

Treppner Correspondence Course – The 10 Secrets of the Great Madame Lenormand - Part 5:

We're finally at the part, where everyone wants to be, because every loves tinkering around with the different messages, hoping to discover as many secrets possible and because they want the guarantee that they have interpreted everything correctly. The thing is that one can only collect so much information in the attempt to find clarity—eventually it all has to be filtered, and because one can't use every statement or repeat oneself. For this reason, we'll take the **last card formation** from Lesson/Part 4 and go through everything on the following list:

1. .. Interpreting position (Interpretation of the Houses)
2. .. Interpreting projection (Reflection)
3. .. Corresponding cards
4. .. Knighting (Interpretation of the Knight)
5. .. Counting
6. .. The Fours
7. .. Diagonals
8. .. Picking up the cards? Completing the series in your head
9. .. Covering cards
10. .. The system of dealing the cards for a large card formation

1. Interpretation of the Houses and/or Position

What do we mean here? Well, we mean the position that the cards take, when we're laying them out in numerical order. It begins with the NO. 1 card, THE HORSEMAN, precedes to NO. 2 THE CLOVER, then to NO. 3 THE SHIP, etc. all the way to NO. 36 THE CROSS. It should look like this:



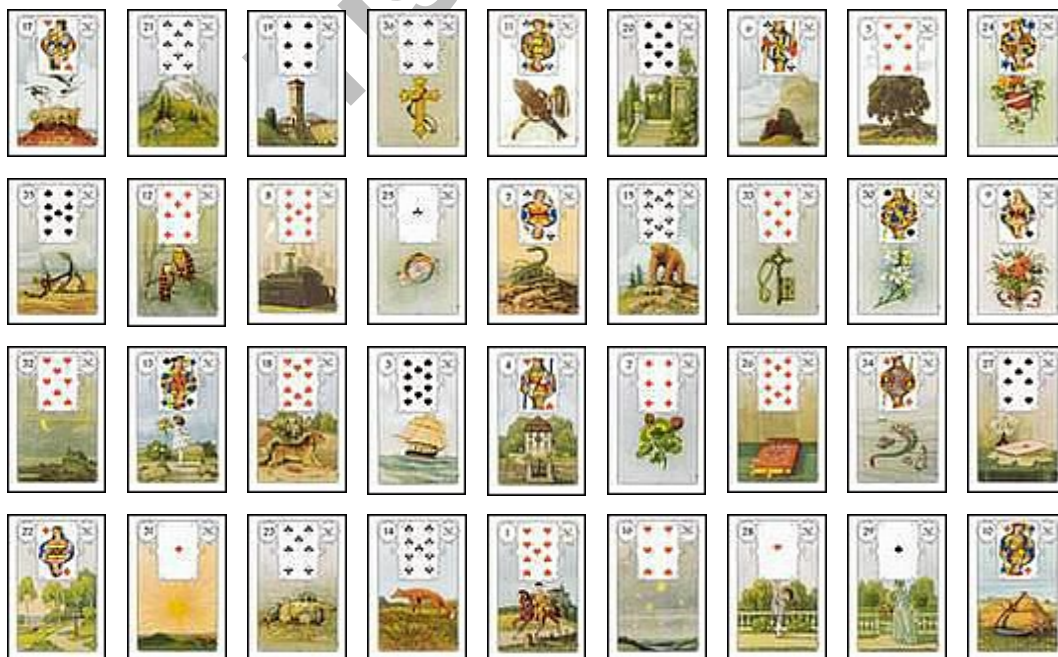
All of the cards were sorted by number (1 – 36) in the 9 x 4 formation and spread out.

Well, now we know, that The Horseman is in the 1st House (in Position 1), etc. So, what do we do now? Now, it's time to imagine these positions while laying down the cards. We should have the numbers of the individual cards in our head, in order to be able to put these cards back into the same position. If you can't keep track of the numbers in your head, then make a cheatsheet so that you will be able to do the combinations for interpreting the houses. I'll repeat that one more time, we are going to combine the individual cards from the card formation from Lesson/Part 4 with the positions of the individual cards, as they would be if they were lined up in formation from 1-36. It goes like this:

Template for Interpreting the Houses and Positions



Previous Card Formation from the End of Part 4



Interpretation

Interpretation is done in combinations. The Horseman from the house interpretation is going to be combined with the corresponding card from the previous card formation from Part 4 – which were The Storks. Horseman – Storks stands for: a message bringing change or change occurs through a young man, etc. Then, we look at Position 2, which is The Clover and it is combined with card in Position 2 from the current formation (seen above). Clover – Mountain means: no luck or luck is being blocked, etc. If you are unsure about a message, then it would probably help if I told you that the card from the template is always the first card— theoretically speaking, it will be to the left—and the card from the current formation is going to be to the right of the template card. This is important, because there are other combinations sometimes. Moving on, let's go to the third card from the template—No. 3 The Ship—and combine it with the third card in the current formation, The Tower. Ship – Tower, this could indicate a business trip. You can go through the entire formation, in this manner until you've made all 36 combinations. If it is too much information for you to keep in your head, then make some notes to yourself or you can look up the combination section of this course.

2. Interpreting projection (Reflection)

Here we are talking about further methods of combining cards with one another. And to do that, we will take our current mixed-up formation and then imagine that we were first folding the the card formation in half, vertically (from top to bottom) and then horizontally (left and right). By doing so (vertically), the first card in the first row would match up with the first card in the last row. The first card in the second row automatically matches up with the first card in the third row. Then we repeat this again, this time using the second card in the first row, together with the second card in the last row, as well as the second card in the second row with the second card in the third row. This is repeated until we've matched up all nine cards (or also the columns). I will show this to you with an example below, which is the explanation with the horizontal reflection, where the middle row is ignored.

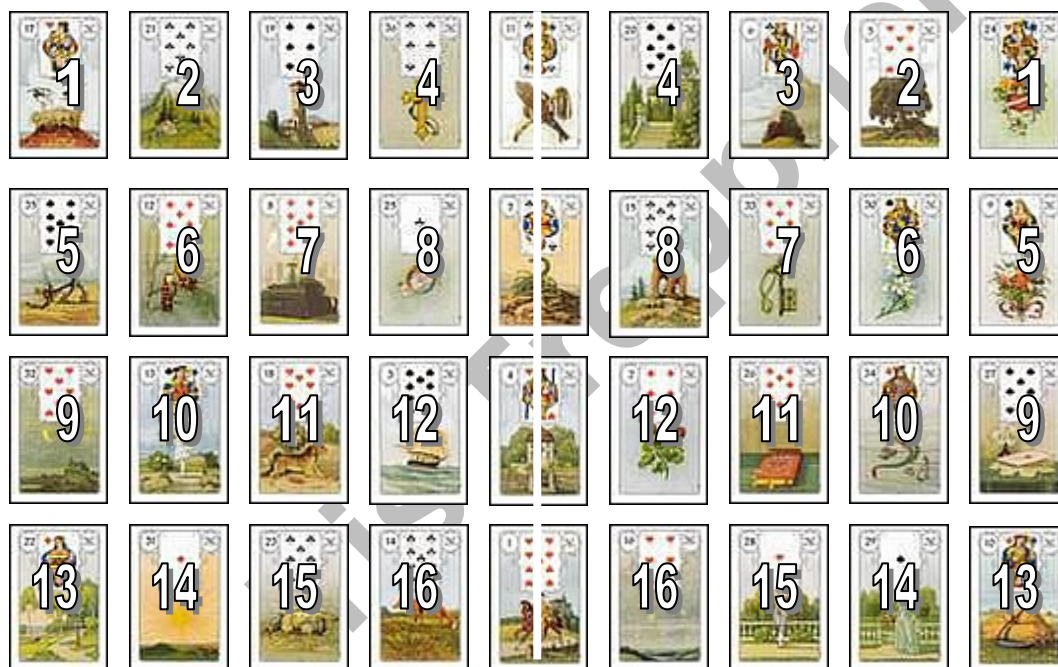
Verticle mirror interpretation



The diagram shows how you can carry out the verticle mirror interpretation using the same numbers and the resulting combinations. You combine the Number 1 with 1 = Storks and Paths, Number 2 with 2 = Anchor and Moon, Number 3 with 3 = Mountain and Sun, and Number 4 with 4 = Owls and Child, etc until you get to the last pair with the Number 18 and 18. If you are still unsure about combinations, then you can re-read that chapter of the correspondence course.

Horizontal Reflection

This is a little bit different – once again pairs will be formed. This time from left to right and starting outwards moving inwards. One begins with the first card in the first row and combines it with the last card in the last row (Storks and Heart). This is to be done four times in this row: the second time by combining the the next to last cards (Mountain and Tree); the third time, by combining the third to last cards (Tower and Clouds); and the fourth time, by combining the fourth to last cards (Cross and Park). Complete every row in this manner. The vertical rows of cards are to be ignored. Here’s what the diagram looks like:



As you can see, the middle rows have been neglected during this procedure. This is because there are only nine rows and this is an uneven number and results in leftover cards. In this diagram you can see that the first card from the first row and the last card from the first row are combined with the No. 1 card. This is the Storks – Heart combination which signifies changes in love. Now combine all of the same numbers with each other, which give us 16 other combinations. 2 with 2 = Mountain – Tree and 7 with 7 = Coffin – Key or 16 with 16 = Fox and Stars, to clarify my point. Do that with all of the numbers, make a note of the messages, and when in doubt use the combination chart as a guide.

3. Corresponding cards

In this method the cards are interpreted diagonally and crosswise, whereby you have to pay attention to the rows here. The highest row (Row 1) will be combined diagonally and crosswise with the lowest row (Row 4) and the middle row (Row 2) will be also be combined diagonally and crosswise to the third to last row (Row 3). As you can see from the diagram, this will give us 16 other combinations, that you should remember or make a note of or, when it doubt, refer back to the combo chart. The first card from the first row will be combined with the last card from the last row; the second card from the first row, to the next to last card in the last row; or the first card in the second row (No.9) can be combining with the last card in the third row (Nr. 9), etc.—just to give you an idea. This is done until you’ve completed the combinations 1 – 16.

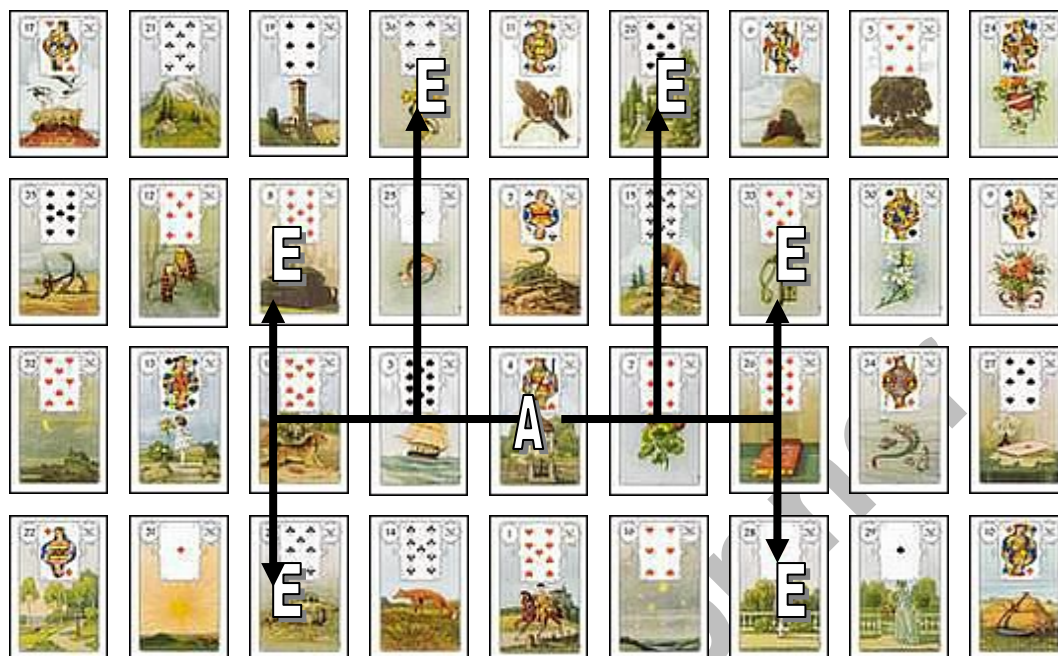


4. Knighting (Interpretation of the Knight)

The term „knighting“ comes from the game of chess, wherein the moves of the „knight“ chesspiece are followed and it describes how this piece is allowed to move about the chessboard. The first thing we need to do is select a card from the formation beforehand that we want to use to perform the „knighting“. It can be love (Heart), money (Fish), a particular person, education (Book), career (Anchor), etc. The card that we choose to represent this topic then becomes the starting position – here’s where our knight would be standing, if we were playing chess. We can combine our „knight“ with all of the cards that it would be able to reach from its stationary position and we can relate these combinations to our chosen topic. So, the number of additional combinations can vary depending where our knight’s starting point is. In the middle of the formation or on the edge, we can make 2-6 combinations. The knight is allowed to move two spaces backwards or forwards and then one space up or down, so that it always jumps in an L-form. Here are some diagrams to give you an idea of how this can develop.

For a better idea, let's take a look at „knighting“ with a card that has been well-placed—The House, which is in the third row in the fifth position (middle). In this spot, the card can combine with six other cards.

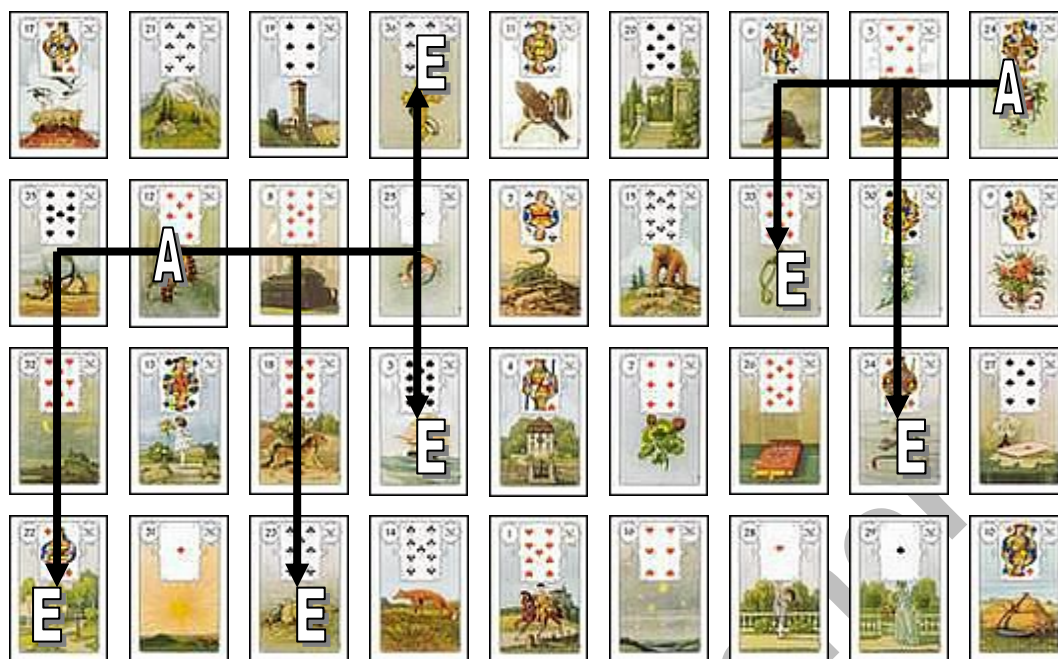
A = Beginning E = Ending and between them are connecting lines in the form of an L



If you want to learn more about your house or domestic situation, then you could combine The House to The Cross, The Park, The Coffin, The Key, The Mice and The Lord, in order to glean more information and use other messages to equalize this input. I hope that you have been able to understand this system and move in the described L-form – once more: two spaces to the right or left, then one space forward (Coffin and Key, in this case) or one space backwards (Mice and Lord). The knight can also move one space to the left or right and then two spaces forward (Cross and Park). These six combinations can be combined with The House (House – Mice, House – Lord, House – Coffin, House – Key, House – Cross, House – Park). Don't forget to make notes, if necessary.

Of course, sometimes a card doesn't have as advantageous of a position as The House in this formation, which results in fewer revelations. For example, when a card is located near the edge (above and below or left and right). There are some diagrams on the next page demonstrating this.

In this graphical demonstration of knighting, the cards are positioned less optimally near the edge. There are fewer possible combinations out of this. Let's take The Owls and The Heart.



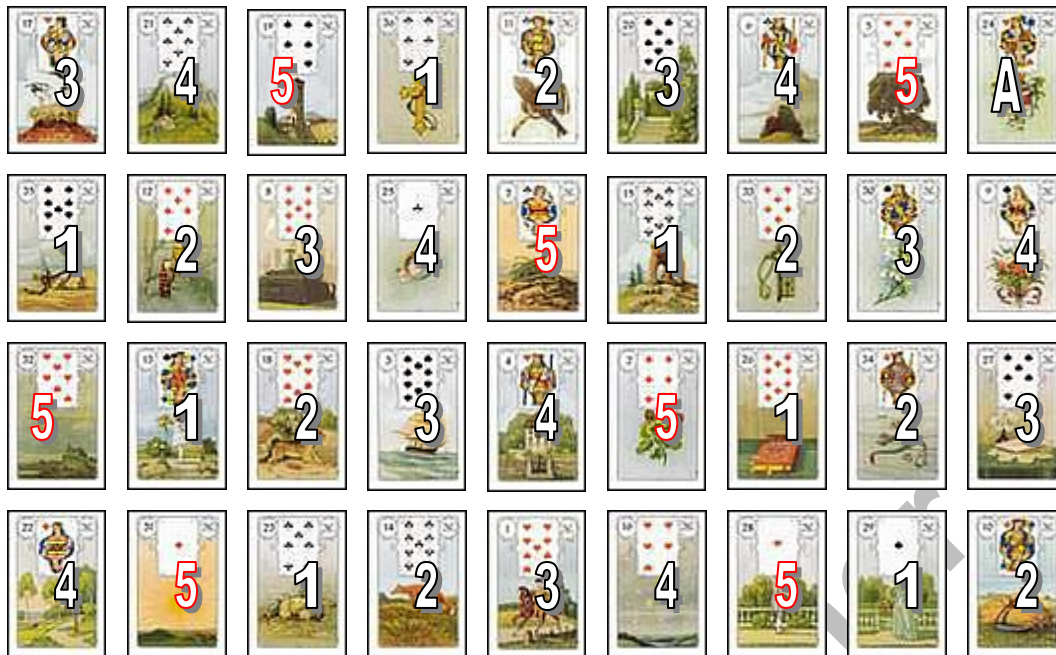
If you strictly adhere to your „road map“: from the starting point (Ex: Owls), you can move one to the right and one to the left and two backward (Paths and Mice); the possibility of moving forward lies beyond of the card formation; moving two to the right or left is also outside of the card formation; and one space forward or backward (Ship and Cross)—you end up with four possible combinations. Looking at The Heart and adhering to the „road map“, we can only get two combinations (Key and Fish), because all of the other possibilities would be outside of the card formation. Make a note of these messages or take a peek at the combo sheet.

5. Counting

This is also a method used for gathering and collecting more information from the card formation. Once again, you need to choose a topic and a corresponding card, which isn't meant to be counted along with the rest. From this starting point you will choose every fifth card to interpret—in this instance you are NOT gathering combinations, but formulating a story.

Graphical example for the topic of love (Heart). The A stands for starting point (remember it's not being counted). The numbers 1-5 are serving the purpose of counting and the number five is in „red“ because we want to interpret these fifth cards in relation to the topic of love. If it looks like you're getting to the end of the card formation, because we have arrived at the last card from the bottom-most row (The Scythe, in this example), we simply continue counting, jumping to the first card in the first row (The Storks, in our example). We continue counting until we have arrived back to the starting point. A quick tip: the last card that you should take up for the interpretation is always located directly to the right of the starting point.

Counting from The Heart (last card in the first row)

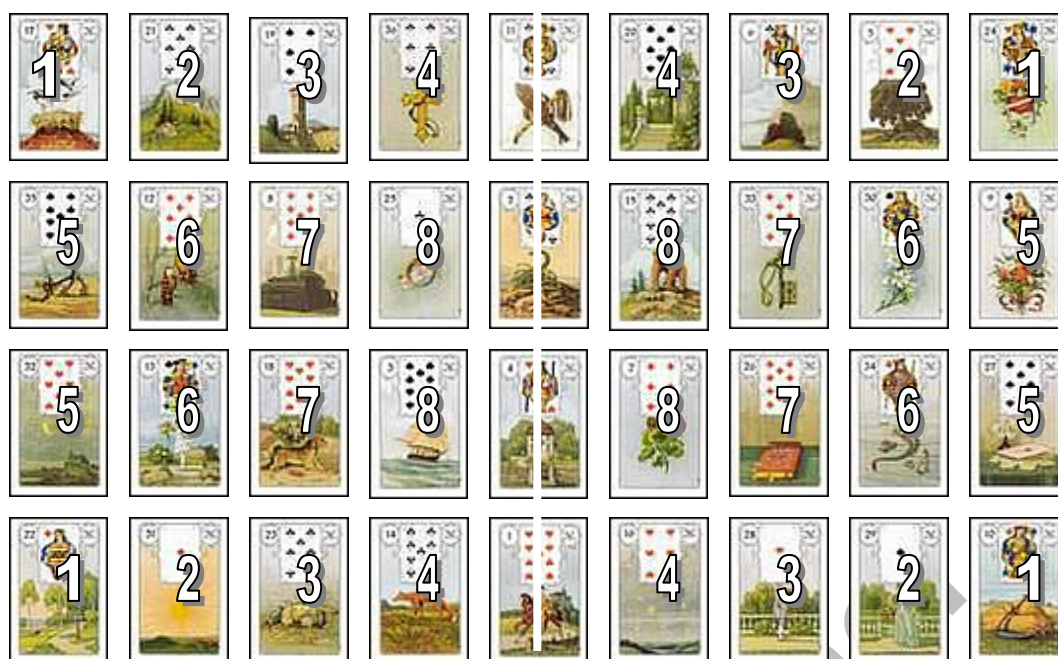


Now we have to form a story that relates to love out of the sequence of counted cards. The cards are: Serpent – Moon – Clover – Sun – Tower – Tree. To formulate the whole thing: there is involvement in terms of love, deep feelings, luck, hope and energy in relation to a female figure; however, there is also loneliness (or possibly diligence or ambition) and a constant growth. Thus, everything in is A-OK in the area of love!

6. The Fours

The Fours are also a system for formulating further statements. There are always four cards, whose corner points form a rectangle, and can be summarized to make a message. The following diagram demonstrates, which four corner points belong together and can be used to formulate a message. These four corner points always contain the same digit. All of the 1s and all of the 2s, etc belong together.

The diagram on the next page offers a better overview.



Once again, the middle row is ignored. All of the 1s belong together: Storks – Heart – Paths – Scythes; all of the 2s belong together, Mountain – Tree – Sun – Lady; and all of the 3s, Tower – Clouds – Mice – Lord, and so on, until you’ve got all eight groups together.

Subsequently, one gets eight more messages. Group 1 Example: Storks – Heart – Paths – Scythe = a decision (Paths) will be made soon (Scythe) and a change (Storks) in love (Heart) will take place.

7. Interpreting the diagonals together

If one takes into account the 4-card formation, there are still more messages to be found. These possibilities can be found from left to right and from right to left. This way there are six 4-card combinations, two 3-card combinations and two 2-card combinations. The two corner cards are ignored. On the following page you will see two diagrams where you can recognize, which cards always belong with the diagonals and can be used to formulate more messages.

For the sake of clarity, both of the diagrams on the next page will be represented one underneath the other.



With this template you can now make your own card formations and formulate the 4-card combinations, etc. For example, the 2-card row with Birch – Bear – Book – Lady = a lawyer or notary closes a contract with The Lady.

And now it's your turn!

8. Picking up the cards? Completing the series in your head

That is the question. Some do it, some don't – pick up the cards after shuffling, that is. I would recommend not picking up the cards for the time being, in order to preserve the original card formation that stems directly from your hands and to interpret it just like that. Unless you get to a point where you think you can't see enough, because a person card or a particular object card is lying inconveniently within the formation or on the edge—then it could be recommended to pick up the cards. However, you must pick up the cards in the order of how you put them down – start with the last card and always work from right to left. It looks like this:



Put the cards back together, so that they are the same way that they were before you laid them out – starting at the back and moving forward. Start with the last card in the last row, place it on top of the next to last card. Then moving to the left, place those two cards on top of the third to last card in the last row, etc. Once you have finished with the last row, then move up to the 3rd row, starting again at the far right—just as demonstrated in the picture above. When you get to 3 E (the end of the third row), move up and start at 2 A (the beginning of the second row) picking up the cards all the way to 2 E. From 2 E, move up to 1 A, to the first card in the first row—The Storks, in this case. Afterwards, turn the deck over so that cards are once again face down. Lift the deck with your left hand, place the lower pile on top of the higher pile, then deal out the cards once more. This way you can gain more knowledge, without having to re-shuffle the cards. Besides, it would be just wasting energies that you already used while shuffling the cards the first time.

There is also another way to do this so that you can see more, but without having to pick up the cards and lay them back out. We can complete the row in our heads. As I've mentioned a number of times before, one can lay out the cards how one wants, there is not a template. Theoretically speaking, one could make a row of cards that is 1 x 36, except in this case there would be no combinations. But it works, too. And if that can work, then one could also do it any time after having shuffled and dealt the cards. One doesn't necessarily have to do this with all of the cards, but maybe with just a few, that are close to the edge and don't really impart a particular message. In a 1 x 36 formation, the card in Position 1 is next to the card in Position 2, which is next to the card in Position 3, and so on to 36. With the 9 x 4 formation, there is a break after every ninth card, we interrupt the row and begin a new one. So, it's possible that important person cards or object cards are on this fracture. In order to avoid reshuffling the cards, we just remove this fracture, and, through this, gain more insight.

For example, we can remove this fracture at the 9th and 10th card, to see if we can maybe learn something more about love (Heart), because then it will also be framed better by some of the other cards. At the same time, you can fix the fracture between the 18th and 19th cards. It would look like this:

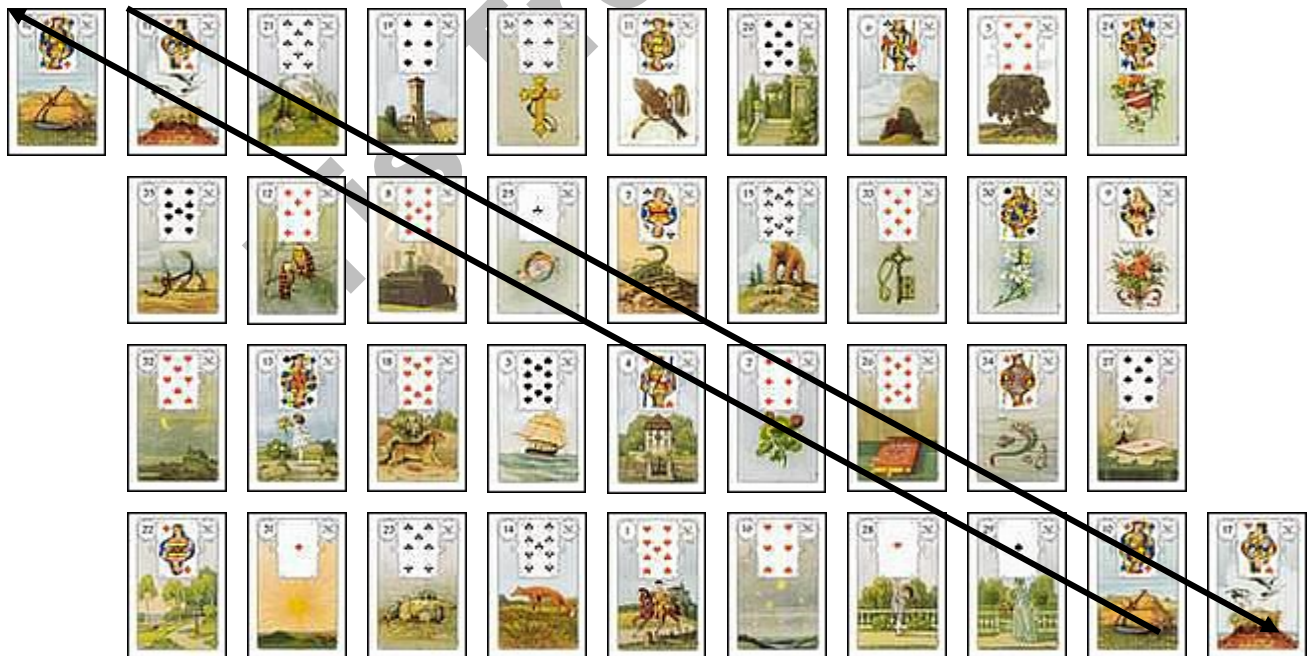


You can do this rather arbitrarily, from left to right and from right to left. I'll show that on the other page. You can also put multiple cards together. You can put The Owls by The Anchor and The Child next to The Moon and The Paths next to The Letter. This first card always belongs on the side of the preceding card (Storks are to the right of The Scythe). This will close the circle.

Put the cards from left to right, then automatically slide these up a row. The first card in the second row (Position 10) belongs to the last card in the first row (Position 9). The first card in the third row (Position 19) belongs to the last card in the second row (Position 18), etc. This is shown in the next diagram.

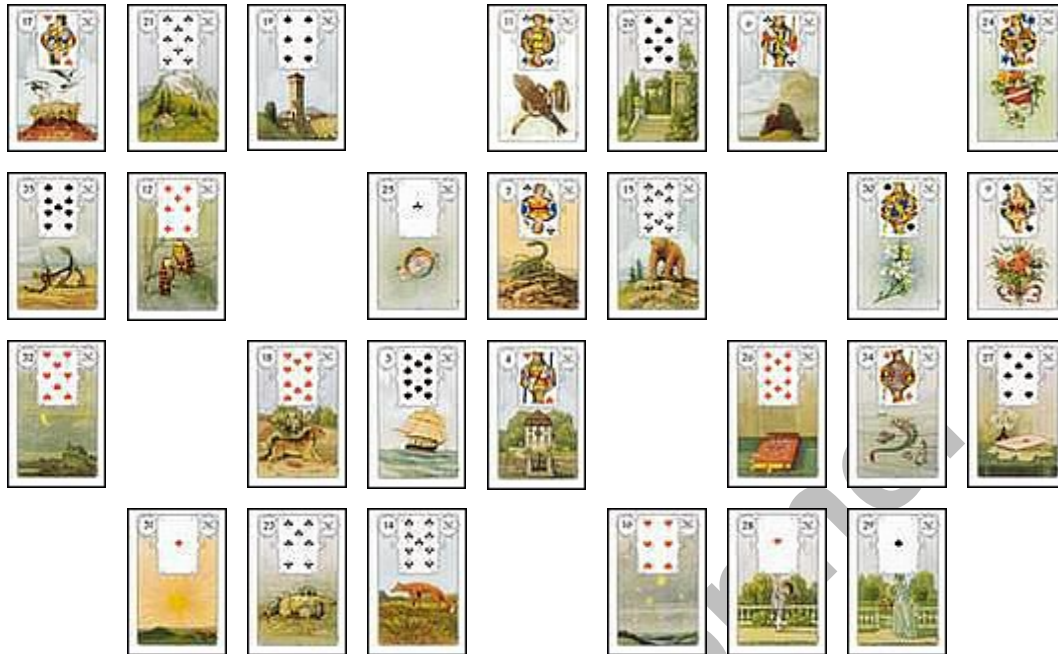


And now The Anchor is, like in the previous example, next to The Heart and The Flowers and next to The Moon—doing this results in the same messages, but one can see considerably more, but doesn't have to automatically shuffle all over again. Later it's possible to learn how to do this in your head. Lastly, one more diagram showing the shifting of the first and last card, which is a particularly nasty position for person cards.



9. Covering cards

If you still haven't learned enough from a card formation, then you can also ask specific questions. When doing this, you take out every fourth card from the formation.

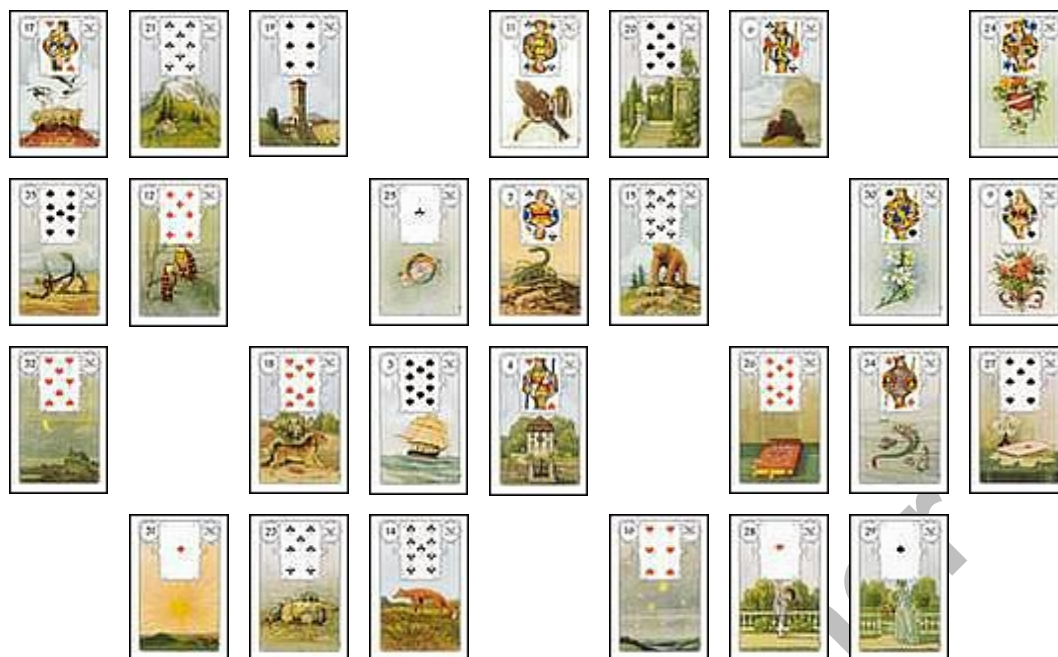


The nine removed cards:

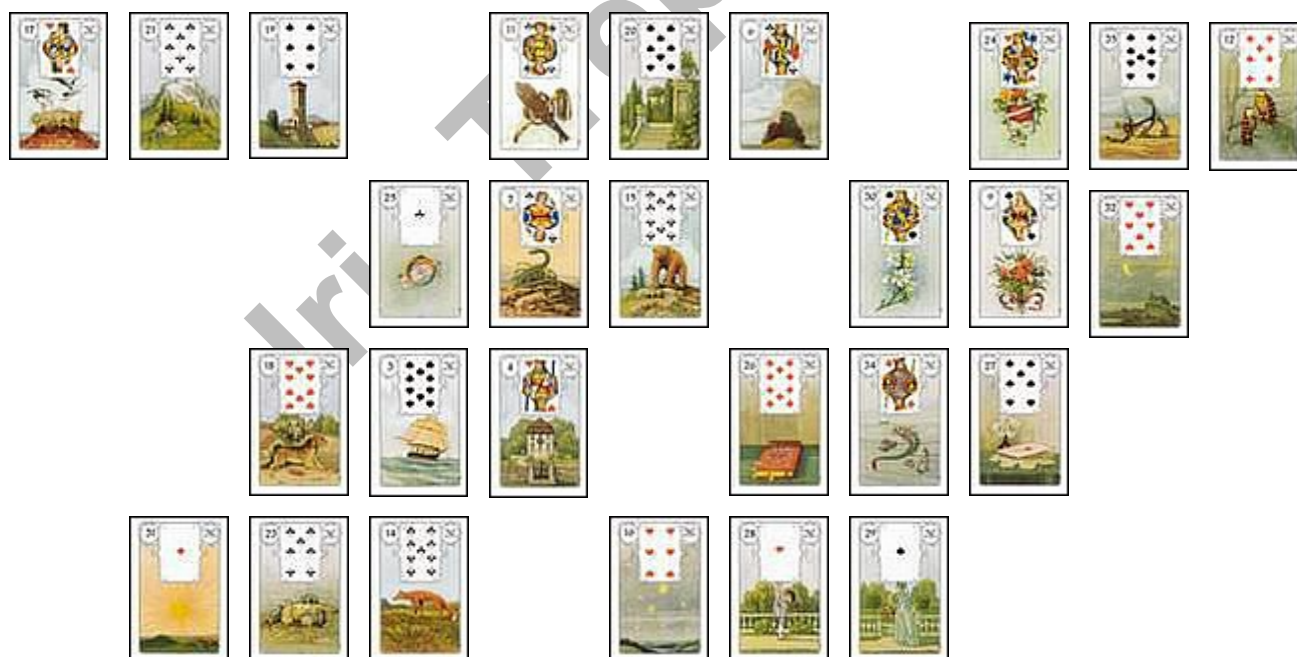


We will worry about these nine cards later. First, we will take the reduced card formation (36-9=27) and form 3-card combinations out of it, which we will then interpret. These interpretations will carry a lot of weight.

A reconstruction of the card formation with the gaps:



And now to the arranged 3-card combinations:



You can interpret these combinations again and try to find special messages that have a personal meaning for you. Next, take the nine cards that you sorted out, shuffle them, fan them out in front of you and ask a specific question to one of the card in the plundered large formation. Draw a card from the fan and use this card face down on top of the card in the large formation, to which you posed a question. Now, turn over the other card and combine the two cards.

10. The system of dealing the cards for a large card formation

So, now we still have these nine cards available and they still want to be shuffled once and put into a formation. Concentrate, as you are by now used to doing, shuffle the cards and lay these out the following sequence, starting at the top.



Formation

1 – 5

3 – 7 9 4 – 8

2 – 6

The card in the ninth position refers directly to you. Positions 1 and 5 refer to your head, Positions 2 and 6 affect your feet, 3 and 7 relate to the future, 4 and 8 relate to the present..

Have fun practicing!