change in demographics and location. Following the Napoleonic Wars, Europe was enjoying relative peace but was experiencing economic turmoil. The aristocratic land-owning class was struggling to maintain its relevance and more importantly its source of wealth. Change was in the air.

Raw materials, mainly in the form of cotton and wool from the colonies, were now being turned into cloth with the aid and increased productivity of mechanical inventions. These machines were powered by water, coal and steam. The only missing ingredient that was needed to fully maximize the potential was manpower, or to be more precise, female and child labour.

Workers who had previously worked the land and whose lives would have been in large part dictated by their land-owning employers were now leaving for rapidly growing towns and cities. This new-found freedom manifested itself in many ways, not least in personal relationships. Meeting and interacting with members of the opposite sex would have been restricted by rural employers, who discouraged such relationships. Any resultant offspring would have meant mostly unwanted burdens and limitations on the working capacity of their employees. In these new urban circumstances, not surprisingly, social interaction changed dramatically. This newly transported popu-

lation did indeed find each other and Britain experienced a dramatically increased birth-rate. However, this newly changing society did not have the resources and infrastructure to adequately take care of the growing population. Squalid conditions, lack of rudimentary plumbing, running water and sewage disposal led to rampant disease. Despite high rates of infant mortality, the population growth overwhelmed both the parents and the state. However, the excess populace was taken advantage of by a growing need for labour and the specific need of Victorian Britain's industry for so many young, nimble and cheap hands.

Factories spread throughout the land crammed with the latest mechanical wonders. Furnaces burned to produce the iron that was used to build bridges and railroads. Machines in turn spun the looms to produce the cloth that would turn Britain into the wealthiest and most powerful empire the world had known. Britain's Navy ensured the safety of the merchant steamships that would transport the incoming and outgoing goods. This period and time, as

with the Bavarian Beidermeire, represented the growth of the bourgeoisie. The void created by the eroding power and wealth of the aristocratic landowners was being filled by industrial and manufacturing tycoons. Social strata were being redefined. Activities for those with the financial means became increasingly centered around the home. The house provided a private family sanctuary from the outside world, but also an opportunity to display a family's position and social standing to friends, peers and other invited guests. Fashion in home furnishings and decor were not for mere personal aesthetics but were used to project one's status in society. However, such indulgences were far from being equally shared or accessible to the majority of the population.

With so many strange faces and newcomers from different backgrounds now living in close proximity, the challenge for all was not just to survive but to also know your place. Knowing (and accepting) who you were and where you fit within the social pecking order was crucial. Where and how you lived, how you

dressed, how you spoke and acted were means of projecting and defining your position. This period was certainly a dark one for the vast majority of the populace.

I felt the images of the original Kipper did not provide an adequate perspective of Victorian life. The cozy, domestic scenes depicted in many of the cards was an idealization also projected in much of the art of that period. The quintessential scenes depicting the “angel of the house” wife and mother, rosy-cheeked children, and contented bread-winning husbands, was the projected ideal that “decent” families should strive for. But this social propaganda belied the reality of economic and moral hypocrisy. The concept of charity and help was very closely attached to the perception of justified need. There were “good” poor, the elderly, and the infirm who were considered to be deserving of Christian charity. But the vast majority were considered “bad” poor, whose needs and dire straits were assumed to be due to lack of effort, rather than social conditions that were nearly impossible to escape from.

For Kipper to provide true insight into human relationships, I felt that the images needed to offer a wider and more realistic perspective, incorporating the good, the bad and the ugly aspects of human social interaction. I set out to provide a set of images that would collectively present more realistic scenes of the characters depicted and how they actually lived. For this reason, I have attempted to flesh out the deck with the addition of three supplemental cards: Poverty, Toil & Labour, and Community.

The other goal I have attempted to achieve with this approach is to make the circumstances of those days significant to today's readers and querents. Despite the changes and improvements since Victorian times, core human nature remains the same. We still have our equivalents of economic injustice, social class and division. Mass migrations of people in search of a better life is still a global challenge along with the prejudice, intolerance, mistreatment and negative reception that might go with it. Today, the holes in our tattered jeans are more likely to be the creative whims from

the fashion houses of Milan, than the real wear and tear of what may have been our one and only garment in the past. Furthermore, we still clearly have diverse and contradictory views on key issues such as welfare and the moral responsibilities of wealth. In other words, despite the Victorian setting I used for aesthetic reasons and its relative similarity to Biedermeier, Kipper's underlying core message is still very much relevant today.



In the following pages you will find descriptions and card meanings from three different sources, all experienced readers of the Kipper system: Fortune Buchholtz, Stella Waldvogel and Susanne Zitzl. The contributors represent different nationalities, backgrounds and possibly differing views in their approach and understanding of each card and how those images may interact with each other within a spread. This diversity was intentional on my part when I invited them to participate in preparing this guidebook. I provided each person

with reference images, but no prompting on my part as to the meanings. Their responses are therefore individual and independent of me and of each other. In many cases there is an inevitable similarity, which is to be expected; it means the images are fundamentally working to project their general intended role. However, where there are variations of interpretations, I also see that as a positive demonstration of the flexibility of both the images and underlying system. Kipper is a system that can embrace a reader's own intuitive interaction. It has the flexibility to adapt to the specifics of any given reading, the querent's particular circumstances and subject of the reading. On some occasions I have also included my own thoughts on certain images, but these are merely side notes to provide personal rationale.

I am assuming that for many people, the Kipper system may be relatively new to them. So I would like to emphasize again that this particular deck is an adaptation of the original and this guidebook is but a basic introduction. As such, I recommend that should you wish to

learn the system in greater depth, that you take advantage of other resources, specifically those of these three contributors.

WHY KIPPER?

by Fortune Buchholtz

Through *Ciro's* work I hope many non-German speakers can now be delighted by the deck's spirit, the *Kipper-geist*. Even in the brief time I've been working with *Ciro's* deck, it has astonished me with its directness, practicality and accuracy. Open yourself to the *Kipper-geist*—I believe it will likewise gently surround and captivate you.

HOW I READ THE KIPPER

Overall, I see *Ciro's Kipper* as a fun, complex 19th century novel. Like a Dickens work, it's replete with adventure, travel and personalities, a work touched with nostalgia, romance, social life and a sense of drama. Plus fainting.

The novelistic feel of the deck gives rise to elaborate, engaging story lines with rich cause and affect. Pun intended.

If you have any Lenormand experience, you'll slip into the Kipper like a silk glove. That is certainly my experience and is part of what makes reading Kipper such a pleasure. The reading style shares many common points with Lenormand. Generally, I read Kipper in lines of 5, squares of 9, stars of 13, and the Grand Tableau with Houses, as with the Lenormand.

As in Lenormand there are: 36 numbered cards based in 19th century daily life, elements of near/far, card pairing, directionality, signifiers, enabling cards and challenging cards. Some points of difference however exist. For example, the False Person, Card 8, can cause a "good card" to become its opposite when next to it. Cards can have a slightly different sense when in front of a signifier than when behind it, or above as opposed to below. The images have a little more power than in Lenormand, but still not as much as in contemporary tarot.

Kipper has some profound “human and interior” cards not found in Lenormand, which is strong in “outside and animal” cards, making Kipper useful for introspective situations and those with complex relationships in play. Finally, Kipper isn’t bound by references to playing cards, so it has the power to roam more freely without any pre-conceptions of “black” or “red” cards. But there’s also much richness found in mixing the two decks together to take maximum advantage of their individual strengths.

FIN DE SIÈCLE

by Stella Waldvogel

The *Kipperkarten*, like Lenormand until fairly recently, is relatively unknown in the English speaking world, but in Germany they’ve been known and loved for generations. The traditional images are often cryptic, and certainly can’t be read “out of the box”. The newcomer could easily be overwhelmed by multiple cards

featuring people or buildings, without having a clue as to what they're meant to represent in a reading. Additionally, many of the cards have small, meaningful objects in the background that look like unimportant decorations, but are part of the nuanced meanings of the cards. The Kippers are complex, and learning the system means investing a great deal of time pouring over roughly translated German and corresponding with German readers.

It was with this in mind that *Ciro* set about re-imagining the deck, giving it a Victorian/Edwardian setting and making use of images that are more familiar and recognizable, and renaming it *Fin de Siècle*. *Ciro* has added a few extra cards to help balance the meanings of some of the others. They're optional, of course, but they really do add some needed concepts to the deck.

CARD MEANINGS

Here, you will find some basic core meanings, along with some suggestions for combinations and timing. I do consider it vital to familiarize

yourself with card meanings, but please don't feel that you have to memorize combinations or timing. I've included them for some of the cards here to give you an idea how the meanings can shift according to placement, and so that you can see the logic behind timing associations. It will help to think of a layout as a single panorama, with characters leaving one place and going to another, regarding people and objects on neighboring cards, gesturing and interacting. Money might spill on a card below, someone or something might be on the other side of a wall, roads lead to other cards. Good or neutral cards located below or behind the significator often take on a more negative meaning, because they can seem to be creeping up on the person. But cards landing above or ahead of the significator are generally a good sign. Since both significators face right, it doesn't matter whether you prefer to use facing directions or just read left to right. "Behind" the significator is always on the left, "ahead" is always on the right.

Of course, none of this is meant to suggest utter gloom if your significator has a lot of cards to the left of it. Sometimes left is just “the past”. The logic behind timing is simple, and you can easily see how the cards suggest various seasons and time frames.



Marriage, for instance, shows a wedding, so it would be logical to say “June”, “around your next anniversary”, or, because of the cherry blossoms at the top of the card, “spring”. You just have to find a timing association that fits the question.

I think that people who tend to be very visual will find these much easier to learn than Lenormand, but they have the same precision.



THE CARDS

by Fortune Buchholtz, Stella Waldvogel,
Susanne Zitzi and Ciro Marchetti

Note: The writers' initials are indicated at the end of each interpretation.

1 ♦ MAIN MALE



The male significator and co-protagonist of our novel. In keeping with the time, he's a fine gentleman, a so-called Man of Qualities, and we meet him in his study. Note the paintings in the study refer to other cards. For an opposite-sex reading, he's the partner of the Main Female, Card 2. In a same-sex reading, he's the partner of the Wealthy Man, Card 13. *FB*

This first card represents you the reader, your querent, or the principal male subject of the reading. It describes where you are at this moment in time, what you desire and what you should be aware of. It also encourages you to

look after yourself and to integrate your partner—without being selfish. *SZ*

A well-dressed man stands in a well-appointed Victorian parlor. His gaze is confident, direct and open. This card signifies the male querent. In a reading for a woman, he's an important man in her life. *SW*

2 ♦ MAIN FEMALE



The female significator and likewise co-protagonist. She's an elegant lady, clad in a fine tea dress edged with lace and beading, properly wearing her pearls in the afternoon. We meet her in her private sitting room. Her red rosebud points upward, to what's on her mind. It shows the importance of open, deep, romantic love in her life. But on her table we see only white roses, symbols of innocence or hidden love. In an opposite-sex reading, she's the partner of Card 1. In a same-sex reading, she's the partner of the Privileged Lady, Card 12. *FB*

An attractive woman stands in the light of nearby windows holding a red rose. She looks as if she has been lost in a reverie, but is now concerned with the viewer. This is the card that represents a female querent. In a reading for a man, she's a woman who is important to him. *SW*

3 ♦ MARRIAGE



What's great about the Kipper is that we don't have to wait for the happy ending. This is a positive card. Depicting an idyllic wedding in a fairytale country church, it stands not only for a literal wedding when combined with Judication, Card 30 and Lovers, Card 15, but any kind of close, contractual relationship, such as a business partnership or joint venture. It can also stand for an intimate friendship. More abstractly, it can represent any joining of forces. *FB*

It is time to enter into a relationship—in private, in your job or in other social life matters.

Join forces with someone, attract opposites and find agreements. This card also shows all kind of contracts. *SZ*

The Marriage card stands for relationships, bonds or friendships. It only predicts marriage if nearby cards support this. It's good for relationships when it's ahead of the significator. Behind it, this card can sometimes mean separation, if surrounded by negative cards. *SW*

There is no significant meaning to the depiction of cherry blossoms, other than to suggest a spring wedding which would have been a popular choice. The Victorian bride would carry an arrangement of edible fresh flowers, including marigolds, as she walked down the aisle. The dill from the bride's bouquet (also known as the herb of lust), was consumed by the bride, the groom, and their wedding guests during the reception, as the herb was meant to increase sexual desire. *CM*

4 ♦ COURTSHIP



Visiting was a major activity of the time period for people and an enormous body of etiquette surrounded proper visiting and correct courtship. We meet the potential couple in morning dress seated in a restrained and proper French garden. If this card is interpreted literally about the early stages of a relationship, note that Cupid's bow is unstrung and has no arrow. No one's wildly in love...yet. This card represents social life, all kinds of personal and business meetings, arrangements, clubs or groups and friendly encounters. *FB*

Be open for a new person who enters your life. Try to meet people and search for new contacts. Perhaps there is someone who will suddenly mean the world to you? In addition, Courtship is an indicator for all private and public meetings. *SZ*

Getting together, either socially, romantically, or for business reasons. Attempting to seduce,

or talk someone into something. The cards touching this one will give you clues as to what this is about and where it will lead. *SW*

5 ♦ MATURE MAN



Sober and thoughtful in his day suit, we meet this wise, older gentleman in his library. He's on your side, generally, representing all kinds of bosses, guides, mentors, authorities and executives, as well as important male relatives such as grandfathers, uncles, fathers, stepfathers, fathers-in-law, godfathers, etc. Close to you without bad cards, he offers support. Far away, or especially behind you, or with the False Person, Card 8, he can be a challenging figure. In opposite-sex and same-sex affairs both, I use him as the other man. *FB*

There is a wise person who might become important for you. Respect all persons of authority or any experienced person, for example your grandfather, father, teacher, chief, etc. You will benefit from his wisdom. *SZ*

This is an older man, relative, or boss. He's wise and helpful. Close to the significator, he brings good news, on the condition that there are no bad cards touching his. But if the question is about an affair, Card 1 is the lover and poor 5 is the husband. *SW*

6 ♦ MATURE WOMAN



We meet this gracious lady of a certain age in an elaborate day dress as she sits in her salon. A Mature Woman, she generally listens to your concerns, offering aid and good advice. Some also look above this card to see what's on her mind. As the counterpart to Card 5, she is important female relatives such as grandmothers, mothers, stepmothers, mothers-in-law, aunts, godmothers, etc. She can also be female authority figures, executives, guides or teachers. Like Card 5, you want her close or in front of you. Far away, behind you, or with the False Person, Card 8, she can be a problem. In opposite-sex and same-sex affairs both, I use her as the other woman. *FB*

It is time to orientate towards a wise woman. This card shows an influential female person who is strong and well-educated. This card can also represent a female relative or the female partner. SZ

A helpful and knowledgeable older woman. If her card is ahead of the significator, or above it, she brings pleasure as well. But if she's behind it or below it, she's a meddler, a troublemaking female relative or ex. In a question about an affair, this card works like Card 5, just reverse the sexes. She's the lover and Card 2 is the wife. SW

7 ♦ MESSAGE



The original connotation of this card is a “pleasant message”. It’s generally good news, unless with challenging cards. Below you, it may also be something you’re in denial about or refusing to hear. Here, we see a writing desk with a lovely antique brass phone, a fountain pen, and a heavy crystal inkwell. A hand holds a telegram,

still in its envelope. Inside the letterbox we see different kinds of written notes: a business or calling card, a folded letter in its envelope, etc. It stands for all forms of messages and communications: phone calls, texts, emails, letters, documents, notes, papers, etc. As it's the 7th card, it can represent seven days or one week. *FB*

Informal communications such as letters, texts, notes, memos, phone calls, voice messages and emails. (Card 27 is the card for formal paperwork requiring a signature.) SW

This card shows all your messages and mail, private or public. It also describes the daily news and all kind of information and correspondence, even newspapers and magazines. The Message card encourages you to interact with others. *SZ*

The broken seal on the envelope suggests that in this particular scene the message is one that has been received. Nevertheless, the phone, pen and inkwell depict a working desk from where messages can also be sent. *CM*

8 ♦ FALSE PERSON



In this challenging card we see a sly and evasive woman hiding her real expression behind her Spanish fan. At the side of the marble hall lurks a mysterious and somewhat sinister man in a fancy dress mask. Is it just their costumes for the ball, or are they up to no good? What are they hiding? Drama kings and queens, lovers of trouble, manipulators, ‘frenemies’: however you want to phrase it, watch out! This card has the power to turn beneficial cards to their opposite when next to them. Lies and liars, danger and deceit. Even far away, it may mean treachery. *FB*

Don't trust everybody or everything you see. Even salt looks like sugar. This card warns you against dishonesty and deception. Hold your cards close. Check your motivation and targets too. *SZ*

At best, this card stands for a mistake or *faux pas*. More often it indicates deceit or a dishonest person working against you behind

the scenes. Close to the significator, it warns of danger and bad luck; when far, it stands for betrayal and loss. *SW*

The use of a fan and suggestion of a masquerade ball provides an ideal scenario for falsehood. Behind the costumes and masks you can indeed become someone else. Or perhaps this is an opportunity to be what you really are, as opposed to how you normally present yourself. Which is the real you and which is the false? *CM*

9 ♦ CHANGE



It's time to go. This card shows a hard-working porter in a flat workman's cap packing up your stylish furniture in a horseless carriage. You're moving from your old townhouse into better digs, and you don't plan to come back. With Family Room, Card 21, literally a new apartment; with House, Card 20, a new house. More abstractly, it may also mean you need to be adaptable. *FB*

This is a point in time for change. That might manifest itself via a change in location, or other social situation such as a career move. Relationships with others or your own outlook may change. *SZ*

A versatile card that can link with others to represent change of physical location, occupation or relationships. Moving on from where you live or work, a change of career, or relationship. Taking some possessions with you, but space and circumstances require some to be left behind, physical and emotional. *CM*

This card is usually metaphorical circumstances are changing but with Card 27 (Unexpected Income), a literal relocation or move is coming soon. *SW*

10 ♦ JOURNEY



This card illustrates travel via First Class carriage from Victoria Station. Notice the Wealthy Man on the platform standing with his fine leather luggage not too far from the denizens of Second

Class? Card 10 stands for all forms of transit and vehicles, as well as vacations, travel, escapes and round-trips. (The round-trip aspect, of a place you're coming back to, differentiates it from Change, Card 9.) *FB*

It is time to start or to take a step forward. Leave your old and familiar situation. Depart for new shores. This might concern your work, your family situation or your relationship. Maybe it is also time for a trip. This card represents all kind of vehicles. *SZ*

This card indicates a trip, transportation or a vehicle. With Thief, Card 24, it warns of loss, theft or accident while traveling. This isn't an unavoidable fate; the warning in the cards can help you avert this. *SW*

This is another image that provides duality. The scene may depict an arrival as well as departure. It might be you who is the traveler or perhaps you are there to see someone off or arrive from his or her journey. *CM*

11 ♦ SUDDEN WEALTH



This card shows us a slot machine with all 7s. It's your lucky number—gold coins spill onto the casino table. This card could mean the lost check that shows up, a monetary gift, a larger than anticipated tax refund, a bingo win. If this card is close to a significator, it means a large sum. But if with the False Person, Card 8, your luck could turn sour and result in a loss. And watch out for that Thief, Card 24. In a card pair as a description, it can also mean “many”, “much” or “more”, to counterpoint Card 24, Thief, which can represent “less”, “few” or “fewer”. *FB*

You can feel safe now. Sudden Wealth announces success, affluence, gain or profit in your job. It also shows a secure partnership. You can draw on unlimited sources at the moment, but avoid being wasteful or boastful. *SZ*

This is money you don't have to work for, such as lottery winnings, a bonus, found money or an inheritance. Close to the significator, it's a lot

of money; but if it's far away in a large spread, the money is out of reach. When it's not about money, it can describe a nearby card as "a lot".
SW

12 ♦ PRIVILEGED LADY



We meet the Privileged Lady, the epitome of wealth, ease, youth, health, beauty and charm, as she strolls across the wide lawn past the orchid house. Lavishly dressed in the latest fashion, she gives us the relaxed look of a lady used to admiration. This card stands for fun, creativity, luxury, the good life and all beautiful things. She can also be the best friend of the Main Female, Card 2, in opposite-sex readings, or the partner of the Main Female in same-sex readings. She is the female counterpart of the Wealthy Man. But with False Person, Card 8, she can be a mean girl, capable of snobbery, vanity, disdain and cluelessness. With other challenging cards she can be wayward, headstrong and stubborn. *FB*

She can be a young woman, a daughter, or younger mistress. When this card isn't referring to a person, it's talking about a lucky phase, being carefree, no worries. This is usually a positive card, but near bad ones, it can be family-related grief. SW

This card represents prosperity, luxuries, creativity and wellness. It may also show a young female friend or relative (girlfriend, sister, daughter, best friend) or a young, privileged lady. It is a card that shows the gentle and comfortable way of life. SZ

13 ♦ WEALTHY MAN



We meet the Wealthy Man in his mahogany-paneled office at the end of a successful trading day. With top hat and gray suede gloves in hand, he's satisfied as his ticker-tape machine shows the stock market is doing well. As the handsome male counterpart to the Privileged Lady, Card 12, he might be thought of as a venture capitalist, banker, financier or entrepreneur.

He stands for career success, business acumen, smart plans, rational thought, and well-calculated risks. He's generally well disposed to you and will grant you access to his old-boys network. In same-sex questions, he's the partner of the Main Male, Card 1. Watch out if this card is next to False Person, Card 8. When you see this combination, read the fine print and double check your plans. Are they realistic or is it a rip-off? With other challenging cards, he can be bad career news, tough office politics or arrogance. *FB*

The Wealthy Man may be a younger man, or a company, business or employer. This card brings good news. It's especially auspicious for money matters. *SW*

How to climb a social ladder? This card will show you opportunities and chances. Adopt business acumen now and later you will enjoy business success. This card symbolizes a young and dynamic or a wealthy and ambitious man or relative (boyfriend, brother, son, best friend). *SZ*

14 ♦ MESSAGE OF CONCERN



Here's another of Kipper's challenging cards, the negative counterpart to Message, Card 7. Here, we see a lady standing in front of her writing desk receiving the mail. Her face registers surprise and her hand leaps to her heart in dismay. Disappointing news, a setback, definitely not what you wanted to hear. It can even be a small crisis or quarrel unless with False Person, Card 8, in which case it was all a misunderstanding. *FB*

You should reconsider your wishes and goals. This card warns you against disillusion, sad news or the inconvenient truth. This may concern partnership in professional or money matters. Try to do better in the future. *SZ*

News arrives that's a little depressing. Alternately, it can be a minor illness, or weakness. The closer this card is to the significator, the sooner this occurs. *SW*

What exactly the message might be relating to could be indicated by adjacent cards. For

example, a romantic or business relationship has been compromised, a legal dispute did not rule in your favor. *CM*

15 ♦ LOVERS



It's what everyone hoped for in the 19th century—the good match. Romantic love, profound friendship, loyalty and trust are all represented in this card. With False Person, Card 8, examine the situation carefully for manipulation, cheaters, gold diggers, con artists and deceit. *FB*

You can find love and faithfulness now. Let yourself be guided by your feeling and intuition. This card is primarily an indication of love or falling in love. In professional terms it may show a workplace love affair. Perhaps it means that you love your work and that your heart and mind are in harmony. *SZ*

This card indicates love or friendship with a nearby person card. Excellent as long as it isn't near Card 8, which points to obstacles and dishonesty. *SW*

16 ♦ THOUGHTS



This card represents the thoughts of a man the questioner is interested in. His thoughts are positive when not touching Cards 8, 14, 23, 24, 29 or 30. This card can also mean making plans. SW

This card is perhaps Kipper's great gift—at last a card directly addressing thoughts and matters of the mind. This card is generally positive. Here we meet the artist in his studio, adrift in his vision and struggling to realize his perfect portrait of a lady. While traditionally called “His Thoughts”, it may also represent the sitter's own concerns, preoccupations and obsessions. Read the cards around this one to learn all the thoughts. The card above will generally be the main pre-occupation, while the one below may be what is being avoided, in accordance to the question. When surrounded by challenging cards, Thoughts may reveal things you didn't want to know. More abstractly, it can also describe a thoughtful person when next to a signifier or other character card.

It may even indicate the need for contemplation and meditation. *FB*

This is a card that reveals your consideration or your opinion or the thoughts of others. Though it often indicates thinking about love or a person and feeling firmly connected with someone, it seems somewhat platonic in love matters. It also shows your memories and ideas. It encourages you to reflect thoroughly and to explore new ideas. *SZ*

17 ♦ GIFT



This is a very positive and enabling card. While the significator relaxes in the family room by a cozy fire, a surprise is presented. This card means gifts, aid, help, support, resources, rescue and joy. It is usually exactly what you need. This powerful card has the ability to soften the blow of nearby challenging ones. It also reveals an interesting timing idea unique to Kipper, representing “by the next holiday of any sort” or a birthday. Generally, I use it to stand for winter, Christmas or Yule. *FB*

Be open to the support of others. Be receptive to small positive gestures or proposals. This card can indicate a new job offer, a promotion or helpfulness. It also announces a gesture of reconciliation or even a declaration of love. Take this gift and embrace the opportunity. *SZ*

This is a very lucky card that can take the edge off of nearby negative cards. It stands for happiness, praise, profits, recognition or an actual gift. Near the significator, it's even stronger. There is no downside to this card. It indicates a timeframe around the next holiday or celebration. *SW*

The gesture is depicted in such a way as to serve both as the act of giving or receiving. *CM*

18 ♦ CHILD



We meet this happy, charming child in traditional frilly clothes, clutching her beloved stuffed bunny in a Victorian nursery right out of *Mary Poppins*. In keeping with the time period,

when all children wore ruffles and petticoats, this card could mean any child. More abstractly it represents innocence, naiveté, the new, the simple and the small. This contrasts with High Honor, Card 25, which can mean “tall”. I also like using it for spring, Easter, or Ostara, although others differ. *FB*

This card may indicate a child or children, your childhood or your inner child. In many cases it shows a new beginning. This can be a new project, a new job or a new love. We all start small; we are all beginners in this dance of life, so venture a complete restart. *SZ*

The Child represents a fresh start, something new, small, cherished, or a literal child. Its meaning of “new” or “small” can describe nearby cards. Bad cards near this one can bring grief, as it’s vulnerable. Its timing is spring, or shortly. *SW*

19 ♦ COFFIN



This is a neutral to challenging card depending heavily on those around it. Here we see the inside of a chapel lit through stained glass windows. The sun illuminates a rose design, the flower notably present throughout the deck. The carved mahogany coffin on a simple bier is bathed in soft candlelight. This card represents a box, trunk, drawer, chest or something closed. More abstractly, it refers to what is nailed shut, over, finished, done and final. Whatever it is, it's behind you now. So let it go and move on. When other challenging cards are near, consider anger, rage, destruction and malice as possibilities. *FB*

It is time to say goodbye now. This may concern all areas of life: a relationship that has to be ended or retirement from your job. Accept this transition, even if it is hard. Adjust to changes in your life. *SZ*

This card means an ending. If close to the significator and with Card 21 nearby, it will occur suddenly. The timing generally depends on placement, but can represent a dark time, night or winter. *SW*

20 ♦ HOUSE



The significator has arrived at the fine, wrought iron gates of an impressive five-story Queen Anne mansion, which blazes with gaslights. Is it a waning moon or an eclipse of the sun? Are we coming for dinner or a ball? The scene is ripe with potential and suspense. Literally of course, this is a house, home, property, real estate, land dealings, buildings. Abstractly, it represents safety, family, coziness and security. It is the things you hold and that hold you. From this arises the idea of long-term investments of resources and energy. *FB*

This card shows your family, neighborhood, house, home or buildings or real estate in general. It also stands for stability and security.

This might be a secure and safe job or a job with real estate. The House can also indicate a solid, strong and steady relationship. SZ

This could be actual house or apartment, home and security, or real estate. This is a lucky card when near the significator, but in the center of the spread, the people who surround it can be dangerous. The timing is approximately six months. SW

21 ♦ FAMILY ROOM



Mid-morning coffee is served in a bourgeois drawing room, true to Victorian style. The drawing room in better houses was off the formal parlor, and was a place to withdraw to for entertaining close friends and family. Society visits would have been kept in the formal parlor, so we know we're now in a welcoming and supportive space where secrets and personal matters may be shared. Literally, it's a room and stands for all private or enclosed spaces such as living rooms, hotel rooms, offices with doors,

apartments. More abstractly, it represents privacy and intimacy. This sense of closeness can also refer to the time and place, as in soon, near, right next to you, or shortly, no more than a month. *FB*

This card signifies your personal space, such as your home, apartment, motel room or office. Close to the significator, it means other nearby cards are “in the room” that is, close and the events will come to pass very soon. The timing is very soon, but be sure to consider the context of the question. Traditionally, it means anywhere from 24 hours to four weeks. *SW*

Hold fast to the present now. This card describes everything that is very close, whether temporal or spatial. It is also a card that indicates your home, privacy and all rooms and apartments. You can retreat into your privacy without being introverted. *SZ*

The previous card may be where you live, your residence, your postal address, but this card is your space, your taste, your ambience...your true “home”. *CM*

22 ♦ OFFICIAL PERSON



This is a somewhat challenging card. We meet the Official Person in the marble foyer of the Officers' Club, where he greets us with a fine bearing and a notched saber. The many medals from his Imperial campaigns shine against his bright red coat. Literally, he's any person in a uniform such as a military man, police officer or fireman. As a description of another person card, he can stand for a gruff, forceful, or even a humorless person. The Official Person loves ceremony, pomp, hierarchy, regiments and order. Give a task to the Official Person and he will "Make It So". Thus, next to non-person cards it can also mean it's happening whether you like it or not. You may be in a situation where you're not in control; someone else is giving the orders. *FB*

When this card isn't an actual military officer, he can be an official such as a policeman or judge. He might be unapproachable and intimidating if he isn't a friend or relative of the querent. But the card also sometimes acts

as an exclamation point describing a neighboring card as “official”. *SW*

When this card appears, you may be confronted with the strict rules of daily life. Maybe you’ll experience situations where power and authority are required. Or, you’re involved in a relationship that is characterized by restraint and formality, perhaps an ambitious person in your job. The Official Person says that you should be more determined and focused on following your goals. *SZ*

23 ♦ COURT HOUSE



This is a somewhat challenging card. Here we meet a solicitor coming from proceedings in his wig, white collar and gown. This card means lawsuits, court proceedings, divorces, wills, contracts, taxes, disputes and all legal matters. But your solicitor is capable, so the outcome could be good if near you or near enabling cards. Far away or with other challenging cards—beware. You might want to settle. This card also refers

to negotiations. It can also represent other formal public buildings like City Hall, post offices, the Motor Vehicle Bureau, etc. *FB*

This card describes all legal and notarial matters and decisions. However, it does not necessarily announce a court dispute, but primarily reflects all decisions, discoveries and assessments. Your relationship has to undergo a test now, or possibly it's your employment. The Court House recommends discovering the truth and coming to an honest decision. *SZ*

This is a neutral or unpleasant card talking about courtrooms, tax offices and negotiations. It might also stand for a decision or a public building. It could be bad news if it's distant. But if it's close to the significator, it brings good news about one of these matters. *SW*

Despite the overtly legal and symbolic depiction, this card can represent general official dealings of any kind, and the corresponding locations (both physical and nowadays even online via the internet) where such transactions would be conducted. This card relates to

serious matters as well as the mundane, such as renewing driving licenses, passports etc. As opposed to a visually similar Card 30, which *would be the decision-making and the passing of judgment aspect of the system.* *CM*

24 ♦ THIEF



This is a very challenging and negative card. In a dark and foggy alley with distant gas lamps on the wrong side of Marble Arch, we meet that ragamuffin pick-pocket, the Thief. Literally, this card means theft, embezzlement and loss—either material or emotional. If the card is in front or above the signifier, you may recoup the loss. Behind, below or far away, and when reinforced by other challenging cards, it's likely gone forever. More abstractly, it stands for what's been taken away, removed, separated, distant or absent. Thief can stand for “few”, or “fewer”, in contrast with Card 11, Sudden Wealth, which can stand for “many”. *FB*

When this card appears, you should be warned.

It either indicates a loss, not just in the literal sense of theft, but simply missing out on something. The Thief card can sometimes represent dishonesty of thought and approach rather than a physical act. Just remember and consider that what was honestly earned, is genuinely yours. *SZ*

This card represents loss or theft of any kind, be it money, goods, love, or friendship. If it's ahead of the significator, there's a good chance of recovering the loss, but if it's distant, the loss is permanent. *SW*

25 ♦ HIGH HONOR



This is a most enabling and positive card. Here we see the cannonades as the significator receives a 21-gun salute. Literally, it means trophies, medals, honor, success, promotion, a raise, acing an exam or graduating with honors. The significator is on his way up, socially or professionally. More abstractly, it also represents anything high or tall. With Court House, Card 23, or Imprison-

ment, Card 29, for example, it could stand for a landmark, skyscraper or tall public building. Next to a person, it could be a descriptor for “tall” in comparison to Child, Card 18, which represents “small”. Be a bit careful if next to False Person, Card 8, or Thief, Card 24. *FB*

When close, this card indicates achievement, career advancement, recognition and promotion. It’s virtually always business related. It has an element of work that requires knowledge, as opposed to manual labour. With Card 34, it means self-employment. It’s said that when this card is far from the significator, what’s shown by the surrounding cards will surely come to pass. *SW*

Your ambition, skills and knowledge are recognized now. This card announces success, for example in the form of a job acceptance or a promotion. In a relationship, High Honor can imply an invitation or even a declaration of love. As the card signifies solving problems, it can also demonstrate the resolution of all difficulties. You are deserving of your awards. *SZ*

This could be graduating from school or training, or receiving the recognition of your peers. From academic degrees, certificates, awards, medals...or just gratitude from customers receiving your latest deck of cards. Enjoy your moment. *CM*

26 ♦ GREAT FORTUNE



This is the most enabling, powerful and positive card. Here on the balcony, at the end of the promenade, we encounter the goddess Fortuna in marble, gilded by a blazing sunset. All the significator's wishes are coming true: outstanding good luck, triumph, wealth, happiness and fruitfulness. Everything's delightful and aligned with true purpose. Like Gift, Card 17, Great Fortune turns challenging cards to the significator's benefit, nullifying their harmful effects, and she intensifies positive cards next to her. *FB*

Unexpected good luck is on the way. Considered by many to be the best card in the deck,

this card amplifies nearby good cards and weakens bad ones. Timing relates to daylight hours or summertime. *SW*

You may have a very good period now. Take a chance on your opportunities. Great Fortune doesn't provide comfort for the rest of our days, but indicates that you can hope for an improvement or winning streak in the short term. Great Fortune indicates new opportunities in job matters or simply satisfaction from daily work. It also announces new perspectives and improvements in relationship matters. *SZ*

27 ♦ UNEXPECTED INCOME



Here we see the significator giving a coin to the needy in front of the House, Card 20. It doesn't seem like a lot to the giver, but is significant to the recipient. Literally, it's a small sum from an unexpected source; for example, a surprise work bonus, a small billing error you fix, a reduction in your gas bill, bonus cellphone minutes. Not as large

as the amount in Sudden Wealth, Card 11. The unexpectedness leads to a notion of suddenly, swiftly, surprisingly. Traditionally, the card showed some bills and papers on a table, leading to the idea of small bonds, notes, payments, household accounts, offers, purchases, invoices and checks. *FB*

Something lucky occurs around everyday financial activities, such as a raise, or unexpected money from work or investments. Traditionally, this is also the card for formal contracts requiring a signature. Timing: About two weeks. *SW*

This card signals a sudden, unexpected change and improvement. This can concern many aspects of life including an unexpected message in love matters or an invitation or a message. It may also describe a promotion or unexpected recognition. And, of course, this card predicts improvement in money matters, an unexpected gratification or award. *SZ*

28 ♦ EXPECTATION



Here we meet a resigned and slightly somber lady gazing out the wide windows over a misty orchard. Church bells toll in the background. Is that a locket dangling from her lace choker, holding a picture of her friend? Yes, she is waiting with clasped hands. Literally, this card means a pause, a waiting period, no forward motion. More abstractly, it's a time for observation, reflection, contemplation, thinking things through, patience and non-action. Let events ripen of their own accord. Traditionally this card is associated with a three-month wait. *FB*

This card describes all your expectations, wishes and hopes. It also makes clear that you should be patient in order to reach your goal, since your situation is more dependent on the outside world. In love, it can indicate that you're wishing for a partnership and still have to wait. In professional matters you should be patient as time is working for you. *SZ*

Although this is a card of longing, it advises waiting rather than forcing the issue; it's best to let things happen in their own time. It's sometimes referred to as "Three Months Patience". *SW*

29 ♦ IMPRISONMENT



On this challenging card we see a pair of battered hands clutching the iron bars in harsh prison. The tattered sleeves offer scant cover to a set of bony wrists. Literally, this card is a prison, jail, asylum, rehab center, bank, or military barracks. More abstractly it stands for any locked, off-limits and secured place. It represents a sense of confinement, imprisonment, isolation, a desperate motionlessness. While Expectation, Card 28, has a sense of a time limit to it, this card does not. *FB*

This is a card of being trapped, whether in a relationship, job or situation. It speaks of fear, loneliness and isolation. When combined with Card 23, Court House, this card is a literal

prison or jail time. With Card 31, Bad Health, it can be a hospital or illness. It refers to large buildings, institutions, and bad luck. While this card does not have a particular timeframe, it does indicate time seeming to pass very slowly. *SW*

Perhaps you are facing insurmountable barriers. Imprisonment does not necessarily refer to a prison sentence but describes all kinds of isolation and renunciation. You might experience an unfulfilled love or a relationship that is characterized by restrictions or resignation. Even professionally, this card characterizes restraint that is forced. *SZ*

Beyond the basic depiction of physical incarceration, this imagery might represent emotional imprisonment. It might mean being trapped in a personal or contractual relationship, where your options may be restricted by feelings of guilt, your conscience, legal obligations or financial limitations. *CM*

30 ♦ JUDICATION



This is a neutral to somewhat challenging card. We see the Magistrate on his bench, the anxious couple before him awaiting his decision. He will make a decision on your matter—it could be in your favor, but it could also be against you. Literally, this card stands for minor government officials, bureaucrats, clerks, school boards, zoning boards and other types of boards or professional advisers. His decision could result in a fine or a fee, a permit issued or denied, the need to file, serve, or be served documents, or it could be the finalization of a small family matter. He'll explain the “process”, from which comes a sense also of process server, therapist, arbitrator or negotiator. *FB.*

This card represents someone you go to for the resolution of a disagreement or problem. It might be a judge, mediator, lawyer, doctor or counselor. *SW*

This card indicates all public matters and all kind of advisers, for example advocates, tax advisers or doctors. When this card appears, discussions or negotiations are necessary. In your personal relationships, Judication describes clarifying discussions or debates. In professional terms, all participants in an advisory role are represented. Furthermore, this card indicates all matters that are public. *SZ*

While this card and its meaning suggest that the matter will finally be resolved, it doesn't indicate whether the outcome will necessarily be in your favor. Other cards in the spread will provide more indication of the possible outcome. *CM*

31 ♦ BAD HEALTH



Pictured here is a patient in a bare bones public ward on a hard iron bed with a thin blanket while a nurse checks his chart. Literally, it means poor health, a cold, a minor illness, a sprain. With Card 36, Distant Horizons, it could be more seri-

ous. A checkup could be in order. The illness could put you in bed. From this sense it comes to mean rests, breaks and naps. Above would be what's going on with the upper body; below what's going on with the lower; and the same for right or left. In general, things are not going as you'd hoped for the moment. *FB*

This card indicates sickness, depression, addiction or problems. With Card 14, it can be a serious illness, but with more favorable cards it's something minor and short-lived. Its position in relation to a person card can tell you a bit about where the problem is: behind a person card, it's the back; above it, someplace in the upper half of the body; below it, problems below the waist. This card can warn of heart problems. Since this card features a bed, it's also the sex card. *SW*

It is time to rest and to recover now. You should retire to do nothing. Bad Health can indicate a patient's room, bed rest or medical treatment. In love matters, it can indicate problems in the relationship, accompanied by feelings of powerlessness. At a professional level, it describes

a temporary break in the form of illness and inability to act. *SZ*

32 ♦ DESPAIR



This is a challenging card. Here we meet a man in shabby clothes, a member of the working poor, distraught from unemployment, reduced to letting a tear slip in the street. Literally grieving, or weeping, it can also be severe stress leading to emotional exhaustion, serious concussions, fevers, and migraines. This card is also commonly used for jealousy. With luck, a positive card will be next to it to offer balance and hope that all will work out somehow. *FB*

Unfortunately, this is not a very promising card, unless surrounding cards mitigate it. You may be tortured by worries and stress. Despair either describes a relationship that is characterized by trouble; or you suffer from a heavy workload or fear of job loss. This card always warns not to expect too much of ourselves and others. *SZ*

Despair brings grief, adversity and obstacles. This is a card of brooding and worrying. Frustration, headaches, fever, jealousy or anger, but things will work out if positive cards are close. SW

33 ♦ CONCERN



This is another challenging card. Here we meet an older man with anxiety and rumination apparent in his posture. He closes his eyes to the beautiful warm light streaming in through the stained glass window. Literally, it's a sign of angst, confusion, inability to focus, or even depressed mental states. It's unclear what to do, so there's a negative tendency to "catastrophize", to be deeply pessimistic. *FB*

This card describes ambiguities in our daily life, maybe in the sense of lacking career prospects or having fears or related to lack of specialist knowledge or information. In some cases, it can also convey concentration problems. In relationship matters it warns against

being plagued by our pessimism and worries. Try to find clearness. SZ

This card is a warning to consider the surrounding cards very carefully. It can speak of profound worry, rejection, deception, pessimism, confusion or lack of freedom. Card 32 is a panicky, desperate card, but Card 33 relates to depression and despair; it signals lost hope. But it can end in love and good luck if it's close to Card 26, Great Fortune. SW

34 ♦ OCCUPATION



Here we meet a seamstress in her workroom, stitching fabric on a treadle sewing machine. She appears to be deeply absorbed and working late into the evening. She's doing skilled handwork as a trade, but it is hard and not well paid. This worker doesn't have a cushy desk job with a bright career. This card can represent self-employment, freelancing, DIY work, piecework, what you cobble together. From

her sense of absorption, it can also represent a hobby, sport, craft or avocation you devote much effort to. And thus it means starting something, beginning a project, spending a lot of effort. I usually associate this card with autumn/Mabon. *FB*

“Pleasure in the job puts perfection in the work.” (Aristotle) Occupation indicates all mental and physical activities, for example sports, hobbies or your daily work. In the context of a relationship it may indicate that the questioner is working on the relationship to overcome difficulties. Of course, it is a key card for the job. *SZ*

This card refers to handcrafting, working in the arts, doing work you enjoy. You could be working for a company if it's your chosen career path. It means self-employment in combination with Card 26. It can also be manual work, but somewhat pleasant, such as gardening. *SW*

35 ♦ PATHWAY



The significator arrives at a long, rocky forest path. It winds uphill, but the trees seem cool and inviting. The destination can't quite be seen, but it looks like there's a pleasant patch of sun after the climb. Literally, it's all paths, roads, walkways, tracks and trails. From this it derives a sense of long races like marathons or triathlons. It's a long road, so it also represents distance and a good length of time. This leads to a timing hint of one or two years. *FB*

There is a light at the end of the tunnel now. Pathway may announce the overcoming of distance both temporally and spatially. If you don't try to force the matter, you'll experience continuous development. This card may concern the slow growth of a partnership or long-term career planning. Pathway is also a symbol for all roads, streets and ways, forest and nature. *SZ*

This card means a long road ahead. It is sometimes referred to as "Two Years' Patience". It

means a lot needs to be done, or something that will take a long time. It can also stand for great physical distance. Behind the significator, it means “a long time ago”. It can mean a long time, or a couple of years, if it’s in front of the significator. SW

36 ♦ DISTANT HORIZONS



This is an enabling and usually positive card. Here, a beautiful dream-like ship with gossamer rainbow sails lifts anchor to fly you to the wide shores of your wildest hopes. Literally, this card represents yearnings, dreams, hopes, wishes. The significator is sailing to a new shore. Literally, the card is the sea, lakes, bodies of water, continents, far away places, foreign people, and greater distances than the Pathway. From this sense of foreign contact, it also suggests opening your mind, developing new views, becoming more spiritual or philosophical. Traditionally, its position is important; if next to a positive or hoped-for card, it can mean it’s cur-

rently just a vision; that is, something unrealized, something that takes more concrete effort to make real so it's more than just a daydream. With challenging cards, it suggests a mere fantasy. With False Person, Card 8, it can connote alcoholism and addictions. This card can mean daytime, in contrast to the Coffin, Card 19, which can mean nighttime. *FB*

This is a card of dreams and fantasies. The card that follows this one can be a dream (or fear) coming to pass. But if a card is followed by this one, it will remain just a dream for the time covered by the reading. Hopes will come to pass if Card 26 is next to this card. It can also stand for a message from overseas. The timing is usually summer. *SW*

This card indicates the silver lining on the horizon. It can stand for foreign countries, wanderlust, voyages, broadening horizons, new perspectives and visions. It also has everything to do with water and liquidity, for instance, ocean, seas or drinks. Distant Horizons also announces the discovery of spirituality and new adventures. *SZ*

37 ♦ POVERTY



This is a challenging card. Here we meet a young chimney sweep in ragged, dirty clothes atop a dangerous roof with his mop and broom. In 19th century Britain and Switzerland, abandoned or orphaned boys were purchased for the perilous labour of climbing up inside chimneys to clean out the flammable creosote, sometimes while they were actually on fire. It was essentially a short life of miserable child slavery, a far cry from the sheltered life of the Privileged Lady. Literally, it stands for grinding monetary circumstances, poverty, or a large monetary loss. Abstractly, it represents lack of control, a bad position, scarcity both physical and emotional, as well as being down on your luck. Look for nearby positive cards to lighten the burden. *FB*

This card is poverty, pure and simple. The boy won't be paid a living wage, just a few pennies, and the whole scene suggests danger and vulnerability. Children such as this led brutal lives, which were often cut short. This card indicates

being unable to meet basic needs. It refers to misery, especially in an uncaring and predatory environment. *SW*

Poverty is a less promising card that predicts deprivation and a lack in both material and emotional matters. In partnership terms you may feel defenseless and unloved. Also in professional terms you may find yourself in a bottleneck. The best you can hope to gain is to learn from the crisis. *SZ*

38 ♦ TOIL & LABOUR



This is a somewhat challenging card. Here we meet a young girl in the dreaded 19th century textile mill, tending to the dangerous and loud mechanized looms for 12 hours a day. Brutally hard, manual work with the risk of losing fingers and hearing awaited these girls. Literally, this card is the low-wage manual labour, drudgery with no hope for advancement. Abstractly, it's the burdensome, thankless chore, obligations and the good intentions that are always punished.

Nearby positive cards can show a way forward to a better future. Experiment with it as the female counterpart to Poverty, Card 37. *FB*

This card shows automation, daily routine and hard work. In your daily work as well as in partnership matters you might feel like you're in a hamster wheel, without challenges or inspiration. This card is in general an indicator for all automatic processes, machines and technical devices. *SZ*

This card refers to work done out of necessity, tiring work, monotonous work, "the grind". This card differs from Card 34, since Occupation is a more enjoyable hobby or chosen career path. *SW*

This additional card to the original Kipper system provides a differentiation from Occupation, Card 34. This card represents obligatory work, as opposed to more pleasant work or a personal pastime or hobby. This is work you don't enjoy or want to do, but it has to be done, whether that's chores around the house that just can't be postponed any longer, or neces-

sary employment to simply cover the financial basics and put food on the table. *CM*

39 ♦ COMMUNITY



This is an enabling and positive card. Here, we meet the cheerful and stoic working class—the gardener, the flower girl of Covent Garden, the errand boy from the local pub, the servants who all come together in support. This card's literal meaning is friends and community. More abstractly it's about support, being understood, and finding the place where you belong. Since your community is always there for you, the timing of this card is ongoing. *FB*

The card describes all people with whom you feel a connection: family, relatives, friends and any like-minded persons. It may also describe groups, unions and associations. In questions about partnership matters it describes a harmonious relationship. In professional terms it stands for good teamwork and a positive working atmosphere. *SZ*

This card indicates having good people around you, family and true friends, loyalty, cooperation, group efforts, helping each other when needed. *SW*

The original Kipper dealt principally with the domestic aspect of people's lives, portrayed from their homes and living rooms. However as I have outlined in the Introduction, this domestic perspective was the privilege of the wealthier classes. For the vast majority, social interaction would have been beyond the cramped conditions of wherever they lived. Their places of work, taverns, and street corners would have been where they shared their daily lives. Many came from different backgrounds so their new neighborhood would have proved both a support and a challenge that defined their new lives. *CM*



SPREADS



TRIPLE PYRAMID SPREAD

by Stella Waldvogel

This is my own variation of an old traditional spread that's been used with playing cards, tarot and Sibilla-type fortune decks, among others. The standard Pyramid Spread is a single triangle that can get quite large, as some people continue laying cards until they've used the whole deck. In an effort to make it more concise, I've split it into three named positions: **Obstacles**, **Best Possible Course of Action**, and **Outcome**. Of course you can adapt it as "Past, Present, Future"; "Me, The Relationship, Him/Her", or whatever you like. But the method outlined here is excellent for problem solving, and can be used for readings about love, money or virtually anything else.

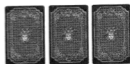
Start by shuffling and cutting the deck in the usual manner. Deal three cards face down, a

little to the side of the area you will use to lay your main spread. These are **Surprise Cards** that tell you about something unexpected that will come into play. They are left face down until the end of the reading. The rest of your cards will be dealt face up.

Now, deal three cards in a line, leaving plenty of space between them. Under each of these, deal two cards, forming three small pyramids. And under those, deal three cards for each pyramid. Your spread should look like this:



*The cards in the pyramids are dealt face up. The **Surprise Cards** are dealt face down.*



Surprise Cards

PUTTING IT ALL IN CONTEXT

Of course, the less fortunate cards won't always fall in the **Obstacles** position, and you won't always get positive cards as the **Best Possible Course of Action**. But there's no need to be confused by this.



If your **Best Possible Course of Action** is very negative, in most cases I'd recommend not acting. The cards are telling you that under the current circumstances, the "best possible", isn't something you really want to do. There just aren't any good alternatives at the present time.



SURPRISE CARDS

After you've read each pyramid, turn over your **Surprise Cards**. Since they tell you about something that's unexpected, they can tip you off that there's some good luck or a help-

ful person coming into your life. If they don't look encouraging, remember that forewarned is forearmed.

This spread, in my experience, covers a period of time ranging from a few weeks up to about six months. So, if your reading is about a long-term goal that could take a few years, consider the reading a progress report rather than what will ultimately happen. You can do another reading when the events described by the cards have played out.

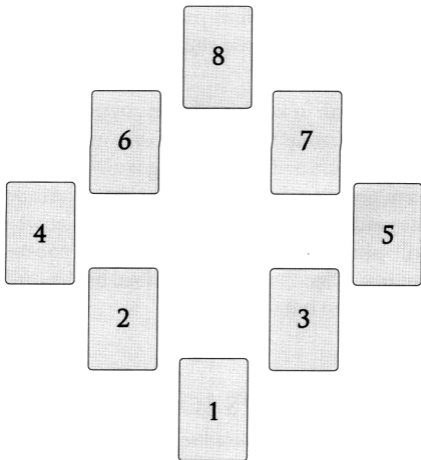


SUSANNE'S SOS SPREAD

By Susanne Zitzi

The SOS spread was developed for urgent matters and questions. I have created it for “emergency cases” and for those times when we feel anxious or even desperate. It is suitable if one needs a quick and effective answer.

To begin, take eight cards and lay them face up on the table in the order and position shown on page 80.



Card 1: THE STARTING SITUATION

This is where you are standing now, your current situation, and also the hopes and fears that are associated with the question.

Card 2: THIS IS A FACT

The real situation, the unpleasant facts you probably don't like.

Card 3: THIS IS AN ILLUSION

The ideas and thoughts you should release and let go. This card shows your illusions and mistakes.

Card 4: THE OPPORTUNITIES YOU HAVE

This card describes your chances and opportunities.

Card 5: WHAT YOU SHOULD FORGET

This card shows you what you shouldn't rely on. It would be an unreachable goal for now.

Card 6: THIS IS HELPFUL NOW

What you should do to reach your goal or to accomplish the best possible result.

Card 7: THIS IS NOT HELPFUL NOW

This card describes what you should avoid (it might be obstructive in your situation) and what does not serve you.

Card 8: FINAL RESULT

The final result/outcome for the near future (approximately four weeks, depending on the situation).

FIN DE SIÈCLE KIPPER AUGMENTED REALITY ANIMATIONS

As a bonus feature, I have developed a unique interactive experience for the Fin de Siècle Kipper deck when used with a smart phone or tablet. Each card has an accompanying animated and narrated video that is intended to help those unfamiliar to the Kipper system learn and remember the general meanings. These augmented reality videos are referred to as “Auras” and have been created to work with a free application called *Aurasma*.

Once the app is installed and you are following my work (search [Ciro Marchetti](#)), simply select the square icon at the bottom of the app and point your device’s camera at a card. The app will recognize the card and the associated video will automatically play. If there is delay, there may be insufficient

lighting or a reflection, so try repositioning the card at a better angle. Once the video is playing, you can stop it at any point with a double tap, which will return you to the scanning screen. From here you can scan the next card. A single tap on the screen will link you to my website, where you can find more information.

www.ciomarchetti.com