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Predicting your
future.

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United States by Ballantine Books, a division of
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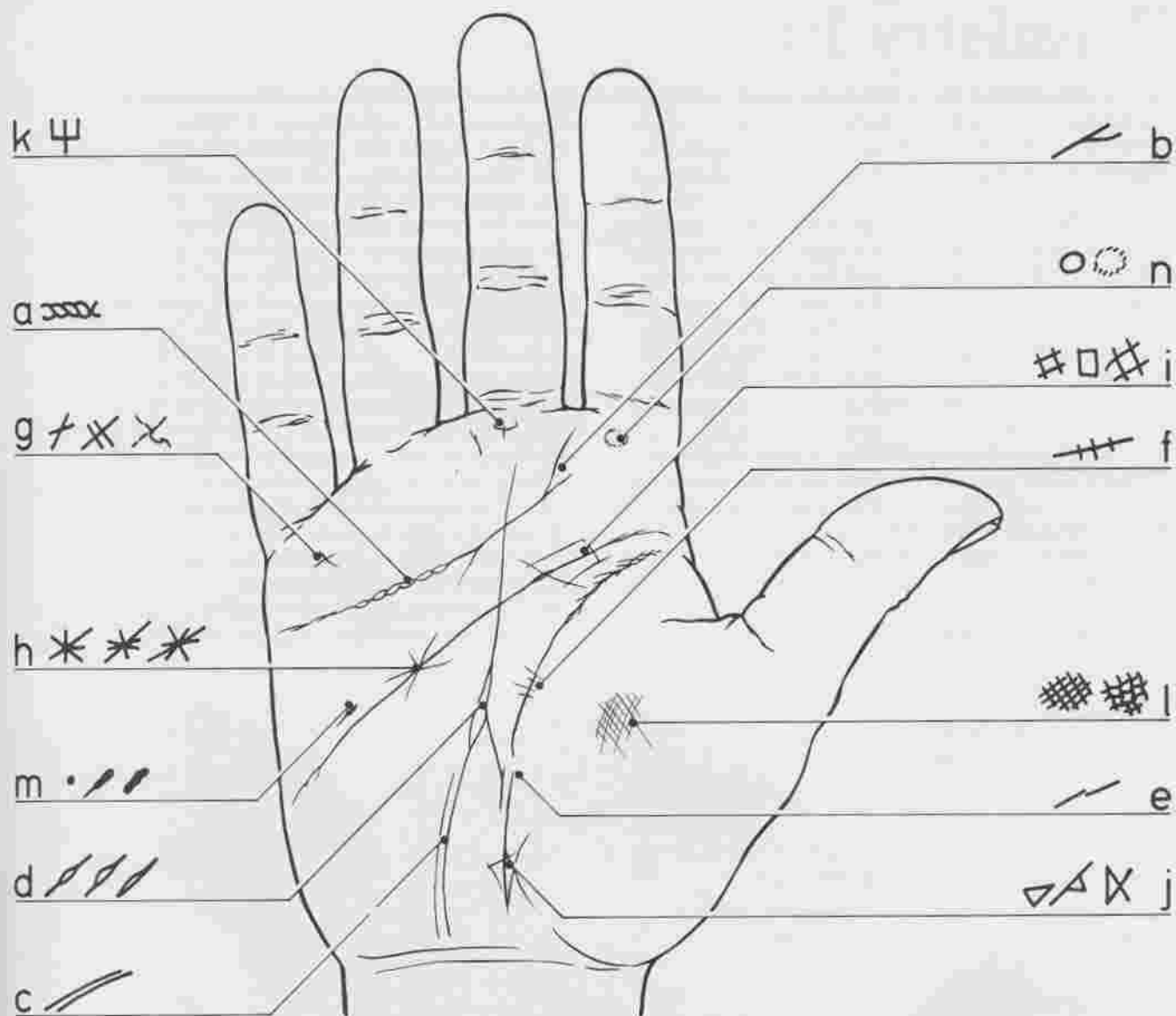
Library of Congress Catalog Card Number: 83-90069
ISBN 0-345-30716-X

Manufactured in the United States of America
First Ballantine Books Edition: October 1983

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Palmistry 9

Looking at a hand in close-up, we can see a variety of minor marks and textures and, of course, the distinctive fingerprint. All these can offer clues to the overall pattern of the hand.

Marks refer to the same area of life as the line or mount on which they appear. So, although the mark of a square always indicates protection, its meaning varies with its position. On the mount of Jupiter it protects against failure in worldly ambitions; on the mount of Mercury, against mental stress; on the heartline, from unhappiness in love; and so on.

Obviously these marks will not appear as clearly in a hand as in the illustrations, but they must be strong and distinct, however uneven in shape.

Fingerprint patterns are established about eighteen weeks after conception. Unlike the other lines on the hand, from then on they are fixed and unchanging. This, as we know, makes them very useful in the detection of criminals, but they can also be useful in the detection of personality. When more than one type of fingerprint pattern appears in a hand, their different characteristics will be blended in the personality. The number of fingers involved can give us an indication of the balance of that blend: a person with several fingers showing tented arches is likely to be considerably more stubborn than a person with just one!

Palmists also literally read between the lines. The area between the lines of head and heart should be a neat and well-defined oblong for the best possible portent of a balanced and steady progress through life – and nearly smooth, empty of all the collections of tiny lines found elsewhere. Otherwise there may be a tendency to imbalance, extremism of one kind or another, and a somewhat erratic and fitful life. And the larger the triangular area formed by the lines of head, life, and health, the better the omen.

MARKS AND TEXTURES

- a Chaining** Weakness, indecision, a tendency to be unlucky.
- b Forked line** Contradictions, divisions of interest.
- c Doubled line** Reinforcing and strengthening.
- d Island** Period of stress, weakness, breakdown.
- e Break** Unpleasant interruption in the progress of life.
- f Bar** Opposition, a barrier.
- g Cross** A shock or upheaval. If at the end of the line, failure.
- h Star** Sudden happenings, which may be triumphant or tragic. A many-starred hand indicates an exciting life.
- i Square** A sign of protection, good and positive qualities triumphing over the negative and bad.
- j Triangle** Harmony, peace, and good fortune.
- k Trident** Good fortune.
- l Grille** Confusion, lack of direction, uncertainty.
- m Spot** A temporary cessation.
- n Circle** A very rare sign. A similar effect to an island, except when found on the line of the sun or mount of Apollo. Then it is held to represent the sun and bring good fortune.

FINGERPRINTS

- A Low arch** Hard-hearted, insensitive, sceptical, unemotional, and materialistic.
- B Tented arch** Highly strung, artistic, and impulsive – but stubborn.
- C Loop** Mild-tempered and straightforward, with a quick, lively, and versatile mind.
- D Whorl** An individualist with a strong, definite personality. Potentially brilliant, best when self-employed.
- E Mixed** A mixed-up and muddle-headed personality. If you have any difficulty in differentiating one type of pattern from another, look for the triadus (F). An arch print does not have a triadus, a loop print has one, and a whorl has two.



INFLUENCE LINES

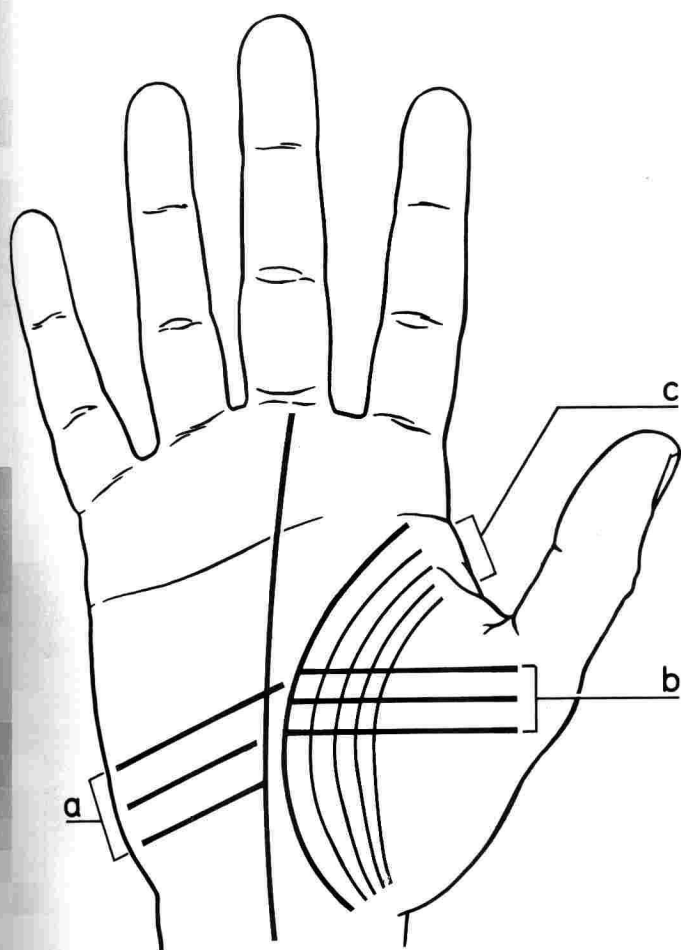
Starting from mount of moon and meeting line of fate (a)

A close relationship or marriage and, if the influence' line is the stronger of the two, the subject's partner will also be the stronger. If the lines cross, it indicates a divorce or similar separation; if they do not quite meet, a breach in the relationship at a fairly early point, eg a broken engagement.

Starting from mount of Venus and ending on lifeline (b)

A person greatly influenced by the people they love.

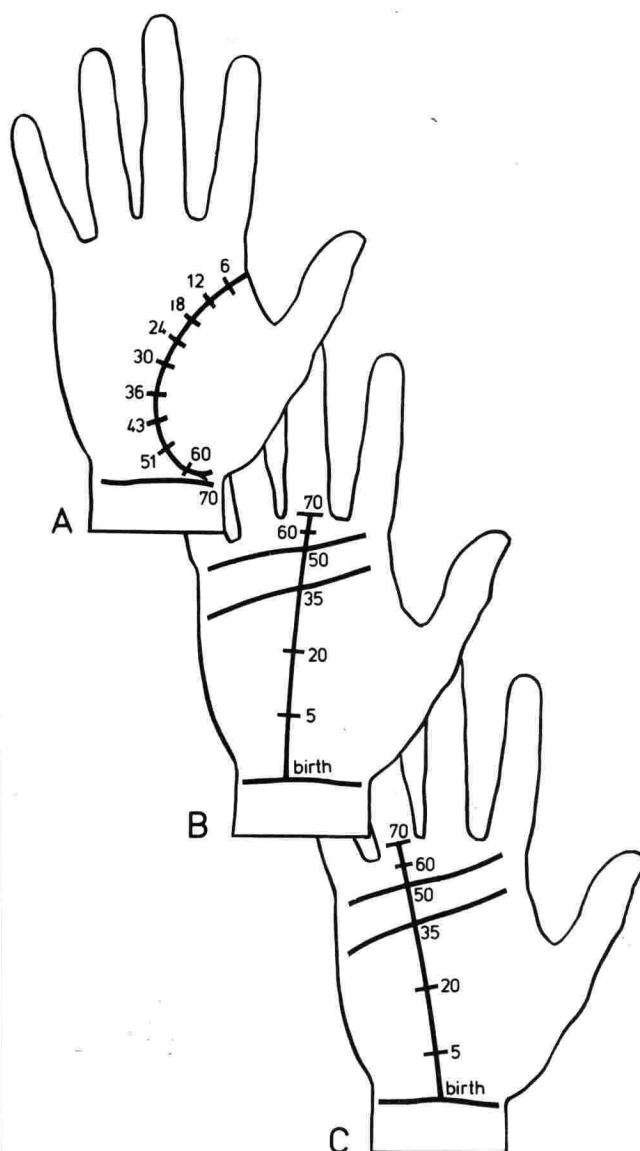
Curved lines parallel to lifeline (c) Each line is said to represent a person who will have a great influence on the subject's life.



TIMESCALES

Although it is impossible to be completely accurate about when an event shown in a hand will take place, it is feasible to make a reasonably accurate guess. Here we show approximate timescales on the lifeline (A), line of fate (B), and line of the sun (C).

The approximate dates for romantic relationships are shown by the distance between the marriage lines and the heartline; the farther from the heartline and the closer to the base of the fingers, the later the marriage.



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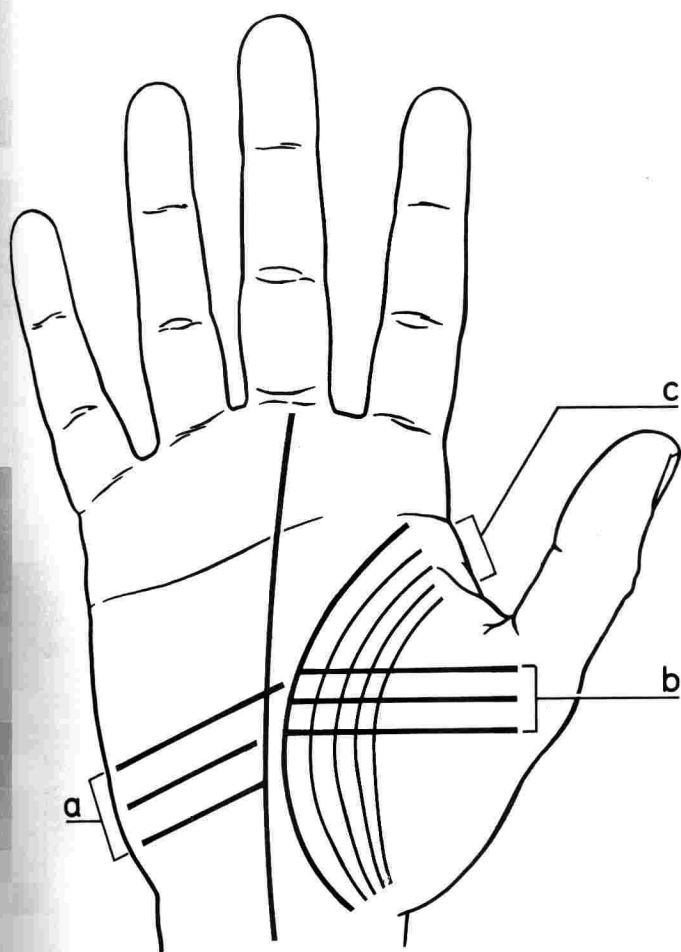
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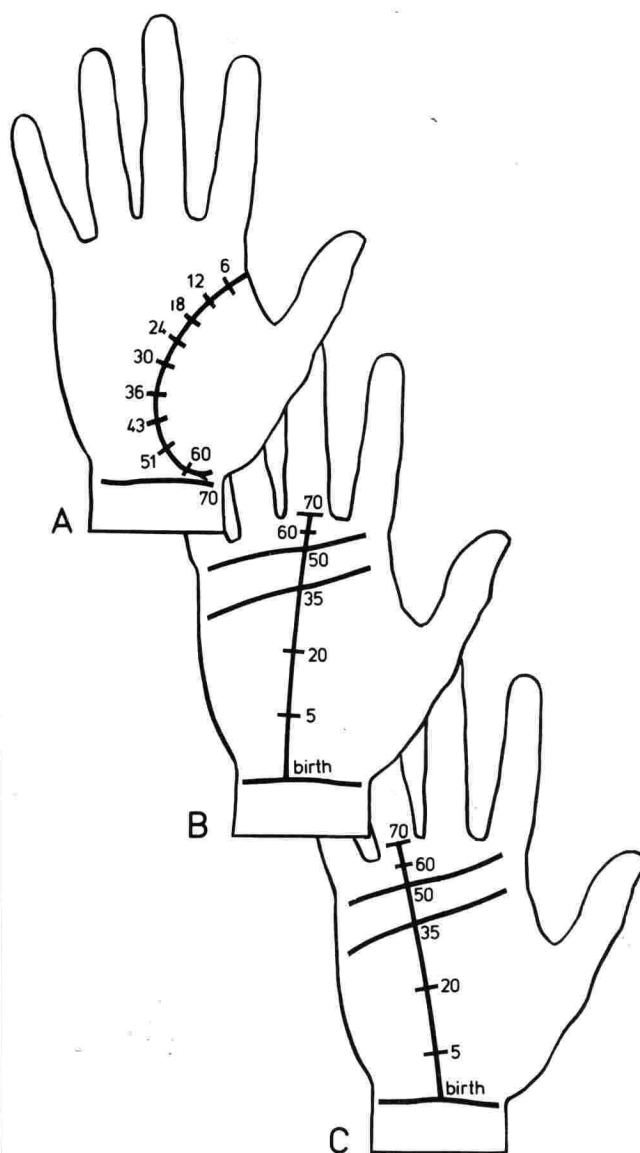
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Palmistry 8

1 GIRDLE OF VENUS

No line A well-controlled, calm personality.
Well-marked Over-emotional, craves excitement and variety.
Short Keenly aware of the feelings of others.
Blurred or broken Oversensitive.
Crosses lines of fate and the sun Witty, talented.
Ends on mount of Mercury Enormous reserves of energy, but a tendency to go to extremes.
Runs off side of the hand instead of making a semicircle Vacillating, a ditherer.

2 VIA LASCIVA (MILKY WAY)

Straight Restless, easily bored.
Straight and long, reaching mount of Mercury An eloquent speaker of dubious morality.
Curved A person who is their own worst enemy.
Curved, and beginning inside mount of Venus Liable to take things to excess. Someone who could easily become addicted – to drugs, alcohol, etc.
Branchline reaching to line of the sun Potential riches if the lines do not quite touch. Financial losses as the result of a relationship (eg an expensive divorce settlement) if they cross.

3 RASCETTES (BRACELETS)

Parallel and clearly marked A healthy, wealthy, long and peaceful life.
Chain-like top bracelet Eventual happiness after a difficult life.
Top bracelet arching into the palm in a woman's hand Possible difficulties in childbirth.
Line from top bracelet to mount of Jupiter A long and profitable journey.
Line from top bracelet to mount of the sun A trip to a hot country.
Line from top bracelet to mount of Mercury Sudden wealth.
Lines from top bracelet to mount of the moon Each line represents a journey.

4 HEPATICA (LINE OF HEALTH)

No line A strong and healthy constitution.
Deeply engraved Low physical resistance.
Wavy Digestive problems.
Blurred Lack of physical stamina.
Touches lifeline Take extra care of health at that time.

5 LINE OF MARS (THE INNER LIFELINE)

When present Sustains life in time of illness or danger.

6 LINES OF MARRIAGE

Strongly marked A marriage or close relationship. The number of lines is supposed to indicate the number of such relationships.
Weakly marked Each line indicates a minor romantic attachment of little importance.
Long and straight A long and happy relationship.
Broken A divorce or separation.

Broken lines overlapping A reunion after a separation, perhaps remarriage to the same person.

Double line A relationship with two people at the same time, the relative depths of the relationships being indicated by the strength of the lines.

Curves downward Will outlive partner.

Strong curve upward to base of little finger Staying unmarried but not celibate.

Curve upward to line of the sun A marriage to a famous or wealthy person if the lines do not quite touch. If the lines cross, the marriage will be unhappy.

Starts with a fork Delay or frustration at the start of a relationship.

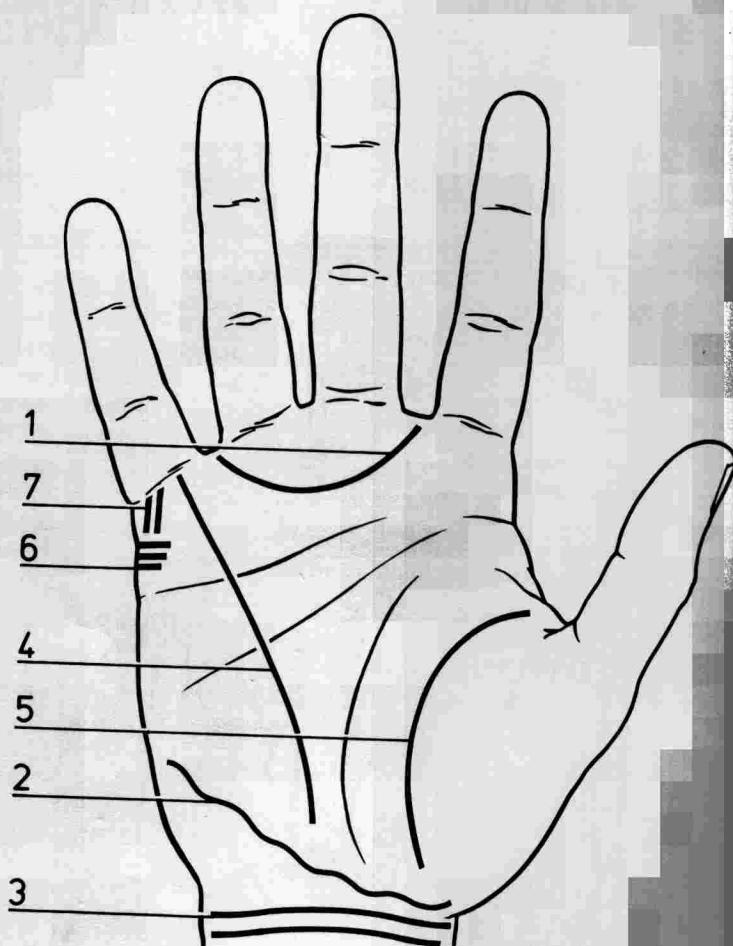
Ends in a fork A divorce or separation.

Crossed by a line running from base of finger of Mercury Opposition to a relationship.

Crossed by girdle of Venus An unhappy marriage, a nagging partner.

7 CHILD LINES

When present The lines run from the base of the finger of Mercury to the marriage lines. The number of lines are said to indicate the number of children, with the stronger lines representing boys, and the fainter lines girls.



LIFELINE

Long and clear Good vitality, a healthy constitution.
Short and checkered Lacks energy, may be physically frail.

Chain-like appearance Alternating enthusiasm and torpor, energy coming uneasily in fits and starts.

Discontinuities in the line Changes in the direction of life.

Break in the line on one hand only An illness, followed by a speedy recovery.

Break in the line on both hands A more serious illness.

Many small branches running upward Good health, prosperity.

Many small branches running downward Poor health, financial setbacks.

Starts on mount of Jupiter (7) Highly ambitious – and likely to succeed.

Starts from headline (8) Very controlled and calculating.

Starts well below headline (9) Lacks control, uninhibited.

Ends in a fork with one branch ending in mount of the moon Indicates long-distance travel.

Branchline to mount of Jupiter Self-confident and self-assured.

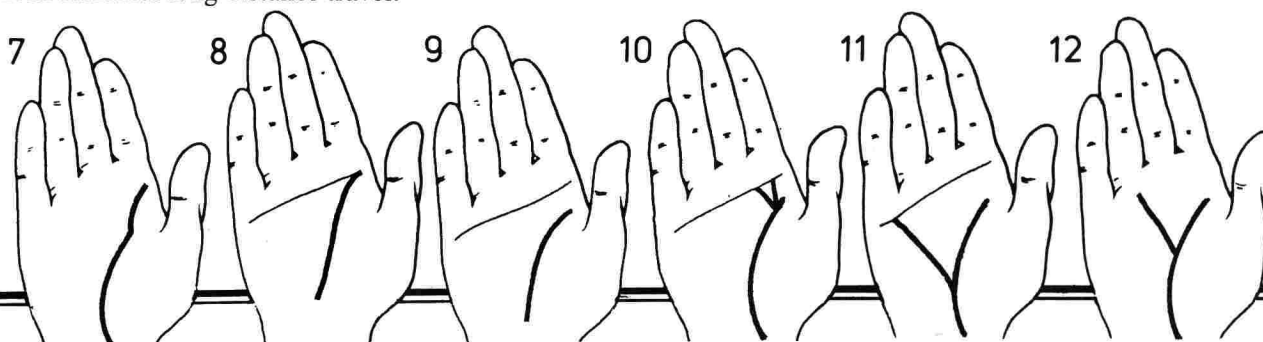
Two small branches from beginning of line onto headline (10) An inheritance: could be money, but more likely to have been given a good start in life by parents.

Branchline to headline from halfway down line (11) Success and recognition will come in middle age.

Branchline to mount of Saturn Life will be a struggle, must make own way without outside help.

Branchline to mount of the sun (12) Talents will be recognized and rewarded.

Branchline to mount of the moon A longing for a new stimulus, for change. Traditionally, a sea journey.



LINE OF THE SUN (LINE OF APOLLO)

No line A life of disappointments and setbacks, however talented the owner of the hand.

Clear and straight A lucky person with a charming and sunny nature.

Blurred Lacks concentration, wastes effort.

Starts close to wrist between mounts of Venus and the moon, ends in mount of the sun (16) Nothing ever goes wrong in this life.

Starts from life or fateline, ends in mount of sun Success as a result of using talents and energy.

Starts from headline (17) Success in middle age as result of own efforts.

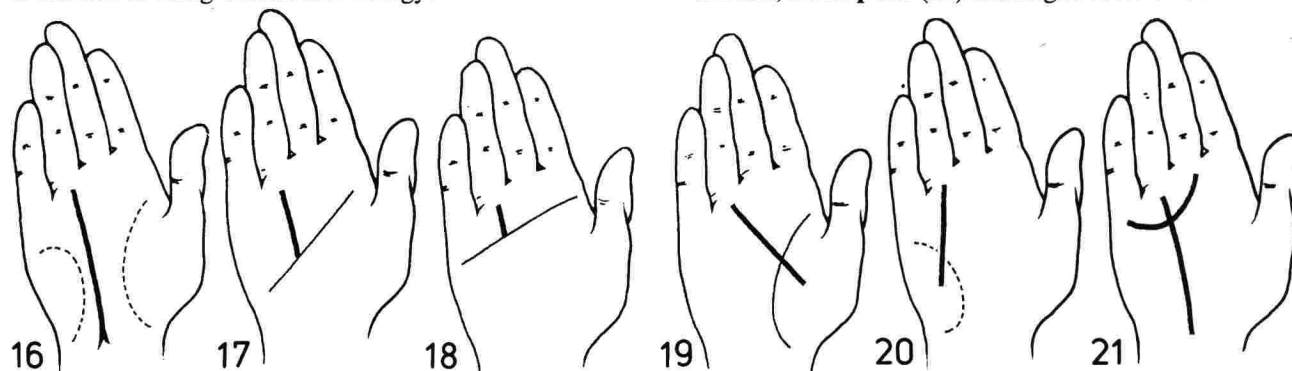
Starts from heartline (18) Warmth, happiness, and sufficiency in old age.

Starts from mount of Venus (19) Artistically gifted.

Starts from mount of the moon (20) Strongly attractive to the opposite sex, a person idolized by the masses.

Ends in many small lines Unsettled, with many conflicting interests.

Ends in a fork with prongs on mounts of Mercury, Saturn, and Apollo (21) Lasting success on a firm base.



Palmistry 7

HEARTLINE

Long, generously curved, and some distance from the bases of the fingers Warmhearted, sensual, demonstrative.

Longer and stronger than headline The heart rules the head.

Straight Reserved and self-interested.

Short and faint A limited capacity for love.

Very long, deep, and close to the fingers Possessive, jealous.

Chain-like appearance A flirt.

Blurred appearance Tendency to emotional difficulties.

Many small branches (1) A vivid, dynamic personality.

Each branch is supposed to represent a romantic attachment, pointing upward for those that are successful and downward for those that are not.

Broken in several places Unfaithful, lacks constancy.

Broken under second finger Jilted.

Broken under third finger A jilt.

Broken sections overlapping A temporary separation.

Starts in middle of mount of Jupiter (2) Fussy and discriminating when choosing friends and lovers, extremely loyal to those chosen. Seeks to marry well.

Starts with a fork on mount of Jupiter (3) Lovable and easy to live with, makes a good marriage partner.

Starts with a large fork, one prong on mount of Jupiter and one on mount of Saturn (4) Changeable, moody, has difficulty in living with others.

Starts between fingers of Saturn and Jupiter A relationship that involves friendship as well as love.

Starts on mount of Saturn (5) Sensual, but lacking real depth of feeling for others.

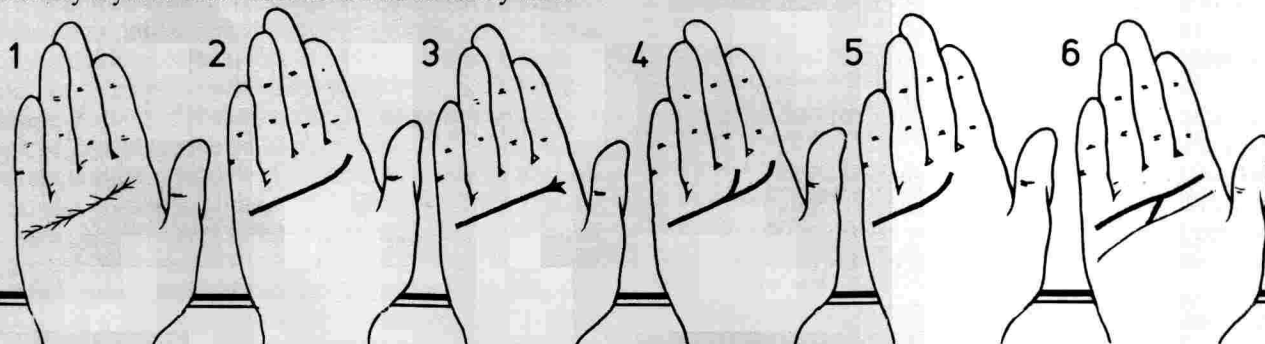
Chain-like appearance and starting on mount of Saturn Contempt for the opposite sex.

Starts at same point as headline and lifeline Extremely selfish and lacks any control over the emotions.

Branchline running to headline (6) A partner met through work, or a marriage that is a working partnership.

Running together with headline as one line Known as the "simian line." A sign of enormous internal struggle, possibly of mental handicap.

Branchline running to fateline A romance, if the branchline does not touch the fateline; a wedding if they just touch; an unhappy marriage if they cross.



LINE OF FATE

No line A smooth and uneventful life.

Straight and unbroken A successful, untroubled life.

Chain-like sections Indicate unhappy periods in life.

Wavy Argumentative, changeable, disorganized.

Break in the line Sudden change in circumstances.

Broken sections overlapping Planned major changes.

Short bar across line Setback or obstacle.

Reaching mount of Saturn Trying to exceed own powers.

Curved toward mount of Jupiter Success through effort.

Starts from headline or heartline Success late in life.

Starts from lifeline (13) Hampered by early environment and family surroundings. Point of separation of lines shows when independence was or will be achieved.

Starts from top bracelet (14) Early responsibility.

Starts from mount of the moon A varied life, much traveling.

Starts from mount of Venus, ends on mount of Saturn (15) A secure and loved childhood, supported by

parents and family. Possibly success through inheritance.

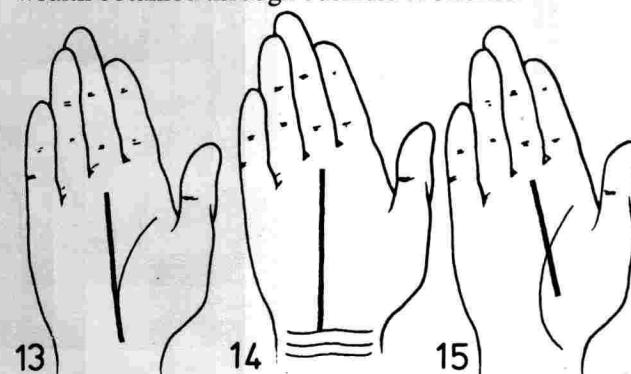
Ends on headline Prone to errors of judgment, bad planning that leads to misfortune.

Ends on heartline Sacrifices necessary in the cause of love or duty.

Ends on mount of the sun Popular and talented.

Branchline to line of the sun A successful partnership. If the lines cross, the partnership will fail.

Branchline to mount of Mercury Achievement and wealth obtained through business or science.



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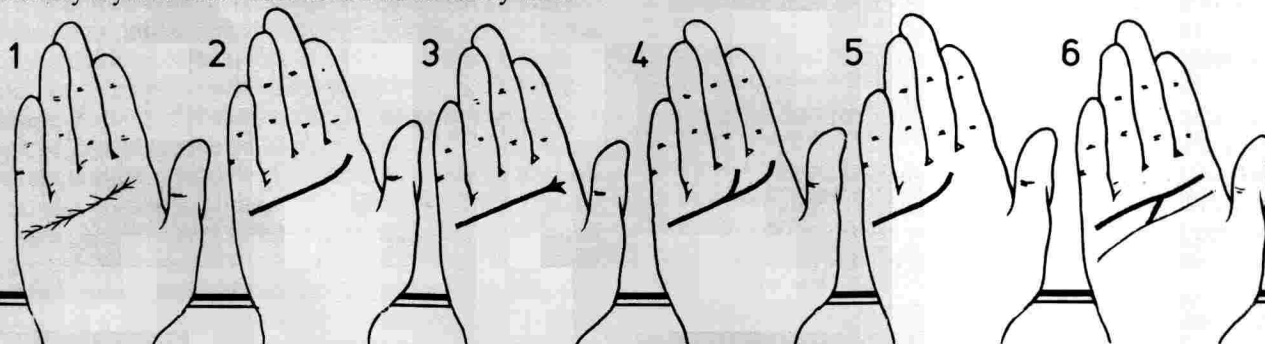
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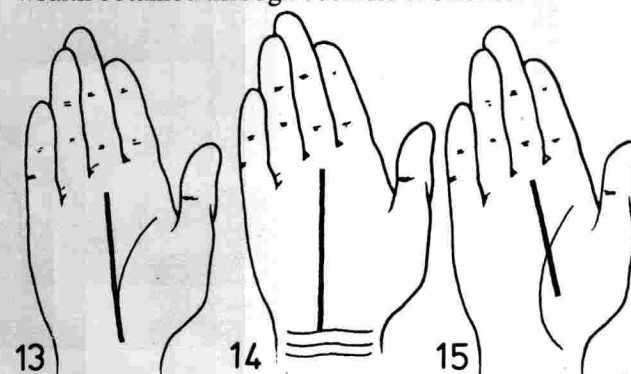
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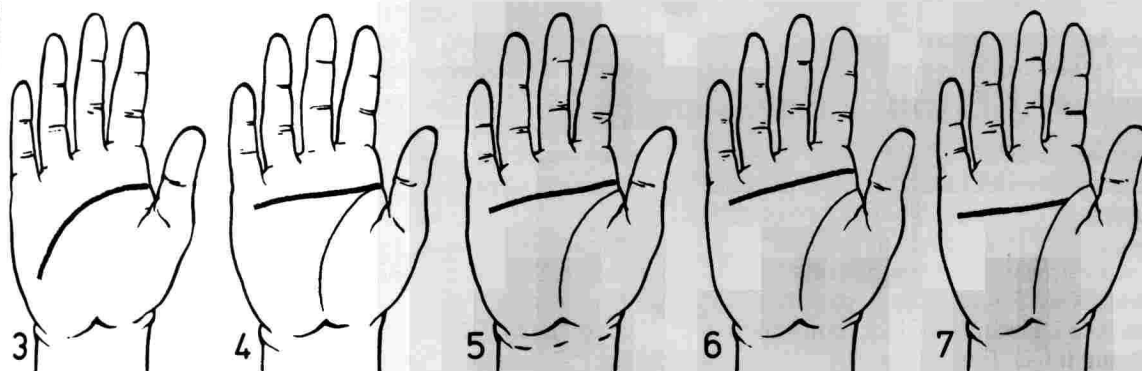
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Clear and distinct Good concentration.

Chain-like appearance Poor concentration, scatterbrained.

Break in the line. A traumatic event with a far-reaching effect on mental attitudes.

Discontinuities in the line Changes in mental attitudes, but less traumatic.

Starts just touching lifeline (4) A prudent, moderate, and balanced nature.

Starts with a small separation from lifeline (5) Independent and enterprising, in need of a definite direction in life to prevent wasting energy on trivia.

Starts with a wide separation from lifeline (6) Foolhardy and excitable.

Starts linked to lifeline for some distance (7) Very cautious. Needs encouragement, responds badly to criticism.

Starts inside lifeline on mount of Mars (8) Touchy, irritable.

Ends with a large fork that touches both the mount of the moon and the heartline (9) Able to be subsumed in another's personality, will give up everything for love.

Long, sloping, ends with a fork Clever and diplomatic, with a talent for self-expression.

Straight, ends with a small fork pointing to the mount of the moon (10) Imagination restrained by common sense.

Ends in a large fork (11) Too versatile, unable to achieve excellence in any one thing.

Ending in a three-pronged fork (12) Combines intelligence, imagination, and business ability.

Ends in mount of Mercury Very good at making money – has the Midas touch.

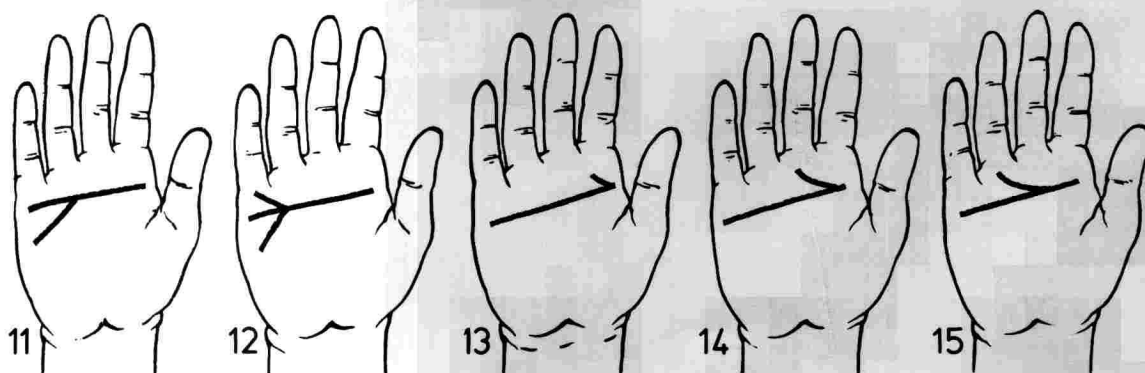
Branchline to mount of Jupiter (13) Ambitious and successful.

Branchline to mount of Saturn (14) Ambitious, but will have to struggle for success.

Branchline to mount of Apollo (15) Achieving success through the use of own talents.

Branchline ending between third and fourth fingers A successful scientist or inventor.

Branchline to mount of Mercury Successful in business.



Palmistry 6

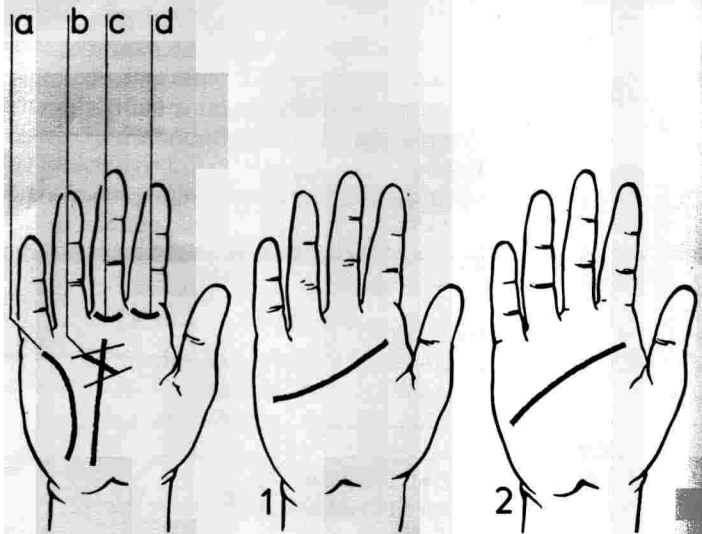
The three major lines – the head, heart, and life lines – appear on nearly every hand. Although it is possible to have one or more of these lines missing, in practice it is unlikely that you will ever see such a palm.

The lifeline does not indicate how long you will live: the old wives' tale that a short lifeline indicates a short life should be forgotten. What the lifeline does show is the strength of a person's vitality, their "life energy," and so it should be read in conjunction with the thumb, the finger of Jupiter, and the mount of Venus, which are also important in this area. Similarly, the heartline, which is concerned with our emotions, should be referred to those other indicators of our feelings, the finger of Mercury and the mount of Venus.

The headline is concerned with our mental attitudes. Like all the lines in the palm, it should be related to the shape of the hand. For example, you would normally expect to find a straight headline on a practical hand: a sloping headline would be unusual. (It could indicate a person who uses their imagination in a practical way, perhaps a designer or inventor.) But a sloping headline on a sensitive hand would merely act as a confirmation of the imaginative nature you had already suspected. Unlike the major lines, the minor lines – the line of fate, the line of the sun, and so on – can be present or absent. Indeed, the lines on the palm can and do change, growing clearer or less clear, developing disruptions or losing them. So it would not be surprising to see a strong line of fate (the most changeable of all the lines) in the hand of an adult where there had not been one in the child. And in some cases, we would certainly prefer the line to be absent: the more robust your constitution, the less likely you are to have the misnamed line of health in your hand. Of the more commonly occurring lines, the line of fate relates to our destiny; the line of the sun to our good fortune, and to our creativity; the girdle of Venus to passion; the Via Lasciva to our desires – for money, sensual pleasure, and so on; and the bracelets to health, wealth, and travel. The lines of health, marriage, children, and influence have their own eponymous spheres of influence.

RARE LINES

Some lines are extremely rare. The line of intuition (a), for example, which curves from the mount of Mercury to the mount of the moon, and is only found in the hands of the strongly psychic, as is the mystic cross (b), a large cross appearing in the space between the headline and the heartline. Or the ring of Saturn (c), a semicircle on the mount of Saturn, which is held to indicate a constant striving for the impossible, leading to continual disappointment. And the ring of Jupiter (d), known as Solomon's ring, which circles the base of the index finger and is found in the hands of great leaders and those of great wisdom.



HEADLINE

Length This indicates the level of intelligence, breadth of understanding, and use made of intellectual potential. The longer the line, the greater the importance played by intellectual matters.

Straight across palm (1) Practical and realistic, down-to-earth, a good organizer.

Long and straight Shrewd, a good forward planner with a good memory.

Sloping toward mount of the moon (2) Sensitive and imaginative.

Long, reaching top part of mount of the moon (3) A talent for self-expression.

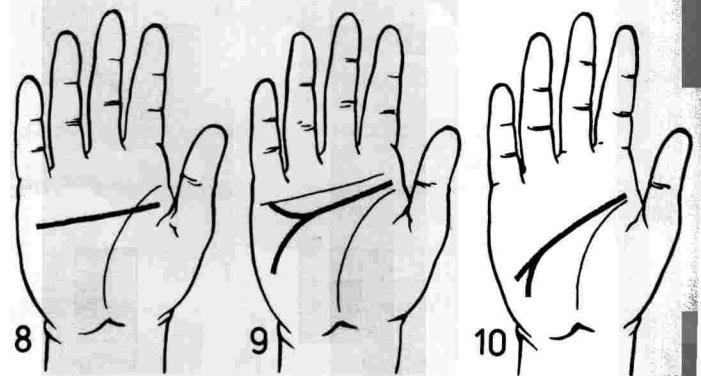
Long, reaching lower part of mount of the moon Over-imaginative.

Running toward center of wrist Out of touch with reality.

Curving up toward heartline Good business ability, good at making money.

Running close to heartline Narrow in outlook.

Weak, and some distance from lifeline A tendency to gamble.



the fingers. They share the same names as the fingers (the mount of Apollo is also known as the mount of the sun), and usually either reinforce or counterbalance what the fingers reveal. Worthwhile personality clues can also come from a blurring of the boundaries between the mounts.

Mars, the god of war, does not give his name to any of

the fingers, but instead to two mounts on the hand, the upper and lower mounts of Mars. The upper is linked with moral courage and resistance; the lower, roughly triangular in shape, with physical courage and aggression.

♀ MOUNT OF VENUS (1)

Broad, firm, and rounded Healthy, warmhearted, sincere, compassionate, loves children.

Flat, underdeveloped Delicate constitution, detached and self-contained nature.

Large A high degree of vitality.

Very large, overdeveloped Extremely energetic physically, hedonistic.

High and firm Highly sexed.

High and soft Excitable and fickle.

Lower part of mount more prominent Energy probably channeled into artistic concerns.

Marked with a large saltire A person who has only one great love in their life.

♂ LOWER MOUNT OF MARS (2)

Normal size Physically brave, resolute, able to keep a cool head in a crisis.

Flat, underdeveloped Cowardly, afraid of physical suffering.

Very large, overdeveloped Violent and argumentative, possibly cruel, but never afraid of taking risks.

♂ MOUNT OF JUPITER (3)

Normal size Enthusiastic, ambitious, good-tempered, friendly. Self-confident and generous. Conventional and conservative at heart, a lover of pomp and ritual.

Flat, underdeveloped Selfish, lazy, inconsiderate, lacks confidence.

Very large, overdeveloped Arrogant and overbearing, totally self-centered, driven by ambition.

Connected with the mount of Saturn Happier working in partnership than alone.

♄ MOUNT OF SATURN (4)

Normal size An introspective nature, serious-minded, studious, prudent.

Flat, underdeveloped A run-of-the-mill person with an unremarkable destiny.

Very large, overdeveloped Gloomy, withdrawn, a recluse. Possibly morbid and suicidal.

Leaning toward the mount of Jupiter A solemn person who aims high.

Leaning toward the mount of Apollo Has an intense appreciation of beauty.

☉ MOUNT OF APOLLO (MOUNT OF THE SUN) (5)

Normal size A pleasant, sunny nature, with a lucky streak. Has good taste and artistic leanings.

Flat, underdeveloped Leads a dull, aimless existence, and has no interest in the arts or any form of culture.

Very large, overdeveloped Pretentious, extravagant, and hedonistic.

Leaning toward the mount of Mercury Able to make money from the arts.

Connected with the mount of Mercury Any introvert or extravert tendencies shown in the fingers will be reinforced.

☿ MOUNT OF MERCURY (6)

Normal size Quick-thinking but subtle. Lively, persuasive, hard-working, needs variety and company.

Flat, underdeveloped Dull, gullible, and humorless. A failure.

Large A good sense of humor.

Very large, overdeveloped A sharp conman, materialistic and light-fingered, a cheat.

Marked by short, straight lines (a) The "medical stigmata." Caring, compassionate, a potential healer. Usually found in the hands of doctors and nurses.

♂ UPPER MOUNT OF MARS (7)

Normal size Morally courageous.

Flat, underdeveloped Cowardly, interested only in self-preservation.

Very large, overdeveloped Bad-tempered, sarcastic, mentally cruel.

☾ MOUNT OF THE MOON (8)

Normal size Sensitive and perceptive, romantic and imaginative, artistic, possibly with a great love of the sea.

Flat, underdeveloped Unimaginative, unsympathetic, unstable, cold, bigoted.

Very large, overdeveloped Overimaginative, introspective, probably untruthful.

High and firm Creative, with a powerful and fertile imagination.

High and soft A touchy, thin-skinned, fickle dreamer.

Reaching to the mount of Venus Extremely passionate.

Reaching toward the wrist Supposed to indicate the possession of occult powers.

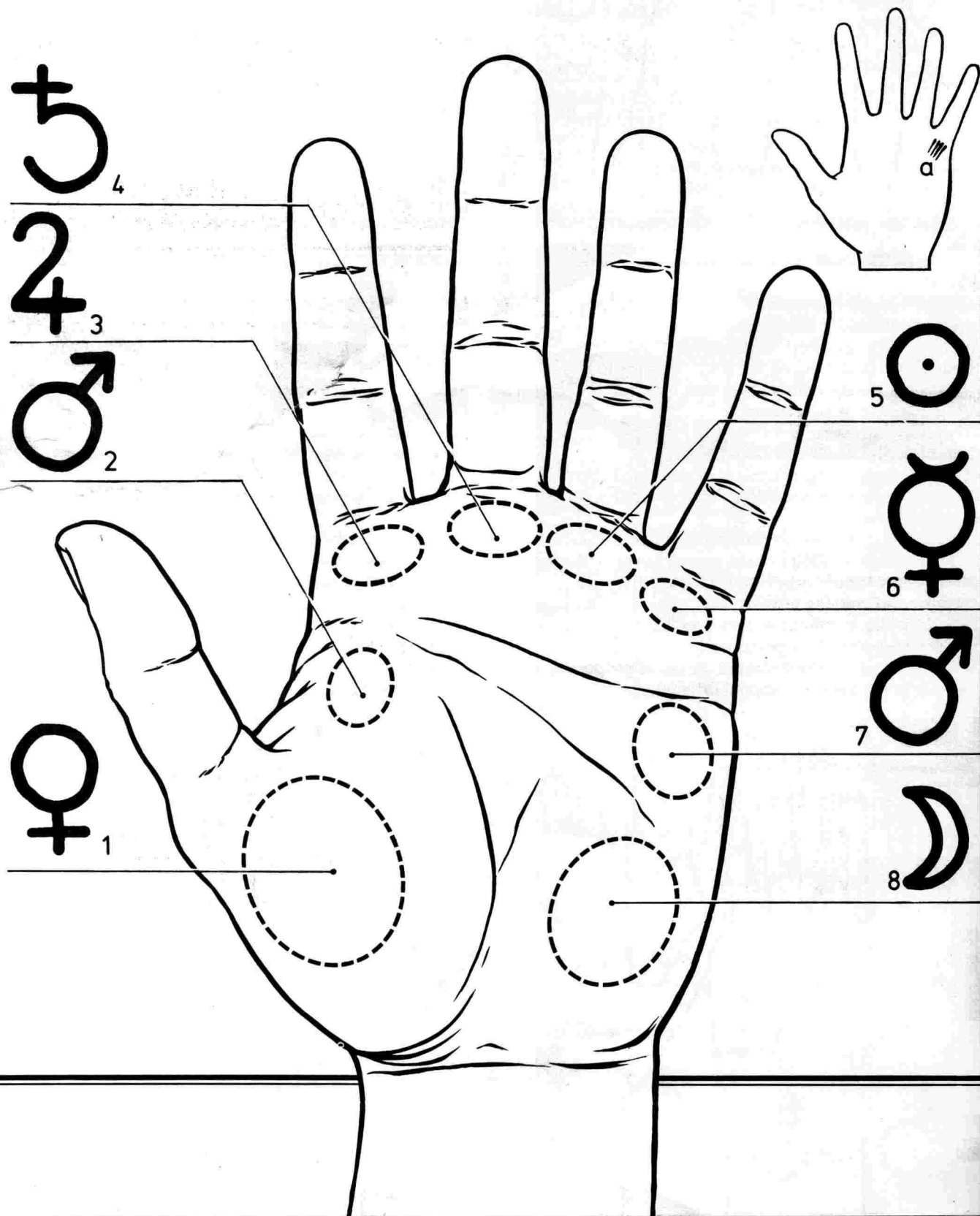
Palmistry 5

The base of the thumb, its third phalange, is called the mount of Venus. And – like the goddess, or the planet in astrology – this phalange brings emotional matters to join will and logic in the thumb's overall range of reference.

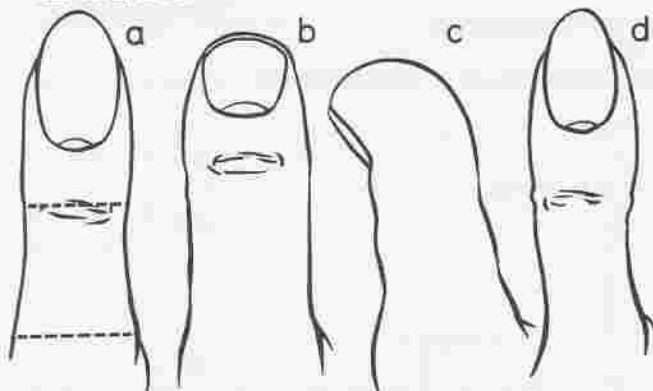
As we have already seen, the areas nearer the thumb are concerned with our relationships with the outside

world, and those farther away with inner matters. So on the other side of the palm is another important pad of flesh, called the mount of the moon. And it reflects both lunar folklore and astrological references in its connection with intuitive, imaginative, even mystic mental activity.

Other mounts around the palm are found at the base of



Bent, hidden under fingers Unhappy and self-destructive.
Forming clear right angle to palm when outstretched A strong sense of justice.
Forming an angle greater than a right angle Too tender-hearted.



PHALANXES OF THE THUMB

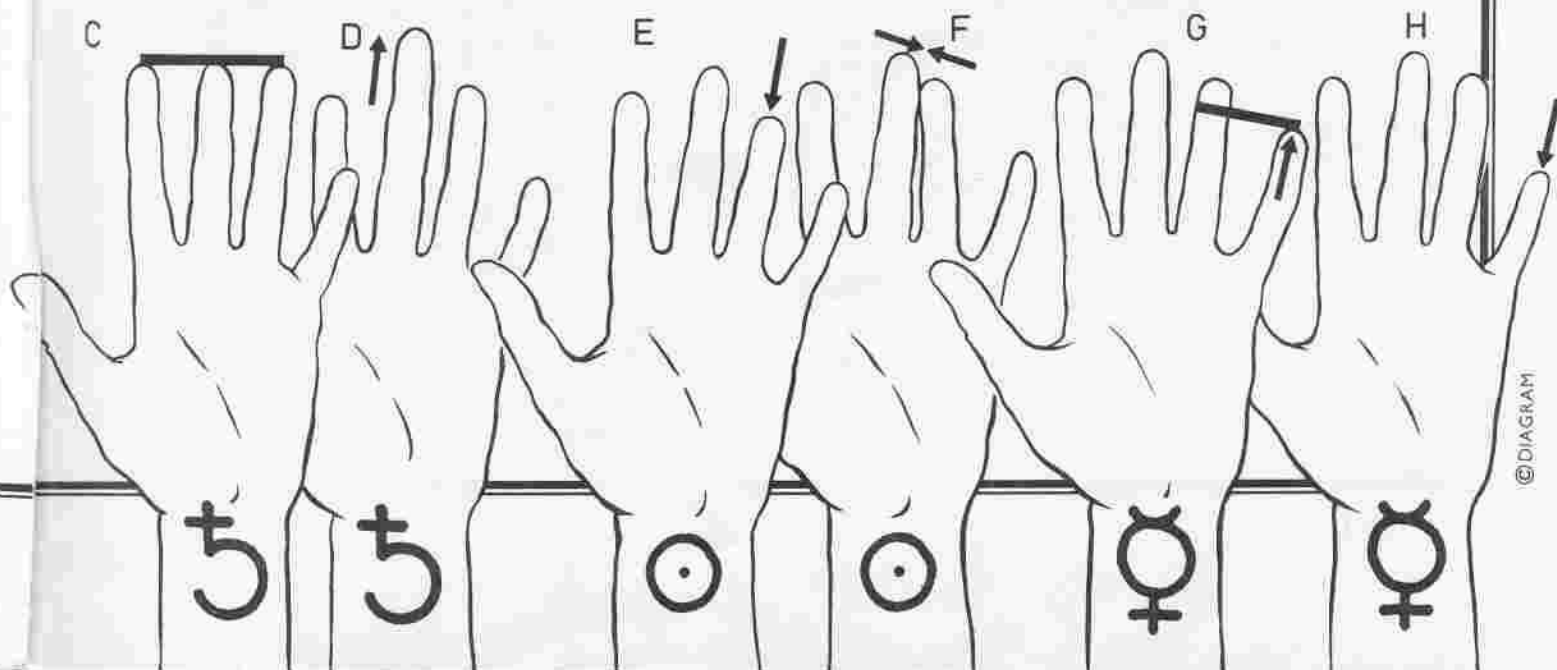
Equal length (a) Well-balanced personality.
Full thumb – first and second of fairly even width (b) Blunt, outspoken.
Broad and sturdy first Plenty of stamina and well-directed energy.
First longer than second Energy uncontrolled by logic.
Very tapered first Lacks stamina and vitality.
Clubbed first (c) Violent, full of uncontrolled energy. Traditionally the "murderer's thumb."
Broad and sturdy second Logical, thoughtful, thinks before acting.
Second longer than first Inhibited, feels restricted.
Waisted second (d) Quick-thinking, tactful, impulsive, can be evasive.

☉ THE THIRD OR RING FINGER: APOLLO

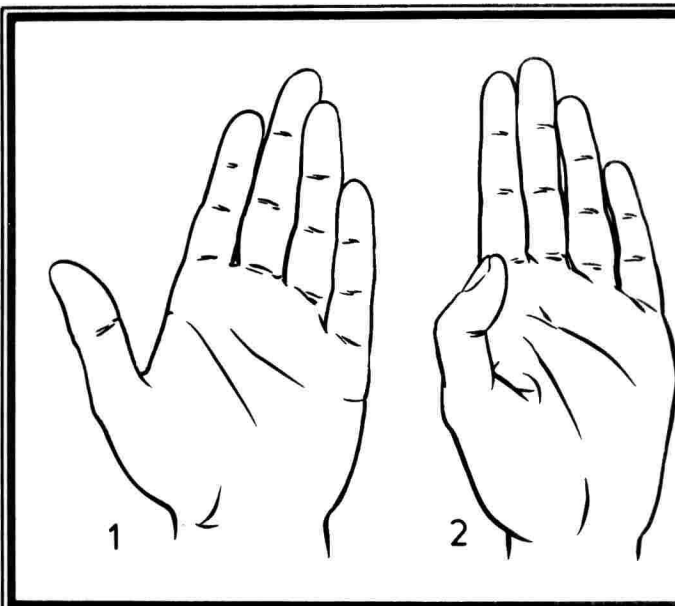
Strong and smooth Emotionally balanced.
Smooth, with smooth joints Creative.
Long Conceited, longing for fame, wanting to be in the limelight – a good sign for those with careers in show business or advertising.
Very long Introverted.
Short (E) Shy, lacks emotional control.
Third phalange longest Desires money and luxury.
Bending toward second finger Anxiety-ridden, always on the defensive.
Second and third fingers bending together (F) Secretive.
Nail phalange bending toward second finger Afflictions of the heart – these may be emotional or physical.
Bending or drooping toward palm when hand is relaxed Has difficulty in coming to terms with the inner or intuitive aspects of the personality.
Crooked or otherwise distorted, or out of proportion to the rest of the hand Emotional difficulties.

♀ THE FOURTH OR LITTLE FINGER: MERCURY

Reaching above top crease on third finger Highly intelligent, fluent, expressive, good business ability.
Reaching nail on third finger (G) Untrustworthy.
Short (H) Difficulty in making the best of oneself.
Long first phalange Knowledgeable, considerable interest in education.
First phalange very much longer than the others Tends to exaggerate or to embroider the truth.
Short or almost non-existent third phalange Degeneracy.
Bending toward third finger Shrewd, clever in business and at making money.
Bent toward palm when hand is relaxed Sexual difficulties.
Twisted or crooked Dishonest, a liar, uses questionable business practices.



Palmistry 4



THUMB

Long A good leader, clear-minded, willpower tempered by good judgment.

Very long Tyrannical, despotic, determined to get own way.

Short Impressionable, indecisive, with the heart ruling the head.

Large Capable and forceful.

Short and thick Obstinate.

Small and weak Lacking in energy and willpower.

Straight and stiff Reserved, loyal, reliable, cautious, stubborn.

Flexible A flexible nature, easy-going, generous, tolerant, tends to be extravagant.

Smooth joints Full of vitality.

Knotty joints Energy comes in erratic bursts.

High set Acquisitive, mean.

Low set (1) Courageous, versatile.

Lies close to palm (2) Not quite honest.

4 THE FIRST, INDEX, OR FORE FINGER: JUPITER

Top level with bottom of nail on second finger A leader, a person with the power to govern.

Top below bottom of nail on second finger Timid, feels inferior, avoids responsibility.

Same length as, or longer than, second finger (A) A dictator, self-centered, one determined to make others obey.

Curved in a bow toward second finger Indicates acquisitiveness. This can range from collecting as a hobby if the curve is slight to hoarding and miserliness if the curve is pronounced.

Top phalange bending toward second finger Persistent, stubborn.

Normal length, but shorter than third finger (B) A good organizer, capable of taking charge, but preferring to work in partnership.

Same length as third finger Well-balanced and self-assured.

Longer than third finger Proud, ambitious, longing for power.

Long and smooth Good prospects in work, business, and in the outside world in general.

Short Lacks stamina and confidence.

Very short Self-effacing, frightened of the outside world.

Very thick Dogged and determined.

Very thin A person who will succeed in imagination but not in reality.

Crooked Unscrupulous, determined to get their own way regardless of the consequences.

Phalanges marked with deep straight vertical lines These are known as the "tired lines." They indicate overwork and fatigue.

3 THE SECOND OR MIDDLE FINGER: SATURN

Straight, and in good proportion to the other fingers A prudent and sensible person, with good concentration and an ability to plan ahead, but who needs privacy.

Long, strong, and heavy Serious and thoughtful, likely to have a hard and difficult life.

Same length as first and third fingers (C) Irresponsible.

Slightly longer than first and third fingers Dry, cool, socially withdrawn.

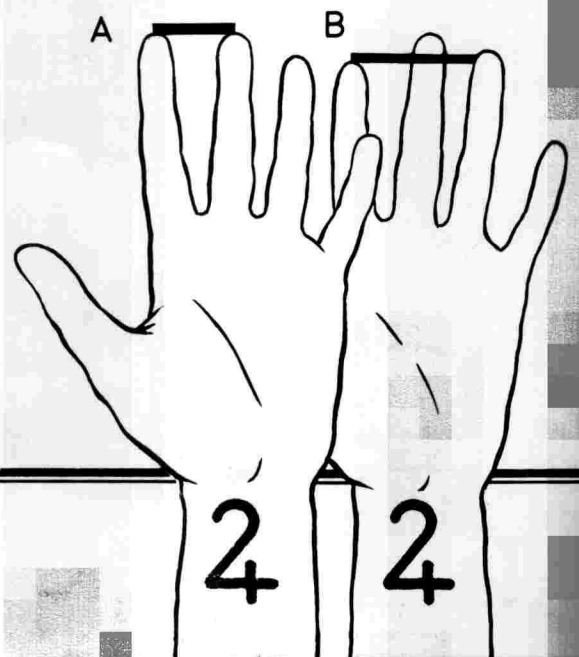
Very long (D) Morbid, melancholic, pedantic.

Short Intuitive, unintellectual.

Middle phalange longest Green-fingered, loves the country.

Curved Shows the inclination to the inner or the outer side of life, depending on the direction of the curve.

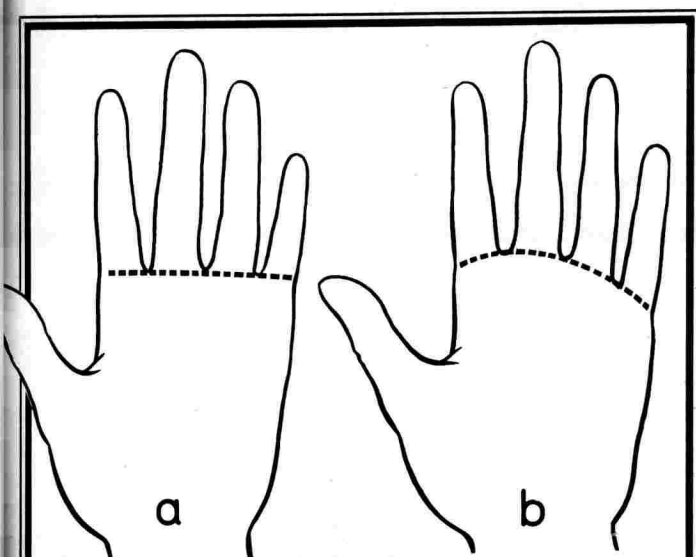
Crooked Full of self pity.



the square shape will balance the impulsive nature shown by the smooth joints, and indicate a person of good intuition. But in a pointed, smooth-jointed finger we have a double indication of impulsiveness – quite possibly a person who never looks before they leap. For many palmists, the thumb is almost as important to a reading as all the fingers put together. Some Hindu palmists are known to restrict their reading to the thumb alone, and to ignore the rest of the hand! The thumb bears no god's name (although it is sometimes linked with the first house of the horoscope) but it is a key indicator of the level of vitality or life energy. The larger the thumb, the more vital and powerful the

personality, especially when linked with a strong index finger.

The thumb's phalanges each have their traditional associations – the first (bearing the nail) with the will, the second with logic. Like the fingers, the thumb properly has three phalanges, but the third is the pad of flesh that frames one side of the palm. This is traditionally put together with the other similarly prominent pads on the hand, which are known as mounts.



THE SET OF THE FINGERS

The second finger is never set low, but decides the level for the other fingers.

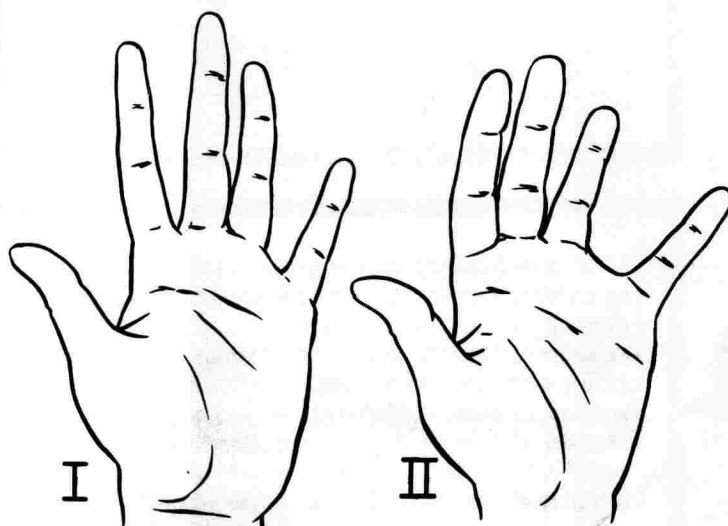
Even set (a) A person with a positive nature and plenty of common sense, one who will do well in life.

Uneven set (b) The most common set: life will be more of a battle, full of ups and downs.

Low set first finger A shy, unassertive person, who inwardly feels superior to everyone else.

Low set third finger A person frustrated in career matters, one who has had to take a job contrary to real talents and inclinations.

Low set fourth finger Nothing comes easily, and this person will have to struggle hard to succeed.



HAND SPAN

Fingers held stiffly together Cautious, suspicious, and unsociable.

Evenly spaced fingers A well-balanced mind, likely to be successful in any field.

Well-separated fingers Independent and freedom-loving.

Wide gap between all fingers Frank, open, and trusting – an almost child-like nature.

Widest space between thumb and first finger Outgoing, a generous disposition.

Widest space between first and second fingers Not easily influenced by others, independent in thought and action.

Widest space between second and third fingers Free from anxieties for the future, light-hearted.

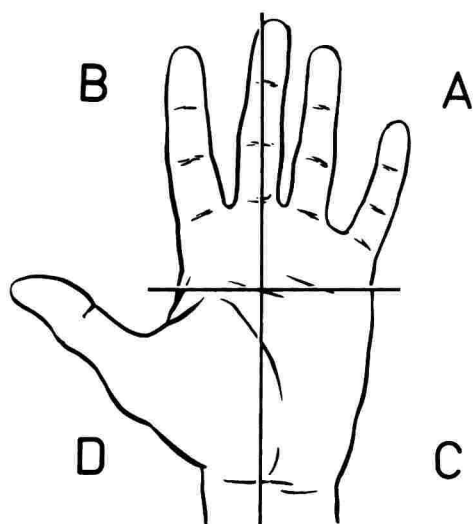
Widest space between third and fourth fingers (I) An independent and original thinker

Fourth finger very separated from the other fingers (II) Difficulties in personal relationships, isolated and alienated.

Palmistry 3

Palmistry has its connections with astrology. The signs of the zodiac, for instance, divide into four groups of three that are linked with the four elements, as are the modern types of hand shapes. But the astrological connection becomes even more explicit with the names given to the fingers – names of Roman gods that are also in most cases the names of planets, and so impart some of the planetary qualities as the horoscope sees them.

The index finger is the finger of Jupiter – the king of the gods for the dominant finger. In this finger can be seen much of the person's outer, worldly tendencies – ambition, prospects for success, life energy.



AREAS OF THE HAND

Palmists regard the hand as being divided into four main areas, each related to a particular facet of the personality.

A The inner active area, relating to close relationships and sexuality.

B The outer active area, relating to social attitudes and relationships with the outside world.

C The inner passive area, relating to the subconscious.

D The outer passive area, relating to energy and creative potential.

FLEXIBILITY AND BEND OF THE FINGERS

Stiff fingers A stiff person, unyielding, rigid, set in their ways, but also practically inclined.

Curved fingers, bending slightly toward the palm A prudent and acquisitive nature.

Curved and stiff fingers Fearful, cautious, narrow-minded, tenacious.

Supple fingers Attractive and unconventional, somewhat careless.

Curved fingers, bending away from the palm Someone who ignores rules and regulations, who is chatty and good company.

Backward curving and supple fingers An open mind, inquisitive, attractive.

The middle finger is the finger of Saturn, and if it is strong it reveals the presence of the saturnine qualities of character – a certain seriousness and melancholy. The third or ring finger is the finger of Apollo (astrologically, the sun), with which we move toward inner concerns. And the little finger is the finger of Mercury, revealing much about human relationships. Palmists look too at the shape of the fingers, their flexibility, and their position on the hand in relation to one another. They also read much into the separate segments or "phalanges." So, as always, you should remember to take the overall view. For example, in a square, smooth-jointed finger, the reflective qualities of

FINGER SHAPES

Long Intelligent.

Short Impulsive, hasty, less intelligent.

Large Painstaking, slow-thinking.

Square (1) Thoughtful, cautious.

Spatulate (2) Energetic.

Waisted Considerate.

Tapered (3) Impulsive, artistic, punctilious.

Slender Introverted, an aesthetic nature.

Thick and short Selfish.

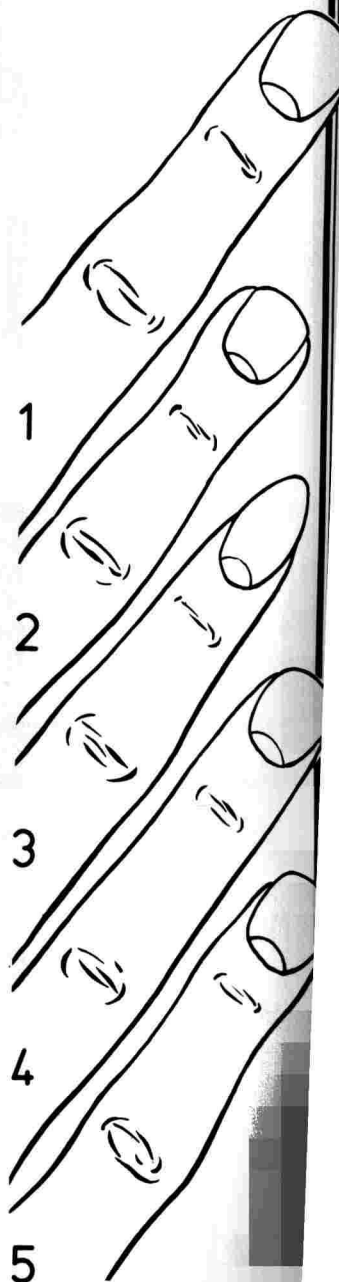
Crooked Malicious, easily irritated.

Puffy Hedonistic.

Smooth joints (4) Quick-thinking, impulsive.

Knotty joints (5) Deep-thinking, dignified.

Large joints Methodical, rational.



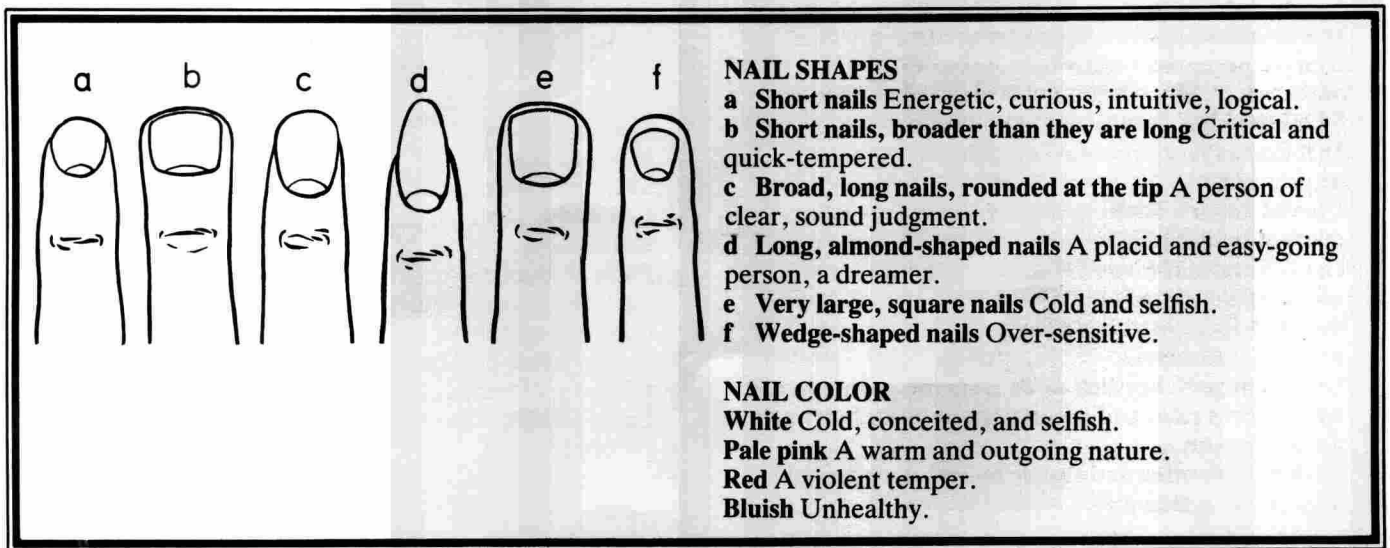
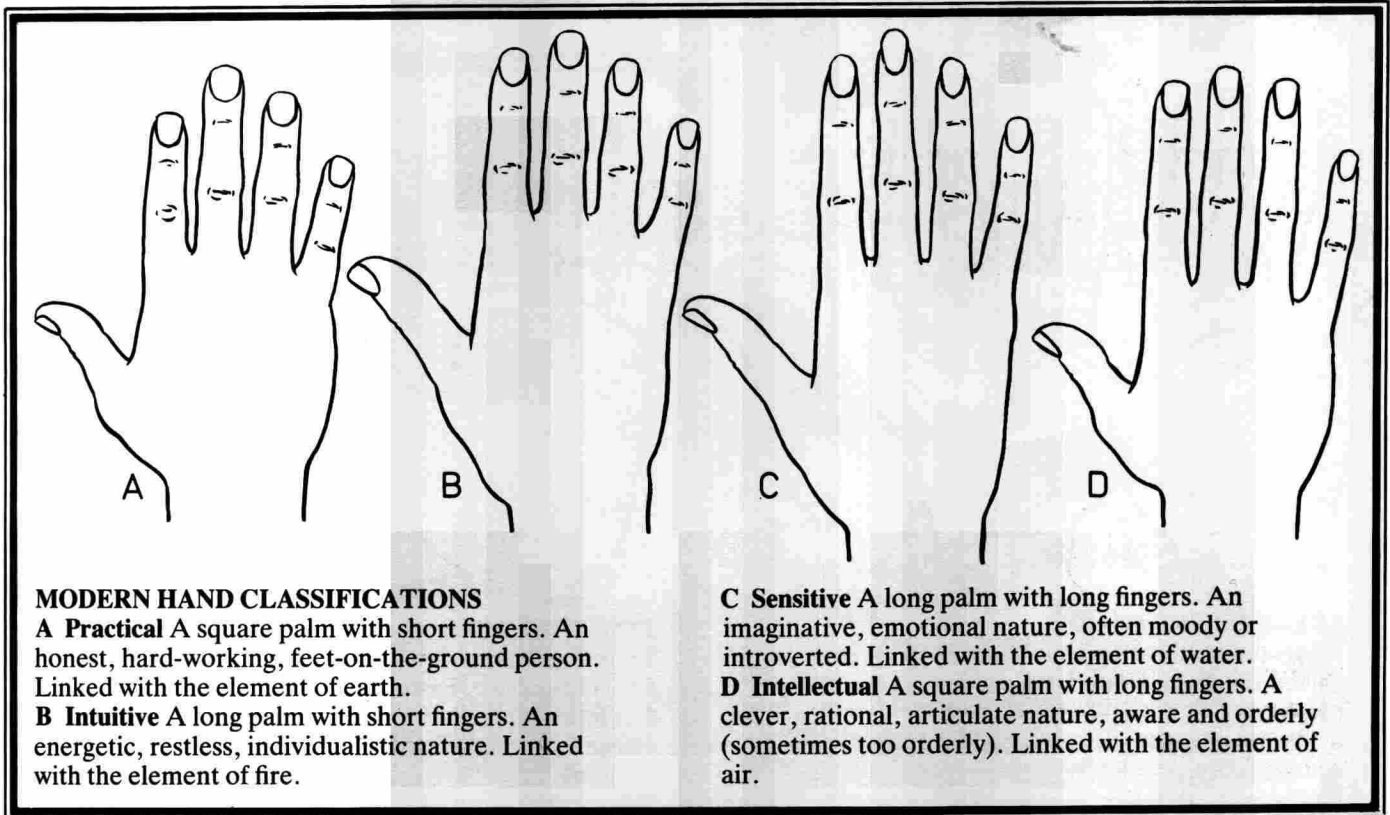
your subject's hand. Someone whose hand is small in comparison to the rest of their build will think and act on a large scale, behaving decisively, and leaving the detail to others. Proportionately large hands indicate a thoughtful, patient mind and – surprising as it may seem – a skill with fine, delicate, detailed work.

A palm with a firm and elastic texture usually belongs to an optimistic, healthy person; a soft, flabby, and fleshy palm indicates sensuality and indolence; and a hard, dry, wooden palm a tense, chronic worrier.

Nearly all doctors inspect a patient's fingertips when

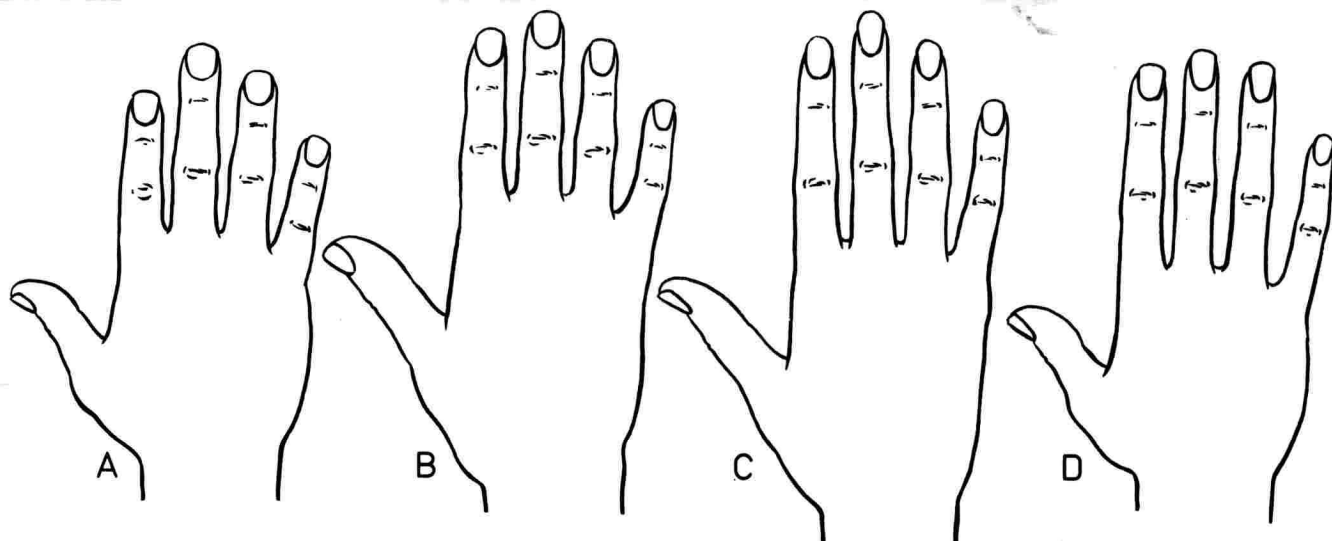
making an examination, as the nails give important indications of a person's state of health. And just as we usually accept that people who bite their nails tend to be tense and anxious, so the shape and color of the nails can give us hints to the character of their owner.

So, as you begin your reading, carefully consider the hand as a whole before going on to look in detail at the fingers, mounts, and lines. If you intend to work from a handprint, remember to take a good look at the whole hand as you make the print!



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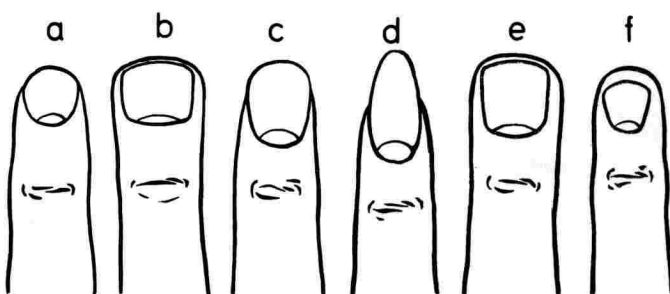
MODERN HAND CLASSIFICATIONS

A Practical A square palm with short fingers. An honest, hard-working, feet-on-the-ground person. Linked with the element of earth.

B Intuitive A long palm with short fingers. An energetic, restless, individualistic nature. Linked with the element of fire.

C Sensitive A long palm with long fingers. An imaginative, emotional nature, often moody or introverted. Linked with the element of water.

D Intellectual A square palm with long fingers. A clever, rational, articulate nature, aware and orderly (sometimes too orderly). Linked with the element of air.



NAIL SHAPES

a Short nails Energetic, curious, intuitive, logical.

b Short nails, broader than they are long Critical and quick-tempered.

c Broad, long nails, rounded at the tip A person of clear, sound judgment.

d Long, almond-shaped nails A placid and easy-going person, a dreamer.

e Very large, square nails Cold and selfish.

f Wedge-shaped nails Over-sensitive.

NAIL COLOR

White Cold, conceited, and selfish.

Pale pink A warm and outgoing nature.

Red A violent temper.

Bluish Unhealthy.

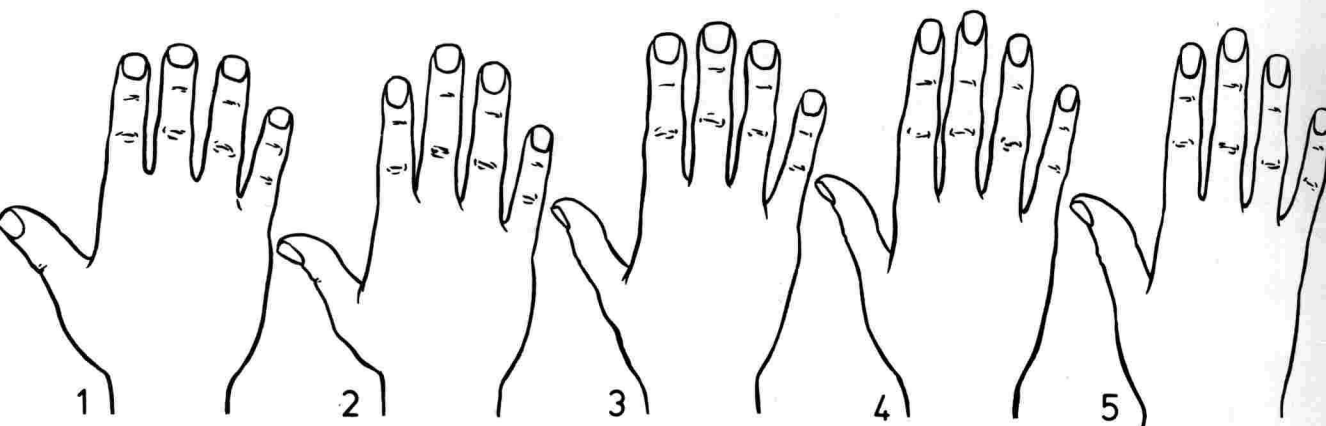
Palmistry 2

Traditionally, fortune tellers asserted that there were seven basic types of hand shape. And these seven revealed some equally traditional attitudes to society and its hierarchy – for at one end was the delicate, languid hand of the aristocrat, and at the other was the peasant's coarsened and work-hardened fist. But even so, there may be useful clues to be gained in your own readings from this old classification, and the seven types deserve to be briefly noted.

These days, however, palmists are more ready to admit that these seven rigid classifications are somewhat

unrealistic. So modern palmists have refined their classification of hand shapes into only four basic types, which do tend more or less to occur in reality. They also keep a traditional flavor by relating them to the four elements of the ancient world – earth, fire, water, and air – which are linked in turn with corresponding character traits.

Whichever classification system you use, however, it will give you nothing more than a few initial hints, general pointers to start off your overall reading. Further pointers can be found in the size and texture of



TRADITIONAL HAND CLASSIFICATIONS

1 Elemental A thick, broad, short-fingered hand. A slow-thinker, perhaps with a crude, physical nature.

2 Square (or useful) A square palm, with broad and blunt fingers. A practical, conventional, unadaptable, unintellectual nature.

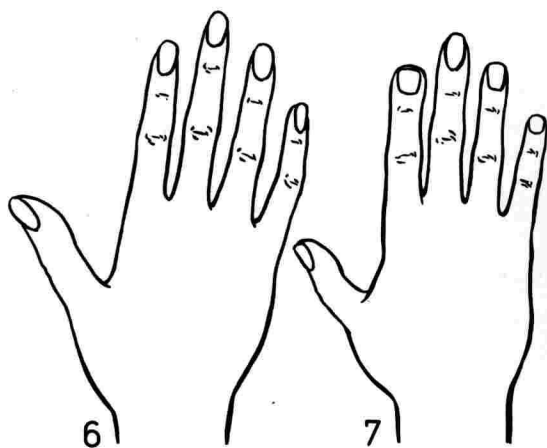
3 Spatulate A spade-shaped and straight-fingered hand. An ambitious and energetic nature, independent, erratic, not much given to intellect.

4 Philosophical Broad-palmed, with heavy joints on the fingers. A logical, cautious nature, thoughtful and introverted, analytic rather than fanciful.

5 Artistic (or conic) A long and flexible hand with tapering fingers. A sensitive, creative nature, more impulsive than methodical.

6 Idealistic (or psychic) An even longer and more delicate hand. A nature far removed from harsh reality, a dreamer, mystic, aesthete.

7 Mixed A necessary, if vague, category, since almost no-one fits precisely into just one of the foregoing six pigeonholes. Most people's hands combine two or more of the types mentioned, as do most people's natures.



The cardinal rule in palmistry, as in all the major forms of fortune telling, is that an overall view is essential. You cannot hope to achieve any certain picture of your subject's character and potential from only the shape of the hand, or from any other isolated detail. You must wait until all the clues have been gathered and see then how one factor balances or compensates for another, how different elements are reinforced, others canceled out, and so on.

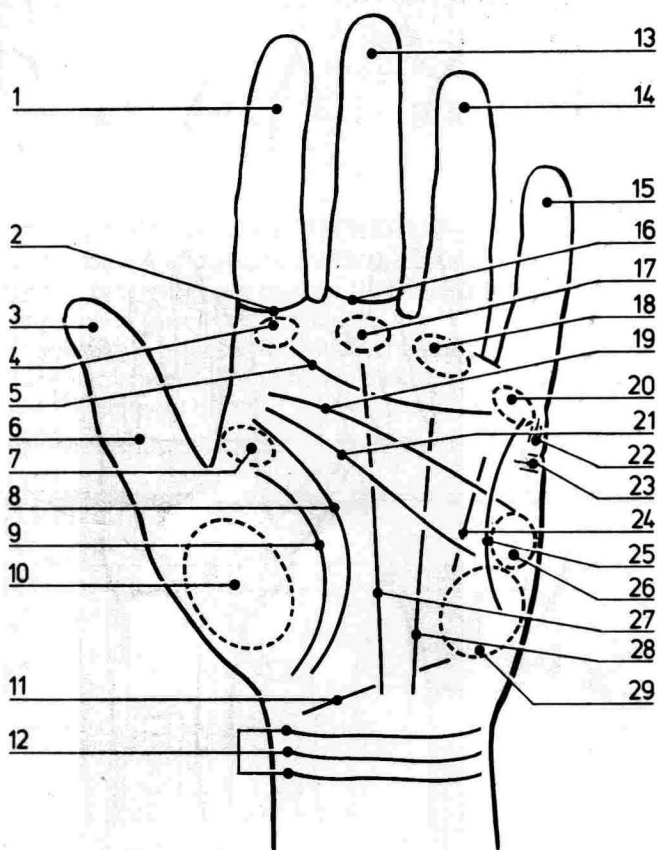
This paramount rule partly explains why good palmists rarely make sweeping, unequivocal statements along the lines of "you will be rich this time next year" or "you have only six months to live." There are too many factors in a subject as broad and complex as palmistry. They cannot be interpreted simply, in the way of the omens of folk belief, or the flat assertions of newspaper horoscopes. What you achieve, when all the details are collated, is a probable pattern, a set of tendencies, with very little in it of fixed, unavoidable fate. Every reading, like every human being, is a mixture of good and bad.

There are some further points you should remember when making your readings. First, be careful. Real

hands seldom show marks as clearly as do the illustrations in this book, and you will need to have studied a great many hands before you can be completely confident in your recognition of detail. Second, be open-minded. Don't leap to conclusions about the nature of a hand, for there is then the temptation to ignore other details, or subconsciously to twist their meaning, when they do not conform to your too-hasty interpretation. Let your reading build slowly, and accept all the contradictions, divergences, and inconsistencies.

Third, remember to correlate all the details into a complete, balanced picture before delivering your interpretation. Most people get along through life fairly well, with plenty of ups and downs, good times and bad, in general balancing each other out. Try to find a similar kind of balance in your readings.

And finally, consider the chirognomists' assertion that destiny as revealed in the hand is not fixed and predetermined. The lines and marks can change, it is said, over a period of time, as obviously can the fleshiness of the fingers and mounts. And so good or ill omens may in fact come and go.



Map of the hand

- 1 Finger of Jupiter
- 2 Solomon's ring
- 3 Phalange of will
- 4 Mount of Jupiter
- 5 Girdle of Venus
- 6 Phalange of logic
- 7 Lower mount of Mars
- 8 Lifeline
- 9 Line of Mars
- 10 Mount of Venus
- 11 Via Lasciva
- 12 Rascettes
- 13 Finger of Saturn
- 14 Finger of Apollo
- 15 Finger of Mercury
- 16 Ring of Saturn
- 17 Mount of Saturn
- 18 Mount of Apollo
- 19 Heartline
- 20 Mount of Mercury
- 21 Headline
- 22 Child lines
- 23 Line of marriage
- 24 Hepatica
- 25 Line of intuition
- 26 Upper mount of Mars
- 27 Line of fate
- 28 Line of the sun
- 29 Mount of the moon

Palmistry 1

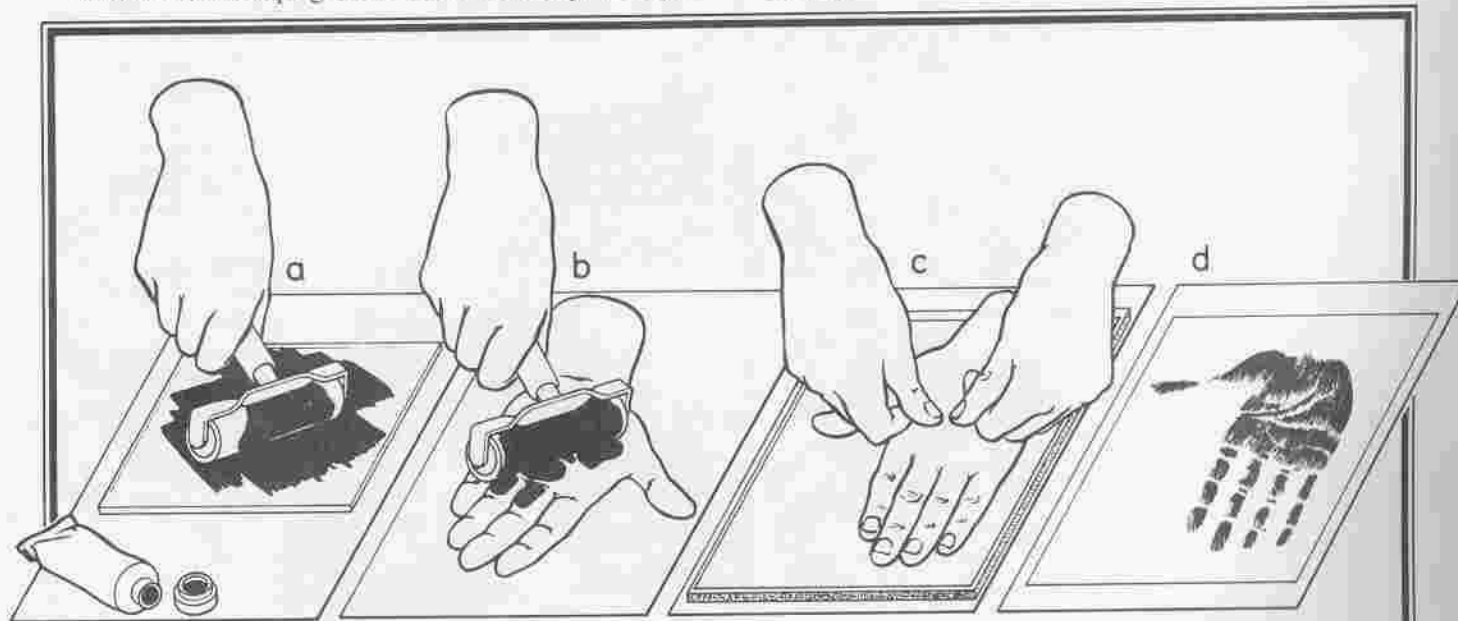
Palmistry is a misleading name, for a great deal more than the palm of the hand is considered in this type of prediction. The experts prefer more resonantly impressive terms like "chirognomy," "chirology," or even "chiromancy," from the Greek word *cheir*, meaning hand. But whatever you choose to call it, it remains a process rooted in the belief that you literally hold your future in your hands.

People have always been fascinated by the markings on their hands – palm prints have even been discovered in Stone Age cave paintings. Although no physical evidence exists to support their theories, some practitioners have claimed that the origins of palmistry lie far back with the ancient Egyptians, Chaldeans, Sumerians, or Babylonians. It seems likely that palmistry began in the east and spread to the west, perhaps carried by the Romany peoples. The earliest verifiable references to the art seem to be in Indian literature of the Vedic period (c.2000BC) in the east, and in the works of Aristotle (384–322BC) in the west – but both these bear witness to a rich history of oral tradition on the subject. Palmistry has had a checkered history: in the seventeenth century it was taught at the universities of Leipzig and Halle in Germany, while at

the same time it was being outlawed in England as a form of witchcraft.

But why read hands? There are thousands of nerve endings in your hands which are in direct contact with your brain, and so there is a constant two-way traffic of impulses along the nerves. Because of this traffic, the lines and marks on your hands are supposed to show a reflection of your personality, to mirror your physical and emotional condition. Palmists have always known this intuitively: today's scientists are finding evidence to support the theory, and some geneticists and psychiatrists already use hand analysis to assist them in the diagnosis of a variety of physical and mental illnesses.

The proper place to begin both the study of palmistry and any specific reading is with the whole hand. Or, in fact, both hands, since your left hand is said to indicate the potentialities that you were born with, and your right hand to reveal your individual nature as it is now, and what its future may be – unless you are left-handed, when the reverse applies. The differences can be usefully revealing of the directions the subject has taken through life, and of the effect of the years on the subject.



Handprints

There is much to be said for reading a hand from a print, rather than the hand itself. You will be in no danger of being affected by the subject's possible reactions to your comments as you build up the reading. And if you keep the prints safely, some years later you can determine for yourself whether the hands have changed in any of their details – and if so, what those changes may indicate.

The easiest way to produce a good print is with a small roller. Squeeze out some ink (water-based for easy

removal) onto a smooth surface, and pass the roller through it several times (a). Then use the roller to transfer a thin film of ink as evenly as possible to all the surfaces of the palm (b). Make the print (c) by pressing the subject's hand carefully but firmly onto a sheet of paper, making sure that you get a good impression of the center of the palm as well as the fingers and thumb – a rubber pad under the paper will be helpful. Lift the hand away carefully, making sure that you do not blur the print (d).