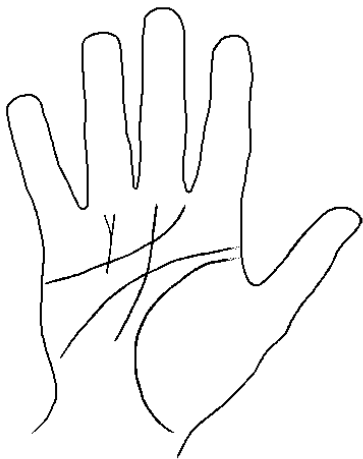
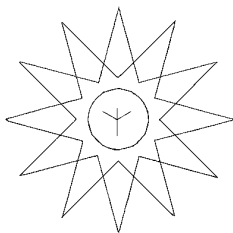


Moore's Manual
of up-to-date
Palmistry



Michael P. Moore



Copyright

Michael P. Moore - 1995

moore131@post.com

2

Invicta Veritas

Although the study of palmistry has a long history, at no time has any point been substantiated by satisfactory scientific tests. Therefore, it is still a hypothetical study and any book, including this one, must be based on the hypothesis of palmistry, not the fact of palmistry.

INTRODUCTION

Palmistry is a fascinating and challenging study which can enable you to understand the true nature of another person simply by looking at their hand. But contrary to what many authors on this subject suggest, there is no escaping the fact that this is a complex and in-depth subject. There is no easy road to becoming a proficient palm reader and following a simple set of instructions will not turn you into one overnight. A book, any book, can only teach you so much and in palmistry, as in every-thing else, proficiency can only be attained through practice and a willingness to learn from your experiences.

To avoid confusion and ensure that your learning is as logical and progressive as possible, this book is laid out on a step by step basis and each chapter seeks to build on the ones that have preceded it. Absorbing all the knowledge in any book can be a major task, but if you restrict your enthusiasm and read each chapter in sequence,

you will find yourself being led further and further into the many complex and fascinating aspects of palm reading. But for the sake of simplicity I have attempted to reduce each aspect to its simplest form and deal with it in a practical, realistic, and everyday way.

Good palm reading requires a structured framework. A competent reader doesn't just look at a hand and talk about the first thing that attracts their attention. They have a structured way of working and examine each aspect of the hand individually and in a particular sequence. By doing this they build a picture of their subject and develop an understanding of the person they are dealing with. This book attempts to be as thorough as possible, without becoming overly long-winded, and shows you the sequence in which each point should be examined. It is also laid out in the form of a reference book so it is easy for you to check back and refresh your memory on any point you are unsure of.

Part 1. An introduction to Palmistry

Chapter I

What is palmistry?

The first part of this book is devoted to some general knowledge about palmistry and its surrounding environment. I have done this because most people have a very confused idea as to what palmistry actually is and what a palm reader can and cannot do. They read articles in magazines and the popular press, listen to the claims of charlatans, hear stories concerning incredible predictions and then, with the best of intentions, formulate opinions which can unfortunately only be described as hopelessly unrealistic.

Palmistry is the study of human individuality and a genuine palm reader looks at the hands of their subject, and through a careful and systematic analysis of as many aspects of

those hands as possible, seeks to determine as much as they can about the nature of their subject's character, psychology, general health, personality, and course through life. Every hand tells its own story and such is the complexity of human individuality; it is impossible for any palm reader to say exactly what that story is until after they have looked into the hand. Consequently, each pair of hands has to be treated individually and any reader who claims to be able to predict when their clients will be married, how long they will live or how successful they will be is not a genuine palm reader. They are either a fraud and a charlatan or a dreamer whose idea of their ability has lost touch with reality.

Using palmistry as a method for diagnosing various forms of physical or mental illness is where its true advantages lie. For example, a full course of psychiatric treatment can take up to five or more years of five one hour sessions a week. This is an extremely long time and only

the very rich can afford it. But much of this time is spent exploring the patient's inner nature and trying to find the conflicts so that they can be clearly identified, and then treated. If, however, a psychiatrist was able to get an indication as to the type of problem he was dealing with, it would be much simpler for him to isolate the precise difficulty and then concern himself with curing his patient. And, as a result, treatment for many forms of psychiatric illness would become quicker, less expensive, and available to everyone.

All this is, of course, still a long way in the future. Despite its history palmistry is still a new and developing science and much remains to be discovered. Added to this is the fact that most professional bodies take a very dim view of palmists and the claims they make. This is one of the major hurdles that has to be overcome, but since it is so easy for someone to set themselves up in business as a palm reader, the constructive contributions of competent readers are greatly

nullified by the destructive tendencies of incompetent ones. For instance, at the Melbourne ESP Fair of 1985, I met two young lads of about 19 who had just taken a course in palmistry. They had studied once a week for two hours and at the end of ten weeks they received an impressive certificate proclaiming them to be proficient in the science of palmistry. They then took a stall at the fair, hung out a sign saying "PALMIST" and proceeded to make a great deal of money! It was impossible for a visitor to differentiate between a competent and an incompetent reader, and, as most people don't know what to expect when they have their palms read, how could they have known they hadn't consulted a competent reader?

Time and the continued efforts of dedicated palmists will eventually lift palmistry out of its fairground environment and enable it to be regarded as a valuable tool for doctors, psychologists and other medical professionals. But these palmists will have to make a point of

being objective in their work and shy away from popular theories, easy answers and the type of chat which brings in the money.

There is still a long road to be travelled. But in today's complex, government controlled, high-tech world there aren't many opportunities for a modern adventurer. But if you wish to explore new territory, delve into the unknown, and grapple with the complexities of human nature in a new and exciting way, this is a field of immense opportunity.

Chapter II

Palm readers, card readers, clairvoyants, pretenders and charlatans.

Most books will simply tell you about the various aspects involved in reading a palm. But there is a big difference between knowing something about palmistry and actually applying your knowledge. How you deal with your subject is of the utmost

importance and having a good general knowledge about all aspects relating to this field will benefit you greatly - as not only will you be able to handle questions that relate to the reading you are doing, you will also be able to deal with any queries concerning the difference between what you have just said and what a reader your subject visited last week/month/year said. If they went to a scientific hand analyst, then the chances are that you will have both said much the same thing. But if they went to a tarot reader, psychic, clairvoyant palm reader, or charlatan you will have to be able to explain why what you said was so different and, by knowing something about other types of readers, you will be more able to handle the various kinds of questions a client is likely to ask.

A technical palm reader or scientific hand analyst determines everything they say from an inspection of various aspects of the hand. They may, from time to time, make an educated guess based on a variety of factors in the hands they are

studying, but they never say something because it's a gut feeling or an idea that happened to pop into their head. If asked, they are able to clarify each and every statement and point out the lines or marks on the hand that caused them to draw any particular conclusion. As a palm reader they are a technical analyst, a diagnostician, and nothing more.

A psychic or clairvoyant palm reader calls themselves a palmist, but they may know little or nothing about the actual science of palmistry. They are psychics or clairvoyants who use a person's palm as a focal point or medium for their abilities and by using their intuition they are able to make incidental or short term predictions regarding their client's immediate future. The problem is that someone who has been to a clairvoyant palm reader in the past is often unable to understand why every palmist cannot do the same kind of work. The hand analyst then has to explain the difference between the two types of readings and, usually, why they are

unable to make any comments on an incidental matter that might presently be troubling their subject.

A card reader is one who seeks to foretell the future by using a pack of playing cards, or, more commonly, a pack of specially designed tarot cards. By getting their client to shuffle and cut the cards and then dealing them out in any one of a number of mystic layouts, they will use them as a medium for foretelling their subject's future. Some readers stick rigidly to the standard interpretations of the cards that are dealt out while others use their intuition and say whatever comes into their head. However, the type of predictions a tarot reader makes are generally short-term and often incidental to the overall course of their subject's life.

The psychic is similar to the card reader and also usually deals in incidental or short-term predictions. (Having a number of customers who return for another reading every three months can be a very lucrative business.) They usually work

by responding to the feelings or ideas they get while looking at their client or holding a personal possession which belongs either to the client, or to some person the client is interested in finding out about.

Astrologers believe that the planets in the solar system affect much of what happens on earth and competent astrologers are very technical in the way they approach their work. Popular astrology, which is generally found in newspapers and magazines, does little more than make life difficult for genuine astrologers. Articles on astrology sell magazines and editors generally prefer to cater to the whims of their readers rather than to the scientific realities of genuine astrology.

Nevertheless, whatever their branch of mystical science, many readers fall into the category of pretenders. Some simply enjoy the fact that their claim to be able to foretell the future ensures them instant popularity wherever they may go. Others are easily deluded into

thinking that they have a gift or ability in one or other of the psychic fields. It's not that they are deliberate frauds, it's just that if a person wants to be a clairvoyant, it's the easiest thing in the world for them to find support for their belief in themselves. With a careful use of words and by keeping their meaning very broad, it is possible for anyone to make a large number of predictions some of which are bound to prove accurate, but none of which can ever actually be proved to have failed. Other well-meaning readers simply do not realise what they are doing. They possess a certain intuitive ability which enables them to attune themselves to the reactions of their subjects and by tossing an idea or question into the air and feeling the subtle, subconscious responses of their client, they can get him or her to lead them along a path that is accurate in regards to their past life and in keeping with what they want to hear about the future.

A charlatan is a reader who does not deceive himself. Generally good with words and a

smooth talker, he sets himself up as a palmist, clairvoyant, or other form of fortune teller with the express intention of defrauding his customers - a job made considerably easier peoples' lack of knowledge and their anxiety to know what the future holds. This type of reader can vary from one who is happy to accept good payment for half an hours glib talking, to one who deliberately uses their charm, skill with words, and understanding of human nature to defraud their customer for as much as they possibly can. There are a wide variety of subtle tricks that enable them to put a client at a severe psychological disadvantage and, provided they are careful in their use of words and choice of victim, they have a very good chance of never being found out.

For instance, some time ago an American professor of psychology explained on television how easy it was for a dishonest person to pass themselves off as a palm reader. When a person who is having their palm read is interested in

what the reader is saying they unintentionally push their hands closer to the reader. When they are disinterested in what is being said or don't like what they are hearing, their instinct is to pull their hands away from the reader. So, by saying the first plausible thing that comes into their head, the charlatan can then simply allow themselves to be guided by the way their subject's hands move.

Chapter III

Other books on palmistry.

Good and reliable books on the science of palmistry are difficult to find. Unfortunately, anybody who wants to write a book on palmistry can and there is no one to dispute the accuracy or validity of what they say. It is common for some people to read a few books on the subject and then produce a work of their own which is little more than a rewrite of what they have read.

These authors are simply in the business of making money and it is consequently fairly common for most of their books to contain a large number of inaccuracies. It is the unfortunate student who must suffer the consequences as there is no one to guide them in their selection of books, and, without experience, how can they possibly tell the difference between information that is accurate, and that which is inaccurate? There is an old saying that you can't judge a book by its cover, and in the field of palmistry, it's a very apt saying.

Many books have been published on this subject but strangely enough those written at the turn of the century by Cheiro and William G. Benham still remain the surest guides for any aspiring beginner.

Cheiro was famous in English society at the turn of the century. Although properly speaking he was a clairvoyant, he did a great deal to popularise scientific palmistry and lift it out of the realms of superstition and mysticism. Even

today many of the new books that appear on the market are merely rewrites of the ones he wrote. Some modern authors show a distinct dislike for his work, one even going so far as to accuse him of having altered the lines on one of the hand prints he uses to illustrate a point. But whatever the truth of this allegation, there is no doubt that a great deal of the information contained in his various books is both accurate and reliable.

William G. Benham first published his *Laws of Scientific Hand Reading* in 1900 and this book is still the bible for any palm reader who takes their work seriously. The chapters relating to the physical aspects of the hand are without parallel and essential reading for any student.

Other more modern authors who have produced books of good quality include Noel Jaquin, Arnold Holtzman and David Brandon-Jones. (See appendix.)

This book is an attempt to clarify some of the misunderstandings and much of the confusion that still surrounds the science of palmistry.

Although it follows the format of Benham's book quite closely, I have done this because it is the most constructive way of introducing a student to the subject and then gradually and progressively increasing both the depth and scope of their knowledge.

If you intend to become a proficient palm reader one book on the subject is simply not enough. Different authors have different ideas and can present the same point in a different light. Learning to read palms is a complicated process and it is necessary for the student to get a good grounding in the science and, in the beginning, stick strictly to the structure upon which modern palmistry is based. Once they have mastered the basics they are then in a position to evolve a method of reading that suits their own individuality.

Although almost every palmistry book available today falls into the category of a beginner's guide, it is unlikely to be long before there are books that specialise on various aspects

of the hand or lines on the palm. But the tree of knowledge needs roots and the current tendency for many palmists to disagree among themselves prevents the formulation of any clear guidelines that will give the study some solid foundations and allow real progress to be made.

Benham is difficult to read, so only the best and most dedicated palmists have made the effort to attain mastery of his principles. However, once his ideas have been simplified, modernised, and presented in such a way that they are easy for any person of average intelligence to understand, then great progress in this field will become possible.

Such was the depth and constructive manner of his approach that new discoveries are unlikely to change his basic idea of how a palm should be read and will probably only affect the precise meaning of various marks and lines found on the hand.

Because palmistry is a study of human individuality, once students have learned the

basic rules they are advised to avail themselves of text books on psychology, sociology, and other associated subjects.

Chapter IV

Can the hand really foretell the future?

The whole question of someone being able to predict the future by reading a person's palm is still highly controversial and often leads to intense argument or debate. Some people believe that the hand can foretell the future while others find such an idea outrageous and refuse to even consider the possibility. Few are open minded enough to weigh both sides of the question and approach the subject in a practical and objective way.

The surprising thing is, however, that in most walks of life, foretelling the future is an everyday occurrence. A timetable of any sort is unquestionably an attempt to foretell or predict

the future. (The train leaving station A at 9.00am will arrive at station B at such and such a time.) Provided the person who draws up the timetable is accurately informed of all the necessary data, that particular time table for future events can be expected to be accurate and will be relied on by those who use the service.

In medicine, if a patient has a fatal form of cancer a doctor can sometimes foretell with a reasonable degree of accuracy when his patient is likely to die. The more he knows about that particular form of cancer and its effect on the body, the more accurate are his predictions likely to be. A heavy smoker who has a high cholesterol level and a sedentary occupation can be expected to have heart trouble at some time in the future. When this may occur will depend on a variety of factors but an astute doctor could more than likely make an accurate assessment as to the possible age bracket.

And so it is with palmistry. Except that when we deal with the life of an individual we

are dealing with the human brain, something which is infinitely more complex and vastly superior to even the world's biggest and most advanced computer. Part of the brain is a recording device which records everything an individual has ever experienced. It also records the details of how they reacted to each experience and the affect of that experience on their decision-making processes. Even more importantly, the brain is fully aware of everything about its owner: their innermost nature, their psychology, their likes, dislikes, fears, dreams, and hopes. It is also very aware of the environment in which the individual lives and consequently, if asked, it would easily anticipate the future of its owner for any particular year with an extremely high degree of accuracy. For example, a person may have an natural inclination to drive excessively fast and the brain, being aware of both this and the fact that no amount of close shaves or near accidents will diminish this desire for speed, will be able to

predict when the reactions will slow down and become unable to cope with the person's driving habits. It will then print out, in the hand, the age at which the person can be expected to kill themselves.

The hand is the servant of the brain and consequently this is the place where the brain prints out its expectations of future trends in a code which can be read by anyone who takes the trouble to learn to understand it.

Some people argue that because lines on the hand have been known to change this negates the predictive value of palmistry. It is true that lines do change. If somebody undergoes a change in their nature then their attitude to life will alter, the type of decisions they make will change, and this will more than likely result in a change or alteration to the expected trend of their life. Changing lines are, however, a very unusual occurrence. When there is an alteration, future trends shown before the change are not always the same as those shown afterwards. But this is

easily explained by the individual undergoing a change in their inner nature that had not previously been anticipated by the brain. The brain may have been aware that, given a particular influence or event, it would start reacting differently to certain stimuli and this would result in a need to modify its assessment of future trends. But although it was aware of this possibility, it may, having taken everything into consideration, have perceived that such an influence or event was highly unlikely. It therefore assessed the probability of future trends on the assumption that such an influence or event would not occur. When the influence or event did occur and it suddenly started reacting differently to certain inputs, its assessment of future trends would have automatically undergone a change and this would then have been reflected by a modification to the lines on the hand.

It is important to remember this point when reading a palm and dealing with the future events of your subject's life. Because something is

marked in the hand it is not a guarantee that it will come to pass. Although the mark will indicate what the brain presently anticipates for the future, there is always a possibility that something will occur to modify or change the expected course of events.

It may be in order to include a word here concerning how many genuine clairvoyants manage to foretell the future. It is simply a question of mind reading. For instance, if your boss is intending to give you a promotion he may not mention anything to you until he is sure he is going to do it. But subconscious areas of your brain will be alert to subtle differences in his manner when he speaks to you. He may not be aware of any difference in his behaviour, but as he is consciously aware of the fact he is intending to promote you, this will affect the subtle subconscious signals he sends out when dealing with you. You may not be consciously aware of any difference in his attitude, but your brain will pick up these subtle nuances and

because they are positive, interpret them favourably. If you went to a clairvoyant between the time your boss had decided to promote you and the time he actually did it, the reader would pick up what your brain was anticipating and tell you that you were going to get a promotion. Your surprise when this promotion was given to you would be complete and your belief in the clairvoyant's ability unshakable. But it's simply a case of mind reading, though I must confess I cannot say quite how it is done.

Occasionally a prediction can be self-fulfilling. A clairvoyant may tell a young girl that she is going to meet a man with the initial "M", get married, and be very happy. During the course of the next few months the young girl is likely to meet quite a lot of men. If she meets one she likes who also happens to have the initial "M" somewhere in his name, she would, because of the clairvoyant's prediction, be inclined to make herself more open and available to him - more so than she would to some other

man who did not have the magic initial. Then "Presto": a relationship is very likely to develop and even if it doesn't grow into a marriage, the clairvoyant will still have to be congratulated for being right in at least part of their prediction.

Everything in the fortune-telling field boils down to the incredible power of the mind which is, as yet, far from being understood. When a spirit medium (a good one) describes a dead person to their client, the description is always in keeping with the memory that person has of the dearly beloved one who has passed on, and never as they actually are now they have reached the great beyond. It must therefore be the memory of the loved one that is latched onto by the psychic or spirit medium, not the actual spirit as it is now.

However, it is wrong to criticise these spirit mediums because regardless of how they work, they often do a great deal to help the bereaved cope with their loss.

Chapter V

Proficiency in palm reading.

Getting the basics fixed in your mind and doing each reading according to a set procedure is your first step to attaining proficiency as a palm reader. After that, developing and refining your skills will simply be a matter of continual practise.

The structure of learning and reading hands that is laid out in this book is based on the most solid foundations. This is not a book which just contains a series of paragraphs telling you about a number of different aspects of palmistry. It is specially designed to guide you through your learning processes and show you how to read palms. As you progress and develop your skills you will obviously insert your own individuality into your readings and do things in your own way. But by following the concepts laid out in this book, your method of working will always be constructive and progressive.

Being positive about what you say when reading palms is important. When you find negative indications you should always encourage your subject to seek professional help. A palmist is a diagnostician, not a doctor, psychologist or consultant psychiatrist. His job is to diagnose, not to cure.

In his books Cheiro often tells the story of how although he predicted the fall of Oscar Wilde, Oscar Wilde refused to heed the warnings he was given and went headlong to his doom. But Wilde always tended to see himself as a figure of tragedy and was therefore, in his mind, subconsciously programmed to fall from his heights of fame. Only an intensive course of psychoanalysis would have helped him get into the origins of his tragic vision of himself and do something about changing it. For as long as he saw himself as a figure of tragedy, his subconscious mind would have guided him into a course of action which would result in his tragic downfall, no matter what his conscious mind

wanted or any palmist had predicted. As he was such a genius he was admirably successful in fulfilling his subconscious desires and today he is still seen by many as the victim of a great tragedy, even if it was one he brought upon himself. (The pugnacious nature and tenacity of the Marquis of Queensbury was well known and it was foolhardy for anyone to involve themselves in a fight with him, unless they were very sure of their ground.)

The above illustration is just an example to show that although a palm reader can warn people of impending difficulties, most will ignore the warnings because they are being influenced by what their subconscious mind wants.¹ A warning is often not enough to forestall an impending disaster and this is why, when lines relating to future probabilities are poorly marked or show negative trends, the client should be advised to seek professional help from a trained psychologist or psychiatrist. Remember that a palm reader is not trained in the intricacies of

psychological treatment and is also not in a position to give a subject the continued help, support, and encouragement they need to make any necessary changes.

The greater your understanding of human nature, psychology, and medicine, the greater your chances of becoming a proficient reader. Being able to foretell the likely course of a person's life is one thing; being able to understand why they are likely to take such a course in life is the mark of a really competent palm reader.

¹ Eric Berne - *What do you say after you say hello?* , Corgi Books - UK 1988

Eric Berne, *A layman's guide to psychiatry and psychoanalysis.*, Penguin Books, UK 1986

Note: It seems that Oscar Wilde may not have liked Cheiro's predictions because he wrote a delightful story about a palm reader or cheiromantist who made a most unfortunate prediction. This story, Lord Arthur Savile's Crime - A Study of Duty, is essential reading for anyone

interested in palmistry and the misunderstandings which can occur.

Part 2 - Cheirolgy

The physical aspects of the hand.

Chapter VI

Introduction to Part 2.

Part 1 was an introduction to palmistry; Part 2 is a study of cheirolgy or the physical aspects of the hand and deals with such things as the colour of the palm, the lengths of the fingers, the shape of the fingertips, the thumb, and the mounts on the hand. This is generally known as cheirolgy and has little to do with the lines found on the hand or an individual's course through life. Unfortunately, many students are so keen to study the lines and future probabilities, they fail to pay enough attention to this most important aspect of hand reading. But this is unwise as an accurate and in-depth reading of the lines depends on the reader having a good

understanding of both the nature and character of their subject.

Before you start, however, some points do need to be cleared up. Most authors, even the best of them, generally only give their readers a single option in many aspects of hand analysis and talk in terms of an either/or situation. For example, when they talk about fingers, they describe them as being either long or short in proportion to the hand. But in palmistry there are always the two extremes and all the variations in between. Nothing is ever said about medium-length fingers and I have often heard students complain that trying to decide whether fingers were long or short caused them a lot of confusion.

Well balanced is always the ideal in palmistry, but it rarely actually occurs. When reading you will invariably find indications tending to lean in one direction or another, though in some cases this leaning will only be very slight. For practical purposes and also for

the sake of simplicity I have divided most physical aspects of the hand into seven grades. For example, when dealing with the length of the fingers the divisions are: very long, long, medium long, medium, medium short, short, and very short. This way there will be no need for you to be afraid of classifying a finger length into at least one of the above categories. Proportion is, however, always important and good judgement must be constantly cultivated. But as practise will enable you to develop an eye for the various aspects of hand reading, it won't be long before you will be able to assess each point quickly and classify it accurately.

In order that you know what to expect before launching yourself headlong into the study of palmistry, here is a brief outline of the aspects dealt with in this part of the book.

01. Skin texture: This deals with an individual's innate degree of refinement and is gauged by looking at the quality of the skin on the back of the hand. This is one point of palmistry you will

be able to read on almost every person you meet.

02. Colour of the palm: Read from the palm itself it indicates the warmth and vitality of your subject.

03. Consistency of the hand: Indicates the energy levels of an individual and is determined by feeling the hand and noting its degree of elasticity.

04. Flexibility of the hand: Indicates the degree of mental flexibility and the ability of an individual to adapt their mind to new ideas and changing circumstances.

05. The hand as a whole: Is your subject most inclined to live in their mind, the outside world, or their physical self.

06. Nails: The subject of nails is covered only briefly and is restricted to points you are likely to see frequently. Obscure medical indications which you are seldom likely to encounter have been omitted.

07. Finger lengths: This deals with the degree of

thought your subject is likely to give to any matter that attracts their attention.

08. Finger knots: Covers smooth or knotty fingers and what they indicate about a person's thinking processes.

09. Finger phalanges: This deals with the areas of life a person's mind is most concerned with.

10. Fingertip shapes: Concerns the mental outlook of an individual.

11. The thumb: A study of the thumb will enable you to get a clear insight into the character of your subject.

12. The mounts of the hand will enable you to determine what a person wants in life and what they most enjoy doing.

13. Active and passive zones of the hand enable you to determine whether the person likes to make things happen or prefers to just let them happen.

14. The best ways of reading a palm.

Chapter VII

Some more hints on becoming a proficient palm reader.

Students who take up the study of palmistry often find themselves very isolated in their endeavours. It is for this reason I have included this chapter which discusses some more ideas on the subject in the hope that they can help you avoid some of the pitfalls that beset the serious student.

When people visit a palmist it is generally because they are worried about a particular matter and they can often be very insistent in their determination to get a clear-cut yes or no type answer. Palmistry is unfortunately not quite as straight-forward or easy as some people think it is and the types of question you will be asked are often difficult, if not impossible to answer. 'Will I marry the man I met yesterday?' is not an unusual question and one that is impossible for any genuine palmist to answer truthfully, even if the hand indicates a marriage or union at around

this time in the subject's life. You must always stay in control of the reading, never allow yourself to be rushed, and never, ever, begin to read just because you feel you must say something.

There are no easy, routine-type readings. Every person is different so every reading will be different and a test of your skill. You must therefore get the basic idea of each point fixed in your mind and also have a method of examination which enables you to work your way through each pair of hands in a constructive manner. Taking your learning processes a step at a time is the quickest way to develop your skills. If you try to do too much too soon you will only end up confusing yourself and seriously retarding your progress. Don't rush, greater depth and accuracy will come as you increase your knowledge and develop your skills. Also, never be afraid to admit to the limitations of palmistry and always be willing to ask questions, especially in regards to past events. Asking questions is a

sure way of increasing your understanding of the various aspects and markings you will see on a hand.

It is crucial to keep your words simple and make it easy for your subject to understand what you are saying. In his book Benham said that a true man of science will use few difficult or unnecessarily long words, and then only when none other will suffice. Some palm readers are insecure about their ability and try to protect their position by using long words or 'blinding their customers with science'. But as the whole purpose of reading someone's palm is to help them gain a better understanding of themselves, this type of behaviour is extremely dishonest. A palmist must choose words that enable their subject to make sense of what they are saying.

Honesty in your readings is as important as tact and if you don't know the answer to a question, say so. Don't allow yourself to be tempted into saying something you think will make your client feel better, as in the long term,

you will probably end up doing them more harm than good.

There are a number of palm readers, clairvoyants, and astrologers who have developed a habit of telling almost every person they read for that they are going to win the Lotto, how much they are going to win and what numbers they are going to use. Interestingly, some of these readers do have a few clients who have won the Lotto by using the numbers they suggested, but in mathematical terms this is easy to explain. For example, bearing in mind that readings can vary in length from a mere minute to half an hour or more, if a reader reads for ten people a day, five days a week, fifty weeks of the year, over a career spanning thirty years they can reasonably expect to have fifteen winners. Fifteen people who have won the Lotto by using numbers they suggested sounds like an incredible achievement. But it is easy to forget that over that period they will have given winning numbers to more than 75,000 people, each of

whom use their suggested numbers every week. (More if they use his numbers twice a week.)*

To encourage someone to believe that they can beat those sort of odds is a subtle form of cruelty. Especially when one considers that some people go to a clairvoyant, palm reader or astrologer because they are experiencing difficulty in their lives and want someone to talk to; someone who will listen to their problems and give them the advice and encouragement they need to cope with those difficulties. Although being told that they are going to come into a lot of money almost always pleases them, it does incline them to hold onto an unrealistic hope and then delay getting down to basics and doing something about their problems. A request for winning numbers is very common but a heavy responsibility sits on the shoulders of any reader and he is obliged to refrain from encouraging false hopes.

* These figures are calculated for the old New South Wales Lotto in which players had to pick six winning numbers

out of forty. In England, six out of forty nine means the odds against winning are 13.9 million to one and in America, where a player has to pick six out of fifty six, the odds against winning are 32.2 million to one. (The modern EuroMillions Lottery (2011) now has odds of a galactic 116.5 million to one.)

Chapter VIII

Left and right hands.

When reading a palm the first thing you must do is establish whether your subject is left or right handed and then always examine both hands before coming to any conclusion or making any statement. The next chapter starts you off on the individual aspects of palm reading, so you must fix in your mind the difference between the two hands before going any further.

The traditional meaning given to the two hands is that the hand that does the work is the hand that records the present, whereas the passive hand records the qualities the subject was

born with. As most people are right handed, the right hand is normally the active hand and the left is the passive one; with left handed people the situation is simply reversed.

To all intents and purposes this is still a good hypothesis upon which a palm reader can base his readings. However, I have occasionally seen lines on the left or passive hand change, and if one were to say that the left hand shows the qualities a person was born with, then it is reasonable to assume that the left hand will remain unchanged throughout that person's life. If changes are observed, then it is obvious that the theory upon which a palmist presently bases his assumptions is not quite right and needs to be rethought.

I have no intention of presenting you with a whole new theory on the difference between the two hands, but would like to suggest a refinement which not only encompasses the fact that lines on the passive hand change, it is also very much in keeping with the traditional

interpretation of active and passive hands - a meaning which has worked quite well in the past.

Instead of saying the passive hand indicates the qualities a person was born with, it would be better to say it indicates the qualities and disposition they had when they finished laying the foundation stones of their life.

We all go through a childhood or formative period in our lives and most psychologists would agree that this is a time when we lay the foundation stones for our adult lives. By the decisions we make during those years and conclusions we draw regarding ourselves and our relationship to the world in which we live, we lay the basis of the person we will eventually become. It is generally accepted that by the time we are six we have formed about eighty per cent of our personality and psychological disposition. (A decision we make or conclusion we draw about life or ourselves when we are three years old is likely to stay with us for the rest of our lives, even if it wasn't a very sensible one.) From

six to twelve it's a time for going to school and learning about the outside world, but once puberty arrives we are swamped with a whole new set of feelings and it's time for us to start growing up. Once we have reached this point in our lives we can only build on the foundation stones we have already laid, and, like it or not, the strength and stability of those foundation stones depends very much on the sort of childhood we experienced. We suddenly have a lot of desires we never had before and life becomes a question of not only learning to handle those desires, but also of looking towards the future and trying to find ways of satisfying them.

Thus the difference between the two hands is that the left or passive hand indicates our inner subconscious selves, what we were when our biological system changed and we had to start growing up and becoming adults. The right or active hand indicates our outer, more conscious selves and how we have developed from that

point.

By comparing both hands you will be able to see how your subject has developed and progressed over the years and whether they have developed in a positive or negative direction. If both hands are the same it indicates that they have just tended to cruise along with whatever talents and disposition they had when their childhood was over. (Even though they may have grown and matured, their personality and disposition will be very much the same as when they were ten or eleven years old.) If the active hand shows more negative markings than the passive one it indicates that they have fallen prey to many of the temptations that beset them and failed to make full use of the talents and capabilities they had when they left their childhood behind them. If the active hand is clearer and contains more positive markings than the passive one, then it shows that the subject has made a conscious effort to develop and build upon whatever it was they started their youth and

adulthood with. Sometimes you will find this development was the result of necessity, other times a matter of the subject's own choice.

A change in the formation or markings in the left or passive hand is extremely rare, but if you do come across a change it will show something has changed the person's inner, subconscious being, or altered the foundation stones upon which his life is built. One or more of the ideas or values he has cherished and held so dearly that they were a very part of his existence, has been altered. How this occurred is more difficult to explain. It may have been due to psychological therapy, but it is more likely to be the result of an extremely traumatic external event. For example, an American soldier, more than ten years after his return from the extreme trauma of front line service in Vietnam said: 'I lost a certain part of my life - My perception of what makes me me.'¹ This is the type of traumatic event which, having resulted in a change to the subject's own perception of

himself, would result in a change to the markings in his left or passive hand.

¹ Myra MacPherson, *Long Time Passing - Vietnam and the haunted generation*. (Signet Books, USA - 1985)

Chapter IX

The texture of the skin.

The texture of the skin is your first major step towards becoming a palm reader and it is the quality of the skin on the back of the hand that you have to observe when dealing with this aspect of palmistry. At the one end of the scale is skin texture that looks extremely rough and coarse, so much so it gives the appearance of a very low quality leather. At the other is skin so fine and delicate in appearance, it looks like a baby's. Although there are an endless number of variations in between these two extremes, for the sake of practical simplicity I have divided them

into seven groups: extremely fine, fine, medium-fine, medium, medium-coarse, coarse, and extremely coarse.

The texture of the skin is your key to your subject's natural degree of innate refinement. The finer the texture the more sophisticated, refined, and sensitive they are, even if other aspects of the hand show they aren't particularly able or intelligent. The coarser the texture the rougher, more basic, and down to earth their nature. People with fine skin texture are more subtle and responsive in their attitude and feelings and easily disturbed by anything that grates on their sensitivities or upsets them emotionally. As coarse skin texture shows a more basic and down to earth nature, people with this type of texture are less complex and consequently less prone to being highly strung. Fine texture softens and elevates everything else you see on the hand. A salesperson with fine skin texture would prefer to sell jewellery or works of art whereas one with coarse skin texture might

prefer to sell second-hand cars or farm equipment.

The sections that follow are an analysis of the differing degrees of skin texture you are likely to come across. In your early endeavours don't be afraid to try and classify each texture you see. Do not allow the fear of making a mistake to worry you; make a decision, classify the texture, and in time you will find that practise enables you to become almost error free in your decisions.

Extremely fine skin texture is an extreme development and rarely found. Apart from being extremely fine, it is also soft and delicate and indicates that your subject is very refined and sophisticated in their nature and very easily upset by anything that grates on them or offends their innate sense of sophistication or refinement. They love everything to be fine, delicate, and sophisticated and abhor anything that is coarse, vulgar, animal, or brutish; so much so that such things are likely to cause them actual pain.

Fine skin texture is more common and you will see it often. The person is refined in their nature and dislikes anything that is coarse, vulgar or brutish. They will desire to be sophisticated in everything they do and will also enjoy the company of those who are equally sophisticated. They may like or respect more down to earth types such as those found on the factory floor or building site, but they may not find it easy to relax and enjoy their company in a social environment.

Medium-fine skin texture is a texture which although fine, isn't quite fine enough to be classified as fine. It indicates your subject is well balanced in their attitude between that which is basic and down to earth, and that which is refined and sophisticated. But because the texture is medium-fine, their disposition is for matters of a refined nature.

Medium texture is not often found and this is probably why most authors have settled for describing skin texture as being either fine or

coarse. It is hard to describe but has a certain elasticity which experience will enable you to recognize. When you see it you will know your subject is evenly balanced between that which is basic and down to earth, and that which is sophisticated and refined. They prefer a balance between the two.

Medium-coarse texture is frequently found and easily recognisable because, although it has a sense of coarseness about it, it isn't coarse enough to be classified as coarse. When seen you will know your subject is, for the most part, well balanced but has an inclination towards earthiness.

Coarse texture is recognisable because the skin on the back of the hand looks rough and leathery and indicates a person who is inclined to be simple, uncomplicated and down to earth in their nature. They will be disinterested in the subtleties of life and have a strong dislike for anything they see as being pretentious.

Extremely coarse skin texture is as rare to

find as extremely fine texture. It is easily recognisable as the skin on the back of the hand looks very rough and coarse and very like an extremely low grade of leather. But it is found, especially on those who live primitive lifestyles. People with this texture are primitive in their innate nature and also indifferent to any form of social sophistication or what they might consider to be pretentious behaviour. They are uncomplicated in their natures and in extreme cases, so simple and down to earth, they just cannot understand or come to grips with the complexities of modern society.

When considering the difference between right and left hands you should remember that the environment greatly influences our personal development. Society has changed during the last hundred years and the development of modern machinery means that if we want to dig a trench to lay telephone cables, we don't have to hire a hundred men to do the back breaking work for us. One man with a mechanical digger can do in

a day what a hundred men with shovels used to take a week to do. But the degree of refinement needed by an operator of a mechanical digger is much greater than that needed by a man who is going spend all day using a shovel. As society grows and develops, people have to grow and develop with it. A person with coarse skin texture who is thrown by circumstances into an environment which is more refined than they are, will, over time, adapt to their surroundings and become more sophisticated in their nature. By the same token a refined person who is forced to live in a rough and ready environment will eventually become less refined than they were. This is not to suggest that you can turn a coarse person into a refined one over the period of a single life time, but there will be some changes brought about by their environment and these will be reflected by slight differences to the texture of each hand.

Chapter X

The consistency of the hand.

The consistency of the hand along with skin texture, palm colour and flexibility are able to furnish you with a tremendous amount of information. In fact, if skin texture, consistency, flexibility, and colour were the limits of your knowledge, you would still be capable of doing accurate and surprisingly in-depth readings.

Consistency is determined by taking your subject's hand in yours and then exerting a gentle pressure to see how much give or elasticity there is to the flesh. If you imagine you are going to shake their hand you will get the idea. You should also get your subject to stretch out their hand and try pressing into the flesh of the palm with the ball of your thumb to see how much resistance there is.

Hands can vary from being so hard that they feel like a piece of wood, to being so soft and flabby that, as you grip the hand, the flesh feels

as if it is going to ooze out between your fingers. The harder the hand the more energy your subject has and the more they enjoy exerting themselves and expending that energy. The softer the hand the lower the degree of physical energy, the more they enjoy resting and taking life easy, and the less inclined they are to exert themselves or make an effort to achieve their goals.

For practical purposes I have divided hand consistency into seven grades and a small amount of practise will enable you to quickly gauge the degree of consistency accurately. The divisions are: very hard, hard, elastic-hard, elastic, elastic-soft, soft, and very soft and flabby.

Very hard hands are an extreme indication and like other extremes in palmistry, not frequently found. They have virtually no give or elasticity to them and no matter how hard you press or squeeze the hand, it is almost impossible to make an indentation in the flesh. This grade of consistency indicates your subject has an

excessive amount of physical energy, is extremely active and always has to be up and about doing something. Physical toil is no burden to them, but there is a mindlessness to the way they expend their energy and they will work very hard without giving any real thought to what they are doing. They won't stop to think of a quicker or more efficient way of doing the same job and are the sort of person who would use a pick and shovel to dig a trench a mile long and then scoff at anyone who was weak minded enough to use a mechanical digger. They are, naturally enough, proud of their energy, but they lack the intelligence to realize the complete mindlessness of the way they go about getting things done.

Hard hands are more frequently found and recognisable by the fact that when you squeeze the hand or press it very hard there is very little give to it. In fact you will have to exert quite a lot of pressure to make even the slightest indentation in the flesh, but because there is some give or elasticity, it cannot be classified as very hard.

The difference between very hard and hard is only a question of degree and a hard-handed person will also be extremely energetic and constantly up and about doing something. But although their energy is not intelligently directed, they are not quite as mindless in the way they expend it.

In days gone by when armies of men used to build rail roads and dig miles and miles of trenches, those who did the heavy toil needed hard hands or else they would never have survived the strain. But in today's world of labour-saving machinery there are fewer and fewer openings for people with hard hands.

When I had a professional premises in Kings Cross, Sydney's red light district, I was often consulted by men down from outback stations for a holiday. They were people who worked all day at physically demanding jobs in an inhospitable environment and they invariably had hard or elastic-hard hands.

An elastic-hard hand is one which, although

hard when squeezed or pressed, has a degree of give or elasticity to it. Enough to prevent it from being classified as hard. It indicates that although your subject is very energetic and very inclined to exert themselves physically, the greater degree of elasticity to the flesh shows the energy is more intelligently directed. I have seen this consistency on men who held regular jobs in a physically demanding field and then spent their leisure time building their own houses.

Elastic is a medium development but is not as common as one might expect. It indicates someone who not only has a tremendous amount of physical energy, they are also intelligent in the way they expend it. They work hard, but they think about what they are doing and never waste their energy or their time. Full of life and very active, they are generally up and about doing something, but they don't do too much, nor do they try to cut corners and do too little. Like the Mars Bar advertisement, they work, rest and play in equal amounts and I have never seen this

grade of consistency on anyone who wasn't successful. You will recognize an elastic hand because although it is very firm and quite difficult to press, the moment you let go the flesh bounces back like a ball of high-quality rubber.

As a practising palmist you will find yourself coming across the softer grades of consistency much more frequently than the harder grades. Hard-handed people are generally too busy working or expending their energy in some way to be overly concerned with finding out about their future. Those with softer hands are more inclined to want to enjoy life and are consequently keener to find out what luck or fate has in store for them. Luck is a four letter word spelt w-o-r-k, but those with softer hands do not usually want to have to exert themselves too much for their success. They enjoy their luxury and although they may want to be successful, they don't want their success to deprive them of what they most enjoy - taking life easy and doing whatever it is that pleases them most. They are,

however, generally more talented than their hard-handed counterparts because, not wanting to have to exert themselves too much, they are keener to use their intelligence to gain the maximum amount of success for the minimum amount of actual effort.

Elastic-soft hands are elastic, but as you squeeze or press the hand you will note a certain softness to the flesh. Although it is elastic, it lacks the bounce of high-quality rubber. When you find this type of consistency you will know that although your subject has a lot of get up and go and is normally willing to work quite hard to get what they want, there is a sense of laziness to their nature and their desire to do what they want to do sometimes overrides their desire to work. An elastic consistency shows your subject enjoys their work as much as they enjoy their other pleasures. But when there is a softness to the hand it indicates that the desire for pleasure tends to take precedence over the desire to work. Consequently, when you find laziness in a hand

you will know that when your subject thinks in terms of work, they seek an occupation that they enjoy and is not too mentally or physically demanding.

Soft hands are recognisable by the fact that as you squeeze or press the flesh it is very soft and there is no elasticity to it. This shows a lazy person who wants to spend most of their time taking it easy, indulging their desires, and enjoying life. Indulgence need not necessarily be a physical thing. If they are intellectually inclined they will want to dream, read, think, and perhaps go down to their local pub and argue intellectual points with their friends. But they will not be keen to make the effort to actually sit down and write a book or thesis on their favourite topic. They may have all the skill and intelligence they need to produce a work of the highest quality, but making the effort will be a problem for them. (Laziness, as Benham says, is a killer that will destroy any number of good intentions and prevent even the greatest talent

from producing anything real.)

Very soft and flabby hands are an extreme indication and although not often found, are recognisable by the fact that when you squeeze the hand, the flesh seems as if it wants to ooze out between your fingers. It indicates a person who is very lazy. They love to dream, but are unwilling to make even the slightest effort to try and turn those dreams into reality. Ease, comfort, and doing the things they most enjoy mean everything to them and they would often prefer to live in squalor rather than exert themselves and do something they didn't want to do. Oscar Wilde had very soft and flabby hands¹ and was noted for his abhorrence of doing anything he didn't want to do. One of his great sayings, 'Hard work is the last refuge of those who have nothing better to do', clearly illustrates his aversion to anything that required him to be energetic or make an effort. He loved to lie on a couch and dream, and although he was noted for his brilliance and conversational abilities, he rarely

ever did any work. He only worked when he was forced to and one of his highly successful plays was dashed off in an afternoon because he owed somebody some money and they insisted he pay them by writing a play. His greatest desire was to enjoy himself, indulge each and everyone of his appetites, and live life to the full: a desire which eventually led to his downfall.

However, a lack of energy is not necessarily a lack of physical strength. For instance, Wilde was a very strong person and when forced into it, he was well able to hold his own against even the roughest and toughest of men. His laziness, however, prevented him from making any real use of his great talents and today he is remembered more for his personality, child-like simplicity, and the great tragedy of his life rather than for the books and plays that he did write.

If the active hand is firmer or more elastic than the passive one you will know your subject has forced themselves to work and overcome the laziness that was inherent in their nature. If the

active hand is softer than the passive one then you will know they have tended to take life easy and become lazier and less energetic during the course of their life.

Sometimes you will see a hand that, even from a distance, looks fat and fleshy and this indicates that its owner is a very sensually indulgent person to whom pleasure means everything.

¹ Hesketh Pearson, *The life of Oscar Wilde*, Penguin Books - London - 1985

Chapter XI

The flexibility of the hand.

The flexibility of the hand indicates the flexibility of your subject's mind and their ability to adapt their mentality to new and progressive ideas, new ways of doing things, and changing circumstances. The rule for flexibility is that the

more flexible the hand, the more flexible the mentality. The stiffer the hand the stiffer, more rigid, and more unbending the mentality.

To gauge the degree of flexibility you should hold the tips of your subject's fingers in one hand, support the wrist with the other and then exert a gentle pressure until you have bent the hand back as far as it will go. Some hands will be so flexible that they will easily bend backwards so that the fingers form a very noticeable arch. Others will be so stiff and claw like that, even when considerable pressure is applied, the fingers cannot even be straightened.

Extremely flexible hands are so flexible that the fingers can bend right back to form a graceful arch with only a minimum amount of pressure. They indicate an extremely pliable and adaptable mind, one which is so versatile that it can adapt to new ideas and change its way of looking at things with the greatest of ease. Such subjects are extremely clever, but their versatility can be their undoing as they tend to be quite unpredictable

and need a tremendous amount of self-discipline if they are to make good use of their talents. One person with this grade of flexibility was extremely clever, but every time one saw her she was into something different. First it was psychology, then it was massage, then health foods, then the novel she was writing, then sailing, then something else and then something else again -the list appeared to go on endlessly.

Flexible hands are very flexible but lack the mushy feel and double-jointed characteristics of an extremely flexible hand. What you would say to a subject with flexible hands is much the same as what you would say to one with an extremely flexible hand, but the difference would be on the degree of emphasis you put on their versatility. Although clever, open minded, flexible, and adaptable in their mental processes, they would have more control over the pliability of their mind and would not be quite so inclined to get carried away and go to extremes every time a new concept or idea attracted their attention.

Slightly flexible hands are a medium development between flexible and straight and show a more balanced condition. As there is flexibility to the hand the subject qualifies as being clever, open minded, flexible, and adaptable in their mental processes, but they are not prone to turning the world upside down in an effort to fit every new idea that comes their way into their life-style. Although attracted to progressive ideas and new ways of doing things, they tend to take an overall view of their situation and adapt only those ideas that are sensible and realistic. They won't throw away their old methods and ideas before they are sure the new ones work and will benefit them in some way.

A straight hand is one that opens out to its fullest extent quite easily but will not bend back any further, even if pressure is applied. (If there is only a very slight bending the hand can still be classified as straight.) A person with a straight hand has an open and straightforward mind. They

take an overall view of life, get on with the business of living, and don't go looking for new ideas or new ways of doing things. If a new idea or method that is clearly better than the one they are using does come their way, they will only be willing to adapt if they are convinced that the benefits outweigh all the trouble involved in making the change.

A slightly stiff hand is recognisable because when you try to stretch it out it will not open to its fullest extent. Even when you apply quite a bit of pressure to the finger tips, they retain a slight inward kink. This kink shows the subject's mind is rigid, unbendable, and set in its ways. They are unable to let go of the methods and values of their childhood because they know they work, at least for them. They will also avoid progressive ideas and new ways of doing things, especially if their life happens to be running smoothly.

A stiff hand cannot be opened or stretched out to even a nearly straight position. The fingers retain a clear inward kink and look as if they are

trying to hold on to something and not let go. This is precisely what the subject is doing; they are holding on to what they already know and understand and refuse even to consider anything new or progressive. They are fixed in their ways, insist on holding on to the views and ideas they feel comfortable with, and also retain the religious ideas of their childhood. They have a stiff, inflexible mind, and a strong aversion to what they might consider to be new fangled ideas or notions. They do not catch or grasp an idea easily, but they rationalize their situation and come to the conclusion that it isn't because they can't, but because they don't want to. They cannot change and will think in the same way and do the same things day after day. A person with a slightly stiff hand can, under pressure, be persuaded to adapt to a new or progressive idea, especially if circumstances force them into it or it can be proved that making the change will be very beneficial to them. A stiff-handed person will, however, be disinterested in any changes. If

circumstances force them into a situation where they must change, they will be unable to do so and will lose everything before they change their way of looking at or thinking about things.

Extremely stiff hands look like a claw and occur as rarely as extremely flexible ones. Under no circumstances can a person with this type of hand be persuaded to change their ideas or attitudes or even to experiment with something that might be new or different. They are completely fixed in their views and ideas. Even if devious or cunning in their nature, when their tricks and ploys are discovered, they cannot change and will continue trying to play the same old tricks in the same old way. (Much to the amusement of those who know what they are trying to do.)

Checking the flexibility of both hands carefully will enable you to do some very accurate work. As people grow older they change their mental attitudes and if you find the right or active hand is more flexible than the left, you

will know your subject has become more open minded and adaptable over the years. Should the active hand be stiffer than the passive, you can safely tell them that as they have grown older they have become more rigid and fixed in both their attitudes and ideas (not an uncommon occurrence).

As you gain experience in reading hands you will find various indications of palmistry tending to fall into groups. For instance, a stiff hand is generally, though not always, on the coarse side and tends to have an elastic hard to hard grade of consistency. A flexible hand will usually tend to be fine in texture with an elastic-soft to soft grade of consistency.

There will be times when you find hands where one finger is flexible and the others only slightly flexible or perhaps even slightly stiff, but this is a complexity of palmistry which will be covered in the chapters which deal with individual mounts.

Chapter XII

The colour of the palm.

The colour of a person's palm can furnish you with a great deal of information about their temperament and tell you whether they are warm and genial, hot blooded and intense, or cold, selfish, and self-contained. There are, however, two points that always have to be remembered when dealing with this aspect of palmistry. One is that temperature will strongly affect the colour of a palm, so if your subject has just come in from the cold you will have to allow time for their temperature to return to normal. The other is that their country of origin has to be taken into consideration before you commit yourself to any statement. Colour is a reliable indication when you are dealing with people of white European origin, but the hands of Asians, Africans, and those with an olive complexion do not always show the same type of colour variations.

Colour can vary from very red to very white

and as with previous chapters I have subdivided it into seven groups: very red, red, pinky-red, pink, pinky-white, white, and very white. Yellow and blue are two other colours you will come across from time to time and these are dealt with at the end of the chapter.

A very red colour shows you are dealing with someone whose temperament tends to be extremely intense and quite excessive. With this extreme degree of redness the subject is unable to do things by halves and generally finds great difficulty exercising moderation. If they take a liking to drink, it can be very difficult for them to stop. However, not all people with this colour are destined to end up as skid-row alcoholics, but this is an excessive indication which makes it very difficult for the person to live a normal life.

Red is quite frequently found and shows an ardent and intense nature. When people with red hands love, they feel passionately and there is nothing weak or feeble about their emotions. They always exude heat, but in their love life,

rather than attracting the object of their devotion, the intensity of their nature is sometimes more inclined to frighten them away.

Pinky-red is the next grade of colour in the continuation from very red to very white. Red is for heat and pink is for warmth, so the best description for a person with a pinky-red hand is that though normally warm, they are inclined to be ardent and intense at times.

Pink is the finest colour you can find on anyone's palm. Such subjects radiate warmth and because they are generally bright, animated and cheerful, most people find them congenial companions. Whereas a red-handed person tends to be too hot for comfort, a pink-handed person exudes just the right amount of comfortable warmth.

Pinky-white is half way between pink and white and although a person with this colour on their palm has a warm nature, they tend towards coolness. It is safe to tell them that although they are generally warm and cheerful, they are

sometimes inclined to be lukewarm in their attitude to life.

White is the colour of coldness and shows a person who lacks ardour, heat or warmth. They will be self-contained, cold in their views, dreamy and mystical. Although their mind may be active, it will not be spurred on by warmth or passion and they will not burn with a desire to seek out the company of other people. They are also selfish and will generally fail to see any reason why they should go out of their way to help or assist others.

An extremely white palm is as rare to find as an extremely red one and is recognized by its pallid, lifeless look. It shows a very cold and icy attitude to life and other people. The person is very self-contained, dreamy, mystical and, as they are completely lacking in warmth, they are not prone to seeking the company of others unless there is something they want. In love they are more idealistic than passionate and even with their most ideal mate, they will never express

themselves in an ardent or intense way.

The simplest way of grasping the idea of palm colour is to imagine a furnace and the settings of the thermostat. An extremely red hand indicates that the switch is set as high as it will go and the furnace produces so much heat, the environment is too hot for comfort. A red hand can be likened to the switch being set to high, while pinky-red shows it is set closer to the desired level of warmth, but the environment is still a little on the hot side. When you see a pink hand you can imagine the switch set to a very comfortable temperature. Pinky-white indicates that the thermostat is set to just a little below comfort level and white indicates the switch is set too low. Very white indicates the switch is set to as low as it can go without actually switching the furnace off.

Selfishness is indicated by a white hand, so if you see a stiff hand that is also white you will know your subject is extremely selfish. But dealing with selfishness in a reading is not easy

as most people have a very personal idea of what constitutes generosity. It's a matter that has to be dealt with in a roundabout way because although you can't tell your subject they are selfish, you can tell them that they don't like it when others make demands on them or ask for favours, even small ones. (If a red handed person decides he is going to be generous, he can be rather like the boy scout who insists on helping old ladies across the road, even when they don't want to go.)

A yellow colour on the hand indicates a person who tends to be cranky or moody and takes a rather pessimistic view of life. If there is only a slight tinge of yellow, then they have only a slight inclination towards being pessimistic, cranky and moody. If, however, the yellow is very pronounced then these tendencies are very pronounced. Benham deals with this matter in great depth and the serious student is advised to read his book to gain a fuller understanding of what it means to find yellow in a person's palm.

But before deciding a palm has definite traces of yellow, make sure your subject hasn't been doing something that would artificially colour their hand, such as tanning leather or using dyes.

Blue is occasionally found and indicates a sluggish circulation of the blood which is often related to a weakness of the heart. It is important to handle a person with this colour very tactfully as the last thing any palmist wants is to see their client being taken away in an ambulance.

Occasionally you will see a hand that is blotchy and in such a case you should take an overall view and select the most dominant colour. For instance, if it is pinky-red with whitish spots, the colour still qualifies as pinky-red.

Chapter XIII

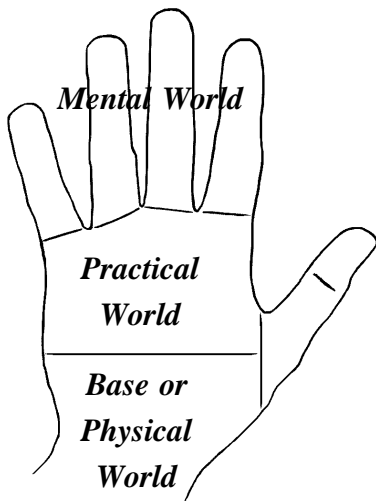
The hand as a whole.

When dealing with the divisions of the hand as a

whole (13.1) we are dealing with three separate areas of human individuality: the physical side of the person, the practical side that deals with matters relating to the outside world, and the intellectual or mental side. A lucky few have these three aspects of their being well balanced, but most people tend to lean in one direction or another and the divisions, or worlds of the hand will tell you which.

To determine the three worlds you open the hand out to its fullest extent and then mentally divide it into three parts. Keep the hand as straight as possible and don't allow flexible ones to bend backwards. Draw one imaginary line across the hand from the base of the mount of Venus to the percussion and a second across the base of the fingers. From the bottom line down to the wrist represents the physical world of the hand. From this line up to the one at the base of the fingers represents the practical or outside world, while the fingers themselves represent the mental or intellectual world.

Although you will sometimes find that one world is clearly dominant, there will usually only



be slight differences between the relative strength of each world. Often you will find it very difficult to decide which one is actually the

strongest and in these instances you will have to settle for an evenly balanced situation. But as you gain experience and develop an eye for slight differences, you will find fewer and fewer hands falling into the evenly balanced category. There will, however, always be some hands that really are evenly balanced.

The simplest explanation for this aspect of palmistry is that when the physical world is strongest the person is most concerned with matters that relate to their physical self. When the practical world is strongest they are most concerned with matters that concern their surrounding environment or the outside world, and when the mental world is strongest then they live in their mind and are most concerned with their thoughts, ideas and ideals.

A dominant physical world indicates that the person's sense of their own existence revolves around their physical self. They live in their body and think in terms of their bodily comforts, their food, their home and their

physical pleasures. Sometimes the base of the hand is very thick and gives the whole hand the appearance of a wedge. When this is the case the physical world is overdeveloped and the person is very animal in their desires. They will want plenty of food, drink, and sex; as much as they can get. If clever or cunning they may be successful in financial matters, but their reason for gaining money will always be so that they can get more of what they want and secure a supply of them in the future. Fortunately, although a dominant physical world is often seen, an overdeveloped one is not frequent.

When the middle or practical world is clearly the largest it indicates your subject's main area of interest involves matters concerning the outside world. This is often called the area of executive ability and practical matters such as running a business, engineering, cars, photography, aeroplanes and the like are what they are most interested in. A person with a dominant physical world is inclined to just get a

job and then spend the rest of their time indulging their physical desires. With a developed middle world they are likely to have some skill such as carpentry or engineering. But if they do have a routine or uninteresting job, they will spend their money on their hobby rather than on food and drink because their interests are more important to them than their physical comforts and pleasures.

The mental world is the world of thought and intellectual ideas. If the fingers are long and seem to dominate the hand you have somebody who lives mostly in their mind. They may be a professor, a scientist, or just somebody who lives in cloud land and thinks a great deal. Although they are likely to be extremely intelligent and know all the answers, their mental nature will be dominant that they may well be disinterested in matters concerning the outside world or their physical body and therefore, not particularly interested in turning all their right answers into dollars and cents or other material assets. They

are intellectuals and instead of stopping to turn what they already know into some form of practical reality, they take off on another whirl of ideas and mental concepts. If this world is overdeveloped and the physical world is underdeveloped, they may well need someone to tell them it's time for dinner. Otherwise they will only have starvation pains in their stomach to remind them that perhaps there's something they've forgotten!

In most hands the worlds will be in some form of combination as it is rare to find a case where one completely dwarfs the other two. Each type of combination you see will tell you a great deal about where a person's main areas of interest lie. If you see a world that is small or weak in comparison to the others you will know your subject is disinterested in matters relating to that world.

The combinations you will come across.

When the physical world is strongest,

followed by the practical, and then the mental you have a physical, practical, mental combination. With this combination the person's main area of concern will be their physical self and their physical pleasures. The practical side of their nature will enable them to develop skills to get the money they need to pay for their physical desires. But because the mental world is the least developed they won't be very interested in anything of an intellectual nature.

A physical, mental, practical combination shows that although the person lives mostly in their physical self, they also have an inclination towards mental pursuits. However, the lack of a strong practical world could make it difficult for them to develop skills that would enable them to make the money they need to indulge their desires. Although they may well have a job, they are likely to spend their free time either indulging their physical appetites, or intellectualizing and day-dreaming.

A practical, physical, mental combination

shows your subject could be an excellent tradesman, mechanic or business person. Their secondary instinct will be to indulge their physical desires so they will enjoy their work and also enjoy spending their money on the luxuries of life.

A practical, mental, physical combination shows one who's practical interests will generally be directed towards matters requiring a high degree of mental or intellectual ability. There are many avenues open to someone with this combination including accountancy, law and medicine. If the physical world is underdeveloped, then when they become interested in what they are doing they are likely to just grab a bite to eat as and when they can. Even sex might become a past-time to be indulged in when they had nothing better to do.

A mental, physical, practical combination shows your subject will be full of thoughts, ideas and lofty ideals. But as the practical world takes third place, they will be unable to turn their

mental talents into skills that will earn enough money to pay for the physical pleasures they desire. They will be something of a day-dreamer and although they may have a job that enables them to use their abilities, they will be unable to turn them to full account. You sometimes see this combination on people who, though obviously intelligent, surprise you by the comparatively menial job they are doing.

A mental, practical, physical combination shows someone who will be very interested in mental concepts and also have an ability to turn them to practical account. While a person with a practical, mental, physical combination will take a known concept and use their mind to develop it, this person will go out into the unknown to find an idea and develop it along practical lines.

When all the worlds are evenly balanced it is a good sign and shows a subject who is very likely to make a success of their life. However, although this aspect of palmistry can do a lot to help you understand your subject, when reading a

palm it is wise to refrain from putting too much emphasis on the differing worlds unless the differences in strength are clear and well marked.

Chapter XIV

The lengths of the fingers.

In the previous chapter we saw that fingers represent the mental world of the hand, so the longer the fingers the more the mental world rules and the more the individual is inclined to think about the things that attract their attention. The shorter the fingers the less prominent the mental world and consequently the less inclined the person is to give any detailed thought to what they concentrate on. Medium length fingers are the most desirable as they show the mentality is evenly developed in proportion to the other aspects of the nature.

To gauge the lengths of the fingers you look at the hand and see whether they are long or short

in proportion to the palm. Some authors give detailed instructions as to how the fingers should be measured, but like other aspects of palmistry, it is mostly a question of developing an eye for the various lengths you will come across. The more hands you look at the more accustomed you will become to the patterns you see and the easier it will be for you to gauge the lengths of the fingers accurately.

Fingers can vary from being very long to very short and have been classified into seven groups: very long, long, medium-long, medium, medium-short, short, and very short.

Very long fingers are, like other extremes, rarely found. They show an overdeveloped mentality and a person who thinks about everything. They get so mentally engrossed in their subject matter that not a single, minute detail escapes their attention. But because they get so wrapped up in even the smallest of small details they often lose sight of the overall picture and fail to see the forest for the trees.

Long fingers are quite common and show that the person thinks a great deal about everything that attracts their attention. They are very sensitive and also prone to being suspicious of others. Their sensitivity springs from the fact that because they notice all the little details, they are easily hurt or wounded by little things other people consider insignificant. Their suspicion of others also stems from their keen eye for detail and desire to pay careful attention to small matters. They consider every detail and therefore can't help becoming doubtful or suspicious when they find some small item is not quite as it should be. Although many authors attribute selfishness to long-fingered people, they are not consciously selfish. Before they give they must consider all the implications of their generosity and then, when they do decide to give, they give in small ways. Those with shorter fingers often find such small acts of generosity insufficient and then label them as mean or selfish and the unfortunate outcome of this is that the long-fingered person

feels hurt by the fact their generosity has gone unappreciated.

Medium-long fingers are the next step down and are recognisable because, although they are on the long side, they are not long enough to be classified as long. Medium shows a good balance between a desire to think about things and pay attention to details, and a desire to get things done. So medium-long fingers indicate a person who is generally well balanced between the two, but they have a tendency to get mentally engrossed in their subject matter and pay too much attention to small and unnecessary details.

Medium fingers show a balanced mental approach and indicate a person who gives enough mental attention to whatever they are concentrating on, but no more than enough. They deal with all the necessary details and then concentrate on getting the task completed.

Medium-short fingers show the person is mostly well balanced in the use of their mentality, but they have a desire to take an

overall view of things and consequently try to avoid details they consider unnecessary.

Short fingers indicate a person with a definite dislike of dealing with unnecessary details. They always like to get to the point or crux of any matter and in conversation, they cannot abide those who drone on and try to cover all the details, necessary or not. They are quick in making decisions and because their mind is not cluttered with a large number of little details demanding attention, they plan things on a large scale. Their danger is that such is their desire to get things done, they risk moving too quickly and overlooking small but important details which later cause serious problems. Whereas a long-fingered person concentrates on details, a short-fingered person takes an overall view of their subject matter and prefers to leave the minutiae to others.

Very short fingers show a person who has an absolute dislike of having to think about things or go into any form of detail. They are

motivated mostly by their instincts and are always keen to get moving and get things done, so having to stop and think carefully about anything goes very much against their grain. When the fingers are very short the mental world is deficient, though if the practical world is well developed the person will have plenty of common sense or executive ability. If, however, the physical world is strongest then they will be animalistic in their desires and unable to see the possibility of finding rewards in anything other than base, physical pleasures.

As you practise reading hands you will find that the fingers on most hands fall into the medium, medium-long or medium-short categories.

Chapter XV

The shape of the fingertips and palm.

As long ago as 1900 Benham pointed out that

trying to classify the whole hand into one of seven types was a very difficult thing to do and also that a greater degree of accuracy was obtainable if a reader satisfied themselves with classifying only the shapes of the individual fingers. Many authors still talk in terms of hand types, but although some hands can be classified into a single type, it is wiser for the student to consider the fingers and palm as separate entities.

As the fingers represent the mind, the shape of the finger-tips indicate a person's mental outlook. The palm, representing the baser, instinctive self, indicates the basic, instinctive nature. There are six types of fingertip shapes and five palm shapes. Fingers can be classified into spatulate, square, rounded, conic, philosophic, and psychic. The palm can be classified into square, rectangular, spatulate, conic, and one that defies any form of classification.

1. Finger shapes.

Spatulate fingertips are recognisable because they flare out or broaden at the tips in a shape similar to a chemist's spatula. If found on all fingers they show a person who is a very active and who refuses to be conventional or accept the accepted. They are the exponents of realism and are always looking for something new or different. To them, just because everyone else does something in a certain way, is no reason why they should do the same. They are the explorers, adventurers, and trail blazers who are usually ahead of their time. They break with convention and in religious matters, they are always original. But this, unfortunately, causes some to get so carried away by their new and different ideas on God and the after life, they degenerate into nothing more than religious cranks. However, this type of fingertip always indicates someone who is very innovative and who expends a great deal of energy in the pursuit of their goals.

Square tips show a person who is systematic, punctual, and practical in everything they do. They are very conservative and generally like everything to run according to a clockwork routine. Consequently, they resent any breaking away from tradition or accustomed form.

Rounded tips are quite common and are really a combination of square and conic. They show that although the person is practical in their mental outlook, they are not tied down by a need for absolute system and regularity. The slight rounding of the tip indicates that their practical outlook is tempered by idealism and intuition.

Conic fingers are recognisable because the fingers, from base to tip, give the appearance of a cone. Sometimes you will see fingers on which only the tip is pointed, but these still qualify as conic fingers. People with conic fingers are impulsive, unrealistic, emotional, and easily influenced by their mood of the moment. Their mental outlook is both receptive and impractical

and they find that having to do things in an orderly, systematic, or regular way boring. Idealistic in their outlook, they live for the moment, love to socialize with others, and want to enjoy life. Being susceptible to their feelings they have a very artistic temperament and believe that being beautiful is more important than being practical. But although people with conic fingers have an artistic temperament, they are not necessarily artists. Their impulsive nature lacks the plodding regularity which gets things done and they do not always achieve a great deal.

The psychic or pointed tip is one I have read a great deal about, but rarely ever seen. It is very long and pointed and best described as a very long conic finger. The pointedness of the tips shows great inspiration, idealism, and a very impractical or unrealistic outlook on life. The length of the fingers indicate that the mental world is dominant and the person is extremely sensitive, suspicious of others and easily offended by little things. Such a combination is,

as Cheiro says, unfortunate from a worldly point of view as anyone with these characteristics is unlikely to prosper in today's world. They are beautiful people, but the most they could hope for would be to spend their lives living on social security or the generosity of others.

Philosophic fingers are simply a combination of long fingers, pointed tips, and knotty joints. The long fingers show a developed mental world, the pointed tips an idealistic outlook, and the knots a habit of analysing everything. Therefore a person with these fingers reasons and analyses matters of a mental or idealistic nature such as philosophy, theology, and the meaning of life. I have only ever seen one pair of hands in which all the fingers were philosophic, but if you do find someone with these fingers you will know they have a habit of analysing their inspirations and ideals.

What has been called the mixed hand by other authors is really quite common. It is just a case of all the fingers on the hand having

different shaped tips: one conic, one square and another spatulate. Normally the first finger is conic, the second and fourth square or rounded, and the third spatulate. This mixing will show someone with a very varied outlook on life because in some matters they will be idealistic, impulsive, and impractical. In others very practical and systematic, while in others they will be different, original, and inventive. They will therefore be extremely versatile and full of general information. Their varied outlook will enable them to get on well with others and be good at any form of work requiring tact and diplomacy. However, mixed fingers have been described as indicating a jack of all trades and someone who is unlikely to succeed in anything. This statement is generally true so long as the first finger is conic and also disproportionately short in comparison to the third. When this is the case the pointed first finger shows that in a directional sense the person is impulsive, unrealistic and impractical, while its shortness

shows a lack of self-esteem and a strong sense of inferiority. But anyone with such a varied and changeable outlook on life would find it difficult to be consistent and consequently, also find any form of material success elusive.

2. Palm shapes.

A square palm shows the instinctive nature is practical, even if there are conic fingers indicating an idealistic and impulsive mental outlook. A rectangular palm is also a practical palm, but its extra length would indicate that either the physical or the practical world was developed.

A spatulate palm shows the instinctive nature is original and inclined to be different. Whereas spatulate fingers show a person thinks differently, a spatulate palm shows that they have an instinctive need to buck the system and be different. If the palm is broader at the base they will be original and different in the world of ideas as the broadening at the base is the result of

a developed Mount of Luna which shows developed imaginative powers. If the broader part of the palm is at the top the person is more interested in being different and original in practical ways, but this is because the broadening of the palm at the top will increase the area of the practical world.

Conic palms will show someone who is instinctively emotional and idealistic. Because the palm is broader at its base, the physical world is normally well developed and shows the desire to indulge the physical or baser appetites. However, with fine skin texture, the person will be refined in the way they go about indulging their baser appetites.

Sometimes, although not actually deformed, a palm can be impossible to classify. But at present there are no clear theories about what it means when this is the case.

Chapter XVI

Smooth and knotty fingers.

Fingers can either be smooth or knotty depending on how developed the knuckle joints are. Developed joints or knotty fingers increase the power of the mental world and show a person who is thoughtful, analytical, neat, precise, careful, and orderly in all aspects of their life. They have to pick things to pieces and think about them, and before they will accept anything as true, they must first analyse it, examine it from every point of view, and then digest it. They wish to get to the facts and to the bottom of any subject and cannot be rushed. But once they have made up their mind on something they will never swerve from their opinion.

Smooth fingers show someone who thinks quickly and intuitively. Whereas knots show that the mind is restricted by a need to analyse, an absence of knots shows that the mind does not stop to analyse everything and covers ground

much more quickly. Smooth-fingered people have a feeling for art and beauty and are spontaneous in their nature. They think quickly and often make decisions based on impulse or intuition, something a knotty-fingered person would never do. They are also willing to take a lot for granted as this enables them to get through their day's work more easily.

The top joints are called the knots of mental order and when only these joints are developed, it shows a person who analyses and reasons out everything that is of a mental nature. They take nothing for granted and examine every point, pick it to pieces, and then file it away in their neat, precise and well-ordered brain.

The middle joints are called the knots of material order and when only these joints are developed the person will like all material aspects of their life to be neat and well ordered. In their home and place of work everything will be neat, tidy, and put away in a place where it can be easily found.

Smooth fingers can and do develop knots and although people will often give you reasons as to why their hands have developed knots (sport, karate, work etc.), knots develop as the result of a psychological change within the individual. For instance, almost everybody makes mistakes in their youth and some people, in an attempt to reduce the number of their mistakes, develop a habit of not taking anything for granted and analysing everything before they make a decision. As they develop their more analytical outlook, the joints of their fingers will consequently become more developed or knotty. This doesn't mean to say that smooth-fingered people don't analyse things, but knotty-fingered people want to analyse everything whereas smooth-fingered people will only analyse things when they have to.

Chapter XVII

The phalanges of the fingers, sensitivity droplets and fingertips.

The finger phalanges.

The fingers represent the mind and the three phalanges of the fingers represent the three worlds of the mind: physical, practical, and mental. If the bottom phalanges on all fingers are the longest then the person's mind is limited by matters which relate to their physical and personal self. When they think about things, they think about their home, pleasure, ease, and personal comforts. When the middle phalanges are longest the mind concentrates mostly on matters of a practical nature and which relate to the outside world in some way. If the top phalanges are longest the subject's mind is very taken up with matters of a mental or intellectual nature.

For reading purposes finger phalanges are only of real value when there are clear

differences in their various lengths. If one phalanx is only slightly more developed than another it indicates the mind is only slightly more inclined to concentrate on the aspects indicated by the longer or thicker phalanx.

When the bottom phalanges are not only long, but also fat and puffy the person is very sensually indulgent as their mind is almost obsessed with matters regarding their physical and personal pleasure. (A fat, fleshy hand invariably has fat bottom phalanges.) Should the bottom phalanges be long, but also narrow or waisted, then although the subject will think a great deal about their sensual pleasures, they will be very finicky about what they eat and the type of pleasures they indulge in.

Sensitivity droplets.

If you hold the hand with the palm facing downwards you can sometimes see little pads of flesh drooping from the tips of the fingers. These are known as sensitivity droplets and when seen

they show an extremely sensitive person who feels everything very keenly and because of this, they go out of their way to avoid doing anything that might hurt others or cause them pain.

This bulging effect is generally believed to be formed by an excessive number of nerve endings on the fingertips and the more developed the droplets, the greater the sensitivity of your subject. If there are no sensitivity droplets it does not necessarily mean that you subject is an insensitive person, but they lack the keen sensitivity and delicate sense of touch possessed by someone with developed droplets.

Fingerprints.

Many modern authors base a considerable amount of their work on fingerprints. However, I have always had difficulty grasping the point they were trying to make, mainly because none of them ever try to explain the theory behind their statements. But in any scientific field, a statement that is not backed by logical or

hypothetical reasoning tends to show a distinct lack of professionalism.

Fingerprints are found on the top phalanx of the fingers and it is therefore reasonable to suggest that they indicate aspects of a person's mentality. As they are formed in the womb and remain unchanged throughout life, they obviously relate to something that is genetic and does not change regardless of what happens. Even if a person goes through the most terrible experience which totally twists and deforms their character, personality, and way they think, their fingerprints remain the same. The best hypothesis I have heard for fingerprints is that they relate to the complexity of a person's mind. The more complex the fingerprint, the more complex the workings of the mentality. The simpler the fingerprint, the simpler and more straightforward the workings of that mentality.

Chapter XVIII

Finger spacings.

Finger spacings tell a great deal about a person's present psychological condition. But because you are dealing with the way the fingers are held, there is no guarantee that your subject will not change their finger poses five minutes after the reading. However, the natural stance of the fingers will not change unless there is a corresponding change in their psychological attitude.

You determine the way the fingers are naturally held by getting your subject to shake their hands a few times and then stretch them out in front of you. With the hands held in this way you must note if the fingers are held closely together, if they are widely spaced, or if one finger seems to stand out independently from the rest.

It is not uncommon to find a wide space between the third and fourth fingers. One

extreme of this pose is a little finger that looks as if it is trying to stand as far away from the rest of the fingers as possible, while the opposite extreme is a little finger that is so close to the third it looks as if it is trying to hide underneath.

A very wide space between the third and little fingers shows a person who desires independence. They like to deal with the challenges and difficulties of life in their own way and do not like being told how they should or should not do something, nor do they like being told what they should and should not think. They always like to work things out for themselves and make their own decisions. Some authors have ascribed independence of action to this finger pose and say that the person does what they want without caring for what others may think, or the rules of etiquette. This is true except that the person's independence stems from a desire to deal with things in their own way. The wider the stance of the little finger the greater this need for freedom and as a result, a very wide

stance will show there is likely to be a degree of stress and tension within the person.

Julius Spier and others have attributed sexual problems to this finger stance and in a way this is correct. A desire to deal with challenges and difficulties in an independent way can lead to sexual problems, but there are reasons as to why this is so. Most often it is because, subconsciously at least, the person doesn't trust others and is consequently unwilling to be guided. They are rebels who insist on working things out for themselves.

Sex, a desire for both physical and emotional satisfaction, is a powerful drive in all of us and in this situation, the person's desire for sex is counteracted by their need to retain their independence. Their relationships are consequently unable to give them the psycho/emotional fulfilment they desire and as a result, their sex life often fails to live up to their expectations. They will then be inclined, in their younger years at least, to go out looking for

another partner in the hope that they will be able to find fulfilment and still retain their independence.

I have often seen this wide and independent little finger on children who had experienced severe emotional traumas and who were also quite difficult and troublesome. When seen on children it is usually a sign that they have lost their trust in their parents or guardians and are trying to handle the problems of life for themselves.

The opposite extreme is a finger which is held so close to the third or ring finger, it looks as if it is trying to hide underneath. In such a case it indicates the person leans heavily, perhaps too heavily, on others. They don't even try to work things out for themselves and consequently, their actions and modes of behaviour conform very much to what others want.

A wide space between the second and third fingers shows a person who dislikes formality, is bohemian in their ideas, and easy to get to know.

When these two fingers are held closely together it shows the person is not easy to get to know. They must be approached in a manner they consider to be respectful or correct and, if they feel someone is getting too familiar, there is a good chance they will close up and refuse to interact.

A space between the first and second fingers shows someone who is directionally independent. They are going to do what they have decided to do regardless of events or the influences other people may bring to bear on them. Some authors have described this pose as showing independence of thought, but I think independence of planning is more apt as the person makes their own decision about what they are going to do. When this first finger is held very close to the second, sometimes even underneath it, it indicates a complete lack of directional independence and the person looks to others to guide them in the best way to achieve their ambitions and also to give some assistance

in the pursuit of those goals.

It is important to remember that a person can be independent in some ways and not in others. For instance, although they may want to work things out for themselves and do their own thing, they may still need or want someone to help them achieve their ambitions.

When all the fingers are splayed out and show wide spaces the person is very mentally independent, entirely lacking in conventionality, and is easy to get to know. The opposite of widely splayed out fingers are those that are held very close together. This condition shows a lack of any real mental independence. The person is cautious, reserved, and willing to let their mind drift with the tide of popular opinion. They are also conservative, unadventurous, and prone to thinking what others think they should think. But as finger spacings show a temporary psychological condition, there is nothing to say that circumstances will not arise tomorrow which cause them to change and start thinking

independently. But unfortunately; as we grow older we tend to become increasingly set in our ways and the habits of the past become more and more difficult to shake off.

A medium spacing between the fingers is always a good sign as it shows someone who has a reasonable degree of mental independence.

However, too much independence is as bad as not enough. Every human being has needs and if a person is too independent they will strive to sublimate those needs in order to retain their freedom.

Chapter XIX

Nails.

As the subject of nails is adequately covered by Benham, Cheiro, and other authors this chapter only deals with indications you are likely to see frequently.

Long and narrow nails show a delicate

constitution and a mental or idealistic nature. To say someone has a delicate constitution is not to suggest there is anything physically wrong, but simply that they lack robustness and you are unlikely to see them doing heavy manual labour or competing in strenuous sporting events.

Broad nails show a robust constitution.

Short nails are generally broad and besides showing a robust constitution, they also show someone who is inclined to be argumentative and something of a fault picker.

When very short and very broad they show an extremely critical and very pugnacious temperament. A person who, even when they know they are in the wrong, are willing to argue for the sheer pleasure it gives them to do so.

As regards the natural colour under the nails, pink is always good to find as it indicates good health. Blue indicates a sluggish circulation which may be due to a weak heart, while a deep purple at the base of the nails shows that some form of heart difficulty is likely, especially if

there are patches of blue in the palm.

Nails that are flecked with little white spots show the nervous system is currently under a lot of strain.

Fluted nails have a number of ridges running in a lengthwise direction and show a tense or nervous disposition. The greater the degree of fluting, the greater the degree of nervous tension and in an extreme situation, the nails become white and brittle and instead of curving slightly down to protect the finger tips, they curve upwards in an arch. These extremely fluted nails show an extreme degree of nervous disorder and have often been seen on people who recently suffered a stroke or some other form of nervous illness.

The occurrence of cross-ridges on a nail is more difficult to explain. Some authors suggest that an illness in the past caused the nail to temporarily stop growing and this left a tell-tale ridge which enables a palmist to tell how long ago the illness occurred. But I have observed two

instances which cast doubt on this theory. Some time ago a friend quite unexpectedly found himself under arrest for a crime he didn't commit. He was totally devastated by the event and I was able to observe that a cross-ridge appeared on the nail of the index finger on his left (passive) hand. This ridge appeared quite suddenly about a quarter of the way up the nail and was clearly visible. It gradually grew up the finger and five months later, one week after his trial had exonerated him, the ridge grew off the end of the finger and the nail returned to normal. The other instance concerned a person who had been involved in a car accident in which the passenger was killed. Just after the accident, again on the index finger of the left hand, a cross-ridge suddenly appeared about half way up the nail.

Two observations don't prove anything, but the fact that in both cases the cross-ridge first appeared part way up the nail casts some doubt on the validity of the old theory. I have no new

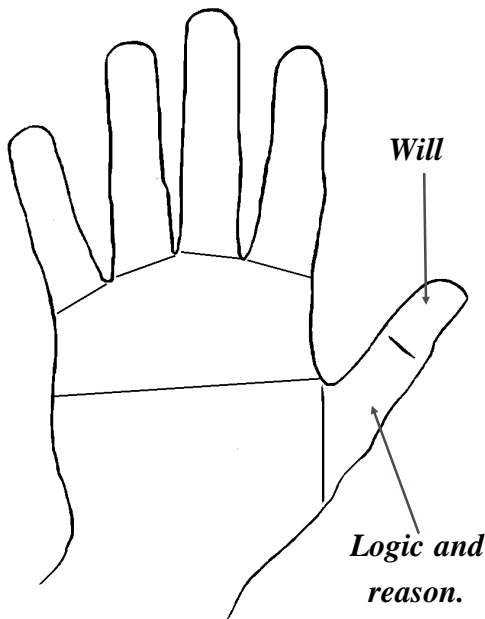
theory to put in the place of the old one, but mention these observations so that you will not be misled when reading about cross-ridges in other books.

Heart-disease nails are frequently mentioned by other authors, but a serious illness such as this is very complicated and quite beyond the scope of this book. However, for the interested student there are medical books which deal with nails and the diseases they indicate and these can usually be obtained from specialist book shops.

Chapter XX

The thumb.

All authors agree that a careful analysis of the thumb is crucial to a complete understanding of your client. D'Arpentigney, one of the founders of modern palmistry, said that the thumb individualises the person, and since then, no competent palmist has had cause to disagree with



this statement. Other aspects of palmistry will tell you about qualities, disposition, and nature, but the thumb will give you an insight into your

subject's character. Even if a person has all the talent in the world, that talent is useless to them if they don't have the character to back it up. Character or willpower is the force which enables a person to go into the outside world and do something with both themselves and their abilities.

In palmistry the thumb is divided into three sections (20.1). The palm indicates the instinctive nature, sentiments, and desires. The second or middle phalanx indicates the powers of logic and reason while the first or top phalanx is the phalanx of will or action. A desire for something (palm) is filtered through logic and reason (second phalanx) before being turned into action and reality (top phalanx).

There are several aspects of the thumb that have to be dealt with individually so I have divided this chapter into six sections: 1. The thumb in proportion to the hand as a whole; 2. The individual divisions of the thumb and their proportional relationship to each other; 3. the

shapes of the phalanges; 4. the flexibility of the thumb; 5. the stance of the thumb; 6. the setting of the thumb on the hand.

1. The thumb in proportion to the hand.

The first step is to consider the size of the thumb in proportion to the size of the hand as a whole. The larger it is the stronger the character of the individual and the more power they have to dominate and drive themselves. The smaller the thumb, the weaker the character and the less able the person is to drive themselves or control their sentiments, passions, and basic desires.

If the thumb is large in proportion to the hand (assuming that the first and second phalanges are evenly balanced) the person has a great deal of willpower, tremendous force of character and the ability to drive and dominate both themselves and others. They can force themselves to keep going regardless of how tired they get or how many obstacles arise in their path. But too much willpower can be dangerous

and people have been known to drive themselves into the grave. If you liken the thumb to a locomotive, a very large thumb shows that there is more power than the person is able to use effectively - rather like an expensive, high-powered locomotive being used to pull two small carriages on a local suburban line. If the driver accidentally applies too much pressure to the accelerator, the train thunders off at high speed and crashes at the next bend. Nobody is psychologically perfect and the danger of a very large thumb is that its owner will become fixated on a particular goal and then force themselves to keep going until they achieve that goal, even if it takes the rest of their life. The result is that they spend all their time chasing one goal and forget that there are other, equally important aspects to life.

A medium thumb is one that looks naturally right for the hand to which it belongs. This person has sufficient willpower for their needs and although they can drive themselves in bursts

to achieve a particular goal, they cannot become fixated on an unrealistic goal because they eventually just run out of steam and are forced to stop and reconsider their position. In terms of our locomotive, a medium sized thumb shows it's the right engine for the right job. Other aspects of the hand will tell you whether it is designed for high speed inter-city express work, short suburban runs, or just shunting carriages around a station.

A small thumb indicates someone who lacks character and who hasn't the willpower with which to drive or force themselves forward. Whatever they decide to do, as soon as the going gets difficult they find it impossible to persevere and give in to the slightest excuse for not continuing with their intentions. They are weak, changeable and ruled by their sentiments and emotions. They are also easily controlled by those who are stronger than they are. A person with a medium sized thumb cannot be controlled by someone who is stronger than them for long, unless they choose to be. But the person with a

small thumb hasn't the inner strength to resist and although they may put up a show of bravado, it crumbles very quickly. In terms of our locomotive a small thumb shows an engine that is simply not strong enough to pull its load. It handles the downhill sections easily and the flat ones with difficulty, but as soon as an uphill section is reached, it just hasn't got the power to make it to the top. It can only grind to a halt and then begin to slide backwards.

Gauging the size of the thumb in proportion to the size of the hand is, like other aspects of palmistry, a matter of experience and developing an eye for what is and isn't proportionally well balanced. The more hands you look at the keener your eye will become, but as a guide, when held alongside the hand, a medium thumb should reach the middle of the bottom phalanx of the first finger.

2. The individual phalanges of the thumb.

When the size of the palm makes the thumb

look very small on the hand it shows a person who is dominated by their passions and sentiments. They have no capacity to rise above their desires and sacrifice something now so that their future can be better. Unable to resist any of the temptations that beset them, they are rather like a monkey in that if they are hungry they eat, if they want sex and it's available, they have it. They lack personal strength and are consequently unable to cope when difficulties arise in their path.

The second or middle phalanx indicates the powers of perception, reason, and logic. A long second phalanx is generally a sign of intelligence and shows the person is capable of perceiving things and reasoning them out cleverly. The normal function of this phalanx is to filter the desires and reason out the best way of turning them into reality. Most people want a great many things in life and their powers of reason allow them to see all the probabilities, arrange their desires in some order of priority, and figure out

the best way of getting as many of them as possible during the course of their lives. The longer and better formed this phalanx the greater the person's ability to perceive and reason everything out to their best long-term advantage.

The top phalanx is the phalanx of will. First there was desire, then the powers of logic and reason sorted those desires into some order of preference and planned the best way of achieving them. I want or desire (palm) and this is the best way for me to get it (middle phalanx). Then comes the action phase as the person, motivated by their desires, responds to them in a manner which is dictated by their powers of logic and reason.

When the first phalanx is longer than the second it indicates a person who is headstrong and when their emotions are aroused, feelings and desires get translated into action without being properly filtered or considered by the powers of logic and reason. When they get angry their inclination to act overrules their perception

as to the wisdom of those actions and they frequently find themselves acting in haste and regretting their actions later. When will is much stronger than reason, it runs riot for want of direction. Desire makes a person want to do something, but they need logic to sort out the priorities and point them in the right direction. They also need perception and logic to look ahead and see what obstacles lie in their path so they can decide on ways round, over, or under them.

When the second phalanx is longer than the first the person has excellent powers of perception, logic, and reason. They know what they want and how to get it, but lack the strength to follow through and act on their plans. If will is much shorter than logic then they are hopelessly weak. In this case our locomotive is pointed in the right direction, the route is carefully worked out, all obstacles are considered and plans made to deal with them, but as soon as the driver presses the accelerator; nothing happens. The

locomotive simply doesn't have the power to move itself along the desired route.

When considering the lengths of the phalanges it is, however, normally better to have the second phalanx slightly longer than the first as this means logic and reason are stronger than will and the person is not prone to unreasonable actions.

I differ from most authors in that instead of considering the mount of Venus as the bottom phalanx of the thumb, I view the whole palm as indicating the desires and instinctive nature of an individual. It is logic and reason that enables a person to realize that they have desires and inter-relate them with the environment in which they live. Will enables them to follow through on those desires while acting in a manner which is dictated by their reason. Reason also enables a person to be discriminative. A hungry monkey eats the most desirable food it can see or smell, it cannot comprehend or reason that it may be better to ignore what is immediately present in

favour of the better and more nourishing food two miles away.

3. The shape of the thumb.

A square tip to the thumb shows a person who exercises their willpower in a practical and systematic way. When seen on a small thumb it is always a good sign as it indicates the subject exercises the little willpower they have in a practical, systematic, and consistent way.

A conic tip indicates someone who exercises their willpower in an intuitive and impulsive manner and when seen, you should always reduce your estimate as to the strength of the will phalanx. On a small thumb this pointed tip is a bad sign as it shows that not only is your subject hopelessly weak and unable to control any of their emotions, they easy victims for any stronger person who seeks to use or take advantage of them.

When looked at from the side, if the first phalanx is thin or flat it shows a nervous

disposition. If, however, the underside of the thumb has a certain bulging appearance then the person has force of character and is able to drive or force themselves forward in life.

The extreme form of this bulging thumb is what is known as a bulbous thumb in which the top phalanx is thick, fat, and heavy, and looks like a large blob sitting atop the second. The fact that this bulbous tip dominates the second phalanx indicates that will dominates logic. But as it lacks any real shape or form it indicates that the passions, when aroused, are translated into action in a heavy and blunt manner. This has been called the murderer's thumb by some authors, but not everybody with this type of thumb has a desire to club somebody to death. I have been consulted by a number of clients with bulbous thumbs and although they all had fine skin texture, they said that once they got angry or upset, they found themselves saying the most hurtful things they could think of, and, although they knew they shouldn't be saying them, they

were unable to stop. A white hand is good to find with this type of thumb as the subject is cold in their nature and it takes a lot to set their passions aflame. But when you do see this type of thumb you know that there is a time bomb underneath what is often a pleasant façade: hit the detonator properly and the subject will explode. They will, with blind, unreasoning obstinacy, do whatever they want to do, and then continue to keep on doing it until their passion is spent. Even if they are aware of the stupidity of their actions, they are unable to stop themselves.

When looking at the topside of the thumb you will notice that the middle phalanx of logic is either waisted, straight or bulging. A waisted phalanx shows a diplomatic person who doesn't rub people up the wrong way and who is sophisticated in the way they exercise their powers of logic and perception. A straight second phalanx shows someone who is straightforward in the way they perceive and reason things out. A fat, puffy, or bulging phalanx shows the person

reasons in a heavy, blunt, and direct way. Their sense of perception is blunted and they lack the adroit, sure-footed delicacy which comes naturally to someone with a waisted second phalanx.

If while looking at the thumb from the top, you see a knot between the phalanges of will and logic you will know you are dealing with a very stubborn person. This knot is sometimes found on people with weak thumbs indicating that although they have difficulty forcing themselves forward, if somebody tries to lean on or push them, they can be like granite and absolutely immovable. It is a good sign to find on a small thumb as it indicates someone who is likely to succeed by sheer stick-to-itiveness and dogged perseverance.

4. The flexibility of the thumb.

When dealing with the flexibility of the thumb we are considering the flexibility of the thumb joints. When we dealt with the flexibility

of the fingers we talked about the flexibility of a person's mind and their ability to adapt to new and different concepts or ideas. When we talk about the flexibility of the thumb we are talking about the flexibility of the character and the person's ability to adapt themselves to their environment.

When the top joint is very flexible and bends back easily it indicates someone who is very adaptable to the influences that surround them. This is flexibility between the phalanges of logic and will and shows that the person may reason something out and perceive a certain course of action to be right, but if the surrounding influences are not in favour of them pursuing that course of action, they can adapt and don't feel forced to follow through on their original intentions. Their flexibility allows them to get on well with others and, no matter what type of people they associate with, they find it easy to adapt. The greater the degree of flexibility the greater the degree of adaptability.

But the trouble is that as action does not always follow reason, the power of the will phalanx is reduced. So although flexibility is good to find on a bulbous thumb or one which has an overly long first phalanx, it is not such a favourable indication when found on a small or weak thumb.

Cheiro said that a person with a flexible thumb tries to achieve their goals through dashes and spurts of brilliance. This is true as a flexible-thumbed person does realize that if their environment changes, they will change with it. So they have to dash to get things done while the environment favours their present ambitions. Cheiro and other authors also said that a flexible thumb shows a lack of moral rectitude. But such is the flexibility of the person's character, it's really a case of who they happen to be associated with at the time.

A slightly flexible thumb shows the person has a degree of flexibility, but they have limits and there is a point beyond which they will not go.

A stiff thumb is one that is straight and will not bend back, even when pressure is applied. This shows that there is no flexibility between action and reason. The person reasons out what is right and then does it, regardless of the influences that surround them. Consequently, they are more willing to pursue an unpopular course of action than is someone with a flexible thumb. Stiff thumbs show stubbornness, determination of purpose and a person who achieves their goals through determination and hard work.

A very stiff thumb is one that actually has an inward kink and cannot even be straightened. This thumb shows that will is bound to logic. Desire, after being filtered through logic, is then turned directly into action with absolutely no regard for outside influences. Once a person with a very stiff thumb has decided they are going to do something, nothing will cause them to deviate from their planned course of action. What they believe to be right (logic) is transmuted directly

into action (will) without any variation. If you do not agree with them do not expect them to come round to your way of thinking, for they never will. Unlike a person with an oversized top phalanx who is driven by blind, unreasoning will, this person goes ahead because they are unable to see any way but their own.

Sometimes, although the thumb shows an inward kink, it is a case of the person holding their thumb in this position rather than it being stiff and fixed. In such a case you will know that the person has set their heart on something and is determined to do everything they can to get it. But because the kink isn't actually fixed, it is only a temporary psychological condition. Once the person has got whatever it is that they want, they will revert back to their more usual disposition - at least until the next time they become determined to get something.

A flexible bottom joint is generally considered to show that the subject is adaptable to their country and place of residence. As

flexibility between the palm and second phalanx shows flexibility between desire and reason, the person is flexible in the way they reason their desires. If they change their country of residence, it is easy for them to adapt to new pleasures, new ways of enjoying themselves, and new ways of making money.

When this bottom joint is stiff it indicates someone who has, as they matured in life, become fixed in their perception of what they like and enjoy. There is no flexibility between desire and logic. A flexible top joint shows adaptability between what the person reasons and what they do. A flexible bottom joint shows flexibility between what they desire and how they cater to those desires.

5. The stance of the thumb.

The stance of the thumb, like the stance of the fingers, indicates aspects of the person's present psychological disposition. At one extreme is the thumb that is held as far away

from the palm as possible at an angle of ninety or more degrees. At the other is the thumb that is held in on the palm and hides itself underneath the fingers. For practical purposes I have divided the thumb stance into four groups: very wide, medium, alongside the palm, and inside the palm underneath the fingers.

The wider the stance of the thumb the greater the desire of the person to be independent. In a very wide stance of ninety degrees or more the person is extremely independent, loves freedom, and is intolerant of any restraint. They have to be their own person and will fly to extremes through sheer independence of spirit. They cannot be told what to do and it is impossible for anyone to manage or control them. However, such a wide stance is an extreme indication and shows something is wrong. Although there are no clear theories on this point, I have always felt that with this indication the person is subconsciously unhappy with something about themselves or their life and

are refusing to conform to anyone or anything until they can first sort out or fix that problem. Many people with this indication are either self-employed or hold jobs that require no commitment and from which they can resign at short notice. A wide stance to the thumb automatically shows a flexible bottom joint and that the person is always willing to adapt to changes in their country or place of residence, especially if it means they can retain their independence.

The happy medium is the thumb that stands at an angle of forty five degrees as this indicates that although the person is independent, they will conform and do what they are told when they consider it wise to do so. Their desire for autonomy is tempered by the realities of their situation.

A thumb that sits alongside the palm shows a lack of independence. The person is cautious and conforms to the expectations of their social group. They are good at work in which they are

required to follow orders and do what they are told, but such is their caution, it is often difficult to tell what they are thinking. They will only exert their independence when they are sure that doing so will not cause difficulties or trouble.

A thumb that is held inside the palm and covered by the fingers shows a complete and utter lack of independence. Even if the thumb is strong on the hand, will and reason are not being exercised and the person conforms completely to whatever their group expects. They lack the courage to be their own person and are the complete opposite of someone with a wide spaced thumb who will pay almost any price just to continue being independent.

As the thumb indicates the character of the individual, so the stance of the thumb shows the independence of that character. But because we are dealing with the way in which the thumb is held, we are dealing with a present psychological or psychiatric condition and as with other poses of the hand, there is no guarantee that changing

circumstances will not cause the person to change their degree of independence.

6. The set of the thumb.

When considering the set of the thumb you must note its setting on the hand and whether it is high, medium, or low.

The lower the set of the thumb the greater the depth of the person's perception and reasoning powers and consequently the greater the degree of skill with which they can apply themselves to their tasks. The higher the set of the thumb the closer it conforms to a monkey's hand and although the person is capable of doing things well, they lack that depth of perception which would enable them to apply themselves to their tasks as skilfully as somebody with a low set thumb. They can of course make up for this deficiency by working harder.

Medium is always best as it indicates the right depth of perception for the capabilities of the subject. Thumbs that are very high or very

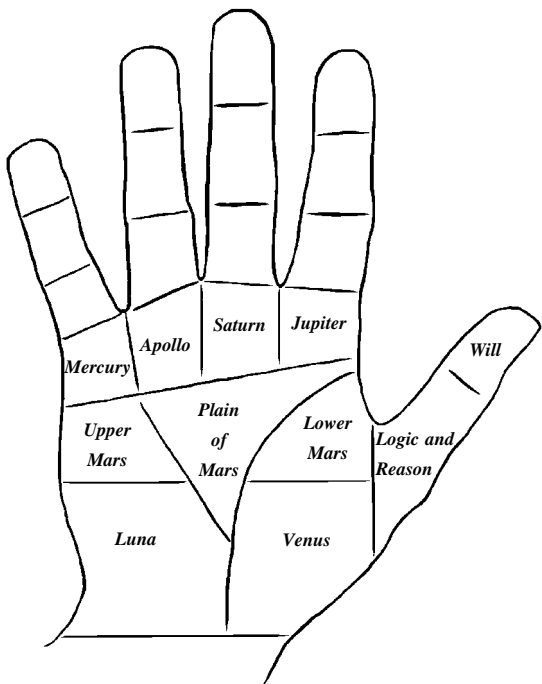
low set are extreme indications and, like all extreme indications, not good to find. A well rounded-out life is always the ideal, so even the most skilful person in the world is a loser if their skill is a cause for them to miss out on the fullness of life.

Chapter XXI

The mounts of the hand.

Most authors, even good ones, pay only passing attention to the mounts on the hand, but the most probable reason for this is that making good use of the mounts in a reading is a most difficult thing to do. Benham was the first to realize the importance of mounts and consequently, almost everything in his book relates back to what he called the person's mount type.

To be able to tell a person about their degree of refinement, energy levels, warmth of disposition, strength of character and mental



flexibility by just looking at their hands is impressive. To also be able to tell them about their mental outlook on life, their reasoning powers, and whether or not they like to concentrate on little details is even more so. However, being able to pinpoint their inner nature and identify the sort of things they enjoy doing and what they want in life, is something altogether different.

As this is the hardest part of palmistry many professional readers only take a very cursory look at the mounts. Many simply don't understand their full significance while others realize that if they try to do a detailed analysis of the mounts they run the risk of making a mistake, and they don't want to take chances when someone is paying to have their palm read. Also, many people visit palm readers with a specific desire to find out about their future and are unwilling to sit through a detailed analysis of their inner nature. They may be impressed by a reader who is able to tell them about their

innermost feelings, but they want to know about their future. But what both reader and customer often forget is that an accurate analysis of the future depends heavily on the reader having a clear understanding of their client's inner nature.

Palmistry, like any other skill, takes time to develop, so don't expect the mounts on the first hand you look at to mean something to you. Learning the theory won't enable you to become an instant whiz at reading palms any more than reading a few books on flying will enable you to fly an aeroplane.

There are seven mounts on the hand, each of which indicate a particular aspect of its owner's nature. The job of the palm reader is to decide on the relative strength of each mount, pick the strongest one, and then arrange the others into their order of prominence. Once this has been done the door to a person's inner nature has been opened, and the reader becomes aware of what his client likes and is attracted to in life, and also what they dislike and shy away from.

Sometimes the dominant mount is so prominent, it can be recognized at a glance. But in most cases determining the dominant mount requires a careful examination of the hand. There are also times when determining the most dominant mount is beyond the capabilities of even the most skilled palmist, so as a beginner you should not expect to be able to isolate all the mounts in their order of prominence in more than about twenty five per cent of the hands you examine. But as you gain experience, this figure will increase.

There are four fingers underneath each of which is a mount. Under the first or index finger is the Mount of Jupiter which indicates the person's desire to have a control over their life and those who affect it. Under the second or middle finger is the Mount of Saturn which indicates a desire for stability and security. Under the third or ring finger is the Mount of Apollo which indicates the desire to express one's own individuality or personal uniqueness and under

the fourth or little finger is the Mount of Mercury which indicates the desire to communicate. In the centre of the palm is the Mount of Mars which is divided into two zones; active and passive. Underneath the Mount of Jupiter and inside the Life Line is the Mount of Lower Mars which indicates the person's desire to push or force their way forward in life. Across the hand on the percussion side of the hand is the Mount of Upper Mars which indicates their desire to stick to their resolutions and persist in their endeavours. At the bottom of the palm underneath the Mount of Upper Mars is the Mount of Luna which indicates their imagination and inner or passive feelings. At the base of the thumb is the Mount of Venus which indicates the outer or more active feelings and passions.

Some modern authors talk in terms of more than seven mounts and say that finding a pad of flesh in a particular place means such and such. But a mount is more than just a pad of flesh and on all hands the seven mounts are developed to a

greater or lesser extent. The extra mounts other authors speak of are simply a displacement of one of the main mounts and although this displacement does have a meaning, that is no reason to classify it as a mount in its own right.

Mounts that are prominent are considered strong, flat ones ordinary, and depressions show a weakness or deficiency of the mount. In some hands mounts are hills and in others they are perfectly flat, but although a prominent mount is strong, it is not necessarily the dominant one.

On the mounts under each finger there is normally a junction of the capillary lines which looks rather like a tiny triangle. This is called the apex of the mount and is usually quite easy to recognize. When this apex is centrally located on the mount it adds strength, but if it leans to one side, the strength of that mount is reduced.

A finger set high on the hand increases the area of its mount and consequently increases its strength, while conversely a finger set low on the hand reduces the area of the mount and also its

strength.

Vertical lines show positive energy flows to the characteristics of the mount on which they are found and consequently add strength to it. A single vertical line adds a lot of strength, two lines also add strength but less so than one. More than two lines show the positive energies are running in more than two directions and are consequently not as strong as one line which shows all the energies are concentrated into a single direction. A single vertical line, if well marked, will give a flat mount equal prominence with a raised one. For instance, if the Jupiter mount is flat, has its finger set high on the hand, its apex centrally located and a single vertical line on it, it will be stronger than another very raised mount, especially if that mount also has a horizontal line or crossbar.

Crossbars show negative energy flows and are consequently defects. Grills, showing a combination of positive and negative energy flows indicate instability and are also a defect. If

the cross-lines of a grill are stronger than the vertical ones then the negative energies are strongest. If, however, the vertical lines are stronger the positive energies will rule, but as they still clash with the negative ones, the consequent conflict will prevent that mount from operating at full strength.

When dealing with the mounts under the fingers, considering the finger is important. A strong, straight finger adds strength to its mount and if it has a lateral twist it adds a lot of strength. When considering the fingertips, a spatulate tip is strongest, square is also strong, but unless all the tips are pointed, a pointed or conic tip weakens the mount. For example, assuming all other things are equal, if Jupiter has a pointed tip, Mercury and Saturn square or rounded tips, and Apollo a spatulate tip, then out of the four mounts Apollo will be the strongest.

A developed upper knot on only one finger adds great strength to the qualities of its mount. Flexibility of the finger can also help in making a

decision. If, as you look at the hand one finger is obviously more flexible than the others, then this adds strength to the mount underneath it. Stiffness in any finger will weaken its mount and if one finger is short or thin in proportion to the others, this will also weaken the strength of its mount.

Colour is important when considering the relative strengths of the mounts as red on only one mount will exaggerate its good or bad qualities. The consistency of the mount can also help you make a decision in times of difficulty. For instance if Upper Mars is firm but not as developed as Venus, which is soft, then Upper Mars is stronger as its firmness will show the person expends more energy in handling difficult situations and resisting the pressures of life, more so than they do in responding to their sense of passion and feeling.

Too much of anything is as bad as not enough and when any mount is excessively developed it indicates the person is out of

balance. For instance, if Apollo is excessively developed it indicates the person has an excessive desire to express their own uniqueness and will spend their life looking for ways to do this. They will always be trying to attract the limelight, be star of the show, and noticed by others. However, if Apollo is deficient they are unable to express their own individuality, can't bear to be noticed, and will avoid anything that attracts even the slightest amount of attention.

Well balanced is always the ideal, but differentiating between the different strengths of each mount on a well-balanced hand is much more difficult than on a hand where the person is of one strongly marked type. Unfortunately, although well-balanced people tend to be even tempered, more amenable to reason, and broader in their views; they are unlikely to be satisfied with just being told that they are well balanced.

Chapter 30 deals with some ways to help you determine the leading mount when faced with difficulties. But don't be discouraged by the

fact that this aspect of palmistry is not easy to master as any effort you expend in this direction will be more than amply rewarded.

Chapter XXII

The Mount of Jupiter.

The Mount of Jupiter is situated under the first or index finger of the hand. When it is raised, has its apex centrally located, its area increased by the finger of Jupiter being set high on the hand, and the finger itself strong and straight it can be considered to be a strong mount, if not the dominant one. A single vertical line adds strength, two lines also add strength but less so than one. A lateral twist to this finger adds great strength and when seen, often identifies it as the leading mount.

When the mount is flat or hollow, has its apex offset to one side, its area reduced by the finger being low set on the hand and the finger

itself short or thin in proportion to the others, it can be considered to be a weak or deficient mount. Crossbars or a grill show defects and seriously weaken its strength.

The divisions of this chapter are 1. the proportional development of the mount; 2. the finger of Jupiter; 3. general information.

1. The proportional development of the mount.

The greater the proportional strength of this mount the greater the desire of the individual to be in a dominant position and in control of their life, situation, and people connected with that situation. The weaker the mount the more their desires lie in other directions and the less interested they are in maintaining a control over their situation and direction in life.

When Jupiter is the dominant mount the person is known as a Jupiterian type and recognized by the fact that their major desire in life is to be in control. Even from their earliest childhood they were motivated by a desire to be

in control of their situation. At first they only wanted to control their own immediate environment and the effect others had on it. But as the years passed and their skills developed, they eventually reached a position where, in so far as their own immediate life was concerned, they were able to make many things happen in the way they wanted them to. This gave them a sense of personal status and therefore, it was only natural for them to want to expand on the same theme, so they started looking for ways that would enable them to have even more influence over others. But to do this it was necessary to rise to a position of authority, because the higher they rose, the greater their ability to fulfil their desires. Consequently, when you see a Jupiterian hand you will know that ambition, a love of influencing or commanding others, and a desire for status are three of the leading characteristics.

A Jupiterian is assertive because if they couldn't assert themselves, how could they manage to influence or direct others? They do,

however, have to be very careful in the way they assert themselves or they will become bossy and domineering. Most young Jupiterians go through a period of being unnecessarily assertive. Who hasn't seen the unbearably bossy child organizing all the other children and telling them what to do. But they learn. It may be a painful experience, but they learn to temper their desire for dominance and control with the realities of their environment. Pride is another characteristic of the Jupiterian type, but having found that they can successfully influence others, it is only natural for them to feel good about themselves and their capabilities. The danger is that as they grow older and find their status and scope of influence increasing, their pride could turn to vanity. However, the world needs leaders and the Jupiterian, with their love of command, is a natural for the job.

An excessively developed amount of Jupiter indicates that the person is power hungry and has never learnt to temper their desire for dominance

with the realities of their situation. They are out of balance and spend their whole life looking for ways to have more and more control over their situation and all those who are even remotely connected with it. They are despots and tyrants and, even if they had all the power of an Egyptian Pharaoh, they wouldn't be satisfied.

On a well-balanced Jupiterian hand the Mount of Jupiter is only slightly more dominant than the other mounts. In this case the person is realistic about their capabilities. They have a strong sense of responsibility and are sensible in the way they go about fulfilling their desires. They seek to rise to a position they can handle effectively, but don't try to over-extend themselves.

When Jupiter is the secondary mount it shows that the Jupiterian desires take second place in the person's list of priorities. They will try to arrange their life in such a way that they can pursue their most desired objectives and also be in a position where they can exercise control

over their affairs, increase their status, and influence or direct others.

A weak Jupiter shows the person's desire for dominance and control over their situation is low on their list of priorities - the greater prominence of other mounts show they have a greater desire for other things in life. Although they may realize that failing to control their situation weakens their position, they are unable to give up the pursuit of their most desired objectives. Their unwillingness to take control of their own situation robs them of any opportunity to develop inner feelings of personal worth. They consequently lack pride, have difficulty asserting themselves, and are prone to feelings of inferiority. Also, unlike a Jupiterian who avoids getting involved in situations they don't think they can control, with a weak Jupiter the person frequently gets involved in situations that are beyond their capabilities. But this, unfortunately, does little more than fuel their sense of inferiority and also inclines them to lean on others in the

hope that they will be given the direction they are unable to find within themselves.

If this mount is deficient¹, it shows the person has an aversion to taking control of their own situation. Even if strong willed, they shy away from anything that would require them to take charge or be in control. And, because they cannot control their own personal situation or assert themselves in even the smallest way, they are, to themselves, a nobody and have strong feelings of inferiority. A willingness to accept a very low status in life and a tendency to be very conciliatory are also characteristic of this deficiency.

People either dominate or are dominated and even a strong willed person with a deficient Jupiter is unable to assert themselves enough to dominate others. Should they be independent and unwilling to allow others to dominate them, they will be forced into a position where not only do they avoid situations where they have to take some form of directional control over their lives,

they also avoid situations in which others are able to control them. They therefore become drifters and never stay in one place long enough to become a part of the environment. Even if very intelligent, they would be unable to assert their own sense of being and establish a niche for themselves. I only once saw a true case of a completely deficient Jupiter and after three hours of interesting general conversation, I got the impression that suicide was something this person just hadn't got around to yet.

2. The finger of Jupiter.

Whereas the mount indicates the instinctive desires of the individual, the finger shows how the mind responds to those desires. For instance the mount of Jupiter may show the person has an instinctive desire to rise in life, improve their status, and be able to influence or control others, but the finger of Jupiter may show that this instinct is inhibited by mental doubts and a need for security.

Normally the finger should reach half way up the top phalanx of the Saturn finger. If it is very long, longer than Saturn, then all the Jupiterian characteristics are grossly in excess, and the person is a despot. A finger that is as long as Saturn also shows overdeveloped Jupiterian characteristics. A proportionally short or thin finger weakens the mount and indicates the person is unlikely to be a Jupiterian.

If the finger is straight and strong it shows the mind reacts naturally to the instinctive desires and the Jupiterian qualities are operating at full strength. If the finger leans towards Saturn it weakens the strength of the mount as security (Saturn) limits the way in which the mind responds to the desires. Mind inhibits instinct and mental doubts will only allow the Jupiterian desires to be expressed in a secure environment. The more the finger leans towards Saturn the more the mind limits the desires. The extreme of this indication is when the Jupiter finger clings to the Saturn finger like a vine. In this case all the

Jupiterian instincts are crushed by the mental doubts of the individual. No matter how strong their Jupiterian desires, their mind prevents them from being expressed until the situation is completely secure. Should the finger lean away from Saturn it strengthens the power of the mount, but there is a lack of caution in the way the mind works and one day the person is likely to overreach themselves and bring about their own downfall.

If the finger is too strong for the proportional development of the mount then the person's mind over-reacts to the Jupiterian desires and they take on more and more responsibility, even when it unnecessary to do so. If the finger is short in proportion to the mount then the mind is unable to fully cope with all the desires and the person wants high positions, but not all the responsibilities that go with them.

A lateral twist to the finger adds strength to the mount and shows that the mind is shrewd in the way it responds to the Jupiterian desires. If

the finger is twisted on its axis then the person is likely to be somewhat unscrupulous in the way they promote their ambitions or exercise control over others.

A long puffy third phalanx to the finger shows the mind is limited by thoughts of personal power and sensual gratification. If the second phalanx is strongest, the desire for control and influence is directed towards the outside world. If the top phalanx is strongest then the mind directs the Jupiterian energies towards mental or intellectual pursuits.

A spatulate tip to this finger, unless all tips are spatulate, is too strong and would show the person is energetic and different in the way they exercise control over others. Most people would find them unbearable, especially as, being so energetic, they would have great difficulty tempering their desire for dominance with the realities of their situation. A square tip is strong and shows the person is practical in their ambitions and systematic in the way they

exercise their powers of control. A pointed tip shows they are idealistic in their ambitions and would be more inclined to want to influence others rather than actually control or direct them.

3. General information.

If the apex of the mount leans towards the outside of the hand it increases the power of the Jupiterian desires. If it leans towards Saturn then the instinctive desire for control, status, and authority will be subjective to the desire for security. If the finger leans towards Saturn, the restrictive need for security is psychological and can probably be altered with psychiatric treatment. But when the apex leans towards Saturn this inclination to subject the desire for dominance and control to the desire for security is instinctive and cannot be changed.

A single vertical line on the mount is very powerful as all the Jupiterian desires are channelled into one direction. Two lines show two directions and three or more lines show three

or more directions and a consequent spreading of the energies over too wide an area.

Crossbars on this mount show vanity and the person will want high positions, even if they don't have the capacity to handle them. They will also want to get their position without working for it or accepting the responsibilities associated with it.

A grill shows an unstable condition and a dissipation of the energies. Sometimes the person will apply themselves towards getting a control of their situation and improving their status (vertical lines), other times they will be completely negative about the whole issue and feel that they should have a high position regardless of whether or not they merit it. (cross-lines).

If the mount of Jupiter is stronger and more clearly developed in the active hand the person has learnt to pay more attention to the necessities of controlling their own situation, are more assertive, and have developed greater sense of

pride in themselves as individuals. If the mount on the active hand is weaker then they have lost their inclination to control their situation and do not feel as good about themselves as they used to. I have seen this change on a number of drug addicts. But this may be explained by the fact that a strong Jupiter with a straight finger shows the person feels their direction in life is controlled by their inner power, while a weak mount and leaning finger shows they feel that their direction is dependent on outside influences. Once an addict becomes a slave to their drug habit, they lose their ability to keep a control of their situation and, over a period of time, also their inclination or desire to do so.

¹ Benham's book contains a good photograph of a deficient Jupiter on page 209.

Chapter XXIII

The Mount of Saturn.

The Mount of Saturn is situated under the second or middle finger of the hand. A high and developed mount is a rarity, a flat one is normal, and sometimes there is even a depression. When the mount is clearly marked, has its apex centrally located, its area increased by the finger being set high on the hand, and the finger itself strong and straight, it can be considered to be a strong mount if not the dominant one. A single vertical line adds strength. Two lines also add strength but less so than one. A lateral twist to the Saturn finger also adds strength and when seen, it often identifies it as the leading mount.

When the mount is hollow, has its apex leaning towards one side, its area reduced by the finger of Saturn being low set on the hand, and the finger itself proportionally short or weak in comparison to the others, it can be considered to be a weak or deficient mount. Crossbars or a grill

show defects and weaken the relative strength of the Saturnian characteristics.

The divisions of this chapter are 1. the proportional strength of the mount; 2. the finger of Saturn; 3. general information.

1. The proportional development of the mount.

When Saturn is the strongest mount on the hand the person is known as a Saturnian type and recognized by the fact that their greatest desire in life is for security. The greater the development of the mount the greater this need for security and the more serious the disposition. The weaker the mount the less interested the person is in their security, the more frivolous their disposition, and the easier it is for them to get on with pursuing their other desires without stopping to worry about whether or not their position and future are secure.

The Saturnian wants to be personally, materially, and intellectually secure. They want to know where they stand and have a solid

foundation to all aspects of their life. As we live in such a complex world, absolute security is impossible and although a Saturnian may accept this, they still constantly seek to develop and increase the security they have. Once they have managed to gain the security they desire, they will then try to hold on to it and prevent others from taking advantage of them. They are, in consequence, naturally inclined to be very serious about every thing, suspicious of others, and somewhat anti-social.

In their youth, like all other children, the Saturnian trusted their parents, and those they depended on. But unlike other children, they were deeply hurt when they discovered that many of the things they had been told turned out to be lies or half truths. Security was important to them and they didn't want to waste their time making mistakes. But as the years passed and their blunders began to pile up, they started to doubt the truth of what others told them. The more mistakes they made due to false or

insufficient data, the more inclined they became to look into things for themselves and try to find a truth which would give them a solid foundation upon which to build their life. Truth is gold to a Saturnian and all their life, it is the one thing they search for. For like gold, no matter what happens in the world, truth always remains constant. It may be hidden or camouflaged, but the Saturnian knows that if they can find it, the knowledge they gain will make their position more secure. Consequently they cannot help being deep and serious and aware of all the problems in life. They are never able to let go and just join in the fun of an occasion, for who knows what would happen in that moment of forgetfulness? There are times when people want to forget their problems, have a good time and enjoy themselves. But the Saturnian's tendency to think only of reality makes them unpopular and unwelcome at social gatherings, though this rejection only causes pain and increases their already strong anti-social tendencies.

A Saturnian is not inclined to marry as they are so aware of all the possible problems, they need to be sure their relationship will succeed before they make a commitment. It is hard for them to accept that sometimes one has just got to take the plunge and hope for the best.

Money is important as it can give them the material security they desire. They consequently work hard, are careful with what they earn, and rarely spend it on just having a good time. They don't like to gamble or take chances with what they have worked so hard to get and one of their greatest pleasures comes from getting good value for what they spend. Their cautious nature also ensures that they will invest only in solid business ventures and they are much happier with a small secure dividend rather than a high insecure one.

Mystery also appeals to them as uncovering the unknown increases their sense of security. If the mental world is dominant; science, philosophy, psychology, and theology will attract

their attention. Religion also always fascinates them because, when it comes to matters concerning an after life, they want the security of knowing where they stand. In their youth, because they take everything so seriously, intellectually inclined Saturnians are often quite naive, but instead of going to parties and generally enjoying themselves, they spend a lot of their time reading, studying, and thinking about all the unknowns. They eventually become wise and knowledgeable and then they like to talk about all the things they have thought about. However, because they have given so much thought to everything, they often tend to be self-opinionated and do not like to be contradicted.

When you see a strong Saturnian hand you will know you are dealing with some very severe characteristics and should look to other aspects of the hand for things which will lighten their severity and make the person more acceptable to others.

An excessively developed mount shows the person has all the Saturnian characteristics in an excessive degree of development. All they want in life is security, be it mental, spiritual, or material. They are very anti-social, deeply suspicious of others, extremely miserly with their money, prone to being morbid, and also something of a recluse. They are not easy to get along with and, as they are so serious and so weighed down by all the problems of the world, it is impossible for them to be in the least bit bright or cheerful. (Tramps or knights of the road sometimes have an over-developed Mount of Saturn as not having anything, they don't have anything to lose and therefore, are totally secure.)

When the mount of Saturn is only slightly more dominant than the other mounts, security and stability are the person's greatest desires in life. But unlike a person with a strong or overdeveloped mount, they do not pursue their desire for security to the exclusion of everything else. Once they have managed to establish a

sufficient degree of security they will ease off and indulge their other desires. But these other desires will always take second place to the desire for security and the minute their security even looks like being jeopardized, be it intellectual, material, or personal, they will quickly forget everything and return to making sure their position is secure again.

Saturn as the secondary mount shows that although the person's security is very important, there are times when they will risk it in order to attain a more desired objective. For instance, if the person is a Jupiterian, they may occasionally be tempted to take a risk so they can increase their status or attain a higher position of authority. But as Saturn is the secondary mount, they will have to be very sure of their gamble before they will take the chance.

A weak Saturn shows that a desire for security is not a prominent part of the person's make up. They will tend to be frivolous and will pursue their most desired objectives with little

regard for the effects their actions have on their future security.

A deficient mount of Saturn¹ shows the person is hopelessly unstable and thoughts of future security don't even enter their head. If they do, there are so many other things that are so much more important, they are quickly forgotten. Even if the person is lucky and wins a fortune in a lottery, their inability to pay attention to their future security means they will spend it quickly and it won't be long before it is all gone and they have nothing to show for it. Lacking a desire for security they will chase after every rainbow and spend their lives running around in circles.

2: The finger of Saturn.

Security gives a person stability and the opportunity to develop their life along desired lines, so it is normal for the Saturn finger to be the longest on the hand. But if it is very long in proportion to the other fingers, it shows the mind

is taken up with ideas of security and this increases the power of the Saturn mount. If it is short or thin in comparison to the other fingers, then the mind cannot handle the instinctive desire for security and the person prefers to avoid thinking about such matters.

If the fingers of Jupiter and Apollo lean towards the Saturn finger then this increases the power of the Saturnian instincts as the mental awareness of a need for security limits or inhibits the mind when it considers such matters as ambition and personal uniqueness. If the Saturn finger is straight and strong then the mind reacts naturally to the instinctive desire for security. If it leans towards Apollo, then when the person thinks in terms of their personal uniqueness, they forget the need for security. If it leans towards Jupiter, then when thinking in terms of power and control, security and stability are forgotten. When the fingers of Saturn and Jupiter lean towards each other there is a blending of the desires for security and power.

A lateral twist to the Saturn finger shows a very investigative mind and adds great strength to the Saturnian qualities.

A square tip to the finger is the most common and shows the person is practical and systematic in their mental outlook on matters regarding their stability and security. A spatulate tip adds strength to the mount and shows the person is very original in their mental outlook regarding their security. They probably also have a very different philosophy on life and original ideas about religion. A pointed tip weakens the strength of the mount as the person's mentality is idealistic and impractical in Saturnian matters.

A knot of mental order will show a philosopher, theologian, or scientist and someone who carefully analyses all intellectual Saturnian matters. They won't be content to accept anyone else's scientific, religious, or philosophic ideas unless they have first thought them through.

A developed third or bottom phalanx shows the person's mind is limited by matters of

personal and physical security and they are also likely to worship money. A developed middle phalanx shows the mind concentrates on material security and a developed top phalanx shows it concentrates on intellectual or mental security. (The person wants to be secure in the knowledge that their thoughts are right.) With this developed top phalanx, religion, theology, psychology, and philosophy will be very attractive to the individual, but if there is no knot of mental order they may be inclined to accept the thoughts and ideas of others without analysing them first.

3. General information.

When the apex of the mount leans towards Jupiter the instinctive desire for security gives off some of its power to the Jupiterian desires. The person will take risks in order to achieve their ambitions and is likely to believe in the saying that if you don't risk anything, how can you ever expect to get anywhere? If the apex leans towards Apollo then the instinctive desire for

security gives off some of its strength to the Apollonian desires.

A single vertical line on the mount shows all the person's Saturnian desires are channelled into a single direction. Two lines show the energies are channelled into two directions and the person wants security in two fields. More than two lines is quite a common occurrence and shows the person wants and works for security in many areas of life (marriage, home, family, job, money, ability to pursue their own hobbies etc. - whatever they personally consider to be important.)

A crossbar shows negative energies and the person is negative in what they do about their stability and future security. A grill on this mount is an unfortunate sign as it shows a conflict between the positive and negative energies. The person is unstable as they work hard to develop their security and then the negative energies take over and they throw away their hard earned security on some whim. You often see this on

people who work hard, save all their money, and then go on a spending spree and find themselves broke again. Life for such people usually fluctuates between periods of hard work and periods of waste. A grill on Saturn will always mitigate against the financial success of an individual as sometimes they will be very serious and very concerned with their long-term security, other times they will be frivolous, wasteful, and very inclined to just hope that everything will work out favourably.

Skin texture should be always be considered when dealing with this type as anything that softens or elevates the person reduces the severity of their characteristics. Coarse texture shows they will be blatantly morbid and pessimistic, but fine texture shows they are more inclined to be blue and despondent. They will also be more sophisticated in the way they express their depressive opinions or point out the pitfalls that are likely to befall the unwary and consequently, others will find them less difficult

to get along with.

Colour should also be considered as pink or red will brighten them up considerably and enable them to recognize that they need to be more tolerant of other people's superficialities. A white hand shows they will avoid others and stick very much to themselves. Yellow shows they will be very cranky, unsocial, and almost permanently depressed, so much so that in time, their dislike of mankind may turn to hatred. (These tendencies are discussed by Benham in detail.)

¹ A good photograph of a deficient Saturn appears in Benham's book on page 234.

Chapter XXIV

The Mount of Apollo.

Apollo is situated under the third or ring finger of the hand. If it is raised, well marked, has its apex

centrally located, its area increased by the finger being set high on the hand, and the finger itself strong and straight, it can be considered to be a strong mount if not the dominant one. A single vertical line adds strength, two lines also add strength, but not as much as one. A raising of this mount is not crucially important because even if it is flat, it can still be the dominant one on the hand.

When the mount is hollow, has its apex leaning to one side, its area reduced by the finger being set low on the hand, and the finger itself short or thin in proportion to the others it can be considered to be a weak or deficient mount. A crossbar or grill will also seriously weaken its strength.

The divisions of this chapter are 1. the proportional development of the mount; 2. the finger of Apollo; 3. General information.

1. The proportional development of the mount.

When Apollo is the strongest mount on the

hand the person is known as an Apollonian type and recognized by the fact that their greatest desire in life is to express their own personal individuality, be noticed by others, and also attractive to them. The greater the development of this mount the greater the desire for individual expression. The weaker the mount the more the person tends to shy away from expressing their own individuality and attracting attention to themselves. Although their need to have contact with others may make them want to be attractive, they seek other ways of achieving these aims.

If we didn't have natural powers of attraction we would all live lonely and isolated lives. Everybody has a desire to express their own personal uniqueness and attract others, but when you see an Apollonian hand, you will know that this desire outweighs all others.

The Apollonian enjoys expressing their own individuality, being themselves, and being noticed. They want to enjoy life and as people are attracted to those they admire, the Apollonian

loves it when they are able to express themselves in a way others can't help noticing and admiring. They like to be stylish in the way they do things and are invariably pleasant. People are not attracted to those who are unpleasant, so in a good specimen of this type, any form of unpleasantness goes very much against the grain. Especially as their sense of style allows them to handle even the most unpleasant situation in a very pleasant way.

As a child the Apollonian would have responded positively to those who noticed them and admired the fact they were a nice and pleasant child. And, as being nice and pleasant probably got them gifts and other goodies, they would have been naturally inclined to practise and develop their powers of attraction. But in the argument of nature versus nurture it is difficult to decide whether being told they were a nice and pleasant child caused them to try and become a nice and pleasant person, or whether they had this instinct already ingrained in their nature and

simply responded more positively to these influences than they did to others. Certainly if the instinct to express their own personal uniqueness was crushed by being constantly told they were unpleasant, or not to do this or that because they would attract attention, the Apollonian instincts would not have developed naturally. But the same would be true for a Jupiterian child who was continually told that they were a nobody and shouldn't try to tell other children what to do.

Although they may not admit it, the Apollonian is a natural show off and always likes to be centre stage. They enjoy having a high profile in their community and are attracted to glamour. A nice home, nice car, and elegant surroundings are all important. Consequently, as they need to be able to pay for all these things, they are attracted to all ways of making large amounts of money relatively quickly. Business is generally the most effective way of doing this, so Apollonians are natural business people and succeed best in enterprises where their charm and

pleasant ways help them attain their goals. Having excellent powers of presentation and knowing how to make things look good, they also make good sales people. People buy from those they like and as the Apollonian can be so pleasant and charming, they rarely have difficulty selling their wares.

Apollonians have plenty of talent and are very versatile. They put a lot of their individuality into everything they do and consequently, they are natural artists. Other books on palmistry almost always associate art with a strong Apollo, but what is art if it isn't an expression of one's own personal uniqueness and sense of beauty? And what is the point of being an artist if others don't notice, appreciate, and admire the creator of such beauty? A Jupiterian feels successful when they have status and authority over others. A Saturnian feels successful when they have the security they want. An Apollonian feels successful when others take note of their individuality and admire

them for their achievements. So any artistic endeavour appeals to them be it sign writing, designing clothes, making music, writing books, acting, or producing oil paintings.

Although not deep or profound, they are also attracted to the occult sciences as being able to make a great show out of only a little knowledge, they find it easy to impress others with their skill. The Saturnian is attracted to the occult because of all the unknowns and their need to find out about them. The Apollonian is attracted by the glamour and the impression their knowledge allows them to make. They are not necessarily frauds, but being natural show people and liking the admiration a competent practitioner attracts, it is as good a field of endeavour for them as any other.

Apollonians are very social and great talkers. When it comes to social interaction, they are masters and know how to play the game with great skill. They notice others, admire their achievements, and tell them they are terrific, and

the compliment is invariably returned. It may sound shallow but this is a bright, cheerful and healthy type and their ability to get on well with others generally ensures that they live a successful life.

An excessively developed mount shows the individual is driven to express their own personal uniqueness and attract as much attention to themselves as they can. They have an over-inflated concept of their own individuality and are distinctly big headed. They are always trying to attract the limelight, be star of the show, and noticed by others. They are, however, not easy to get along with because they are always trying to be more admirable than everybody else. Attaining notoriety is sometimes easier than attaining fame and with an excessively developed mount, such is the desire to be noticed, some kind of notoriety may be preferable to obscurity.

A normal development of this mount is a very positive sign and an Apollo mount that is only slightly more developed than the other

mounts is good to find. The person has all the characteristics of the Apollonian type, but will only seek to have a high profile in life and be sure others are both aware of and attracted to them. Once they have done that they are able to pay attention to all the other things that are important in life.

A weak Apollo shows the person tries to avoid being noticed as they don't feel comfortable when they are the centre of attention. They are consequently inclined to retain a low profile and often go unnoticed by others.

A deficient Apollo shows the person has a complete aversion to attracting attention to themselves. They find it impossible to express their own personal uniqueness and consequently shy away from any situation where they have to take centre stage, or even stand on the sidelines. They then unfortunately suffer from the fact that other people just don't know they exist.

2. *The finger of Apollo.*

If the finger is straight and strong on the hand it increases the power of the Apollo mount. Its straightness shows that the mind reacts naturally to the instinctive desire for self-expression. If it is too long, as long as or longer than the Saturn finger, then the mind is taken up with matters of individual expression and the person is a plunger or a gambler who takes chances with everything. There are two reasons for this: first, a big winner makes a big impression and attracts a lot of admiration; second, winning big means they will have the money to enjoy themselves and live a glamorous lifestyle. Ideally, the Apollo finger should be equal in thickness and length to the Jupiter finger as this will show a balance between the desire for status and control and the desire for individual expression and personal acclaim.

If the Apollo finger leans towards the Saturn finger it weakens the power of the mount and shows there is a lack of personal assurance as the

person takes the whole idea of their individuality and personal uniqueness rather seriously. They are insecure about their individuality and tend to be defensive. When they think in terms of personal expression, there are too many doubts and they refrain from expressing their individuality until their situation is secure and they feel it is safe to do so. (It is common to see this.) The more the finger leans towards Saturn, the more the mentality holds back and inhibits any form of individual expression. You occasionally see a good mount of Apollo with a thin, deficient finger leaning very strongly towards Saturn. This shows that the person's ideas of individual expression and of drawing attention to themselves were crushed in early childhood. The good mount shows there is a strong sense of personal uniqueness, but the thin, leaning finger shows the mind is restricting that instinct. No matter how much they want to be themselves and attract others, the mentality can't handle the desires and consequently won't let

them operate. It is the mark of a seriously repressed personality. If the finger leans away from the Saturn finger then it adds great strength to the mount, but the person has an inflated idea of their individuality, is too open about themselves and also big headed. If the fingers of Apollo and Saturn lean towards each other then the person has a lot of doubts about their own individuality, but once in a secure environment they let go, express their own individuality and enjoy themselves.

A lateral twist to this finger adds great strength to the mount as the person's mind is very skilful in promoting their individuality, attracting attention to themselves, and being liked by others. It is not a very common thing to see, but I have seen it on a few people and noted that they were all greatly liked and admired by those who knew them.

A spatulate tip to the Apollo finger is not uncommon and adds great strength to the mount. The person is very original, different, and

somewhat compulsive in the way they express their individuality. This has often been called the mark of the entertainer, but if the Jupiter finger is weak and pointed showing a lack of directional control, the person is often over-enthusiastic in expressing their individuality and frequently overdoes it. Given only a little encouragement, they get carried away and go over the top. A square tip shows they are practical and systematic in the expression of their own individuality. A rounded tip indicates much the same, but the person is not tied down by a need for system and regularity and is able to be more spontaneous. A pointed tip weakens the mount and shows the person is idealistic, impulsive, and impractical in Apollonian matters.

A knot of mental order will indicate they analyse ways of expressing themselves in a mental way, so they are likely to be great talkers and maybe even a writer or an artist. A knot of material order shows they analyse ways of presenting themselves in a personal or worldly

way and I have seen this on people who are always exquisitely dressed.

If the bottom phalanx is most developed then the individual's mind is limited by matters of personal expression and they want to be admired for their own physical or personal self. A developed middle phalanx shows they want to express themselves in a worldly way and be admired for their work or business endeavours. A developed top phalanx shows they want to express their individuality in some mental way such as writing, design, or art. However, you sometimes see a very developed top phalanx on a hand that does not have Apollo as its leading mount. In these cases you know that although the person may not be artistic, they do have a great appreciation for art and other forms of mental or intellectual self-expression.

3. General information.

If the apex of the mount leans towards Saturn then the instinctive desire for individual

expression gives off some of its strength to an instinct for security. If the apex leans towards Mercury then the instinctive Apollonian desires give off some of their strength to a desire for communication. I have very occasionally come across instances where there is no apex to this mount, but this is a complexity of palmistry for which there is, as yet, no explanation.

A single vertical line adds great strength to this mount as all the energies for individual expression are channelled into one direction. In almost every case I have observed this the person has had some form of artistic occupation. Two vertical lines also add strength but show the energies are channelled into two directions. More than two lines show the energies are diversified and this weakens the mount. The more a person concentrates their energies into one direction (a single line) the more the expression of their personal uniqueness takes on a clear and recognisable form.

Crossbars show negative energies and the

person tends to be big headed. They are negative in the way they express their individuality, prefer notoriety to acclaim and usually just hope everything will turn out favourably.

A grill shows a conflict between the positive and negative energy flows. The person is sometimes very positive and constructive in the way they express their individuality, while at other times they are negative in their behaviour. Unfortunately in these cases all gains made during positive periods are usually thrown away during the negative ones.

A star on this mount has always been described as the ultimate good mark on a person's hand, but such a mark is extremely rare and I have never actually seen one. But if you see a clearly marked, well-formed star that is also centrally located on the mount, you will know that all the person's desires for personal acclaim will be fulfilled.

Other aspects of the hand will tell you about how the Apollonian expresses their individuality.

For example, if the skin texture is fine they will express it in a refined way. If the palm is pink it will indicate a very pleasant companion, but if red they will be somewhat over-enthusiastic and a little too cheerful. Although rare, a white hand is not as bad to find on an Apollonian as it is on other types. Even if cold and self-contained, the person's natural inclination to be pleasant will prevent them from being too cold or icy in their dealings with others.

Interestingly, I have seen many politicians who had Jupiter and Apollo as their two most prominent mounts. This showed not only their desire for power and to take part in making decisions that would affect a whole nation, but also their strong sense of personal uniqueness and desire for celebrity and personal acclaim.

Chapter XXV

The Mount of Mercury.

The Mount of Mercury is situated under the fourth or little finger of the hand. When it is clearly marked, has its apex centrally located, its area increased by the finger being set high on the hand, and the finger itself strong and straight, it can be considered to be a strong mount if not the dominant one. A single vertical line adds strength, two lines also add strength, but less so than one. A lateral twist or kink to one of the joints of the finger will add great strength to the power of the mount and when seen, it often identifies the person as a Mercurian type.

When the mount is poorly marked, has its apex offset towards Apollo, its area reduced by the finger being set low on the hand, and the finger itself proportionally short or thin in comparison to the others it can be considered to be a weak or deficient mount.

The divisions of this chapter are 1. the

proportional development of the mount; 2. the finger of Mercury; 3. general information.

1. The proportional development of the mount.

When Mercury is the strongest mount on the hand, the person is known as a Mercurian and recognized by the fact that they want to communicate, get in touch with, and develop an affinity with everything that attracts their attention. The stronger the development of the mount the stronger this desire to communicate with everything and everyone. The weaker the mount the weaker this desire and the more inclined the person is to be stand-offish and to shy away from things that are difficult to handle or which might cause them to become confused or disorientated.

The Mercurian needs to tune in, be in touch with, and a part of whatever they are doing. They are very skilful and enjoy occupations or interests which put their abilities to either the mental or physical test. Benham has attributed a

long list of characteristics to the Mercurian type, but all these characteristics stem from the person's innate desire to communicate and to be at one with whatever they are doing. A natural judge of human nature, the Mercurian understands people, knows what makes them tick and is skilled at anticipating how they will react to any given set of circumstances. This expertise has its origins in earliest childhood when the desire to communicate led the young Mercurian to observe others, see how they reacted to different situations, and also note what pleased them and what upset or angered them.

Mercurians are never happy with a dull or routine occupation. They are restless, easily dissatisfied, and once they have mastered the intricacies of any subject, they quickly lose interest. Mercury has often been associated with the medical profession, but medicine is a very complex subject which, despite modern advances, still defies complete mastery. Surgery, another occupation associated with this type, is

also very complex and requires great skill. As a Mercurian surgeon goes to work, they are not just a person using a knife to cut flesh, their scalpel becomes an extension of themselves and they are at one with what they are doing. They consequently love it when successful operation after successful operation proves that they have mastered the intricacies of their profession. But the fact that they operated successfully yesterday does not necessarily mean that they will do the same today and this is the challenge they love. A Mercurian always pushes themselves to their limits and constantly keep trying to improve their skills.

As a student the Mercurian learns most subjects easily and without apparent effort. Consequently, anything that is complicated and difficult to master tantalizes them. The legal profession attracts them because they love wandering through all the complex ins and outs of various laws and finding angles or loopholes which will enable them to defeat their opponents.

They also enjoy arguing their case in a courtroom, duelling with their opposition and trying to persuade judge and jury to see things from their client's point of view. Acting also attracts them as such is their understanding of human nature, they love the challenge of portraying their character in a fashion that is as true to life as possible.

The business world also has a natural attraction for this type as the ever-changing values of this field intrigue them and they love to jump in, make a killing, and then jump out again before anyone quite realizes what's happened. As an entrepreneur they have an empathy for the empire they build. They build it in their own way, interrelate everything with everything else, and there are few who can keep a track of exactly what's happening. Unlike a Saturnian, they don't build their business on a solid foundation. They prefer a house of cards which can only be kept afloat by their constant wheeling and dealing and their innate understanding of exactly what

depends on what.

There are many occupations open to a Mercurian, but they will always choose something that is complex and with which they can develop an affinity. As a pilot they communicate with their craft, feel the way it wants to go, and then, with only a minor adjustment to the controls, they make it do what they want it to do. A person with a deficient Mercury can learn to fly, but they just learn the rules and follow a set of instructions. They have no feeling for their craft, it never becomes an extension of their own being, and consequently, they lack the good judgement and sense of timing which would enable them to become good pilots.

The Mercurian knows just how much pressure to put on something to get their desired results. Not too much, not too little. When dealing with others they know how to approach each individual in the way that individual most likes to be approached and they are always able to say just the right thing at just the right time.

But unlike an Apollonian, they won't be particularly upset if others fail to notice their great skill. In fact, they often prefer it to go unnoticed. In an argument the Mercurian is unbeatable as they are able to anticipate their opponent's line of reasoning and then cut it off and nullify it long before their adversary has had a chance to even begin making their point. They also know how to misdirect and confuse and can cause all but the most disciplined of opponents to lose themselves in their own argument.

Of all types this is the one most likely to slip into a life of crime. A bad Saturnian's bitterness and dislike of humanity makes it easy for them to justify a life of crime. But a Mercurian, being constantly two or three jumps ahead of everyone else, finds it very easy to outwit others. When somebody foolishly lays themselves open to being taken advantage of, it can be difficult for a Mercurian to refuse the offer. How often have you heard someone say 'I would if I thought I could get away with it'? Not only will the

Mercurian enjoy figuring out the best way of getting away with it, they will also enjoy outwitting all those who would try to stop them. Then, even while committing their crime, they will be considering all the legal loopholes and possible options should their carefully laid plans be upset by the unexpected. But a life of violent crime is not for them; they prefer fraud and confidence tricks and are often the rascal everybody loves.

I have said a lot about the Mercurian's abilities but you must look to other aspects of the hand to see what sort of intelligence backs this desire for communication. Not all Mercurians can be high-class doctors, lawyers, nuclear physicists, or con men. But when you see a Mercurian hand you will know that the person's greatest desire is to communicate and develop an affinity with whatever they are doing. If the middle phalanx of the thumb is short then the Mercurian desires are not backed by intelligence and the person's skills will operate in a very

limited sphere. If, however, the middle phalanx is long, waisted, and well formed, then you are dealing with an extremely astute person who, if good, will be one of the finest types you will come across, but if evil, is greatly to be feared.

At one end of the dishonest Mercurian spectrum is the businessman who successfully defrauds an insurance company for millions of dollars (long second phalanx). At the other is the person who makes out they are a palm reader or clairvoyant and pick up a few dollars here and there. Or the beggar who puts themselves across as being miserable and destitute and appeals to people's sense of compassion (short second phalanx or medium sized one with defective markings such as crossbars on the mount).

As an aside, there is an interesting case history. During the mid-seventies, in London's fashionable Chelsea, Mrs. H, a Yorkshire woman of my acquaintance, was managing a food bar. One day she was approached by a woman with the appearance of a gypsy who offered to read

her palm. Busy though Mrs. H was the woman was very persistent, so more for the sake of peace and quiet than anything else, she gave in and held out her hands. The reading was very basic and everything that was said might have applied to almost anybody. However, once the reading was over the palm reader said 'That'll be ten pounds please dearie'. Ten pounds was a lot of money in those days and Mrs H flatly refused to pay, whereupon the palm reader became quite verbal and noisy in her demands. She understood the English person's dislike of a scene and knew that by raising her voice and making a fuss, many of her targets were likely to pay up, just so they could be rid of her. But in this case she had misjudged her victim as Mrs H was very strong willed and continued to refuse payment. Once she realized she wasn't getting anywhere the palm reader quickly changed tactics. Offering Mrs H a coloured stone she said 'Here, this will bring you good luck, its only ten pounds'. At this point in her life things were not going well for

Mrs H and she was surviving solely on the strength of her character and willpower. A stroke of luck to help her through her difficulties was the one thing she craved. But she wasn't going to be taken for a fool and, difficult though it was to put up with such an unpleasant situation, she continued to refuse payment for the reading or to buy the lucky stone. Eventually the palm reader realized she wasn't going to get anywhere, admitted defeat, and scuttled off down the street. The point of this example is that the palm reader, being a Mercurian, was able to sense that Mrs H was having problems in her life and therefore, vulnerable to being taken advantage of. But her Mercurian instincts were not backed by intelligence and this caused her to underestimate Mrs H's strength of character. Nevertheless, from the palm reader's point of view, if she pulled that stunt ten times a day and was successful in only three of her attempts, that was thirty pounds a day or one hundred and fifty tax-free pounds a week - a lot of money by anybody's standards in

those days.

Many authors ascribe Mercury exclusively to economics and sex. Economics has a natural attraction for the Mercurian type and, as sex is really only a form of inter-human communication, they are also attracted to that. They are not, however, sensually indulgent as their greatest desire is to communicate with the object of their affections, or, on a higher plane, to reach into the inner being of their love and become one with them.

Although most won't admit it, all Mercurian's are naturally manipulative. It's not that they consciously set out to manipulate or take advantage of others, but they have an instinctive feel for the way a situation is developing and by adjusting what they do, the way they behave, what they say, imply, or suggest; they can fine tune it to suit their desires. But they consequently live at high tension and are prone to feeling stressed.

An excessively developed Mercury is a

rarity as such a person would wear themselves out in no time at all. But should you see an overdeveloped mount you will know the person is a natural juggler, a compulsive manipulator, a wheeler dealer, and a person who tries to develop an affinity with the inner workings of everything that attracts their attention.

If the Mount of Mercury is only slightly more developed than the secondary mount you will know that the greatest desire of your subject is to communicate and be at one with whatever they do. But as the other mount is almost equal in strength, you will know that the two desires are almost equally developed with the desire to communicate being only slightly stronger. For example, if you saw that Jupiter was the secondary mount, then besides wanting to communicate, the person would also want status, authority, and influence over others. Medicine is a natural for any person with this combination as the complexity of medicine pleases their Mercurian instincts and also gives them status in

their community and influence over others. If the situation were reversed and Jupiter was the dominant mount with Mercury a close second, then the desire for status and authority would be slightly greater than the desire for communication. For instance, a doctor with Jupiter as their leading mount would be more inclined to give up their practice of medicine for a routine, though high status position. Much more so than would a doctor with Mercury as their leading mount.

Mercury as the secondary mount also shows a very skilful person who desires to tune into and be in touch with whatever they do. But it is a secondary desire. An antique dealer of my acquaintance finds that antiques enable him to be in touch with history, the people of the past, and also the artists who created the pieces. But much as he enjoys this, wheeling and dealing in the antique trade and being in touch with history is not his greatest desire in life, it's more a perk of the job.

A weak Mercury shows the person doesn't really communicate with what they do. They learn the rules and then follow them. They have no instinctive feel for a situation and always need time to think about what they are going to do. They hate being rushed and normally prefer to work in their own time. They also try and avoid situations in which they have to make quick decisions.

A deficient Mercury shows there is a wall or barrier between the person and what they do. They shy away from delving into the inner workings of anything, have no feel for a situation, and no instinct for the way in which it might develop. When events start to happen quickly, they become confused and are unable to stay abreast of the situation. They lack subtlety and are easily outwitted by others. They also have great difficulty communicating themselves or their ideas to other people and don't usually feel able to cope with the hustle and bustle of life. They are happiest when everything is

simple, straightforward, and very easy.

2. *The finger of Mercury.*

The finger of Mercury should normally reach the top joint of the Apollo finger. If longer than this it increases the power of the mount, if shorter it reduces it.

A straight finger shows the mind reacts naturally to the instinctive desire for communication. If it leans towards Apollo then it increases the power of the Apollo mount as the mental powers of communication are inhibited by the person's desire for individual expression. In such a case the person uses their mental powers of communication to promote and enhance their own uniqueness. They only get involved with and seek to master things which make them look good. Should the finger lean away from Apollo this greatly increases the power of the Mercurian desires.

Sometimes you will see a lateral twist to one of the joints of this finger. This greatly increases

the power of the mount and when seen on an otherwise weak or deficient mount, the person is protected from many of the difficulties a weak Mercury might lay them open to. On a normal mount a twist to the top joint shows the person is shrewd and agile in all forms of mental communication. A twist to the middle joint shows they delve into and communicate with matters of a practical nature. Not only are they always doing a variety of things, they are also doing them well. I have seen this a few times and marvelled at how these people never had time to sit down and relax. But from their point of view, sitting down and relaxing meant time was being wasted and they were far too interested in what they were doing for that. However, a finger which twists on its axis shows a person who is unscrupulous in the way they manipulate others.

Occasionally when you look at the back of the hand the flexibility of the Mercury finger gives it a character of its own. In such a case the power of the mount is greatly increased and the

person is likely to be a Mercurian type. If the finger is stiff and has an inward kink, then the person is rigid in their methods of communication. For instance, if as a child they were taught there is a certain way to approach others, they will find it difficult to adjust to new or different methods of approach.

A spatulate tip to this finger is a rarity, but if found it adds great strength to the mount and shows the person will be a powerhouse of activity and someone who never has time to rest. A square tip is more common showing they are practical and systematic in the way they communicate. A pointed tip is often found on psychics showing they are intuitive and capable of reaching out and being in touch with something vague, indefinable, and esoteric. (Two psychics I knew had a pointed tip to this finger with a twist to the top joint and although they rarely advertised, they always had more work than they could handle.)

A knot of mental order is rare and shows the

person analyses all forms of mental communication and is likely to be unbeatable in argument or debate. If a lawyer it may take them some time to analyse and master all the intricacies of their profession, but once they have done so, they will be in a class of their own. A knot of material order is also quite rare, but shows the person will be neat and precise in the way they pick things to pieces and discover how they work. It's an excellent sign to find on an engineer or architect as they will be very precise in the way they get everything to fit together. However, a knot on this finger will always slow the person down and reduce their intuitive feel for the way a situation may be developing.

A developed bottom phalanx shows the person will be a money maker, but their mind is limited to forms of personal and physical communication. A developed middle phalanx shows they will communicate with the outside world so subjects such as business, politics, law, engineering, and medicine will attract them. A

developed top phalanx has often been associated with oratory, but as this shows the person likes to communicate in a mental way, what could be more reasonable?

Often you see a very strong finger of Mercury with the mount set slightly low on the hand. This shows that although the person has a very astute and agile mind, they aren't always able to respond instinctively to unexpected changes in a situation. They need time to think about things and consider their options first. It is their mentality that is agile, not their instinct.

Very occasionally you will see a Mercury finger with what appears to four phalanges instead of three. But this is only a strong crossbar in the centre of the bottom phalanx which makes it look as if there is an extra phalanx and at the moment, there is no reasonable explanation for such an unusual indication.

3. General information.

If the apex of the mount leans towards

Apollo it strengthens the power of the Apollo mount as some of the instinctive desire for communication is given up to the desire for personal uniqueness. If, however, the apex leans towards the outside of the hand it greatly increases the strength of the Mercurian desires.

A single vertical line increases the strength of the mount. Two lines also add strength but show the energies are channelled into two directions. Three or more lines are generally referred to as lines of empathy or a medical stigmata. Many authors say this shows an inclination to care for others and also an aptitude for the medical or caring professions. But not everybody with an aptitude for a caring profession has a medical stigmata, nor does everyone with a medical stigmata have an aptitude for a caring profession. Properly speaking these lines show a desire for communication in three or more fields. Should a desire for communication with others be one of those fields, then it is generally easiest to

communicate with and develop an affinity with another person when they are down, not feeling well, and in need of someone to pay attention to them. Hence the fact that many people with a medical stigmata are found in a caring profession, or else become known for their willingness help to others in times of need. But before attributing an inclination to care for others to this mark, check the Heart Line and be sure the person has a naturally affectionate disposition. In such a case you can then rely on the accuracy of the traditional interpretation for this mark.

Crossbars show negative energy flows and the person's natural ability to outwit their fellows will incline them to a life of crime. If they are not an active criminal there may be many reasons to account for this, but you can be sure such thoughts are never far from their mind.

A grill shows a conflict between positive and negative energy flows. Such a conflict would put the person in a very difficult position as they

are torn between a desire to communicate in a positive way, and a desire to be negative and use their skills for personal gain.

Fine skin texture will show the Mercurian skills operate in a refined way and the person seeks delicacy of communication.

As a Mercurian is naturally very active, a hard hand will show they are extremely so. But the hardness of their mind will dull the keenness with which they can tune into or communicate with what they are doing. Soft hands will show they are lazy and this will reduce their inclination to push themselves to their limit and continually try to increase their skills.

Colour is very important to note when dealing with this type. If yellow, the person's natural irritability will make it difficult for them to resist the temptation to take advantage of others, especially when it is so easy for them to do so. But once they have crossed the line between sharp business practice and actual criminal activity for the first time, it's a lot easier

for them to do it a second time. The third time is even easier still, and, once the downhill slide into a life of crime has begun, it can be extremely difficult to reverse.

Chapter XXVI

The Mounts of Mars.

There are two Mounts of Mars one of which is called Lower Mars and found inside the Life Line underneath the Mount of Jupiter. The other is called Upper Mars and found on the percussion side of the hand underneath the Mount of Mercury. There is no finger related to either of these mounts, so there are no mental qualities to be considered when assessing their characteristics. But as they both have two very different meanings, I will deal with them individually at first and then in combination.

The divisions of this chapter are 1. The Mount of Lower Mars; 2. The Mount of Upper

Mars; 3. the two mounts in combination; 4. the Plain of Mars.

1. The Mount of Lower Mars.

There is no apex to the Mount of Lower Mars, so its relative strength must be gauged by its prominence on the hand and individual markings which either strengthen or weaken its power. When it is raised in such a way that it takes a prominent position on the hand, it can be considered to be a strong mount. Some authors refer to it as looking like a tumour and it is difficult to find a better way of describing it. A single vertical line adds strength, two lines also add strength but less so than one. A well-marked star, which is sometimes seen, adds considerable strength to its power and often identifies it as the leading mount.

When this area of the hand is flat or hollow it can be considered to be a weak or deficient mount. Crossbars, a grill, or a jumble of lines running in a variety of different directions all

weaken or reduce its strength.

When well developed this mount indicates the person has a strong desire to push. There is nothing mental about this desire as it is an inner drive which causes them to always look for something to push against. In the past, Lower Mars was always referred to as the mount of aggression, but aggression is not a good word to use in a reading as it conjures up pictures of unpleasantness and violence, so using words such as forceful or pushy generally elicits a more positive response. A person with a developed Lower Mars is, however, a fighter in all that they attempt and are attracted to occupations which present challenges that have to be overcome. They put all their energy into everything they do and although they may not admit it, they are never happier than when trying to force themselves over or through obstacles and difficulties which stand in their way.

They are ardent people who push their plans to their fullest extent and keep trying to make

them work. When they speak, they put all their energy into what they say and consequently, they are always forceful in the way they try to get their message across. They are also very amorous, but they are never mushy sentimental. Once they have set their sights on someone, they put all their energy into achieving their goals and the more the object of their devotion resists, the harder they push. They are so naturally inclined to keep pushing against obstacles that they often win their way through persistence and the sheer daring and audacity of their assault. Many people who are known for their pushiness have a developed Lower Mars. They mean well, but once they get behind an idea, they can't help putting all their energy into trying to make it happen.

The Martian's desire to push against something and put all their energy into whatever they do causes them to shy away from easy occupations. They are very energetic and often choose demanding lines of work. One client was

a very good masseuse who enjoyed the physically demanding nature of her job and was also noted for the way she kept pushing her clients into taking better care of their health. Another was a secretary who was always at her best when there was a tremendous backlog of work to be caught up with. She was just never happy with a fair employer who just gave her a reasonable amount to do and would normally leave to work for somebody who only hired one secretary when they should, properly speaking, have hired two.

An overdeveloped Lower Mars is a rarity and I have never seen one. If seen you will know the person puts everything they have into whatever they do and they will be extremely forceful and aggressive. Always looking for something to push against, they are likely to pick fights just so they can get someone to oppose them and give them an obstacle to overcome.

A reasonable development of this mount indicates a person who has initiative and who is

always willing to do things for themselves. It is always good to find as living a well rounded-out life depends on one's ability to push oneself, one's ideas, and one's plans forward.

If this area of the hand is flat it indicates that Lower Mars is weak and the person will not be inclined to push themselves forward. They will also lack initiative and other less capable people will find it easy to push their way past. In the cut and thrust of today's business world, they will find themselves at a severe disadvantage. Other people will push themselves forward, go to the boss, and try to persuade him to see things their way. This person, on the other hand, will tend to wait until their boss notices them and asks for their ideas, something a busy boss just doesn't have time to do. In love they will wait to be noticed. They will not proclaim themselves and force the object of their desire to notice their existence.

A deficient Lower Mars shows someone who has a complete aversion to pushing against

obstacles or forcing themselves forward in any way. They will always try and avoid obstacles and difficulties, but when these become unavoidable, they will simply stop and won't even try to push their way past. Consequently, they will depend very heavily on family and friends to help them over the obstacles that must be overcome. Even if highly skilled and extremely intelligent, a person with a deficient Lower Mars will be far too passive for their own good.

Fingers are important to note when this mount is developed. If they are long, showing the mental world is dominant the person will fight in a mental way. For instance, if a preacher, they will breath fire and brimstone from their pulpit and push hard in their efforts to convert everyone to their brand of religion.

Short fingers, showing an impetuous nature, are not always good to find with a strong Lower Mars as the person will need a great deal of self-control to keep their pushiness in check.

When the practical world of the hand is most developed they will, if a business person, fight to make their business succeed. If a salesperson, they will push hard and fight to get the customer to sign the order form. As a racing driver, they will push their car to its limits and try to drive as fast as they can.

Should the physical world be dominant then the person will be more physical in their tendency to push and more willing to fight with their fists. If they don't channel their fighting instincts into some constructive occupation, they are likely to be always looking for a fight.

Will stronger than reason is also a bad sign to find when this mount is well developed as headstrong characteristics do not go well with a desire to push hard against any obstacles that stand in the way.

Coarse skin texture shows a lack of refinement indicating the person is more brutal in their pushiness. They will be inclined to push themselves, their plans, and their ideas forward

without any consideration for the feelings and sensitivities of other people.

2. The Mount of Upper Mars.

As there is also no apex to Upper Mars it too must be judged by its prominence on the hand and markings that increase or weaken its strength. When it is raised and also causes the side of the hand to bulge outwards in a curve, it can be considered to be a strong mount, if not the dominant one. A single vertical line adds strength, two lines also add strength but less so than one.

If it is flat or hollow and the side of the hand has an inward curve which reduces its area, it can be considered to be a weak or deficient mount. A crossbar or grill will also seriously weaken its strength.

The characteristics of Upper Mars are very passive. Whereas Lower Mars, showing a desire to push, shows active characteristics, Upper Mars shows a desire to resist, to hold on to one's

position, and not give up despite any number of difficulties. People with a developed Upper Mars are courageous, handle pressure well, and cannot be imposed upon against their will. They enjoy defending themselves and their position and when knocked down, they immediately get up again and refuse to admit defeat. The Rats of Tobruk epitomize the characteristics of this mount. They dug into position and then stayed put, despite the unrelenting weight and ferocity of the continued German attacks. Once they were in position, Rommel and his Afrika Corp found it impossible to dislodge them. In life very few people are successful at their first attempt and an ambitious person with a developed Upper Mars will not allow themselves to become discouraged. No matter how many times they fail, they will refuse to admit that they cannot achieve success and will consequently try again at the next opportunity.

An over-development of this mount is not a good sign. There is a time when admitting defeat

and conceding a point is wiser than blindly holding on and suffering unnecessary losses. For instance, in military terms, to give ground and make a tactical withdrawal is sometimes the wisest course of action. With an overdeveloped Upper mount the person cannot admit defeat and persists despite any number of losses. In sports situations there have been occasions when people killed themselves by refusing to admit that the challenge was too much for them. Such people drove themselves beyond the limits of their physical endurance and then died from a heart attack. (However, in such situations a very strong will was needed as the person's desire to keep going and not admit defeat, had to be backed by an ability to force themselves to keep going.)

A good development of this mount is important. Everyone experiences setbacks from time to time and if they are not willing to accept them and continue trying to achieve their goals, they are not likely to be successful.

A weak mount shows the person gets

discouraged easily and gives up trying as soon as things start to go against them. They have a defeatist attitude and, once things have gone wrong, it is easy for them to find excuses for not persevering. They also have difficulty handling pressure or unpleasant situations.

A deficient mount shows the person is very easily discouraged at the first sign of things not going according to plan. They are very defeatist in their attitude and easily talked out of anything. All somebody has to do is mention the difficulties that stand in their way and they will immediately give up any hopes or aspirations they might have. Holtzman calls Upper Mars the life instinct and Benham says that a deficient mount is found on the hands of almost all suicides. But when this mount is deficient the person has no powers of resistance. They cannot cope with any form of confrontation and are unable to stand up for themselves. The minute they come under pressure they start to crumble. They normally prefer to run away from difficult

situations if they can and unfortunately, suicide is, in many cases, the ultimate form of running away. However, not everybody with a deficient Upper Mars is likely to commit suicide, but these people rely heavily on the help, support, and encouragement of family and friends. If they don't have this help and support, it can be impossible for them to hold their own in life.

A crossbar weakens the strength of this mount and you sometimes find a reasonably well developed mount with a horizontal bar running through it. In such a case the person's ability to stand up for themselves is greatly weakened. Difficult or awkward situations cause them a lot of stress and they are inclined to run away from them. But as the mount is developed and only weakened by the presence of a cross-line, they have difficulty only in certain situations. The greater the number of cross-lines the greater the number of situations they try to avoid or run away from.

A grill will show that sometimes the person

can be very strong and absolutely immovable (vertical lines), while at other times they back down or run away at the first sign of pressure or difficulty (crossbars).

3. The two mounts in combination.

When both Upper and Lower Mars are well developed the person is very much a Martian type. They vigorously push themselves forward and then stoutly resist the attempts of anyone to impose upon them or dislodge them from their position.

If the Lower mount is developed and the Upper mount weak or deficient the person is full of bluff. They vigorously try to push their way forward, but back down quickly when problems arise or someone stands up to them.

If the Lower mount is weak or deficient and the Upper one strong then the person doesn't push themselves forward, but any position they do get through luck, or with the help of family or friends, they hold on to. They are never pushy,

but they can never be dislodged from their position or imposed upon either.

If both mounts are weak or deficient it is a very unfortunate sign. Not only can the person not push themselves forward, they cannot hold on to any position they do manage to get through luck or the generosity of others. They are very much at the mercy of anyone who would wish to push them around or make their life difficult and therefore, they are in great need of a supportive family environment.

4. The Plain of Mars.

The plain of Mars is the area that lies between the two mounts of Mars. It is unusual to see this area of the hand raised, but when it is it indicates the person has a low flash point, a sudden temper, and is always inclined to make a fuss. When there is a noticeable hollow in this part of the hand the person lacks temper and rarely makes a fuss. It takes a great deal to get them roused and they never get mad or blow their

top, even when they are fully justified in doing so. When will is stronger than reason, a hollow Plain of Mars is good to find as the person's headstrong characteristics will not express themselves in their temperament. (A fiery or explosive temperament coupled to headstrong characteristics could make for an extremely unpleasant person.)

It is, however, important to remember that a person can be very pushy (Lower Mars) without necessarily being fiery or explosive.

Chapter XXVII

The Mount of Luna.

The Mount of Luna or the Moon is situated underneath Upper Mars and must be judged by both the strength of the outward curve on the percussion, and by the size of the pad it forms on the inside of the hand. A raised pad with a decided outward curve to the side of the hand

shows a strong, if not dominant mount. A single vertical line adds strength, two lines also add strength but less so than one. Sometimes the capillary lines of the palm form a circular whorl on this mount when seen, it adds great strength and often identifies it as the leading mount. A red patch on the hand where this mount is situated also adds strength.

When this area of the hand is flat or hollow and the percussion, instead of bulging outwards, has a distinct inward curve which reduces the area of Luna, it can be considered to be a weak or deficient mount. Crossbars or a grill also greatly weaken its positive attributes. The divisions of this chapter are 1. the proportional development of the mount; 2. general information.

1. The proportional development of the mount.

The Mount of Luna has always been known as the mount of imagination and a wide variety of characteristics have been attributed to it. However, to tell a Lunarian that they are

imaginative and like to dream only deals with their surface characteristics and fails to reach into the basic workings of their inner-self. To get inside the person and understand them fully, we must first take a broader look at human nature and try to get a deeper understanding of what imagination is. First it is important to realize that feelings are very much a part of any human being, but it must also be realized that there are two sides to a person's feelings: the active and passive side. Active feelings enable us to go out into the world and do things that make us feel good. Passive or inner feelings stimulate our brain into creating an abstract, inner-world into which we can withdraw when the realities of the outside world are not to our liking. In our imagination things can be more the way we want them to be, so during times of difficulty, rather than being forced to stay in the real world, we are able to withdraw and live inside ourselves.

Inner feelings are possessed by everyone to a greater or lesser extent. When Luna is the

strongest mount on the hand the person's inner feelings are very developed and they consequently live mostly in the inner, abstract world of their imagination. The sensitivity of their inner feelings cause them to be easily dissatisfied with the realities of life and they escape by withdrawing into their imagination and dreaming great dreams. But that is not to say that they are out of touch with reality as once they have dreamt their dreams, they then often try to find ways of making them come true. Either by finding an environment which enables them to live the life they dream of living, or else by trying to build a bridge between the real world and the world of their dreams. For instance, in the past, if people had been satisfied with their environment they would never have gazed up into the sky and sought ways of joining the birds in the air. They would have accepted the realities of their life and got on with the business of living. But their dissatisfaction with the limitations of their environment caused many to

seek ways of getting themselves off the ground and into the air. Over the centuries many tried and paid for their failure with their lives. But the dreamers persisted and as almost every failure was a lesson, flight eventually became first a reality, and then a part of everyday life. But had those dreamers of the past been satisfied with their lives and not sought some form of escape, they would not have persisted in their efforts. They would have conformed to the general attitude of their time and accepted the principle that if God had wanted man to fly, he would have given him wings.

A Lunarian's greatest desire is to feel good inside themselves and live in a world where everything is more in keeping with what they want. They are consequently easily dissatisfied, restless, and changeable. They find it very difficult to settle to a humdrum life and are always yearning for something beyond their reach. They are great travellers because when dissatisfied with life, they withdraw into their

imagination and dream of living what they consider to be the perfect life. Their first inclination is then to pack their bags and buy a ticket to wherever they feel they can live that life. But reality never fully lives up to their expectations and it isn't long before they are once again packing their bags and moving on in a continued search for the perfect environment.

They are also idealists and when dissatisfied with the world as it is, they withdraw into their imagination and live in a world which is more satisfying to their inner feelings. They visualize the way they would like it to be and then return to the real world and try to make it conform to their idea of perfection.

In their social life the Lunarian is isolated. As they have such developed inner feelings they are easily upset and very sensitive to the real or imagined slights of others. Real people are not as compliant or understanding as those in their imagination and they also feel that they may be laughed or sneered at if others were to discover

the true nature of the inner world they have created for themselves. They are consequently inclined to flee from others and like to enjoy themselves by themselves. They are attracted to anything that gives them an inner sense of well-being and so they love nature, the sea, and the countryside. Their sexual instincts are excited by what they imagine will give them pleasure and as real sex is often quite different to what they imagined, they are not very physically sexual. They are romantics who are always seeking the ideal relationship. A partner who will live up to their image of what a partner should be, treat them in the way they want to be treated and love them in the way they want to be loved. When, as is natural, a partner fails to live up to this ideal, the Lunarian's first inclination is to look around for someone who will.

Self is a great word to the Lunarian. They want everything to be the way they imagine it should be and are often unwilling to accept anything that does not conform to that image.

In work they seek an occupation which will enable them to withdraw inside themselves and respond to their inner feelings. As an advertising person they enjoy dreaming up ideas which will make their product attractive. As an author they enjoy dreaming up the story, sequence of events, and characters of their plot. As a poet or song writer they enjoy dreaming of romantic interludes. As a sailor they enjoy the outdoor nature of their life, the excitement of visiting new places, and the possibility of one day finding the ideal environment. As an inventor they first dream of being able to escape some of the drudgery of life, and then invent a machine or gadget that will enable them to do so. As a palm reader, astrologer, or clairvoyant they dream of being able to foresee the future and then avoid difficulties or problems that will upset their inner sense of well-being. Or else they imagine that their ability to foretell the future will one day cause everybody to accept their vision of how the world should be. But whatever occupation they

do choose, their inner feelings are important and they seek a line of work that will satisfy them. Any routine or mundane occupation will only be accepted in times of dire necessity and if forced into one, the Lunarian will be unhappy and always look forward to the day they can escape. The more restrictive their environment, the unhappier they are and the more inclined they become to withdraw into the abstract world of their imagination and away from the realities of life.

When dealing with this type, the person's powers of rationalization (Head Line) must be carefully considered. Such is their predisposition to escape into the inner world of their imagination, if the clarity and consistency of these powers breaks down, their imagination will run away with them and they will, temporarily at least, find great difficulty in differentiating between their inner world and outside reality.

An overdeveloped mount is not good to find as the person will be so sensitive and so

predisposed to escape into their imagination at the slightest provocation, they will be very out of touch with reality. Many people dream great dreams, but they know they are dreaming. With an overdeveloped mount the slightest weakening in the powers of rationalization will make it impossible for the person to differentiate between their dreams and their reality. They will become insane and because of their sensitivity, it will be impossible for a psychiatrist to create an environment which would make them willing even to try and come back into the real world. They will stay in their imagination where everything is as they would like it to be, and will have to be cared for the rest of their life.

Inner feelings and imagination are an essential part of human existence and on any hand a normal development of this mount is important to find. Imagination makes communication possible. It also gives us the ability to hope and, as it allows us to visualize what things will be like when the bad times are

over, it helps us persevere during times of difficulty. A good development of this mount shows the person has the imagination they need, when they need it.

A weak mount shows the person tends to be dense, lacks inner feelings, and consequently an abstract world of their own. They are unable to escape from reality and have difficulty dealing with anything of an abstract nature. They are ruled mostly by the here and now and dense materialism. They cannot understand the words of the civil rights activist who hopes for a better society, nor can they comprehend the warnings of the environmentalist who tries to show them that they are destroying their own world. Such ideas and ideals leave them cold as they are unable to project their mind into the future and cannot understand how their actions of today will affect the lives of future generations.

A deficient mount is a rarity but shows the person is extremely dense and totally unable to cope with anything that isn't in the immediate

present. They cannot catch an idea, no matter how clearly it is presented, and, lacking any inner feelings of their own, they are also inclined to be very insensitive.

2. General information.

The mount is a mound and can be divided into the three worlds of physical, practical, and mental by noting whether it is most developed at its top, in its centre, or at its base. If most developed in its upper part then the inner feelings will be elevated and seek fulfilment in some spiritual or mental way. If most developed in its centre then the inner feelings will seek fulfilment in the outside world. If the base is most developed, then the inner feelings will seek fulfilment in some physical way. Sometimes there is a knob of flesh low down on the mount close to the wrist. Some palmists call this the Mount of Pluto and Holtzman refers to it as the death instinct. But this knob is only a peculiar variation of Luna and when seen, it indicates that

the person's inner feelings lie somewhere deep within and it is difficult for them to find ways of fulfilling them. Mysticism, witchcraft, and various forms of magical ceremonies are sometimes the only way they have of reaching down into their inner-self and finding satisfaction.

A single vertical line on this mount indicates the power of the inner feelings are increased and the imaginative abilities are used in a positive way. There are many books relating to the power of the mind and positive use of the imagination. The authors claim that if you visualize what you want, you will attract it to you. To a point this is not unreasonable. If a person constantly visualizes themselves as a millionaire, they will gradually start to adopt courses of action that will take them closer to their desired goal. If they have the intelligence and willpower necessary to actualize their dream, then there is no reason to suppose that they won't turn it into a reality. If, however, they don't have

the necessary personal qualities, their visualizations are not likely to become a reality. But by using their imagination positively they will achieve more than if they used it negatively or didn't use it at all.

Crossbars show deep inner dissatisfactions and inner stress resulting from the negative use of the imagination and the person is prone to visualizing negative things. If they are flying somewhere, they may visualize their plane crashing and killing all on board. If on a high building they may visualize themselves slipping and then, in their imagination, feel themselves hurtling through the air and crashing into the ground. If the crossbars are heavily marked, they may not be satisfied with just crashing into the ground and visualize a more gruesome ending. Benham has attributed a large number of health defects to marks found on this mount, but negative visualizations create stress which in turn undermines the health. The person who visualizes their plane crashing will create a lot of

unnecessary stress for themselves weeks before they are due to fly, and this anxiety will continue right up to the time the flight ends safely.

A grill on this mount shows a conflict between positive and negative use of the imagination and consequently, a lot of stress. The person fluctuates between positive and negative imaginings. They may, for instance, imagine themselves being very successful, and then also imagine themselves hitting hard times and losing everything they have.

Softer grades of consistency are common to the Lunarian type and show that although they are sensitive and love to dream, they don't want to make the effort to do something about turning those dreams into reality. Elastic consistency is much more positive as the person dreams their dreams and then makes an effort to turn them into reality. If a traveller, they will travel extensively and see much of the world. If an inventor they will enjoy using their imagination to try to invent labour saving devices for others

as well as for themselves. Hard consistency is unusual with this type, but I have seen it on sailors and people who were constantly on the move and lived a very outdoor life.

White is a common colour to find on this type and Benham's description of the Lunarian revolves very much around a person with white hands and very soft consistency. This combination shows a lazy, cold, and selfish person who likes to spend their time dreaming and indulging their inner feelings. Pink warms them up and makes them more willing to seek out the company of others and find those who share similar ideals. Red also warms them up considerably and makes them much less sensitive. Sometimes, as you look at the hand there is a red patch which highlights the mount of Luna. This often identifies Luna as the leading mount and also shows that the inner feelings are both strong and intense.

Spatulate tips add great originality to the imagination and often identify an inventor.

Square tips show the imagination expresses itself in a creative though practical way. Pointed or conic tips show the person is highly unstable and constantly gets carried away by flights of fancy. Some form of religious exaltation is also possible with these tips. Rounded tips are quite common and show a balance between the practical and the idealistic.

Long fingers show the individual is extremely sensitive, and is always imagining slights where none are intended. Short fingers incline them to be untidy.

A number of fallacies have arisen over marks found on this mount. Many authors, even the best of them, say that crossbars show journeys while others say journeys are shown by vertical lines. As a strong imagination inclines a person to travel, vertical lines greatly increase this desire and if they have the means to do so, they will travel extensively. The crossbar fallacy has persisted because it is so difficult to define precisely what constitutes a journey, a point

made even more complicated by the fact that many palmists say that travel means different things to different people. For example, a travel line on one person will mean a short trip to a neighbouring town, whereas on another person, the same line will mean a major intercontinental journey. Unfortunately many palmists who chance to relate a crossbar to a journey accurately a few times, conveniently overlook their many failures and put them down to the difficulties involved in getting the timing right. Lines on any mount indicate the individual's psychological or psychiatric disposition which may, in turn, result in certain actions. A desire to travel often results in a journey, but I have seen many so-called travel lines on people who have never travelled anywhere.

That a circle on this mount shows death by drowning is another fallacy some palmists still subscribe to and I have come across people who were greatly distressed by being told they were going to meet a watery grave. But, bearing in

mind the ease with which palmists of the last century were able to examine the hands of those who had drowned, it is difficult to see how this idea arose in the first place. For instance, in December 1874 ninety seven bodies were fished out of the Thames¹. Although it was clear that most had been murdered (many still had garrotting straps around their necks) there were plenty who had simply drowned. Cheiro claims to have spent a lot of time in mortuaries, but it is hard to see how he subscribed to this idea. A circular whorl increases the power of this mount tremendously and as Lunarians are attracted to water, any Lunarian contemplating suicide would be attracted to drowning as their way of escape. Hence, although it is possible that Cheiro saw this whorl on a number of people who had died by drowning, it would still have been unreasonable for him to conclude that such a mark automatically showed death by drowning.

¹ Charles Higham - *The Adventures of Arthur Connon-Doyle*, Pocket Books, New York, 1978

Chapter XXVIII

The Mount of Venus.

The Mount of Venus is found on the inside of the hand at the base of the thumb, but as it lies right underneath Lower Mars its boundaries must be carefully observed. When it is full and rounded it can be considered to be a strong mount if not the dominant one. One or more vertical lines add great strength to its positive attributes and when seen, you must increase your estimate of its power. It is, however, a difficult mount to describe and looking at a large number of hands is the only way to fix its appearance in your mind. On most hands it is generally the most prominent mount and in your early endeavours, this may make it difficult for you to gauge its relative degree of strength.

This part of the hand is rarely hollow, but when it is flat Venus can be considered to be a weak if not actually deficient mount. Crossbars or a grill show defects and weaken its positive

characteristics. The divisions of this mount are 1. the proportional development of the mount; 2. general information.

1. The proportional development of the mount.

In the last chapter we dealt with the passive side of a person's feelings. This chapter, dealing with the mount of Venus, deals with their active feelings: their desire to go out into the world, associate with others, have a good time and generally enjoy themselves. When Venus is the dominant mount on the hand the person's active feelings are very developed and, unlike a Lunarian, the last thing they want to do is to withdraw inside themselves and away from others. In fact, they want to do just the opposite and move towards them. All authors refer to this as the mount of passion and the Venusian, having strong active feelings, can't help being a passionate and feeling person. They want to feel things and generally consider that feeling something, even if it is bad, is better than feeling

nothing at all. They love giving pleasure to others and are always willing to extend themselves to achieve this aim. But they also like to know that their efforts are appreciated and nothing pleases them more than being told they are agreeable.

To forgive and forget comes naturally to this type as any person who harbours a grudge against another normally finds it difficult to forget their worries and enjoy themselves. But they are, unfortunately, sometimes too forgiving for their own good. Generosity is another characteristic of this type. An unfeeling businessman may give thousands to charity as a tax deduction or to enhance the image of his company, but the sufferings of others stimulate the Venusian's feelings and they put their hand into their pocket without even thinking of a tax entitlement.

Of all types, this is the most pleasant to meet. Their greatest desire in life is to be alive and unlike an Apollonian, they aren't pleasant

because they want others to think well of them, they are pleasant because they enjoy being pleasant. Bright, cheerful, and exuberant, they bring warmth and brightness into other people's lives and it is hard for anyone not to like them. They are not deep or profound, nor are they shrewd and clever, but their warmth is genuine and they love anything that makes them feel good.

They are greatly attracted to sex and sensual pleasures, but they are not necessarily promiscuous and many Venusians fight hard against their more basic sexual desires. Although they love the feel of skin upon skin, the warmth of being close to another person, and the ecstasy of sharing intimate moments, love is very important to them. Promiscuous people may enjoy a variety of sexual experiences, but closeness and intimacy take time to develop. But for some Venusian's, there are times when the temptations become too much and they slip from the straight and narrow. The heat of the moment

can sometimes cause them to be carried away by their passions, but it is generally only a slip and not a premeditated action. Once their ardour has cooled and they realize what they have done, they often make an effort to ensure that it doesn't happen again.

Being so attracted to the opposite sex, marriage is a bond they don't put off any longer than necessary. They mature early and sometimes rush into it too quickly only discover their mistake later. However, whatever their mistakes, family is always very important to them.

A Venusian is very sympathetic towards those who are not as fortunate as they are and they find it difficult, if not impossible to turn a deaf ear to a plea for help. But this can sometimes be their undoing as it doesn't usually take long for others to see the soft side of their nature. They are consequently frequently imposed upon unnecessarily, but such is their warmth, they don't have the heart to turn anyone away. They would often rather be taken

advantage of several times than fail to help one person who was genuinely in need.

Socially they are very popular, especially as they dislike being serious and always try to brighten others up. But sometimes they carry their exuberance to extremes and are accused of not taking matters seriously enough.

In work their warm and feeling nature helps them succeed in occupations where they can bring pleasure to others or help them in some way. Nursing and various forms of social work are fields in which their sympathetic nature comes to the fore and their warmth cheers everyone up. (In hospitals, Venusians are often easy to recognize as they are always the ones with the ready smile and kind word for someone in distress.) Their social nature also helps them succeed in occupations which require them to deal with others and, as their feelings respond so readily to anything that appeals to their sense of beauty, they often find the art, music, and fashion worlds irresistible. But whatever occupation they

do choose, they will always choose one in which they can respond to their feelings and utilize the passionate side of their nature. For instance, as a restaurateur they love nothing better than seeing their customers have a good time and enjoy their food.

So far the description of the Venusian type has revolved around a person who has a well-formed mount, but this mount can vary from being a large unformed blob on the base of the hand to being a delicate, finely formed and well-proportioned mound. It is the formation of the mount that is your key to a full understanding of the way your subject's passions are expressed. The finer the formation of the mount the finer and more human their passions and feelings. The more this mount approaches an unformed pad of flesh on the hand, the more basic are their passions and the more their desires tend towards the sensual gratification of their senses.

An overdeveloped Venus is rare, but when seen it is not well formed and appears to be just a

very large blob of flesh at the base of the thumb. It indicates a person who is dominated by their feelings and passions and the excessive development shows their base or physical world is dominant. They burn with passion and tend to view other people only from the standpoint of their ability to cater to those desires. According to Benham, an over-development of this mount, hard consistency and red colour is the sign of a ravisher, but in such a case the person's passions are so strong that, once aroused, they become blinded by their desires and, until those are satisfied, nothing else matters.

A good development of this mount is always important to find on any hand. Active feelings drive us out of ourselves and towards other people. They enable us to have fun, enjoy life, and be happy.

A weak Venus shows the person lacks active feelings and does not find themselves driven towards others. They don't know what it's like to be filled with feelings of warmth and

exuberance and consequently, they are prone to being unforgiving, intolerant, and sometimes even quite harsh in their attitude towards others.

A deficient Venus shows a person who can live with a minimum amount of human contact. They lack passion and will only be pleasant or warm towards others when it helps them further their aims. The dominant mount will show what they enjoy doing, but they will be devoid of human feelings and many will find them to be unpleasant. Should Apollo be dominant the person will know how to make themselves agreeable, but their pleasantness will not be genuine and they will only seek to have others notice and admire them.

2. General information.

The three worlds of the hand are important to note with this mount. If the mental world rules then person will be attracted to art, music, fashion and other mental ways of expressing their passions and feelings. If the practical world

is dominant then the passions will express themselves in some practical way. The person will enjoy having a good time in the company of others, and perhaps also caring for them or dealing with them in some way. (As a sales person of fine jewellery, not only will they be able to deal with things of beauty, they will also be able to deal with others and help them choose pieces that enhance their appearance.) A developed physical world will show that the passions seek an outlet in some physical way and sex will always be very much on the person's mind.

Vertical lines on this mount are often referred to as lines of influence, but lines of influence generally start from the Life Line and run alongside it (see chapter 37). Vertical lines are found actually on the mount of Venus and show positive energy flows. Whatever the strength of the mount they are always good to find as they show positive feelings and a forgiving nature. They strengthen a weak mount

and show that although the person may not always be driven to go out and seek the company of others, when they do socialize, they enjoy themselves.

Crossbars are often found on this mount and show negative energy flows and a strong desire for sex. If heavily marked the person's sexual desires are so strong, they may not be content to wait until they are able to find someone with whom they can establish a lasting relationship. These crossbars also show the person isn't always as forgiving as they could be. When offended their negative passions can cause them to become fixated on the offence and although they may not seek revenge, they will generally try to avoid the person who offended them.

A grill, when heavily marked, shows great excitability. Positive energy flows conflict with negative flows so the person is greatly attracted to others in a positive way, but then the negative flows take over and they spoil good, non-sexual relationships by becoming sexually involved.

They also fluctuate between holding grudges and then forgetting all about them.

A smooth mount shows a great love of art, scenery, music, flowers, and anything else which stimulates the passions and appeals to the sense beauty. It is not very common to find but I have seen it once on a singer of international renown.

Soft consistency will incline the person to be lazy and sensually indulgent. Elastic will show they are very loving and sympathetic towards others. If involved in the art world, they will exert themselves in their efforts to either produce works of beauty or, as is more common, help promote them. Hard consistency will greatly increase the sexual passions and the person will expend a great deal of energy in their attempts to satisfy them, particularly if there are heavily marked crossbars on the mount.

Pink is the normal colour to find on a Venusian type. Red makes them too warm and intense in their passions. White cools them down tremendously and I have heard a number of

white-handed Venusians say that they were unable to feel as much as they would like to feel.

Flexible thumbs are common with this type as, such is their desire to enjoy themselves and associate with others, they are more willing to adapt to the ways of those they meet. Also, as they have such strong sexual desires, accepting a lover who is not quite what they want is sometimes better than having no lover at all. A Stiff thumb shows a person who is more morally upright and more willing to subdue their passions until they find the right partner. But they may have to wait a long time and no one will know of the inner desires they have to struggle against. A small thumb will indicate a person who is unable to control their passions and if there are crossbars or a grill, they are likely to be very promiscuous. Even if they would prefer to be more morally upright, they will, in the heat and passion of the moment, be unable to control their desires.

Regardless of whether the skin texture is coarse or fine, the Venusian is always a warm,

generous, and sympathetic person. But with coarse texture they will be more down to earth and basic about their sexual instincts.

Finally, a number of authors have said that a man with a developed, well formed Venus will be feminine in his nature. But it is hard to see how being warm, gentle, generous and forgiving deprives a man of his masculinity. These are, surely, qualities of humanness and therefore, any man can be all of these things and still be a man.

Chapter XXIX

Active and passive zones of the hand.

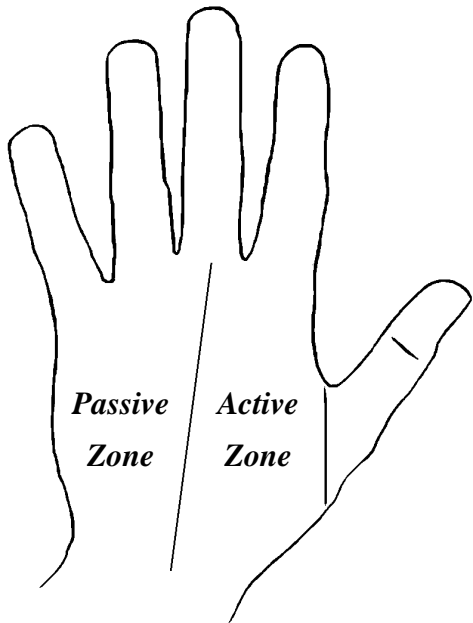
The hand can be divided into active and passive zones by drawing a line from the centre of the mount of Saturn down to the centre of the wrist. If the hand is more developed on the thumb side of this line then the person is active and seeks to impress themselves on their environment. If the hand is more developed on the percussion side of

the line then the person is passive and allows their environment to impress itself upon them.

This theory of active and passive zones has been put forward by a number of modern authors, including Holtzmann, and once you have an understanding of what each mount indicates, it becomes quite easy to understand the logic behind it.

Jupiter, Lower Mars, and Venus lie in the active zone. Saturn is neutral and isn't counted while Apollo, Mercury, Upper Mars, and Luna all lie in the passive zone.

Jupiter is active because it indicates the person's desire for dominance and to control, direct, or command others. Lower Mars is active because it indicates the person's desire to push and force their way forward in life. Venus is also active because it indicates the person's desire to enjoy themselves and to brighten everything up. When a Venusian smiles and says a kind word to someone in distress, they are really trying to cause a change in the feelings of the person they



are talking to and make them feel better.

Apollo is passive because it indicates the person's desire to express their own personal uniqueness and be noticed or admired by others.

Mercury indicates the desire to communicate and can also be considered to be passive. (A Mercurian surgeon adjusts their operating procedures to suit the complexities of the body they are operating on.) Upper Mars is passive because it only springs into action when the person has to resist pressures brought to bear by outside influences. Luna is also passive as the inner feelings respond to the environment and only withdraw from it during times of difficulty or unpleasantness.

Once you have graded the mounts into their order of prominence you should look to see if the active ones are high or low on the list. If they take prominent positions then you know the person has a desire to make things happen and impress themselves on their environment. If they are low on the list then the person is passive in their nature, waits for things to happen, and responds to their environment rather than trying to make it respond to them.

The way the hand is held indicates the

present psychological disposition of your subject and is important to note when considering the longitudinal division of the hand. The fingers can lean towards the active side of the hand, appear straight or lean towards the passive side. When the fingers lean towards the active side of the hand and the active mounts are also prominent then the person is very keen to impress themselves on their environment and make things happen. If the active mounts are not prominent then it shows the person presently has some reason for trying to impress themselves on their environment and cause things to happen. (For instance, a surgeon who has discovered new operating procedures may be trying to get his medical association to accept it as standard practice.) Straight fingers are normal and although there isn't much a palmist can say about them in a reading, they are always good to find. If the active mounts are prominent and the fingers lean towards the passive side of the hand then, even though the person is not normally

inclined to be passive, for some reason they are refraining from impressing themselves on their environment. (Some aspect of their current situation may require them to remain passive and just allow things to happen.) If the active mounts are low on the list of prominence and the fingers lean towards the passive side of the hand, then the person is very passive in their attitude and rarely does anything to impress themselves upon their environment or make things happen. (In their social life they will generally allow others to take the initiative and then go along with whatever they want.)

Chapter XXX

Conclusion to Part 2.

When the hand is unbalanced and there are clear differences between the strength of each mount it is very easy to read from mount types. However, on a well balanced hand it can be difficult to

select the dominant mount and place the others in their order of prominence. When faced with this kind of difficulty it is often easier to use a process of elimination. Determining which mounts are not prominent can simplify matters enormously and will often solve the problem. But although using a system of elimination can be of great help, it does not always enable you to determine the most dominant mount. There will be times when you find it impossible to make a final decision and in such situations, if you can find no further clues to help you, asking your client for help is the only way of settling the matter.

Tell them your difficulties, explain the characteristics of each mount, and then ask them if they can tell you which of their desires are strongest. If they are unable to help and an answer is still not forthcoming, you can then try offering them an option between two different lifestyles.

For instance if you were unable to decide

whether Venus or Saturn was the dominant planet you might ask them to imagine that they had reached a crossroads in life and were forced to choose between lifestyle A and lifestyle B. Lifestyle A is one in which they would be very stable and secure and always have money when they needed it. They would also have unlimited opportunities to probe deeply into things and find answers to questions that bothered them. Such would be their knowledge that others would respect their opinions, ask for advice, and be unable to take advantage of them. But on the bad side they would be required to spend a great deal of time on their own and away from family and friends. Although they would have people with whom to discuss things with, their sex life would be minimal and their social life would be dull and uninteresting. Lifestyle B would be the complete opposite as they would be a very happy person, have an excellent sex and social life, and also spend a lot of time with family and those they loved. Beauty would surround them and

they'd find it easy to get on well with almost everyone they met. However, they would be seen as somewhat superficial and their opinions would not be taken seriously. They would also be easily taken advantage of and their financial affairs would always be uncertain. When presented with this kind of option a Saturnian would be inclined to choose lifestyle A, whereas a Venusian would be inclined to choose lifestyle B.

Mount types is not an aspect of palmistry that can be mastered overnight, but continued practise will increase the skill with which you can work.

As palmistry is a complex science it is very easy for a palmist to overlook one or two small points and then find themselves making a large number of highly inaccurate statements. To avoid making mistakes you must make the effort to note each point of the hand before saying

anything. At the end of this chapter there is an assessment form for the physical aspects of the hand and the points on this list should be checked off at the start of any reading. It is only a check list and although it may appear laborious and time consuming, it will make sure nothing has been overlooked and greatly reduce the possibility of errors.

Once you have checked off the points on the assessment form your next problem is to choose a place from which to begin your reading. As a beginner you might find it advantageous to use the assessment form as a guide and start talking about the skin texture, then deal with the consistency of the hand, and then its flexibility. As you progress through each point you will begin to build a picture of your subject and relate the point you are dealing with to the ones that have gone before. By having checked everything in advance you can avoid pitfalls and give a fuller and more accurate description of each point. Using the assessment form also enables

you to start at the beginning and simply work your way through. Each reader has their own ideas about how a palm should be read and after you have had some experience you can adjust the system to suit your own individuality. But observing each point before you start talking prevents errors and is therefore a priority. You are not expected to write a report on all the various aspects of the hand unless you wish to do so. But once you have observed each point and made occasional reminder notes, you will be in a position to do a thorough, accurate, and in-depth reading.

PALMISTRY ASSESSMENT FORM

(Physical aspects of the hand)

| | Right | Left |
|--------------------------|-------|-------|
| | Hand | Hand |
| 1: Left or right handed | | |
| 2: Skin texture | | |
| 3: Consistency | | |
| 4: Flexibility | | |
| 5: Palm colour | | |
| 6: Nails | | |
| 7: World's of the hand | | |
| 8: Finger lengths | | |
| 9: Smooth/knotty fingers | | |
| 10:Finger phalanges | | |
| 11:Finger shapes | | |
| 12:Palm shape | | |
| 13:Finger spacings | | |
| 14:Size of the thumb | | |
| 15:Top phalanx | | |

| | | |
|------------------------|-------|-------|
| 16:Middle phalanx | ..... | ..... |
| 17:Top flexibility | ..... | ..... |
| 18:Bottom flexibility | ..... | ..... |
| 19:Thumb stance | ..... | ..... |
| 20:Dominant mount | ..... | ..... |
| 21:Secondary mount | ..... | ..... |
| 22:Third mount | ..... | ..... |
| 23:Fourth mount | ..... | ..... |
| 24:Fifth mount | ..... | ..... |
| 25:Sixth mount | ..... | ..... |
| 26:Seventh mount | ..... | ..... |
| 27:Excessive mount? | ..... | ..... |
| 28:Deficient mount? | ..... | ..... |
| 29:Markings on Jupiter | ..... | ..... |
| 30:Markings on Saturn | ..... | ..... |
| 31:Markings on Apollo | ..... | ..... |
| 32:Markings on Mercury | ..... | ..... |
| 33:Markings on L. Mars | ..... | ..... |
| 34:Markings on U. Mars | ..... | ..... |
| 35:Markings on Luna | ..... | ..... |
| 36:Markings on Venus | ..... | ..... |

| | | |
|--|-------|-------|
| 37:Plain of Mars | ..... | ..... |
| 38:Active/passive zones | ..... | ..... |
| 39:Active and passive finger stance | ..... | ..... |

Part 3 - Cheiromancy
The Lines on the Hand.

Chapter XXXI

Introduction to Part 3.

Some modern authors base their entire system of reading palms on the lines of the hand. They encourage their students to try and classify the hand into one of four types, Earth, Fire, Water, and Air, depending on the linear patterns of the palm. Unfortunately, although a large number of hands do fall into one of the categories, a great many don't and this means that any reader using this system is constantly confronted with hands they cannot read and in palmistry, as in any other scientific field of endeavour, if a theory does not fit every known possibility, it is unwise to persist with it.

Under the traditional system of reading hands the lines add colour to the picture already

*Sun or
Apollo Line*



Heart Line



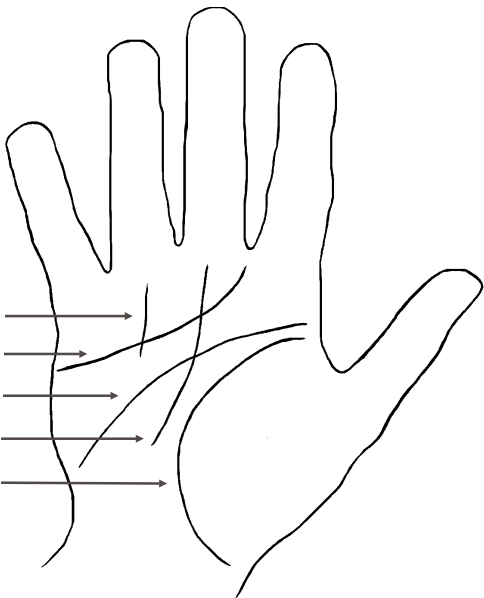
Head Line



Fate Line



Life Line



drawn by the physical aspects of the hand. They tell a great deal about the psychological idiosyncrasies of an individual and the details of their life. Though it is, however, important to remember that they indicate the details of life as seen from a personal point of view and not somebody else's. (A person may be successful in the eyes of the world, but that does not necessarily mean that they have found the kind of success they really seek and consequently, lines of success may be poorly marked in their hand.)

Reading from lines is the most delicate part of palmistry and great care must be taken as it is all too easy to make a mistake. You should therefore make a point of staying within the limitations of your knowledge as, once a statement has been made, it can be very difficult to retract. Consequently, in your early endeavours you should content yourself with picking out the main lines and telling your subject what they indicate. Then, as you become more familiar with these lines and have had some

practise interpreting them, it will be possible for you to start broadening the scope of your readings and incorporating the indications of minor lines.

The Heart, Head, and Life lines are good places to start as they appear on almost every hand. Though where they start, their course through the hand, and their ending points vary considerably. As the Fate line appears on most hands it can also be considered to be a main line, but other lines are often absent and should be viewed only as minor lines.

Many beginners are excited by the possibility of predicting future events and start by trying to read from the lines. But as lines must be read in conjunction with the physical aspects of the hand, this tendency often leads to a high degree of error.

After having studied the physical aspects of the hand, the next step is to look at the main lines and see if it is possible to pick the most dominant one. One line is often (though not always)

stronger or more prominent than the others and this will tell you a lot about your subject. No matter what desires are indicated by the mounts, if the Heart Line is the most dominant line, your subject's life will always be regulated by their affections. A dominant Head Line (powers of rationalization) will show that much of their life is regulated by their mind or what they think. A dominant Life Line will show their life is dominated by matters concerning their physical and personal self. Should the Fate Line be dominant then work, security, and stability will govern much of their life.

Each line should be examined individually and careful attention must always be paid to its character as ideally it should be clear, even and well defined from start to finish. This is, however, rarely the case and as a line changes its character in its course through the hand, it tells about the changing conditions of your subject's life. When clear and well marked, the aspects of life indicated by the line can be expected to be

running smoothly. However, when broad and shallow, chained or islanded, then periods of difficulty can be expected. Strangely enough, most predictive work is done from an analysis of the character of a line rather than from any of the special marks and signs many authors, even the best of them, tell their students to be on the look out for.

Chapter XXXII

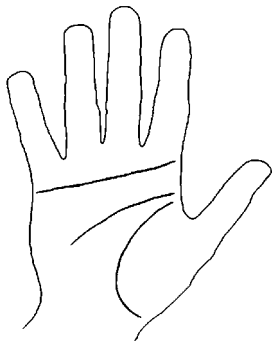
The Heart Line.

An analysis of the Heart Line will enable you to determine the depth and quality of a person's emotional nature. The longer and clearer this line, the more the person is governed by their love and affection for family, friends, relatives, and mankind in general. The shorter the line, the less influenced they are by such matters and the less inclined they are to care for others or pay attention to the desires and emotional needs of

those who are close to them.

The need to love and be loved is a strong human drive and according to one mythological tale, love is the daughter of Porro, the God of plenty, and Pina, the Goddess of poverty and unhappiness. The

story goes that one day, a long, long time ago, Porro was at a party with Zeus, Mercury and a number of other Gods. While they were all having a merry time eating and drinking to their heart's content, Pina, dressed in rags and looking her usual miserable and forlorn self, was standing pitifully by the doorway and desperately hoping they would let her have just a few of the leftovers. However, after the party had been going for a while, Porro, having had too much to



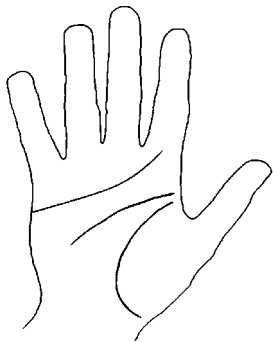
32.1

Excessive Heart Line.

drink, went out into the garden and, because the summer evening was warm and comfortable, lay down on the grass and immediately fell asleep. When Pina saw this handsome God lying on the grass she couldn't resist the temptation

to go and lie down beside him and as a result of this encounter, the Goddess Love was born and ever since that fateful day, love has been capable of giving people all the joy and happiness they have ever wanted, and also of leaving them feeling miserable, unhappy and very, very alone.

Many people consult a palm reader with the specific intention of finding out about their love life. They want to know when they are going to get married or find a rewarding and long lasting

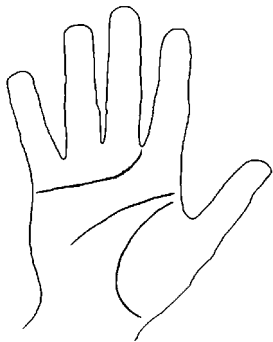


32.2

Line from centre of Jupiter.

relationship but unfortunately, as palmistry deals with the overall course of a person's life, this isn't always easy. In most cases all a palmist can do is note the nature and quality of the line and restrict themselves to talking about their client's emotional disposition and the good or bad periods they are likely to go through.

This chapter is divided into five sections: 1. the length of the line; 2. its curve; 3. some general information; 4. timing of events; 5. the difference between left and right hands.



32.3

Rising from between Jupiter
& Saturn.

1. The length of the line.

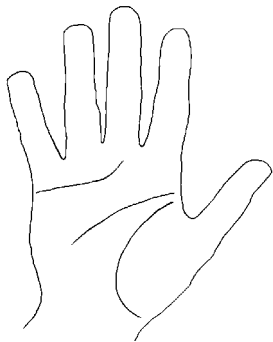
A line that stretches all the way across the hand (32.1) is an extremely long line and shows an excessively developed emotional nature. A person with this line is completely governed by their love and affection for others. To them love is an ideal and they are unable to understand that too much love can be as bad as not enough. They are always seeking to wrap themselves up in the object of their affections and are very possessive. So much so that they will be hurt and become very jealous if their loved one even looks at another person. They consequently suffer a great deal in love matters, especially as those with a more balanced disposition often find them oppressive and try not to get too involved.

When the line starts on the centre of Jupiter (32.2) it is also a long line and although not excessively developed, the subject is still greatly influenced by the love side of their nature. They are very loving and affectionate. To them love is an ideal and they therefore give a lot to those

they care for, but they also expect a lot in return and can be very hurt when their giving goes unappreciated. With any over-development of this line it is important to remember that there are few who can give without any thought of receiving a return.

Consequently, the more a person gives, the easier it is for them to be hurt or disappointed when there is no suitable recompense for their efforts.

A line starting between the fingers of Jupiter and Saturn (32.3) shows a more balanced emotional disposition because although the subject is capable of loving deeply, they are not dominated by their emotions. A line that is excessively long shows love means everything to the individual, but this more balanced line shows

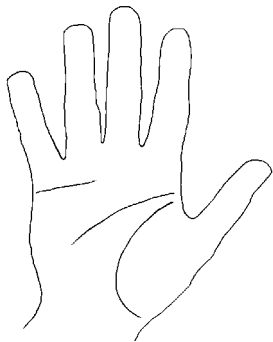


32.4

Heart Line from Saturn.

that although the person can be very loving, they are realistic enough to realize that there has to be plenty of give and take in a successful relationship.

A line starting on Saturn (32.4) is a short line and shows that love and affection are not terribly important aspects of the person's life. Although they do have a love nature and need a mate, they tend to be more concerned with their own personal desires. Many authors have referred to this as a sensual Heart Line, but as the person is not motivated by powerful feelings of love and caring, their attraction to their opposite sex stems from sexual desire and the need for companionship. They like rather than love and

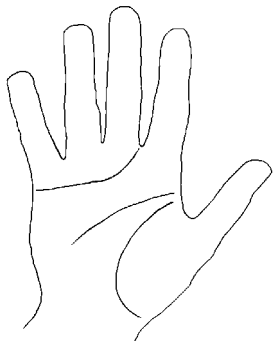


32.5

Very short Heart Line.

their giving is usually motivated by what is expected of them or by what is necessary to maintain their relationship. They rarely give from a simple, unselfish desire to make their loved ones happy.

A line that starts on the mount of Apollo (32.5) is a very short line and shows a person who is cold in their emotions and has little feeling for other people. In their relationships they are very selfish and they are also inclined to use others to serve their own purposes. If they give it's because they want something in return. They may like the company of others and do whatever they have to do to ensure the association continues, but apart from that they will be unconcerned about the feelings



32.6

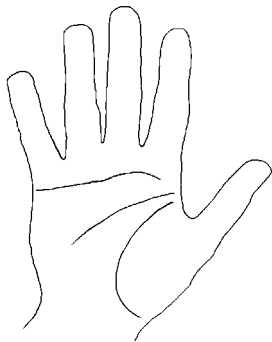
Line with upward sweep.

and personal well-being of those people.

2. The curve or sweep of the line.

The commencement of the line tells a great deal about a person's emotional attitude. If it sweeps upwards (32.6) it shows an extroverted emotional disposition. The curve itself increases the length of the line and the consequent strength of the affections, but the upward sweep shows a receptive, outgoing emotional nature. It is generally accepted by most modern authors that this upward sweep shows a person who is very sexual in their relationships. But before committing yourself to any statements on this point, it is important to remember that although the subject's positive emotional disposition will incline them to want to be physically close to the person they love, the actual degree of sexual activity will depend very much on the development of Venus and condition of the Life Line. It is also generally accepted that when let down in a relationship, although a person with

this upward sweep can be shattered and distraught for a time, they get over their disappointments relatively quickly. But as their emotional disposition is both positive and receptive, they usually prefer to leave their past in the past and willingly respond to new emotional possibilities.



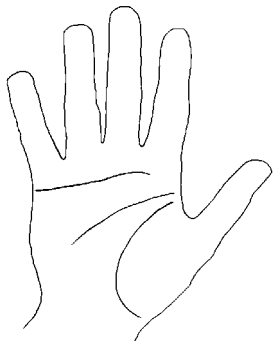
32.7

Line with downward sweep.

A line that sweeps downwards at its commencement (32.7) shows an emotionally introverted nature. As the Heart Line dips towards the Head line, it indicates a conflict between what the subject thinks and what they feel for other people. They place mental restrictions on their emotions and don't allow themselves to feel for others or interact with

them emotionally, unless they first rationalize their feelings. This control unfortunately only creates a sense of emotional emptiness which, over a period of time, develops into an emotional need. Consequently, when

the person does meet someone who fulfils their mental concept of what they are looking for, all their pent up emotional energies are released, their heart runs away with their head, and they become so blinded by love they are unable to think rationally. Once they have managed to let go, should their relationship break down, they will then have the greatest difficulty getting over their loss, especially as they won't allow themselves to fall in love again until they meet another person who satisfies their



32.8

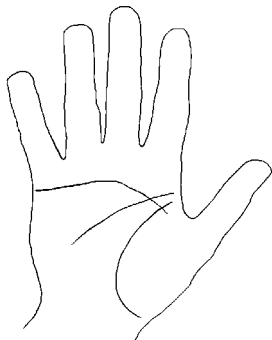
Slight dip to Heart Line.

mental requirements. In fact, should Luna or Saturn be strong mounts, they may take years to recover.

From a physical point of view an emotionally introverted type is less sexual in their relationships as their introverted nature

makes them a seeker of something more than just sex and companionship. They seek a partner who will give them the love that they crave and, as what they think is constantly interfering with how they feel about others, they are unable to just let go and enjoy a good, personally rewarding, long-term sexual relationship.

There are reasons as to why a person's mentality interferes with the natural flow of their emotional energies. Cheiro has said that this

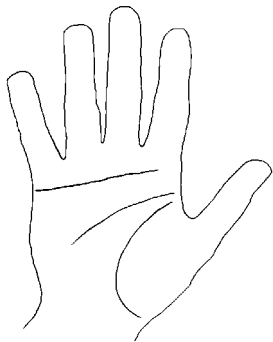


32.9

Rising from LowerMars.

drooping Heart Line is a sure sign of unhappiness in early life and if this indication is found in both hands, the probabilities of an unhappy childhood are high. But as a person's concept of an unhappy childhood is relative to their

experience, if they never experienced periods of real happiness in life, it can often be difficult for them to accept that their childhood wasn't happy. Consequently, when dealing with this aspect in a reading, I generally prefer to tell my clients that their childhood wasn't as emotionally fulfilling as it could have been and that they may also have had difficulty interacting with their family in an emotional way. Even if a person with this indication was well cared for, such is the fragility



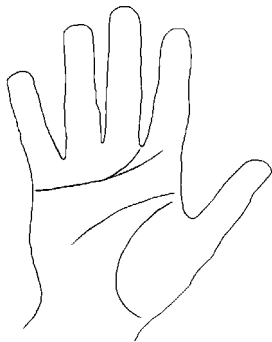
32.10
Straight Heart Line.

of a child's emotional nature, only one or two small incidents could have caused them to become emotionally disturbed.

An almost unnoticeable incident to an adult can be an event of titanic proportions to a three year old who only has

three years of stored data against which to rationalize the event. In such a case, having suffered the incidents or traumas, the child would develop an emotional need which, if it wasn't catered to by their parents, would have caused them to withdraw inside themselves and develop a mental control over their emotional responses.

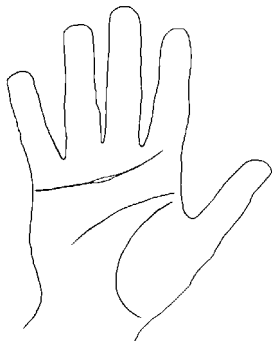
If this mark is found only in the right or active hand then it is sometimes the result of the subject losing their family support system and



32.11

Upward branch from Line.

having no one upon whom to fall back on in times of need. This absence of a support system causes them to seek a relationship which will enable them to establish some solid emotional foundations. In one case the subject chose a career that went



32.12

Island on Heart Line.

against his parents wishes and although they accepted his decision, they refused to support him in it. Consequently, not having anyone upon whom to fall back on in times of need, he became emotionally introverted and, in his love life, he ceased looking for just a companion and began to seek someone who could give him the love and emotional support he needed to continue pursuing his goals. In other words, his mind started to interfere with the natural flow of his

emotional energies because he knew, subconsciously at least, what he wanted from a relationship. When he met a potential mate, whether or not he pursued the possibility of a lasting relationship depended very much on their ability to cater to his introverted emotional needs.

The greater the downward sweep of this line the greater the emotional need of the subject. If the line only dips slightly (32.8) then they are only slightly inclined to be introverted in their emotional nature. But in an extreme situation the Heart Line droops right down into the mount of Lower Mars (32.9) and in such an instance, the emotions are both very strong and very restricted by the mentality. As the Heart Line takes its source from Lower Mars, such is the power of the person's affections, when they do find what they think they are looking for, their love nature runs away with them. Any previous plans or intentions are completely forgotten and they become unable to behave rationally. However, with this line you must also be on your guard for

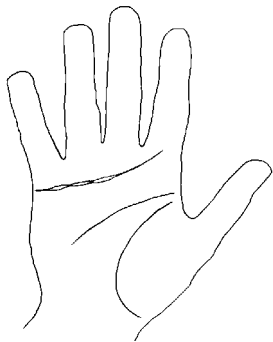
cross bars or negative energy flows because feelings of hate can often be as powerful and overwhelming as feelings of love.

A straight Heart Line (32.10) shows a balance between the extroverted and the introverted. However, this is quite rare as on most hands there is almost always a slight curve to the line. If it doesn't incline up or down then there is usually a branch line (32.11) which will indicate the direction of the subject's emotional inclinations.

3. General information.

The quality of the line can tell you about the quality of your subject's emotions and the consequent quality of their emotional life. A line that is clear and even from start to finish shows they are emotionally consistent and will have a rewarding emotional life. A broad and shallow line shows their love nature is shallow and insincere and their emotional life will not be meaningful or rewarding. A line that is thin in

proportion to the other lines on the hand shows an emotionally self-centred person. If the line is long they will see themselves as very loving, but like someone with a broad and shallow line, out of sight will be out of mind and they will



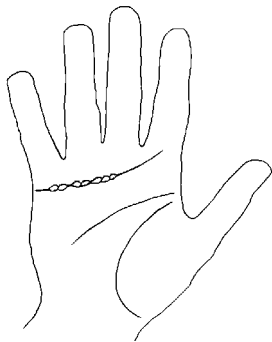
32.13

Series of islands on Line.

only pay attention to the emotional needs of those they love when forced to do so.

It isn't usual to see a Heart Line of consistent quality and as you examine it from start to finish, you will normally see a series of changes which will reflect the changing nature of your subject's emotional life. Sections that are clear and even show periods when their emotional life is stable and rewarding. Sections that are broad and shallow show periods when

their emotional life is unrewarding and has no depth. Should the line become thin at any point then they become selfish and emotionally self-centred during that period. An island (32.12) will show a period of instability, unsettledness and



32.14
Chained Heart Line.

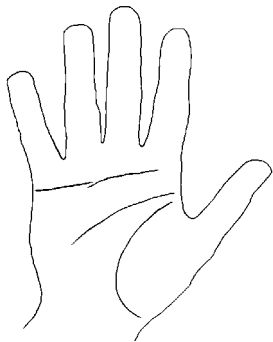
emotional difficulty. The person will be divided in their feelings and consequently, very inconsistent. A series of islands (32.13) or chain (32.14) will show extended periods of unsettledness and emotional difficulty. A break in the line (32.15) will show a complete change in the emotional disposition of the subject and this is often brought about by being badly let down by someone they loved. A Dot (32.16) or hollow in the line is bad to find as it will show a

sudden and intense period of emotional difficulty.

(Defects on the Heart Line sometimes relate to heart problems, but this is a complex matter which has to be treated with great delicacy. On more than one occasion I have

refrained from talking about a defect such as a dot or break on this line only to have the client look at me in surprise and say something like; 'Couldn't you see that I've had a heart attack?')

The quality of the line after a break, island, or dot should always be carefully noted as it will often indicate whether or not the subject recovers from their difficulty. It is quite normal to see a defect followed by a very thin line showing the difficulty has caused the person to withdraw



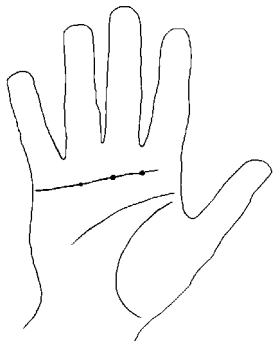
32.15

Break in Heart Line.

inside themselves and become emotionally self-centred. Cheiro said that when the line is very thin at the percussion the subject will end their life as a lonely and friendless person. But many people become emotionally self-centred, demanding,

and difficult to cope with in their later years, though whether or not they are lonely and friendless is likely to depend very much on their family and the quality of the geriatric care they receive.

Little lines that rise into the Heart Line (32.17) are positive indications and show affections or friendships. People who come into the subject's life and increase the quality of their emotional existence. Split lines that fall away



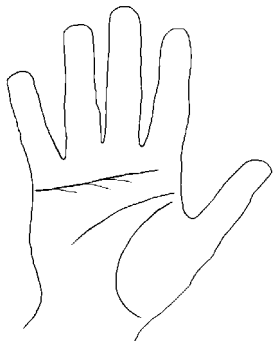
32.16

Dots on Heart Line.

from the Heart Line (32.18) are negative indications and show emotional depressions. Some friend, loved one, or family member is detracting from the quality of the subject's emotional life and causing a drain on their

emotional system. When this split line is seen, the emotional drain lasts for as long as it continues to run underneath the Heart Line.

A red line will increase the intensity of the emotional nature and consequently the relative strength of the line. Pink is always good to find as the subject will be warm and genial in their treatment of friends and those they love. White shows coldness and even if the line is very long, the subject will tend to be self-contained and

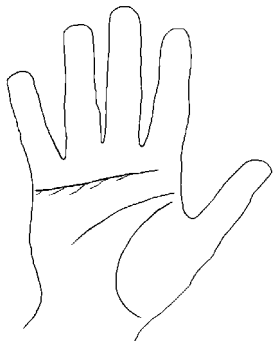


32.17

Little lines rising into Line.

undemonstrative in their love nature.

On some hands the Heart Line lacks any clear formation and is little more than a confused jumble of lines. In such cases all a reader can do is tell the subject that the jumbled and confused character of the line indicates that their emotional nature is jumbled, confused, and almost impossible to diagnose.



32.18

Split lines falling away from Heart Line.

4. Timing of events.

The dating of events on the Heart Line is extremely difficult and, as there is so much disagreement between palmists as to where this line actually starts, many students never even try to time an event. Some modern palmists claim

the Heart Line begins on the percussion and say that because the line is usually consistent on this side of the hand, they have chosen this starting point for reasons of simplicity and coherence. Traditionalists say the line starts on the mount of Jupiter and are more willing to accept the difficulties involved when using this starting point. The nature of the line under Jupiter can vary dramatically from hand to hand, but bearing in mind the ease with which events can cause lasting alterations to a child's whole emotional attitude, Jupiter is the most logical starting point for this line.

It is usually only possible to date events on lines that are fairly clear and consistent. But by measuring the line and then dividing its length by seventy (to get the amount of space occupied by one year) one can achieve modestly satisfying results, particularly in regards to past events. The curve of this line often makes it difficult to measure, but my personal method is to set a small pair of dividers to a spacing of one

centimetre and then measure the line from start to finish. Once I know its length I can then set the dividers to ten year intervals (normally .9 to 1.2 centimetres) and work my way through the line using judgement to gauge the exact year of any marks or changes to the character of the line. However, as the emotional nature of most people is very complex and the measurements involved so fine, a detailed analysis of past and future events is extremely difficult and only major marks can be taken into consideration. Consequently, should you decide to experiment with this system, great care will have to be taken when trying to predict future events.

5. Left and right hands.

Checking the line in both hands can tell you a great deal about how experience has altered the emotional disposition of your subject. If the Heart line is longer and better marked in the right or active hand you will know that over the years your subject has become a more affectionate and

loving person. Unfortunately it is generally more common to see this line better marked in the left or passive hand indicating that experience has caused them to become less affectionate and less inclined to be giving in their emotional life.

Benham's analysis of this and other lines on the hand is, for the most part, extremely good. But many authors agree that his attempt to analyse all the various starting and ending points of each line is a weak point in his book.

Chapter XXXIII

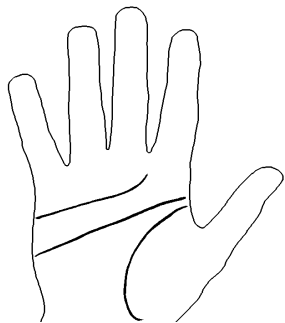
The Head Line.

Whereas the Heart Line indicates a person's emotional energies, the Head Line indicates their mental energies and powers of rationalization. Also the scope of their mentality, how they think, and the type of decisions they make. Over the years it has generally been accepted that the Head Line shows a person's degree of

intelligence, but nothing could be further from the truth. Although long, clear and well-formed Head lines are often seen on the hands of very intelligent people, they are also often seen on the hands of dull and unintelligent ones. A person's

degree of intelligence is indicated by the physical aspects of their hand, particularly the middle phalanx of the thumb. The Head Line only indicates their ability to put their intelligence to use by responding to what they think, making plans, and following through on them.

The sections of this chapter are 1. the length of the line; 2. the beginning of the line; 3. the sweep of the line; 4. the ending of the line; 5. general information; 6. timing of events; 7. the



33.1

Excessively long Head Line.

difference between left and right hands.

1. The length of the line.

The longer the Head line the greater the scope of your subject's mentality and the more they are influenced by what they think. The shorter the line the shorter the scope of their mentality and the less their life is influenced or regulated by what they think.

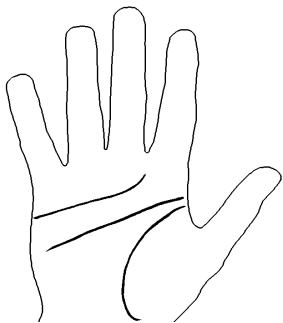
An excessively long line (33.1) stretches all the way across the hand and shows someone who is governed by their mentality. They rationalize everything and subject all aspects of their life to what they think. As mind has so much control, even the affections are only allowed to operate within the limitations dictated by their mentality. But this unfortunately means that the person limits themselves and their life to matters that their mind can deal with and anything that is beyond the scope of their mentality, is blocked out or ignored. They are very calculating, but as they are so locked in to what they think, when

forced into any situation that is too much for their mentality to deal with, they cannot cope, and if they cannot escape, they break down.

What you would say to a person with a long line (33.2) is much the same as what you would say

to someone with an excessive line. However, although they are calculating and subject almost all aspects of their life to what they think, they are not quite so limited by their mentality. They are able to make good use of the mentality they have, but are inclined to be too rational in their plans and approach to life.

A medium line (33.3) which ends between the mounts of Apollo & Mercury shows the person's powers of rationalization are adequately

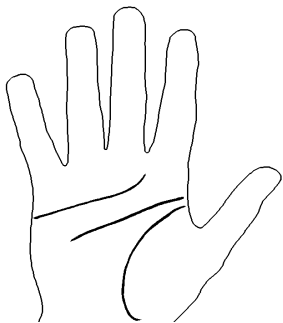


33.2

Long Head Line.

developed. They are able to make good use of the mentality they have, but they are not limited by a need to be rational and far sighted in everything they do, plan, or hope for. With a long line the person has greater scope to their mentality, but they are

also limited by that mentality because they need to be able to see where the decisions of today will eventually take them. Very few lives turn out exactly as planned and this is something a person with a long or excessively long Head Line finds difficult to cope with. With a medium line the mentality has a good control over all aspects of the person's life, but there is no question of too much mental control or of the life being limited by a need to rationalize everything.



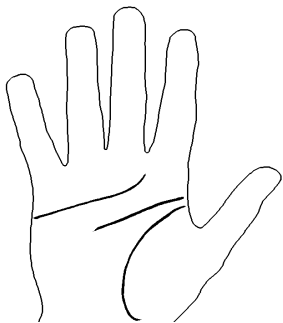
33.3

Medium Head Line.

A short line (33.4) indicates the person's mentality does not have enough control over their life. Their mind lacks the capacity to make full use of the available intelligence and they are short-sighted in their decisions, think in terms of the

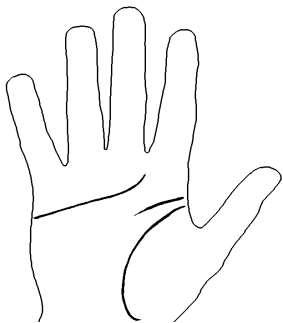
immediate future, and are not good long-term planners. Even if they do think in terms of their old-age pension in ten, twenty, or forty years time, it's an abstract idea which has no real meaning to them and if they put money away, it's because they have to or because everybody else does it and they like to follow the crowd.

A very short line (33.5) indicates a very limited mentality. No matter how much intelligence is indicated by other aspects of the



33.4
Short Head Line.

hand, little or no use is made of it. The person's powers of rationalization operate in a very limited sphere and they rarely make long-term decisions. Because the mind operates in a very limited way, they have a one-track mind and if inherently intelligent, they may know a great deal about one subject, but they will know virtually nothing about anything else.



33.5

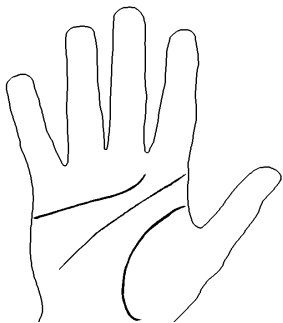
Very short Head Line.

2. The beginning of the line.

When the Head Line starts high on the mount of Jupiter and is widely separated from the Life Line (33.6) it indicates that pride greatly influences the way in which the person thinks. They are convinced of their own rightness and

although often wrong, almost all their decisions are based on the assumption that they are right. It has always been accepted that this indication shows a person who is very rash in the decisions they make, but Holtzman¹ was one to the first authors to clearly define why such a person is foolhardy in their decision making processes.

At its commencement, the narrower the space between the Head and Life lines, the more the mentality is influenced by matters concerning physical and personal self. A small space (33.7) is good to find as it indicates that although personal matters influence any decisions the person makes, they do not restrict them. The



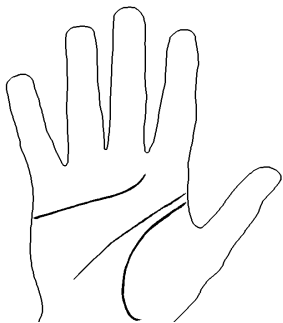
33.6

Wide space between Head
and Life Lines.

subject is mentally confident, but not overly so.

When the Head Line touches the Life Line at its commencement (33.8) mental caution is indicated as matters of physical well-being and personal self will actually restrict or inhibit any decisions the person makes.

In an extreme situation the Head and Life lines are closely joined for a considerable distance and reach well into the palm before separating (33.9). This shows a person who is very sensitive and whose mentality is greatly inhibited by matters concerning their personal and physical well-being. They have difficulty being decisive and are always anxious about the

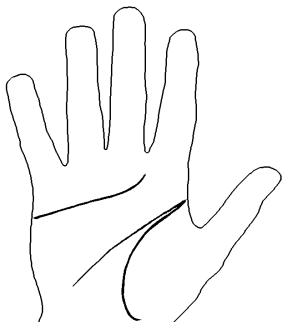


33.7

Small space between Head and Life Lines.

consequences of any decision they do make. They are consequently mentally unadventurous, very cautious, and unwilling to take chances with anything that affects them personally. It is very probable that during childhood they were not encouraged to

think for themselves or make their own decisions and they may even have been oppressed or prevented from doing so. The point at which the two lines separate shows the point at which they started to think for themselves and make their own decisions, but up until that time they are likely to have been overwhelmed by their environment and unable to respond to the dictates of their own mind. Extreme sensitivity

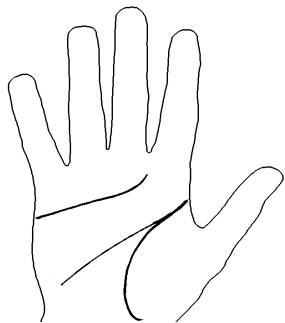


33.8

Head Line touching Life Line at commencement.

and great caution in personal matters is always indicated by this excessive marking. If Saturn is prominent the person is unlikely to ever recover fully and they will be extremely cautious and miss many opportunities through being hesitant and by their need to

be sure everything will work out successfully before they commit themselves. Should the finger of Jupiter be weak with this marking then feelings of inferiority and personal worthlessness are almost certain. (A weak Jupiter, drooping Heart Line and closely joined Head and Life Lines are an almost certain sign of someone who had a very unhappy childhood. Such people are often charming, intelligent and easy to get along



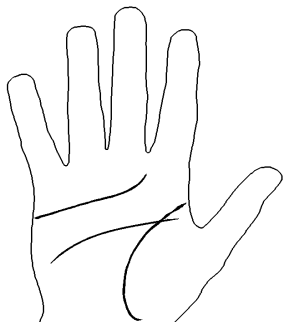
33.9

Head and Life Lines joined
for some distance.

with, but their demeanour is often a façade and they break down easily when under pressure.)

A line that starts inside the Life Line on Lower Mars (33.10) shows your subject is extremely sensitive and so touchy about anything that affects them

personally, they are argumentative and in constant conflict with others. They are always on the defensive and also very changeable and erratic because although they make each decision with great force and resolve, such is the intensity of their mind that each decision is an independent event and often fails to take account of the ones that have preceded it. (On a white hand this indication is not quite so serious as the coldness



33.10

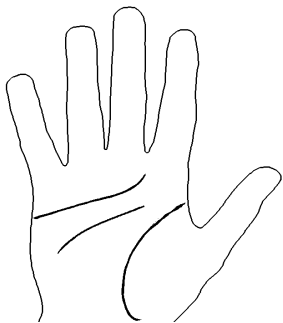
Head Line starting inside Life Line on Lower Mars.

of the nature will greatly reduce the intensity and changeability of the mentality.)

A line that doesn't start until some way into the hand (33.11) shows a person who didn't start to think for themselves until later

in life. The point at which the line starts shows the time at which they started to think for themselves and live according to the dictates of their own mind. But before then, although they may not have been oppressed, they would have tended to allow others to do their thinking for them and tell them what to do.

Very occasionally you will see a line that starts high on the mount of Jupiter and then sweeps down and touches the Life Line before



33.11

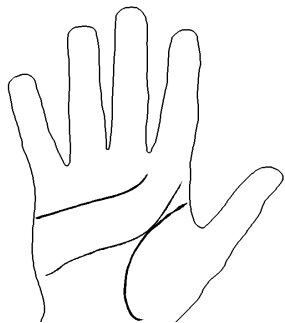
Late starting Head Line.

stretching out across the hand (33.12). In such a case the person is mentally very ambitious, they always seek to improve their status and have complete control over all areas of their life. However, because the line touches the Life Line the ambitious nature

of the mentality is tinged with caution and this prevents them from becoming too ambitious and over-reaching themselves. I have seen this line on several people who started with nothing and then raised themselves to affluent lifestyles.

3. The sweep of the line.

A Head Line can be straight, sweep down into Luna, or curve up towards Mercury. A



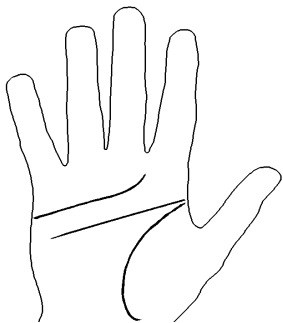
33.12

Line starting high on Jupiter and touching Life Line.

downward sweep to the line is most common, straight is frequent, but an upward curve is quite rare and shows unusual mental characteristics.

A straight line (33.13) shows a level-headed, practical mentality and someone who rationalizes everything according to the realities of their outside environment. They are materialistic in their outlook and level-headed in the way they think.

A slight curve to the line (33.14) shows someone who thinks in a practical and realistic way, but unlike a person with a completely straight line, they are not limited by the realities of their immediate environment and can, when the situation calls for it, respond to abstract ideas



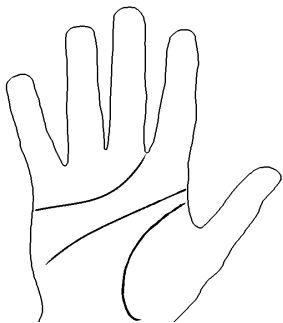
33.13
Straight Head Line.

and ideals.

A downward curve (33.15) to the line shows that inner-feelings and imagination strongly influence the thought patterns and type of decisions the person makes. The greater the downward curve the greater the

inclination to be idealistic, overlook the realities of the outside world and make decisions that are based on inner-feelings, ideas, and ideals.

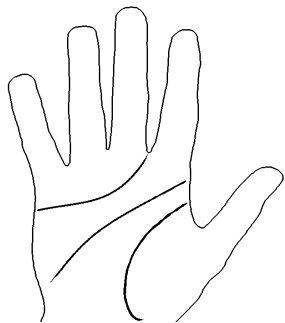
A very sloping Head Line (33.16) shows the mentality is greatly influenced by the imagination. This line increases the relative strength of Luna and the person is consequently very sensitive, idealistic, and inclined to be something of a day dreamer. Many authors have suggested that this very sloping line shows an



33.14

Slight curve to Head Line.

inclination towards depression, but depression is sometimes the result of unrealistic expectations in life² and anyone with this type of Head Line, being so influenced by the abstract world of their imagination, would be very prone



33.15

Noticeable curve to Line.

to being unrealistic in their expectations. (This type of line coupled with a great many cross lines on the hand and fingers is sometimes seen on people who suffer from chronic depression.)

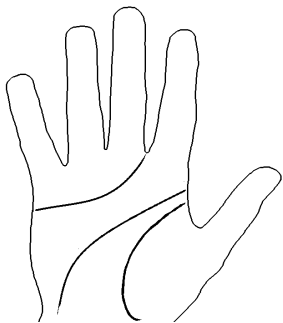
An extremely sloping line (33.17) shows an extremely sensitive individual. The Head Line appears to cling to the Life Line and this indicates that matters of personal and physical well-being (Life Line) greatly restrict the natural flow of the mental energies. Also, as the mind is

so strongly influenced by the imagination, the person is very unrealistic in their expectations and the consequent disappointments cause deep depressions³.

When you see a sloping Head Line you must increase your estimate of its

length. But although a Head Line which clings to the Life Line and drops straight into Luna is a long line, in terms of mental control it can be only considered to be a short line because it only crosses a short distance into the hand.

A line that has an upward curve at its end (33.18) has been called the 'croupier's rake' and indicates a calculating, materialistic, and acquisitive mentality. As the line curves upwards and away from the Mount of Luna; ideas, ideals,

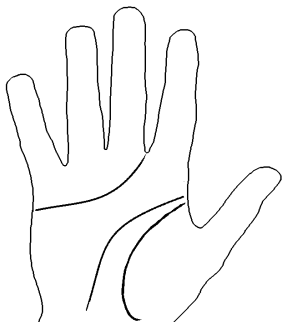


33.16

Very sloping Head Line.

and inner-feelings have very little influence on the way the individual thinks or the decisions they make. A sloping line allows a person to be understanding because when they see someone in difficulty or distress, they can visualize

themselves in the same situation. But an upward sweep to the line shows the mental patterns are unimaginative and the calculating nature inclines the person to see those over who they have authority as machines rather than people. They can consequently be demanding and unsympathetic towards those who don't live up to their expectations.



33.17

Extremely sloping Line.

4. *The ending of the line.*

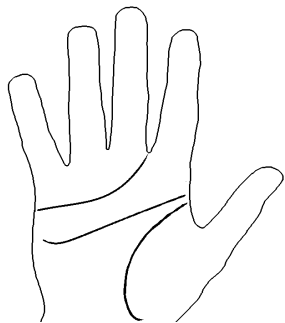
The quality of the line at its end will tell you about the person's mental capabilities during the later stages of their life. If the end is clear and well marked then the mental faculties will function normally to the end of their days. If it loses its clarity and begins to weaken or fade, then the mental powers will weaken and begin to fade in later years. If, however, the line fragments and looks like a tassel (33.19) which seems to merge into the capillary lines of the palm, then the subject will become forgetful, erratic, and probably senile in old age.

A fork at the end of the line is a good sign and shows a person who is mentally versatile. If one prong is straight and the other drops into Luna (33.20) then they are able to rationalize things from either a practical or imaginative point of view. Sometimes they will be level-headed and realistic while other times they will be idealistic and imaginative. The type of decisions they normally make and what they will

be inclined to do when under pressure can be determined by noting which of the two branch lines is stronger.

A triple fork (33.21) is sometimes seen and shows a very versatile mind. Normally in this situation one branch runs up towards

Mercury, another is straight, and the third drops down into Luna. This unusual indication shows a person who can be calculating and efficient, practical and realistic, or imaginative and idealistic. The strongest line will show the point of view from which they normally rationalize their decisions and the others will show the different perspectives from which they can view an issue. For instance, if the line that curves into

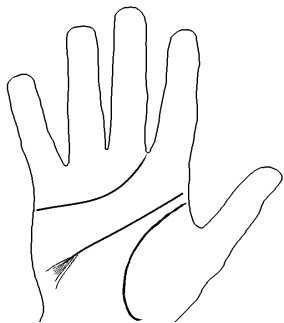


33.18

Line with upward curve or
'croupier's rake'.

Luna is the strongest then although they may talk about doing things in a cold, calculating, and efficient way (upward branch), when it comes to actually doing them the imaginative and idealistic side of their nature will prevent

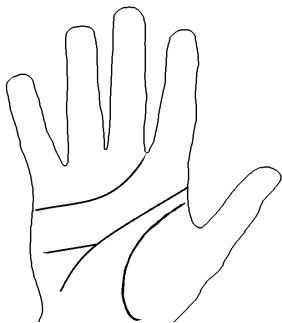
them from following through and doing the things they said they would do. But their ability to view things from differing perspectives enables them to surprise others with their conversation as one minute they are talking about the ideal situation, the next they are talking in terms of practical reality, and immediately afterwards they are explaining to people that if a particular objective is to be achieved, then a certain course of action must be adopted without



33.19

Head Line ending in a tassel.

regard to the needs and desires of those who would have to suffer. As a lawyer they can be unbeatable as they can always find an angle or perspective from which to argue their case and make even the most dreadful crime seem quite excusable.



33.20

One prong straight and the other dropping to Luna.

5. *General information.*

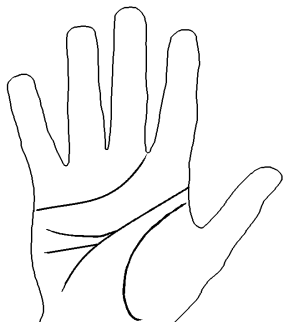
A line that is clear, even and well defined throughout its length is always good to see as it shows clarity of thought, continuity of purpose, good memory, and an ability to exercise self-control. A broad and shallow line shows mental inertia and a person who allows themselves to drift through life without any clear or well-

defined idea of where they are going. A thin line shows they are unable to withstand much in the way of mental stress or pressure.

As with other lines the character of the Head Line frequently changes as it proceeds through

the hand and each change reflects a change to the thinking processes of the individual, the age at which it occurs, and the length of time it lasts.

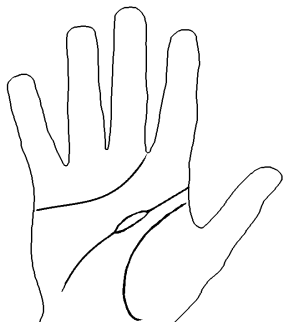
An island (33.22) shows a period of mental instability. The person is divided in their thoughts, unable to get their ideas together, and very inconsistent in their decisions. Their powers of rationalization will not function properly during this period and they are likely to make a number of bad or unwise decisions.



33.21

Head Line with triple fork.

A chain (33.24) shows an extended period of time when the mentality is divided, unsettled, and simply not functioning properly. Any person with a chained Head Line should be encouraged to avoid mental pursuits and situations in which they are likely to experience mental stress.



33.22

Island on Head Line.

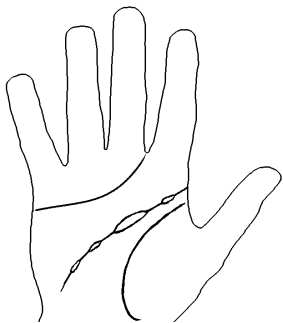
Dots on the line (33.25) shows severe mental disturbances at the time they appear.

Very occasionally you will see a section of the line that is much deeper than normal and this indicates a period of severe mental stress.

When you see defects on the Head Line you must make a careful note as to the relative strength of the Mount of Luna as defects on this

line are much more serious when Luna is strongly developed. You must also note the condition of the line after a defect as this will tell you whether or not the person recovers completely.

Sometimes the Head Line appears to change its direction and this shows that at the time of the change the person changes the way they think and the criteria upon which they base their decisions. A line that begins with a gentle curve and then suddenly rises slightly and runs straight across the hand (33.26) shows that at the point where the line changes course, the person began to be more practical, realistic and materialistic in their decisions. Sometimes a straight line changes direction and curves sharply



33.23

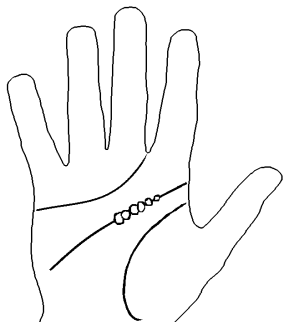
Series of islands on Line.

down into Luna (33.27) and this indicates that in the early part of their life the person was practical and realistic, but later changed their mental attitude, allowed themselves to be influenced by their imagination, and began to follow their

dreams. Any change to the direction of this line must be carefully noted as it shows a change to the way the individual thinks and rationalizes their actions.

An incidental line that starts on Jupiter and joins the Head Line some way down the hand (33.28) shows that at the time the incidental line joins the Head Line, the person became very mentally ambitious.

Split lines that leave the Head line and run

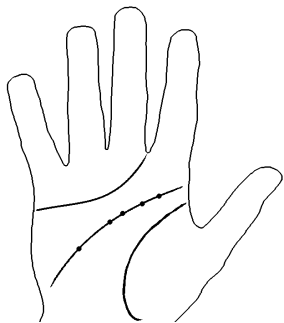


33.24
Chained Head Line.

in an upward direction (33.29) show periods when the person tries to develop a greater mental control over their life. However, a split line that rises up and actually joins the Heart Line (33.30) shows the emotional energies exerted a

strong influence over the mentality and that love ran away with the person's powers of rationalization. You sometimes see these lines followed by a definite change in the direction of the Head Line (33.31) showing that love has completely altered the way in which the person thinks.

A split line that falls from the Heart Line and merges with the Head Line (33.32) indicates that a difficult emotional decision has been made

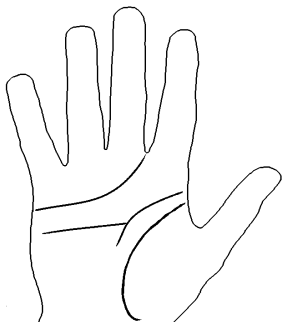


33.25
Dots on Head Line.

and was settled in favour of the Head. These decisions usually take some time to become final and although the initial decision is made when the line leaves the Heart Line, the person is not able to live comfortably with the decision until the time the line merges with the Head Line.

Split lines that droop from the Head Line (33.33) show the pulling power of the imagination on the mentality. The person dreams and hopes, but because the Head line continues on its original course they don't allow themselves to follow those dreams and their hopes remain unfulfilled.

The higher the set of the Head line the more

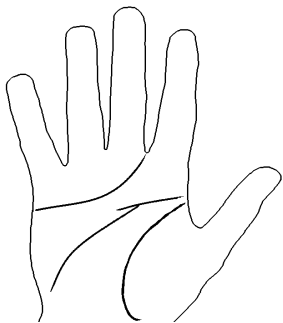


33.26

Line starting with curve and then running straight.

materialistic the basis upon which the person makes their decisions. A head line that is set very high on the hand shows they want a lot in life. When set low on the hand they are more likely to be content with what they have and although they may like the idea of

having all the good things, they have other priorities and won't make the sacrifices necessary to get them. If they are successful and find they are able to afford all the luxuries, they will be very pleased. But this will be a perk of being successful rather than the objective.



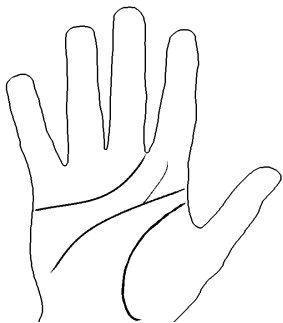
33.27

Line starting straight with a change in direction.

6. *Timing on the line.*

Dating events on the Head Line is extremely difficult and still largely a question of theory. On lines that are clear and well marked from beginning to end I have experienced some degree of success, but as some failures have also

been recorded, it is impossible to claim that the system of dating presented in this book is infallible. One of the main difficulties in trying to establish guidelines that can be relied on is that many people undergo changes to the way they think without realizing that they are changing. Or, if they are aware of the changes, they put them down to the natural process of life rather than to any definite change in their own

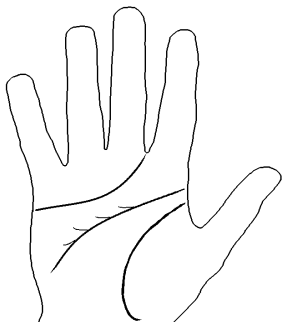


33.28

Incidental line starting on
Jupiter and joining Line.

mentality. There can also be a noticeable time difference between the time a person begins to change the way they think and the time they realize that changes have occurred.

Consequently, as there are so many subtleties involved, devising a clear and reliable system for dating events will have to wait until a fully equipped research team devotes itself to the problem. But to guide you in your researches I will present the system that I use. Like the Heart Line, the length of the line equals seventy years and by dividing that length by seventy, it is possible to establish how much distance is occupied by each year. By using the same principles explained in the last



33.29

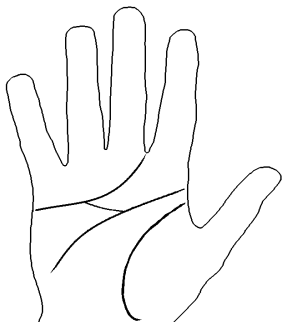
Split lines running in an upward direction.

chapter, you will be able to use a small pair of dividers to work your way through a well marked line a decade at a time.

However, unlike most authors, I do not support the idea that a year in youth takes more space on a line than a year in middle or old age. Time is a very consistent factor, each day has twenty-four hours and I therefore feel it is reasonable to assume that each year takes up an equal amount of space on the line, regardless of the person's age.

7. Left and right hands.

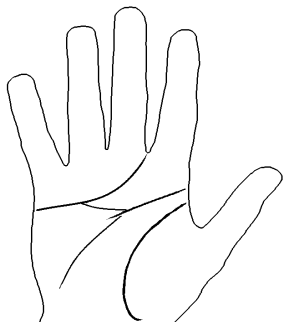
When the Head Line is clearer and better marked in the right or active hand it shows the



33.30

Split leaving Head Line and
joining Heart Line.

person has learnt to make better use of their mentality, thinks more rationally and is more consistent in their decisions. People who have experienced financial difficulty in their lives often have a much straighter Head Line in their active hand showing they have



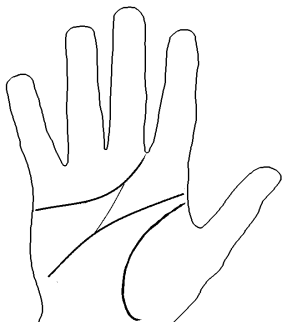
33.31

Line changing direction after split line leaves.

had to learn to be more practical, level-headed and realistic. Those who have never had to worry about money often have a more sloping line in their active hand indicating that as money was not a problem, they were able to allow themselves to be more imaginative and idealistic.

In Kings Cross, I was frequently consulted by street prostitutes and was struck by the fact that a high proportion of them had excessive

Head Lines on their active hand. These lines ran straight from one side of side of the hand to the other and were often accompanied by a Heart Line that was noticeably shorter than the one in the passive hand. However, such was



33.32

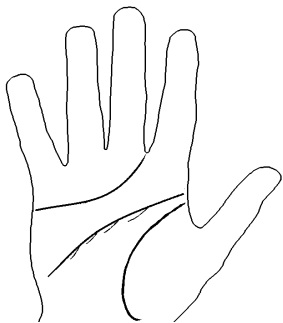
Split line falling from Heart Line and joining Head Line.

the nature of their work that to survive they were forced to shut out their hopes, ideals, and inner-feelings. Whatever their reasons for taking up their profession, the more clients they catered to, the more impersonal they had to become and consequently, the more their mentality began to control and subjugate the more sensitive or human side of their natures. Even if they gave all they earned to a pimp or spent it on drugs, when they went to work they

had to blot everything out and think only in terms of the money they were being paid for their services.

Hence mind dominated and controlled all aspects of their natures and the longer they continued in their profession, the colder, more ruthless, and

more calculating they became. Many of these girls were charming and pleasant, but I noticed that when under stress, many of those with excessive Head Lines immediately became ruthless, calculating, self-centred and insensitive.



33.33

Split lines drooping from
Head Line.

¹ Arnold Holtzman - *Applied Hand Reading*, Greenwood Chase Press, Toronto - 1983

² Alexander Lowen - *Depression and the Body*, Pelican Books, UK - 1973

³ Cheiro - *Language of the Hand* , Arrow Books, London - 1986 (See hand print of woman who committed suicide.)

Chapter XXXIV

The Life Line.

As a general rule the Life Line relates to the physical aspects of a person's nature, but there are many subtleties involved and great care must always be taken when reading from this line. Not only does it show their strength, health, and physical vitality, it also shows the effect these matters have on the kind of life they live, the quality of that life, and whether or not they are likely to have children.

The divisions of the chapter are 1. general characteristics of the line; 2. its starting point; 3. its sweep through the hand; 4. its ending point; 5. general information; 6. timing on the line; 7. left and right hands.

1. General characteristics of the line.

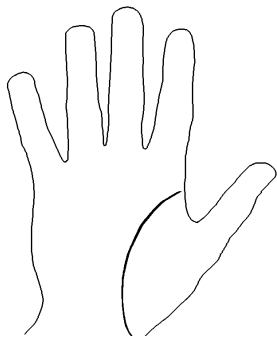
The Life Line rises from the side of the hand between the mounts of Jupiter and Lower Mars, curves around the mount of Venus, and ends at the wrist (33.1). The longer the line the longer the period in which the person can be expected to enjoy physical vitality and a strong constitution. The shorter the line the shorter the period in which they can rely on their physical vitality and the sooner they will have to depend on the careful husbanding of their physical resources to continue living. An absent Life Line is quite unusual, but when seen it indicates an absence of physical vitality, a lack of muscular strength, and also that the person survives mostly on their nervous energy.

Whereas the length of the Head and Heart lines can give you a considerable amount of information regarding the nature of your subject, the actual length of the Life Line says little or nothing about the person as they are. Many people still believe that the Life Line relates to

the length of a person's life and unfortunately, when they see a long Life Line, many readers automatically jump to the conclusion that its owner is going to live a long and healthy life. But there are many subtleties involved and people

with long Life Lines don't always live long lives, and those with short lines sometimes live to very great ages. Over the years I have seen quite a number of old people with short Life Lines which, if one was to subscribe to traditional theories, indicated that they should have been comfortably settled in their graves instead of sitting in my shop having their palms read.

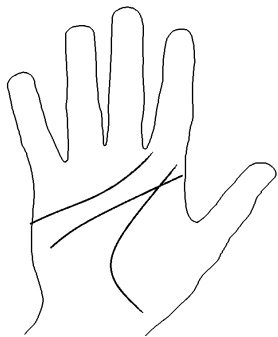
It is common for a palm reader to be consulted by someone who insists on knowing



34.1
Life Line.

when they are going to die, but under no circumstances should any attempt be made to try and predict the length of life or time of death. There are far too many variables for any predictions regarding this matter to be relied on with certainty and, in

matters as serious as this, a reader should avoid saying anything that they aren't absolutely certain of. It would, in fact, be wiser to try and discover and then deal with the anxieties or uncertainties that are causing the client to be so concerned about the time of their death.



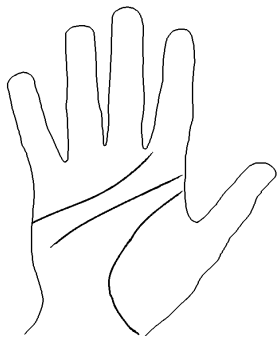
34.2

Life Line rising on Jupiter.

2. Starting point of the line.

The starting point of this line is usually

quite consistent and does not vary a great deal from hand to hand. There is, however, one variation you will occasionally see and this is when the line starts from the mount of Jupiter (34.2). In such a case it adds great strength to the relative power of that mount and shows an extremely ambitious person who always tries to associate with those who are in higher positions than they are. As they are so willing to strive for their goals, any person with this start to their Life Line is likely to be very successful in life.



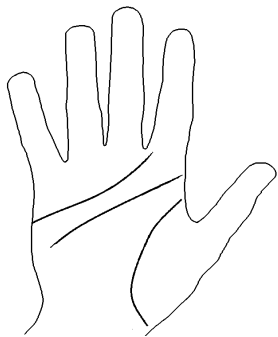
34.3

Line sweeping well out into hand.

3. Sweep of the line.

The greater the outward curve or sweep of

the line the greater the strength and physical vitality of the individual. When the line sweeps well out into the hand (34.3) it shows a person who has a great deal of strength and physical vitality. So much so that their physical system is able to



34.4
Normal Life Line.

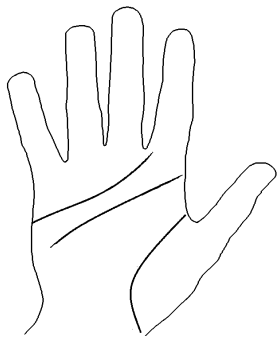
withstand a considerable amount of abuse and over-indulgence before showing any ill effects. This type of line is often seen on those who are constantly out and about enjoying themselves, but unfortunately, as they have so much strength and vitality, they wear others out quickly and find there are very few who can keep up with them. (In America there is (was?) the Church of Recreation whose members believe that in life, one simply just cannot have too much fun.

Although they work hard in regular jobs, they also compete among themselves for the church's "Recreator of the Year" award. Only skiing, parachute jumping, flying, scuba diving and other strenuous forms of entertainment count.

No points are awarded for reading, playing chess, or enjoying other kinds of sedentary entertainment.)

A line that simply curves around the mount of Venus (34.4) is a more normal condition and shows a good amount of strength and physical vitality.

When the line runs close to the thumb and over the mount of Venus (34.5) it shows someone who lacks both muscular strength and



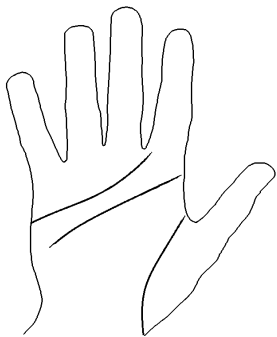
34.5

Life Line running onto
Mount of Venus.

physical vitality. They run out of energy quickly and when forced to exert themselves physically, they tire easily.

They consequently prefer sedentary, non-strenuous forms of work. Also, because they lack vitality, they are not sexually very

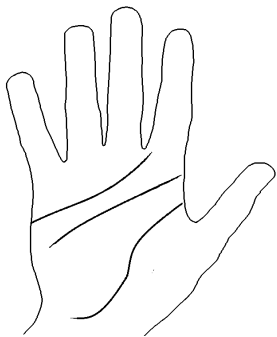
active and are unlikely to marry early. They are also unlikely to have children as, being aware of the fact that they lack strength, they avoid courses of action which could result in situations which are too much for them to cope with. The more the line cuts in on the Mount of Venus the more the lack of vitality restricts their life and the quieter their lifestyle is likely to be. When the line runs very close to the thumb (34.6) their



34.6

Life Line running very close to the thumb.

physical system is unable to withstand any strain and they will need a great deal of rest and sleep. If, with this indication, the consistency of the hand is elastic, they will be active in only light and non-strenuous ways.



34.7

Life Line ending on Mount of Luna.

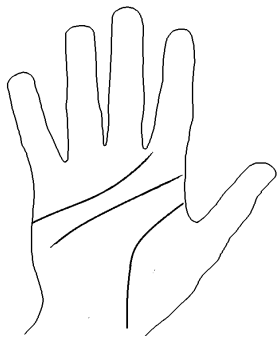
4. Ending of the line.

A line that stretches out across the hand and ends on the mount of Luna (34.7) shows a very restless disposition and a person who has such a strong desire to travel, they will find it almost impossible to settle down to any routine kind of life. A line that runs around the mount of Venus and then drops straight to the wrist (34.8) shows a strong constitution and someone who is likely to retain their vitality to the end of their days. A

line that begins to curve back onto the mount of Venus (34.9) shows diminishing vitality in later years and the person's activity levels will be greatly reduced. Although they may be out and about, they will need a great deal of rest and be unable to exert themselves physically.

The quality of the line generally weakens and grows thinner towards its end indicating the diminishing strength of the physical energies. However, a weakening of a line that drops straight to the wrist is not as serious as one that curves back onto Venus.

A line that fragments and gives the appearance of a tassel (34.10) which merges into

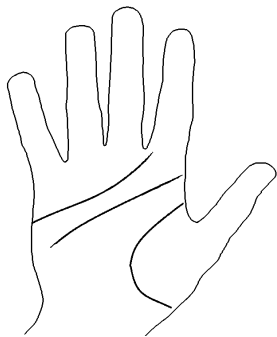


34.8
Life Line dropping straight
to wrist.

the capillary lines shows the energies will dissipate themselves and the person will be prey to all sorts of illnesses in their old age.

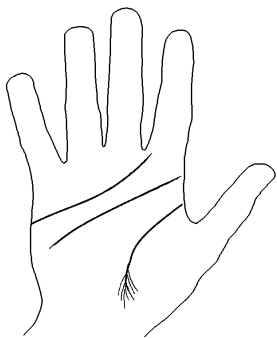
If the line ends before it has run its full course (34.11) then the person should be advised to

take care of their health and monitor it regularly. The point at which the line ends shows the age after which they will live on nervous energy and no longer be able to rely on their reserves of physical strength. If a short line ends in a dot, crossbar, or tassel it is a serious matter and the person should be advised to have frequent medical check-ups.



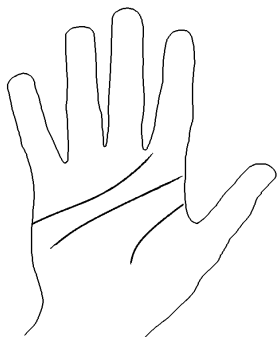
34.9

Line curving back on Venus.



34.10

Life Line ending in a tassel.

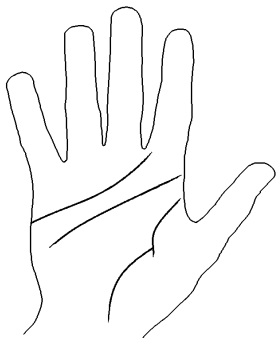


34.11

Short Life Line.

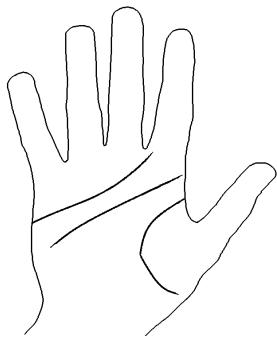
5. *General information.*

The depth and clarity of the line is important to observe. A line that is deep, clear, and even shows your subject has a great deal of physical vitality and lives a rewarding life, even if the outward sweep of the line is not great. A broad and shallow line shows diminished vitality and although the person may go to work and spend their leisure time doing things they enjoy, they do not find their life rewarding. A thin line shows someone who cannot endure a great deal of



34.12

Line which adopts a greater outward curve.



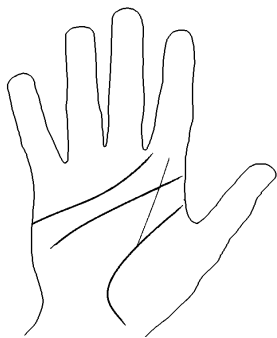
34.13

Line which curves suddenly onto Mount of Venus.

hardship and who tires easily when they try to exert themselves physically.

By noting the character of the line as it progresses through the hand you will be able to observe any changes the person undergoes. Sections of the line that are clear and well marked show periods when their life is running smoothly and they enjoy good health. Sections that are broad and shallow show periods in their life which are dull and unrewarding and in which

they exist rather than live. Sections that are thin show periods when their vitality is limited and they need a lot of rest. Their lifestyle will also be limited as, for one reason or another, they will be unable to get out and about and live their life to the full.



34.14

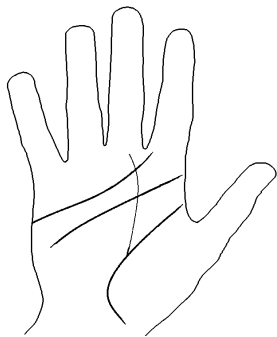
Energy line rising to Jupiter.

Should the line undergo a slight change of direction it will indicate a change in lifestyle. If it suddenly starts to adopt a greater outward curve (34.12) then the lifestyle is more active. If, however, it suddenly begins to curve in on the mount of Venus (34.13) then the lifestyle is less active and more restricted.

What are known as energy lines sometimes leave the Life Line and rise up towards one of the

mounts. These lines are always good to see as they show the person makes considerable efforts to improve themselves or achieve a particular goal. On a hand with soft consistency they indicate they strive to overcome their inherent laziness and,

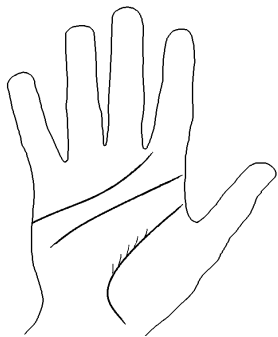
in so far as that particular goal is concerned, they make a great deal of effort. Sometimes these lines are just short while other times they rise to a mount. If one of these lines rises to Jupiter (34.14) it shows the person makes an effort to rise and improve both themselves and their status in life. The time the effort is made is marked by the time the energy line leaves the Life Line. Should the line rise to Saturn (34.15) it shows they make a considerable effort to increase their



34.15

Energy line rising to Saturn.

financial security and material well-being. If there is no Saturn or Fate Line on the hand then an energy line rising to Saturn will often substitute for one. Many successful people who don't have particularly strong thumbs have a number of these little



34.16

Small energy lines.

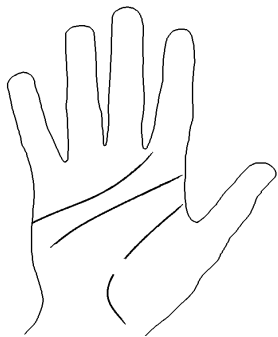
lines (34.16) showing they achieve their success through continued spurts of effort rather than willpower, perception, and long-range planning. The condition of the Life Line after one of these energy lines leaves it should always be carefully noted as sometimes the person works too hard for their objectives and undermines their health and reserves of energy.

A break in the life line (34.17) is serious and shows a break in the physical energy flow.

Although often the result of illness or accident, this is not always the case as a break sometimes corresponds with a complete change in the life or lifestyle of the individual. When the break is accompanied by a sister or repair line

(34.18) the person is protected from the worst effects of this indication. But any tendency of the line to turn back towards its source after a break (34.19) is very serious and has always been considered to be a mark of fatality. But although this is theoretically quite reasonable, it is very rare to see and consequently difficult to verify.

A dot on the line normally relates to health matters and shows difficulty at the time at which it appears. It interrupts the energy flow and the



34.17

Break in Life Line.

deeper or more clearly it is marked, the more serious the indications.

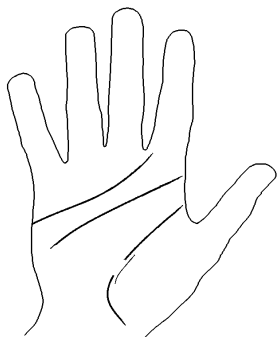
An island (34.20) shows a division of the energies and a period of difficulty in life.

The person is unsettled and although an island often follows a defect

such as a dot showing that the health has been weakened by illness, it sometimes indicates the person simply feels run-down and is unable to make the effort to get their life organized.

A chain shows extended periods of difficulty which relates either to the person's health or personal well-being.

When the line suddenly gets very deep it shows a period of great physical stress and strain.



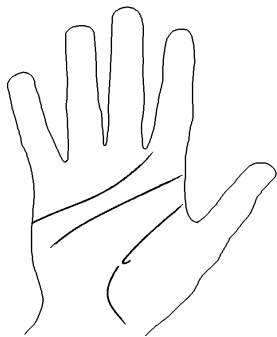
34.18

Break accompanied by sister or repair line.

A laddered line (34.21) shows a weak physical constitution. The person lacks vitality and should be advised to avoid stressful situations. Their energy levels are intermittent and unstable and they will tire easily. If Venus is developed they may have a strong desire

for sex and fantasize a great deal, but they lack the vitality needed to turn their desires into reality. Many people with weak, thin, or laddered Life Lines have difficulty finding their ideal mates. They want sex, but don't want too much and so often refrain from getting involved in case they are unable to cope with what is expected of them.

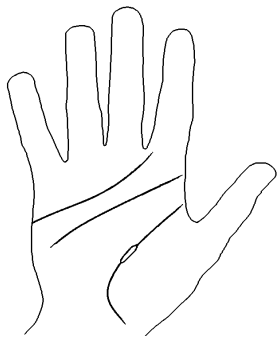
When the line is poorly marked or uneven



34.19

Line turning back towards its source after break.

the person is prone to worrying and often just doesn't feel well. When you see a weak line it is important to check for fluted nails as the tendency to feel stressed or worried sometimes springs from the fact that the person tires easily and fears getting involved in situations that are too much for them to cope with.



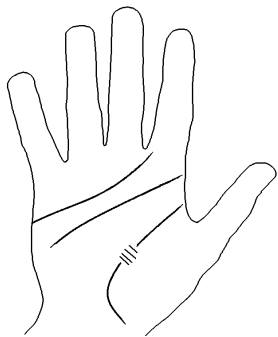
34.20

Island on Life Line.

Colour is important to note as pink does a lot to reduce the severity of any defects in the line. Red is also good and increases the intensity of the physical vitality. White shows physical lethargy, even when the line is well marked.

Benham says a great deal about diagnosing specific illnesses from this and other lines in the hand. However, tremendous advances have been

made in the field of medicine since he wrote his book and although periods of reduced physical vitality and possible sickness are marked on the lines, a reader should avoid trying to diagnose specific illnesses and refer his client to a medical specialist who is better equipped to diagnose and treat various physical ailments.



34.21

Laddered Life Liine.

6. *Timing on the line.*

The dating of events on this line is similar to dating of events on the Head and Heart lines except that instead of measuring the actual length of the line, you should measure the normal distance it is expected to travel. By using a small dividers set to one centimetre the line should be

measured from its beginning, around the mount of Venus, and down to the wrist. If it ends early you must simply follow its expected course. The measurement from start to wrist covers seventy years of life and by setting the dividers to ten year intervals you can work your way through the line a decade at a time.

7. Left and right hands.

If the Life line in the right or active hand is not as well marked as the one in the left or passive one then the person has not been taking care of their health, their system is being undermined, and they should be advised to pay more attention to their physical well-being. A line that is better marked in the active hand shows the physical constitution is stronger and more resistant to disease than it was.

Chapter XXXV

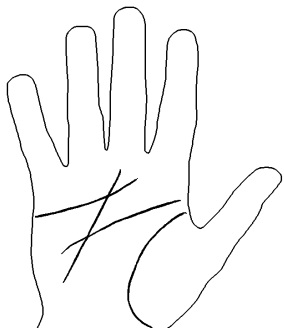
The Fate Line.

Although it has generally been accepted that the Fate line (sometimes called the Saturn Line) shows the events of life, many palmists experience great difficulty when trying to relate the reality of a person's life to the course and condition of the line. It is not that the traditional meaning is completely wrong, but the indications of this line are more complex and many subtleties have been overlooked. What the Fate Line does show is the directional attitude of the individual and how that attitude is affected by events. For instance the presence of a Fate Line will show the person has direction in life and goals towards which to work, but when it is badly marked or defective in any way, it will show they are experiencing difficulty and failing to make the kind progress they would like to make. This is a very valuable line when considering a person's relationship towards their

direction in life and what they work to achieve. When clear and well marked it indicates they find satisfaction in what they are doing and feel that they are making progress in life. However, when this line is absent it shows they have no

direction in life and exist rather than live. They are like a ship without a rudder and, as they don't know where their efforts will eventually lead, they get very little satisfaction from any work that they do do.

The divisions of this chapter are 1. the starting points of the line; 2. its course through the hand; 3. its ending points; 4. general characteristics; 5. timing on the line; 6. left and right hands.



35.1

Fate Line starting on Mount
of Luna.

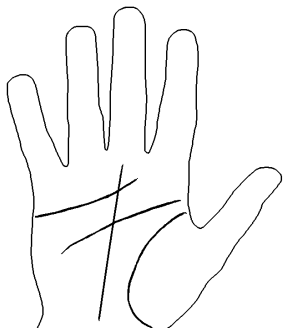
1. The starting points of the line.

The starting point of this line will show the attitude of the individual when they first started to find a direction or purpose in life. As any career is normally a progressive series of events, this early attitude is important to consider because it is likely to shape their whole future.

When the Fate Line starts from the Mount of Luna (35.1) on the passive side of the hand it indicates that in the early part of their career the person allowed things to happen and tended to go along with the opportunities that came their way. It has often been suggested that this line shows someone whose career was helped by outside influences or a person of their opposite sex, but as their passive directional attitude inclined them to go along with the trend of events, should another person have offered to assist in any way, they would have responded to the ideas and, if reasonable, gone along with the suggestions.

When starting from the centre of the hand (35.2) it shows the person's attitude to their

career was equally balanced between the active and passive sides of their nature. They followed their own desires about their direction in life, but were willing to respond to the trend of events, opportunities that came their way, and help others offered.



35.2

Fate Line starting in the centre of the hand.

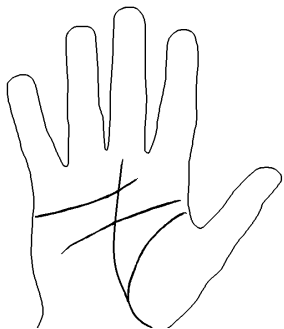
When starting from the Life line (35.3) it is similar to an Energy Line and indicates the person was very self-motivated in their choice of career and direction in life and their early course was dictated by their own personal desires. As the line starts from the Life Line it also shows they put a lot of energy into getting their life together and then worked to maintain their course or balance. Unlike a person with a line

starting on Luna, the early part of their career depended on their own efforts rather than the trend of events or help from others.

A Fate Line starting from inside the Life Line (35.4) is quite rare and has generally been considered to show

that the person's career or direction in life was greatly influenced or helped by their family. However, because it is such a rare indication, this interpretation has been difficult to verify.

A line that starts low on the hand (35.5) is normally centrally located and indicates the person was aware of their direction or course in life when they were still quite young. Consequently, during their early years they

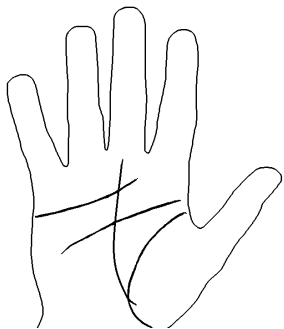


35.3

Fate Line starting from Life Line.

would have made decisions and chosen courses of action that were based on what they perceived their future was going to be.

Normally the line doesn't start until some way into the hand (35.6) showing that in their youth the person left many decisions to their parents or guardians and tended not to think about where they were going in life. Then, after leaving home, their life would have lacked cohesion and they would have existed rather than lived. They may have worked, but their job was just a job and did not give them a sense of purpose or direction. From the time the line starts, however, they would have begun to find some direction in life and become able to



35.4

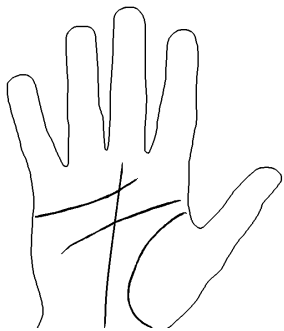
Fate Line starting from
inside the Life Line.

tailor their actions of the present to what they wanted to do or achieve in the future.

A line that doesn't start until well up in the hand is sometimes associated with minor defects in the Head Line (35.7) showing that as the person lacked clarity of thought, they were

unable to develop any sense of purpose or direction in life. Often a line that begins high in the hand rises from the Life Line (35.8) showing that after going through a long period of just existing in life, the person began to make considerable efforts to get themselves together and develop some purpose or direction.

If the line doesn't start until very high up in the hand (35.9) it shows the person lacked any



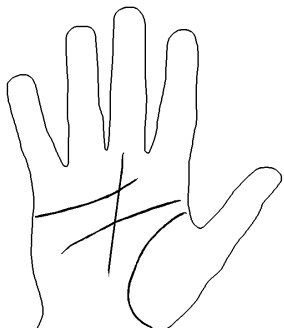
35.5

Fate Line starting low in the hand.

sense of purpose or direction until much later in life. I have seen this a few times on people who tended to follow the crowd in their youth and do whatever their friends did. Although not family minded, when their friends got married, they got married and because

of the consequent responsibilities, they were unable to develop their lives along desired lines. Then, when their children had grown up and left home, they finally found the freedom to do things that gave their lives a sense of direction.

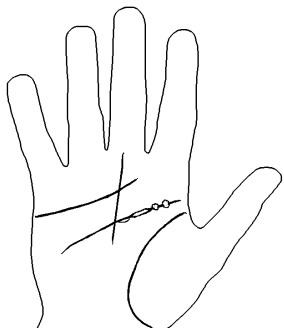
A hand that has no Fate Line has often been considered to show a self-made person and someone who has to rely on their own efforts to get anywhere. But this is not quite correct as a



35.6

Fate Line starting some way into the hand.

complete absence of the line shows the person's life lacks any cohesion, purpose, or direction. They drift through life and exist rather than live. Although they may be financially successful, there is nothing in their life that is meaningful enough to point them in a particular direction. Consequently, there is never any purpose behind the work that they do and whatever their successes, they lack the sense of progression that would make them feel that their life was really worthwhile.



35.7

Late starting Fate Line with defects in Head Line.

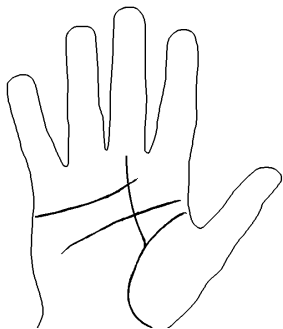
2. The course of the line through the hand.

The Fate Line should normally lie in the centre of the hand indicating a balance between

the person's inner desires and their outside influences. If it lies on the passive side of the hand then the person's direction in life is overly dependent on the trend of events and outside influences. Should it lie on the active side of the hand

then their direction is the result of their own actions, but their desire to maintain a particular course in life means that they have to limit themselves and refrain from responding to the influences of other people, the trend of events, or the opportunities that come their way.

If the line starts on Luna and then takes a more central position on the hand (35.10) then the person depended on influences and the trend



35.8

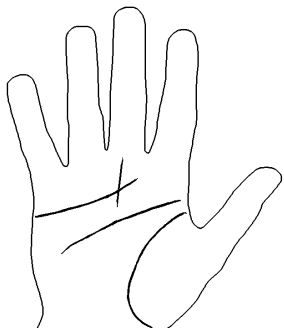
Fate Line beginning high
from Life Line.

of events in the earlier part of their life, but as they grew older they became more balanced between their inner desires and outside influences.

A line that starts from the Life Line and then moves towards the passive side of the hand

shows the person started by making personal efforts to get their life together, but as they grew older they began to allow themselves to become overly dependent on outside influences and events.

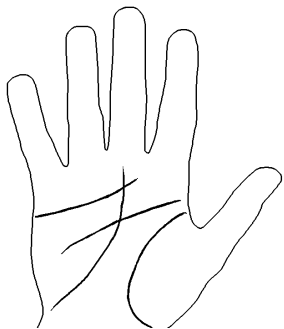
It is not uncommon to see the early part of the line running close to the Life line and then a break, with the remainder of the line situated in the centre of the hand (35.11). In such a case the early part of the person's life was motivated by



35.9

Line starting very high on the hand.

their own personal efforts, but limited or restricted by where they wanted to go and what they wanted to do. At a later date they underwent a change of directional attitude, became more balanced, and more willing to allow outside influences or events to affect their direction in life. This type of line is sometimes seen on people who devoted the first part of their lives to their family and bringing up their children, but then once they had achieved this initial goal, they relaxed and became more receptive to outside influences and events.



35.10

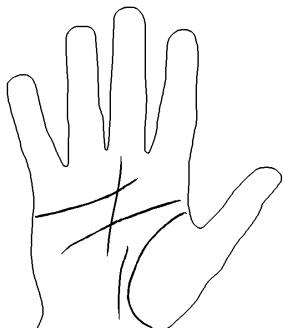
Line beginning on Luna and becoming more central.

3. The ending points of the line.

The Mount of Saturn is the normal ending

place for the Fate Line. A line that stops before it has run its full course indicates that at the point where it stops the person ceases to have any purpose or direction in life. A complete stop to the line before it has run its full course is unusual and more often than not it is simply a case of the

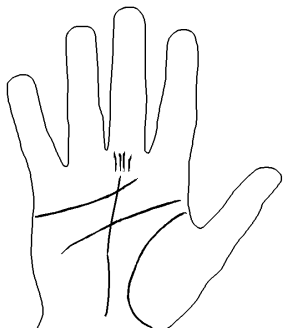
line becoming much weaker or thinner. This indicates that the person's sense of purpose diminishes and they cease to pay a great deal of attention to the direction of their life. It is quite normal for the line to be strong in the earlier part of the hand and considerably weaker in the later part indicating that the person's direction was very important to them during their earlier years



35.11

Fate Line close to Life Line,
a break and then a more
central position.

and they worked hard to develop their life along desired lines. Then, once they had achieved a certain point they slowed down and became content to simply maintain their position. The point at which they slowed down is indicated by the point at which the line loses its strength and becomes weaker or thinner.



35.12

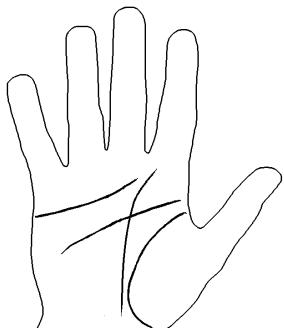
Fate Line coming to an end with small lines on Saturn.

Sometimes the main line comes to an end and there are a variety of small, thin lines on the mount of Saturn (35.12). In such a case the person ceases to concentrate their efforts into a single direction and spreads their energies across a wide field. This indication is the same as a number of vertical lines on the Mount of Saturn

showing that in later life, a variety of things are important and the person tries to maintain each direction.

If the line goes to Jupiter (35.13) it shows that in later life the person does more than just maintain their direction in life,

they achieve some important goals. If the line goes to Apollo (35.14) it shows that in later life being themselves and enjoying their life (Apollo) is more important than security (Saturn). Great riches in later life has often been attributed to a Fate Line that ends on Apollo, and it is true that if a person comes into a great deal of money, they are likely to spend it on enjoying themselves. But this ending may also be a result of the individual finding that, as they grow older,



35.13

Fate Line going to Jupiter.

their need for security diminishes and they can start spending what they have earned on simply enjoying themselves.

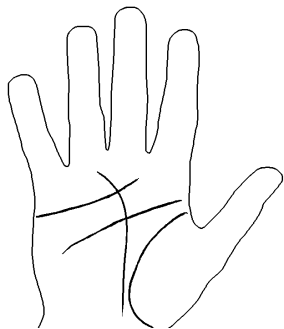
4. General information.

The character of the line frequently changes as it progresses up the hand and each change reflects a change to the quality of the person's career or direction in life. When the line is clear and well marked it shows that from a work point of view, their life is going well and they feel they are making progress. When broad and shallow it shows they are struggling in life, finding it difficult to make headway and dissatisfied with the trend of events.

Any defects in the line show difficulties in the career or direction in life. An island (35.15) will show a time of great difficulty and that the person is divided and unsettled during the period.

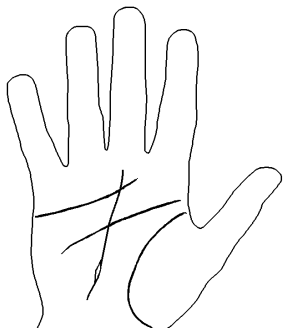
A chain (35.16) shows an extended period of great difficulty.

A break is a serious matter. If the line just



35.14

Fate Line going to Apollo.



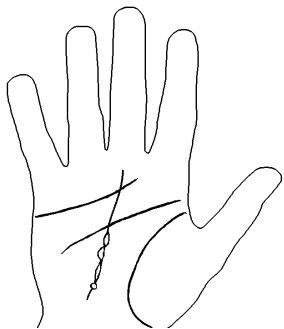
35.15

Island on Fate Line.

stops and then starts again a short time later (35.18) it shows the person loses their direction for a period of time. If the new line is placed differently on the hand or goes in a different direction (35.19) then there is a complete change in the directional attitude of the individual. If the lines overlap (35.20) then the change is a gradual one which begins at the time the new line starts and becomes final when the old one finishes. If there is no overlapping of the lines then the change is sudden and perhaps even unexpected.

It is quite common to see the line growing weaker before a break showing that the person loses their momentum and any interest they had in their direction before undergoing a change. But when dealing with breaks in the Fate Line it is,

however, important to remember that a change of attitude is generally the result of something that happens in life. A person who finds their direction meaningful and is enjoying some degree of success is unlikely to feel any need to change their attitude, whereas someone who is experiencing problems or difficulties is much more likely to reconsider their position and alter or change their directional attitude or what they want to do in life.

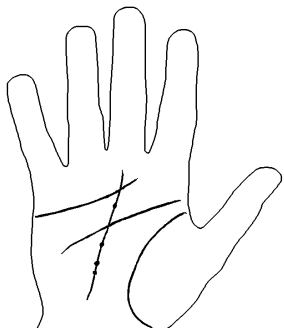


35.16
Chained Fate Line.

Sections of the line that are very deep show periods of great struggles and stresses in the career or direction of life.

A crossbar (35.21) is a negative sign and shows an interference to the natural direction of life. When followed

by a weakening or thinning of the line it indicates the interference causes the person to lose their momentum and interest in maintaining their direction. It is not unusual to see a crossbar followed by a weakening of the line which in turn is followed by a break. In such a case the interference has caused a loss of interest and momentum which in turn is followed by a temporary loss of direction or change. If the new line is placed differently the change may well

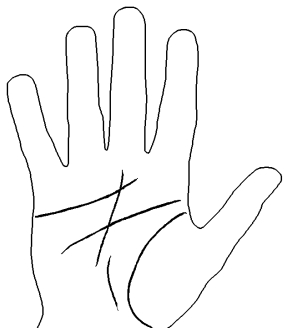


35.17

Dots on Fate Line.

result in a change of job or career, but it need not necessarily do so. For instance an architect works in a company (hypothetically speaking), has a major setback (crossbar), loses his momentum and interest in what he is doing

(weakening line), develops new interests and starts working towards new goals (new line in new direction). He may still work in the same company and do the same job, but his direction is different and the goals he works towards are also different. Consequently, as a result of his changed attitude he will be responding to a different set of values and his life will begin to develop along different lines. The actual interference occurs at the time of the crossbar



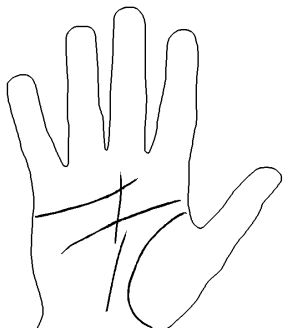
35.18

Break in Fate Line.

and any consequent changes to the line show the effects of that interference. The deeper the crossbar the greater the interference, but sometimes there is no change to the character of the line showing the person has been able to cope with the difficulty.

A dot in the line has a similar meaning to a crossbar and shows a period of sudden, unexpected difficulty. The condition of the line after the dot will show how it affected the direction or career of the individual. If the line peters out and doesn't reappear then it has had very serious consequences and the person never manages to regain a direction to their life.

An offshoot or branch line rising from the

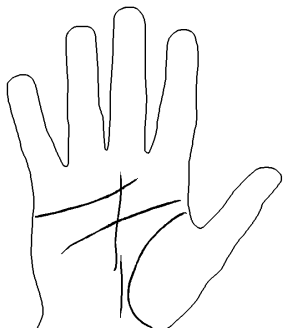


35.19

Break in Line with new Line
in different direction.

Fate Line and going towards the Mount of Apollo (35.22) shows the person's idea of their success is considerably enhanced, but the kind of success depends very much on their personal sense of values. If they gauge their degree of success in life by their

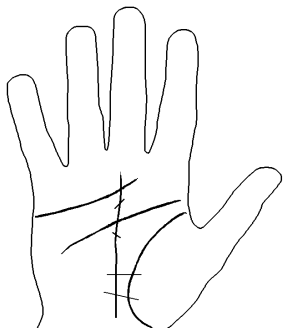
assets and how much money they have in the bank, then an offshoot will show an increase in wealth. If they are a home loving person then an offshoot may show that improvements in their family life make them feel richer. If a priest they may find they are more successful in their efforts to convert the masses and help the needy. Should the line rise towards Jupiter (35.23) then it shows an increase in status or authority and the person



35.20

Break with overlapping lines.

has a greater ability to influence others and control events. These branch lines are often only short showing a short period of increased success, but if they are long and rise to the mount then the period of increased success is long lasting.



35.21

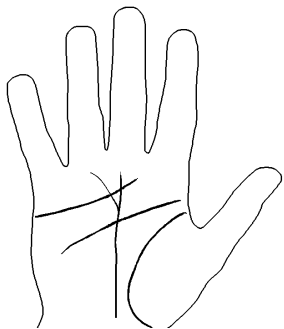
Cross bars on Fate Line.

A small line joining the Fate Line (35.24) shows the individual's directional attitude was influenced by another person. These influence lines sometimes show marriage, sometimes a business partnership, and sometimes just that another person has had a great influence on the direction they decided to take in life. Should the Fate Line undergo a change of direction immediately after an influence line joins it (35.25) then the influence has altered the

directional attitude of the individual. After the join the condition of the Fate Line must always be carefully observed as this will tell you whether the influence has had a beneficial or detrimental effect. An influence line that fails to join the Fate

line and just runs up alongside it (35.26) shows the influence gives a great deal of assistance to the person's career or direction in life, but doesn't actually become a part of that direction as would happen in the case of a business partnership or marriage.

It is common to see a weak Fate Line which grows considerably clearer and stronger after being joined by an influence line (35.27). This is often a sign of marriage showing that the union



35.22

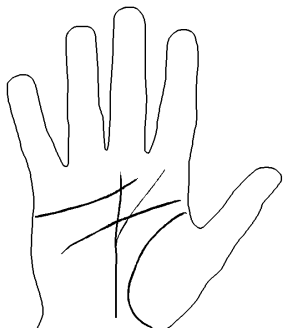
Branch line rising to Apollo.

gave the person some real purpose and sense of direction in life.

In the later part of the hand, normally just after it crosses the Head Line, the Fate Line frequently grows thinner or weaker showing that after a certain age the person

began to lose interest in maintaining their direction in life or pursuing their career.

When compared to the other lines on the hand, the stronger the proportional strength of the Fate Line the more the person is interested in pursuing their career and maintaining their direction in life. A deep, well marked Fate Line that runs straight to the Mount of Saturn and is not joined by any influence lines shows a person to whom career and direction is all important and



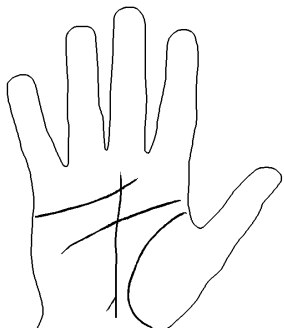
35.23

Branch line rising to Jupiter.

who is consequently quite lonely in life. They concentrate so much on what they are doing and where they want to go that they ignore other equally important aspects of life.

Anything that interferes with their direction or slows their progress is avoided, and that may include marriage and meaningful friendships. If they do get married their marriage will take second place to their career and if there is a conflict of interest, career and direction will win out.

A grill on Saturn is a bad sign, even when the Fate Line is clear and well marked. In such a case the person has direction and purpose in life, but the progress they make is likely to be very



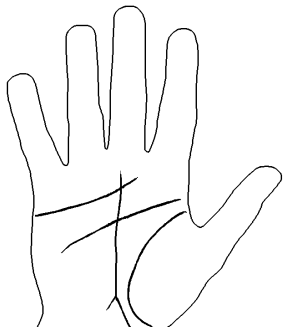
35.24

Small influence line joining
Fate Line.

inconsistent and they will never do as well as they would like to.

A noticeable hollow in the centre of the hand has often been said to show bad luck in material matters. But the hollow is the result of a deficient Plain of Mars showing the person doesn't like to

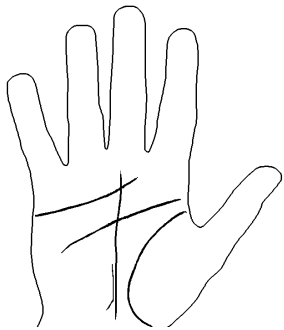
make a fuss. Unfortunately if someone doesn't make a fuss and stand up for themselves when they should, difficult situations are likely to develop which will, in turn, make it considerably more difficult for them to be successful in life. Even if strong willed and intelligent, they become victims of their own easy going nature and unwillingness to shout out and complain about any injustice they may be subjected to. (An



35.25

Influence line causing
change to Fate Line.

employer or manager who is looking for someone to work overtime without pay will almost always first approach the person who is least likely to complain about being asked.). If the deepest part of the hollow lies close to the Life Line then the person may experience difficulty or bad luck in their personal or home life for the same reasons.



35.26

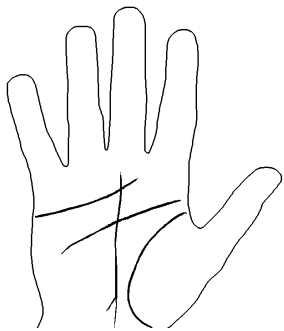
Influence line running
alongside Fate Line.

5. Timing on the line.

Because there is no curve to the Fate Line the timing of events is considerably easier than on other lines. The distance from the apex of the Mount of Saturn to the base of the palm (normally, though not always the top bracelet) is

seventy years. Once you have measured that distance you can, like on other lines, use a small pair of dividers to work your way up the line a decade at a time. (Length divided by seventy and multiplied by ten equals distance of ten years.) Another

effective way of determining the age of an event on this line is to determine the distance occupied by each year (Length divided by seventy = year). Then measure the distance from the apex of the Mount of Saturn to the point you are interested in, divide that measurement by the year figure, and then subtract your result from seventy. (Apex of Saturn to point of interest = distance. Distance divided by year = years from seventy. Seventy



35.27

Fate Line growing stronger
after influence line.

minus years from seventy = age of event.)

However, like on other lines, dating every event with complete accuracy is still not possible. The measurements are very fine (normally 1 to 1.3 millimetres per year) and the most a competent palmist can do is fix the approximate year of any mark or change to the character of the line.

4. Left and right hands.

If the line in the active hand is clearer and better marked than the one in the passive it indicates the person has been more constructive in their approach to their career and direction in life and are consequently likely to experience a greater degree of success. They will also avoid many difficulties that might otherwise have beset them. If the line in the right hand is not as clear or well marked as the one in the left, then the situation is simply reversed.

Chapter XXXVI

The Apollo Line.

This is a difficult line to deal with and a great deal of confusion still surrounds its precise meaning. In the past it has generally been considered to show either great wealth and success, or great artistic ability, but as an Apollo Line is often seen on the hands of those who are neither wealthy or artistic, many palmists have become very cautious when dealing with it. Unfortunately, one of the major problems is that as most hands don't have an Apollo Line, opportunities for constructive observation are limited.

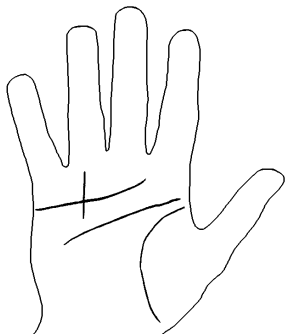
Although this line does show wealth and success in life, the important thing to remember is that it shows success from the point of view of the individual and not from that of the world at large. Consequently, this can be considered to be a line of personal success and when seen on a hand it shows the person is able to live the life

they want to live and are also in a position to do things that are expressive of their own individuality. For instance, an artist with this line will find that if not actually rich or successful, they can make a living by painting what they want to paint whereas an artist without an

Apollo Line will find themselves having to draw or paint pictures which, rather than reflecting their own uniqueness and sense of beauty, are in keeping with what the public will buy or what others are paying them to paint.

A housewife with this line will feel that her life is successful and will also find herself able to do the kind of things she personally likes doing.

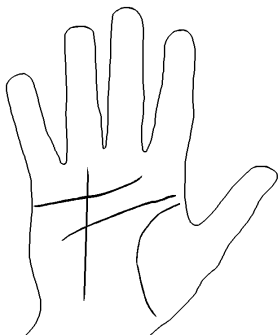
Someone who inherits a considerable



36.1

Apollo Line starting late in the hand.

amount of money will be able to live the lifestyle they want to live and also do the things they want to do. This is why an inheritance is often indicated by a thinning or weakening of the Fate Line which coincides with the appearance of an Apollo Line.



36.2

Apollo Line starting early in the hand.

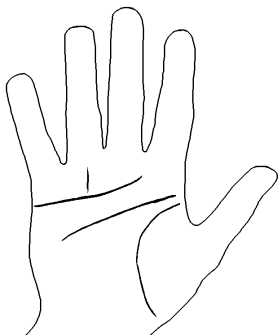
A mentally retarded person who is cared for in an institution may also have this line showing that as all their basic needs are cared for, they are able to spend their time indulging their individuality and doing the things they like doing.

People without a Line of Apollo can and often do become extremely successful and may even receive international acclaim for their

achievements. But in these cases, no matter how successful these people are and no matter how much satisfaction they get from their success, the absence of an Apollo line will show that they do not achieve the kind of success they would like to

achieve and are therefore unable to live the kind of life they would like to live. On the other hand, a person who makes a modest living by doing what they want to do is likely to feel personally successful and this personal success will be shown by the appearance of an Apollo Line in their hand.

Benham refers to this line as the line of capability or brilliance, but it is, however, important to remember that although people who



36.3

Thin, high-set Apollo Line.

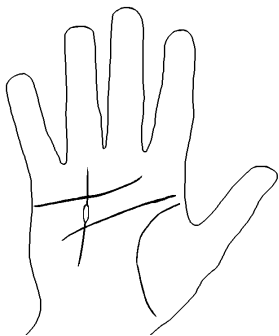
are very talented can normally achieve a high degree of success by doing the things they want to do, circumstances may allow someone who is not particularly talented to make their living by doing something that they really enjoy doing.

1. General characteristics of the line.

The deeper, clearer, and better marked the line the greater the degree of personal success the person can be expected to achieve. It is the comparative strength of this line that has to be carefully considered. In a case where the line is clear, well-marked, and prominent the person can be expected to enjoy a considerable amount of personal success in life, so much so that some degree of fame or personal acclaim is likely. But most Apollo Lines are comparatively weak or thin and show only a limited degree of personal success.

The starting point of the line will tell you the age at which feelings of personal success begin. Often this line doesn't start until quite

high in the hand (36.1) showing that it takes many years for the person to develop their life to a point where they can begin to feel personally successful. If, as occasionally happens, the line starts low on the hand (36.2), then either through luck,

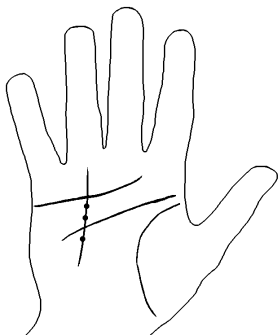


36.4

Island on Apollo Line.

circumstances, or personal talent the subject begins to enjoy some form of personal success at an early age. But most frequently there is just a thin line starting very high on the hand (36.3) showing that the person is only able to do the things they want to do and live the life they want to live after they have retired. A single vertical line on the Mount of Apollo, if it is clear and well-marked doubles as an Apollo line and although it strengthens the Apollonian

characteristics considerably, no matter how artistic or individually creative the person is, because the line appears only on the mount of Apollo, they will not achieve personal success until late in life.



36.5

Dots on Apollo Line.

Sometimes the Apollo Line rises on Upper Mars (36.8) showing that success eventually comes from dogged persistence and the person has to try many times before they achieve the success that they want.

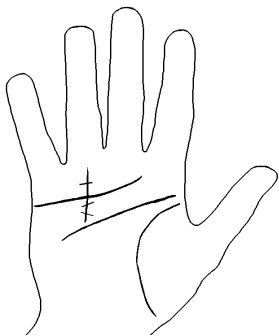
Defects such as an island, dot or crossbar show times when the person's degree of personal success undergoes some form of difficulty. An island (36.4) is an extended period of difficulty, a dot (36.5) is something sudden and unexpected, and a crossbar (36.6) shows some form of

interference. As with defects on any line, the quality of the Apollo Line after a defect must be carefully observed to see whether or not the difficulty has any long lasting effects.

A well-marked star on this line has always been

considered to show great fame and success, but very few people achieve the kind of success and personal acclaim they wish for and it is consequently a very unusual sign¹.

An Apollo line can compensate for an absent Fate Line but shows that rather than considering the future and trying to develop their life along desired lines, the person spends their time living for the present and doing what they enjoy doing.

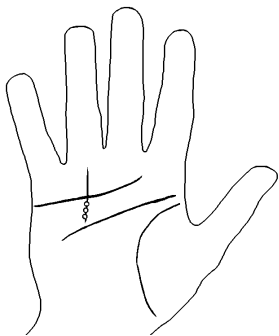


36.6

Crossbars on Apollo Line.

For best results the Fate and Apollo Lines should be of equal strength as this shows that the strength of the person's desire to continue developing their life along desired lines (directional attitude) is matched by equally

strong feelings of personal success. If the Apollo line is stronger then their desire to do the things they want to do and live the life they want to live is stronger than their desire to continue developing their life along desired lines. If the Fate Line is the stronger of the two then although the person's desire to develop their life along desired lines is accompanied by feelings of personal success, they do not feel quite as personally successful as they would like to.

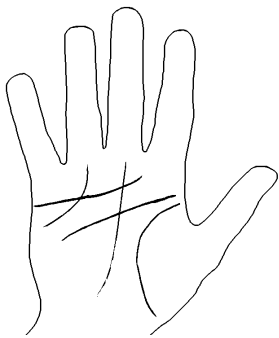


36.7

Chained Apollo Line.

An Apollo Line going towards Saturn (36.9) shows that the individual tries to use their personal success to promote something they are serious about and feel is important. Cheiro said that with this line the person would bring about their own downfall, but although the person sacrifices their personal success for some more important objective, this need not necessarily result in a complete loss of personal success.

If, when reading the hand of an 18 year old you see a good Apollo Line appearing at the age of 40 it is important to remind them that they are likely to undergo a number of changes during the intervening period and that their concept of

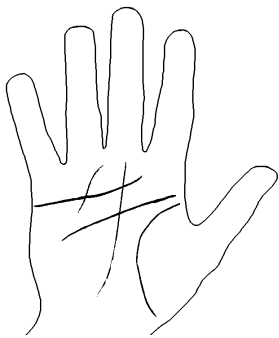


36.8

Apollo Line rising from
Mount of Upper Mars.

personal success at 40 may be quite different from what it is at 18. For instance, if at the age of 18 they equate personal success with being be a rock star, at 40 they may equate personal success with being the owner of a small business which employs two or three people.

The system for dating events on the Apollo line is the same as that used for dating events on the Fate Line. The distance from the apex of the Mount of Apollo to the base of the palm is seventy years and each mark or change to the character of the line can be calculated accordingly.



36.9

Apollo Line going towards
the Mount of Saturn.

1. Cheiro - *Language of the Hand*, Arrow Books - London 1986 (See hand print of Sarah Bernhardt)

Chapter XXXVII

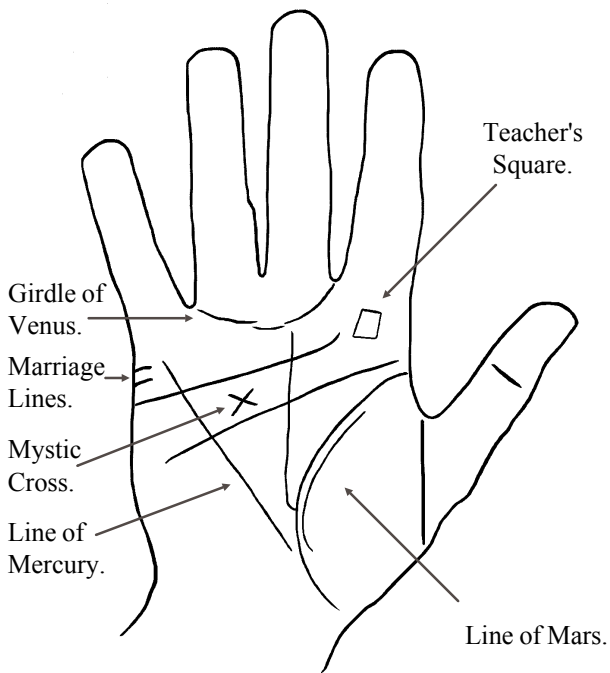
Minor Lines on the hand.

Most of the indications shown by minor lines and signs are well covered by Benham, Cheiro, and other authors so in this chapter, I will do no more than discuss them briefly and mention some points which I think the student may find interesting.

The Line of Mercury.

Sometimes called the Line of Health this is a line about which both Benham and Cheiro have a lot to say. However, as most palmists are not qualified doctors, they do not have a clear understanding of all the various illnesses this line is reputed to indicate. Consequently, a reader who sees defects such as islands, dots, or crossbars on this line should refrain from trying to diagnose specific illnesses and refer their client to a doctor for a medical check up.

Despite all that has been said in the past,



this line is far from being understood and the general rule of thumb for a student to follow is that a person who does not have a Line of Mercury in their hand is likely to enjoy better health than someone who has one which is wavy or defectively marked in some way.

The Girdle of Venus.

Some authors describe this line as an extra Heart Line and say that it shows a very emotional person. But more realistically a Girdle of Venus shows a highly strung nature and someone who is prone to nervous tension. Should the Mounts of Luna or Saturn be strongly developed then the nervous tension is likely to be pronounced.

The Line of Mars.

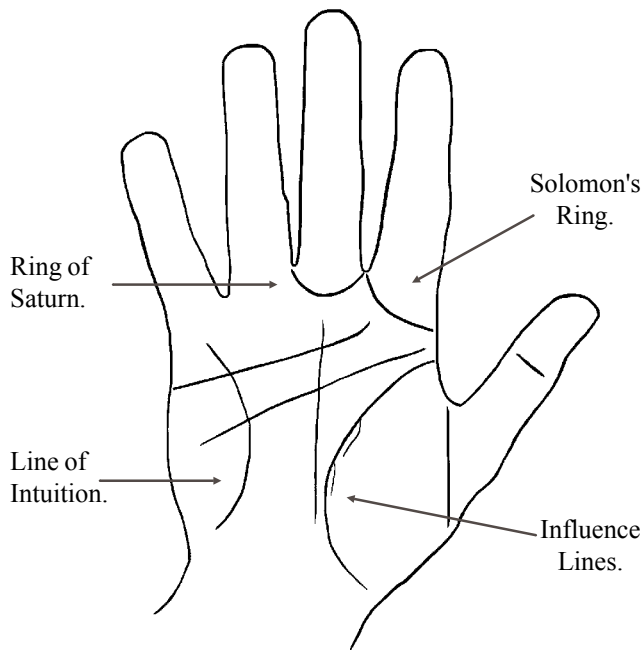
Not to be confused with Lines of Influence this line runs alongside the Life Line but is completely separated from it at all times. It adds strength to Life Line and is normally seen on people who have an abundance of physical

energy. However, when found on a soft or flabby hand, this excess of energy is likely to be expended in the pursuit of pleasure.

Influence Lines.

These are small branch lines that leave the Life line and either run along side it or else run onto the Mount of Venus. Normally considered to show love relationships there is some confusion regarding whether the person on whose hand the Influence Line appears is the active or passive participant. (Do they care for the influence or does the influence care for them?) As an Influence Line is a split line which leaves the Life Line and draws energy from it, the indications are that the person cares for someone and this caring creates an energy drain or causes some form of restriction to their life.

If the Influence Line runs close to the Life Line then although the influence causes an energy drain, he or she also acts as a supportive influence. However, if the line moves away from



the Life Line and runs onto the Mount of Venus, then the influence drains the person of energy and does not give back as much as they are given.

The stronger the proportional strength of the Influence Line the greater the energy drain and the more the person cares for the influence. The quality and condition of the Life Line after a strong Influence Line leaves it should always be observed, especially when the line runs onto the Mount of Venus as any defects in the Life Line can sometimes be attributed, at least in part, to the draining effect of the influence line.

The Ring of Saturn.

This line is a defective mark on the Mount of Saturn and shows that the person cannot respond to their instinct for security and is consequently unable to be successful at anything. No matter how much they may want to succeed on a conscious level, a deep-seated or subconscious desire to fail prevents them from

achieving any of their goals. They either set their ambitions unrealistically high or, at the moment of success, allow some minor incident to stand in their way and prevent them from succeeding.

Line of Intuition.

Indicates an energy flow between the Mounts of Mercury and Luna and shows the person has an instinctive feeling for the true nature of those they come into contact with. Without quite knowing how they do it, they will find that they can instantly sense other peoples' real mood and tell whether or not they are sincere in what they are saying. It is not generally an ability the person is consciously aware of, but when lied to, even by an expert in the art of deception, they automatically begin to feel uncomfortable and uneasy.

Teacher's square.

Reputed to show talent as a teacher, the major problem with this and other minor lines on

the hand is that there is, as yet, no clear understanding of the psychological or psychiatric disposition which would incline a person towards a particular career. In this case, as the square is found on the Mount of Jupiter, it strengthens the desire for control and consequently indicates that the person wishes to be influential and impress their, or their societies ideas and beliefs on other people. As teaching is one of the most effective ways of achieving this aim, it is quite reasonable to expect a number of teachers to have this mark on their hand.

Ring of Solomon.

Traditionally this line was reputed to show someone who was a master in one of the occult sciences, but more modern authors have tended to refer to it as showing a talent for psychology. However, the psychological inclinations that would result in a person becoming interested in psychology or one of the occult sciences are presently not understood.

As many people develop an interest in the occult because they are looking for something and many good psychologists initially took up their profession because they were aware of their own psychological deficiencies, it is theoretically possible that this line indicates some kind of psychological or emotional difficulty which relates to the Jupiterian desires for dominance or control.

Mystic Cross.

Reputed to show someone who has a great interest in occult or mystical studies, there is presently no clear understanding of the psychological idiosyncrasies indicated by this mark.

Marriage Lines.

Many palmists have found the traditional meanings of these lines to be very unreliable and have ceased to refer to them when seeking information regarding the time of their client's

marriage. Different people get married for different reasons and consequently, a palmist must first be able to establish why their subject will get married before they will know which part of the hand to look in.

Although there are instances when marriage lines co-relate accurately with actual marriages, there are also many instances when the realities of the person's past life do not match the number of marriage lines on their hand. As they are found on Mercury, the mount of communication, these lines show the subject communicates with someone in a special way. The stronger the line the greater the degree of communication and a deep, clearly marked line will show a very intimate relationship. But whether the association is of the marital kind, sexual, or just platonic can be extremely difficult to determine.

Most people are sensitive about their love nature and although they may be happy to tell you when they got married, they may not be keen to discuss personal details such as affairs they

had, or people they loved and cared for but chose not to get involved with. Consequently this is a difficult line to research and, as there are so many complexities to an intimate relationship, it must be handled with caution.

Children Lines.

These lines are extremely unreliable, so much so that most competent palmists now ignore them completely. Although there are occasions when, on the hand of an older person, the number of children lines accurately reflect the number of children they have had, these instances are rare. The accumulation of knowledge is an ongoing process and in time, new information is likely to allow a palmist to deal with the question of children more accurately, but for the present, it is wiser for the student to refrain from trying to use these lines to predict the number of children a person will have.

The Simian Line.

In its most extreme form the Head and Heart line and joined and stretch all the way across the hand showing that head and heart are joined. It is the fanatic's line and indicates that once the individual has set their sights on something, they can see or think about nothing else. They are blind to everything but the object of their attention. In less extreme situations the two lines appear almost as one and indicate much the same thing, but to a lesser degree. tony blair is a classic case of this line in action. Once he had decided on something, such as the invasion of Iraq, nothing could deflect himself from his purpose and he flatly refused to see anyone else's point of view. Such single mindedness of purpose did help him achieve the highest position in the land, but history is unlikely to ever refer to him as a wise leader. (As a matter of interest, Mrs. Thatcher clearly has a deficient Mercury and history remembers her straightforwardness and complete inability to interact with others.

However, I think there was a clear difference between tony blair's 'passionate belief' and Mrs. Thatcher's 'determination'.)

Assorted Lines.

A single vertical line on the top phalanx of any finger greatly increases the intellectual inclinations in regards to the aspects indicated by the finger. For example, a single vertical line on the top phalanx of the Jupiter finger will show the person tries to be an intellectual leader. A single vertical line on the top phalanx of the thumb adds great strength to the willpower and character of the individual. This line is always good to see on thumbs that are proportionally short or weak on the hand.

Chapter XXXVIII

Conclusion to Part 3.

The following check list deals with aspects that relate to the lines on the hand. Like the check list at the end of Part II it should be used to make sure each point is observed before you commit yourself to any statement. Some lines that are not clearly understood have been included, but I have done this in the hope that, if you make a point of looking at each hand to see if they are there, you may be able to discover exactly what they do mean.

Check list for lines on the hand

| | Left | Right |
|-------------------|-------|-------|
| | hand | hand |
| 1. Strongest line | | |

Heart Line

| | | |
|---------------------------|-------|-------|
| 2. Length of line | ..... | ..... |
| 3. Starting point of line | ..... | ..... |
| 4. Quality of line | ..... | ..... |
| 5. Changes of character | ..... | ..... |
| 6. Breaks or defects | ..... | ..... |

Head Line

| | | |
|----------------------------|-------|-------|
| 7. Length of line | ..... | ..... |
| 8. Starting point of line | ..... | ..... |
| 9. Ending point of line | ..... | ..... |
| 10. Sweep of line | ..... | ..... |
| 11. Quality of line | ..... | ..... |
| 12. Changes of character | ..... | ..... |
| 13. Breaks/defects in line | ..... | ..... |

Life Line

| | | |
|---------------------------|-------|-------|
| 14.Length of Line | ..... | ..... |
| 15.Starting point of line | ..... | ..... |
| 16.Ending point of line | ..... | ..... |
| 17.Sweep of line | ..... | ..... |
| 18.Quality of line | ..... | ..... |
| 19.Changes of character | ..... | ..... |
| 20.Breaks or defects | ..... | ..... |

Fate Line

| | | |
|-------------------------|-------|-------|
| 21.Overall character | ..... | ..... |
| 22.Starting point | ..... | ..... |
| 23.Ending point | ..... | ..... |
| 24.Changes of character | ..... | ..... |
| 25.Breaks or defects | ..... | ..... |

Line of Apollo (If present)

| | | |
|-------------------------|-------|-------|
| 26.Overall character | ..... | ..... |
| 27.Starting point | ..... | ..... |
| 28.Ending point | ..... | ..... |
| 29.Changes of character | ..... | ..... |

| | | |
|------------------------|-------|-------|
| 30. Breaks or defects | ..... | ..... |
| 31. Line of Mercury? | ..... | ..... |
| 32. Girdle of Venus? | ..... | ..... |
| 33. Line of Mars? | ..... | ..... |
| 34. Influence Lines? | ..... | ..... |
| 35. Ring of Saturn? | ..... | ..... |
| 36. Line of Intuition? | ..... | ..... |
| 37. Teacher's Square? | ..... | ..... |
| 38. Solomon's Ring? | ..... | ..... |
| 39. Mystic Cross? | ..... | ..... |
| 40. Marriage Lines? | ..... | ..... |
| 41. Children Lines? | ..... | ..... |

Collecting palm prints is the most effective way of keeping a record of the hands you have read and by filing them alphabetically in ring binders, it will be easy for you to check back and refresh your memory on points of interest. For instance,

you may sometimes hear of a client who has got married, become very successful, or emigrated to another country. By having a record of the lines on their hand, you will be able to check back and see whether or not the markings on their hand accurately reflected the subsequent trend of events. Also, should you be consulted again by the same person, you will be in a position to check for changes to the quality or condition of individual lines.

To take prints you need a 4 or 6 inch rubber roller which can be bought from any good art supplies shop, some fingerprint ink which can be obtained from Reeves, Middlesex, Post code HA3 5RH, England, a small plate of glass, a clutch pencil, some white photocopying paper and an old newspaper. Place a sheet of photocopying paper on the newspaper, put some ink on the plate of glass and use the roller to spread it as evenly as possible. Next take your client's hand and use the roller to cover it with a smooth film of ink and then place it on the

photocopying paper. Use the clutch pencil to draw in the outline of the hand and then carefully press down on the fingers and back of the palm. To make sure the lines on the whole palm are faithfully reproduced, keep the hand steady, slide the newspaper off the table and press gently up into the centre of the palm with your fingers. After you have done this, carefully remove the paper from the palm and repeat the procedure with the other hand. Cleaning is simply a matter of getting your client to wash their hands with a good quality washing up liquid and an added spoonful of sugar to act as an abrasive. A cloth dipped in kerosene can be used to clean the printing equipment.

(I differ from many other authors in my preference for fingerprint ink, which, although messier than a water based printer's ink and more difficult to wash off, does give better results.)

Taking photographs is also an effective way of keeping records and now that digital cameras are affordable, it is an excellent way to keep a

record of the hands you have read. Most also have a macro mode so it shouldn't be too difficult to choose a good camera.

Appendix

Important extra reading

Benmham, William G. - *The Laws of Scientific Hand Reading*, Hawthorn - New York 1946

Brandon-Jones, David - *Practical Palmistry*, Hutchinson - London, 1981

Cheiro - *Language of the Hand*, Arrow Books - London 1986

Cheiro - *Complete Palmistry*, Dell Publishing - New York 1968

Cheiro - *You and Your Hand*, (Revised by Louise Owen) Jarrolds - London 1969

Holtzman, Arnold - *Applied Hand Reading*, Greenwood Chase Press - Toronto 1983

Jaquin, Noel - *Practical Palmistry*, D. B Taraporevala Sons - India 1984

PART IV

Lord Arthur Savile's Crime.

A study of duty.

by

Oscar Wilde

1

It was Lady Windermere's last reception before Easter, and Bentinck House was even more crowded than usual. Six Cabinet Ministers had come on from Speaker's Levee in their stars and ribands, all pretty women wore their smartest dresses, and at the end of the picture-gallery stood the Princess Sophia of Carlsruhe, a heavy Tartar-looking lady, with tiny black eyes and wonderful emeralds, talking bad French at the top of her voice, and laughing immoderately at everything that was said to her. It was certainly a wonderful medley of people. Gorgeous peeresses

chatted affably to violent Radicals, popular preachers brushed coat-tails with eminent sceptics, a perfect bevy of bishops kept following a stout prima-donna from room to room, on the staircase stood several Royal Academicians, disguised as artists, and it was said that at one time the supper-room was absolutely crammed with geniuses. In fact, it was one of Lady Windermere's best nights, and the Princess stayed till nearly half past eleven.

As soon as she had gone, Lady Windermere returned to the picture-gallery, where a celebrated political economist was solemnly explaining the scientific theory of music to an indignant virtuoso from Hungary, and began to talk to the Duchess of Paisley. She looked wonderfully beautiful with her grand ivory throat, her large blue forget-me-not eyes, and her heavy coils of golden hair. Or pur they were - not that pale straw colour that nowadays usurps the gracious name of gold, but such gold as is woven into sunbeams or hidden in strange amber; and

they gave to her face something of the frame of a saint, with not a little of the fascination of a sinner. She was a curious psychological study. Early in life she had discovered the important truth that nothing looks so like innocence as an indiscretion; and by a series of reckless escapades, half of them quite harmless, she had acquired all the privileges of a personality. She had more than once changed her husband; indeed, Debrett credits her with three marriages; but as she had never changed her lover, the world had long ago ceased to talk scandal about her. She was now forty years of age, childless, and with that inordinate passion for pleasure which is the secret of remaining young.

Suddenly she looked eagerly round the room, and said, in her clear contralto voice, 'Where is my cheiromantist?'

'Your what, Gladys?' exclaimed the Duchess, giving an involuntary start.

'My cheiromantist, Duchess; I can't live without him at present.'

‘Dear Gladys! you are always so original,’ murmured the Duchess, trying to remember what a cheiromantist really was, and hoping it was not the same as a cheiropodist.

‘He comes to see my hand twice a week regularly,’ continued Lady Windermere, ‘and is most interesting about it.’

‘Good heavens!’ said the Duchess to herself, ‘he is a sort of cheiropodist after all. How very dreadful. I hope he is a foreigner at any rate. It wouldn’t be quite so bad then.’

‘I must certainly introduce him to you.’

‘Introduce him!’ cried the Duchess; ‘you don’t mean to say he is here?’ and she began looking about for a small tortoise-shell fan and a very tattered lace shawl, so as to be ready to go at a moment’s notice.

‘Of course he is here’ I would not dream of giving a party without him. He tells me I have a pure psychic hand, and that if my thumb had been the least little bit shorter, I should have been a confirmed pessimist, and gone into a

convent.'

'Oh, I see!' said the Duchess, feeling very much relieved; 'he tells fortunes, I suppose?'

'And misfortunes, too,' answered Lady Windermere, 'any amount of them. Next year, for instance, I am in great danger, both by land and sea, so I am going to live in a balloon, and draw up my dinner in a basket every evening. It is all written down on my little finger, or the palm of my hand, I forget which.'

'But surely that is tempting Providence, Gladys.'

'My dear Duchess, surely Providence can resist temptation by this time. I think every one should have their hands told once a month, so as to know what not to do. Of course, one does it all the same, but it is so pleasant to be warned. Now if someone doesn't go and fetch Mr Podgers at once, I shall have to go myself.'

'Let me go, Lady Windermere,' said a tall handsome young man, who was standing by, listening to the conversation with an amused

smile.

‘Thank you so much, Lord Arthur; but I am afraid you wouldn’t recognize him.’

‘If he is as wonderful as you say, Lady Windermere, I couldn’t well miss him. Tell me what he is like, and I’ll bring him to you at once.’

‘Well, he is not a bit like a cheiromantist. I mean he is not mysterious, or esoteric, or romantic-looking. He is a little, stout man with a funny, bald head, and great gold-rimmed spectacles; something between a family doctor and a country attorney. I’m really very sorry, but it is not my fault. People are so annoying. All my pianists look exactly like poets; and all my poets look exactly like pianists; and I remember last season asking a most dreadful conspirator to dinner, a man who had blown up ever so many people, and always wore a coat of mail, and carried a dagger up his shirt-sleeve; and do you know that when he came he looked just like a nice old clergyman, and cracked jokes all the evening? Of course, he was very amusing, and all

that, but I was awfully disappointed; and when I asked him about the coat of mail, he only laughed, and said it was far too cold to wear in England. Ah, here is Mr Podgers! Now, Mr Podgers, I want you to tell the Duchess of Paisley's hand. Duchess, you must take your glove off. No, not the left hand, the other.'

'Dear Gladys, I really don't think it is quite right,' said the Duchess, feebly unbuttoning a rather soiled kid glove.

'Nothing interesting ever is,' said Lady Windermere: 'on a fait le monde ainsi. But I must introduce you. Duchess, this is Mr Podgers, my pet cheiromantist. Mr Podgers, this is the Duchess of Paisley, and if you say that she has a larger mountain of the moon than I have, I will never believe in you again.'

'I am sure, Gladys, there is nothing of the kind in my hand,' said the Duchess gravely.

'Your Grace is quite right,' said Mr Podgers, glancing at the little fat hand with short square fingers, 'the mountain of the moon is not

developed. The line of life, however, is excellent. Kindly bend the wrist. Thank you. Three distinct lines on the rascette! You will live to a great age, Duchess, and be extremely happy. Ambition - very moderate, line of intellect not exaggerated, line of heart - '

'Now, do be indiscreet, Mr Podgers,' cried Lady Windermere.

'Nothing would give me greater pleasure,' said Mr Pogers, bowing, 'if the Duchess ever had been, but I am sorry to say that I see great permanence of affection, combined with a strong sense of duty.'

'Pray go on, Mr Podgers,' said the Duchess, looking quite pleased.

'Economy is not the least of your Graces virtues,' continued Mr Podgers, and Lady Windermere went off into fits of laughter.

'Economy is a very good thing,' remarked the Duchess complacently; when I married Paisley he had eleven castles, and not a single house fit to live in.'

‘And now he has twelve houses, and not a single castle,’ cried Lady Windermere.

‘Well my dear,’ said the Duchess, ‘I like -’

‘Comfort,’ said Mr Podgers, ‘and modern improvements, and hot water laid on in every bedroom. Your Grace is quite right. Comfort is the only thing our civilization can give us.’

‘You have told the Duchess’s character admirably, Mr Podgers, and now you must tell Lady Flora’s,’ and in answer to a nod from the smiling hostess, a tall girl, with sandy Scotch hair, and high shoulder-blades, stepped awkwardly from behind the sofa, and held out a long, bony hand with spatulate fingers.

‘Ah, a pianist! I see,’ said Mr Podgers, ‘an excellent pianist, but perhaps hardly a musician. Very reserved, very honest, and with a great love of animals.’

‘Quite true!’ exclaimed the Duchess, turning to Lady Windermere, ‘absolutely true! Flora keeps two dozen collie dogs at Macloskie, and would turn our town house into a menagerie if

her father would let her.'

'Well, that is just what I do with my house every Thursday evening,' cried Lady Windermere, laughing, 'only I like lions better than collie dogs.'

'Your one mistake, Lady Windermere,' said Mr Podgers, with a pompous bow.

'If a woman can't make her mistakes charming, she is only a female,' was the answer. 'But you must read some more hands for us. Come Sir Thomas, show Mr Podgers yours'; and a genial-looking old gentleman, in a white waistcoat, came forward, and held out a thick rugged hand, with a very long third finger.

'An adventurous nature; four long voyages in the past, and one to come. Been shipwrecked three times. No, only twice, but in danger of a shipwreck your next journey. A strong conservative, very punctual, and with a passion for collecting curiosities. Had a severe illness between the age of sixteen and eighteen. Was left a fortune when about thirty. Great aversion to

cats and Radicals.'

'Extraordinary!' exclaimed Sir Thomas; 'you must really tell my wife's hand, too.'

'Your second wife's,' said Mr Podgers quietly, still keeping Sir Thomas's hand in his. 'Your second wife's. I shall be charmed'; but Lady Marvel, a melancholy-looking woman, with brown hair and sentimental eyelashes, entirely declined to have her past or her future exposed; and nothing that Lady Windermere could do would induce Monsieur de Koloff, the Russian Ambassador, even to take his gloves off. In fact, many people seemed afraid to face the odd little man with his stereotyped smile, his gold spectacles, and his bright, beady eyes; and when he told poor Lady Fermor right out before every one, that she did not care a bit for music, but was extremely fond of musicians, it was generally felt that cheiromancy was a most dangerous science, and one that ought not to be encouraged, except in a tete-a-tete.

Lord Arthur Savile, however, who did not

know anything about Lady Fermor's unfortunate story, and who had been watching Mr Podgers with a great deal of interest, was filled with an immense curiosity to have his own hand read, and feeling somewhat shy about putting himself forward, crossed over the room to where Lady Windermere was sitting, and, with a charming blush, asked her if she thought Mr Podgers would mind.

'Of course he won't mind,' said Lady Windermere, 'that is what he is here for. All my lions, Lord Arthur, are performing lions, and jump through hoops whenever I ask them. But I must warn you beforehand that I shall tell Sybil everything. She is coming to lunch with me tomorrow, to talk about bonnets, and if Mr Podgers finds out that you have a bad temper, or a tendency to gout, or a wife living in Bayswater, I shall certainly let her know all about it.

Lord Arthur smiled, and shook his head. 'I am not afraid,' he answered. 'Sybil knows me as well as I know her.'

‘Ah! I am a little sorry to hear you say that. The proper basis for a marriage is a mutual misunderstanding. No, I am not at all cynical, I have merely got experience, which, however, is very much the same thing. Mr Podgers, Lord Arthur Savile is dying to have his hand read. Don’t tell him that he is engaged to one of the most beautiful girls in London, because that appeared in the Morning Post a month ago.’

‘Dear Lady Windermere,’ cried the Marchioness of Jedburgh, ‘do let Mr Podgers stay here a little longer. He has just told me I should go on the stage, and I am so interested.’

‘If he has told you that, Lady Jedburgh, I shall certainly take him away. Come over at once, Mr Podgers, and read Lord Arthur’s hand.’

‘Well,’ said Lady Jedburgh, making a little moue as she rose from the sofa, ‘if I am not to be allowed to go on the stage, I must be allowed to be part of the audience at any rate.’

‘Of course; we are all going to be part of the audience,’ said Lady Windermere; ‘and now Mr

Podgers, be sure and tell us something nice. Lord Arthur is one of my special favourites.’

But when Mr Podgers saw Lord Arthur’s hand he grew curiously pale, and said nothing. *A shudder seemed to pass through him, and his great bushy eyebrows twitched convulsively, in an odd, irritating way they had when he was puzzled. Then some huge beads of perspiration broke out on his yellow forehead, like a poisonous dew, and his fat fingers grew cold and clammy.*

Lord Arthur did not fail to notice these strange signs of agitation, and, for the first time in his life, he himself felt fear. His impulse was to rush from the room, but he restrained himself. It was better to know the worst, whatever it was, than to be left in this hideous uncertainty.

‘I am waiting, Mr Podgers,’ he said.

‘We are all waiting,’ cried lady Windermere, in her quick, impatient manner, but the cheiromanist made no reply.

‘I believe Arthur is going on the stage,’ said

Lady Jedburgh, 'and that, after your scolding, Mr Podgers is afraid to tell him so.'

Suddenly Mr Podgers dropped Lord Arthur's right hand, and seized hold of his left, bending down so low to examine it that the gold rims of his spectacles seemed almost to touch the palm. For a moment his face became a white mask of horror, but he soon recovered his sang-froid, and looking up at Lady Windermere, said with a forced smile, 'It is the hand of a charming young man.'

'Of course it is!' answered Lady Windermere, 'but will he be a charming husband? That is what I want to know.'

'All charming young men are,' said Mr Podgers.

'I don't think a husband should be too fascinating,' murmured Lady Jedburgh pensively, 'it is so dangerous.'

'My dear child, they never are too fascinating,' cried Lady Windermere. 'But what I want are details. Details are the only things that

interest. What is going to happen to Lord Arthur?’

‘Well, within the next few months Lord Arthur will go on a voyage - ’

‘Oh yes, his honeymoon, of course!’

‘And lose a relative.’

‘Not his sister, I hope?’ said Lady Jedburgh, in a piteous tone of voice.

‘Certainly not his sister,’ answered Mr Podgers, with a deprecating wave of his hand, ‘a distant relative merely.’

‘Well, I am dreadfully disappointed,’ said Lady Windermere. I have absolutely nothing to tell Sybil tomorrow. No one cares about distant relatives nowadays. They went out of fashion years ago. However, I suppose she had better have a black silk by her; it always does for church, you know. And now let us go to supper. They are sure to have eaten everything up, but we may find some hot soup. Francios used to make excellent soup once, but he is so agitated about politics at present, that I never feel quite

certain about him. I do wish General Boulanger would keep quiet. Duchess, I am sure you are tired.

'Not at all, dear Gladys,' answered the Duchess, waddling towards the door. 'I have enjoyed myself immensely, and the cheiropodist, I mean the cheiromantist, is most interesting. Flora, where can my tortoise-shell fan be? Oh, thank you, Sir Thomas, so much. And my lace shawl, Flora? Oh, thank you, Sir Thomas, very kind, I'm sure'; and the worthy creature finally managed to get downstairs without dropping her scent bottle more than twice.

All this time Lord Arthur Savile had remained standing by the fireplace, with the same feeling of dread over him, the same sickening sense of coming evil. He smiled sadly at his sister, as she swept past him on Lord Plymdale's arm, looking lovely in her pink brocade and pearls, and he hardly heard Lady Windermere when she called to him to follow her. He thought of Sybil Merton, and the idea that anything could

come between them made his eyes dim with tears.

Looking at him, one would have said that Nemesis had stolen the shield of Pallas, and shown him the Gorgon's head. He seemed turned to stone, and his face was like marble in its melancholy. He had lived the delicate and luxurious life of a young man of birth and fortune, a lifetime exquisite in its freedom from sordid care, its beautiful boyish insouciance; and now for the first time he had become conscious of the terrible mystery of Destiny, of the awful meaning of Doom.

How mad and monstrous it all seemed! Could it be that written on his hand, in characters that he could not read himself, but that another could decipher, was some fearful secret of sin, some blood-red sign of crime? Was there no escape possible? Were we no better than chessmen, moved by an unseen power, vessels the potter fashions at his fancy, for honour or for shame? His reason revolted against it, and yet he

felt that some tragedy was hanging over him, and that he had been suddenly called upon to bear an intolerable burden. Actors are so fortunate. They can choose whether they will appear in tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. Our Guildensterns play Hamlet for us, and our Hamlets have to jest like Prince Hal. The world is a stage, but the play is badly cast.

Suddenly Mr Podgers entered the room. When he saw Lord Arthur he started, *and his coarse, fat face became a sort of greenish-yellow colour*. The two men's eyes met, and for a moment there was silence.

'The Duchess has left one of her gloves here, Lord Arthur, and has asked me to bring it to her,' said Mr Podgers finally. 'Ah, I see it on the sofa! Good evening.'

'Mr Podgers, I must insist on your giving me a straight-forward answer to a question I am

going to put to you.'

'Another time, Lord Arthur, but the Duchess is anxious. I am afraid I must go.'

'You shall not go. the Duchess is in no hurry.'

'Ladies should not be kept waiting, Lord Arthur,' said Mr Podgers, with his sickly smile.

'The fair sex is apt to be impatient.'

Lord Arthurs's finely-chiselled lips curled in a petulant disdain. The poor Duchess seemed to him of very little importance at that moment. He walked across the room to where Mr Podgers was standing, and held his hand out.

'Tell me what you saw there,' he said. 'Tell me the truth, I must know it. I am not a child.'

Mr Podgers' eyes blinked behind his gold-rimmed spectacles, and he moved uneasily from one foot to the other, while his fingers played nervously with a flash watch-chain.

'What makes you think that I saw anything in your hand, Lord Arthur, more than I told you?'

'I know you did, and I insist on your telling

me what it was. I will pay you. I will give you a cheque for a hundred pounds.'

The green eyes flashed for a moment, and then became dull again.

'Guineas?' said Mr Podgers at last, in a low voice.

'Certainly, I will send you a cheque tomorrow. What is your club?'

'I have no club. That is to say, not just at present. My address is-, but allow me to give you my card'; and producing a bit of gilt-edged pasteboard from his waistcoat pocket, Mr Podgers handed it, with a low bow, to Lord Arthur, who read on it,

*Mr Septimus R. Podgers
PROFESSIONAL CHEIROMANTIST
103a West Moon Street*

'My hours are from ten to four,' murmured Mr Podgers mechanically, 'and I make a reduction for families.'

'Be quick,' cried Lord Arthur, looking very

pale, and holding his hand out.

Mr Podgers glanced nervously round, and drew the heavy portiere across the door.

'It will take a little time, Lord Arthur, you had better sit down.'

'Be quick, sir,' cried Lord Arthur again, stamping his foot angrily on the polished floor.

Mr Podgers smiled, drew from his breast-pocket a small magnifying glass, and wiped it carefully with his handkerchief.

'I am quite ready,' he said.

2

Ten minutes later, with face blanched by terror, and eyes wild with grief, Lord Arthur Savile rushed from Bentinck House, crushing his way through the crowd of fur-coated footmen that stood round the large striped awning, and seeming not to see or hear anything. The night was bitter cold, and the gas-lamps round the

square flared and flickered in the keen wind; but his hands were hot with fever, and his forehead burned like fire. On and on he went, almost with the gait of a drunken man. A policeman looked curiously at him as he passed, and a beggar, who slouched from an archway to ask for alms, grew frightened, seeing misery greater than his own. Once he stopped under a lamp, and looked at his hands. He thought he could detect the stain of blood already upon them, and a faint cry broke from his trembling lips.

Murder! that is what the cheiromantist had seen there. Murder! The very night seemed to know it, and the desolate wind to howl it in his ear. The dark corners of the streets were full of it. It grinned at him from the roofs of the houses.

First he came to the Park, whose sombre woodland seemed to fascinate him. He leaned wearily up against the railings, cooling his brow against the wet metal, and listening to the tremulous silence of the trees. 'Murder! murder!' he kept repeating, as though iteration could dim

the horror of the word. The sound of his own voice made him shudder, yet he almost hoped that Echo might hear him, and wake the slumbering city from its dreams. He felt a mad desire to stop the casual passer-by, and tell him everything.

Then he wandered across Oxford Street into narrow, shameful alleys. Two women with painted faces mocked at him as he went by. From a dark courtyard came a sound of oaths and blows, followed by shrill screams, and, huddled upon a damp door-step, he saw the crooked-backed forms of poverty and old age. A strange pity came over him. Were these children of sin and misery predestined to their end, as he to his? Were they, like him, merely the puppets of a monstrous show?

And yet it was not the mystery, but the comedy of suffering that struck him; its absolute uselessness, its grotesque want of meaning. How incoherent everything seemed! how lacking in all harmony! He was amazed at the discord between

the shallow optimism of the day, and the real facts of existence. He was still very young.

After a time he found himself in front of Marylebone Church. The silent roadway looked like a long riband of polished silver, flecked here and there by the dark arabesques of waving shadows. Far into the distance curved the line of flickering gas-lamps, and outside a little walled-in house stood a solitary hansom, the driver asleep inside. He walked hastily in the direction of Portland Place, now and then looking round, as though he feared that he was being followed. At the corner of Rich Street stood two men, reading a small bill upon a hoarding. An odd feeling of curiosity stirred him, and he crossed over. As he came near, the word 'Murder', printed in black letters, met his eye. He started, and a deep flush came into his cheek. It was an advertisement offering a reward for any information leading to the arrest of a man of medium height, between thirty and forty years of age, wearing a billycock hat, a black coat, and check trousers, and with a

scar upon his right cheek. He read it over and over again, and wondered if the wretched man would be caught, and how he had be scarred. Perhaps, some day, his own name might be placarded on the walls of London. Some day, perhaps, a price would be set on his head also.

The thought made him sick with horror. He turned on his heel, and hurried into the night.

Where he went he hardly knew. He had a dim memory of wandering through the labyrinth of sordid houses, and it was bright dawn when he found himself at last in Piccadilly Circus. As he strolled home towards Belgrave Square, he met the great waggons on their way to Covent Garden. The white-smocked carters, with their pleasant sunburnt faces and coarse curly hair, strode sturdily on, cracking their whips, and calling out now and then to each other; on the back of a huge grey horse, the leader of the jangling team, sat a chubby boy, with a bunch of primroses in his battered hat, keeping tight hold of the mane with his little hands, and laughing;

and the great piles of vegetables looked like masses of jade against the morning sky, like masses of green jade against the pink petals of some marvellous rose. Lord Arthur felt curiously affected, he could not tell why. There was something in the dawn's delicate loveliness that seemed to him inexpressibly pathetic, and he thought of all the days that break in beauty, and that set in storm. These rustics, too, with their rough, good-humoured voices, and their nonchalant ways, what a strange London they saw! A London free from the sin of night and the smoke of day, a pallid, ghost-like city, a desolate town of tombs! He wondered what they thought of it, and whether they knew anything of its splendour and its shame, of its fierce, fiery-coloured joys, and its horrible hunger, of all it makes and mars from morn to eve. Probably it was to them merely a mart where they brought their fruit to sell, and where they tarried for a few hours at most, leaving the streets still silent, the houses still asleep. It gave him pleasure to watch

them as they went by. Rude as they were, with their heavy, hob-nailed shoes, and their awkward gait, they brought a little of Arcady with them. He felt that they had lived with Nature and that she had taught them peace. He envied them all that they did not know.

By the time he had reached Belgrave Square the sky was a faint blue, and the birds were beginning to twitter in the gardens.

3

When Lord Arthur woke it was twelve o'clock, and the midday sun was streaming through the ivory-silk curtains of his room. He got up and looked out of the window. A dim haze of heat was hanging over the great city, and the roofs of the houses were like dull silver. In the flickering green of the square below some children were flitting about like white butterflies, and the pavement was crowded with people on their way

to the Park. Never had life seemed lovelier to him, never had the things of evil seemed more remote.

Then his valet brought him a cup of chocolate on a tray. After he had drunk it, he drew aside a heavy portiere of peach-coloured plush, and passed into the bathroom. The light stole softly from above, through thin slabs of transparent onyx, and the water in the marble tank glimmered like a moonstone. He plunged hastily in, till the cool ripples touched throat and hair, and then dipped his head right under, as though he would have wiped away the stain of some shameful memory. When he stepped out he felt almost at peace. The exquisite physical conditions of the moment had dominated him, as indeed often happens in the case of very finely-wrought natures, for the senses, like fire, can purify as well as destroy.

After breakfast, he flung himself down on a divan and lit a cigarette. On the mantel-shelf, framed in dainty old brocade, stood a large

photograph of Sybil Merton, as he had seen her first at Lady Noel's ball. The small, exquisitely-shaped head drooped slightly to one side, as though the thin, reed-like throat could hardly bear the burden of so much beauty; the lips were slightly parted, and seemed made for sweet music; and all the tender purity of girlhood looked out in wonder from the dreaming eyes. With her soft, clinging dress of crepe-de-chine, and her large leaf-shaped fan, she looked like one of those delicate little figures men find in the olive-woods near Tanagra; and there was a touch of Greek grace in her pose and attitude. Yet she was not petite. She was simply perfectly proportioned - a rare thing in an age when so many women are either over life-size or insignificant.

Now as Lord Arthur looked at her, he was filled with the terrible pity that is born of love. He felt that to marry her, with the doom of murder hanging over his head, would be a betrayal like that of Judas, a sin worse than any

of the Borgia had ever dreamed of. What happiness could there be for them, when at any moment he might be called upon to carry out the awful prophecy written in his hand? What manner of life would be theirs while Fate still held this fearful fortune in the scales? The marriage must be postponed, at all costs. Of this he was quite resolved. Ardently though he loved the girl, and the mere touch of her fingers, when they sat together, made each never of his body thrill with exquisite joy, he recognized none the less clearly where his duty lay, and was fully conscious of the fact that he had no right to marry until he had committed the murder. This done, he could stand before the alter with Sybil Merton, and give his life into her hands without terror of wrong-doing. This done, he could take her to his arms, knowing that she would never have to blush for him, never have to hang her head in shame. But done it must be first; and the sooner the better for both.

Many in his position would have preferred

the primrose path of dalliance to the steep heights of duty; but Lord Arthur was too conscientious to set pleasure above principle. There was more than mere passion in his love; and Sybil was to him a symbol of all that is good and noble. For a moment he had a natural repugnance against what he was asked to do, but it soon passed away. His heart told him that it was not a sin, but a sacrifice; his reason reminded him that there was no other course open. He had to choose between living for himself and living for others, and terrible though the task laid upon him undoubtedly was, yet he knew that he must not suffer selfishness to triumph over love. Sooner or later we are all called upon to decide on the same issue - of us all the same question is asked. To Lord Arthur it came early in life - before his nature had been spoiled by the calculating cynicism of middle-age, or his heart corroded by the shallow, fashionable egotism of our day, and he felt no hesitation about doing his duty. Fortunately also, for him, he was no mere

dreamer, or idle dilettante. Had he been so, he would have hesitated, like Hamlet, and let irresolution mar his purpose. But he was essentially practical. Life to him meant action, rather than thought. He had the rarest of all things, common sense.

The wild, turbid feelings of the previous night had by this time completely passed away, and it was almost with a sense of shame that he looked back upon his mad wanderings from street to street, his fierce emotional agony. The very sincerity of his sufferings made them seem unreal to him now. He wondered how he could have been so foolish as to rant and rave about the inevitable. The only question that seemed to trouble him was, whom to make away with; for he was not blind to the fact that murder, like the religions of the Pagan world, requires a victim as well as a priest. Not being a genius, he had no enemies, and indeed he felt that this was not the time for the gratification of any personal pique or dislike, the mission in which he was engaged

being one of great and grave solemnity. He accordingly made out a list of his friends and relatives on a sheet of notepaper, and after careful consideration, decided in favour of Lady Clementina Beauchamp, a dear old lady who lived in Curzon Street, and was his own second cousin by his mother's side. He had always been very fond of Lady Clem, as everyone called her, and as he was very wealthy himself, having come into all Lord Rugby's property when he came of age, there was no possibility of his deriving any vulgar monetary advantage by her death. In fact, the more he thought over the matter, the more she seemed to him to be just the right person, and, feeling that any delay would be unfair to Sybil, he determined to make his arrangements at once.

The first thing to be done was, of course, to settle with the cheiromantist, so he sat down at a small Sheraton writing-table that stood near the window, drew a cheque for £105, payable to the order of Mr Septimus Podgers, and, enclosing it

in an envelope, told his valet to take it to West Moon Street. He then telephoned the stables for his hansom, and dressed to go out. As he was leaving the room he looked back at Sybil Merton's photograph, and swore that, come what may, he would never let her know what he was doing for her sake, but would keep the secret of his self-sacrifice hidden and always in his heart.

On his way to the Buckingham, he stopped at a florist's and sent Sybil a beautiful basket of narcissus, with lovely white petals and staring pheasants' eyes, and on arriving at the club went straight to the library, rang the bell, and ordered the waiter to bring him a lemon-and-soda, and a book on Toxicology. He had fully decided that poison was the best means to adopt in this troublesome business. Anything like personal violence was extremely distasteful to him, and besides, he was very anxious not to murder Lady Clementina in any way that might attract public attention, as he hated the idea of being lionized at lady Windermere's, or seeing his name figuring

in the paragraphs of vulgar society-newspapers. He had also to think of Sybil's father and mother, who were rather old-fashioned people, and might possibly object to the marriage if there was anything like a scandal, though he felt certain that if he told them the whole facts of the case they would be the very first to appreciate the motives that had actuated him. He had every reason then, to decide in favour of poison. It was safe, sure, and quiet, and did away with any necessity for painful scenes, to which, like most Englishmen, he had a rooted objection.

Of the science of poisons, however, he knew absolutely nothing, and as the waiter seemed quite unable to find anything in the library but Ruff's Guide and Bailey's magazine he examined the book-shelves himself, and finally came across a handsomely-bound edition of the Pharmacopoeia and a copy of Erskine's Toxicology, edited by Sir Matthew Reid, the President of the Royal College of Physicians, and one of the oldest members of the Buckingham,

having been elected in mistake for somebody else; a contretemps that so enraged the Committee, that when the real man came up they black-balled him unanimously. Lord Arthur was a good deal puzzled at the technical terms used in both books, and had begun to regret that he had not paid more attention to his classics at Oxford, when in the second volume of Erskine, he found a very interesting and complete account of the properties of aconitine, written in fairly clear English. It seemed to him to be exactly the poison he wanted. It was swift - indeed, almost immediate, in its effect - perfectly painless, and when taken in the form of a gelatine capsule, the mode recommended by Sir Matthew, not by any means unpalatable. He accordingly made a note, upon his shirt-cuff, of the amount necessary for a fatal dose, put the books back in their places, and strolled up St. James's Street, to Pestle and Humbey's, the great chemists. Mr Pestle, who always attended personally on the aristocracy, was a good deal surprised at the order, and in a

very deferential manner murmured something about a medical certificate being necessary. However, as soon as Lord Arthur explained that it was for a large Norwegian mastiff that he was obliged to get rid of, as it showed signs of incipient rabies, and had already bitten the coachman twice in the calf of the leg, he expressed himself as being perfectly satisfied, complimented Lord Arthur on his wonderful knowledge of Toxicology, and had the prescription made up immediately.

Lord Arthur put the capsule into a pretty little silver bonbonniere that he saw in a shop window in Bond Street, threw away Pestle and Humbery's ugly pill-box, and drove off at once to Lay Clementina's.

'Well, monsieur le mauvais sujet,' cried the old lady, as he entered the room, 'why haven't you been to see me all this time?'

'My dear Lady Clem, I never have a moment to myself,' said Lord Arthur, smiling.

'I suppose you mean that you go about all

day long with Miss Sybil Merton, buying chiffons and talking nonsense? I cannot understand why people make such a fuss about being married. In my day we never dreamed of billing and cooing in public, or in private for that matter.'

'I assure you I have not seen Sybil for twenty-four hours, Lady Clem. As far as I can make out, she belongs entirely to her milliners.'

'Of course; that is the only reason you come to see an ugly old woman like myself. I wonder you men don't take warning. On a fait des folies pour moi, and here I am, a poor rheumatic creature, with a false front and bad temper. Why, if it were not for dear Lady Jansen, who sends me all the worst French novels she can find, I don't think I could get through the day. Doctors are no use at all, except to get fees out of one. They can't even cure my heartburn.'

'I have brought you a cure for that, Lady Clem,' said Lord Arthur gravely. 'It is a wonderful thing, invented in America.'

‘I don’t think I like American inventions, Arthur. I am quite sure I don’t. I read some American novels lately, and they were quite nonsensical.’

‘Oh, but there is no nonsense at all about this, Lady Clem! I assure you it is a perfect cure. You must promise to try it’; and Lord Arthur brought the little box out of his pocket, and handed it to her.

‘Well, the box is charming, Arthur. Is it really a present? That is very sweet of you. And is this the wonderful medicine? It looks like a bonbon . I’ll take it at once.’

‘Good heavens! Lady Clem,’ cried Arthur, catching hold of her hand, ‘you mustn’t do anything of the kind. It is a homeopathic medicine, and if you take it without having heartburn, it might do you no end of harm. Wait till you have an attack, and take it then. You will be astonished at the results.’

‘I should like to take it now,’ said Lady Clementina, holding up to the light the little

transparent capsule, with its floating bubble of liquid aconitine. 'I am sure it is delicious. The fact is that, though I hate doctors, I love medicines. However, I'll keep it till my next attack.'

'And when will that be?' asked Lord Arthur eagerly. 'Will it be soon?'

'I hope not for a week. I had a very bad time yesterday morning with it. But one never knows.'

'You are sure to have one before the end of the month then, Lady Clem?'

'I am afraid so. But how sympathetic you are today, Arthur! Really, Sybil has done you a great deal of good. And now you must run away, for I am dining with some very dull people, who won't talk scandal, and I know that if I don't get my sleep now I shall never be able to keep awake during dinner. Good-bye, Arthur, give my love to Sybil, and thank you so much for the American medicine.'

'You won't forget to take it, Lady Clem, will you?' said Lord Arthur, rising from his seat.

‘Of course I won’t, you silly boy. I think it is most kind of you to think of me, and I shall write and tell you if I want any more.’

Lord Arthur left the house in spirits, and with a feeling of immense relief.

That night he had an interview with Sybil Merton. He told her how he had been suddenly placed in a position of terrible difficulty, from which neither honour nor duty would allow him to recede. He told her that the marriage must be put off for the present, as until he had got rid of his fearful entanglements, he was not a free man. He implored her to trust him, and not to have any doubts about the future. Everything would come right, but patience was necessary.

The scene took place in the conservatory of Mr Merton’s house, in Park lane, where Lord Arthur had dined as usual. Sybil had never seemed more happy, and for a moment Lord Arthur had been tempted to play the coward’s part, to write to lady Clementina for the pill, and to let the marriage go on as if there was no such

person as Mr Podgers in the world. His better nature, however, soon asserted itself, and even when Sybil flung herself weeping into his arms, he did not falter. The beauty that stirred his sense had touched his conscience also. He felt that to wreck so fair a life for the sake of a few months' pleasure would be a wrong thing to do.

He stayed with Sybil till nearly midnight, comforting her and being comforted in turn, and early next morning he left for Venice, after writing a manly, firm letter to Mr Merton about the necessary postponement of the marriage.

4

In Venice he met his brother, Lord Surbiton, who happened to have come over from Corfu in his yacht. The two young men spent a delightful fortnight together. In the morning they rode on the Lido, or glided up and down the green canal in their long black gondola; in the afternoon they

usually entertained visitors on the yacht; and in the evening they dined at Florian's, and smoked innumerable cigarettes on the Piazza. Yet somehow Lord Arthur was not happy. Every day he studied the obituary column in *The Times*, expecting to see a notice of lady Clementina's death, but every day he was disappointed. He began to be afraid that some accident had happened to her, and often regretted that he had prevented her taking the aconitine when she had been so anxious to try its effect. Sybil's letters, too, though full of love, and trust, and tenderness, were often very sad in their tone, and sometimes he used to think that he was parted from her forever.

After a fortnight Lord Surbiton got bored with Venice, and determined to run down the coast to Ravenna, as he heard that there was some capital cock-shooting in the Pinetum. Lord Arthur at first refused absolutely to come, but Surbiton, of whom he was extremely fond, finally persuaded him that if he stayed at

Danielli's by himself he would be moped to death, and on the morning of the 15th they started, with a strong nor'east wind blowing, and a rather choppy sea. The sport was excellent, and the free, open-air life brought the colour back to Lord Arthur's cheek, but about the 22nd he became anxious about lady Clementina, and, in spite of Surbiton's remonstrances, came back to Venice by train.

As he stepped out of his gondola on to the hotel steps, the proprietor came forward to meet him with a sheaf of telegrams. Lord Arthur snatched them out of his hand, and tore them open. Everything had been successful. Lady Clementina had died quite suddenly on the night of the 17th.

His first thought was for Sybil, and he sent her off a telegram announcing his immediate return to London. He then ordered his valet to pack his things for the night mail, sent his gondoliers about five times their proper fare, and ran up to his sitting-room with a light step and a

bouyant heart. There he found three letters waiting for him. One was from Sybil herself, full of sympathy and condolence. The others were from his mother, and from Lady Clementina's solicitor. It seemed that the old lady had dined with the Duchess that very night, had delighted every one by her wit and esprit, but had gone home somewhat early, complaining of heartburn. In the morning she was found dead in her bed, having apparently suffered no pain. Sir Matthew Reid had been sent for at once, but, of course, there was nothing to be done, and she was to be buried on the 22nd at Beauchamp Chalcote. A few days before she died she had made her will, and left Lord Arthur her little house in Curzon Street, and all her furniture, personal effects, and pictures, with the exception of her collection of miniatures, which was to go to her sister, Lady Margaret Rufford, and her amethyst necklace, which Sybil Merton was to have. The property was not of much value; but Mr Mansfield, the solicitor, was extremely anxious for Lord Arthur

to return at once, if possible, as there were a great many bills to be paid, and Lady Clementina had never kept any regular accounts.

Lord Arthur was very much touched by Lady Clementina's kind remembrance of him, and felt that Mr Podgers had a great deal to answer for. His love of Sybil, however, dominated every other emotion, and the consciousness that he had done his duty gave him peace and comfort. When he arrived at Charing Cross, he felt perfectly happy.

The Mertons received him very kindly. Sybil made him promise that he would never again allow anything to come between them, and the marriage was fixed for the 7th June. Life seemed to him once more bright and beautiful, and all his old gladness came back to him again.

One day, however, as he was going over the house in Curzon Street, in company with Lady Clementina's solicitor and Sybil herself, burning packages of faded letters, and turning out drawers of odd rubbish, the young girl suddenly

gave a cry of delight.

‘What have you found, Sybil?’ said Lord Arthur, looking up from his work and smiling.

‘This lovely little silver bonbonniere, Arthur. Isn’t it quaint and Dutch? Do give it to me! I know amethysts won’t become me till I am over eighty.’

It was the box that had held the aconitine.

‘Lord Arthur started, and a faint blush came into his cheek. He had almost entirely forgotten what he had done, and it seemed to him a curious coincidence that Sybil, for whose sake he had gone through all that terrible anxiety, should have been the first to remind him of it.

‘Of course you can have it, Sybil. I gave it to poor Lady Clem myself.’

‘Oh! thank you, Arthur; and may I have the bonbon too? I had

no notion that Lady Clementina liked sweets. I thought she was far too intellectual.’

Lord Arthur grew deadly pale, and a horrible idea crossed his mind.

'Bonbon Sybil? What do you mean?' he said in a slow, hoarse voice.

'There is one in it, that is all. It looks quite old and dusty, and I have not the slightest intention of eating it. What is the matter, Arthur? How white you look!'

Lord Arthur rushed across the room, and seized the box. Inside it was the amber-coloured capsule, with its poison-bubble. Lady Clementina had died a natural death after all!

The shock of the discovery was almost too much for him. He flung the capsule into the fire, and sank on the sofa with a cry of despair.

5

Mr Merton was a good deal distressed at the second postponement of the marriage, and Lady Julia, who had already ordered her dress for the wedding, did all in her power to make Sybil break off the match. Dearly, however, as Sybil

loved her mother, she had given her whole life into Lord Arthur's hands, and nothing that lady Julia could say could make her waver in her faith. As for Lord Arthur himself, it took him days to get over his terrible disappointment and for a time his nerves were completely unstrung. His excellent common sense, however, soon asserted itself, and his sound, practical mind did not leave him for long in doubt about what to do. Poison having proved a complete failure, dynamite, or some other form of explosive, was obviously the proper thing to try.

He accordingly looked again over the list of his friends and relatives, and, after careful consideration, determined to blow up his uncle, the Dean of Chichester. The Dean, who was a man of great culture and learning, was extremely fond of clocks, and had a wonderful collection of timepieces, ranging from the fifteenth century to the present day, and it seemed to Lord Arthur that this hobby of the good Dean's offered him an excellent opportunity for carrying out his

scheme. Where to procure an explosive machine was, of course, quite another matter. The London Directory gave him no information on the point, and he felt that there was very little use in going to Scotland Yard about it, as they never seemed to know anything about the movements of the dynamite faction till after an explosion had taken place, and not much even then.

Suddenly he thought of his friend Rouvaloff, a young Russian of very revolutionary tendencies, whom he had met at Lady Windermere's in the winter. Count Rouvaloff was supposed to be writing a life of Peter the Great, and to have come over to England for the purpose of studying the documents relating to that Tsar's residence in this country as a ship carpenter; but it was generally suspected that he was a Nihilist agent, and there was no doubt that the Russian Embassy did not look with any favour upon his presence in London. Lord Arthur felt that he was just the man for his purpose, and drove down one morning to his lodgings in

Bloomsbury, to ask his advice and assistance.

‘So you are taking up politics seriously?’ said Count Rouvaloff, when Lord Arthur had told him the object of his mission; but Lord Arthur, who hated swagger of any kind, felt bound to admit to him that he had not the slightest interest in social questions, and simply wanted the explosive machine for a purely family matter, in which no one was concerned but himself.

Count Rouvaloff looked at him for some moments in amazement, and then, seeing that he was quite serious, wrote an address on a piece of paper, initialled it, and handed it to him across the table.

‘Scotland Yard would give a good deal to know this address, my dear fellow.’

‘They shan’t have it,’ cried Lord Arthur, laughing; and after shaking the young Russian warmly by the hand he ran downstairs, examined the paper, and told the coachman to drive to Soho Square.

There he dismissed him, and strolled down

Greek Street, till he came to a place called Bayle's Court. He passed under the archway and found himself in a curious cul-de-sac, that was apparently occupied by a French Laundry, as a perfect network of clothes-lines was stretched across from house to house, and there was a flutter of white linen in the morning air. He walked right to the end, and knocked at a little green house. After some delay, during which every window became a blurred mass of peering faces, the door was opened by a rather rough-looking foreigner, who asked him in very bad English what his business was. Lord Arthur handed him the paper Count Rouvaloff had given him. When the man saw it he bowed, and invited Lord Arthur into a very shabby front parlour on the ground floor, and in a few moments Herr Winckelkopf, as he was called in England, bustled into the room, with a very wine-stained napkin round his neck, and a fork in his left hand.

'Count Rouvaloff has given me an introduction to you,' said Lord Arthur, bowing,

'and I am anxious to have a short interview with you on a matter of business. My name is Smith, Mr Robert Smith, and I want you to supply me with an explosive clock.'

'Charmed to meet you, Lord Arthur,' said the genial little German, laughing. 'Don't look so alarmed, it is my duty to know everybody, and I remember seeing you one evening at Lady Windermere's. I hope her ladyship is quite well. Do you mind sitting with me while I finish my breakfast? There is an excellent pate, and my friends are kind enough to say that my Rhine wine is better than any they get at the German Embassy,' and before Lord Arthur had got over his surprise at being recognized, he found himself seated in the back room, sipping the most delicious Marcobrunner out of a pale yellow hock-glass marked with the Imperial monogram, and chatting in the friendliest manner possible to the famous conspirator.

'Explosive clocks,' said Herr Winckelkopf, 'are not very good things for foreign

exportations, as, even if they succeed in passing the Custom House, the train service is so irregular, that they usually go off before they have reached their proper destination. If, however, you want one for home use, I can supply you with an excellent article, and guarantee that you will be satisfied with the result. May I ask for whom it is intended? If it is for the police, or for any one connected with Scotland Yard, I am afraid I cannot do anything for you. The English detectives are really our best friends, and I have always found that by relying on their stupidity, we can do exactly what we like. I could not spare one of them.'

'I assure you,' said Lord Arthur, 'that it has nothing to do with the police at all. In fact it is intended for the Dean of Chichester.'

'Dear me I had no idea that you felt so strongly about religion, Lord Arthur. Few young men do nowadays.'

'I am afraid you overrate me, Herr Winckelkopf,' said Lord Arthur, blushing. 'The

fact is, I really know nothing about theology.'

'It is purely a private matter then?'

'Purely private.'

Herr Winckelkopf shrugged his shoulders, and left the room, returning in a few minutes with a round cake of dynamite about the size of a penny, and a pretty little French clock, surmounted by an ormolu figure of Liberty trampling on the hydra of Despotism.

Lord Arthur's face brightened up when he saw it. 'That is just what I want,' he cried, 'and now tell me how it goes off.'

'Ah! there is my secret,' answered Herr Winckelkopf, contemplating his invention with a justifiable look of pride; 'let me know when you wish it to explode, and I will set the machine to the moment.'

'Well, today is Tuesday, and if you could send it off at once--'

'That's impossible; I have a great deal of important work on hand for some friends of mine in Moscow. Still, I might send it off tomorrow.'

‘Oh, it will be quite time enough!’ said Lord Arthur politely, ‘if it is delivered tomorrow night or Thursday morning. For the moment of the explosion, say Friday at noon exactly. The Dean is always at home at that hour.’

‘Friday at noon,’ repeated Herr Winckelkopf, and he made a note to that effect in a large ledger that was lying on a bureau near the fireplace.

‘And now,’ said Lord Arthur, rising from his seat, ‘pray let me know how much I am in your debt.’

‘It is such a small matter, Lord Arthur, that I do not care to make any charge. The dynamite comes to seven and sixpence, the clock will be three pounds ten, and the carriage about five shillings. I am only too pleased to oblige any friend of Count Rouvaloff’s.’

‘But your trouble, Herr Winckelkopf?’

‘Oh, that is nothing! It is a pleasure to me. I do not work for money; I live entirely for my art.’

Lord Arthur laid down the £4 2s 6d on the table, thanked the little German for his kindness, and, having succeeded in declining an invitation to meet some Anarchists at a meat-tea on the following Saturday, left the house and went off to the Park.

For the next two days he was in a state of the greatest excitement, and on Friday at twelve o'clock he drove down to the Buckingham to wait for news. All the afternoon the stolid hall-porter kept posting up telegrams from various parts of the country giving the results of horse races, the verdicts in divorce suits, the state of the weather, and the like, while the tape ticked out wearisome details about an all-night sitting in the House of Commons, and a small panic on the Stock Exchange. At four o'clock the evening papers came in, and Lord Arthur disappeared into the library with the Pall Mall, the St James's, the Globe, and the Echo, to the immense indignation of Colonel Goodchild, who wanted to read the reports of a speech he had delivered that morning

at the Mansion House, on the subject of South African Missions, and the advisability of having black Bishops in every province, and for some reason or other had a strong prejudice against the Evening News. None of the papers, however, contained even the slightest allusion to Chichester, and Lord Arthur felt that the attempt must have failed. It was a terrible blow to him, and for a time he was quite unnerved. Herr Winckelkopf, whom he went to see the next day, was full of elaborate apologies, and offered to supply him with another clock free of charge, or with a case of nitroglycerine bombs at cost price. But he had lost all faith in explosives, and Herr winckelkopf himself acknowledged that everything is so adulterated nowadays, that even dynamite can hardly be got in a pure condition. The little German, however, while admitting that something must have gone wrong with the machinery, was not without hope that the clock might still go off, and instanced the case of a barometer that he had once sent to the military

Governor at Odessa, which, though timed to explode in ten days, had not done so for something like three months. It was quite true that when it did go off, it merely succeeded in blowing a housemaid to atoms, the Governor having gone out of town six weeks before, but at least it showed that dynamite, as a destructive force, was, when under the control of machinery, a powerful, though somewhat unpunctual agent. Lord Arthur was a little consoled by this reflection, but even here he was destined to disappointment for two days afterwards, as he was going upstairs, the Duchess called him into her boudoir, and showed him a letter she had just received from the Deanery.

‘Jane writes charming letters,’ said the Duchess; ‘you must really read her last. It is quite as good as the novels Mudie sends us.

Lord Arthur seized the letter from her hand. It ran as follows.

THE DEANERY,
CHICHESTER,
27TH May,

My dearest Aunt,

Thank you so much for the flannel for the Dorcas Society, and also for the gingham. I quite agree with you that it is nonsense their wanting to wear pretty things, but everybody is so Radical and irreligious nowadays, that it is difficult to make them see that they should not try and dress like the upper classes. I am sure I don't know what we are coming to. As papa has often said in his sermons, we live in an age of unbelief.

We have had great fun over a clock that an unknown admirer sent papa last Thursday. It arrived in a wooden box from London, carriage paid; and papa feels it must have been sent by someone who had read his remarkable sermon, 'Is Licence Liberty?' for on the top of the clock was a figure of a woman, with what papa said was the cap of Liberty on her head. I don't think it very becoming myself, but papa said it was historical, so I suppose it is all right. Parker unpacked it, and papa put it on the mantelpiece in the library, and we were all sitting there on Friday morning, when just as the clock struck twelve, we heard a whirring noise, a little puff of smoke came from the pedestal of the figure, and the goddess of Liberty fell off,

and broke her nose on the fender! Maria was quite alarmed, but it looked so ridiculous, that James and I went off into fits of laughter, and even papa was amused. When we examined it, we found it was a sort of alarm clock, and that, if you set it to a particular hour, and put some gunpowder and a cap under a little hammer, it went off whenever you wanted. Papa said it must not remain in the library, as it made a noise, so Reggie carried it away to the schoolroom, and does nothing but have small explosions all day long. Do you think Arthur would like one for a wedding present? I suppose they are quite fashionable in London. Papa says they should do a great deal of good, as they show that Liberty can't last, but must fall down. Papa says Liberty was invented at the time of the French Revolution. How awful it seems!

I have now to go to the Dorcas, where I will read your most instructive letter. How true, dear aunt, your idea is, that in their rank of life they should wear what is unbecoming. I must say it is absurd, their anxiety about dress, when there are so many more important things in this world, and in the next. I am glad your flowered poplin turned out so well and that your lace was not torn. I am wearing my yellow satin, that you so kindly gave me at the Bishop's on Wednesday, and think it will look all right. Would you have bows or not? Jennings says that everyone wears bows now, and that the underskirt should be frilled. Reggie has just had another explosion and papa has

ordered the clock to be sent to the stables. I don't think papa likes it so much as he did at first, though he is very flattered at being sent such a pretty and ingenious toy. It shows that people read his sermons, and profit by them.

Papa sends his love in which James, and Reggie, and Maria all unite, and, hoping that Uncle Cecil's gout is better, believe me, dear aunt, ever your affectionate niece.

Jane Percy

P.S. - Do tell me about the bows. Jennings insists they are the fashion.

Lord Arthur looked so serious and unhappy over the letter, that the Duchess went into fits of laughter.

‘My dear Arthur,’ she cried. ‘I shall never show you a young lady’s letter again. But what shall I say about the clock? I think it is a capital invention, and I should like to have one myself.’

‘I don’t think much of them,’ said Lord Arthur, with a sad smile, and, after kissing his mother, he left the room.

When he got upstairs, he flung himself on a

sofa, and his eyes filled with tears. He had done his best to commit this murder, but on both occasions he had failed, and through no fault of his own. He had tried to do his duty, but it seemed as if Destiny herself had turned traitor. He was oppressed with the sense of the barrenness of good intentions, of the futility of trying to be fine. Perhaps it would be better to break off the marriage altogether. Sybil would suffer, it is true, but suffering could not really mar a nature so noble as hers. As for himself, what did it matter? There is always some war in which a man can die, some cause to which a man can give his life, and as life had no pleasure for him, so death had no terror. Let Destiny work out his doom. He would not stir to help her.

At half past seven he dressed, and went down to the club, Surbiton was there with a party of young men, and he was obliged to dine with them. Their trivial conversation and idle jests did not interest him, and as soon as coffee was brought he left them, inventing some engagement

in order to get away. As he was going out of the club, the hall-porter handed him a letter. It was from Herr Winckelkopf asking him to call the next evening, and look at an explosive umbrella, that went off as soon as it was opened. It was the very latest invention, and had just arrived from Geneva. He tore the letter up into fragments. He had made up his mind not to try any more experiments. Then he wandered down to the Thames Embankment, and sat for hours by the river. the moon peered through a mane of tawny clouds, as if it were a lion's eye, and innumerable stars spangled the hollow vault, like gold dust powdered on a purple dome. Now and then a barge swung out into the turbid stream, and floated away with the tide, and the railway signals changed from green to scarlet as the trains ran shrieking across the bridge. After some time, twelve o'clock boomed from the tall tower at Westminster, and at each stroke of the sonorous bell the night seemed to tremble. The railway lights went out, one solitary lamp left

gleaming like a large ruby on a giant mast, and the roar of the city became fainter.

At two o'clock he got up, and strolled towards Blackfriars. How unreal everything looked! How like a strange dream! The houses on the other side of the river seemed built out of darkness. One would have said that silver and shadow had fashioned the world anew. The large dome of St Paul's loomed like a bubble through the dusky air.

As he approached Cleopatra's Needle he saw a man leaning over the parapet, and as he came nearer the man looked up, the gas-light falling full upon his face.

It was Mr Podgers, the cheiromantist! No one could mistake the fat, flabby face, the gold-rimmed spectacles, the sickly feeble smile, the sensual mouth.

Lord Arthur stopped. A brilliant idea flashed across him, and he stole softly up behind. In a moment he had seized Mr Podgers by the legs, and flung him into the Thames. There was a

coarse oath, a heavy splash, and all was still. Lord Arthur looked anxiously over, but could see nothing of the cheiromantist but a tall hat, pirouetting in an eddy of moonlit water. After a time it also sank, and no trace of Mr Podgers was visible. Once he thought that he caught sight of the bulky misshapen figure striking out for the staircase by the bridge, and a horrible feeling of failure came over him, but it turned out to be merely a reflection, and when the moon shone out from behind a cloud it passed away. At last he seemed to have realized the decree of destiny. He heaved a deep sigh of relief, and Sybil's name came to his lips.

'Have you dropped anything, sir?' said a voice behind him suddenly.

He turned round, and saw a policeman with a bull's-eye lantern.

'Nothing of importance, sergeant,' he answered, smiling, and hailing a passing hansom, he jumped in, and told the man to drive to Belgrave Square.

For the next few days he alternated between hope and fear. There were moments when he almost expected Mr Podgers to walk into the room, and yet at other times he felt that Fate could not be so unjust to him. Twice he went to the cheiromantist's address in West Moon Street, but he could not bring himself to ring the bell. He longed for certainty, and was afraid of it.

Finally it came. He was sitting in the smoking room of the club having tea, and listening rather wearily to Surbiton's account of the last comic song at the Gaiety, when the waiter came in with the evening papers. He took up the St James's, and was listlessly turning over its pages, when this strange heading caught his eye:

SUICIDE OF A CHEIROMANTIST

He turned pale with excitement, and began to read. The paragraph ran as follows:

Yesterday morning at seven o'clock, the body of Mr Septimus R. Podgers, the eminent

cheiromantist, was washed on shore at Greenwich, just in front of the Ship Hotel. The unfortunate gentleman had been missing for some days, and considerable anxiety for his safety had been felt in cheiromantic circles. It is supposed that he committed suicide under the influence of a temporary mental derangement, caused by overwork, and a verdict to that effect was returned this afternoon by the coroner's jury. Mr Podgers had just completed an elaborate treatise on the subject of the Human Hand, that will shortly be published, when it will no doubt attract much attention. The deceased was sixty-five years of age, and does not seem to have left any relations.

Lord Arthur rushed out of the club with the paper still in his hand, to the immense amazement of the hall-porter, who tried in vain to stop him, and drove at once to Park Lane. Sybil saw him from the window, and something told her that he was the bearer of good news. She ran down to meet him, and, when she saw his

face, she knew all was well.

'My dear Sybil,' cried Lord Arthur, 'let us be married tomorrow!'

'You foolish boy! Why, the cake is not even ordered!' said Sybil, laughing through her tears.

6

When the wedding took place, some three weeks later, St Peter's was crowded with a perfect mob of smart people. The service was read in the most impressive manner by the Dean of Chichester, and everybody agreed that they had never seen a handsomer couple than the bride and bridegroom. They were more than handsome, however - they were happy. Never for a single moment did Lord Arthur regret all that he had suffered for Sybil's sake, while she, on her side, gave him the best things a woman can give to any man - worship, tenderness, and love. For them romance was not killed by reality. They

always felt young.

Some years afterwards, when two beautiful children had been born to them, Lady Windermere came down on a visit to Alton Priory, a lovely old place, that had been the Duke's wedding present to his son; and one afternoon as she was sitting with lady Arthur under a lime-tree in the garden, watching the little boy and girl as they played up and down the rose-walk, like fitful sunbeams, she suddenly took her hostess's hand in hers, and said, 'Are you happy, Sybil?'

'Dear Lady Windermere, of course I am happy. Aren't you?'

'I have no time to be happy, Sybil. I always like the last person who is introduced to me; but, as a rule, as soon as I know people I get tired of them.'

'Don't your lions satisfy you, Lady Windermere?'

'Oh dear, no! lions are only good for one season. As soon as their manes are cut, they are

the dullest creatures going. Besides, they behave very badly, if you are really nice to them. *Do you remember that horrid Mr Podgers? He was a dreadful impostor. Of course, I didn't mind that at all, and even when he wanted to borrow money I forgave him, but I could not stand his making love to me. He has really made me hate cheiromancy.* I go in for telepathy now. It is much more amusing.'

'You mustn't say anything against cheiromancy here, Lady Windermere; it is the only subject that Arthur does not like people to chaff about. I assure you he is quite serious over it.'

'You don't mean to say that he believes in it, Sybil?'

'Ask him, Lady Windermere, here he is'; and Lord Arthur came up the garden with a large bunch of yellow roses in his hand, and his two children dancing round him.

'Lord Arthur?'

'Yes, Lady Windermere.'

‘You don’t mean to say that you believe in cheiromancy?’

‘Of course I do,’ said the young man, smiling.

‘But why?’

‘Because I owe to it all the happiness of my life,’ he murmured, throwing himself into a wicker chair.

‘My dear Lord Arthur, what do you owe to it?’

‘Sybil,’ he answered, handing his wife the roses, and looking into her violet eyes.

‘What nonsense!’ cried Lady Windermere. ‘I have never heard such nonsense in all my life.’