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Hand Analysis Journal

\$10.00

Volume 2, Issue 2



Star Hand
Cheiro

Page 7

FROM THE EDITORS

Greetings from Richard, Nikki and Alana! Here is Volume 2, Issue 2 of the *Hand Analysis Journal*. It is such a feeling of accomplishment to us to complete an issue of the *HAJ*—it's definitely a labor of love. Thanks to all who submitted material. Some of you are getting to be regulars. The "Palmists' Poll" (page 20) continues, with a response to questions posed last time. This is especially exciting to us, as a forum for discussion among readers who would otherwise probably never be in contact. Please send your questions for publication in the poll or continue the conversation already underway! We look forward to hearing from you.

This year's *HAJ* fund-raiser and New Year celebration, which took place on January 9, was interesting and surprising. It turned out to be quite a small gathering, attended by a few stalwart souls who braved one of California's wild winter rainstorms to be there. Although less than successful in its stated purpose (due to lack of numbers only—those who attended were very generous), the evening was successful for sheer enjoyment and had the added quality of special intimacy achievable in a small group. Our heartfelt thanks to everyone who was there, and who contributed or purchased gifts in the silent auction.

**Bill Burtis
Bea Wax
Ellen Henson
Janice Kroesen
Betty Esthelle
and ourselves!**

In addition, we would like to say a special thanks to:

Ruth Unger, Natalie Bailey and Barbara Malakoff
for their generous donations.

Please support the HAJ. The price per issue is \$10. You can get a discount by subscribing. For \$32, you will receive a total of four annual issues. Just fill out the form inside the back cover and mail it with your check, made out to the HAJ. Special: If you need extra copies to share with friends, clients or students, you can also receive four of the same issue for \$32. Just indicate that that's what you want, and extra copies will be on their way to you, post haste. Some back issues are also available.

Many thanks for your valued support since the inception of the HAJ, the only existing professional journal for hand analysts!

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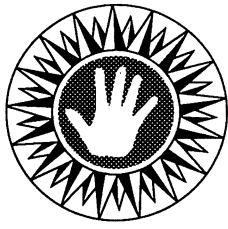
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FROM THE READERS

Dear HAJ,

The new *HAI* is tremendous! Getting it in the mail felt to me like people on the plains must have felt when the Wells Fargo wagon or the Pony Express came ripping through town... news from the outside world!

Love to everyone.
Elizabeth Bothwell
Portland

Dear HAJ,

I just wanted to drop you a line to say how much I enjoyed your Journal and appreciate all the work put into it.

Judith Collins who is a great friend of mine has done a lot of research and interesting work and I was jolly pleased to see an article of hers in your issue last year. Also, Christopher Jones puts a lot of time and energy into it and holds very good workshops here, so I feel very lucky.

Enclosed is my subscription.

Best Wishes,
Gaye Annand

Dear HAJ,

The *HAI* with the articles by Nikki about the "Simian Crease" arrived today and I read them avidly. They are fascinating indeed and will be reviewed by myself frequently.

F.Y.I.—I'm Diane Gibbons whom you [Richard] read for the last time you were in Austin, Texas. I'm the older of the two ladies present that day—the bemused possessor of a pair of Simian-creased palms. I still listen to the tape with trepidation and have not yet thoroughly digested all of it. Much of what was said moves me to tears and I have to take it in bits and pieces. There has been help, however, in realizing that, indeed, my words and actions are frequently misinterpreted—pain, also, in the realization that the ones in my life I so want to be close to don't care enough to attempt to understand. It's a slow process of personal readjustment of manners of speech and an adjustment as well of personal hopes and dreams. I'm looking forward to another reading from you.

Thanks for sending the *HAI*—check enclosed!

Diane Gibbons

Dear HAJ,

The *Hand Analysis Journal* is fascinating!

Thank you.
Nancy Walden

Dear HAJ,

Thank you for your letter and for the copy of the latest *HAI*, which I have read enthusiastically! It's good to see another quality journal on hand analysis being produced other than the journal of The Cheirological Society. Also, the new format and layout is excellent—altogether much more professional. I was glad to see that you had printed an article of mine—and somewhat surprised too!

I enclose some letters and various other bits and pieces in response to the articles in this latest *HAI*, to keep the dialogue going. Although I hope you keep busy, I also hope that your busy schedule will not prevent me from hearing from you soon!

In Response to the letter from Vicki Marosszeczy in the last issue:

One of the main disadvantages of compiling statistics on the shapes and sizes of hands is that many of the significant measurements are relative rather than absolute. This is especially true for the lengths of the fingers and the thumb where it is the proportional length of these digits relative to each other or to the length of the hand as a whole which is of greatest significance. Studies undertaken by the Cheirological Society have shown that moreover, overall shape and size of the hand varies most with the overall shape and size of the person, there being an especially strong correlation between the length of the hand and the person's height. Therefore, any such compilation of statistics on the individual features of the hand would have to be compiled from the hands of people of the same height before any absolute scale of measurement could be derived. This would of course entail a huge sample of hands even just to get the statistics right for one size of hand. It would also be important to differentiate between the hands of men and women, as gender is one of the other main factors in determining hand shape and size. Such a programme of research, if carefully done, would no doubt be of considerable use to hand analysts the world over. But it is quite a monumental task!

Regarding "Language of the Hand"

I was interested to read the quote from Hachiro Asano re the presence of Simian lines in the hands of the statues of the Buddha. Hand reading has had a long and exalted tradition within Buddhism, not least because of the significant importance of mudras (ritual hand gestures) within Buddhism as a whole (see *Chinese Hand Analysis* by T. Dukes). The hand gestures found in Buddhist statuary and iconography is quite deliberately created to convey specific aspects of Buddhist teaching. Moreover, unlike much Christian iconography, most also contain line patterns and formations, which we can suppose were equally deliberately put there. Now, it must be said that there are many depictions of the Buddha from many countries showing quite different line formations, and the Simian line that Asano has found might be

nothing more than the sculptor copying the line pattern of his own hands, thinking that pattern to be normal. However, the Simian line mentality does seem to fit what we know of the character of the historical Buddha, Siddhartha Gotama: it was his single-minded and obsessive all-or-nothing quest for enlightenment that brought him to the Bodhi tree! His life also exhibited something of the 180 degree turn around too, being born into luxury in a family of nobility yet rejecting that at the start of his ascetic quest. Gettings' comments that he found Simian lines in the hands of those seeking a deeper meaning in life would also seem to be significant here.

In addition, Buddhism can be seen to be a very Air type religion, and although it gives much emphasis to the higher emotions such as compassion, it has little time for more mundane or human emotions and feelings (there are only three 'feelings' in Buddhism—pleasant, unpleasant and indifferent). Perhaps this is a further reflection of the Simian line type mentality?! Moreover, this connection is further emphasised because those with Simian lines often have an Upper Minor Water line ('girdle of venus') and thus an orientation towards idealism and the higher emotions in relationships with others. Their emotions work out of this line, since their Major Water line energy is fused with their mental goals and directions.

I disagree with some of the examples shown here. Whilst I would agree that this is a more emotional than mental type, Figure 2 does indeed have a separate Major Air line/Head line, the quality and formation of which accounts for the description of him on p.5. Both Figure 1 and 3-4 are mental types purely because the energy of the Major Water line flows into the Major Air line. Emotional energy is thus sublimated into mental activity. In the case of Figure 3-4, it is the presence of the Upper Minor Water line which makes this man think of himself as 'basically a caring person', though the presence of the Simian line indicates that this is only an ideal, or an idea, rather than the actuality. His actual human emotions are sublimated into his work, which is why he comes across as being rather cold and distant. The discrepancy between his self-conception and the actual experience of others is reflected in the splitting of his emotional energy as seen by the presence of both the Simian and the Upper Minor Water lines. I find the Upper Minor Water line relatively common in Simian line hands. Often, they have great difficulty relating to other people and tend to spend more time alone or in more of a fantasy world. Woe betide any person who matches up to their relationship ideal! For, if they find someone who matches their ideal (Upper Minor Water) they will pursue them with the intensity and obsessiveness of their Simian line!

To my mind, the frequent occurrence of Earth mount creases in their hands is not so surprising either—this line formation increases the Earth qualities of persistence and continuity in any hand in which it is found, making the person stick at or with something for a long time. (It is for this

reason that D. Brandon Jones is not incorrect when he says he sees this line as an indication of loyalty.)

To go onto the other article on Simian lines, I have found Simian lines to occur on about 1% of 'normal' hands. Most often this is in only one hand, and this is usually the passive rather than the active hand. The author doesn't quote the statistics for Down's Syndrome, but Penrose et al give a figure of 50-55% of hands, considerably higher than in 'normals'. The greater incidence of Simian lines in Down's is very interesting cheirologically, in as much as Down's children are intellectually retarded, often with an IQ of less than 50, yet emotionally very buoyant and expressive. Here we see the opposite of what we find in 'normal' Simian line types—the emotions are completely uninhibited—thus we can see this as the Major Water line dominating over the Major Air line. To my mind, this scientific research has empirically validated some basic cheirological assertions!

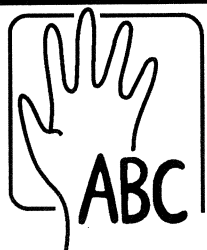
n.b. Nikki—it says in HAJ, Vol. 1, Issue 3, 1987, that you have been studying hands for three years. In this issue five years later it says you have been giving readings professionally for about twelve years (?). Hand readings?

Best Wishes,
Christopher Jones

Ed. Note: See page 16-18 and the "Palmists' Poll" for Christopher Jones' contributions.

Nikki here. Thanks, Christopher, for your insightful comments and responses to my articles. You make some interesting points. Thanks for bringing up the Minor Water Line (what we here might call the Girdles of Venus or remnant heart lines, depending on the look and quality of the line or lines). It is a challenge in a beginners' article to know how much is "the basics" and what moves into more advanced details. I agree with your assessment regarding the presence of these lines. They do show a kind of sensitivity and in a way stand in for the absent heart line—maybe that is the pathway used by those Simian Crease owners who have managed to forge an understanding of their feelings. I do see them on a lot of hands that have the Simian and have read them in a similar fashion as you. I believe the apparent head line in Figure 2 to be also a sort of remnant line, which in this hand was also a kind of ideal and not fully accessible in the same way that you described the presence of the Upper Minor Water Line belonging to Figure 3-4.

Another thanks for your question regarding my bio. In condensing it for the last issue, I didn't notice how it read after some details were removed. Before coming to hand analysis, I traveled a number of other paths, and did astrology readings and whole-hand Kirlian print readings. Anyway, we enjoy the writings we get from you—keep them coming!

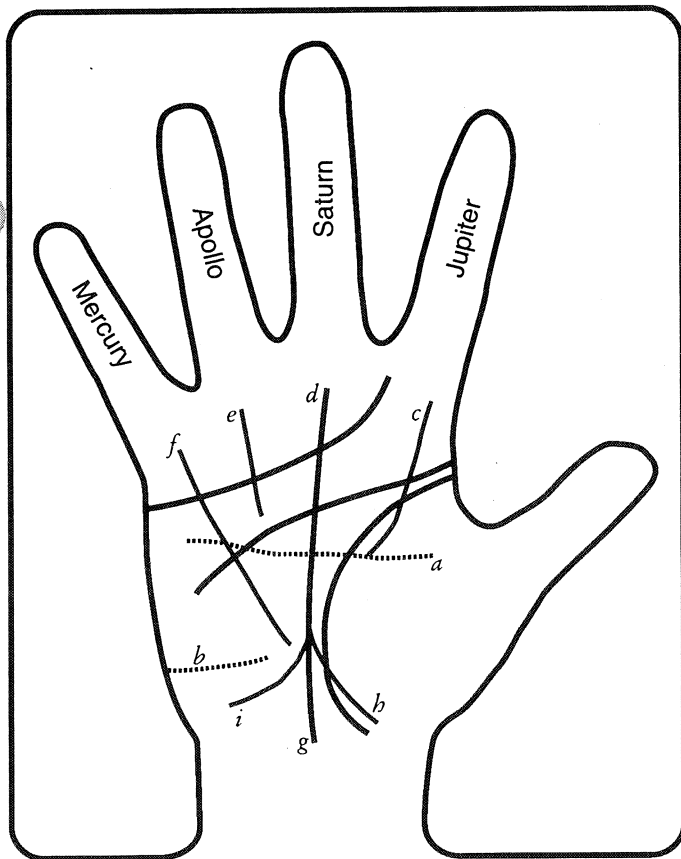


Language of the Hand, a Column for Beginners

by Nikki Lynn Donnelly

The beginners' column continues this issue with the lines of the hand (chiromancy). In previous issues, we covered the nature of lines; we looked specifically at the major lines (life, head and heart lines, and a variant, the Simian Crease). Now we will touch on the contrast between horizontal and vertical lines, and examine the basics concerning the verticals associated with each of the fingers. Although there are nuances and refinements to these lines, we will stick to fundamental elements that will help to develop a beginner's eye. I encourage you to read widely to gather more information on the subject and to try the information out for yourself with real, live hands. This will be the last article on the lines for a while, so that we can begin to cover chiromancy (hand shapes, fingers, length, breadth, width, et cetera).

Basically, there are two kinds of lines: horizontal and vertical. Horizontals are directed generally across the width of the hand; along the plane of the thumb or across the palm, see *Hand Map*, a and b). Numerous horizontal lines are often present on the palm (some of them well-etched, many of them tiny and thin; some short, some traversing the entire palm), or the individual sections of the fingers. The vertical lines can also be found scattered anywhere in the palm



Hand Map

or on the fingers, and they travel from the direction of the wrist toward the finger tips. Distilling the properties of these lines to their essence, we might say that the verticals are “energy outlets”. If you think of them as representing natural pathways for energy to flow from the inner world of an individual out into the world of action, you will not be far off. Horizontals, conversely, can be seen as hurdles—over, under, around or through which the outflowing energy must pass for the potentials to be realized.

To review, lines can be deep and clear, strong and unbroken, or they can be affected by breaks, bubbles, dots, blemishes, etc., or by each other. Wherever verticals and horizontals meet, there is potential for one to stop the other, be broken or bubbled by the other, change its character after crossing, etc. They may also cross with scarcely any disturbance at all. Just as you learned with the major lines, you can deduce information from looking at the condition of these vertical lines and the junctions they make. If there is a problem, which line comes off the worse for it? (Sometimes one tiny horizontal line can carry enormous weight, causing bubbles and breaks all across the hand, illustrating how we can be driven from behind the scenes by unresolved problem parts, no matter how small a part of our consciousness we allocate to them.)

There is a potential on any hand to find vertical lines positioned below each of the fingers, and sharing the name of the finger under which they appear, i.e., Jupiter, Saturn, Apollo or Mercury (see the *Hand Map*, c, d, e, and f). If you would like to think of the fingers as trees and the palm as the garden, you can think of the verticals as roots to the trees. You will learn more about the nature of the trees as we cover chiromancy. They show much about the outward activity or propensities in distinct arenas of a person's life, each tree bearing a certain sort of fruit. The roots, or verticals, give understanding regarding what nourishes the fruit—the resources a person may draw upon in these arenas. Unlike the head, heart and life lines, of which most everyone has some version or other, people may have all or none of the four major verticals. It is not necessary to have verticals and some people have few if any. But if they are present, they are certainly significant.

Jupiter (c)

The Jupiter root is the least common and when it does appear it is often fairly short, only running between the between the life line and the base of the finger. It is generally known as the Ambition Line. I have seen it beginning deep inside the life line, rising and crossing it, to meet the Jupiter finger. The Jupiter line endows one with an inner resource for independence, personal power, the desire to succeed. I find it gives a person the “extra mile” factor. In other words, he or she will go beyond what other mortals would consider to be the limits, in order to achieve a goal, or to achieve it in such a way that it includes honors as well. The Jupiter vertical adds the dimension that it feels normal to do “whatever it takes”.

Another way you will see a “vertical” Jupiterian influence is when the head line begins high up toward the base of Jupiter (see “Star Hand”, page 7). Enid Hoffman¹ writes, “Sometimes it seems that the head line itself curves up toward the index finger instead of going toward the thumb. This is a distinct mark of success in the world.” Also, the top of the Saturn vertical may sway toward Jupiter, adding the same quality.

Saturn (d)

The Saturn root is often called the Fate Line or the Career Line. Benham² says “The line of Saturn when strong emphasizes the Saturnian traits... wisdom, soberness, and the faculty of seeing life from its serious side”. It has to do with our inward integrity, our relationship with duty and tradition and perseverance; that which impels us to continue placing one foot after the other as we follow a course of action. It could be said to show our inner resources as we attempt to sustain a purpose over a period of time. It also shows the way people might handle any given task, another Saturnian attribute being completion skills. As you continue on the palmistry trail, you will learn more refinements, but as a rule, when the line flows from the middle of the palm near the wrist (g), the subject tends to be a self-starter, someone who has had a sense of who they are and where they are going since they were very young. When the line starts inside the life line or merges with it for a time (h), the family and tradition are the sort of influences behind their path in life; often, they literally are following the family business, or in the footsteps of their ancestors—whether they feel good about this is another story. A Saturn line rising out of the mount of moon (i) denotes a tendency to ally oneself with people *out there*.; maybe to seek out causes to follow, or to base one’s path in life on chance meetings and influences, a sort of intuitive approach.

In old palmistry, someone with a deep clear strong, unbroken line from the wrist to the base of the finger was said to have a guardian angel, while a person lacking any Saturn vertical was called a “wastrel”. Maybe this guardian angel is an inner sense of destiny, responsibility, and the feeling there is a path that must be followed, whether or not the destination is conscious. This focus helps such a person to keep on track and forge success. The so called wastrels would be those whose basic approach is to be just “hanging out” in life; they may well be very accomplished, and this will be due to their own daily efforts, based on a daily choice to exert those efforts (in this category we can find the company president who keeps a ticket to Bali in her bottom desk drawer with her passport, just in case...

Of course, both having the line and not having one can have its challenges. By the same token, a person with a sense of destiny may find himself with a tendency to be the proverbial workaholic, or over-serious regarding responsibilities;

and one who is hanging out might well be unwilling to stir and avail herself of chances. In fact, it is up to either one to make the most of who they are—someone with a strong Saturn line has a natural neural pathway supporting completion and accomplishment, but could just as well fritter away opportunities; while someone with no Saturn line at all might decide every day to hang out as an achiever.

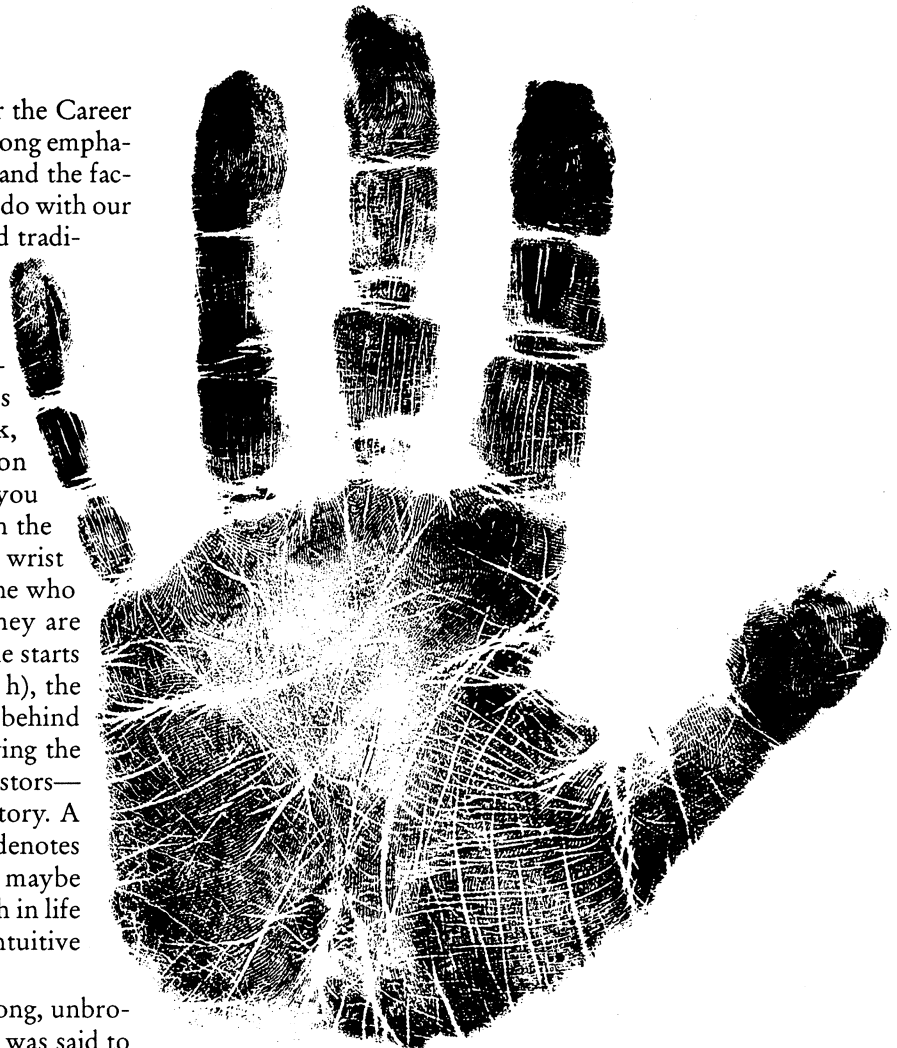


Figure 1—A hand with many vertical lines

Mercury (e)

Some of the names for the Mercury vertical are the Perception Line, the Line of Insight, the Liver or Hepatica Line, and the Line of Health. Business acumen is also attributed to this line. The possessor of a Mercury line is said variously to be extremely perceptive and attuned to “the still, small voice within”, or to be subject to certain illnesses, particularly of the liver or digestive tract, or nervous disorders. It is interesting to me that perceptiveness and illness are linked together in this way. I feel that humans are meant to develop the ability for inner knowledge, to perceive the inner voice that gives clear direction, and the profound perceptiveness that comes with it. All things being equal, those with a strong Mercury line would not need many clues in order to

reach understanding, and they would have a natural abilities for commerce. A person with the line has the necessary neural pathways in place, a head start (pardon the pun).

However, that doesn't mean people with this line always *want* to know, to understand. Lots of people flee from the truth at every opportunity. I think that people who have a Mercury line in place and do not utilize it, even try to suppress it, may well be building up some kind of stress on their nervous systems that results in illnesses. Other hand analysts have described the line as showing a more sensitive nervous system, prone to affecting the liver and stomach. Benham says that people with the line must take extra care of these organs, since good digestion and an active liver are necessary for a clear brain, needed for success in business.

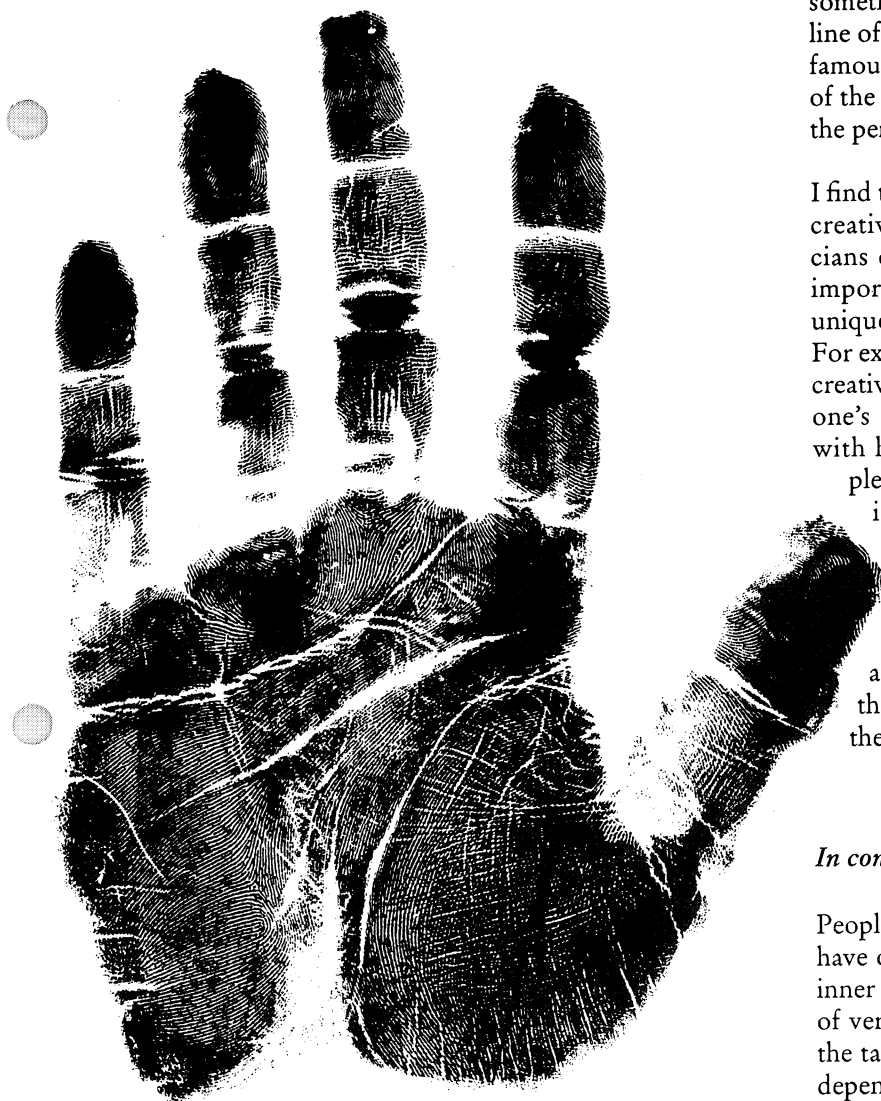


Figure 2—A hand with few verticals

Apollo (f)

The Apollo line shows one's potential inner resources and urge for creative, individualistic expression, harmony and social skills. In its variations, it may be known as the Line of the Sun, of Talent, or Happiness, or Brilliance. It is not

unusual for the line to reach only from around the heart line up to the finger. The further down the palm it originates, the more intensity it has. It may also swoop up from the life line area or from the mount of the moon.

A common way for readers to describe this line to people is to say that it shows a penchant for creativity, or artistic talents. While this may to some extent be true, I have often found that people have a certain resistance and/or lack of understanding regarding the words "creative" and "artistic". Many people have a hard time applying these words to themselves and will parry with such statements as, "Oh no, I'm not creative. I don't know how to draw a straight line..." I tend to agree with Benham, when he says he noticed that people may even go so far as to feel there is something wrong with them if they possess a well-marked line of Apollo and yet they are not full time creative artists, famous musicians or actors, and that he believes possession of the line actually adds potential for brilliancy to whatever the person does.

I find that many folks do not give themselves credit for their creativity—believing that only painters, sculptors, musicians or the like *deserve* such a designation. I think it is important to communicate that this line shows talent for unique creative expression, whatever the person's interests. For example, working on cars can be someone's art, a sort of creative challenge. Cooking a meal for one's family can be one's art; some people know instinctively how to season with harmony and how to arrange the food in the most pleasing ways. Teaching may be someone's art, or building bridges. Benham writes, "the subject has been endowed with exceptional talent for getting on in the world"³. When people learn to value their creative energy even in what they have considered the most ordinary of tasks, everything they touch can give creative satisfaction and can become their art; they have the capacity to become leaders in their field, because of their natural artistry.

In conclusion

People may have all or none of these vertical lines. If they do have one, it shows a neural pathway in place, a promise of inner resources when it comes to that part of life. The lack of vertical lines does not mean a person cannot succeed at the talent in question. It does indicate that he or she has to depend upon personal efforts to forge the path, while people who do have the vertical have the advantage of a natural predilection for the type of expression indicated.

These resources may or may not be fully utilized; they may provide a clear and strong fountain, or barely make it through the obstacle course of the person's horizontal lines. When a person has two, three or all of the major verticals, it can be both helpful and troublesome. On the positive side,

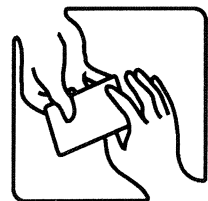
they are multi-talented, multifaceted in their expression. But this same benefit can also become a great challenge. It can be very difficult to choose a path and give it one's all, when one excels, or potentially excels, at so many things. What to do, what to do? A choice may feel impossible, so one continues to dabble with this and that. One person will make fabulous use of all this directive energy, another will rest on his or her laurels and not get very far. Still another, with no verticals to help, will wake up every day choosing to make the effort and find a way to be successful—I guess that's how the neural pathways got there in the first place, in some life or other. Yet again, we, as readers, must try to make no judgments here. Hopefully, we will be encouraging as we describe what we see in a client's hand. But in the end, talents are what a person makes of them and it is only that person who has the right to care one way or the other. That's the way it goes at the Earth University.



Footnotes

1. *Hands, a Complete Guide to Palmistry*, Enid Hoffman, Gloucester, Massachusetts: Para Research, 1983, p. 157.
2. *The Laws of Scientific Hand Reading*, William G. Benham, G.P. Putnam's Sons New York and London: The Knickerbocker Press, 1900, p. 533.
3. *op. cit.*, William G. Benham, p. 562.

Nikki Lynn Ragsdale Donnelly has been giving readings professionally for about thirteen years, including the work in astrological and whole-hand Kirlian print reading that preceded her nine years in hand analysis. 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 IIHA for several years and is a founding editor of the HAJ. Her background includes 17 years of study and experience in a variety of 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 IIHA for private readings, classes and tutoring in hand analysis.



Hand Analysis in Business

“So What”

by Richard Unger

So what if you can tell me my life purpose? What value does that have in a business context? This is a fair question, and one that seems to be cropping up more often these days. This, in contrast to the irrelevant questions I am more familiar with, like: “Do you really believe this stuff?”

Before we address the issue, let me first define my terms. By life purpose, I am talking about your ultimate motivator, the area of highest potential and self actualization that lies

within you. More than right employment, your life purpose is your personal guiding principle that defines the life events, positively or negatively, depending upon your adherence to its requirements.

Why is this important in business? Because, bottom line, your success, however you define it, depends upon your understanding of your life purpose.

This was not my own discovery. In my five years in financial planning, I was blessed with two mentors to whom I owe a great deal. Each spent a disproportionate amount of time with a rookie salesman who seemed to specialize in making mistakes. I learned a lot from each of them, but the most important thing they taught me was that what needed to be said to close the deal could not be faked or memorized—it had to come from deep inside me; that the first requirement of success was my total presence, an integrity of being; that each failure was an opportunity to explore myself yet again, uncover a new leaf, contend with newer familiar versions of my inner demons and grow from there.

Day by day, my mentors, Zen masters in three-piece suits, asked me who I was, what did I truly believe in, did my words and actions match? If not, how come? *How about you?* Can you truly say you are doing exactly what you were meant to be doing?

If so, you have a genius inside you ready to respond to each circumstance. If not, a tension exists that diminishes your adaptability and ultimately robs you of your aliveness.

On a larger scale, organizations and even countries face the same challenge. In the information age, the emerging paradigm suggests that in order to grow, a business must serve the global good and promote the self-actualization of its employees, while maintaining its viability as a profit-making enterprise. The businesses that can meet these three requirements are destined to grow, those that cannot are destined to fade, as well they should.

Are you growing or fading? What yardsticks are you using to keep score? Profit and loss sheets are important and useful, but they do not address the inner realm. Those without a map for this territory are, in the long term, as lost as a business without financial records or goals.

This is where hand analysis is important. By accurately pinpointing anyone's governing principle(s) and by providing a basis for life-scale analysis of current circumstances, hand analysis is the right tool in the right place at the right time. As competition in the global village increasingly benefits those with the best information, as the personal growth of each individual becomes more and more tied to the growth of the company, the life purpose information encoded within the hand, takes on greater significance on the road to success.

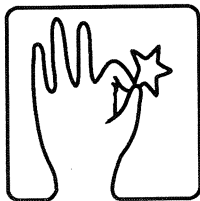


A Booth at the Fair

by Alana

I hold their hands.
Ephemeral magic!
Sensing someone's skin
Sends sounds and sights and sorrows
In four directions, down through the ground
Via arms and bellies and loins and legs -
Up through the eyes. And on through our
Sibylant spirits. I hold their hands
And, oh, they hold me, as I hold forth
On the things in them I can see
That I know in me. An intimacy -
A union - and then
They are
Gone.

But, ah, I held their hands!
And we know it.



Star Hand

by Nikki Lynn Donnelly

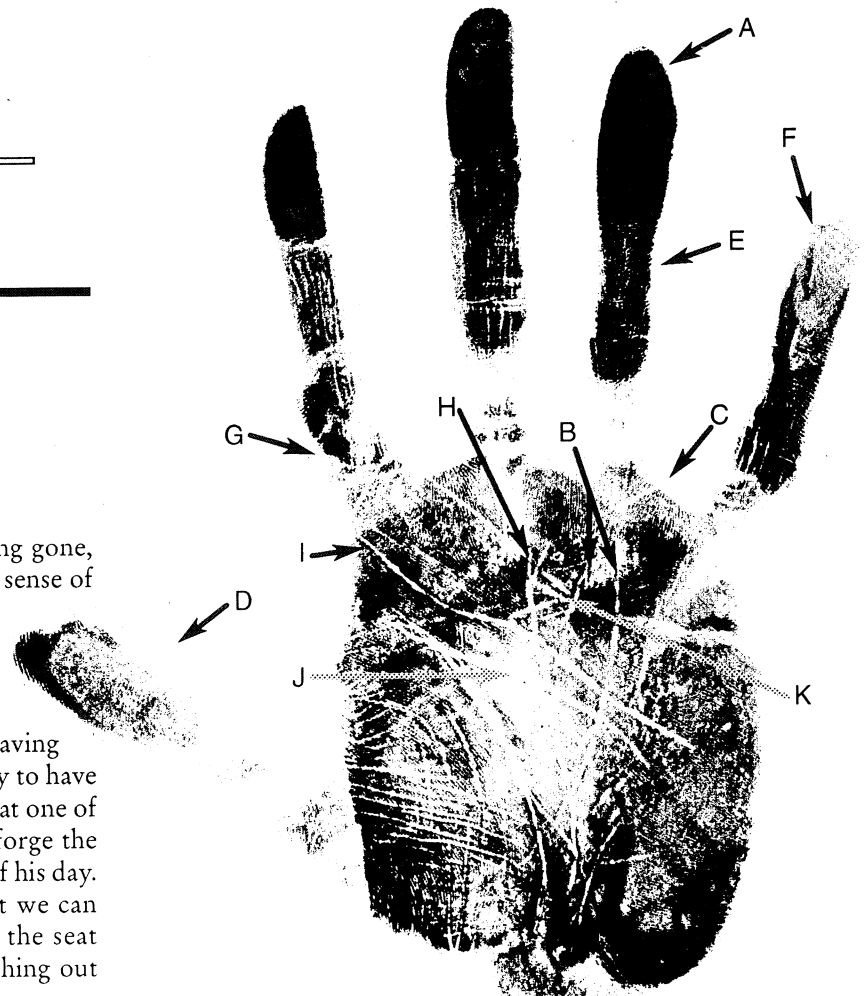
If we possess even one photograph of a person long gone, we may feel incredibly lucky. At least we can get a sense of that person—even though there might be different notions from a smiling photo than from a serious stare.

While working from an old hand print is a bit like having only one faded photograph, we are really very lucky to have even that one source. So, now, take a look with me at one of our palmistry ancestors, someone who helped to forge the path we all tread; someone much in the public eye of his day. The picture is old and shows only one hand, but we can imagine. He enters the drawing room and takes the seat opposite, fixing me with his intense gaze and reaching out

his right hand, palm upwards. Across the years I say, "Welcome, Cheiro. Let me read for you..."

Some of the things I notice, Cheiro, as I gaze about your hand are the long Apollo finger with its long, broad tip (*a*) and lengthy root lines (*b*) one of which suddenly heads for Mercury (*c*); the large, strong thumb (*d*); the a scooped-out middle zone of Apollo (*e*); the long and large-tipped Mercury finger (*f*); the twist to your Jupiter finger (*g*) which makes it appear on the short side; the strong fate line (*h*), pushing its way through the heart line, which then makes a veritable bee line for Jupiter; and the fact that you have two distinct head lines (*i* and *j*) which are vastly different from each other.

As indicated by your long Apollo finger, much of your energy is directed towards the creative self expression that is your talent, the source of your flamboyant social skills and flair for the dramatic. The tip on this finger shows how extremely precise your vision can be, as well as showing your desire to be different. And look at your thumb, Cheiro—it is solid and well positioned, surely adding to what must have been a decision on your part to get results with these attributes by turning them into a career. Add to that the curiosity of your long Mercury finger that fires your inquiring mind, with a tip that gives you the "gift of gab", and there is your penchant for pursuing unusual and



creative ideas and orating them. Had you not become a hand analyst, you would still have found a way to make this side of yourself stand out; seeking not only to be different from the crowd, but on stage before the crowd as well.

I can't help but wonder, though, what you were like as a teenager when I look at the scooped middle zone of your Apollo finger. Did your particularity of vision set you apart in ways that can be painful during that time when we all most want to be like and be liked by our peers? Was your flamboyance as an adult to some extent a persona created to hide the hurting young fellow carried inside you, a boy who felt he never belonged? Is he the reason your Jupiter finger twists so? When you are in the readers' mode, presenting your observations with brilliance and flash, Apollo's panache blesses you with a sense of being in charge. There's a willful quality to that Jupiter, however, that wants what it wants and resents being told what to do, yet at the same time resists making a stand, or saying "this is how things will be". I can't help wondering if this is a drain on you, even physically. Do you feel you live a pretense of being forceful, while dreading confrontations?

Your fate line breaks your heart line (*k*), showing a tendency to put career and responsibility before emotional considerations (and see the heart line's oddly straight angle to Jupiter). Combined with the ambitious quality of the extremely Jupiterian one of your head lines (*i*), it fairly pushes you along. You're ever willing to go the extra mile, to do what it takes to get ahead. Up all night studying hands or writing, if that is what's necessary. Reading hands wherever you can. Traveling the world marketing yourself. Hobnobbing with famous people and making sure your predictions are well known, that you might gain notoriety for your work and be paid well for it. Yet you carry with you that resistance to confrontation, and maybe a hidden feeling of insufficiency, together with the sense of being an outsider. I wonder what it's like for you when you are alone, away from the notoriety. Just what lengths of drama will you resort to so as not to be "found out"? I see you going this extra mile alone. Successful, yet, in your own way, solitary by choice.

Your two head lines are well known, having been used as examples for students over the years. I note that the Jupiterian line also seems very flamboyant (*i*). It is intensely independent, running out to catch ideas for its logical data base, flinging you over the cliff of new thought time after time with nary a pause. What a contrast, then, then to look at the other head line (*j*)—so very cautious and sort of shy, with an ending that feeds intuitive insight. This side of your mind draws you to take your time. Once carefully and thoroughly felt through, the incubated, intuitively-reached conclusion may be ready for discussion. Often, people who have the independent type head line express intense irritation with folks who, to them, take too long a time to speak. They see it as a weakness. The ones with the very cautious head line often report frustration with their independent-minded colleagues, who persist in jumping into the conversational gaps,

not allowing the cautious ones sufficient time to express themselves. What a challenge it would be to integrate these two ways of thinking inside one person! It's as if you would be constantly pulling against yourself—but what intoxicating stuff! (Which you use very well as a writer, as a palmist.) If I were able to ask you what it is like having these two head lines, which one of you would answer? When I think of you in your role as a hand reader, however, it somehow seems perfect; one line for careful consideration and one for daring.

Thanks, Cheiro, for this glimpse into your inner self. It was good of you to leave your print behind. I hope you would think of me as a colleague, were you here today, although my style is very different from your own. I wonder what you would say about my hands.



Persephone is Making Headlines Again

by Alana

Depression seems to be associated with the long, curving head line whose terminus is buried deep in the lower Moon.

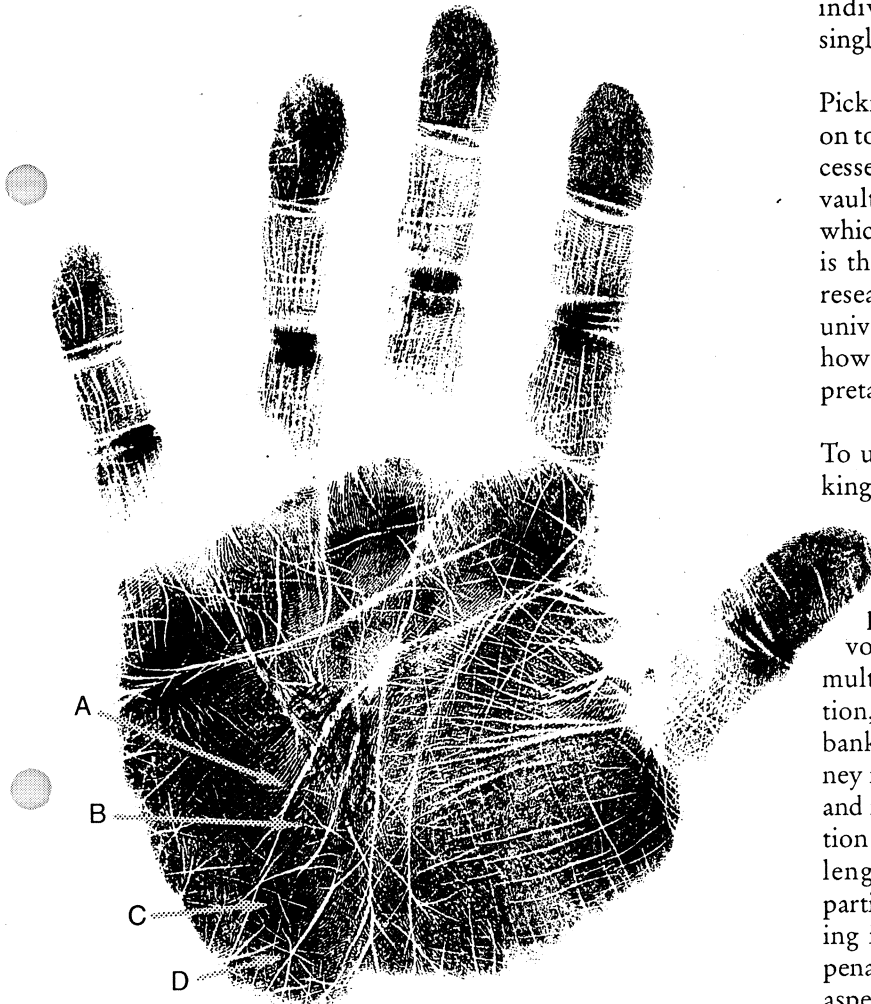
The setting is my office, where I read hands. I am finding one of these head lines in the palm of a man whose hand speaks to me of an internal conflict. "Part of you is all go and drive and ambition, but beneath that is someone who might be better suited to publishing Haiku poetry from a simple room in a Zen monastery," I tell him, with a smile. While in fact this man is a lawyer, the profession probably most associated with hard-driving logic, his mind is built for something quite different.¹

"Part of you is all go and drive and ambition, but beneath that is someone who might be better suited to publishing Haiku poetry..."

"The kind of thinking you're equipped for is extremely intuitive", I say to him, pointing to his long, curved head line (*a*), "Your mind is the type that searches for meaning in the most humanistic sense of the word. Yours is the most subjective kind of brain, driven by gut feelings, inspired by imagery and imagination. It wants to be set free to operate in full right-brained mode." His face registers recognition, and I continue. "This is not to say, of course, that your mind isn't capable of logical, objective conclusions. In fact, I would propose to you that your rationality is the very source of your conflict."

My eye has noted signs indicating that he is not appreciating or utilizing the full capabilities of his head line. As the line

arches toward the extreme lower ulnar part of the palm, it becomes saddled with a large bubble under Apollo and Mercury (b). This alerts me to interior turmoil. His creative drives and spiritual needs seem to be suffocating. Furthermore, below the bubble on the lower Moon is a good sized diamond containing an "x" (c), both of which clearly evidence locked-in intuitive information. The diamond is constructed from extended legs of two of his several Moon stars (d), gift markings indicating high spirituality and intuition: perhaps even a spiritual teacher. Along with their positive attributes, gift markings carry a penalty for substandard use. In particular, ignored stars on the Moon can lead to a feeling of stagnation, alienation.)



I explain these and other factors to the man whose hands I am examining. But I am particularly drawn to the head line as the centerpiece of his reading: this is the segment of him which I feel might best understand, might best help him connect with all of the other parts. As our discussion unfolds, I learn some of the details of his life. He articulates thoughts carefully, crafting his statements and communicating keen philosophical interest. An intelligent, thinking person, he speaks of "feeling" his thoughts, gesticulating toward the places in his body from which these feelings emanate. Thinking that is felt in the body rather than in the head is characteristic of his head line.

Having determined to talk about the line in more depth and detail than ever before, I sweep through my own body for thoughts, aware of special challenges: in my own hand resides another of these unusual head lines. As a reader, can I offer him first-hand speculations without obscuring his view with my personal biases? I decide to tell him about my potentially slanted perspective, then to let myself say whatever comes to mind and hope it will benefit both of us.

I proceed, explaining that presumably everyone has and uses so-called left and right lobes of the brain. But some people possess minds that emphasize extreme right- or left-brained function. (One glance at the head line in the hand of the individual can identify those extremes; think what this single aspect of hand analysis might do for education!)

Picking up my description of the right-brained mode, I go on to say that by virtue of its lack of ordered, sequential processes, it is capable of retrieving bits of information from the vaults of the universal mind. It is the right brain, I think, which bridges bits of logical data into creative discoveries. It is the right brain that performs for us in our sleep. Brain research and dream specialists tell us more and more how universal are the symbols that come to us in our sleep, and how valuable it is to cultivate dreams and harvest their interpretation.

To understand more, consider the extreme opposite. The king of the left-brained minds is the Sydney Line, or the head line which looks as if it had been incised with the aid of a ruler, straight across, from one edge of the palm to the other. Likened to a state-of-the-art computer with no off switch, the Sydney Line denotes a voracious appetite for information and application, has multi-tasking features, sophisticated capacity for abstraction, and can come complete with an astonishing memory bank. In combination with some other markings, the Sydney is a sign of mental giftedness. But, as with the Moon star and its potential for high intuition and its penalty of stagnation if under-used, the Sydney Line represents a stiff challenge. So if the owner of a Sydney doesn't satisfy its particular gift, which is its adroitness in handling and reveling in large-scale, complicated, and important work, the penalty kicks in. The mind then proceeds to meddle in other aspects of life, attempting to satisfy the intellect's need for problems to solve. But this left-brained computer was NOT built to unravel emotional tangles; the way this constant analytical thinking process affects relationships bears this out.

It is my—er—gut feeling that the Sydney Line has a twin sister, the queen of the right-brained minds, in the long, curved head line that reaches the other side of the palm, this time the destination being the extreme south corner of the Moon. Here is the region of the vast unconscious, of deepest feelings, of utmost spirituality. While the Sydney Line might be considered extremely Yang, this is the Yinness of Yin. Like the Sydney, this line indicates the computer's full "on" posi-

tion. Its owner is thinking all the time, often in multiple layers of thought, searching out information as if it had set out traps throughout the body which must be constantly checked for fresh data—and re-baited, for it will quickly grow hungry for new information. When facts are collected this kind of mentality likes to compost and compile. In its own idiom, it too has exceptional memory storage plus capability for abstraction; these come in subjective forms of personal reference to interior experiences and sensations. Retrieval of memory is an event in itself; memories are organized by color, texture and image, by mood and feeling, amongst which the more objective facts lurk. As this highly intuitive process sorts through material available to it, an onlooker could be mystified by the apparent slowness in the thinking function—or just as easily be startled by a quick, accurate grasp of a complex concept.

It is the duty of this mind to pursue its own natural interests, for like the Sydney Line, this one has much to offer. I put it to you here and now that this head line is also a gift marking!²

...And the penalty for substandard use is depression. Therefore, the depression that palmistry has generally equated with the head line can be reconsidered and better understood. Instead of being too readily dismissed for being a depressive and a “flake”, someone experiencing the depression can understand how to reverse it through providing the mind with intelligent work suitable to its own best capabilities.

This particular kind of depression results from one or both of two misunderstandings; one is by the owner, the other is on the part of the onlooker. In the first case it is the failure of the owner to recognize and exploit the gift. In the second case it is the failure of the outside party fully to appreciate the role of intuition, or the value of feelings.

One aspect of the gift is its willingness to visit the place of deepest feelings (low Moon) for what can be learned there, which is compassion. It is a place of beauty and value, and of the healing that occurs when feelings are felt to their fullest. Most of us defend ourselves against the depth of those experiences. One rationalizing defense mechanism is to lump sadness and other so-called negative feelings into the same pile with depression. Actually, depression is numbness and non-feeling; it is a miserable state of no-growth, non-movement: complete stagnation. Authentic experience of the so-called negative feelings stimulates movement, growth, and change. Enlightenment!

IIHA student, Natalie Bailey, connects this head line to the myth of Demeter and Persephone. In this story, Demeter, the mother, demands the return of her beloved daughter, who has been abducted by Pluto into the Underworld. There is a scene of joyous reunion, during which Demeter gently interrogates Persephone: “...you didn't eat anything while you were there, did you...?” But ach! too late, Perse-

phone did indeed accept some pomegranate seeds offered to her by Pluto as she took leave of Hades. (“He made me do it!”) Demeter tearfully concludes that Persephone must return every year to Hades. Hence, winter, the season of introspection before resurrection. Yet every spring Persephone rises again onto the barren, wintry Earth, bringing her light and warmth into the world; indeed new green shoots and little flowers spring up in her footsteps as she walks.

I propose a name for the head line that descends deep into the Moon: the Persephone Line.

How can Persephone's underworld experiences bring hope to the world? I believe that pain naturally converts to joy when it is put into movement by being felt. I also believe that joy is the ultimate spiritual form. I realize that my own head line has significantly contributed to those moments when I feel blessed. After a lifetime of strugglesome effort to compensate for the way my mind works, I have begun to appreciate my gift. Still, it isn't necessarily easy to make optimal use of it.

Giftedness presents exceptional opportunities and challenges. Oddly enough, any form of mental giftedness tends not to be recognized or encouraged. In reading hands I have observed that the Sydney qualities are often only vaguely familiar to their owners, who may have been bored during early education, labeled a discipline problem, and/or discouraged from developing intellectual capacities that deviate from the average standards accommodated in the schoolroom. During a reading I find that someone with a Sydney who did not receive consistently high marks in school may not identify with unusual intelligence. Such a person may recognize the penalty side of the Sydney (tangled webs throughout life, especially in relationships) more than its more favorable aspects. In the case of the long, curved head line, our culture and our time in history render it even more difficult to accomplish the positive effects. Society has a great deal of difficulty comprehending or accepting that which does not clearly fit its logical standards. The bearer of the Persephone Line may be challenged to communicate its messages of growth, spirituality, and feelings in a society that might rather not be bothered with such things. The penalty of depression may result.

Let us return now to my office, where I am expounding on all this to my lawyer friend. He shifts in his seat, visibly reconsidering his own intellect as I portray it. But there are a few more details to weave into the description. Yes, this specialized mentality is a high-powered piece of equipment. Yes, it exacts a high price of its owner, but for great reward. Not only is it sometimes unpopular, as I have suggested, but in opting for the capacity for ready access to the universal consciousness, numerical logic may in some cases be compromised, even sacrificed. The Higher Themes may be spoken fluently here, but what about figuring tax, tip, and how much change you're supposed to get in the foreign world of

mundane reality? The Persephone Line has a mind of its own. It demands freedom to think the thoughts it was built to think, which probably have nothing to do with balancing a checkbook. The Persephone line requires a certain amount of time and seclusion to perform its introspective duties, and will create a sense of oblivion to ordinary time while it works.

There are, of course, other factors in this man's hand. In each case I relate back to the way his mind would prefer him to act. "The Persephone Line blows an inner police whistle if its code is not adhered to, and it is acutely sensitive to its own laws of right and wrong. (Wrong is trying to think the way somebody else thinks you should think.) Your body registers distress, and if the situation goes uncollected, the sentence is depression. Sometimes years of solitary confinement in depression."

Drawing to the close of my reading, I conclude that "the letter of the law in this situation seems to be to find ways to love, honor, and obey who you really are. It's a tough job, but somebody's got to do it."

My lawyer friend rises to leave, and, grinning, says he's going home to do some of what he wanted to do when he was ten.

"...What was that?"

"At my tenth birthday party, the adults asked me what I wanted to do when I grew up. When I told them, 'I'm going to draw pictures with poems underneath!' they all laughed at me. It's time for the boy to become a man....."



1 [Editors' Note: See also page 16, this issue, "the Major Air Line" by Christopher Jones, end paragraph in the section labeled "Length".

See also HAJ., V.1, Issue 3, p.4, "Language of the Hand, A Column for Beginners" by Nikki Ragsdale.]

2 [Editors' Note: At the IIHA, 12 markings have been designated as Gift Markings, including Moon stars mentioned earlier in this article. Each Gift Marking represents a potential talent of the highest order, but each carries with it a penalty if its owner is lax in its application. Alana is suggesting a thirteenth Gift Marking, and so far, all those familiar with this designation have agreed.]

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.

Guletide

by Nikki Lynn Donnelly, 1984

Wintery masks of Earth but hide the smiles
that flame the dark privacy of Hades -
where passion finds peace in Love's delighting
and Persephone and her lover are reuniting
kindling Life
for the roots
of all Creation



Book Review

by Richard Unger

The Palmist's Companion: A History and Bibliography of Palmistry, by Andrew Fitzherbert. The Scarecrow Press, Inc. Metuchen, NJ. and London 1992

It was a rainy December day in New York, and my wet shoes found the marble floors of the Forty Second Street library slippery. The enormous vaulted ceilings always seemed to bring out the reverential in me, and I unloaded my jacket and notebooks as quietly as possible. Serious thinkers, aged philosophers, and sleeping street people filled the cubicles near mine, where palmistry books from the late nineteenth century were stacked up high. These books could not be checked out of the library, and I settled in for another day of deep reading from the archives.

I had already read over 5,000 pair of hands and was hungry for knowledge. I wanted to read everything that was ever written on the subject. I figured this was a good place to start. The eyes of Katherine St. Hill, founder of the London Cheirological Society, stared back at me from years ago when a woman who seemed still older interrupted my reverie by handing me a note. I had received permission to view Indagine's *Book of Palmistry and Physiognomy, 1676. 1676!*

To enter this special reading room in the bowels of the library, I had to fill in a three page questionnaire, then wait a day to get permission. After that I was presented another

form that required me to swear that I would not bring a pen or pencil into the room. I was asked if I was willing to face possible search and seizure and, I suppose, a lifetime ban on reading if caught “*in delecto*”. I made the appropriate vows and signed on the dotted line. The ancient woman walked slowly in front of me, leading the way and, choosing from among fifty keys, opened the wire caged doors into the sepulchral chamber. I was alone with history.

I had already read over 5,000 pair of hands and was hungry for knowledge. I wanted to read everything that was ever written on the subject.

I didn't learn much from Indagine, other than the fact that palmistry had come a long way since the seventeenth century. But I did get a sense of connection to those who have walked the palmistry path before me, and who, in so doing, made my journey easier and more interesting. Andrew Fitzherbert's book has added an important chapter to this legacy.

Nothing I have done in life has opened me up to my inner world as has the study of hands. It was over twenty years ago that I began this remarkable journey, and it has taken me to so many fascinating places that, as life changing as they were at the time, it is hard to remember them all. Like the memories of first dates at Palisades Park, it all dissolves in my consciousness into a haze of images. I know I was there, but how much do I really remember, and how much did I make up?

No matter, it is good to find a fellow traveler. And just like the adolescent me stumbling into the world of sexuality and relationships, where I had felt so confused and alone; the world of hands seemed a daunting place. Lines going all over the place, none of them seeming to match the elaborate diagrams in any of the palmistry books; how would I ever learn the rules? Were there any? Was I the only one with these questions?

Again, like in relationships, my trepidation at the doorway would not stop me from venturing forward. It was as if an irresistible force was at work. Andrew, where were you when I really needed you? If I only knew then what I know now...ahh but, the journey would not have been the same, would it? If only I could have had a guidebook. Not really a book with the answers; I would find the answers or not, on my own. But a guidebook to give me an overview of the territory, some structure to the search, and in effect, let me know that others have come this way before and given similar thought to the path: *that* would have been good.

Earlier in my life, Andrew, you would have been my companion. I would have taken you with me everywhere I went,

and coming upon another palmistry book, fresh and excited, I would have referred to you for advice, listened carefully, proceeded cautiously, and made my own conclusions. You were not my companion this time, Andrew, but I know you will be the companion of many of those who are standing at the same door at which you and I once stood. I am glad they will have you to help them along.

You have written an important book, one that needs to have been written, and done a wonderful job.

The Palmist's Companion is, as the subtitle suggests, a history and bibliography of palmistry. It is nothing if not thorough. Fitzherbert has gone to enormous lengths to compile his list of books, has obviously read them carefully, and commented on each. His comments are depth, opinionated, and revealing. Opinionated in the best sense of the word! Any person starting a study of hands will find this book indispensable, and those who have been reading for years will have a good time comparing Fitzherbert's book reviews with their own. I particularly enjoyed his award for the worst palmistry book ever written: Saint Germaine's; I was upset that he gave such short shrift to Maurice Cook's *Body Signs* (but so glad it was included); and although I do not agree with his conclusions regarding Noel Jacquin, I find Fitzherbert's comments incisive and insightful.

Earlier in my life, Andrew, you would have been my companion... I would have referred to you for advice, listened carefully, proceeded cautiously, and made my own conclusions.

Besides book reviews, *The Palmist's Companion* contains, an extremely detailed history of palmistry, an essay on scientific attempts to validate the study of hands, biographical essays, and a chapter on medical palmistry. Fitzherbert seems particularly enamored of British palmists. From my perspective a definite bias exists, but not so much as to overly cloud the full range of his observations. And I loved all the pictures of palmists past (...but not present. Andrew, where is a picture of you?).

Thank you, Andrew, not so much for your new book, quite a feat in itself, but for your dedication to the palmistry path apparent on every page. Your contribution is hereby noted. No doubt, many will be served by your efforts as hand analysis takes its rightful place among those who search for inner awareness.

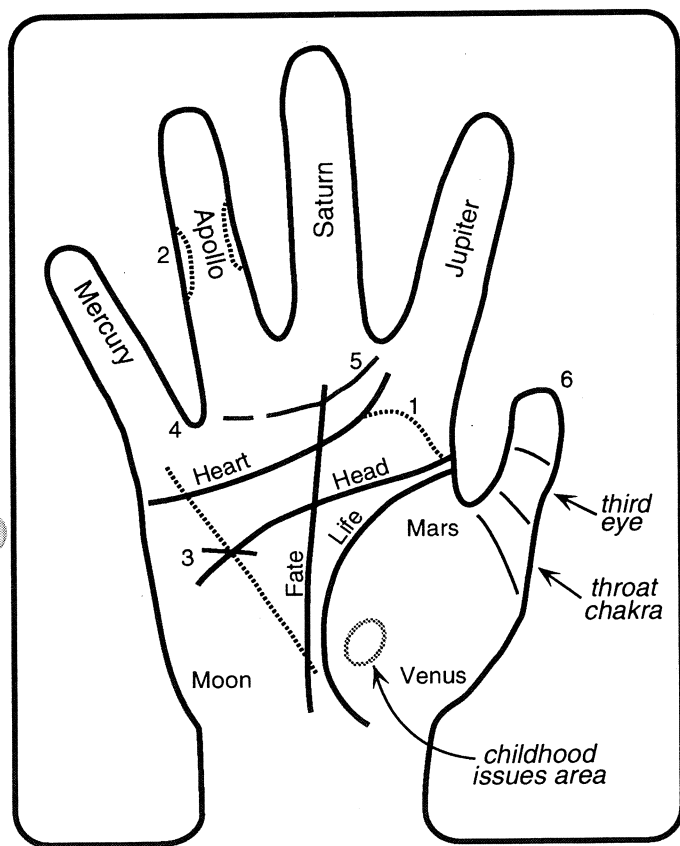


Women Who Were Sexually Molested as Children

Pam Tablak

This is probably the first attempt to research indicators of sexual abuse in the hands of women. The hand prints studied were of women known to have experienced sexual abuse, which, for the purposes of this article, is defined as sexual violation of a child by an adult or an older juvenile. This may include penetration, but does not have to be that specific.

The study I've done uses 21 sets of hand prints, and the conclusions show that there are some hand markings common to such women. The bar chart shows percentages of these markings, and the list below explains the significance of each. The diagram of the hand is a map of the marks from the list that follows. I'd like to thank Alana for help in interpreting some of them.



In the next phase of research I will expand the number of hand prints evaluated, and check the incidence of these specific markings against a "control group" of women not specifically known to have a history of sexual abuse. If you would like to contribute your hand prints to the study, please send them to the HAJ, c/o Pam, PO Box 151313, San Rafael, CA, 94915-1313. Anonymity is assured.

At the first level of study, there are markings that seem to be common to most of the hand prints I have received. One

marking by itself probably does not indicate sexual abuse. Three or four might. If somebody had all of them, it might be cause for serious consideration.

The following are the seven most common markings I found:

1. "D-fork" heart line marking: This indicates the inclination to give away emotional power by rearranging life to meet the emotional needs of somebody else. For an abused child an example of this might be the simple fact of not telling anybody about the abuse. For someone who was molested and whose survival felt in question, such patterns might be established for life; here it would not be a surprise to find this marking. 9 out of 21.

2. Middle Apollo finger, concave, short, or otherwise damaged: This denotes a feeling of "I don't belong." Women who have experienced sexual abuse are likely to indicate a sense of being "different", of not "belonging" anywhere, of feeling separate and alone. Almost every woman with whom I have had conversation about her sexual abuse has talked about this as a primary theme in her life. In childhood she might have learned to rearrange her own emotional needs by constantly thinking up lies, avoiding certain circumstances, etc., in order to keep her secret. This makes sense when her survival meant isolating herself through the sheer fact of keeping the abuse secret—oftentimes even from herself. If this part of her hand appears eaten away, maybe the woman's separateness is "eating away" at her, gnawing at her sense of self. If the damage appears as tapering at the top of the middle section of Apollo, there could be a feeling of self-erosion, a "tapering" away from the group or crowd, still creating a feeling of not belonging. Shortness of this section might reflect a sense of "falling short" of the group standards. It's not that the group says this about her, but she feels it. This again could stem from that separation fostered by survival. 10 out of 21.

3. Iron Vest: "desire pollution". This is the mark of the internal wiring pattern which does not easily identify or ask for what it wants, due to a history of having to accommodate the needs and wants of others. During the most intense phase of the Iron Vest, which can last for years if not corrected, sexuality shuts down. In the case of a sexually abused girl, asking for what she wants is not even a choice. Such a child does not usually feel she has the right to say "I don't want this to happen." Her desires were basically a non-issue when she was being abused. Having not been listened to as a child, she risks carrying this confusion into adulthood. 10 out of 21.

4. Low-set Mercury: Unmet need for closeness, childhood-parent communication issues still unresolved, possible abandonment fears. When the finger emerges from the palm at a point lower than is expected for the natural arch of the hand, it signifies that over a life scale the intimacy needs have not been adequately met. I define intimacy as creating a

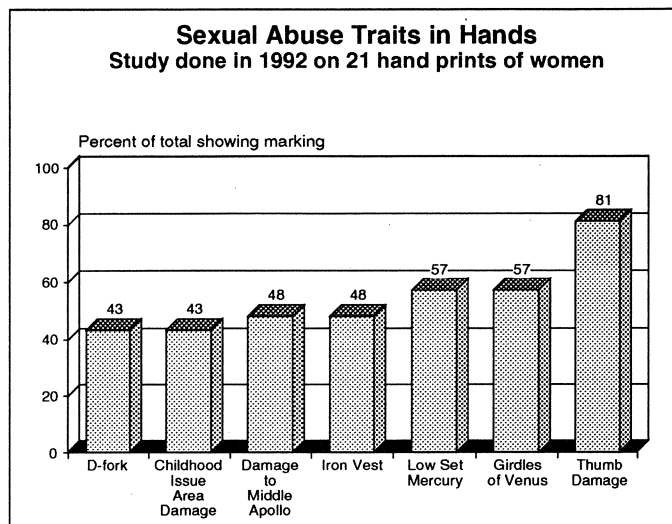
close and trusting relationship with another person. When a child is sexually violated, intimacy from an early age is inappropriately defined. Trust becomes confused when the person on whom the child depends to take care of her, creates an unsafe environment. If the abuser is a parent, the confusion about being loved and having a close relationship without fear is very difficult. In the case of an abusive neighbor or relative and the parents aren't preventing it, is a sense of abandonment or separation between the child and parents. Again, intimacy is very confusing. Where is the model for what intimacy can be? Some of the IHA students report that they see up to 80 percent of women in general with a low-set Mercury; others report 40–60 percent. So by itself, this may not indicate sexual abuse. But I wonder if some huge percentage of women have experienced some form of sexual misconduct during childhood by an adult in their lives. 12 out of 21.

5. Girdle of Venus: Extra sensitivity. The more lines in the girdle, the more sensitivity is demonstrated or felt. This is not just feeling easily hurt. It can include environmental sensitivity (to allergens or sounds, for example) or heightened awareness in situations involving people; very emotional, very sensual. The relevance here is that when a child is being abused repeatedly, a special sensitivity may develop to “test the waters,” check out the moods of the offenders, to know exactly when personal safety is at risk. A common example would be of the child abused by her father when he is drinking. As a way to seek out her safety net, she attunes her antennae to detect the moment his drinking begins. It is this sensitivity that tells her when she needs to go on guard, to find ways to influence her situation in hope of preventing the abuse. 12 out of 21.

6. Thumb damage; weak, held close to hand, parts eroded on the hand print: This signifies, among other things, injury to the sense of control. The particular type of damage indicates what survival pattern was applied. For instance, a thumb held close to the hand, as opposed to an open posture away from the hand, betrays feelings of being “under somebody’s thumb.” A survivor of sexual abuse may grow up taking orders from others or expecting somebody else to make decisions for her life. In the case of a missing or weakened throat chakra, we would have evidence that she doesn't feel comfortable speaking out or expressing her perceptions, observations, feelings. Damage to the third eye chakra would be a sign of mistrust of her own powers of discernment, characteristic of someone whose life would have depended on denial and disbelief. 9 out of 21.

7. Irregularities or markings in the inner child zone. Any of a number of signs such as an “X”, a depression, discoloration or scarring in the area just inside the life line near the base of the hand shows childhood wounds. It is important to note that the absence of markers in this zone does not necessarily mean the absence of childhood abuse. Lines in the hand reflect the person's internal wiring pattern; it may be that if a woman does not recall her abuse, the wiring pat-

tern may not be reflected in the hand. Furthermore, someone whose hand does have these indicators may have no memory of childhood issues. 9 out of 21.



While this sampling of 21 sets of hand prints is just a beginning, the difficult subject of sexual abuse is an area in which people might find help from hand analysis. Contributions of hand prints will expand the study. In the next issue of *The Hand Analysis Journal*, I will update you on the progress of this project.



Current Research

with editorial by Richard, Nikki and Alana

The newspaper article below covers a recent medical study involving the life line. The study engendered comments from all three of us:

From Richard: Does the length of the life line indicate length of life? This is a loaded question and one that has returned to public debate since the appearance of an article in the *Journal of the Royal Society of Medicine (JRSM)* in August 1990.

In my own practice, I do not talk to people about the length of their life. While I consider it possible, under certain circumstances, to accurately evaluate health in this manner, it seems to me much more likely to be counterproductive, as well as disempowering for the reader.

A personal example comes quickly to mind. My mother, now 67, had her hands read three years ago by a palmist at a table just outside Central Park in New York City. My mom cannot remember anything he told her, except one prediction: that she would not make it to 65 years of age. While

laughing about this to her friends, she confided in me her fear that the reading was accurate.

I was angry. I did not feel the palmist had done my mother a service; and her paranoia regarding her health did not abate until her sixty-fifth birthday had passed. I have counseled many others who have received dire predictions, and now, the prediction date soon approaching, they come to me for a second opinion.

While I do believe that it is important to tell the truth as it is, and that at times, under certain circumstances and used wisely predictive hand analysis can be very useful, in general I find it disempowering and unhelpful. I certainly acknowledge room for other views. Hand analysts, what do you do? What do you think?

From Alana: While the longevity-lifeline study reported by the Bristol Royal Infirmary represents too small a sample, and while we dispute the practice of mortality prediction, the article published in the JRSM presents an encouraging attitude toward scientific scrutiny of palmistry.

The Twentieth Century witnessed Medicine's sharpening of interest in the hand as a diagnostic resource. The Twentieth Century also cultivated some striking revisions of the ancient practice of interpreting the hands. It seems only a matter of time before Medicine and Palmistry join forces through productive dialogue.

From Nikki: I agree with both Richard and Alana, and to add my "two cents", I want to point out a study we cited back in the HAJ, Volume 1, Issue 2, under Current Research (page 14). This study ("Life Expectancy", Wilson, M.E., MD, CHB, and Mather, L.E., PhD; Journal of the American Medical Association, Vol. 229 (11), 1421, 1974), interestingly, reached an entirely different conclusion than the JRSM study cited below. Wilson and Mather studied fifty-one cadavers, correlating the age of death with the length of the life line. Their findings stated, "...A broken life line is not related to age at death and it is our personal expectation that it correlates with nothing whatsoever..." While Wilson and Mather may evince a less than enthusiastic view of palmistry altogether, their findings were clearly opposite to those from the Bristol Royal Infirmary.

What is a poor palmist to do? I am inclined to take both studies with at least one grain of salt. For one thing, although there have been some excellent studies, we have noted occasions in which medical researchers have misidentified various line formations (one reason we feel their researches would benefit from the knowledge a good hand analyst could contribute). It is possible that both studies involved at least some skewed perception of the life line and its possible endings and/or breaks, islands, etc.

For another thing, even though there may from time to time be the possibility of some sort of correlation with death, it

must be remembered that the hands communicate symbolically. In other words, there are a number of meanings and shades of meanings associated with any one aspect of the hand, including the life line. For example, with a break in the line, do we detect an illness, a period of low vitality, a major change which the person's nervous system recorded as having impacted health or ability to feel rooted, or maybe a life-style tendency to push on without sufficient rest, regularly taxing the vitality to its limits? What about those changes in life that we experience as a kind of death, when everything alters and we go on in a new way? We, as interpreters of the symbol, must tread between our known database and our intuitive awareness of which aspect may apply to our client. (In any case, I have found predictions of physical death to be counterproductive and harmful, when trying to help clients who had been burdened with them and the resultant fears.)

Whatever the meaning of the discrepancy between the results of these two studies, I will say I feel that the JRSM study shows apparent sincerity on the part of the researchers and perhaps a modicum of advancement in serious medical regard for the body of knowledge that hand analysis represents. Such movement within the medical community is encouraging.

Palmistry "life lines" linked to longevity British medical researchers studied the hands of 100 dead bodies

By Adam Kelliber

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LONDON — A prestigious medical institute says palm reading may have a scientific foundation.

A study of the hands of 100 corpses revealed a "highly significant association" between the age of the deceased and the lifelines traversing the dead palms, The Royal Society of Medicine reported Tuesday.

"We have found a strong statistical correlation, particularly for the right hand, and the age of death," the August edition of its monthly journal said.

As palmistry would predict, those with short lifelines died young, and those with longer lifelines lived into old age, the article said.

The journal said that three doctors in Bristol had studied the palms of 63 dead men and 37 dead women. They went to 100 consecutive autopsies, at which a coroner would pry open the hands of the corpses aged between 30 and 90.

The doctors devised a ratio for balancing a subject's hand size to its actual lifeline length and then assessed what age the lifeline represented.

Another researcher not involved in the data collection and uninformed of the hypothesis being pursued analyzed the material and matched these figures to hospital records of the age of the deceased.

The journal displayed the findings on a graph, on which the scattering of dots representing lifeline ratios were closely clustered around a line representing actual age at death.

“A highly significant association between the two was discovered which was strengthened further when the hand size was controlled,” said the report.

The researchers acknowledged their findings could be pure chance but drew some ironical conclusions about the implications if lifelines are a true reflection of life expectancy.

“Such findings would have important financial and ethical considerations for the use of resources in a cash-limited health service, not to mention plastic surgeons who may wish to extend their private practice and their patients’ lifelines,” the journal said.

Palmistry was popular in ancient China and India. One of its most famous adherents was Cheiro, who was renowned for correctly forecasting the death dates of Queen Victoria and King Edward VII by looking at their palms.

The Major Air Line

by Christopher Jones

The Major Air Line (head line) is an important indicator of a person’s consciousness and encapsulates the way that person thinks, understands and communicates.

The quality of the line shows how they utilise their mind. The Major Air line is perhaps one of the easiest lines to look at to quickly tune into a person at a glance, because most people are aware of how and what they think, how they assess and understand things. By looking at how their mind works, you can then talk to them in an appropriate manner.

Work out the main quality of the line, the most important factor here being the width. A fire quality Major Air line would show someone with a discriminating mind, to whom information needs to be presented in clear, punctuated, sharp points. Water quality shows a more imaginative use of the mind, thinking pictorially, liking ‘flowery’ language. They are very good at absorbing ideas—they are better at connecting ideas together. With earth quality Major Air lines, people are much more cautious and fixed in their understanding—things take a long time to sink in, but once there, are held on to and remembered for a long time. Structure and method is very important here. The air quality Major Air line will have a much more philosophical mind, wishing to encompass a wide range of perspectives, and is much more concerned with principles and with understanding why things are the way they are. Evaluation and assessment are the mental qualities most strongly present. [Ed. note: Earth would be deep and thick; water, thin and wiggly; Air would be of medium thickness and clean; and fire staccato and sharp.]

If the line is of air quality, you should talk about principles. Use more refined vocabulary. If of fire quality, you must be careful to be systematic, and organised in your presentation of the material. This is how they will best receive what you are saying to them. Don’t speak too slowly, but be clear and precise. A water quality line mind works predominantly in images, so talk imaginatively. Evoke images! Talk quietly. Don’t be overbearing; they will get frightened! Put a lot of emphasis on relating to how they experience things. They have a much more personal interpretation of everything. If you have someone with an earth quality line, be slow, simple and careful in your presentation. Pause to allow time for ideas to sink in. People with earth quality Major Air lines think slowly!

Sectional Analysis

Sectional analysis is a good thing to do on the Major Air line, as it shows their mental emphasis, what they most like to use their mind for. You can assess the relative strengths of these sections. The clearest and strongest areas will be the function of the mind they use best.

The quality of the line, especially in terms of markings, will show how much of the line is actually used and the clearest part of the line will be the part which is most used. For example, if the fire section (the section below the Apollo, or ring finger) is the strongest, emphasis is put on the practical application of their ideas. If you get a Major Air line which is a mixture of fire and water qualities, the fire quality part will be the part working most strongly and actively. You can subdivide the line into four sections, by measuring the length of the line, dividing it in half and half again, giving four equal sections.

The Earth section (under Saturn) of the line shows how a person goes about collecting facts, the basic research and aspects of any form of knowledge. The Water section (under the Jupiter finger) of the line shows how they use their mind and imagination, and how they connect disparate ideas together, and create associations. The Fire section shows the ability to discriminate ideas and organise them and set them out clearly. The Air section (below Mercury) shows how they understand and think, put facts together, organise them into theory. Whichever of these sections is the strongest, i.e. clearest and free of markings, and has strongest fire quality, will show the area of the mind which functions most clearly and accurately.

Quality of the Major Air Line

If they have a fire quality line, this shows the person has a quick, structured, organised and active mind. They will be realistic and discriminating in thought and forceful or even argumentative in speech.

A water quality Air line shows the person thinks in terms of images...if you imagine air and water combined, you get

mist, dew, bubbles...their thinking might be muddled, unclear, foggy. The way they utilise their mind is to draw things together, to synthesise information. They are good at seeing connections between things (whereas fire likes to see the differences). They are poetic and use symbols and imagery. They have a personal way of putting information across too. They may be softly spoken.

Most people are aware of how and what they think, how they assess and understand things. By looking at how their mind works, you can then talk to them in an appropriate manner.

The air quality Major Air line shows they think analytically, looking to understand things. They have a conceptual approach and there is a strong process of evaluation going on here. They want knowledge and abstraction theories, as opposed to just facts and figures (fire).

Earth quality Major Air lines are more quiet. They have an innate cautiousness. They are ponderous and think slowly and carefully. They like to apply their minds to practical tasks rather than to speculate philosophically.

Length

With the Major Air line, you have three basic lengths, ending under the Earth (Saturn), Fire (Apollo) or Air (Mercury) fingers respectively. The length of the line shows the range of information you take into your mind when you make a decision, understand and assess things, so a short line, ending under the Earth finger, shows the person doesn't assess information very deeply at all. They have a very limited range of understanding. Basically, a very simple mind. Generally speaking, you don't find lines which end under the earth finger. These would be classed as water length. If the line is this short, it shows a very restricted mentality.

If you think of the length of the Air line in the context of the Minor Earth line (Fate line), it becomes very revealing as to why these lengths of lines have the significations that they do. The Minor Earth line, as we know, makes the division between the inner and outer halves of the hand. The Major Air line therefore crosses over from the outer half into the inner half, from the objective realm to the subjective realm.

The water length Air line, ending under the Earth finger, doesn't actually go across the Minor Earth line at all. What is absent is the subjective evaluation of things, or inner reflective processes, because the Air line does not have an inner subjective aspect to it. It doesn't cross into the inner half of the hand.

If you look at the average length Air line, ending under the fire (Apollo) finger, it is two-thirds on the outside, and one-third on the inside. This constitutes the norm for mental experience in our culture, and it is interesting to note that the education standards that we have and the philosophy of our society has this balance. Two-thirds of the mind is directed to the outer world, one-third is on the inside. This reflects fire-type thinking, more concerned with the objective truth, more pragmatically oriented, with a minimum amount of subjective reflection. The emphasis here is on impartiality and objectivity. This type of mind deals quickly with external situations and is most useful in understanding the outer world, e.g., business, industry and science—great for making machines, organising things and doing things. Because fire-length Air lines are the norm, they set the standards for whole systems of thought in education, i.e. the scientific, rational, objective emphasis in education, which puts down 'subjective' assessments and evaluations.

People with Air lines which are longer than fire length, have more ideas and thoughts, and reflect on things more, and draw on their own subjective experience to evaluate things.

The Major Air line is thus a very important indicator of a person's consciousness.

The longer your Air line, the wider the range of information you can make accessible to yourself, the more you can perceive, take into consideration in evaluating things. It is more philosophical than scientific. They can question the scientific paradigm, see beyond it. They are half on the outside, half on the inside. You could say that an air length Air line is the ideal length, as you have the balance between the inner and the outer. From a fire-length perspective though, they seem much more subjective and relativistic. They appreciate the relativity of thought—that systems of thought are just relative, depending on what you want to use them for. The fire-length Air line likes quick, succinct answers; people with air-length Air lines like to think more about things, they have further to go down their Air lines, realising the question isn't as simple as it appears to be.

As the line gets longer, it usually moves down into water quadrant (mount of moon), reflecting an even greater degree of internal assessment. The more the line goes downwards, you get someone whose mind is one-third on the outside, two-thirds on the inside, so that most of their mental energies are concerned with their assessment of things, the subjective experience being more important than objective validation. This can make someone much more introverted and introspective. The quality of the line is very important here. It can mean someone is very withdrawn and isolated, or it could show, on a fire or air hand, someone who is a researcher, and likes getting to the bottom of things. But it

can make them an isolated personality, someone who is out of touch with reality.

The Major Air line is thus a very important indicator of a person's consciousness. If you combine all these things—its commencement, and whether or not it is tied to the Major Earth line, the width of the line, the elemental flow, the elemental length, markings, all these will tell you something of how someone uses their mind and how their consciousness functions. Consider the Major Air carefully and with this insight, present your ideas in the manner that the recipient is best suited to receive them.



Christopher Jones has been an active member of the Cheirological Society since 1983. He holds a BA (Hons) degree in Philosophy and Theology from Oxford University (1989), and holds several Society diplomas including the Teaching Diploma (1988) and the Advanced Diploma (1991). He has been the Secretary of the Society since 1988 and the Editor of the Society Journal since 1990. In addition to running a cheirological consultancy practice he also writes articles and conducts cheirological research. He has been featured in both national and local media including the Journal for the Royal Society of Medicine, the Independent newspaper and the TV Times.

Hand Reading Field Notes...

"My stay with Uncle Ulf in Aux en Provence, France"

by Eric Knaus

Doing a group reading is usually fun but you need to be careful how you explain certain positive and negative signs. Too often someone on the outside edge of the reading experience will look at their hands and, armed with a little knowledge, misinterpret their own hands usually in a negative way. (How often do your first time subjects challenge you with "So, can you see when I am going to die?"). At such occasions, I will first look at everyone's hand within range and then calibrate what to say and how to say it. Unfortunately, I did not observe this protocol during one particular session and repercussions made for a most unexpected—and completely innocent—exposure of motives.

I was visiting my great uncle—Uncle Ulf—who lived in the south of France just outside Marseille. My arrival was preceded by the unexpected visit of two cousins from Sweden and one "friend". Uncle Ulf was very wealthy and known to be a very private person. In addition to being brilliant on an academic level with five Ph.Ds to his credit, he was known in the corporate world as the "The Company Doctor" because he specialized in turning around sick and failing industries and making them healthy. Needless to say, my appearance at his door step was as welcome as an additional

rise in interest rates and I was promptly assigned to sleeping outside on the patio terrace. "You're young and strong", he said. "Besides, the other rooms are already taken."

Later that evening I met my two cousins, Thor and Karrine who were brother and sister, and Thor's girlfriend Magdeline. It was one of those meetings where the introductions were cordial but vague and even a little awkward since none of us knew the other's side of the family and neither Ulf nor his wife, Marika, made an attempt to help us develop some sort of rapport. In situations like that I usually try to find a common ground within the first 5 minutes. In America, usually I find that sports is the most common denominator among people in my age group, followed by opinions about drug abuse and the opposite sex. Among Swedes at that time, the topic of choice was "America-Bashing, Pick Your Topic", which left me on the defensive for the remainder of the night.

That morning the four of us were summarily banished from Ulf's manor between the hours of 10:30am and 3:30pm while our uncle conducted business, which usually meant either writing another book or buying stocks and bonds. The taxi was ready to whisk us to the guest day-care center and that was that. At the country club there was no end to the forms of entertainment—tennis, golf, swimming, horseback riding, chess, soccer—you name it. There was a corp of able attendants anxious to serve your every whim and, of course, everything was on Ulf's tab. In the afternoon we gathered around the pool side and, not wanting to get into a political discourse/argument, I volunteered to read everyone's hands. This seemed to go over well as I was returned with looks of surprise and intrigue. Magdeline added tactfully, "I read hands too and when he is through I will show you how it is really done." This, as it turned out, was just the beginning.

I learned early in hand reading is that truly evil hands are truly rare. There are, however, plenty of unscrupulous people who will do anything for self gain.

My cousins had very likeable hands. Karrine's were pink, strong and practical with an emphasis on the Venus and Lunar areas, strong fingers with nails that looked like the original mold was meant to be square but the Creator later widened the tips and softened the corners. Her lines were very pronounced, with the Heart line curving deep into Jupiter, the Life line strong and clear, and the Head line cutting straight across the hand with a slight kick down just at its end. The Head and Life lines merged together fairly early forming what I call the 'introverted' pattern. Thor's lines were similar in design but quite different in substance. While Karrine's hands had clear lines combined with good elasticity, Thor's hands had the same pattern but with pieces of the

lines breaking off in sharp slivers, combined with an unnaturally hard, stiff hand. It was so stiff that I had trouble getting it to stay flat. I commented that in addition to being indefatigable, he was a nice guy who had to be careful about allowing more mentally agile people to take advantage of his strong native tenacity and serious nature.

And while the hand readers' Hippocratic Oath of "Thou shalt always look for the positive" ran through my mind the other and more powerful commandment of "Thou shalt read what thou sees" caused me to take a deep breath and think "Here goes!"

Finally, I turned to Magdeline's hands and the moment I felt and saw them, I could have kicked myself for not looking at them earlier. Her hand was in striking contrast to my cousins', so much so that the warnings and negative signs that were carefully pointed out as possibilities jumped off her hand and thumbed their noses at me. I took a little longer to examine the hand and while doing so Karrine took the opportunity to clear her throat and scoot a little closer. An interesting statistic I learned early in hand reading is that truly evil hands are truly rare. There are, however, plenty of unscrupulous people who will do anything for self gain. There was so much that hit me that was undesirable about the hand that everything was a highlight. For starters, the hands had a certain pudgy sponginess to them, like a moist ball of cotton wrapped around a piece of cardboard. The color was very pale and the lines were so hard to bring out that I had to spend the first 30 seconds kneading them into discernment. The lower phalanges were puffy and of an indulgent nature, while the tips tapered off and were crowned with tiny chicklet sized finger nails. The Heart line was short and travelled to the base of Saturn, where it kicked up at almost a 90 degree angle for a few millimeters and stopped. The Head line was fairly straight and high set going as far as Apollo where it stopped. Both the Heart and Head lines looked as though they were composed of several small bubbles chained together. The Life line, which was much clearer than any of the others yet still difficult to bring to the surface, connected to the Head line just at the point of insertion. Her Jupiter and Apollo fingers were of equal length while the thumb was of proportional length and carriage. And while the hand readers' Hippocratic Oath of "Thou shalt always look for the positive" ran through my mind the other and more powerful commandment of "Thou shalt read what thou sees" caused me to take a deep breath and think "Here goes!" My reading went as follows;

"This is an interesting pair of hands because it is in striking contrast to the other two I just read. The color of the hands and the shortness of the Heart line point to a person whose primary modus operandi is for self gain. There is also a cer-

tain degree of self indulgence as indicated by the thick lower phalanges, and I would say it was more of a sexual nature due to the development of Venus and decent Lifeline than, say, an oral nature, i.e. eating, which would come from a pronounced Jupiter—although both are present. The lines, on the whole, are hard to bring out, indicating a low intensity level and someone who is capricious, even a little "sour grapes" oriented. The mind is fairly straight forward, even a little on the black-and-white side. Given its high setting, and although longevity of purpose is not its strong suit, it can perceive things to its advantage quickly."

I paused to scrutinize the hand further and in a desperate attempt to find something constructive that might help her down the line, I shifted gears.

"I noticed that the Life line is okay, which indicates that your native health is running smoothly. Given your age [22], this should remain the case for several years, however, given the lack of anything which adds order, routine or structure to the hand I would say that your tendency is to take your good health and looks for granted. This is a mistake. Look at it this way, if in 15 years you want to be able to continue manipulating your way in and out of situations as easily as you do now, start a regular body maintenance routine. This will extend your longevity and it will also help add some continuity to your thoughts. Right now, the chaining in your Headline indicates that you sometimes have trouble keeping your stories straight if things get convoluted."

I paused to scrutinize the hand further and in a desperate attempt to find something constructive that might help her down the line, I shifted gears.

All the while I was reading her hand this question kept gnawing at me, "What was she doing here in the first place?" And then I had a thought. Turning to Thor, I pulled his hand next to hers and continued.

"I am not sure how long you have been together but I suspect that it has been less than a few months. This is the type of hand I was telling you about. When she sabotages any potential harmony in the relationship ask yourself what potential self-oriented purpose it served. Unless you are very well off or can provide the means of making her rich you will lose her to someone who can—in short order..."

Here I trailed off feeling that at any moment one of them would get up and notify Ulf that I was *persona non grata* and would he please see me off on the next train to Norway. I put Magdeline's hands down and looked up at Karrine and Thor expecting the worst. Thor's face was blank but in his eyes there was a small light of realization that seemed to be trying to take hold. Karrine cleared her throat and said with

a smile "Well, thank you, Eric, that was very.... interesting. You are probably thirsty from all the reading. Let's have some tea and then go home, it's almost 5:00pm and we have a play to see soon, don't we?" she said looking at Thor and Magdeline in a surprisingly matriarchal tone of voice.

One of the most interesting and unpredictable side affects of group hand reading is everyone's behavior after you just finished hitting some sensitive nerves. As a reader, I find that when I get into a groove it's as though I hold each subject naked under an intensely bright, white light and, in a very clinical manner, I explain what is there—good or bad—and very little is spared. Imagine how different a party would be if for the first hour everyone had to walk around without any clothes on.

The fall out from the reading occurred almost at once, although I did not realize this until we were in the taxi headed back. Although I was talking to each one of them, none of them would talk to each other. Karrine and Magdeline would, in turn, ask me to ask the other what I thought of this or that while Thor did not say much of anything.

When we arrived at Ulf's, there was the usual confusion of two women trying to squeeze an hour's worth of getting ready into 40 minutes and one bathroom. Shortly before their departure it was announced that I was to have dinner with Ulf and Marika and would I be a good lad and jog to the near by bakery to pick up an order that Ulf had just called in. Upon my return, Ulf, who was an excellent cook, was just finishing his creation of veal in white wine with fresh vegetables. My trip to the store rounded out the dinner preparations with traditional French bread and local Brie cheese. The meal was delicious and I said as such. With the hand reading incident not completely out of my mind, I started wondering if this would be my last meal there. While leaving for the bakery, I had caught a whiff of a conversation Karrine had with both Ulf and Marika to the effect that I had read their hands. At dinner, however, Ulf was very much at ease and even displayed a very clever sense of humor. At the conclusion of dessert, I was miles from the day's event and settling into a cup of coffee when Marika whispered something to Ulf. Turning to me with the smile of a man who was used to having people agree with him, he held out his hands and said, "I understand you read Magdeline's hands very well today. Please read mine."



Eric Knaus has been studying hands for seventeen years. He lives in Long Beach, California and has developed a style of hand reading known as "Hand Synthesis"—a style strongly based on the work of William Benham.



Palmists' Poll

Welcome to our comfy den, the fire is blazing as we sit with warm cups of cocoa and continue our discussion. Christopher Jones reponds this issue (below) to the questions put forward by Vickie Maroussecky last issue, and adds another observation of his own regarding Beryl Hutchinson. Who will be the next to join the conversation?

In response to the question about Head lines and Heart lines, I offer the following ideas. Tradition alone is not a sufficient basis for our interpretations of the lines of the hand. All such assumptions must be retried and retested! But, with regard to the association between the Head line and intellect and the Heart line and emotions, this in fact has been done by quite a number of people.

The most scientific of these researches is found in the works of Charlotte Wolff, who found that the Head line was defective in a great number of the hands of the mentally ill and the mentally defective that she made studies of. In my own experience, it is the Major Air line—Head line that undergoes changes in times of mental breakdown or crisis rather than the Major Water line. In addition, it is large markings in this line, such as islands or breaks, which relate to mental troubles or conflicts such as schizophrenia or radical changes of consciousness.

However, this line does not just rule the Head alone. Its rulership by the element of Air correlates it physiologically with the central nervous system. People who have suffered nervous disorders such as certain types of paralysis and even epilepsy and cerebral palsy, have had significant markings in their Major Air lines, not their Major Water lines. This also suggests why the manifestation of electrocution, as shown in the famous handprint given by Benham, should have manifested in the Major Air line and not the Major Water line.

Further studies of my own have shown further correlations between intellect, the mind and the Major Air line. A study of university students showed that those who had Major Air lines ending under the Fire-ring finger (Apollo) were more likely to be studying such subjects as math, physics, engineering etc. whereas long Major Air lines were found more on the hands of those studying subjects such as philosophy, politics, psychology and religion, i.e. subjects which involve more questioning and subjective cogitation. It is interesting to note also here, that Einstein had an extremely long, forked Major Air line, whilst he only had a relatively short and inexpressive Major Water line. His Head line is what dominates his hand, not his Heart line (see Noel Jaquin, *The Signature of Time*, London, 1942).

I have also conducted studies on changes in the hands over time and have found that where there has been the development of intellectual abilities or the development of new understanding or new perspectives on life, the changes have manifested in the length of the Major Air line, not the length of the Major Water line. A study I did on the effects of a course of meditation and esoteric studies on the hand produced significant changes in the length of the Major Air line over the course of a year. It was literally a mind-expanding series of seminars!

Talking to people with double Air lines, we find that they are aware of two distinct mental processes going on at the same time, either because they can think in two different languages or think two things at the same time, or because they have two quite distinct personalities. Our conscious sense of ourselves is, I think, very much bound up with the nature and quality of the Major Air line. Cheiro had two Major Air lines and used this to great effect as both 'Louis Hamon' and 'Cheiro the Palmist'. Something of a dual personality here—and a double Major Air line to make it possible! Other types of people who have 'two minds', people who 'channel' from guides and other beings have also been found to have a certain doubling formation of their Major Air lines in many cases, which often looks something like this:



Major Earth Line

Here again, it is the ability to transfer their minds into a higher realm to act as the channel which is indicated here, an additional mental faculty.

In the case of Simian lines, we either get the emotional sublimated into the intellectual, as in most 'normal' Simian line types who are often emotionally quite inept yet are often brilliant students and researchers, or we get the mental abilities entirely dominated by the emotional, as in the case of Down's Syndrome. Here there is very little in the way of conscious personality, i.e. the self-consciousness we normally associate with people. For this reason, Down's people can be tremendously uninhibited, both emotionally and sexually. There is no conscious control over their emotions, none of the usual rational safeguards and checks that makes us think about what our emotions are urging us to do. Down's do not have ambitions precisely because their 'Heart' line dominates over their 'head' line.

The Major Water line is of course more than just the 'Heart' line. Its markings strongly correlate with disease conditions of the heart (which is of course widely considered as the seat of the emotions), but also the whole vascular system as well. Moreover, the line indicates something of how we create

relationships with others, how we reach out to others. Those with short Water lines that don't cross over into the radial half of the hand are frequently extremely emotionally inhibited, sometimes even to the point of sexual frigidity. This line therefore correlates to the whole range of human emotional and sexual relationships with others.

By far the best way to validate this for yourself though, is of course to actually do some hand readings on people. But remember, even with a faulty methodological approach you might get some things right! The more your hand reading is founded on clear principles though, the greater the chance of your interpretation being more completely correct.

Note about Beryl Hutchinson

Earlier in the Palmists Poll, reference was made to the story Beryl Hutchinson relates of the vanishing lines in the hands of a comatose patient. When I first read this in her book, I too was impressed! How amazing! Later on, I managed to get hold of a copy of K St. Hill's 'The Book of the Hand' (Rider 1927) ...only to find that this story was originally told by K. St Hill some forty years earlier!

All credit to Beryl Hutchinson, in that she does say that it was the original Chirological Society and not her who made the observation, but she has nevertheless utilised this apocryphal tale to substantiate her own arguments for the formation of lines on the hand. But, she has copied this tale and not substantiated it herself, which is rather disappointing considering how excellent the rest of her book is. Now of course, we have no means of knowing whether K St Hill was reporting a true story or not. As with Vicki Marosszeczy, I am rather sceptical that all the lines can completely disappear from the hands that quickly (and then return again within a short space of time), and the rest of K St Hill's arguments on this subject really only add to my scepticism rather than lessen it. I myself have only had one opportunity to observe the lines of a comatose patient—the hands of my grandfather, who lay in a coma for seven weeks after suffering a severe stroke from which he eventually died. Over this period of time, some of the lines in the hand did indeed fade away, but by no means all of them. All the main lines of his hands remained intact, but many of the subsidiary lines, especially the stress lines on the Earth mount and on the finger phalanges did in fact fade away. I would be interested to hear from any others who have had any experiences which could shed further light on this matter...



ANNOUNCEMENTS

Right: The class of 1992–1993, International Institute of Hand Analysis, held in Mill Valley, California.

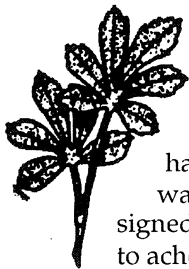
Back Row (left to right): Georgia Bareiss (Instructor), Bobby Rush, Bea Wax. Seated on sofa: Duane Underwood, Phyllis Campanello, Richard Unger (Director), Carol Clark, Bonnie Blosser, Marcia Newton, Janice Kroesen, Alana (Instructor), Bill Burtis. In front: Lucia Knight, Janelle Heyes. Not shown: Nikki Donnelly (Instructor), Natalie Bailey, Betty Berke, Iesa Crowe, Judy Gardner, Janos Hortobagyi, Vern Justis, Ann Kools.



This was a great year, with the largest number of students ever. Following the IIHA tradition, graduates will receive their certificates the morning of the first day of the new year-long class, which falls on April 17 this year.

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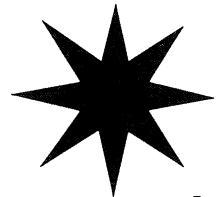
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Calendar of Events

- April 16 Lecture: What Success Requires of us, Richard Unger,
Harmony Center, Redwood City, (408) 267-2800
- April 17 Year-Long Training Program begins, Richard Unger
Marin, (415) 331-9922
- April 24 Graduate Level 2 Program begins
- April 25 Graduate Level 1 Program begins
- May 21 Lecture: The John Wayne Mate Selection Syndrome, Richard Unger,
Harmony Center, Redwood City (408) 267-2800
- May 22-23 Hand Analysis Intensive, Marin (415) 331-9922
- June 12-13 Hand Analysis Intensive, Zurich, Switzerland (German/English), (01) 821-0217
- June 18 Lecture: The Iron Vest, Nikki Donnelly,
Harmony Center, Redwood City, (408) 267-2800
- Ongoing Monthly Open Forums — opportunities for students of hand analysis
at all stages to practice and focus on specific topics of interest:
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 Sacramento (916) 268-3767 Janelle Heyes
 San Jose (408) 267-2800 Pam Tablak
 Dublin (510) 828-0625 Georgia Bareiss

*Call (415) 331-9922 for details. All lectures are being held at Harmony Center, Redwood City, CA.
Cost is \$20 per lecture (check with Ricahrd to verify this). Times is from 7:00PM to 9:00PM.*

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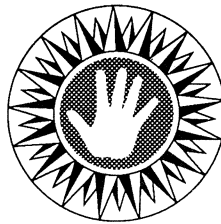
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Richard Unger

Founder and Director of the International Institute of Hand Analysis, has read over 39,000 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*.

