
Hand Analysis Journal

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Volume 2, Issue 3



Star Hand
**Albert
Einstein**
Revisited

Page 9



FROM THE EDITORS

Greetings from Richard, Nikki and Alana! We are happy to be mailing out the latest *Hand Analysis Journal*, Volume 2, Issue 3. Thank you for your letters and articles. We love to hear from you. We're a little disappointed that the Palmists' Poll hasn't taken off better than it has—we hoped it would be used as a sort of forum for exchanging ideas among readers who would otherwise probably never be in contact. However, there was no correspondence for the poll this time. If you would like that column to continue, please let us know and do send in your questions and comments and ideas for publication. See the last few issues for the conversation that had begun. We look forward, as always, to hearing from you.

This January's *HAI* fund-raiser and New Year celebration was a great success. The silent auction was fun, particularly the heavy competition for Bill Burtis' books. Our thanks to everyone who was there, and to all who generously contributed or purchased items in the silent auction.

Bill Burtis and Janelle Burtis
Georgia Bareiss
Claire Griffith
Mark Bauman
Bobbie Rush
Ellen Henson
Betty Esthelle

Pam Tablak
Natalie Bailey
Jim Rush
Marcia Newton
Bea Wax
Janice Kroesen
and Ourselves!

We also send a heartfelt thanks to everyone who made special donations this year.

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.

To all our readers and subscribers: Many thanks for your valued support since the inception of the HAJ. Your support has helped us continue to provide this professional journal for hand analysts everywhere. Please share the word with your colleagues.

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CONTENTS

From the Readers	1
Hand Map	1
Announcements	17
Calendar	Inside back cover

Columns:



Language of the Hand: A Column for Beginners <i>by Nikki Lynn Ragsdale Donnelly</i>	1
--	---



Current Research: "Bogus Research" <i>by Christopher L. Jones</i>	7
--	---



Star Hand: Einstein Revisited <i>by Richard Unger</i>	9
--	---



Book Review: <i>Hands. Aspects of Opposition and Complementarity</i> <i>in Archetypal Chirolgy, Yael Haft-Pomrock</i> <i>reviewed by Richard Unger</i>	13
--	----

Articles:

Excerpt from Forthcoming Book "A True Story" <i>by Richard Unger</i>	10
God's Little Gamut <i>by Alana</i>	10
Hand Reading Field Notes... "My Stay with Uncle Ulf in Aux en Provence, France, Part 2" <i>by Eric Knaus</i>	11
Santa Fe Experience <i>by John Starr</i>	14

FROM THE READERS

Dear HAJ,

Yes, indeed, your society has done a wonderful job over the years for promoting scientific palmistry to the world. It was an uneasy task. It is most beautiful and most heartening to see the growth of the U.S. Hand Analysis Journal and most happy to see the additional publication of newsletters as well as tapes. I regard palmistry as one of the most difficult sciences of old. I took up palmistry when I was 30, still a long way for me to go... Thanking you for your kind attention. Looking forward to hearing from you soon.



Very Sincerely yours,
Woon Kee Fee
Kuala Lumpur, Malaysia

Dear HAJ,

Through a friend of mine I discovered your Hand Analysis Journal, which I enjoy reading a lot. The reason for my letter to you is that I want to subscribe myself to HAJ, since I am a fervent and advanced student of hand reading for years. With best regards. Looking forward to hearing from you.

Francine Rasenberg
The Hague, The Netherlands

Dear HAJ,

I have had the opportunity to read through all the Hand Analysis Journals that have been produced thus far. I have been impressed by the quality of the writing and intrigued to discover that similar interpretations of specific aspects of the hand can be arrived at from very different perspectives! Thank you and keep up the good work!

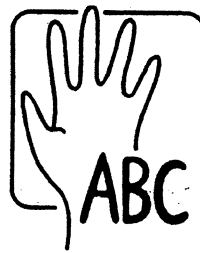
Yours sincerely,
Caroline Abrams
Oxford, England

Dear HAJ,

I note with some concern your statement on the inside cover of the HAJ that it is the "only existing professional journal for hand analysts"! What about the quarterly journal of the Cheirological Society!! This has been in regular production since the re-founding of the Society in 1975. I have enclosed a copy of our information booklet on the Cheirological Society for you, as well as a sheet giving an idea of the scope of the Society's publications since 1990.

Best Wishes,
Christopher Jones

[Editors' Note: Christopher—Our humble apologies to the Cheirological Society! Readers, see page 16 for the Society's address and a list of offerings.]

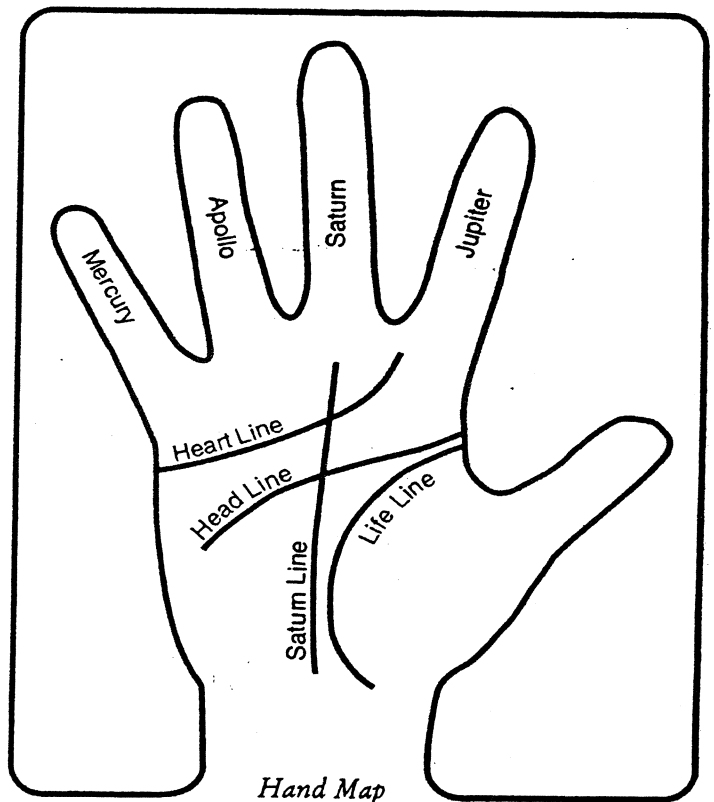


Language of the Hand, a Column for Beginners

by Nikki Lynn Ragsdale Donnelly

Alas! There is no beginners' article this issue. I have been recovering from an injury which limits my time at the computer and I was not able to write for awhile. Next time, we should be back in business with the first column to touch on chiromony, the study of the physical characteristics of the hand and fingers such as shape and size. Until then, keep practicing! May your study of hand analysis be fruitful and rewarding.

Nikki Lynn Ragsdale Donnelly is a professional hand analyst whose background includes many years of study in a variety of fields, including Psychosynthesis, Eriksonian hypnotherapy, astrology, whole-hand Kirlian print interpretation, mediumship development and a lifelong interest in the healing arts. Part of the first graduating class of the International Institute of Hand Analysis, she is a certified teacher and member of the faculty at the IHA, as well as one of the founding editors of the HAJ. She also works as a writer, editor and graphic designer. Nikki can be reached through the IHA for private consultations and tutoring in hand analysis.



Excerpt from
Forthcoming Book:

"A True Story"

by Richard Unger

Last night I heard a story about a truly remarkable man, a powerful healer and shaman from South America. At the age of sixteen he had a dream that was so vivid it woke him in the middle of the night. In this dream a guide came to him and showed him a picture of an old man surrounded by children. He was told to look at the picture and remember it, because this was his Life Purpose: to assist children who have no one else to help them. Although moved by the power of his vision, the dream made no sense to the young man, and it soon receded into a corner of his mind.

Five years later, while walking down a side street, he heard a infant crying from inside a garbage dump. There, wrapped in rags, was an abandoned baby boy. Shocked and confused, he picked up the child, and looking into his eyes, remembered the dream from years before. Not knowing what else to do, he took the baby home, and in so doing he began a journey that would change his life.

A few months passed and, remarkably, he came across another abandoned child. Moved to tears, he took this child home as well. Word of his caring and compassion spread, and within a few years his household of orphaned children had grown to five, and eventually his house evolved into a Center with dozens of abandoned boys and girls. Now, over forty years later, that first child from the garbage dump has become the doctor of that Center. And the boy who dreamt his Life Purpose is the old man surrounded by the children.

The old man had been very fortunate; he had been given a map that brought structure and meaning to his existence. But what about the rest of us whose dream awaits us? How are we to find our Life Purpose?

What Is Your Life Purpose and Why Is It Important?

Whether hidden or known, your Life Purpose is the guiding principle behind the events of your life, the voice of your destiny calling out to you from your soul. Your Life Purpose lies within you, always seeking expression, always seeking to awaken you to the power of its message. It is elusive, it is always there; it is oceanic, it is concrete; it is real, it is a dream.

By definition, Life Purpose is that which brings satisfaction at the deepest possible level. More than a goal or set of goals, your Life Purpose is your Right Life, an ongoing connection to a personal directive, a call to cosmic duty, your highest potential expressing itself naturally and powerfully.

To know your Life Purpose is to see the big picture, to have perspective, to understand the significance of past events and current circumstances, and to see your own role in the unfoldment of your life story. In short, your Life Purpose is your reason for being.

Finding it is the single most important thing you can do in life.

So let me ask you this: if you knew a similar Life Purpose dream lay dormant in you, would you be willing to dream it? If there were a Life Purpose Map and it had your name on it, would you have the courage to follow it? Besides, where would you find a Life Purpose Map anyway?

Your Fingerprints

Your Life Purpose Map was printed on your body, as fingerprints, five months before you were born. Like examining the acorn to know the type of oak tree that may emerge someday, by looking at your fingerprints you can see a coded picture of the person you intend to become.

Years ago I was told that the Navajo Indians have a saying: "The Great Spirit breathes in the breath of life, and the tracks of that breath become our fingerprints", an elegant statement that I found echoed in the medical libraries.

I propose that a soul map does exist, it can be found in the form of your fingerprints, and doctors and other scientists have already explored it in detail.

The study of fingerprints by doctors and other scientists is called *Dermatoglyphics*: dermato = skin, glyphics = carvings. Skin carvings; a name coined by Dr. Harold Cummins in the 1930's. Dr. Cummins is commonly referred to as the father of *Dermatoglyphics*, and his seminal work (with Dr. Charles Midlo), ironically titled *Fingerprints, Palms, and Soles (souls?)*, is considered the standard in the field.

Dr. Cummins and others found that as the fetus develops, it grows eleven ball-like structures called volar pads: six on the palm, and five more that will later be the thumb and fingers. At the fourteenth week, the skin corrugations (fingerprints) appear, forming a topographic-like map of the developing fetal hand. This map is complete by the sixteenth week and will remain fixed throughout the rest of life.

Since modern hand analysis is in large measure accomplished through an examination of comparative size and shape (proportionally large areas of the hands indicating traits in abundance; small areas, the reverse), reading the fingerprint topographic map is like reading the side of the

cereal box: one sees a detailed account of the original ingredients.

Reading this in the medical libraries, I knew at once this information was highly significant. To know what traits you came in with, and through a comparison with your current hand configurations to know what has been developed, is at once to differentiate between genetics and environment, nature vs. nurture. But there was more.

Each fingerprint has between fifty and one hundred lines, and each line has its own signature: there are stops and starts to the lines, forks, bubbles, etc.; a series of easily classifiable formations called pattern minutiae.

Perhaps the next extraordinary map is not of galaxies or the interior of atoms but something quite different, something Thoreau called "home cosmography".

Interestingly, the same pattern minutiae that appear on fingerprints show up elsewhere in nature: for instance, on sand dune ridges. Sand dunes are not smooth, they are ridged; and the ridges of sand dunes have stops and starts, forks, bubbles, etc., just like fingerprint lines. Likewise, standing on the beach at shore's edge, when the water recedes, we see a ripple pattern in the sand with markings matching those on our fingerprints.

Moving from the outdoors to the laboratory, Drs. Cummins and Midlo get technical, showing what happens as electricity passes through a chemical suspension. When the solids of the suspension finally settle to the bottom of the beaker, they form the now familiar fingerprint style pattern.

As each of these phenomena suggests, wave energy is capable of leaving its imprint in a denser medium, and we can tell the nature of that wave energy by the pattern it leaves behind. The sand at the beach is the denser medium imprinted differently by each wave, and the chemicals in the floating suspension carry the imprint of the higher frequency wave energy of the electrical current. Each type of wave has its unique "fingerprint".

The premise of this book is based entirely upon this one remarkable fact: five months before we were born a pattern was imprinted on our bodies by a higher frequency wave energy. Call it soul energy, DNA, or genetic imprinting. Whatever you choose to call it, I have discovered that it reveals your unalterable core psychology in detail. Your Life Purpose Map is literally at your fingertips.

The Next Extraordinary Map

Stephen S. Hall knows the power of a good map. In his book, Mapping the Next Millennium, he points out that

every major shift in human history has been preceded by a new map. For instance, Columbus' coming to North America was not extraordinary or unique; what changed the world was the fact that he came home with a map. "Leif Ericson comes to North America, no map, the world stays the same; Columbus comes to North America, brings home a map, and the rest as they say is history."

Today's map makers are also exploring new territories, opening whole new worlds of exciting possibilities. From the mapping of the large scale structure of the Universe, super galactic clusters over 500 million light years in diameter, to the genetic code and subatomic particles, current maps are reinventing the future and redefining what is important. As Hall explains: "[Maps] have the power to convulse not just scientific theory, but the belief system of cultures at large...A map above all else is a world view committed to paper, a world view endlessly challenged and ultimately forced into retirement by the next extraordinary map."

Perhaps the next extraordinary map is not of galaxies or the interior of atoms but something quite different, something Thoreau called "home cosmography". "It is not worth the while to go round the world to count the cats of Zanzibar," says Thoreau. "Be rather the Lewis and Clark...of your own streams and oceans, explore your own higher latitudes...be a Columbus to whole new worlds within you."

Melville said that these destinations [the soul] are "not down on any map; true places never are". Perhaps Melville was right in his era; there was no known map of the soul territory then. I propose that a soul map does exist, it can be found in the form of your fingerprints, and doctors and other scientists have already explored it in detail. However, like a pirate's treasure map resting comfortably in someone's old pile of letters, until recently its significance had gone unnoticed.

So let's go exploring together, exploring your "home cosmography." Let's unfold your treasure map and learn how to decode your soul's highest expression in you, your Life Purpose.

Two Psychologies

Hands have taught me that we are beings with a dual nature, two psychologies: a soul psychology shown in the unchanging fingerprints, and a personality psychology shown in the constantly shifting line formations, the finger and thumb shapes. The two psychologies coexist within us, but they do not always share the same view.

The soul psychology is constant throughout our life, indelibly hard-wired into our psyches. It is the template on which the developing personality rests, a bit unsteadily perhaps, like the floating plate tectonics of the Earth. The soul is timeless and expansive; its goals are life scale. It keeps the Life Purpose Map clearly and constantly visible.

Conversely, the personality psychology is ego driven and lives in "now time". Like the Flatlanders (two dimensional beings often invoked by writers to explain Einstein's Relativity Theory), the personality has limited vision. There is another dimension it can only imagine but cannot see. It is the interplay between these two elements of self, these two interdependent psychologies, that creates the dynamic tension that is the essence of life.

An Ally in Disguise

One way to look at it is that, from the level of the soul, every person has chosen something to accomplish, something exciting, something challenging, that would make this life worth living. "Let's see: Artist with Passion? Impactful Communicator? What shall I pick? There are thousands to choose from." But, regardless of the selection, in each case, a personal obstacle course appears, a labyrinth of false starts and detours, a series of tests and developmental exercises that seem to threaten the fruition of our goals.

"It's too hard. I can't do it. I didn't realize I would have to.....," says the personality voice. At such times in particular it is good to make contact with your deepest inner self, to connect with your soul's purpose. From that perspective, what appeared as a problem could well be an ally in disguise, an ally designed to bring out your best, without which you could not achieve your life goal.

Monopoly

It is as if each of us has a game board to play on for this lifetime, like a game of Monopoly. Each square of the game board has something written on it, one of the experiences that could possibly serve your growth. Your life goal is included, but so are your life lessons. Taking the analogy further, the personality is like the hat, the car, or other game piece. When the dice are thrown, it can do nothing but move its designated spaces, incurring its good fortune or bad. The soul's view is broader: it sees the whole game board; it has its strategies; it makes a plan.

Now it is your turn. You roll the dice, move the hat six squares. Boardwalk and Park Place, Go to Jail; as you circle the game board the squares stay the same. But hopefully, as you learn from your experiences, you gain a map of the territory and become a more skillful player.

My last client today serves to illustrate this point. Her Life Purpose, as encoded in her fingerprints, was Innovative Leader. But her concerns were more immediate. She felt stuck in a bad marriage, she told me, unable to leave for fear she could not support herself financially. Like the hat, she could see little beyond her current dilemma. "Should I stay or leave?" she asked, as I looked into her hands.

Her hands revealed her two psychologies in detail. There was the Innovative Leader in her fingerprints. There also, in

the lines and shapes, was her life history, her fears, her motivation system, learned behaviors, relationship patterns, series of talents and capabilities. It is her life's work to unlock the Innovative Leader that resides within, but the Innovative Leader has its instructions: it is to emerge only if the personality is properly trained for the task at hand.

Could it be then that her current life crisis was the doorway to her true path? Perhaps the discomfort of her present circumstances was the catalyst she needed to make some necessary changes in her life. On the Monopoly board, maybe it is time for her to pick a Chance Card.

It is as if each of us is searching in the mystical woods for our special treasure chest. The closer we get to the goal, the bigger the dragons that block our path.

With her Life Purpose Map in view, my client could see that regardless of whether she stayed or left the marriage, the deeper issue was claiming her personal power. Her Innovative Leader, she confided, had ventured forth from its cave several times, but fearful of not being sufficient to the task had returned to hibernation soon after. She understood now that the challenge was hers: to develop and demonstrate self-confidence, to accept her role of influence and authority, to not use her marriage as a way to avoid the challenges of pursuing her Life Purpose. She felt excited about the possibilities of living out her leadership potential.

Yes, she could see it now. There was a pattern to all this. There were underlying rules to her life. She didn't have all the answers, but for the first time, she had a map of her life path, and having it made all the difference.

Looked At Another Way

I see this often in my clients: powerful creatures with delicate wings, monarch butterflies peeking with one eye shyly through the gray cocoon.

Is this the human equivalent of the wave/particle duality? When looked at one way we are three dimensional beings, discrete entities in place and time; looked at another way, we are spirit, the wave energy that leaves the frozen imprint of our fingerprints.

Ice Skates

When I was thirteen I got my first pair of ice skates from a friend whose feet had grown too big. I was proud of my skates, speed skates with elongated blades, swishing on the ice, carving swirls in the quiet cold of the night. In my mirror I see those skates now, blades golden, still holding the light of the sun, burning lines in the fresh ice; my solitary moon

shadow etching a portrait in the frozen lake, still visible through the telescope of years gone by—reflections in the cosmic pool, like an image caught in a mirror.

In that mirror my face looks back at me, imperfections of my humanness clear to my eye, as if the mirror had been dropped somewhere in my distant past, and the cracks had yellowed and grown deeper with time. Captured within the mirror, the child grows into a man, his power and magnificence twirled like a double helix around the frailty and fears born of the child.

There is my captive face now, framed in time, asking me to embrace it, love it; to track its ancient lines with my fingers; the child and the man dancing together forever, my cosmic dance.

Child and man, particle and wave, reality and the dream; where is the line of demarcation? And who gets to draw it?

The night is late, the boy is finished skating. As he disappears in the distance, skates slung over his shoulder, the frozen lake now quiet and undisturbed, a thought ripples through my mind: can it be that I see him now only because a part of him saw me then?

One Hundred Years

James Hillman, in his new book, *One Hundred Years of Psychotherapy*, presents a similar view. "The soul knows who you are from the beginning," he states. "You have an acorn in you, you are a certain person and that person begins to appear early in life, but it's there all the way through." Using Manolete (the great bullfighter who was a frightened child) as an example, Hillman challenges us to read a person's life backwards:

"[If you do that] then you say Manolete was the greatest bullfighter and he knew that. Inside his psyche sensed at the age of nine that his fate was to meet thousand pound black bulls with great horns. Of course he fucking well held on to his mother! Because he couldn't hold the capacity—at nine years old your fate is all there and you can't handle it. It's too big. It's not that he was inferior, he had a great destiny."

And referring to Winston Churchill's speech problems as a child:

"Of course [he stuttered]. This little boy was a Nobel Prize winner in literature and had to save the Western world through his speech. Of course he had a speech defect, of course he couldn't speak easily when he was eleven or fourteen. It was too much to carry."

Hilman points out that there are parts of the psyche that are changeless—

"[These parts] have to be respected, because [they] know more why [they] resist change than you do. Every complex, every psychic figure in your dreams knows more about itself and what it's doing and what it's there for than you do... And if those elements did change, could change, you would be so fluid that you would not, could not be you... This is one of the great riddles that Lao Tse talked about, the changing and the changeless."

The changing and the changeless, the acorn and the oak tree; how useful to have a map for reference. With this view firmly and fluidly in mind, let's look more closely at your map, your Soul Agenda for this lifetime.

Your Soul Agenda

Your Soul Agenda is made up of two parts: Your Life Purpose and your Life Lesson. Your Life Purpose is what you have come to do in this lifetime and your Life Lesson is what you need to learn in order to do it.

The Formula

Hands have taught me that you must make progress in your Life Lesson for your Life Purpose to emerge. There is no way around it. If you seek to avoid your Life Lesson, your Life Purpose aches, and a specific set of challenging circumstances comes your way.

The Delicious Dilemma

A woman whose hands I recently read serves to illustrate just how ticklish this can be. Her Life Purpose was The Artist, and, fortunately for her, the lines of her hands showed the Star of Apollo, the highest marker for creative capability, the perfect equipment to achieve her life goals. But not so fast. Her Life Lesson, loosely translated, was Family Service. According to the formula in her fingerprints, without first learning to be a supportive family member, her Star of Apollo would remain locked up, aching to emerge.

Perhaps in other lifetimes, she had been the great opera star, but her singlemindedness of purpose had estranged her from her family; fame and success only emphasizing how lonely she felt. This life would not be worth living if only to repeat the error of her past.

Regardless of its actuality, the past life scenario is a convenient way to frame her current circumstances. On a life scale, her goal is to balance the two sides of her nature: self interest vs. service to loved ones; her art vs. her family. She had built herself with a creative urge too strong to ignore. But in her souls's wisdom, she had also arranged it such that family issues could not be avoided without repercussions in her creative life.

Is this some form of karmic retribution? Not at all. In effect, she is being given a second chance to correct the opera star's error, and further, to bring her creativity to an even higher expression point.

How? By diving into her Life Lesson. Dealing with the complexities of her family's needs juggled with her own, not only did she have the opportunity to achieve her creative goals without the opera star's loneliness, but, just perhaps, as a by-product of her quest, her artistry will shine with a new found love and support she had never known before.

From a soul level, she has selected this as her life challenge: to see if a person dedicated to expressing her talent can also succeed in family relationships. Can she open her heart without losing the self focus necessary for creative success? In modern media language: can she have it all?

By definition, your Life Lesson is your area of greatest resistance, your biggest blind spot, your largest obstacle in life, everyone's tallest hurdle...

Lights...Camera...Action. The Director is pleased, all the props are in place. Act Two: the Delicious Dilemma emerges. Carnegie Hall is on line one; they want her to do a one woman show, and they need an answer now. But Dad is on line two. "Mom is sick and we need you to come home." What to do?

There is no automatic solution to the Delicious Dilemma. It was this woman's destiny to face choices of this kind, with slightly less melodrama perhaps, but with absolute certainty nonetheless. Circumstances will continually conspire to place the Delicious Dilemma in front of her, the better to practice the skills needed to unlock her Life Purpose. The life choices are hers to make, the consequences real. The only question is: how will she handle it?

So it is for each of us. We too have our Life Purpose, and Life Lesson. We too wrestle with our Delicious Dilemma. Such is life in human form. Whether we are consciously aware or operate in the dark, our drama unfolds, our life takes place, following the formula printed on our fingerprints five months before our birth.

We Each Have One

What brings even greater poignancy to the story is that a person's Life Lesson is, by definition, their area of greatest avoidance. So not only must the Artist woman we are discussing contend with family issues in order to bring forth her creative side, this is the last thing in the world she wants to be dealing with.

This being the case, her life does not start out as a happy child in the Cosby, TV, idealized family. Not by a long shot. The details are not important here, suffice to say there is sufficient family history to be consistent with the requirements of her drama.

Of course, her father this, her mother that, etc. But under the surface are her own concerns regarding her value and lovability. At the base is her fear that maybe she is so self centered she doesn't really care enough to be a family member. After all, we are talking about her Life Lesson, her biggest bugaboo.

Dealing consciously with this part of herself is guaranteed to propel her life forward. If she can look this part of herself in the eye, if she can handle this toughest of all challenges, there is nothing left in life that can scare her into hiding.

This is what Hillman was referring to when he said there are parts of ourself that are changeless. As he points out, it is not our job to change these parts at all. They know what they are doing. The question is not how to prevent our Life Lesson from having influence in our life. Rather, as we advance in our awareness, it becomes our challenge to learn from our mistakes, to see the "lesson" in all our life experiences, to embrace our fullest self, all our "selves".

The Treasure Chest

It is as if each of us is searching in the mystical woods for our special treasure chest. The closer we get to the goal, the bigger the dragons that block our path. Only the knights with the greatest bravery and resourcefulness, those purest of heart, stand any chance of success.

But surprise, it turns out the dragons are not out there someplace. They live within us. They only appear to take form as other people and challenging circumstances. Before the hero(ine) can gain the treasure chest and save the prince(ss), (s)he must climb into the cave, descend into the darkness, engage in mortal combat with the demon that resides within; and, not without wounds, badges of honor, emerge again, whole. No longer innocent but experienced, our hero(ine) is only now worthy of the goal.

"Are You Experienced?" (Jimmy Hendrix)

In the late 70's I was fortunate to find a very special person who had a great influence on my life. Different from ~~my~~ many key mentors, this wonderful, profound, impish, wise man taught classes at the Esoteric Philosophy Center in Houston Texas, and I was his pupil. I had been reading hands for almost a decade, but had not as yet decoded the fingerprints (perhaps he held the door open for me). Had I done so, I would have known then, rather than later, that his fingerprints held the Life Purpose: Spiritual Teacher.

I studied with William once a week for two years. And the one thing that most stays with me fifteen years later was at the very center of his teachings: "We have each chosen this lifetime as an opportunity to gain experience."

Week in, week out, William would laughingly help us to see ourselves more clearly. I can see him now, slapping his thighs, tickled by the irony of our life stories as we presented them in his classroom. "So Mary, now you have finally 'fallen in love' and you still have problems? What did you expect?"

It is one thing to study "love" when you don't have a body, between lives, William would say. It is easy in the abstract. But can you demonstrate love with that spouse, that child, that parent, that different looking person? Perhaps a semester or two at the Earth University will assist you. Perhaps feeling what it is like to deny someone love or to be the one denied will help you know the meaning behind the word. Experience can be the best teacher.

This helps explain why we all have a Life Lesson: it is part of the experiencing process we need to accomplish the goals we have set for this lifetime.

Your Life Lesson

So, back to your Life Lesson. By definition, your Life Lesson is your area of greatest resistance, your biggest blind spot, your largest obstacle in life, everyone's tallest hurdle. Your Life Lesson has many names. Jungians call it your shadow, George Lucas, in the Star Wars Trilogy, referred to it as the "dark side", still others have named it the "gremlin within". It is your "stuff", your "old baggage", your "dirt", visible now that the corner of your rug has been lifted.

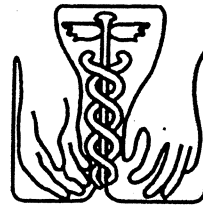
Your Life Lesson is your weakness exposed, that part you most hope no one else (including yourself?) will notice, the last part of you to come forward when you take attendance, call the roll, count noses, deep in the night. It is your worst fear(s) about yourself fully personified.

Your Life Lesson is your least evolved skill at the Earth University from a point five months prior to birth when your fingerprints took form. There is no way around it. You must contend with your Life Lesson for your Life Purpose to come forward.

To be totally immersed in your Life Lesson is to feel the cold draft of the endless pit wafting around your ankles, pulling you downward; knowing it will never get any better, and worse, it is all your fault. There is no escape. No exit. Oh my God.

But wait! All is not lost. We are not Flatlanders. We know we are more than this mere sliver of our full self. And we know too, in all our humanness, that this part, this God-damn-can't-get-rid-of-it part of ourself is somehow neces-

sary, essential, useful to our growth process; part of what it means to be a human being.



Current Research

introduction by Nikki

In the last issue of the HAJ (Volume 2, Issue 2), we printed an article distributed by United Press International announcing a study published in the *Journal of the Royal Society of Medicine* (JRSM). The study, performed using cadavers, purported to have found a correlation between the length of the life line and life expectancy. It provoked strong reactions in all of us at the HAJ, and we added our editorial comments, asking for opinions from other hand analysts.

We are grateful to Christopher Jones of the Cheirological Society in London, a regular contributor to the HAJ, for the article below. Christopher has read the JRSM's report on the study and his response to it was printed in the JRSM. We found Christopher's article elucidating and insightful

"Bogus Research"

by Christopher Jones

You may have heard of the research conducted in recent years by scientists at Bristol Royal Infirmary, England, where an investigation was conducted into the length of the "lifeline" in the hands of hundred corpses. This was variously reported in the newspapers at the time (e.g., *Sunday Times* June 6, 1989 and *The Guardian* July 24, 1990), for the astounding conclusion was that these scientists had found a statistical correlation between the length of this line and the age at death of the corpse! However, you can't always trust what you read in the papers.

A full report on this research was carried in the August 1990 issue of *The Journal of the Royal Society of Medicine* and a detailed consideration of what is written shows, quite clearly, that the "research" was done as a bit of a joke. The summer is the height of the "silly season", after all. The flip-pant and tongue in cheek style of the report clearly indicates that the authors had no real intention of making a serious investigation in to the features of the hand as a source of medical diagnosis. Talk of "ozone-friendly measuring equipment" (a ruler and a piece of string, carefully illustrated), the reference to it as "a manual study" and the use of the "Program for Analysis of Log-linear Multidimensional contingencies (PALM)" for analysing the data all show that the "research" was done as a joke. Their further comments on the results of their study, as to its possible usefulness for "our cash-limited health service to see whether an illness is

the patient's last" and for "plastic surgeons who may wish to extend their private practice and their patients' lifelines" all indicate that this research is not to be taken seriously. However, even if the researchers did not take their study seriously, many uninformed people no doubt will. You can't always trust what scientists say.

First of all, they do not sufficiently delineate what they mean by the "lifeline". They have not distinguished between variant formations of this line, which can often give the appearance of what is deemed to be a "short" lifeline even when it isn't. My experience, even with cheirological students, indicates that it is not always obvious to the untrained eye which of the lineal patterns in any given hand is in fact the Major Earth line, or lifeline! As it is clear that none of the authors of this report has undergone any cheirological training whatsoever, we cannot be sure which line in the hand it is that they have measured. They say they identified the "lifeline" with reference to the works of Cheiro, Francis King and Peter West. Quite clearly, they believe they have made a thorough investigation of all the available literature and have studied the most immanent of hand readers of all time...

However, though they cite these authors in their report, it is very clear that they have not even read these three very carefully at all! Both King and West state quite categorically that the length of life cannot be determined from the length of this line; in fact, with the exception of Cheiro, nearly all authors of works on hands dispute that there is any connection between the length of the line and the length of life. We cannot prefer the findings of a group of untrained pathologists looking for a laugh over and above the collective discoveries of hundreds of experienced hand readers, even if we could be sure that the pathologists were indeed measuring the right line and measuring it correctly.

Of course, these "scientists" have made the same simplistic mistake as most untrained people. Once you've called this line the "lifeline", then it seems quite logical that the length of this line should give some indication of the length of one's life. It is a very simple error, caused by a very elementary mistake. But this is the very reason why it is not called that within cheirological circles! The proper cheirological term for this line is the Major Earth line, whereas in scientific circles it is usually referred to as the thenar crease. With either of these names, the spuriously "logical" inference that this line formation has anything to do with the length of one's life is rendered impossible!

Instead of clarifying the issue, these so-called "scientists" have created further muddle and misunderstanding. For now people have been led to believe that there is scientific, empirical authority to support what is nothing more than a logical fallacy. This is most unscientific behaviour! Moreover, it is totally irresponsible as all this "research" has achieved is to reinforce an ancient misunderstanding and, no doubt, scare great numbers of people who, for whatever rea-

sons, place an undue authority in the pronouncements of scientists.

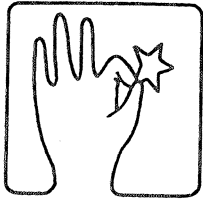
From a scientific point of view, we cannot take the results of this "research" seriously either. A cursory glance at the "lifelines" of only one hundred corpses hardly constitutes a comprehensive investigation, whether to validate or invalidate any claim. The sample is simply far too small for them to even suggest some of the far-reaching conclusions they have drawn. Any conclusions drawn from such a small sample will either be too general and uncertain or too simplistic.

But one major oversight still remains. Even if they have indeed found a statistical correlation between the length of the Major Earth line and age at death, even then, this cannot possibly have the prognostic or prophylactic benefits that they conclude such a discovery might have. For all they have discovered is that there is a correlation between the lengths of lines and the ages at death of dead people. Therefore, even if we accept the premise on which this study is based, that the lifeline has had some correlation with the length of someone's life, such a study cannot be applied to the analysis of the hands of living people. All they have shown, if anything at all, is that the approximate age of death can be discovered from examining the length of the lifeline, proportionate to the hand, once the person is already dead! This study may, therefore, have some value for pathologists and forensic scientists, but can have no prognostic significance for living people whatsoever! This really is a point of logic, but one that means that their research cannot ever provide the conclusions they claim for it, even if the assumption they began with is true.

Finally, it also seems to have escaped the attention of these "researchers" that the lines are subject to a great deal of change and variation throughout the course of one's life, an issue which they don't even begin to address at all, but one which is, of course, crucial to any such study. The tragedy of work like this is that it smokescreens the very real utility of cheirological analysis as a diagnostic tool. It not only ignores the medical discoveries in fields such as dermatoglyphics, it also bypasses completely the discoveries made by many hand analysts over the decades about the manifestations of disease and ill-health within the patterns of the hand. It patronises hand analysis, whilst at the same time perpetuating nothing more than a persistent superstition. "Research" such as this should be thrown in the bin.



Christopher Jones has been an active member of the Cheirological Society since 1983. He has been the Cheirological Society's Secretary since 1988 and the Editor of the Society Journal since 1990. He holds a BA degree in Philosophy and Theology from Oxford University, England. In addition to his a cheirological consultancy practice, he conducts cheirological research and is currently writing several books on various cheirological themes. He has featured in both national and local British media, including the Journal for the Royal Society of Medicine, the Independent newspaper and the TV Times.



Star Hand Einstein Revisited

by Richard Unger

[Editors' note: We would like to thank Woon Kee Fee, correspondent from Malaysia, for this excellent reproduction of Albert Einstein's hand prints. These prints are much clearer than the one we used in the premier issue of the HAJ, Vol. 1 Issue 1, and they include a good look at the fingerprints.]

I have long admired Albert Einstein, not only for his accomplishments as a physicist, but also for his outspoken spirituality. What a privilege then to stare into the heart and soul of this great man.

The first thing that struck me about Einstein's prints is the roundness of the bottom of the hands and tips of the fingers. Although these hands are not a standard version of the Conic Hands from traditional palmistry (there is too much of the Fire element), there is certainly enough of the Conic shape to be conspicuous. The Conic personality, attracted to beauty and harmony, finds anything non-harmonious irritating to the system. It seems likely that Einstein's love of beauty was a major influence in his research, perhaps even a deciding factor in what avenues he would pursue.

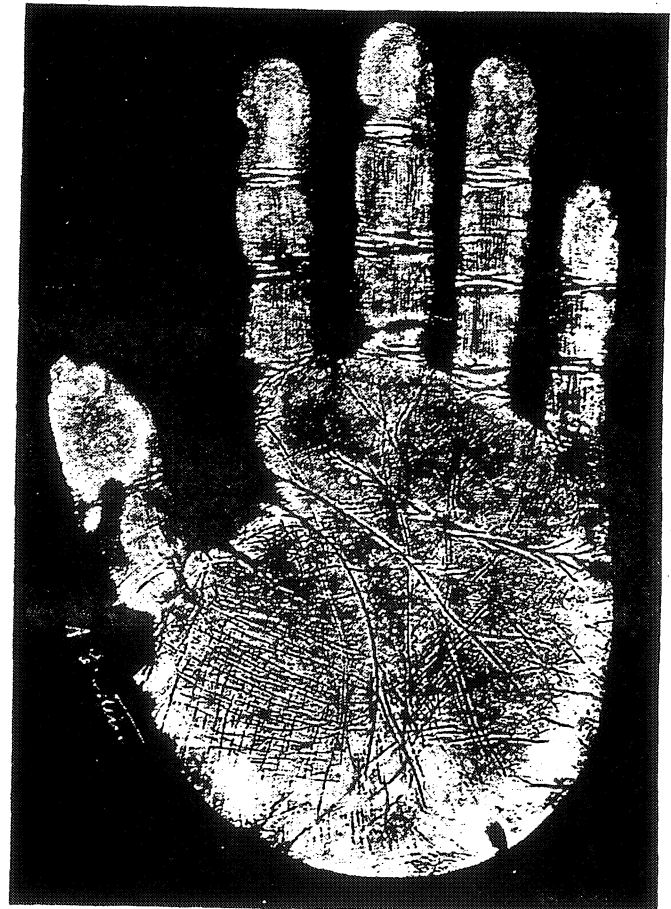
Naturally enough, he has an elongated Mercury finger: a curious, inquiring mind; one that weighs variables and considers alternatives. The long upper phalange suggests a brainstorming personality, and, in his case, a spiritual bent.

At first, I was a bit surprised by the thumb: closer to the fingers than I would have guessed, and a bit high-set. But then, when I consider how much difficulty Einstein faced in terms of professional and public acceptance, and also his solitary nature, the positioning of his thumb makes more sense.

No perusal of Albert Einstein's hands would be complete without at least some mention of his head line, after all, he is widely regarded as one of the world's great geniuses. The head line is strong and clear in his right hand, a bit sloppier in the left, but by itself reflects more a strong mind than a super genius type. The line is independent of the life line (independence of thought) and curves nicely toward the Moon, indicating an imaginative intellect. The wide horizontal fork, visible in both hands, shows a mind that can integrate the analytic side, even though its emphasis is on right brained, holistic thinking. All in all, a fine head line, but not spectacular. Maybe I was expecting fireworks and whistles.

I don't want to go into full detail on all the markings on his palms, which would take up more room than we have avail-

The Hands of Albert Einstein



able, but there are a couple of factors I consider noteworthy, especially in light of his fingerprints.

In the system we use at the International Institute of Hand Analysis (see book excerpt, "A True Story", this issue), the fingerprints designate a person's Life Purpose and Life Lessons. In Einstein's case his Life Purpose is "Service" and his Life Lesson is "What I say is important". Let's look at this in more detail.

Albert Einstein's Fingerprint Patterns

	<i>Thumb</i>	<i>Jupiter</i>	<i>Saturn</i>	<i>Apollo</i>	<i>Mercury</i>
<i>Right</i>	Whorl	Whorl	Loop	Whorl	Loop
<i>Left</i>	Whorl	Whorl	Whorl	Whorl	Loop

A Life Lesson is an individual's area of greatest challenge, the biggest hurdle faced in life. In Einstein's case, his fingerprints indicate he was born with an expectation that he would be treated as if what he said would not be taken seriously, both in his personal and public life. How ironic it is that a man whose findings would shake the world had a doubting voice inside, a voice that expected others to discount whatever he said.

Looking at his hand prints, this inner voice is most apparent in the markings associated with his emotional side. Note the significant feathering on the heart line and the downward fork under the index finger on the left hand. Note also the strong horizontal line about an inch up from the wrist, spanning both the Venus and Moon Mounts. All these indicators show a man who is quite capable of rearranging his world out of fear and concern for the reactions of others. And yet, although he didn't thrive on it, he was thrust into public consciousness and regularly expressed beliefs contrary to popular opinion. How strong must have been the urge to hide out!

Looking more closely at his Life Purpose, there is an emphasis on public service, high position, and being a mentor or role model for others. Once again, Albert is right out there, an easy target. The tug of war between the independent thinker and the vulnerable heart would have been at the center of his experience throughout life.

There is much more to see in Einstein's hand prints. Hand readers, what strikes you?



[Editors' note: if you are not familiar with the IHA version of fingerprint analysis and would like to know more, contact us and we will send you information.]

God's Little Gamut

by Alana

No, it's not an expletive, although it may inspire a few choice words.

The Gamut, whose name was coined at the IHA, is a peculiar and unusual fingerprint pattern which displays three or more of the four basic fingerprint types on the tip of a single finger. It's one of those "wild card" fingerprints that seem either not to have read the rules of proper pattern etiquette, or, worse, deliberately to have set about to confuse the hand reader. (Delete expletive.)

When it does occur (less than 1%), the Gamut is likely to be found on only one finger per pair of hands. That finger is more often Jupiter than any other, secondarily Apollo. Any of the other digits, or any combination, is fair game, but far more unusual. The reader of fingerprints may be so baffled as to give up.

To save handreaders unnecessary torment, I propose a simple interpretation for the Gamut, quite independent from any of the other fingerprint patterns: Identity. Depending upon which finger this mark has settled, its owner is on a lifelong quest for identity in that particular sphere.

For example, when it has claimed a spot on right Jupiter, the finger of worldly power, the person is grappling with the question, "...what form must my authority take?" i.e., Leslie has taken twenty years trying to decide between teaching law and branching out into business. Business wins out, but a few years later that company is sold to start another. Then Leslie is surprised to be recruited into politics, followed by a struggle with the question of party affiliation. Ad infinitum. All these switches and decisions are symptoms of the particular identity issue encoded in the Gamut.

Two Examples of the Gamut



Let's continue with another application of the identity concept. This time the Gamut appears on left Jupiter, the finger of personal power. In this case the question may be, "...what is the nature of my passions?" John spends years suppress-

ing his own drives: first caring for invalid parents, then feeling trapped in a marriage, identityless. After divorce, one at a time his own enthusiasms arise. Sailing; boat design; next travel writing, then photography. It may come as a relief and a thrill to John when he settles on commercial photography, but the identity must be refined when he marries another photographer, and feels compelled to strive ever harder for a "signature look". Ad infinitum. To succeed with the Gamut on left Jupiter, any job attempted must be driven by personal fire. Once again the Gamut has shown the quest for identity.

What if the Gamut is on Right Apollo? Well, then the search for identity is within the jurisdiction of that finger's specialties: it might denote a search for the best vehicle of creative expression out in the world. This person might have to choose between careers in acting or writing. Josie realizes she has to decide between playing the flute or the tuba. Then, wouldn't you know it, she's faced with pioneering a whole new musical idiom: Blues Tuba.

On left Apollo, it can represent the quest for "doing your own thing" in face of opposition. How do you satisfy a yearning to be a test pilot—mountain climber—professional athlete, when you're heir apparent to the struggling family office supply business? What do you tell the family, when you don't even know yourself?

All the other potential locations for the gamut are rare. But now that I've told you so, you're likely to see plenty of them. Just in case, here is a chart of all ten of the digits, and a potential significance for the Gamut on each. These are just suggestions...see how the question of identity applies within your own interpretation of each of the fingers. ("Curses," mutters the Gamut, "Foiled again!")

Potential Significances of the Gamut

	<i>Thumb</i>	<i>Jupiter</i>	<i>Saturn</i>	<i>Apollo</i>	<i>Mercury</i>
<i>Right</i>	What's the product?	Area of authority, expertise?	Which business?	Flute or tuba?	What's my gift?
<i>Left</i>	Who's my community?	Who am I? What's my passion?	Who's the guru?	My own thing?	Whom to trust?



[Editors' Note: This article on the Gamut is an example of new work by an individual in the field of hand analysis. Have you conducted some independent research, or do you have an opinion on this or other markings? If so, we would appreciate hearing from you.]

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 Kinctions 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.

Hand Reading Field Notes...

"My stay with Uncle Ulf in Aux en Provence, France, Part 2"

by Eric Knaus

There are some hands which, at first glance, seem to contradict all of one's expectations of the subject. One of the greatest challenges for the reader is to remove all preconceptions one may have and read the hands before them—not the stories or rumors that accompanied them. The danger of prejudice is that it will distort your ability to accurately interpret the true human condition and you will never get to see the "big picture" of life. Once this challenge is met, the reader will see hands which tell a story so unbelievable that one's appreciation for hand reading and the human condition will cause one to wonder just how big is the "big picture". This was the case with Uncle Ulf's hands.

"Karrine was very impressed with your..." he smiled while looking for the right word, "talent? Gift? I'm not sure what to call it. Did you really get all that just from her hands?"

My relief was beyond description. The art of hand reading is under no obligation to make people listen to you let alone accept you. There are times when you will be right in your analysis, but wrong by saying it.

"I hope the reading wasn't too strong. I don't usually say things like that if it can be avoided. I realize she is Thor's girlfriend, but as a hand reader, I had very little choice. And yes, I read by and large from the hand."

Uncle Ulf's eyes narrowed as he proceeded to tell me his opinion of Magdalaine. First of all, everything you said about her is true. If anything, you may have understated a few of her less desirable characteristics." Leaning forward again, Uncle Ulf held out his hands, "And now, Eric, what can you tell me about my hands?"

These are moments that a hand reader lives for—to read the hands of someone who is truly, and certifiably extraordinary. Still, all the anticipation which precedes the first touch and gaze of the reader on his subject soon evaporates, leaving you in the beginning state of the hand readers "high".

I had never read a hand like his up until then, not because it was complicated, but because it seemed to demand complete commitment to the rules of hand reading. Those "first impressions" did not come through as fast as they normally did, which told me to keep looking at the hand until something started to click. Soon, though, the preliminary impressions started to come around. The texture and consistency of the hands were accordingly refined and elastic, every fin-

ger on both hands had clear, defined knots on both phalanges with the exception of the Apollo fingers—they were smooth. The knots looked like something out of an old St. Germaine book, they were classic! The fingernail on the right Saturn finger was malformed, with a pointer line coming from the early part of the Life line directly into the Mount of Saturn. Another pointer line cut from the middle of the Life Line straight out to the Mount of Mercury, where it ended in a lump of malformed skin and an unnaturally shaped callous. The Life line clearly broke at the point where this pointer line left, while the gap from the break barely overlapped and was bridged by a thin, precarious line that could only be seen with a bright light. Aside from these two distinctions, the Life line was fairly strong and of normal shape.

I had never read a hand like his up until then, not because it was complicated, but because it seemed to demand complete commitment to the rules of hand reading.

What was puzzling, though, was the course of the Heart line after the second pointer line crossed it. Usually, these lines will cross a major line and, if anything, will create a weakness at or after the point of intersection. Here, the Heart line was clearly stronger and better defined after the lines crossed. It should be noted that the Heart line was not bad to begin with, but it seemed to have improved with age instead of declined. The Head line was very long, and had a gentle curve as it reached just below the midpoint of Luna and Mars. The pointer line which had so clearly affected the Heart line did not seem to concern the Head line at all. The Fate line was also very pronounced. It originated out of Luna and ended well into Saturn without any glitches, and it was clear as the other major lines. The left hand had a very similar pattern overall, but without the pointers or breaks in the Life line, and as a final note, the index finger in both hands was slightly longer than the ring finger and the little finger reached to the middle of the top phalange of the ring finger.

With all this taken into account, my attention was drawn back to the pointer lines and their connection to the Heart line, the Mount of Mercury, and to the malformed Saturn nail. The hands were otherwise very good but not unusual. My reading was as follows:

“Your hands tell the story of two major health related events that are still affecting you to this day. The first one happened at a fairly young age, I would guess somewhere in the very early teens, while the second one happened several years later. The first health trauma involves either the gums, ears or teeth, and even though it happened early, it was severe enough to still be an issue with you now. Not knowing you that well, I can not say what specifically this is pointing to.

“You seem to have healthy gums and teeth and I know you are able to hear me so I will leave it up to you to tell me when we are through.” Ulf nodded politely and motioned me to continue.

“The second major health condition seems to have been much more severe, and even to the point where your life was hanging by a thread for some time. This occurred roughly in your late twenties to early thirties and spanned several years, I would venture to say at least six years, possibly ten. Here, the issue was not the ears or gums, it seems to have involved your respiratory tract. For this to be so evident in your hands tells me that this condition too, has some way of reminding you everyday of its former grip on your life.

“Now, the strange thing about this second incident is that your heart seems to have in some bizarre way, benefited from this. Usually I see a major organ decimated by such a health trauma, but you have done the reverse. Your heart seems to have become almost twice as strong as it was before this condition.” Ulf looked up at me and then Marika and asked, “These health conditions...can you tell if they were genetically present before they occurred?” I paused and looked again at his left hand which had a clear Life line. “I would say that both events were externally brought about. I say this because your hand is actually quite healthy and remarkably strong. The native constitution is very sound and it was probably because of this that you survived. Had you been any weaker, you would not be here. And another interesting point—your Head line doesn’t even waiver during all this. It’s as though your ability to think was never affected and even though your body was going through tremendous hardships, your mind never even blinked.

“You have great powers of assimilation and you are a natural categorizer and organizer. This extends into every area of your life except art. Your powers of organization and management seem not to extend in this area. Because of this, when it comes to art, you can take it or leave it.” This comment drew a small chuckle and suppressed acknowledgment from Ulf, and an uncomfortable shift in the chair from Marika. Here I knew I was treading into a sensitive area because she was very serious about becoming an accomplished painter.

I continued to look at his hand for a few moments and then finally looked up, “You have a remarkable hand, please tell me your story”.

Ulf sat back in his chair and looked at me. “This is truly amazing. I do not know what you know of me, but I doubt if it is very much.” This was more meaningful than I realized at the time. Only ten years later would I find out why I had been deliberately sheltered from “Uncle” Ulf.

“You are much closer than you realize. When I was twelve years old, I became lost while going home through the woods in Sweden. I was on a pair of cross country skis and

managed to keep going all night and when they found me, I was still moving my legs although barely conscious. They hospitalized me for frostbite in several places, including my ears. The doctors had to remove everything in the left ear, and I have only about 40 percent of my hearing in the right ear. You will notice that Marika always sits to my right.

"The second health incident happened when I was in my late twenties. I was returning to Sweden from the Olympics—I was on the Swedish weight lifting team—and on the way back I caught pneumonia. It was so bad the doctors had to remove a portion of my left lung. I remained in the hospital for some time. Just as I was going to be released, they found that the remainder of the left lung had become infected and had to be removed as well. This kept me in the hospital for another two years hooked up to a respirator that mechanically did all my breathing for me. Then, just before I was going to be released for the third time, the doctors found an infection in the remaining lung and decided to remove the bad tissue right away. I was near death and again tied to the respirator for months before being able to breathe on my own. All the while I was in the hospital I was bed ridden with nothing to do but read and study all day. While in the hospital I was able to get three Ph.D.s, and received two more after being released. What was very interesting was that ever since the operations, I noticed that I have required less and less sleep. As long as I have my typewriter, newspaper, coffee and telephone within reach, I found that I did not need more than two hours at a time. The only trouble I have is in high altitude cities such as Mexico City, Denver, or the higher areas of Switzerland. When traveling there I always have a bottle of oxygen waiting for me at the airport.

"Because a great deal of my work is in the field of economics, I was eventually hired as a consultant to different corporations and subsequently to the board of directors. There was a time when I was on the board of forty European and American companies. My reputation is that I go into ailing corporations, fix them up so that they are somewhat profitable, while making most of my money on the increased value of the company's stock."

Here I thought of his Heart line which was normal and by no means self oriented, and wondered where his reputation as being cold and not people oriented had come from. I posed this question to him and received a now characteristically straight forward answer.

"There are many companies that would love me to go in and do anything from sit and look out the window to major reconstructive surgery. Part of my success is due not only to the ability to diagnose what is wrong, but also to pick those businesses which can be saved. My terms are very simple: if I can't get Carte Blanche, I don't accept the challenge. There are some decisions which are very hard to make because they will affect many people but, believe me, I am very thorough and will do what needs to be done without malice."

Our conversation went on for some time as he took me through one story after another about this corporation and that board of directors. Hand reading had allowed me to tap into the soul of someone in a matter of hours, not years.

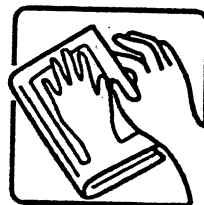
"Eric," Ulf started, "where are you going to after you leave Aux?"

"In all honesty, Ulf, I do not really have a fixed travel plan."

"Good," he responded, "then why don't you stay here for a few more days. There are a few more hands I would like you to look at."



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.



Book Review

by Richard Unger

Hands. Aspects of Opposition and Complementarity in Archetypal Chiromy, Yael Haft-Pomrock, Daimon Verlag, Einsiedeln, Switzerland, 1992

This is an intriguing, yet puzzling book on archetypal hand analysis.

Let's start with the intriguing. The methodology and explanatory format for hand analysis created by Haft-Pomrock are both unique. In a field replete with look-alike books, someone who has gone to such great lengths (over thirty years of research) to present new material deserves our applause.

The author does not invent her system out of thin air. She openly borrows from Spier, Debrunner, Wolff and others. Those already familiar with the basic tenets of hand analysis will easily recognize the hand shape typology and other aspects of analysis.

Where Haft-Pomrock sets out on a new trail is in her discussion of the feminine archetypes in the hands. Rather than settling for the traditional approach in naming the fingers and their mounds after male gods, she allots each finger (excepting hermaphroditic Mercury) male and female counterparts. Jupiter becomes Zeus/Hera, Saturn becomes Saturn/Athena, and Apollo is Apollo/Artemis-Persephone.

Various conditions of the fingers and mounds bring out different archetypal aspects of the god/goddess energies. To use Zeus/Hera as an example, the author presents four forms of Hera:

1. Parthenos: Hera as virgin, equated with eagerness or hesitancy depending on the characteristics of the finger,
2. Tellia: Hera as the married woman, knowing her worth as family or group leader,
3. Chera: Hera as the divorced or widowed woman, and
4. Hestia: a shadow element of Hera associated with devotion and sacrifice as a means of control.

Haft-Pomrock displays photographs of each type of index finger, with explanations of character based upon the mythological archetypes. For instance, if the index finger is bent in toward the wrist, looks heavy, and is slightly separated from the other fingers, this is Hera in the form of Chera, an indication of sadness.

The Moon, Venus, and Mars, as well as the lines of the palm, also receive archetypal explanations.

Another apparent innovation is her physical method of analysis. She analyzes the client's hands with elbows on the table, hands in the air, and palms toward the body. This she treats as the "inherent personality". The hand prints, in her system, reveal the "current expression". I have met hand readers who read the backs of the hands in detail, and others who like to read with the elbows on the table, but I have not come across this author's approach before.

As with every palmistry book I have read, there are statements in this one that agree and disagree with my own analyses. Haft-Pomrock sees the long, flat heart line ending under Zeus/Hera as, among other things, devotional (agree), and the head line upturned toward Mercury as an indicator of manipulation (disagree). She says that the head line stopping at the fate line shows "rationalizing behaviors" (interesting, I'll have to think on that one).

Now for the puzzling part of this book. The execution leaves me somewhat unsettled. The photographs seem too confusing for me to try out her system, and I wished the numerous archetypes were further fleshed out so I could understand better when and how to apply them.

Still, reading any palmistry book with a new approach makes me think my time is well spent.



Santa Fe Experience

by John Starr

Santa Fe, New Mexico, where I live and work, is a unique city with a European ambiance, and is even officially termed "the city different." I moved to Santa Fe fifteen years ago. Since that time I feel that I have connected with visitors and inhabitants alike in an exceptional way due to the intimate perspective offered a practicing chirologist.

My clientele falls into four categories as follows: A. Retirees; B. Artists; C. New Agers; and D. General. This article will focus on the Artist category.

I have defined Artists in a broad manner so as to include not only painters, sculptors, etc. but craftspersons, writers, musicians and anyone for whom creativity represents their primary pursuit. The two most common questions I encounter from members of this group are: "Do I have enough ability to make it as an artist?" and "Where do my talents lie?"

There is no small pressure involved in the first question, as the subject may be preparing to take considerable emotional and economic risk based on the feedback that they receive. Traditionally, palmists have regarded the Mount of Apollo as the measure of talent. Further, the line of Apollo has since

ancient times been thought to reveal an external expression of creative abilities. Speaking in a most general manner, my personal experience has proven the traditional guide lines to be valid. But, there are other significant indicators to be addressed, and other ways the creative worm can turn.

Apollonian energies and abilities are innately versatile. Quite commonly, creative potential revealed by a well developed Apollo is directed into adjacent realms also under the Apollonian domain. The two most likely areas into which such energies can be directed are romance and sales or public relations. In such cases, the Apollo Mount is secondary in development to another mount (not including Venus or Luna). Also, the middle and lower phalanges of the Apollo finger are more developed than the top phalanx, and the palm displays an Apollo line or thin multiple lines which run only between the heart line and base of the Apollo finger.



B-034 (Above)

Present age: 59. Received art degree early 20's, was a sculptor until early 30's when she changed to pen and ink for which she found herself better suited. Note ethereal, elongated hand which is hardly compatible with the dense medium common to sculpting. Also teaches art to children and adults. Good Apollo Mount and line of Apollo, long finger of Apollo, Girdle of Venus, whorl print on Apollo finger, well formed Venus Mount.

D-024 (Below)

Present age: 51. Opera singer, began performing in late 20's after formal training, still performing, became professor of performing arts for major university at age 48, also owns show dogs which she enters into competition. Well developed Apollo Mount with strong Apollo line, whorl print on Apollo finger, large Venus and Lunar Mounts, strong, graceful thumb, partial Girdle of Venus.



There is a short-list of six additional indicators which artistic hands display and which are normally absent from the type just mentioned. These indicators are: 1. sensitivity pads or nipples on the finger tips; 2. spatulate tip on the Apollo finger; 3. Girdle of Venus; 4. well developed Venus or Luna mounts; 5. extra long and stout Apollo finger; 6. tented arch, whorl, or peacock eye print on the Apollo finger. When any two of these indicators are found in accompaniment with the strong Apollo Mount and line, the artistic hand as previously defined is emphatically revealed. Furthermore, a hand which displays any combination of four of these indicators, even without a dominant Apollo Mount, can be classified as an artistic hand as long as a good Apollo line is present! See hand prints B-034 and D-024.

Identifying a medium for their creativity is a bit more challenging. To do this, the hand as a whole must be evaluated and the reader should possess a rudimentary knowledge of

the various art forms. But common sense and intuition go a long way under these circumstances. For example, long fingers denote detailed, patient expression while short fingers suggest big projects with less defined boundaries. A Saturn finger bending toward Apollo depicts strong interest in technique, process, and research. A handsome thumb with prominent lower joints and a large Venus Mount indicate music. To be sure, finding a medium is an ambitious undertaking in which persistence may be the most important factor, and to further complicate the matter, many artists leap from medium to medium during different periods of their careers. Just remember this: the true artist has a singular mission in life which is widely misinterpreted by the remainder of society, and that is purely and simply the creative beauty.



John Starr is a hand analyst, teacher and lecturer living in Santa Fe, New Mexico.



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The HAJ is pleased to publish the following information as a service to our readers and the members and faculty of the Cheirological Society.

The Society, founded in 1889, conducts educative research programmes on all aspects of cheirology, including studies of Cheiogrammeognomy and Cheiogrammeomancy, together with Cheiomorphognomy and Cheiomorphomancy. The Society arranges and conducts extensive lecture and seminar events.

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ANNOUNCEMENTS

Below: The graduating class of 1993-1994, International Institute of Hand Analysis, held in Sausalito, California.

Left to right: Richard Unger (Director), Larry Hyland, Reggie Paule, Janelle Burtis (Instructor), Rick Bernard, Sharon Collette, Teresa Simmons, Mary Lou Swartz, Ellen Siedenspinner. Taking photo: Alana (Instructor). Not shown: Nikki Ragsdale Donnelly (Instructor).



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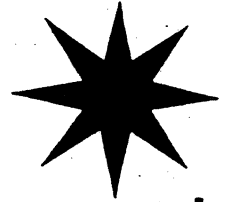


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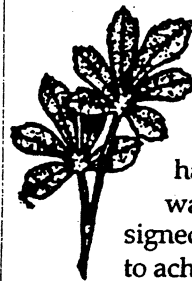
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- April 3 Graduate Program, Advanced, begins
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April 16-17 Yearlong Program begins. Richard Unger, Alana, Janelle Burtis
May 1 Workshop with Todd Zimmerman: *Breathwork and Your Life Purpose*; San Jose, California
May 14-15 Hand Analysis Intensive. Richard Unger, Alana; Sausalito, California
May 28-July 4 Richard Unger and Alana in Europe
June 12-14 Hand Analysis Intensive, Zurich, Switzerland (German/English)
June 26-28 Hand Analysis Intensive, Brussels
July Yearlong summer classes. Alana, Nikki Ragsdale Donnelly, Janelle Burtis
July 24-29 Workshop: *Blueprint for Life*. Richard Unger, Alana; Esalen
September 17-18 Sacramento Expo (tentative schedule)
October 22-23 Hand Analysis Intensive. Richard Unger; Sausalito
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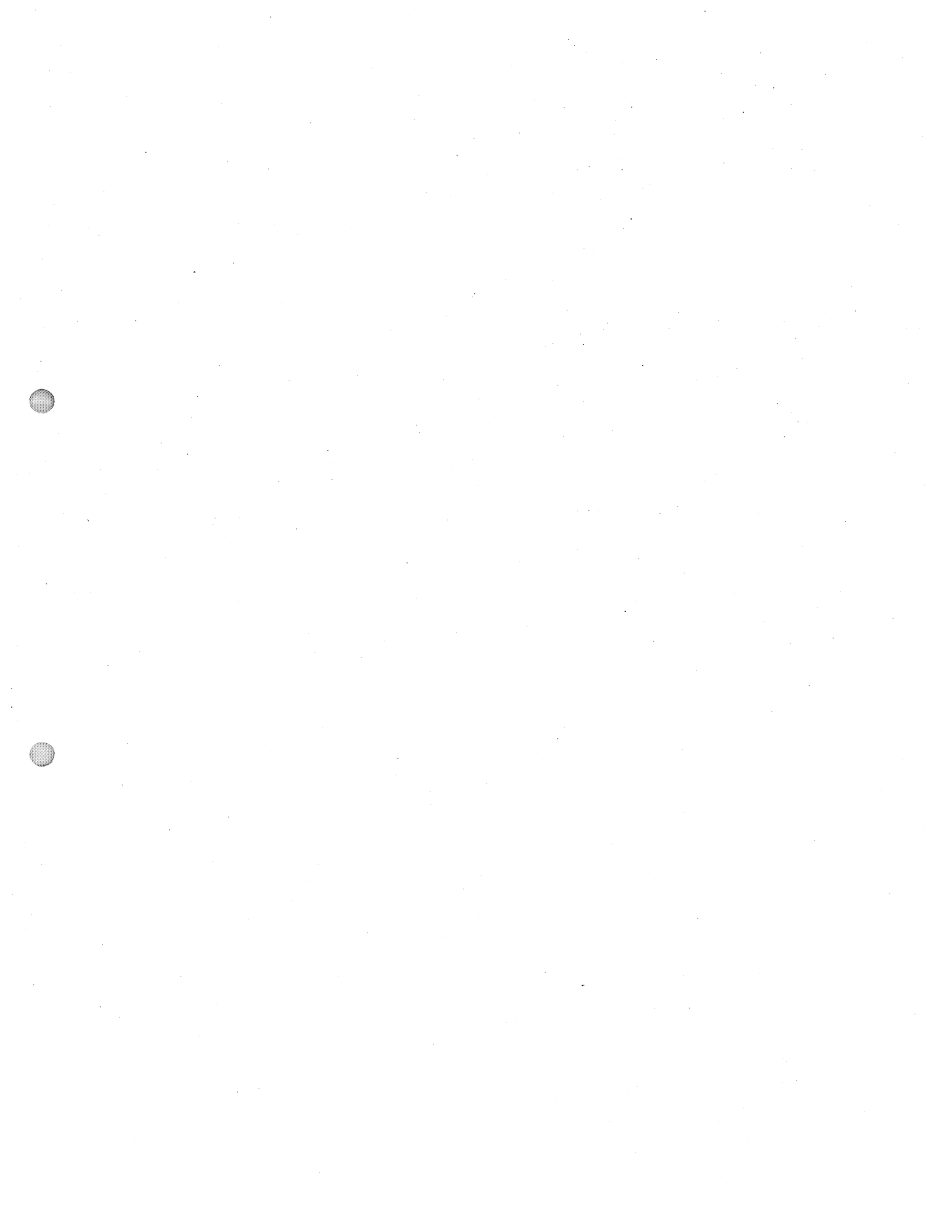
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Richard Unger

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*.

