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Hand Analysis Journal

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Volume 2, Issue 1



Star Hand
**Pablo
Picasso**

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FROM THE EDITORS

Greetings! Richard, Nikki and Alana here—and we're delighted to be mailing out this issue of the *Hand Analysis Journal*. This starts a new cycle, being the first issue of Volume 2. It is gratifying that we have received so many articles and letters from our readers over the last year. It's so enjoyable to have more authors than just ourselves. We have printed a number of them this time and have some on the back burner for the next issue. Do keep writing!

The second *HAI* fundraiser and New Year celebration took place on January 4, 1992. We had a wonderful evening with friends and colleagues, while raising money at the same time. Publishing costs being what they are, we sincerely appreciate the generosity of *Hand Analysis Journal* supporters who have given of their time, talents and money. We want here to extend our gratitude to all those who contributed to the *HAI* by attending the fundraiser—you all made it successful, and a real pleasure.

Phillip Spross
Barbara Miller
Pam Tablak and Burt Worrell
Phyllis and Dwayne Campanello
Janelle Heyes
Bill Burtis
Betty Esthelle
Alicia Bleise

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Georgia Barreis and Max Barreis
John Sjobring
Marlowe Allenbright
Clare Griffith and her sister, Corrinne
Mary Lesoganich
Jan Kroesen and her friend, Rochelle
Barbara Malakoff

In addition, we want to say a special thanks to:

Betty Esthelle
Beah Wax
Bobby Rush
Phillip Spross

who contibuted gifts for the silent auction at the fundraiser; and to:

Ruth Unger and Sikha,

for their generous financial contributions.

Volume 1, Issue 4 marked the end of the first round of subscriptions. We have sent this new issue to all of our subscribers. To receive the issues 2, 3 and 4 of Volume 2, please fill in the form on the inside back cover, and send in your subscription fee today. The HAJ is \$6 per issue, or \$22 for four. Tell your friends about the HAJ—in fact, until June 1, 1992, if you buy an additional subscription as a gift, or get together with a colleague to order at the same time, you can receive the second subscription for the old rate of \$16. (For overseas subscibers, please add \$4 to both amounts.) Many thanks for your valued support since the inception of the HAJ, the only existing professional journal for hand analysts!

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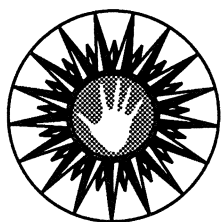
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FROM THE READERS

Dear HAJ,

I have just had one of the most incredible palmistry experiences of my career. I feel compelled to tell about it, because it is too big for me by myself.

I've been doing less than a reading a month since my back healed and was feeling spiritually numb and out of it. I bought Benham and couple of books on reincarnation and started back. I could feel my neurons getting fired up, and I once again began looking at events and people in terms of fingerprints and hand analysis. Along comes the phone call.

I'm out of practice, my own heart space is pretty shut down, and there's enough emotional disequilibrium in my life to make me scared to face a pair of hands. But, rather than express that, I say, sure, let's make an appointment.

Today came, I'd studied my notes for a few evenings, and my mind was in a chaotic mess. My ego was so invested in whether it was going to be a good reading, whether she would like me, recommend me to her friends, etc., that I was in real turmoil. But when I asked my real heart what I wanted, it was for her to hear something useful and meaningful and helpful to her journey.

So, the reading. Right off the bat—HUGE Jupiter mate selector (interesting enough, mostly on her right hand). Weak, curved Jupiter fingers, low set and very curved mercury fingers, Pyramus and Thisby line, flexible, bent back thumb, Saturn finger hidden behind Apollo, dramatic Line of Talent, Line of Marriage at about 42. The reading kept coming back to themes of power and worthiness, and how inhabiting her certainty and not evaluating her actions as an indication of her worthiness can make room for her to discover her passions, and about coming into her own regarding her heart's desire, and blah blah blah. The threading just kept weaving, and the words were there.

I knew going into the reading that she is an attorney, but nothing in her hands would have given me a clue! She asked about love in her life, and we talked about how the priority is to love her powerful self, and to watch how she lets other charismatic, ambitious types do power for her instead. That to get in touch with her heart's desire and this creative passion that needs unleashing, she'll need her own certainty that believes she's a worthwhile person regardless of her deeds.

At one point, I mentioned the Nike slogan "Just Do It". I said for her to visualize wearing a T-shirt with that on it, and that would be a reminder to act even in the face of uncertainty... that in the acting would come transformation. We talked about not yielding to the authority and certainty of others, but to get in touch with her own opinions, thoughts, desires, etc.

Anyway, the reading finished, a few tears were shed, it was clear that what I had said got through, and I printed her hands. It was then that she told me two things: She said that she has just come through a very messy divorce with a state politician who is running for the Senate, and that in fact it has been his charisma and ambition that have run her life. Also, she is fed up with being an attorney, is just going through the motions, and wants to start living her life for herself... whatever that is. Then, she asked me if I would come to the car with her.

She was on her way to a 3-year old nephew's birthday party, and with her she had some photos and a gift for his baby brother. The photos were of her at the top of a mountain that she had climbed a couple weeks ago as part of her final stage in a two-year recovery from Epstein-Barr (Chronic Fatigue) Syndrome. There she was, standing at the top, arms raised, wearing a Nike "Just Do It" T-shirt. Well, the tears (mine) started streaming. Then she brought out the baby brother's present: a little tiny T-shirt that says "Question Authority". She said, "This is what I got for the little brother." And I said, "No, I think you got that for yourself." She understood.

So, here I am, and that's my tale. Words don't do the experience justice, but I needed to try to communicate it to fellow palmists. Thanks for being there.

Love and Ease,

(Name Withheld on Request)

Dear Editors,

Thank you for my "delightful surprise"! The arrival of the new HAJ was totally unexpected after all these years and, to boot: better looking than before, offering something that I was pining to see somewhere: an open forum for exchanging ideas, challenging ideas, asking questions from with the hope of a considered answer. Your *Palmists' Poll* could do a lot to elevate palmistry out of its Cinderella status, by sweeping away the cobwebs that are still clinging to it from its archaic past. Its sisters (hypnosis, acupuncture and herbal medicine) already gained respectability. Why palmistry could not get more attention, especially from psychology that is so badly in need of something tangible to refer to when sorting out humans, has puzzled me ever since I got interested in it. After all, hands are involved in just about every conscious effort humans make from the moment when, as babies, they discover their hands. Hands are just as individual and varied as human personalities are. There is every chance that they could provide useful clues to the personality of their owner, clues that the person investigated cannot change or fake easily. Some 15 years ago, I got interested in palmistry and started collecting its literature. Aside from the hair-raising irresponsibilities of the traditional predictions, its possibilities fascinated me.

Ten years ago a friend of mine discovered accidentally that photocopiers can make very good handprints. That is when the idea hit me: photocopies, unlike ink-prints, give the correct outlines of hands, true to size. They could be measured, such measurements could make statistics if they are turned some way into comparable data. Those statistics could settle exactly what is a large hand, long thumb, etc., etc. Exact data could provide a reliable skeleton for palmists to hang their other observations on. If they have a basis that can be rechecked, they might be taken more seriously.

I went for the idea hook, line and sinker. Instead of going on a holiday, I spent the money on a second hand photocopier and started collecting handprints and working out a starting point for a grid system that could provide measurements of exactly the same points on every hand; a way to convert those measurements into statistical data that could compare any hand, whatever shape or size; and ways to store the data to be easily accessible. It was a long trial-and-error operation; many hours of work went into the rubbish bin when something better hit me, and I ran into problems that my naive enthusiasm never even dreamed of. It settled into its final form not so long ago.

Originally, I dreamed of averaging 500 different hands. A puny number, but I could manage that and it could be added to. (The only problem seemed to be that my collection does not have geniuses, madmen, criminals and other way out characters and is not actually perfect as a cross section.) I also hoped that I could get the researchers on twins interested in it. They make comprehensive personality profiles. I thought perhaps I could convince them that running a databank on their subjects' hands too is worth the effort, but I cannot see a chance for that now. Even with the help of a computer that my son gave me and programmed to my specifications for calculating the numbers, one pair of hands takes me two and a half to three hours to process through to the comparison sheets. Any aspect I got curious about, such as what one person's hand does in a few minutes or in several years, needs scores and scores of hands. In today's world, where time is money, it is unlikely that any other person or institution can afford to go for it.

I still fiddle with the program in a desultory fashion. But it is with the depressing feeling that I am flogging a dead horse. To better the time factor, full computerization could be possible. The technical possibility exists, but it needs a sophisticated mainframe computer and complicated programming. Hopeless.

I told my sorry story to explain my interest, even though I am not actually reading hands. I am only mulling over them with a fair knowledge of the general ways of reading hands and I am often skeptical about palmistry's correctness, especially after my studies of a series of prints of the same pair of hands. I do have a fair collection of such, mainly from people whom I know well, and myself. I do hope that you will allow me to participate with opinions and questions in your

Palmists Poll. Being a skeptical outsider, perhaps I can play the role of the devil's advocate; think tanks are better off with one.

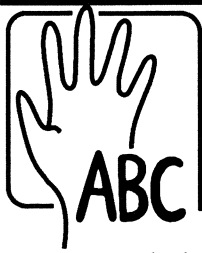
Also I would not mind the honest opinions of you, the experts, on the usefulness of my system. If it could be used in any way by any of you, it would be worth it to complete working out the averages, though it would be a couple of years' work for me. To give you an idea what it is all about I enclose Amelia Earhart's hand, gridded up, and the recording sheet for a sample. If anybody is interested, let me know and I will explain. After looking at it, would you be kind enough to let me know about any other fool who went into some similar thing?! It would console me to know that I am not the only one. Perhaps we could get in touch and exchange woes about such "little" problems as variations caused by the fact the one is measuring in two dimensions something that actually operates in three and is an alive and pulsating thing. Do those variations refer to the thinking process or not? Etc. There is nobody here who would be willing to contemplate such ideas, and many eyes see more than just one person.

Well, dear Editors, you asked for comments and views. I don't think you wanted several pages, but it was such a pleasure to be able to talk about the subject at all that I got carried away. I would dearly love answers to my questions and problems. If you come up with any, you will do a good deed, much appreciated. Wishing you all the best and hope for a long and prosperous, successful life of the *HAJ*, now that it is on the right track.

Sincerely,

Vicki Marosszeky, Glenfield, Australia

Eds.: Thanks for your thoughtful letter. We have printed your questions and answers for the Palmists' Poll in that section, page 19. You have obviously devoted a vast amount of time, energy and thought to the study of hands. In our experience as readers, we have found that, over time and after looking at hundreds of hands, one develops a sort of inner "computerized system" for comparing hand statistics—it becomes apparent what is big, small, average or unusual. As if the eyes scan, translate and store these data for use in subsequent readings. You may have found that, too, after looking at all those prints. Your objective system of measuring and comparisons could be useful, however, particularly if one were doing research—as a hand reader, a medical scientist or a psychologist. A number of medical researchers have tried to develop such systems, but without a working knowledge of hand analysis, they have often suffered from inaccuracies (see Current Research columns, earlier HAJs) and been incomplete. You also mentioned another aspect of your work that we find intriguing: the study of serial handprints. In doing repeat readings for people, we have all noticed changes in the hands. We would like to hear something about your observations. In addition, there may be other HAJ subscribers working along the same lines as you or interested in knowing more about your system. Anyone who wants to contact Mrs. Marosszeky can write to the HAJ and we will be happy to forward the letters along.



Language of the Hand, a Column for Beginners

by
Nikki Lynn Ragsdale Donnelly

Welcome to the beginners' column. In the previous issues of the *HAI*, we have been looking into the study of chiromancy, the lines of the hand. In essence, the lines are indicators of a person's neurological pathways, and are linked to inclinations, capabilities and behaviors. Having covered the life, heart and head lines in the first three issues of the *HAI*, I promised to write this time about the other common horizontal and vertical lines in the hand. It occurs to me now that this would be a good time to focus on one horizontal line related to the head *and* heart lines, which appears often enough to deserve special attention.

All hand analysts are faced sooner or later with the disconcerting experience of gazing into someone's open hands only to find things not as expected.

As always, my aim is for this column to be a springboard for beginners, inspiring you to a deeper study; to get out and try the information for yourselves and let the hands teach you how to understand and make the information your own. The *Hand Map* on page 17 is provided to help newcomers. For those readers who are old hands, I offer this for your consideration, too, with hope it will be of interest.

All hand analysts are faced sooner or later with the disconcerting experience of gazing into someone's open hands only to find things not as expected. In this case (Figure 1), what you find is that instead of a head line (straight or curvy, long or short) and a heart line (straight or curvy to Jupiter or Saturn), there is only one long, generally straight line running horizontally across the palm. (And after working so hard to learn all about the three major lines that appear in *everyone's* hands, too!) What on earth can you make of this? Relax, this is the Simian line (aka Simian crease)—and it is the subject of this article.

What often works for my students when they find something unfamiliar in the hands is to touch or gaze at it for a moment, to see what images may come to mind to describe it. You could try this, or just begin to describe outright what you see and then expand on that; for example, you could say that the head and heart lines appear to have somehow become one. Maybe one of them 'captured' the other. Or it might be as if they are wired up to run through the same circuit—this would be a good analogy, as if the person's emotional awareness and their mental awareness were running

down the same cord, trying to activate the same light bulb. You might also deduce, with only one wire to carry all the mental and emotional energy, that it would be possible for such a person to be extremely intense in focus.

To understand the Simian crease, think of the head and heart lines and what you have learned about them so far (*HAI*, Volume One, Issues 2 and 3). Then think of combining the long flat headline with the long flat heart line (the very rational, scientific, logical, linear mind, joined with an emotional nature that prefers a calm, rational appearance, and to think about feelings rather than express them). This will give you the basic idea. Simian line people tend to pour their emotional vigor into their mental activities, which results in an ability to focus their attention without distraction and creates a certain intensity of energy about them. On the positive side, when there are appropriate outlets for the intensity, this ability becomes a productive and creative, valuable tool. In fact, according to Hachiro Asano¹, in Japan the Simian is "Considered the ideal and symbolizing great nobility, this palm type... is associated with a powerful commanding personality, and is often used in sculptural representations of Buddha".

However, the Simian line likewise denotes a tendency towards an all-or-nothing attitude, a kind of obsessive/compulsive trait. With a propensity to *do* rather than *feel*, people with Simian lines are often out of touch with their feelings. Ask them what they feel and you may get an opinion or a list of their opinions, without their realizing the difference. Frequently, their demeanor is at odds with their inner emotions—so it is a common experience for them to feel

To understand the Simian crease, think of the head and heart lines and what you have learned about them so far.

misunderstood, surprised and/or frustrated at the way people respond to what they believe they have communicated. Add to this possibility for miscommunication a lack of direction for their intense energy, and you can have someone who is prone to explosive outbursts: like a light bulb or, better yet, a floodlight, that blinks off and on, without apparent reason. In *The Palmistry Workbook*, Nathaniel Altman² writes "... Unless modified by other aspects of the hand, the owners of a Simian line can alternate from one emotional extreme to another without warning. Loving and affectionate one moment, he can be angry and aggressive the next. An hour later, all anger will be forgotten". And with their tendency to see things in black or white, all or nothing, both in their endeavors and in their emotional life, it can be challenging for them to keep things in perspective.

Of what else does the line remind you? One thing might be a 180 degree angle line. This is a good memory device, since

Simian people have a predilection towards 180 degree turnabouts in their lives, going from one extreme in their activities to another extreme and back again—like the person who lives meticulously, to a precise routine for 90 days, followed by 90 completely unstructured days, when she might not even bother much about changing clothes, or the drifter who suddenly decides to join the army and later goes back to drifting.

To the person with the Simian line it can seem as if there is some sort of device over their lips that mistranslates what they say, leading to all sorts of complications.

When you've had some practice, you might begin to consider the position of the line. Is it where the heart line should be, or where the head line should be? The position can be used to fine-tune a reading, although most Simian qualities apply to both types. If the position is right for a heart line and it appears the head line is missing, you are looking at an emotional Simian line (Figure 2). If the line position is natural for a head line, and the heart line seems to be missing, it's a mental type Simian (Figures 1 and 4). In my experience, the mental types outnumber the emotional, at a ratio of at least six to one. The emotions of a mental Simian type tend to remain unknown and largely uncommunicated. The emotional Simian type person may tend to be intensely focused



Figure 2

in feelings and less articulate of the mental judgements and opinions that underlie such emotional expressions.

In either case, what's inside is typically not what gets communicated. Richard Unger has dubbed this the *Black Box Syndrome*. To the person with the Simian line it can seem as if there is some sort of device over their lips that mistranslates what they say, leading to all sorts of complications. Elizabeth Brenner³, in *The Hand Book*, describes it thusly "... This does lead to tremendous confusion and inner struggle, and can make a person cold-blooded in situations that call for warmth and fill her with silly romanticism in straightforward business situations." In his book *Hands*, Hachiro Asano⁴ explains, "People with this type hand are strongly individuistic and emotionally irregular. Though they may become very angry, they do not give the emotion surface expression. Their appearance and their true emotional state are often very different. Though apparently having a sense of humor and caring for the feelings and needs of others, underneath, they are frequently very chilly people." The point is that angry and cold or warm and loving they frequently are misinterpreted. In fact, it can take a great mustering of consciousness for many Simian people themselves to discover exactly what it is they do feel, even more so to be able to express it so it can be understood accurately. Of course, it is possible to function perfectly adequately in life, even so. It is when the black box becomes a painful problem for the person who is ready to grow beyond it, that the effort required to do so becomes attractive.

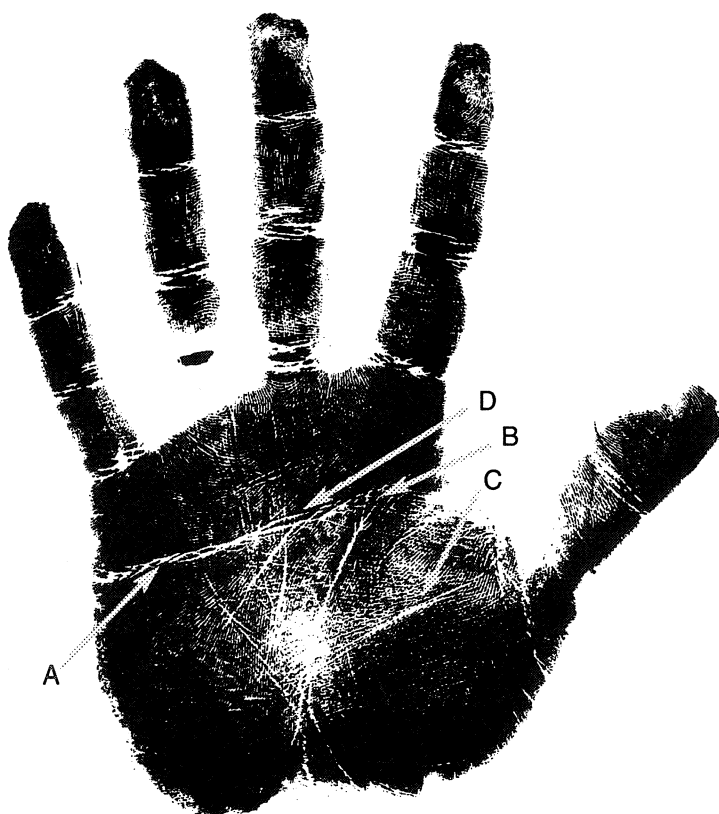


Figure 1

In addition to the classic Simian creases, you will find some lines which looked like Simians at first, but actually are not. At second glance, both head and heart lines are present, but one of them is weak or broken and the other very strong, long and flat (Figure 5). Or, the head and heart lines are distinct, of equal strength and connected by a line of the same weight, giving the impression of one long line. Or, either the head or the heart line runs clear across the palm, while the other one is weak. These permutations are incipient Simian creases and indicate Simian qualities, although probably not as strongly a pure Simian.

Let's take a closer look now at the examples in Figures 1 through 5.

Figure 1 shows a pure Simian, of a mental type (A). It's the hand of a man in his thirties. The Simian line looks unraveled, with chains and bubbles the entire length. The life line is relatively clear of islands and chains, except where it encounters the Simian line (B). There is a Pyramus and Thisby line (C). (See article: *Pyramus and Thisby Meet Tootsie*, HAJ, Volume 1, Issue 1—it's interesting how many of these I find in hands with Simians.) This man is an imaginative and impassioned thinker, but whose intensity operates in shifting bursts, a light bulb that flickers. The famous concentrative power of the Simian is held for short periods at a time. He dislikes too much responsibility (bubble under Saturn finger [D]), and he flirts by telling you his ideas.



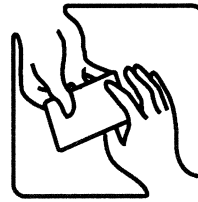
Figure 3



Figure 4

Figure 2 is an emotional Simian, belonging to a man in his forties, a friendly person who relates on a feeling level with his customers, his staff, his work. He is a mechanic and his work on cars is a sort of artistic and emotional expression for him. He is quite brilliant at what he does, and yet appears rather scattered. It's as if the emotional links he makes with everyone pull him this way and that, although his apparent disorganization does hide an underlying clear focus. The emotional Simian has the same kind of intensity as the mental one, only the people who have it often don't communicate what they think, their opinions changing with their feelings.

Figures 3 and 4 are the hands of a man of 68. Wondering about his two clear Simian lines (A) is what prompted him to ask for a reading. The Simians are both mental and this man is an engineer. The life lines are well marked (B) and the hands fairly strong; he uses his bright light bulb productively in his work. While he experiences himself basically as a caring person, he is experienced by many others as extremely cold and distant. For example, his secretary had complained how insensitive she found him to be. She felt he was rude to her and was hurt that he never even said hello when they passed in the hall. Yet, in his reading, this man spoke of a person who worked at the same firm, a pleasant man known for his warmth, empathy, charm and kindness, and for giving people appropriate cards, flowers, compliments and encouragement. The Simian man was fascinated by this and asked me, "How does he think of doing those



Hand Analysis and Business

“The Adventurer’s Inn”

by Richard Unger

When I was fifteen I went to work for the first time. I was excited to be so adult and couldn’t wait to get out of the car and put on the uniform. The place was Adventurer’s Inn in Flushing, New York, a restaurant with rides and games in the back; a hang out for families on the weekends, teenagers on Friday and Saturday nights, and for business people during the week. I got a yellow shirt and apron, and a yellow paper hat bearing the words *Adventurer’s Inn*.

I was the youngest one working there, and when I got the assignment to clean tables I was delighted. I was so naive that I actually thanked the manager when he asked me to clean spills or to go out into the parking lot and clear some trash dumped overnight.

What a place. Everybody talked to each other and joked all the time. It was like one big family. When it was busy at the restaurant, everyone worked their butt off. Five to eight hours without a break was not unusual. And when the rush was over, everyone was proud of their role in helping the team get through, as if they owned the restaurant themselves and the extra business had put money in their own pockets.

But of course, that wasn’t the case. I was making \$1.15 an hour (\$0.91 after taxes) and most of the others were not doing that much better. Nonetheless, each person I met seemed to love their job and worked with a pride that shined from within.

I see hand analysis as a tool that has enormous transformative potential in the workplace. I have witnessed the magic a thousand times.

Obie ran the kitchen, Leroy was number two. Hubert, the mad German, ran the bakery with Peter and Pierce as his top slaves. George ran the counter, and within two years, I ran the busboys. I worked there for five years, through my sophomore year in college, and each time I would come back from school for winter and spring breaks, I would go first to the restaurant to kid and jive with my closest buddies on the planet.

I was twenty years old when I stopped working at Adventurer’s Inn. I had never worked anywhere else, and I thought this is what work was like: close friends, team spirit, pride in self, satisfaction at a job well done, hard work, lots of laughs, and a warm feeling all over. It was only later in life that I



Figure 5

things? I would like to, but it just doesn’t occur to me until I see someone else doing it and it’s usually too late.”

Figure 5 is an incipient Simian (A). On first look, you might think you saw an emotional Simian, however, there is definitely a head line present, albeit a broken head line (B). The life line is not very well marked (C) in this hand, which belongs to a man who works hard, taxing his physical energy with the long hours he keeps. When he gets focused on his business, he forgets to take time for rest and recreation.

For more on the Simian crease, there is a sequel article on page 16 of this issue. Next time, we will begin to take a look at the vertical lines. Remember, there’s no judgement to make one way or another about people who have Simian lines. It is not something to ‘fix’. It’s just one way of being, and your readee may be perfectly content. As with anything else in the hand, I have also found that a description of its qualities is often just what a person needs at that moment in the quest for self understanding and growth, at which times it is a privilege to have provided the information. In the next issue, we will look at vertical lines.



Footnotes:

1. *Hands*, Hachiro Asano, Tokyo & New York: Japan Publications, Inc., 1985, p. 71
2. *Sexual Palmistry*, Nathaniel Altman, Wellingborough, Northamptonshire: The Aquarium Press, 1986, pp. 78–79.
3. *The Hand Book*, Elizabeth Brenner, Berkeley: Celestial Arts, 1980, p. 66.
4. *op. cit.*, Hachiro Asano, p. 71

realized what a very special place that was, and that my life had been blessed for having been there.

What was it that made Adventurer's Inn so unique? It wasn't the pay and it certainly wasn't the work itself. How could I feel so good after spending twelve hours putting 3000 hot dogs on buns? As I look back now I can see that the crucial difference was management. It was a management that knew every employee (and there were 82) and took an interest in each one; that cared about them as family, and took the time to help each person do their best. It was a management that could laugh at itself or crack the whip as necessary; that garnered the respect of each employee and brought out their dedication and pride.

In the past, the successful business was the one that out-produced the competition... in the future, the emphasis will be on self fulfillment...

This is the type of place at which we would all like to work. It is life-affirming to have a job where you can give your best effort and feel good about it. It is more fun that way.

What does this have to do with hand analysis? I see hand analysis as a tool that has enormous transformative potential in the workplace. I have witnessed the magic a thousand times. For example, last night I presented a seminar for a dozen people that included a five or ten minute reading for each person. When the evening was over, everyone was hanging out, discussing their reading, their life, their challenges. People were meeting each other at a level of reality much deeper than they were used to, yet the communication was clear and supportive, not sappy or airy-fairy. Hand analysis can have this effect in the workplace, and it can do much more.

It can help employees and employers identify and unlock their highest potentials. It can help people see their weak spots without blame or judgment. Most importantly, it can help people discover their life's purpose, that evolving aspect of self where we are at our best, where who we are and what we do merge without self consciousness.

Self-actualizing people generate a true enthusiasm. They do this through their natural camaraderie (as opposed to undercutting competition), initiative (instead of obligated responsibility), and innovation.

Hand analysis has a role in the workplace because it is one of the most potent tools for self awareness that exists on the planet. It is universal (everyone, pretty much, has a pair of hands), easily accessible, and non-polluting.

At Adventurer's Inn, it was the general manager who cre-

ated the framework that supported the workplace. He had a particular genius for bringing out the best in people. Hand analysis can assist any manager or management team to create a similar framework. Through readings and seminars facilitated by hand analysts, employers and employees can open up to higher personal possibilities and a new awareness of their own and each other's humanity. In the past, the successful business was the one that out-produced the competition, and (hopefully) the employees got to share in the profits; in the future, the emphasis will be on self fulfillment, and the successful company will be the one that offers its employees the best environment for self actualization.

I went back to Adventurer's Inn at age twenty three (a college graduate now) after a two and a half year absence. The general manager had left and the place didn't look the same: there was litter in the parking lot, nobody was smiling or talking to each other, and the hot dogs tasted flat.

I realized that what once had been, was no longer, and that like so many other parts of my life that had changed, the arrow of time was irreversible. But I'm thankful for my early work experiences, and I think they help me all the time. I'm glad I got to see what a workplace can be, and I know how important that can be in a person's life. I'm eager to share hand analysis with employers and employees, and to do my best to help transform the workplace to a place of growth and nurturance.

And I'm glad I got to see this aspect of my Dad at its best, because, as the general manager of Adventurer's Inn, it was he who helped create that workplace as it once was. I only hope I can live up to his standard in my own business, and I hope I've told him clearly enough how proud of him I was, and am.



Book Review

by Candace D. Barrett

The Hand, an Illustrated History, by Fred Gettings

Perhaps the most important contribution made by Fred Gettings in his standard-setting volume *The Hand: An Illustrated History of Palmistry* is the author's contention that nothing in the human hand can be taken in isolation. This belief permeates every facet of the book. Each line, each mount, must be considered in context of the whole hand. An enlarged Mount of Moon, for instance, may carry one meaning when seen in an intuitive hand with clear lines and lively markings, and signify something entirely different in an earth hand of the complex type. Each marking is seen as a clue rather than a proof of something in itself; with an accu-

mulation of these clues, the greater picture eventually emerges during a reading.

Persistently, in chapter after chapter, Gettings inculcates his reader with this approach. Thus, along with the specific meanings of each palmar crease, mount, the shapes and textures of hands, the prospective palmist is learning the art of 'threading'.

The varied hand prints on display throughout the text allow a beginning hand analyst to follow along on an exhaustive number of readings. As we examine yet another print and read Gettings' analysis of each hand displayed, the book becomes a kind of continuing psychological suspense story, a journey of discovery: we begin in the dark, with every subject and—with only the hands as evidence—we watch as Gettings fleshes out a portrait of each individual's character in all its complexities, strengths, weaknesses and contradictions.

In his writing Gettings displays the same integrative approach that he applies to the practice of hand analysis. Each lesson is presented in its historic context as well as in light of modern thought and research. In dividing the hand into its various zones, for instance, he presents the traditional "Three Worlds" interpretation, in which the fingers represent the high, "mental or ideal world"; the upper half of the palm relates to the subject's worldly and emotional life; and the third zone, the lower half of the palm, denotes the lower world (the 'Id'). It is typical of Gettings' thoroughness that he does not stop at relating these ancient teachings, but quotes Freud and Julius Spier, and then gives his own findings on the subject. (e.g., In regard to the lower world: "I have observed that a high percentage of neurotics have very long palms—such a palm shape is usually accompanied by an elongated mount of moon, which protrudes well below the Mount of Venus. It is significant to observe that the hands of many criminals have hand forms with the lower worlds markedly prominent.")

Gettings' work in its thoroughness is fully equal to that of his predecessor, William Benham. In *The Hand*, however, an attitude of tolerance prevails which is utterly lacking in Benham's *Laws of Scientific Hand Reading*. An almost priggishly rigid world-view pervades the latter work; any client who wanted to meet with Benham's approval would have been advised to reveal his hands only if they displayed a rational, logical, relatively un-emotional nature—woe betide the intuitive, artistic soul with an imagination more highly developed than his will!

Gettings' philosophy tends to be more along the lines of "vive la difference". An example of this is his discussion of the index finger: "...a short finger of Jupiter is... accompanied by a fear of the external world which often prevents its owner from making any headway in life. This does not mean, as traditional palmistry would have it, 'failure in life'—some people, particularly Water types, do not want to

make headway in life. The short finger is found most often on self-effacing, perhaps rather timorous individuals, who prefer to take refuge from life in their dreams, hobbies or even in their jobs of work, provided this does not bring them into too close a contact with other people."

In the segments treating hand classification, Gettings' work can be considered revolutionary. His system was the first devised by any major Western hand analyst to break free of the stereotyped, cumbersome, and often unworkable categories promulgated by such past luminaries as Desbarrolles, D'Apentigny and Cheiro. In Gettings' system, each hand (and, by extension, each individual) is dominated by one of four elements: Earth, Air, Fire and Water. This model not only allows a complexity undreamed of by previous systems, it establishes the individual in his context as a being acted upon by the forces of nature, and a part of nature himself (a logical outgrowth of Gettings' penchant for seeing the larger picture).

Along with his comprehensive treatment of palmistry's mechanics, Gettings addresses the ethical questions that arise in the practice of hand reading. As a warning to hand readers on the dangers of dire predictions, he recounts the story of Heron-Allen, who actually boasted of having accurately forecast a client's death ("I told the subject that a fatal illness would attack him at 37, which would kill him at 41.") Gettings' comment "It is quite possible that, albeit in good faith, he was the man's executioner."

Likewise, the various possible motives of a would-be palmist are examined: "Perhaps there is a degree of exhibitionism... Perhaps there is a craving for power and for domination... a desire to create a sense of mystery—to hide oneself behind a thin and crumbling mask of 'occultism'... Perhaps there is a genuine need to contribute something new to human learning." After a period of self-analysis is undertaken by the palmist, Gettings suggests this guideline be used in the readings: "One must practice palmistry in a state of humility, and always with the basic desire to learn more, rather than merely with the desire to impress. In palmistry, at least, tact, consideration for other people's sense of reality and, in some cases, silence, can be virtues."

While every aspect of the hand is explored in depth, certain segments are particularly strong; for example, Gettings' discussion of the Simian line, and his division of its possessors into evolving and descending types. The chapter on dermatoglyphs ("finger patterns"), however, is comparatively brief—a good jumping-off point for further study, rather than a comprehensive treatment in itself.

Some few of Gettings' assertions are questionable; he states, for instance, that the length of the head line will reveal the breadth of a subject's understanding, with a short line of head usually indicating "...a more limited mental range". It might be more accurate to say that a line's length reflects the amount of time spent in the area reflected by the line, in this

case mental activities; so that a person with a shorter head line may be quite intelligent, but geared more towards action than study or long periods of reflection.

In the same vein, Gettings makes this puzzling statement: "A double head line, with two lines running parallel, indicates very bad concentration." This insistence that a double line must mean something negative is overly arbitrary; Gettings never considers that a doubled head line may indicate two alternate modes to thought, or even a reinforcement of the subject's power of concentration.

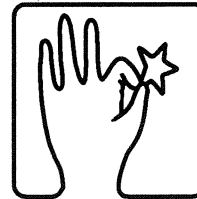
While Part One of *The Hand* presents an exhaustive study of the art and practice of palmistry, Part Two gives us hand reading's history. Unfortunately, here Gettings' penchant for detail—one quality that renders the first segment so impressive—becomes overwhelming. At times the narrative Gettings is trying to recount seems lost in a welter of semi-relevant information. His account of palmistry's evolution from pre-antiquity through the seventeenth century often muddles more than it clarifies (a charge which, ironically, he levels at other historians); and there are more untranslated passages from the original Latin, French and German than the average reader will be able to decipher. (It must be noted, however, that along the way, Gettings does turn up some fascinating anecdotes, such as these instructions to palmists contained in a medieval tome on palmistry: "This sign means that a man must be on his guard with nuns, if he does not wish to die as a result of their love," and "This is the sign of a woman who will be interred alive"!)

It is not until Gettings reaches the eighteenth and nineteenth centuries, and such palmists as D'Arpentigny, Cheiro, Lavatar and Desbarrolles, that he finds his voice as an historian. Here, the wealth of detail that has overwhelmed previous chapters is integrated with a fluent narrative, and the historical segments jolt, suddenly and almost shockingly, to life.

Among modern writers on palmistry, Gettings finds only a few worthy of attention—Julius Spier, Ursula Von Mangoldt, Noel Jacquin. Hand reading, says Gettings, is currently in a state of flux, suspended between the fixed, predictive, symbol-seeking systems of traditional palmistry and an "organic balance" more compatible with present-day belief systems, one which pictures the hand "...as a unity of which the details can have significance only in relation to the whole". With the 1965 publication of *The Hand: An Illustrated History of Palmistry*, Gettings helped usher this new, holistic (and now widely-accepted) model into being.



Candace D. Barrett is a writer, hand reader and numerologist. She has studied at the ICHA and worked as a street artist reading hands at Fisherman's Wharf in San Francisco. Her articles have been published in diverse consumer and trade magazines and newspapers, including Cosmopolitan. A native Californian, Candace currently resides in rural Pennsylvania.



Star Hand

by Alana

Pablo Picasso

The art world is one that has historically made life masks and other plaster casts of many of its members. Due to this fact, we are privy to the hand of one of the 20th Century's major figures in art, Pablo Picasso, as it was in the year 1944. For the sake of making the cast the artist probably held his thumb and fingers in a more closed posture than was natural, but apart from this and the fact that his fingerprints are not identifiable, we can gain a very lifelike reading from this historic artifact (Figure 1).

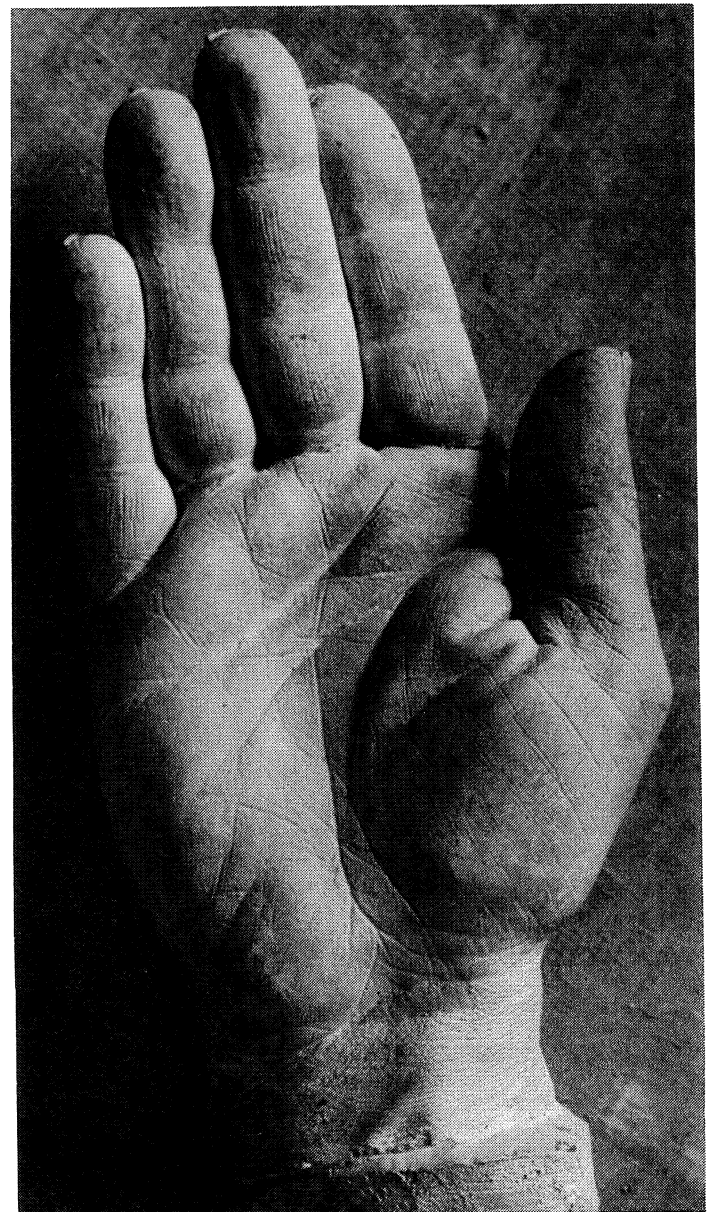


Figure 1



Figure 2

Picasso lived a colorful and controversial life. He left a myth which is still being revealed in books, some written by his lovers, others by art historians. He left a legend which will be subject for a long time to examination through his innumerable works of art. In reading his hand we would wish to bring light to what characteristics in Picasso gave rise to so wide a range of artistic acclaim. He pioneered the highly abstract, harsh conceptual idiom known as Cubism (Figure 2), yet the paintings from his "Blue Period" (Figure 3) reflect softness, sensitivity, imaginative delicacy. The same artist who demonstrated painstaking feats of technical skill could also whip together two simple found objects, such as the seat and handlebars of a bicycle (Figure 4)—(this inspired sculptural likeness to the head of a bull was created, incidentally, in the same year as the plaster cast was made of his hand.) Picasso stories abound, with topics ranging from his love affairs, to his artistic bravado, to accusations of his pandering to an audience hungry for any creative morsel he could dash off. It is said he knew he could avoid paying a bill just by scrawling a sketch on the back of his check: who wouldn't rather have "a Picasso" than the value of the endorsement?

Some of the questions that surface in discussions of this man are: "Wasn't Picasso more a shrewd businessman than a real artist?" "Was he a 'put-on,' a manipulator of the public, or was he serious?" "How could one man conceive and master so many styles and media?"

Recently, these very topics came up for consideration under unusual circumstances. During the October, 1991 Master Forum at the International Institute of Hand Analysis, about a dozen people conducted a "blind" group interpretation from the plaster cast of Picasso's hand. His name was withheld until after everyone had spoken. Each person was asked to make one or two observations as the unidentified hand was passed around the circle. Here is a composite of what was said...

"This is a male who loves to be loved; a public figure who is doing very well. He has a working man's hand, a strong hand, a clean hand. With a long Mercury, he has quickness of mind, cleverness, but with its low set he is likely to experience some fear of abandonment which will play out into his relationships. The fate line curves out from the base of the life line, suggesting closely-followed family values. The set of the thumb is high, so he has to work hard for what he gets. This is a man of the outdoors [the earthy hand shape with a strong lower Saturn segment], and perhaps he is a sculptor; the Apollo finger is long, meaning he is especially creative, and the upper Apollo segment is prominent. This is his critic's eye, always checking the aesthetics of things.

"The strong fate line fosters an impression that he is able to accomplish something with his creativity, particularly with the clear line of Apollo that emerges from the fate line at about the age of 25, and terminates in 'almost' a star of Apollo. With something so close to a star of Apollo, he probably has some level of success in the arts. Furthermore, the very spatulate upper segments of his fingers tell of a high degree of originality and creativity in all that he does. "A bold, straight Saturn finger indicates his interest in security, and a willingness to take on responsibility. The rounded lower Apollo says he's something of a ham. Plumpness in all of the lower segments and in the Mars zone speak of an instinctive response, which, combined with the earthy shape of the hand, suggest crudeness and directness. Much in this hand implies physical, 'macho' energy. Yet in this same hand is a line of clairvoyance, the mark of the specialized nervous system delicately tuned to frequencies beyond the 'normal' range, which is sensitive to the aliveness in everything. The line of clairvoyance carries with it a gift for helping people find the spiritual level of reality.

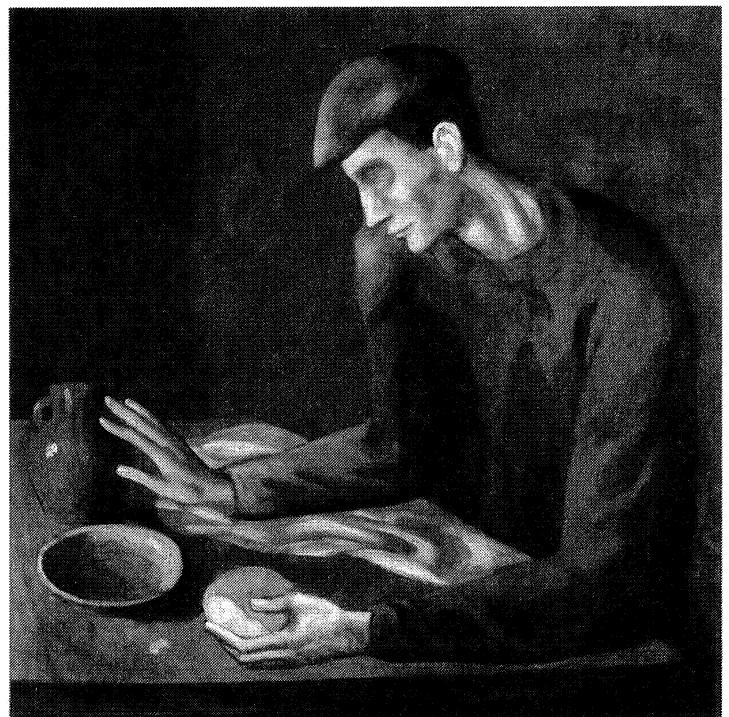


Figure 3



Figure 4

“Furthermore, his large upper Mercury shows refined brainstorming skills. Paired with the dominant upper Apollo, this upper Mercury means he has the capacity to be the consultant, the person who can evaluate needs and offer good overview of ideas. The long, curved head line implies that these ideas are likely to favor an intuitive, holistic point of view.” “Among the twelve segments, middle Mercury seems the weakest: relatively low business sense. In other words, if this is a sculptor, he should have somebody else sell his works.” When the circle had been concluded, it was revealed that it was Pablo Picasso whose right hand had been read. The group broke into laughter and applause at its own work, and bows were taken by the person who had ventured this as the hand of a sculptor. ...Perhaps this reading helps settle some of the questions surrounding the myth of the man who was Pablo Picasso. In any case, some of us certainly feel we know him better.



Alana is a professional hand analyst, trained at undergraduate and graduate levels at the International Institute of Hand Analysis. Bringing a background of writing and editing together with hand analysis, she has conducted autobiographical writing workshops, drawing on the participants' palms as resources. She has published a monthly palmistry column in Kinnections and Avalance and is an editor of the HAJ. Alana is one of the facilitators of the Open Forum Project at the Institute, where she is accessible for private readings, counselling and tutoring in hand analysis.

There is nothing more intriguing than the hidden meaning of the most obvious.

—Walter Sorrell, from
“The Story of the Human Hand”

Health and Healing



“Health Analysis from the Hand”

by Christopher L. Jones

We began this column in the first two issues of the HAJ, requesting contributions of experiences and thoughts from other hand analysts on the relevance of hand analysis to the areas of health and healing. The series continues with this article, submitted by a reader who lives in Oxford, England.

*Dedicated to the memory of the pioneering spirit of
Noel Jaquin.*

Health analysis from the hand is perhaps one of the more complex and subtle forms of cheirological diagnosis and yet it is perhaps the most important analysis of all. It is in health analysis that we have to be most careful, but it is in health analysis that cheirology is most likely to be vindicated. The diagnostic significance of the hand is already widely recognized in the medical profession through the examination of the nails; and the new science of dermatoglyphics has shown the medical value of the skin ridge patterns of the hand. In addition, their researches have validated other cheirological assertions about the features of the hand, including some of the line formations. This is both exciting and encouraging, but as yet the medical profession has not come up with a systematic and integrated approach to the diagnosis of disease from the patterns of the hand. This is due, in part, to an unwillingness to fully consider the *whole* hand. As cheirologists we have the advantages of both our own traditions *and* the discoveries of medical science. We can make use of the purely statistical investigations of science and invest them with deeper significance by viewing them from the within the metaphysical perspective of cheirological diagnosis. In this way, we can combine the discoveries of each to formulate a complete diagnostic procedure for the examination of hands.

In analyzing the hands for indications of ill-health and disease, it is important to remember that unless we are also medically qualified, we are not in a position to make a *medical* diagnosis. That does not prevent us from making a *cheirological* diagnosis, however. This should perhaps include a recommendation for the person to visit an appropriate therapist or physician to have any such diagnosis corroborated and treated. Establishing a liaison with therapeutic practitioners would be invaluable here as a means of refining one's cheirological assessment. Our task is the early diagnosis of developing conditions of ill-health so that preventative action may be taken. However, it is perhaps first from established conditions of ill-health that we will validate the principles of cheirological health diagnosis. It is also important to recognize that various features of the hand reveal different things. In terms of health analysis we

can distinguish three levels or aspects which bring together different features of the hand as salient factors of health analysis:

Constitutional or Hereditary Indications can be seen in the hand shapes, nail shapes and dermatoglyphics. These are the unchanging features of the hand and, as such, they represent the inherited and genetic components in our physical make-up

Dispositional or Temperamental Tendencies towards certain disease conditions are reflected in the fingers and the quadrants. Since they reflect our attitudes of mind and our life habits, these will reveal tendencies towards certain disease conditions that arise because of the way we live, i.e., because of our disposition or temperament.

Health Disorders or Disease Manifestations will, therefore, be mainly represented in the hand by the lineal patterns of the palm. However, the condition of the skin texture and the condition of both the nails and the dermatoglyphics are also of considerable help in diagnosing conditions of ill-health.

This tripartite division immediately suggests an appropriate methodological approach. After noting the hand shape type, consider the dominant dermatoglyphic pattern from the fingerprints and the dominant type of fingernail shape. These will reveal something of the constitutional strength and general robustness they possess as well as the general type of illnesses they're more likely to suffer. Then consider the condition of the fingers and the elemental balance from the quadrants to see if the indications are contained or exacerbated by their mental attitudes or life-style.

All these features so far are indicative of *potential* manifestations of ill-health, though confirmations of tendencies found in the fingers or quadrants should lead you to suspect they have at least suffered these conditions at some time, even if they're not suffering from them at *this* time. Chronological assessment of the Major Earth lines will be valuable here and any periods of islanding or other disruption to line quality will reveal whether these are present, past or potential future conditions. The main indications of the state of their current health are to be seen in the lines, the condition of the nails and the skin ridges of the palm and fingers, and the overall quality of their skin texture. Skin ridge quality and fine veiling lineation should especially be looked for here. Remember that the lines change and therefore they are the most potent indicator of the *current* state of health.

So look first to the cheiromorphognomic features for general dispositions and tendencies and then consider the detail of the hand to establish whether those conditions have indeed developed. It is of course possible the hands may exhibit disease conditions they are not genetically predisposed to develop, in which case we can infer that they have *produced* their physiological condition through their chosen

life-style. This includes such factors as their psychological and emotional well-being, as well as such things as vocational and domestic satisfaction. One particular advantage of cheirological health diagnosis is that we can see what part these other factors have played in contributing to the condition of ill-health. If these things are seen to be instrumental in causing their condition, then treatment of a more psychological or spiritual nature is clearly more appropriate. It is a fundamental principle of cheirology that mind and body are interconnected and inter-reflected. Health is about becoming more whole at *all* levels of our being. Ultimately this is perhaps a purely spiritual goal, which only few of us will attain, but nevertheless, considerable beneficent work can be done through accurate health diagnosis from the hand. Precise observation and responsible recommendation can assist in the reduction of unnecessary suffering and illness and, no doubt, will also save lives.

Be cautious in your approach and be tactful in your speech. Examine the hands most carefully and thoroughly before passing judgement. The more indications which point to dysfunction in parts of the body, the greater can be your certainty that there is illness present. At least *three indications* should be present to signify a current problem. Check other features of the hand to assess whether further organs or body systems are affected, and consider what psychological or emotional factors may be contributing to the condition. Choose your words carefully—the power of suggestion can be particularly potent here, so suggest positive things that they can *do* to help themselves.



Figure 1, Earth Hand

over- or under-consumption of food, undernourishment and malnutrition. Earth hands can also be found in cases of genetic or chromosomal abnormalities.

Water types (Figure 2): This may be the most constitutionally-weak and delicate of the four types. The Water type often suffers low energy and vitality levels and frequently suffers minor ailments and infections. A hypersensitive personality can make them especially prone to allergic reactions to a whole range of things including certain foodstuffs, alcohol and drugs. Stress and emotional traumas can have a very deleterious effect on their health. Water types are also prone to psychosomatic complaints. In addition, the circulatory system tends to be a weakness, for they usually suffer poor circulation and get cold easily especially at the extremities. The joints can also give difficulties and the spine in particular tends to be weak.

Fire types (Figure 3): Fire types frequently look less healthy than they actually are, but they have a strong and vibrant energy that enables them to recover quickly from ailments and illnesses. However, because of their active nature they tend to suffer more from accidents or injuries, whether sustained through competitive sports, industrial enterprise or war. They are also especially prone to the illnesses of excess. Circulatory and heart problems are thus more likely, particularly in later life, as is the development of certain types of cancer, unless care is taken with their health.



Figure 2, Water Hand

The Medical Indications of Hand Shape and Skin Texture

1. Hand shapes

The overall hand shape of the individual can give little in the way of specificities in the field of health diagnosis. Nevertheless, the sort of hand shape found will give an important indication of the overall constitutional strength of the individual, the type of energy they possess and the overall quality of their vitality. As a fixed and unchanging feature of the hand, the shape can thus be seen as an indicator of their constitutional disposition towards certain diseases. But given that certain hand shape types are also associated with different cultures, we can also consider cultural patterns of disease here.

Earth types (Figure 1): This is perhaps the most constitutionally strong and robust of the four types, with a strong in-built resistance to illness and disease. Their physical strengths enable them to endure many hardships and their instinctively natural disposition guides them towards living in harmony with the climate and the seasons. Hence they usually live a quiet, but long life, free from the stress illnesses which characterize other types. The intestines and digestive tract are the most likely area of weakness, either through



Figure 3, Fire Hand



Figure 4, Air Hand

Air types (Figure 4): Air types are usually the least aware of their physicality and they may well have a general physical weakness or lack of robustness. In particular, they are more prone to diseases of the nervous system, e.g., multiple sclerosis (MS) or diseases which can affect the brain and the functioning of the mind. The respiratory system may also be weak and they could also have a constitutional disposition towards certain types of cancer (e.g.).

2. Skin Texture

Of the four factors involved in the cheirological assessment of the skin texture, the two important factors in health analysis are the skin's colour and temperature. These are significant in that both are influenced by the functioning of the autonomic nervous system. In addition the skin texture and quality can be affected by hormonal imbalance. The condition of the skin texture in these respects can thus give us important clues in assessing their current state of health. Many of the diagnostic aspects of skin colour, temperature and quality are already widely recognized and, indeed, used by the medical profession. When examining the hands to assess the skin texture, be sure that their condition is not just the result of the temperature of the room or recent physical exertion. Under normal conditions, the skin should be pink in colour (in Caucasians) and warm in temperature.

Pallour (pale or white)—anaemia, anxiety, poor circulation
Cyanosis (bluish)—extremely poor circulation, heart problems

Rubour (red)—strong circulation, high blood pressure
Palmar Erythma—liver diseases, possibly rheumatoid arthritis or TB
Jaundice (yellow)—liver disease/hepatitis, biliousness
Orange-yellow—excessive ingestion of carrots, diabetes
Hot moist smooth and satiny—hyperthyroidism (overactive thyroid gland)
Cold dry rough and doughy—hypothyroidism (underactive thyroid gland)
Cold and clammy—circulatory problems or vasospasm, fear, anxiety
Hot and clammy—allergic sensitivities
Cold and blue—cardiovascular problems, congestive heart failure

3. Other general observations about the hands also give some significant diagnostic indications:

Tremors are a very common symptom in nervous disorders such as Parkinson's disease and MS as well as in states of fear, anxiety and hysteria. Tremors can also be caused by intoxication (for example, in alcoholism) and a fine tremor of the hands can also be seen in hyperthyroidism (especially if the skin is as described above).

Flabby hands, especially if the lower phalanges of the fingers are very full, can indicate a sensuous nature with a tendency toward obesity. The thyroid gland tends to be underactive here.

Muscle Wasting in the palm itself can be indicative of paralysis or other nerve problems such as a trapped nerve (carpel tunnel syndrome). Muscle wasting on the back of the hand between the thumb and index finger is associated with diabetes mellitus.

Palmar keratoses, pearly-yellow or flesh-colored patches or lesions found on the skin in the Earth quadrant on the thenar eminence have been associated with various forms of cancer including skin cancer, lung cancer and colonic cancers.

Swollen, tender, stiff finger joints are, of course, associated with both osteoarthritis and rheumatoid arthritis, though they can also be found in certain types of gout.

Dupuytren's contracture has a significant association with liver disease, especially alcoholic cirrhosis.



Acknowledgments: My thanks go out to all those people who have helped contribute to the formulation of the observations in this text, especially to those whose handprints have given confirmations of the significances of various hand patterns. In addition, I would like to thank all those who've helped develop these ideas in the Cheirological Society Symposia on 'Health and the Hand' held through 1990-1991, and in particular Laura Thornton, whose researches have contributed greatly to my understanding of diagnosis of health and disease from the hand. C.L. Jones, 1991.

HAND READING FIELD NOTES...

By Eric Knaus

While doing a reading for a Progressive dinner in Orange County, I read the hands of a couple with a very sad story to tell. It was the type of reading where I had to take into account “the cause” of one subject and its “effect” on the other. I examined the husband’s hands first and asked the usual questions about his age, which hand he writes with (he was right handed) etc. and noticed that his right hand was softer to the touch than the left. His left hand was stronger in terms of archetype and the lines were much clearer. The line patterns were similar in both hands but again, those in his right were less defined—almost as though they were fading or receding into the palm itself like sand ridges being covered by the rising tide. The pattern itself was very good: a nice straight, clear head line which cut across his hand; a long slightly curved heart line ending into Jupiter; and a clear and long life line which just touched the head line at the top. Had the lines in his right hand been as defined as his left, I would have said confidently at that time (i.e. before looking at this wife’s hand) that he was a man of resolution, determination, intelligence and devotion to this family—in short, a take-charge, capable provider. However, the inequity between his hands caused me to hesitate.

As a hand reader you can experience the joys of your subjects, but also share their deepest sorrow—as they feel it.

His wife’s hand had a strong Jupiter, smooth refined skin with a slight tinge of “paleness” to its color, and a fairly straight, high set head line. The heart line extended into Jupiter, with just a slight curve, and the life line coursed around both thumbs in normal fashion. In all, she was a woman of convention, prudence, conservativeness, supportive of and at the same time dependent on her family. Unfortunately, there were strong signs of stress and anxiety which were fairly recent (as in the last 2 or 3 years), but also fairly pronounced in the form of a cloud of lines which seemed to be creating a great deal of “static”. The question in my mind was what could be causing this ideal homemaker so much anguish and is it related to the differences between the hands of her husband?

I began my reading as follows:

Addressing the husband: “There is a peculiar problem in your hands which I’m sure has a medical name but not being a doctor I do not know it. However, I will describe it to you and when I am through you can tell me what it is

called. “Right now, sir, you are looking at the world through a window pane and with each day the glass is getting thicker and thicker and thicker. You feel as though you are fading away and your desire to communicate with those on the other side of the glass is waning. You love them but your ability to focus on your family—or for that matter, on anything—is, at this point, intermittent and requires enormous energy—energy you used to have but now is leaving you. This virtual disappearance of your persona is putting enormous pressure on your wife. She is very much aware of your condition and has taken what would be considered the “proper” steps to cure you. Because she is conventional by nature she has pursued all the accepted avenues to correct or arrest your deteriorating condition but with limited success. Meanwhile, she has had to take over your role as the family leader and, quite frankly, she is starting to crack. She is left with only the hope for a miracle to reverse the situation you are in now. Your being here tonight was probably a surprise to many of your friends who are also aware of your condition.”

It was at this point that his wife started to cry. I kept my eyes locked on the husband and put his hands down on the table, waiting for his response. For a moment he looked at me, paused and said, “I have Parkinson’s disease - and that is exactly what is happening to me ... and her.” It is moments like this that send tingles and chills through my body. As a hand reader you can experience the joys of your subjects, but also share their deepest sorrow—as they feel it.

The husband asked me to continue my reading and I then turned to his wife:

“I see the fading process occurring more rapidly in his right hand than his left. I do not know how to cure his condition but I can help you help him. Have him use his left hand as though it were his right.”

Here he interrupted and added that he was originally left handed and that he was forced to be right handed by his teachers in grade school. This noted, I continued: “His left hand is still pretty clear and it is similar enough to his right that you will not notice much, if any, shift in his personality. This will not stop the process but it will allow him to see a little more clearly for a little longer—perhaps long enough for a cure to be found.”

I concluded my reading and thanked them for allowing me to read their hands. Later that evening the hostess approached me saying that everyone seemed to have enjoyed the readings. She also remarked that the wife of the couple I just described seemed to actually enjoy the party, “something she hasn’t done in a long time”. Then she asked, “Did you talk about her husband?” I nodded. “And you could see his condition?” I nodded again. “And you told them what you saw?” I nodded thoughtfully this time and added, “To the best of my ability.”



MUSINGS ON THE SIMIAN CREASE

by Nikki Lynn Ragsdale Donnelly

As I worked on *The Language Of the Hand* for this issue (beginners' column, page 3, the Simian crease), I found there was such a lot to say and think about this line that my simple beginners' article cascaded into this sequel. In writing this second essay, I want to delve into the scientific point of view and some reflections of my own on this topic. I am assuming that you have read the current beginners' column or are an experienced hand analyst and know the basics. (Even if you are experienced, you may want to skim the beginners' column, to pick up a term which may be unfamiliar, the *Black Box Syndrome*, page 4).

Obviously, as with any "difficult" marking, it is possible to have a Simian crease and live a full and rich life.

While they are relatively uncommon, I have not found Simian lines to be rare. About four per hundred of the people I have seen in my practice have had Simian lines in one or both hands, while several others per hundred have had incipient Simian lines. There have been many studies of the Simian crease over the last two centuries, in relation to certain medical conditions. Studies have yielded reports of Simian creases appearing on one to fourteen percent of the subjects' hands; generally up to about four percent for the normal subjects involved, and often ten percent or higher for the affected subjects (more about this later). All the Simian line owners for whom I have read were normal, creative, functioning people. Obviously, as with any "difficult" marking, it is possible to have a Simian crease and live a full and rich life.

Hand Analysts tend to agree that the Simian crease denotes intensity and strong inner tension. Fred Gettings for example, has written quite a bit about it. In some of his books¹, he points out that this tension can manifest in different ways, depending on the nature of the person involved. That in a more coarse hand, "...the tension will be manifest in explosive actions of a destructive nature—the line is found very often on the hands of people fond of fighting, for example. In a hand with creative tendencies... the tension will be the root cause for the actual creativity—the artistic outbursts will be volcanic channels for the pent up emotions engendered by the tensions represented by the Simian line". Gettings goes on to say that he has observed the Simian to be more frequently present in the hands of what he calls two classes of people, criminals (stating that "it would be quite possible to define the criminal in terms of inner conflict) and deeply religious people (in which term he includes "the ear-

nest seeker after some form of inner meaning", as well as artists and musicians who "create in a sort of agony"—reminding me of the lives of some known artists, such as VanGogh and Lautrec). He describes the religious or creative types as "evolving", and the criminal types as "involving"; the Simian crease being "the external manifestation of the inner struggle between these two forces". Looking around at life, it seems focus, tenacity and energy are part and parcel with expressions of intense quality, whether genius or fiendish, and that people can make of the intensity what they are able, depending on what other mental, emotional and physical attributes and abilities are present along with it.

In the world of scientific research, most of the attention has been directed at the Simian line's presence as an indicator of certain congenital disorders or certain diseases. The last issue of the *HAI* covered some of these studies in the column, *Current Research*. Researchers² concluded that the various abnormal groups they were studying had a higher percentage of Simians than the normal population they used as controls. Among the groups studied were people with Downs Syndrome (e.g. Langdon-Down, 1909; Biswas and Barden, 1966; Dar and Schmidt, 1977), congenital abnormalities, borderline retardation or lower IQ and certain types of problem pregnancies (Johnson & Opitz, 1971), congenital idiots and mental defectives (Wolf). A study by Lieber concluded that hyperactive children have two to three times more Simians and Sydney lines (a flat head line running across the entire palm). In his studies of dermato-

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glyphics published in 1933, Cummins (whose work is the medical textbook on the subject) said that "the Simian line, occasional in normal persons, occurs quite frequently in mongoloid idiots" (today referred to as Downs Syndrome babies or Downs children). It is a fact that Simian creases have been noted so often on the hands of Downs children that the Simian has become one of the signs looked for to identify this condition.

Thinking about all this, I wonder how knowledge of hand analysis might help in some way. For example, could Gettings' findings be useful in working with hyperactive children? If the Simian line is more frequent in intensely creative people, and explosiveness occurs when this creativity is thwarted, is this part of the cause of the hyperactivity? Are the children hyperactive because they feel misunderstood, frustrated and and/or bored, and need special outlets for their above average creative potential? (I'd be interest in

what you think—write the Palmists' Poll!) It strikes me as possible that a change in schooling tactics would be a key with hyperactive children and that hand analysis could be useful in understanding many types of 'problem' children, perhaps towards an alternative to controlling them with drugs. I was listening recently to a discussion on the radio in which the show host told of a poetry class he had taught for five years at a prison. He taught the same class, at different times, to both the inmates and the guards. When, at the first session of each class, he had asked, "has any one here written any poetry?", only one of the guards raised his hand, while all of the inmates raised theirs. Of course, we do not know what was in the hands of these people, but when weighed with Gettings' findings, it does provide food for thought. It is my understanding from listening to those who teach classes in prisons, such as this poetry class or creative writing, that many prison inmates are greatly helped to express themselves creatively and positively—I wonder how many of the inmates may have started out as "hyperactive" children, but had no where to turn for constructive guidance. If there had been a way to recognize and draw out their creative potentials, would our jails be less crowded? Would it have made any difference? Could it have halted the development of explosive feelings that may have led at least some of the inmates into destructive behaviors?

I also wonder about the Downs children. Could there be a 180 degree polarity of a larger sort present, i.e., 'genius-idiot'? Is there a certain intense focus Downs children have? As if a major portion of their life is about their inward focus and how to communicate it. Families of which these children are part often say how intensely loving the children tend to be and what joy they give as a result, despite the hardships. I've also observed scenes in which there appeared to be intense frustration acted out by some Downs children as they attempted to interact with their environment and communicate with their care givers. A major Black Box Syndrome? In the pure Simian type, there's no difference between what they think and what they feel. Thinking and feeling energy run in the same wire. The mental and emotional processes are happening inside them, but their inner recognition factor and/or the ability to communicate their inner world in such a way as to be understood accurately may be off. Does something like this go on with some Downs children? Perhaps as with a toddler who is trying to learn to speak; it can be so frustrating for them when they know what they want to communicate, and no one understands; and so delighting when people do. If people understood that there is an aware, unique someone inside there trying to communicate, hampered mainly by physical limitations, if it were generally understood that this were the case, would more people be able to reach across the gap and come to know the Downs children the way some loving families and care givers do?

I don't know the answers to the questions I've posed here. I know I'm not the first to have asked some of them, but as yet not many people have looked to hand analysis as a therapeutic

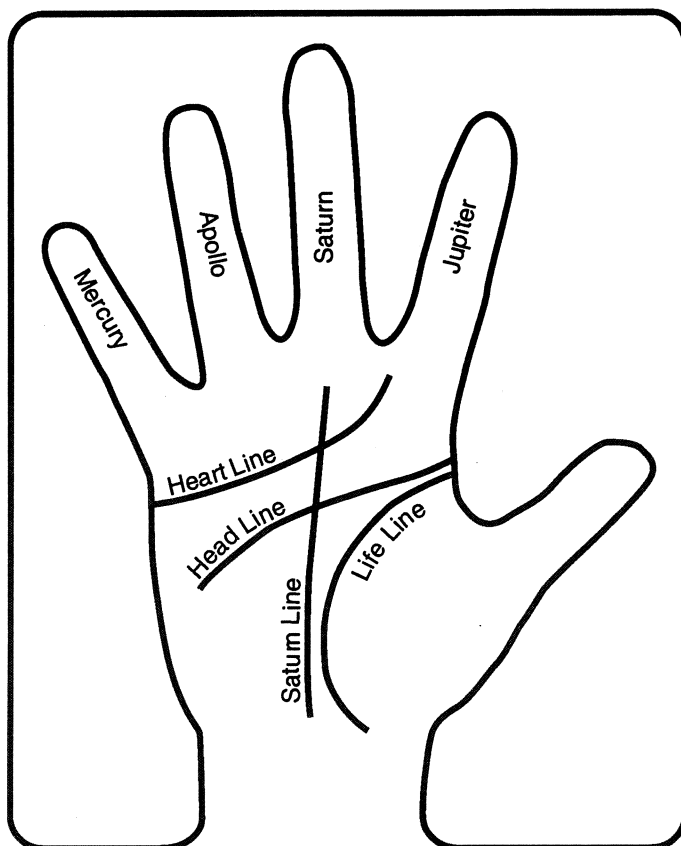
tool. Perhaps these musings will engender discussions and further thought. As people continue to learn about themselves and the gift of the guiding markings we all have in our hands, it is my hope that such musings will lead to the greater use of hand analysis in cultivating the sort of constructive, understanding atmosphere in which all sorts of people, with all kinds of hands, can flourish with beneficial results.



Footnotes:

1. E.g., *Palmistry Made Easy*, No. Hollywood: Wilshire Book Company, first published 1966; and *The Book of the Hand*, Feltham, Middlesex: The Hamlyn Publishing Group, 1968, both by Fred Gettings.
2. Examples of research work and footnotes touching on this subject can be found in the column, "Current Research", Richard Unger, *Hand Analysis Journal*, Vol. 1, Issue 4.

Nikki Lynn Ragsdale Donnelly has been giving readings professionally for about 12 years. Part of the first graduating class of the International Institute of Hand Analysis, she has been a certified teacher and member of the faculty at the IHA for several years and is a founding editor of the HAJ. Her background includes 17 years of study and experience in a variety of metaphysical and counselling fields, including astrology, Psychosynthesis and Eriksonian hypnotherapy, and a lifelong interest in the healing arts. She has also worked for many years as a writer, editor and graphic designer. Nikki can be reached through the Institute for private readings, classes and tutoring in hand analysis.



Hand Map

WHAT ON EARTH IS GOING ON?

A PERSPECTIVE ON HAND TYPES

by E Hermoso

(Eds. note: for examples of the hand types mentioned in this article, see Figures 1–4 in the column on Health and Healing, this issue, pp. 11–14)

In the early 1800's palmistry experienced a shift: hand shapes were studied and categorized. A system was developed in France that broke hands down into seven categories (the seventh category being anything that didn't fit the first six). However, as time passed, the system started to become ungainly (too many hands in category #7) and some new systems appeared. One of the more successful hand classification systems has four categories of hands that correspond to the four elements, Earth, Air, Fire and Water (for more information read Fred Gettings's *Palmistry Made Easy*). This essay was inspired by attempts to use this system to analyze the Earth type hand.

When hands unfolded to reveal an earth type, my usual response was insecurity and hesitance. Their bare essential appearance provoked fear that I would not find enough information for a meaty reading. Realizing the problem to be mine and not that of the hands, I consulted my Inner Teacher for insight. The response is addressed to a water-type person, but may interest a more general audience:

First of all, realize that you are focused on differences when you see this hand. It is the foundation for all other hand types, the element from which they all are birthed. Contained within every other hand is earth. Without it as the basic format, you would cease to exist on the planet. What you see in the other hands is a series of variations on a theme. Earth gives the foundation, the groundedness. As earth ventures forth, it takes life through the inbreath and you have air. The spark of Spirit enters in and combines air with matter for the fire hand. And the cosmos itself has entered with the onset of air.

When hands unfolded to reveal an earth type, my usual response was insecurity and hesitance. Their bare essential appearance provoked fear that I would not find enough information for a meaty reading.

Air is earth mentalized in its perception of life. It has amazement at its resurrection. It needs to understand. After all, coming to cognitive life is a mighty jump. Once mentalized, air wants to move into action as fire, taking what it gained

through cognition and putting it forth into creation. It compartmentalizes and consumes in its rapid movement. And in consuming life through experience it becomes a generating energy. It carries the capacity for thought into the genius of action. Instead of thinking about this world, it is exploring its possibilities. So you have earth in three stages: embodiment, cognition and movement.

Then it must come to see itself in the other—through water—to see its reflection outside itself. Its time has come to merge with the All. The vast mystery flows forth and obliterates the lines of demarcation, the separate self from other. This can be devastating, for it threatens annihilation of the self as developed thus far. This is the furthest step from its earth origins. It is both destroyer and unifier. Through the destruction of boundaries, of old separate self

The energy and pattern that any type carries is alive and evolving. One is not a victim, but a co-creator.

concepts, it unifies the one and the all. There are no separations in water fully inhabited. This is why the hand type is so sensitive in its earlier stages. It is devastating to be in touch with such vastness without the definition of earth. And, if a water type is to function optimally, it needs to recognize and seek to unite with its earth origin. Instead of being bewildered by the differences in earth, water must seek to find earth in itself. It is there that, in many ways, could be said to be its salvation.

Now, lest you come to conclude through this that there is a hierarchy involved, and pass judgement that one type is greater than another, realize that the progression is cyclic. The goal in development is to carry all that one accesses to each succeeding stage. And the next stage for water is earth. So be very mindful of the energy you direct toward yourself when you view another judgmentally. You will always meet yourself on the spiral.

(It is the job of each type to fully explore and inhabit that which it is, and to eventually realize that it not only carries the characteristic of its type, but that in all it does and does not do, it is creating its characteristics. The energy and pattern that any type carries is alive and evolving. One is not a victim, but a co-creator. A type is merely a composite of all of the energies that have gone into its stages and explorations of beingness. The hand, as archetype, must be viewed in change.)

In the progression between types, it is not necessarily a linear movement through given stages. It may be determined by the soul that a combination of types will best serve to balance the progression. So, in these times, it is a common occurrence to see hands that combine characteristics. Orig-

inally, humanity explored the elements in a pure form. There were not so many life rounds of experience that composed them. They started as pure concept. As the concepts have

Rather than reading with resistance and with the fear-based certainty that there is nothing for you to see, realize instead that these hands will teach you what you need to know for yourself.

been lived, variables have been added, imbalances created and new energies introduced. These days choosing one's type is like flavoring a stew—too much of this, so we'll add a little bit of that. In the future there will be a new form of pure hand. It will contain equally-balanced elements of all types. The exploration will come through experiencing the myriad ways in which a balance may express itself. It will be infused with excitement at being able to access all parts in varying combinations of harmony. Living will be like a group sing-along, with all parts sung by each self.

In response to your original question about understanding earth types, realize that this presents itself as an enigma because it is a part of yourself with which you need to get in touch for your own healing. Let this be experiential for you. Rather than reading with resistance and with the fear-based certainty that there is nothing for you to see, realize instead that these hands will teach you what you need to know for yourself. Learn to love them as teachers. They are the key to your progression as a reader. Spend meditative time with this focus. Explore the inner feeling that accompanies this type. Get to know it. Feel it through and through. This will work with all types or with any more specific element in a hand. By working this way in general, you will also refine your technique of entry and will, in time, access the information you seek rapidly, within the setting of the physical reading itself.



Palmists' Poll

As we sit here in front of our imaginary log fire, enjoying the warmth and companionship of fellow hand analysts, we are hoping for a lively conversation to ensue, questions put and discussed, a satisfying way for hand analysts to spend a chilly evening. V. Marosszeky, of Glenfield, Australia has started the ball rolling by responding to the questions posed in our last issue (in the very first Palmists' Poll), and she has submitted two of her own questions as well. (See From the Readers for the rest of her letter.) We are printing below some of her thoughts, and inviting your responses.

"Which way do you see the heart line travelling? Is this important?"

The lengths of the head line and the heart line can change temporally. The movement is in the thin ends. I see the heart line running from the palm's edge towards pride or study-responsibility (*Eds: Jupiter and Saturn*). But I regard it as the Ambition line, not as the emotional one.

"Which way does the life line run, and what does this mean to you?"

I think that the life line runs both from under the ball of the thumb and from the inner edge of the palm, meeting to form a complete circle; perhaps depicting that the person feels at home in his environment. Non-meeting life lines show perhaps that their owners do not feel in perfect accord with their environment and are lonely even in a crowd. Such life lines often emerge from under the thumb and run towards Mercury like they are making special efforts to communicate individuality. They often have Mars lines. Does that show that they have inner resources that can keep them happy in their own company? That they treasure their differentness? I present those ideas only as food for thoughts, not as convictions.

"How do you see the role of prediction in reading?"

Mostly as irresponsible showing off. Hands change: what is in them today could not possibly foresee everything that Chance throws into the lives of their owners. What hands probably show is subconscious tendencies that some readers are apt to pick up and turn into predictions. They can come true if favorable conditions arise. If not, they won't come true. (Usually, one hears only of predictions that came true!) n.b.: My interest in palmistry was preceded by a prediction. An old Gypsy made it, and I regarded it, and palmistry, as complete nonsense. I never had occasion to think of it until 25 years later when the memory came back to me vividly. Much to my horror, I realized that the prediction came perfectly true. It started to vex me—what on Earth did that perfect stranger see in my hands that she could tell what way my life would run?! That is when I started to buy palmistry books. It took me awhile to figure out the above opinion. I still call prediction irresponsible, because I have seen what a glowing prediction not coming true caused a family I know. There is also the story of Cheiro's famous prediction about the death of a vain gentleman rider: Cheiro should have been charged with manslaughter! He probably drove that vain character into unnecessary risks that day just to show that he was not afraid!

"What is your favorite palmistry book, and what do you like about it?"

Elizabeth Daniels Squire was the first sane one I came across. One could feel that she presented the predictive section only because without such sensationalism the book would not sell. Beryl Hutchinson was impressive by her obvious seriousness (her story of the vanishing lines in comatose state I could not prove: my grandson was in coma for several weeks, but his main lines were all there) and I liked Judith Hipskind's attitudes. Men's personal dislikes and idiosyncrasies seem too forward in the ways they interpret things in their books: Cheiro, being surprised that a hobo can be happy and contented; Benham, earnestly condemning a young teenager to a terrible future on the basis of what is in his hands at that age, etc. Never inspired me to trust what else they are saying! Nothing is simply good or bad—that depends on how much of it, mixed with what and coping with what situation it is seen.

"What place do you see for hand reading in the 21st century?"

I still hope that one day it will be a compulsory subject in university courses for psychology, although, after my own experiences with hands, I really cannot see how their intricacies could be sorted out with any certainty. That would need an all-out effort from all kinds of scientists, like the Human Genome Project, and can you see that being done? Perhaps after the year 2000... Once palmistry comes to that stage and cuts out the superstitious, the exaggerated, etc., from its readings, it could be immensely helpful, since it could point to stored experiences and general tendencies in handling life individually, and it could be a reassuring way for counselling, if handled responsibly.

Here are two questions for readers, from V. Marosszeky:

1. Is there any reason other than tradition for regarding the head line as the thinking, calculating mental channel and the heart line as the emotional channel? To me, it seems more logical that the head line depicts emotional involvement and the heart line pertains to ambitions. Emotions come before conscious planning and calculating ability. Regarding the two lines this way, the Simian line has a natural explanation. Mongoloid people have emotions. They do not have ambitions.

2. I tried to figure out a relationship between the pads under the fingers (the mounts) and the first digits of the fingers. They should have one, they are both covering the same bone. Could the mounts store subconscious memories and the first digits the resulting beliefs that we are more conscious of?

We at the HAJ look forward to hearing from our readers—share your experience and compare notes. Write today!

ALANA

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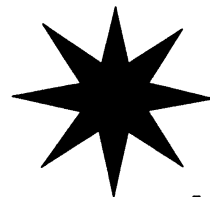
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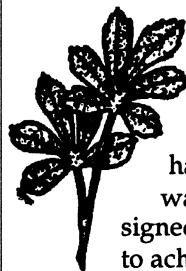


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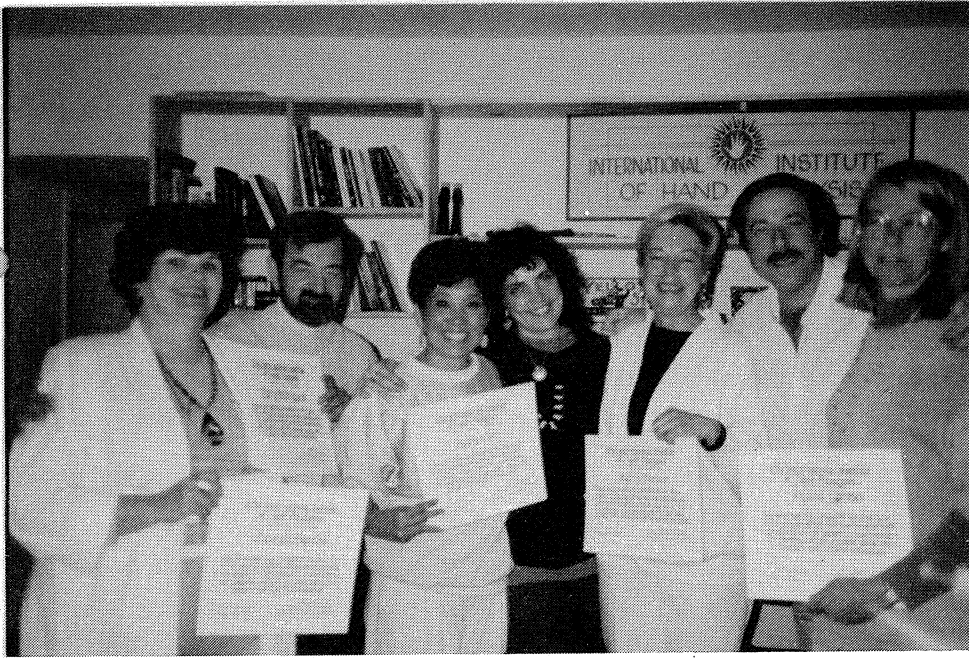
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ANNOUNCEMENTS



Some of the members of the Class of 1989–1990 are pictured to the left. In the IIHA tradition, they received their certificates in a ceremony that took place during the first morning session of the next one-year class. Left to right, are Georgia Barreiss, Larry Rodriguez, Arlene Ono, Nikki Ragsdale Donnelly (instructor), Alicia Bleisae, Richard Unger (instructor and Director of the IIHA), and Alana (who is now working with Richard and Nikki as an editor of the HAJ). Currently, Georgia and Alana have joined the faculty at the IIHA as graduate instructors.

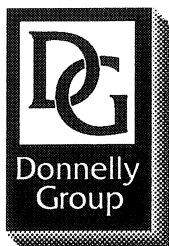
In the photo to the right is the Sausalito, California Class of 1990-1991, showing off, close to graduation. Right to left, front row: Barbara Malakoff, Colleen Swearingen, Alana, Clare Griffith. Back Row: E Hermoso, Bette Wiley, Edi Shertz, Jacquin McIlvain, Jonas Bastys, Jim Rush, Richard Unger, Marlowe Allenbright.





Shown on the left—the Class of 1991–1992, Sausalito, California. This group will graduate in March of this year and will receive their certificates in April, as the next one-year program begins. Left to right, front: Todd Zimmerman, Pam Tablak, Beah Wax. Second tier: Bobbie Rush, Janelle Heyes, Richard Unger, Bill Burtis. Third tier: Georgia Barreiss, Phyllis Campanello, Wayne Gunderson. Not shown: Beverly Heart.

To the right is a special group—these are the attendees of a weekend Hand Analysis Intensive held in New York City in 1990. Most of these folks went on to complete a one-year program in 1991, the first to take place in New York. Left to right, front: Rick Epstein, Sharon Silberstein. Standing: Eric Head, Jeannie Kotler, Richard Unger, George Kwast, Carol Laverne, David Brownstein. Not shown: Linda Stanger, Rosemary Gant.



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Calendar

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- February 21 Lecture: Addiction, Joy Meadow, Redwood City, California
Feb 29–Mar 1 Hand Analysis Intensive, Sausalito, California
March 11 Follow-up for Hand Analysis Intensive, Sausalito
March 20 Lecture: Leadership, Joy Meadow
April 17 Lecture: Spirituality and Career, Joy Meadow
April 18–19 One year study program begins, Sausalito
May 15 Lecture: Visionaries, Joy Meadow
May 23 Workshop: Exploring Your Heart, with Richard Unger and Sally Lilly
May 24 Graduate program begins, Sausalito
May 30–31 Hand Analysis Intensive, Sausalito
June 19 Lecture: Stars of Apollo, Joy Meadow

All lectures are being held at Joy Meadow in Redwood City, California. Cost is \$20 per lecture (check with Richard to verify this). Time is from 7:00 pm to 9:00 pm.

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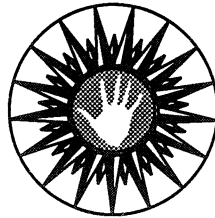
INTERNATIONAL INSTITUTE OF HAND ANALYSIS

Purpose:

To expand the role of hand analysis in personal and planetary growth.

Goals:

- Hand Analysis Training
- Professional Support Network
- Research and Information Exchange
- Public Education



For more information about the Institute of Hand Analysis, including workshops and classes, contact:
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Richard Unger

Founder and Director of the International Institute of Hand Analysis, has read over 36,000 pairs of hands and is one of the foremost authorities on hand analysis in the world today. He began teaching at the State University of New York at Binghamton in 1969 and taught at the Esoteric Philosophy Center in Houston, Texas from 1975 to 1983. In 1985 he founded the International Institute of Hand Analysis in Marin County, California, and currently serves as its director and as co-editor of the *Hand Analysis Journal*.

