

# *Dermatoglyphics*

## SCIENTIFIC STUDY

OF THE

## HAND

AS  
REVEALING  
TRAITS OF  
PERSONALITY

BY **Stanwood Cobb**

• Author of "Discovering the Genius Within You"

In this SCIENTIFIC STUDY OF THE HAND, the study of the hand has been *simplified* and reduced to a minimum. Every principle stated here has been *proved over and over again* in some thousands of readings over the course of *sixty years*.

The plan of instruction is to present full-page hand prints of acquaintances of the author, men and women of *achieved success*. There is an analysis of the hand on the *opposite* page, so that the reader can look back and forth as he studies the hand and connects the author's statements with the *hand* itself. Finally, the reader should cover up the author's analysis and read the hand without aid. After this study, one is ready to begin actual practice on the hands of friends.

Book # 1

*Dermatoglyphics*  
**SCIENTIFIC STUDY**  
OF THE  
**HAND**

Based on 60 years of research and experience

BY **Stanwood Cobb**

Author of DISCOVERING THE GENIUS  
WITHIN YOU, THE IMPORTANCE OF  
CREATIVITY, etc.

*Best wishes*

*Stanwood Cobb*

Dedicated to the many friends who have helped the production of this book by offering their hands.

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## INTRODUCTION

This book — as a statement of the amateur experience of the writer over a period of 60 years — is to be regarded as an introduction to a new type of observation of the palm and hand scientifically checked at every point. No statement will be made that has not been confirmed over and over again.

The purpose of the book is twofold. First, to give the story of a modern type of handreading as envisioned and practiced by the writer. And secondly, to train the reader to practice the simplest and most provable elements of this art. Earnest investigation by a host of amateurs will be a great help in providing data on which to build up a pattern of handreading as a scientific approach to the study of human personality.

The more people who research in this field, the better. The amateur can help. This is a field of interest open to everyone. It deserves to be explored, and it needs exploration.

In giving our exposition of this strange lore, we are simply stating that we have ourselves verified over the long course of years. If others, in studying the hand, can disprove any of our interpretations and demonstrate better interpretation, we shall be only too glad.

This is an open field, in which observation and experience is the best teacher. And it may well be that eyes that read the hand can help to foster human progress.

OTHER BOOKS  
by Stanwood Cobb

The Jade Necklace of Lin San Kwei - Verse  
What Is Love? - Verse  
What Is God? - Verse  
Sage of the Sacred Mountain  
What Is Man? - Verse  
The Donkey and the Elephant - Verse  
Tomorrow and Tomorrow  
Symbols of America  
The Way of Life of Wu Ming Fu  
Character - A Sequence in Spiritual Psychology  
Patterns in Jade of Wu Ming Fu  
Security for a Failing World  
New Horizons for the Child  
Discovering the Genius Within You  
The Wisdom of Wu Ming Fu  
The New Leaven  
Simla - A Tale in Verse  
The Essential Mysticism  
Ayesha of the Bosphorus - A Romance  
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The Meaning of Life  
The Destiny of America  
The Magnificent Partnership  
Importance of Creativity  
Poems To Live By  
Islamic Contributions to Civilization  
Life with Nayan  
Radiant Living  
Wings of the Spirit

Chapter I

The History of Palmistry

The art of palmistry is as old as the hills. It was practiced in China, India, and Egypt some thousands of years before the Christian era. It also flourished in Greece and Rome. It was garnered up by the Arabs, together with the alchemy and astrology of the ancients, and passed on to Medieval Europe particularly through the writings of Avicenna and Averrhoes, entering the West as a sub-division of medicine and astrology.

Historically, the palmistry that Europe inherited from the East and developed throughout the Middle Ages should be called "chiromancy" -- "divination by the hand." For this art, viewed as magical, studied the hand and its lines chiefly for purposes of divination. People applied to a chiromancer in order to find out about their future; and every line and marking on the palm was supposed to give some clue in this direction.

The development of the art of printing brought into existence a flood of books on the subject of chiromancy; and interest in this area was vivid all through the 16th Century, even in academic circles.

All through the 17th Century, people of all types and classes flocked to this, to them, new type of fortune telling. And people of all types and classes studied and practiced chiromancy, from gypsies to university professors. Everything in the

palm was related to astrology, indicating the probable invention of this art in Vedic India.

Barthelmy Cocles, flourishing at the beginning of the 16th Century, won great renown for his power of prophecy based on his study of the hand. He foretold to Lac Cauric, Henry II's famous astrologer, that he would die "a most cruel and unjust death." This specifically happened when Gauric a few years later was tortured to death on the rack. A fellow astrologer, Cardan, stated that but of 45 people to whom Cocles had predicted a sudden death, only two predictions failed.

The Swiss physician Paracelsus is an outstanding name in the history of chiromancy as well as in the other occult arts. He was said to have learned chiromancy from a gypsy tribe which he studied for several years. He also studied this subject in Italy, and perhaps travelled to India for this purpose. Paracelsus took a scholarly view of chiromancy, lifting it by his insight to the level of modern palmistry as a means of diagnosis. He examined minutely the hands of his patients for signs of disease.

As has been said, the study of the hand at this time was for the purpose of divination. World prophecies were rampant at this time, including the famous prophecies of Nostradamus. Astrology, chiromancy, and other arts of divination were in great vogue. Everyone was eager to peer into the future. Chiromancy, and its sister art of astrology, were both frowned upon by the Church as a form of magic. Yet they penetrated even into university circles.

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This resurgence of occultism gradually yielded ground, however, to the rise of science in Europe. A new trend toward rational thinking now prevailed in educated and scholarly circles. The Age of Enlightenment, dawning in France and spreading to England, relegated to the background such things as alchemy, astrology, and chiromancy.

The reading of palms was now left to the gypsies. There were plenty of people -- especially in England where the gypsies more or less flourished -- who still liked to peek into the future by any means possible. And chiromancy was one of these means.

But scientists now looked askance at what they called the "superstitions" of alchemy, astrology, and chiromancy. An English scientist, Torreblance, at the end of the 17th Century condemns chiromancy in no unmistakable terms:

"As for chiromancy, by which people pretend to divine concerning the affairs of life, either past or to come, such chiromancy is not only reprobated by theologians but by men of law and physics as a foolish, false, vain, scandalous, futile, superstitious practice."

Science, however, started at this same time a new trial which was destined somewhat to authenticate the reading of the palm for a new purpose -- analysis of personality -- and under a new name, palmistry.

It was the Swiss scientist Lavater who toward the end of the 18th Century began scientifically to study human personality as shown in the physiognomy and the hand.

"The hands of men are equally diverse and dissimilar as their faces. . . . Just as it is impossible to find two faces perfectly alike, so it is impossible to find two people whose hands resemble each other perfectly." And he added, in praise of the authenticity of the hand: "And the hand cannot dissemble, like the face."

This approach to hand analysis was to be further advanced fifty years later by D'Arpentigny, a French officer who early in his military career came under the spell of a gypsy girl and began to delve into the subject of palmistry. In a very scholarly way he did research on this subject, going as far back as the Greek philosophers and including the major European treatises on the subject. D'Arpentigny's "La Chirognomie," published in 1839, is the first scientific treatise on the different types of hands, of which he enumerates and classifies seven.

It was left for a contemporary of D'Arpentigny -- Desbarrolles -- to give the final stamp to what began to emerge as modern palmistry. His "Mysteres de la Main," published in 1859, has exerted a great influence down to the present day. It was this book, more than any other, which started the writer on my career as an amateur palmist.

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Two more important names in this field will bring the evolution of palmistry up to the present day -- the names of William G. Benham and Cheiro (Count Louis Hamon). It was a significant event in the history of palmistry when pragmatic America took up this theme and subjected it to a practical and concrete development, illustrating by photographs and drawings of hands all in illustration of theories laid down.

Benham named his book "The Laws of Scientific Hand Reading," which he profusely illustrated with prints and photographs. His treatment of the subject is rational, rather than in the traditional view which had hitherto governed this *fascinating area of study of the human personality*. His teaching is based on direct observation, as all scientific research must be.

Benham's interest in palmistry, like that of D'Arpentigny, was sparked by contact with a gypsy girl who taught him all she knew about this art. But this American, with the spirit of pragmatism in his veins, developed the subject by exhaustive study of the hand itself -- study of the correlation of shape of the hands and fingers and of the main lines with traits of personality.

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What really put chiromancy on the map again under the new name of palmistry was the genius and dramatic personality

of Louis Hamon. How clever of him to select as his nom-de-plume "Cheiro," eventually making himself synonymous the world over with the art which he helped so much to resurrect by his hand readings and his book "Language of the Hand," which was immediately successful and received a good press. Born in France as son of Count William de Hamon, he travelled widely in his youth, claiming later to have studied palmistry in India. He claimed also to be the reincarnation of Cagliostro. Handsome, magnetic, and of a good family, he had no difficulty in getting access to notables and reading their hands. While his book is open to criticism, he was without question a very gifted and successful reader of palms.

Cheiro ended his career in this country, becoming highly successful in various directions. He settled in Hollywood where he wrote scenarios as well as serious books on various subjects. He helped to found the Pacific Geographic Society and was made a Fellow of the Royal Geographic Society.

Surely this was no charlatan. He believed in his art, practiced it successfully, and was influential in restoring palm reading to a place in society, so to speak. His predictions based upon reading the palm were fabulously successful. He predicted correctly the date of Queen Victoria's death, also that of King Edward VII. He foresaw the tragic death of Nicholas II, the assassination of King Humbert

of Italy, the date of Lord Kitchener's death, and the attempted assassination of the Shah of Persia.

Actually, Cheiro has done a disfavor to palmistry by the very dominance which the fame of his personality gave to it in popular fancy, and by the hold his book has had on amateur palmists. For his book is far from scientific, or even accurate. It does not furnish a sound foundation for the study and practice of palmistry. Yet to its vividness and assurance is owed, in high degree, the popular viewpoint of this art. Palmistry and Cheiro have become synonymous.

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It is not only Cheiro who is responsible for bringing into palmistry erroneous elements of traditionalism based largely on astrology. All palmistry, up to date, has erred in its concentration on fortune telling. It is time that these traditional readings of the palm and hand give way to careful investigation, without prejudgment, of the correlations between the hand and the personality. Just as the theoretical Galen gave way before the applied anatomical medical science of Europe, so the unproved theories of chiromancy will give way before truly scientific investigation of this ancient art.

## Chapter II

### A Scientific Approach to Palm Reading

The attitude of the intelligent public toward palmistry is one of distrust. This is because palmistry has developed as an occult practice, as shown in the previous chapter, claiming more for hand reading than is warranted by the facts.

Palmistry, as we have seen, has been used chiefly to foretell the future, and as such has been called chiromancy.

But there is another side of palmistry -- its ability to discern personality patterns. It is this aspect of hand reading which will be developed in this book -- the definite relationship between the general shape of the hand and fingers and the nature of the chief lines of the palm, to the personality of the possessor of the hand.

Why should such a strange relationship exist? This we cannot explain. As well, try to explain why the shape of the brow, the nose, the chin, the lips corresponds closely to personality traits. But that such a relationship does exist we have proved over and over again by extensive research and experimentation.

We shall share with you here the value of our studies, giving you definite instructions for scientific palm reading, together with many handprints, mostly taken from hands of successful people

known to the author. Here the reader can study the correlation between the hand and the personality in a truly scientific way.

Recently medical science has been seriously investigating the correlation between lines on infants' hands at birth and the incidence of certain diseases, and also as revealing subnormality.

It has been conclusively discovered that a certain unusual line in the hand at birth prophesies death within five years. And this is not gypsy magic. This is medical science. Of course, these medical scientists will not demean their study of the hand by calling it palmistry. No, this new study must receive the dignified appellation of "dermatoglyphics" (skin carvings).

Geneticists at Georgetown University Medical Center (Washington, D. C.) have discovered, through taking handprints, that babies who later on developed the Tay-Sachs disease, fatal before the sixth birthday, tend to have a particular line on the hand. In fact, two-thirds of the newborn infants who get the disease show this line.

Geneticists also hope to develop palm prints as a screening tool that can tell doctors in the first day of a baby's life whether he is likely to be retarded.

Palm prints, they say, are formed in the first four months of embryonic development. Any difficulties in development usually show up in abnormal palm prints.



For the purpose of this study, Georgetown Hospital now tries to take a handprint of every child born there. This is one of the few hospitals in the country that studies handprints from birth.

The National Institute of Child Health and Human Development also makes and studies handprints of its children for diagnostic purposes.

Such scientific study of the hand is bound to grow. At present, the area of study is very limited. But as time goes on, further correlations may gradually be discovered. The time may well come when medical science will study the hand as seriously as it does other parts of the body.

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Meanwhile, we laymen can adventure in this field without fear of damaging a professional dignity and status which for us is non-existent.

How wonderful it is to feel free to adventure and discover without the fear of ridicule! Most new movements have been made by innovators who at first had to find their support in the general public and not among the specialists of their field. In fact, it may be stated as a maxim that the last persons to go to for just and valuable opinions in such cases are the specialists in this field. This sounds ridiculous, but history proves it to be true! Mesmer practiced hypnotism for twenty years

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among the people of France before the physicians of that country would even admit that any such thing existed.

Dr. Alan T. Waterman, director for years of the National Science Foundation, acknowledged to me the truth of this statement as we sat side by side at a dinner meeting we both were to address. And he spent the first five minutes of his talk commenting on this unusual viewpoint and supporting it with incidents with which he was familiar.

So don't be disturbed by ridicule as you start to practice what is preached in this book. Go ahead, then, and read palms whenever you have a chance. You will be amazed at the willingness of people, even important people, to let you look at their hands!

(3)

The best way to study palmistry is to practice it. Enough information is given in this book to equip the novice for adventuring into this fascinating field. No one need be bashful about such experimenting. Everyone enjoys having his palms read. Even people of importance never reject the plea of "May I please look at your hands."

There is nothing, in fact, more important to the average individual than his own selfhood. Anything that will help to throw light on the inherent nature of his character is of interest.

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The novice can venture, then, without hesitation and without fear to analyze the hands of his family, his friends, and his acquaintances; at first, perhaps, just studying them carefully without attempting any verdict.

In due time enough confidence will be acquired to venture upon a reading. And from then on, one will be in great demand. One will give pleasure to others. And one will help by this experimentation and practice toward the eventual establishment of palmistry as a useful art or even science.

"A person to master this art, which like any other pursuit, may take a lifetime in the mastering, must look at hands for himself in order to establish his own truths. He is advised to regard the established theories only as a scaffold.

"Palmistry, being an art and therefore intensely personal, will be based on different theories; one might almost say as many theories as palmists, because different experiences, different interests, and above all different hands, must give rise to a diversity of teachings." \*/

This diversity of belief and teaching, as found in various books on palmistry, will

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\*/ "The Book of the Hand," Fred Gettings. London: Paul Hamlyn (1965).

be so disconcerting to the novice that he is advised to give himself first to actual practice, verifying the meanings of hands and lines by his own experience, before venturing upon a complicated study of this subject.

Everyone is born with a distinct and individual pattern. This is his sacred heritage from myriads of ancestors -- his inalienable birth-right and his foundation for life achievement.

Palmistry helps us to discover this pattern, hence helps us to understand people and helps them to understand themselves.

Who fully knows himself? Could we perceive our gifts and powers with the eye of Destiny, we would exert ourselves more confidently to unfold our powers and express our potentialities.

We are also endowed by birth with different temperaments. Some are born gentle and kindly, born to cast oil on troubled waters. Some are born aggressive -- born to fight their way to place and power. Some are born thinkers, chiefly introverts. Some are born doers -- chiefly extroverts. All are born to be something. No one is born to be nothing.

There is a great diversity in human nature -- a diversity that is partly in-born, not the result of environment. Out of any number of pupils in a school some will be brilliant, some will be medium in ability, and some will be

slow-minded and inferior. Environment can obstruct development or it can help native powers to fulfill themselves.

How important, then, for parents and educators to fully understand the nature of those whom they are seeking to develop. If palmistry could be made a science, if it could truly reveal certain details of pattern intrinsic to the individual, how helpful this would be.

There is nothing more important to the average person than his own selfhood. Therefore, anything that will throw light on the inherent nature of his character is of vital interest to him.

No one is reticent about having his or her palm read. On the contrary, people young and old, high and low, welcome such analysis.

The advantage of being an amateur rather than a professional palmist is that one's readings are thereby guaranteed to be disinterested and sincere. One isn't motivated -- for the sake of earning a fee -- to find something that isn't really there.

The amateur palmist will derive much enjoyment from the practice of reading hands. People are interested in themselves and glad to have their palms read. And as one grows more proficient, a successful reading of one member of a group will invite requests from many others.

In social gatherings palm readings help to enliven things. The successful performer in this art becomes quite popular and makes many friends.

Best of all is the pleasure palmistry gives of helping one to understand the personality of the subject, revealing traits otherwise perhaps not noticeable. Hand reading brings one very close to people and produces an unusual intimacy. There are many ways in which your readings may be helpful to those whose hands are properly read. These will be discussed in later chapters.

Graphology, the reading of personality as shown in handwriting, has gone through a transformation and is now accepted as a reputable art, called upon even as court evidence, and very helpful to doctors, psychiatrists, employment agencies, personnel management, etc.

The time may well come when the reading of the palm will also take its place as a valid art. And the more amateurs who engage in it from now on, the more the evidence that will accumulate.

It is evidence rather than theory that is needed here -- experimentation, experimentation, and more experimentation.

Reader, will you not join in the ranks of sincere investigators in this field, and add the weight and value of your experience to that of others? It is in this hope that we attempt in the following pages to give simple elementary instruction to the prospective palmist.

We do not assert anything as completely proved, up to the present. We merely set forth our own findings. What we desire to do, above all, is to instigate research, not in fortune telling, but in a type of reading which can be immediately verified.

In such a testing ground it is possible that definite correlations between lines and personality patterns will gradually emerge and become scientifically authenticated.

### Chapter III

#### Do Palms Tell the Truth?

Some years ago my wife and I were dining at the Washington Arts Club on its weekly entertainment evening. We were placed at a table for four, the other two being a married couple who were strangers to us. As we were sipping coffee at the end of the meal, I became interested in the strongly marked palm of my opposite who was leaning his cheek against his open hand.

"What are you doing? Reading his palm?" asked the wife.

"Yes. It is an interesting hand."

"Put your palm down and let him read it," the wife urged. When this was done, she asked, "What do you see?"

I studied the whole hand carefully, trying to absorb its essential quality. "He might be an engineer," I ventured.

"I am," was the reply.

"Go on!" exclaimed the wife. "What else do you see?"

"Well, you might invent. Your hand shows creativeness."

The wife became very much excited. "That is true!" she exclaimed. "Will

you read my boy's hand if I bring him here next week?"

A few years ago at the Green Acres Baha'i Summer School (Eliot, Maine), I was reading the palm of the director. His name was Colonel Kelley. His former life was unknown to me.

As usual, I endeavored first to get the essential quality of the man. It was a large strong hand, and something in it made me remark: "Why, you could be a ruler of men!"

"You didn't know that I governed Stuttgart for two years after the last World War? And then governed Munich for two years?"

It can readily be seen why I prefer to know nothing about the previous lives, or even current lives, of those whose palms I read. I am not a trickster, trying to make a living by palm reading. I charge no fee. Each reading is in reality a scientific experiment on my part. And I do not want to have my judgment affected by any preknowledge of the subject's life and character.

For those who doubt that the personality pattern is written in the hand, let us look at another case. Again it was at Green Acre, and quite recently. A girl apparently twenty years of age put out her palm in request for a reading. I had never seen her before, didn't know her name, knew nothing about her.

This hand was very different from the aforementioned military hand I had just read. It was a long narrow hand with long tapering fingers and imaginative Head line. Taking everything into consideration, I said, "I think you could act. Have you ever acted?"

"I am an actress," she said.

It can readily be imagined that such successes before a group of witnesses bring forth numerous requests for other readings. Sometimes whole families -- father, mother, and children -- ask for readings. In such a case it is interesting to find some of the hands may resemble the father, some the mother. But all have their own distinctly differing patterns.

For instance, in one such family a boy had lines which caused me to remark, "He is very generous."

"Yes," said the mother, "he is. If he has candy or anything else, he always wants to share it."

None of the other boys had such markings, and none were so markedly generous.

Of course, the general health and metabolism shows in the hand. Doctors know this. It has been said that Chinese doctors could diagnose through the hand.

Once at Green Acre I was reading the hand of a young lady. There was

nothing very gifted or characteristic about her hand. I couldn't say much in praise. And this is always a bit awkward, because the subject expects and awaits some interesting finding.

In this case I chose to comment mostly on her health. Her hand was cold and lymphatic. "Perhaps you need iron," I ventured.

"This was prescribed for me a year ago," she said.

I did some more thinking. "How about thyroid?"

"The doctor also prescribed this for me."

\* \* \*

At Green Acre I read the palm of a very capable woman from New York who worked indefatigably for the Baha'i World Faith and for other causes. She had a very able hand. But she evidenced too much tenseness, and I told her so.

"Why don't you take life more evenly?" I said. "The Tao Teh King states 'Nature never strains itself. Therefore she accomplishes everything.' Laotse's doctrine of effortless action is much needed in the Occident. Why don't you try it?"

When I saw her two years later she was much less tense. She told me that

she had made a great effort not to overstrain. In fact, her whole personality showed improvement.

This lady's charming daughter played a trick on me. It seems I had read her palm a few years before. Knowing my absent-mindedness, she now approached me for another reading. I did not recognize her or recall that I had ever given her a reading.

When I finished she said, "Yes, you say the same things you said before. I wanted to see if you make up all this, or if it is really written in the palm."

\* \* \*

Polly Marlowe, daughter of an artist, asked me when I read her palm, "Can I paint?"

I studied her hand carefully, but could not find anything that indicated a strong tendency in that direction. This verdict, strangely enough, relieved her.

"Then I don't have to paint! Everyone tells me that my artist mother's daughter should paint. I can paint some, but don't feel any special calling for it."

"But you seem to have ability to write."

"That's good. I want to write. I have written some already."

\* \* \*

Often hand readings can be of help to people. A mother whose hand I read at Green Acres introduced her daughter and the young man she was engaged to. They, of course, wanted their hands read. I was amazed at the great contrast in personality as shown by these two hands.

The girl's hand showed sensitivity, gentleness, and a tendency to be influenced by others. The man's hand was just the opposite. It was very determined -- in fact, almost ruthless.

In reading this palm I did something I usually avoid. Quite frankly I described this brutal tendency in his hand. He took it like a man. And he and his fiancée and her mother all told me I was one hundred per cent correct.

"That you have this tendency to be ruthless," I said to the young man, "doesn't mean that you have to be brutal. Just watch yourself. Mary (his betrothed) can have a good influence over you, and you over her. Marriage makes the best mating when it brings together people of opposite temperaments."

They thanked me and ran off to a lecture. I wondered how they would make out together.

A couple of weeks later I was talking to the mother on the phone. "Harry told me the best thing he got at Green Acre was your palm reading. He and Mary have been thinking it over. Just now he is

vigorously clearing off a piece of land for their new house. 'Mother,' Mary exclaimed to me, 'everything he does is brutal.'

"Do you think they will make it?" I asked.

"Yes, I do," said the mother, "for they are both conscious of the dangers that might arise from the brutal tendency. I think they will steer clear of trouble."

I might add that brutality wasn't the only quality of this young man. He showed strength of character and intelligence. I hope, as the mother predicted, the awareness given by my reading to this earnest young couple will be an aid to their future life together.

Strange that I should have been led to speak so frankly. It is the first time in my long life of palm reading that I have ever told a man he was brutal!

\* \* \*

Do hands tell the truth? Yes, hands tell the truth, if you know how to read them. The purpose of this book is to describe scientific aspects of palmistry, to teach the reader how to make basic readings of both palms and hands. For the qualities of the hand and fingers reveal character as well as do lines on the palm.

Palmistry in the past has been so involved in tradition and superstitious

nonsense that it is today not in very good repute. People resort to it chiefly as a kind of fortune telling; and the palmist, studying the hand, foretells marriage, number of children, money, good fortune, and length of life. In this respect palmistry vies with tea readings, mediums, and other types of fortune telling and wins little respect from the general public.

The kind of palmistry this book will treat is different. The shape of the hand and the fingers, and a few dominant lines in the palm, reveal with fidelity certain main traits of one's personality pattern. They do not, it is true, reveal either faults or virtues as does hand-writing; but they do reveal inborn tendencies. If they do not, how could the writer -- who definitely is not clairvoyant -- read hands with such a measure of success?

Later in this book more details will be given of interesting incidents, together with dozens of readings which proved to be surprisingly true.

Our purpose here is to win the confidence of the reader, and to assure him that nothing spurious will be presented in these pages. Every reading subsequently described is sincere, and valid within our own ability to test validity.

For over fifty years we have practiced palmistry as an amateur, delighting in it as a fascinating hobby. We have

never asked for, or even accepted, payment. Such a non-profit arrangement tends to insure sincerity. In all readings, we have endeavored both to see and to tell the truth, and not to coddle the client with fond hopes.

The hand does tell the truth. This fact is a perennial amazement both to the writer and to his subjects. How can the hand divulge so accurately personality traits? This is a mystery. But it is the purpose of this book to describe methods of simple readings that have proved successful over and over again in a long life time of amateur practice.

We have avoided, in practice, trying to read little subtle lines that may well indicate personality traits, but which are difficult to verify.

Our readings are based on a few main lines and a few characteristics of the hand itself. The heart line, the head line, and the life line never fail to reveal individual traits. The validity of the readings of these lines can be immediately confirmed by the subject, and also by friends or by members of the family if any are present.

In this way there has been built up a theory and practice of palmistry which actually works. This is what we mean in maintaining the actual validity of honest palmistry, and its meriting of as much respect as any other pragmatic art. We shall meticulously avoid any claims for palmistry that have not been validated



over and over again in the course of our own experience. Since there has been no commercialism involved nor any self-interest, it is hoped that the reader will, if convinced of the validity of these claims, diligently pursue in later chapters of this book the study of simple palmistry as therein outlined, with the aim of themselves experimenting in, practicing with enjoyment, and helping further to prove the validity of palmistry.

The ability to read the palm brings many values with it. This is an art well worth cultivating. A careful and sympathetic reading of the palm helps immensely your understanding of the subject, and brings you into close and intimate relationship with him or her. This reading and relationship can be helpful to the subject. Thus, its sincere practice, free from commercialism, lies in the realm of spiritual service.

Even professional palmists can have a sincere motive of service. Years ago, when on the staff of the English Department at the U.S. Naval Academy, I visited in curiosity the well-known and highly esteemed palmist Daoud, frequented by congressmen, socialites, etc. Among other things he said, "Your metabolism is not good. You need more exercise."

This pronouncement had a powerful suggestive effect upon me. I ran at a dog-trot a mile through the city to reach the electric train for Annapolis. Better

still, I planned with a roommate to put on running togs and dog-trot a mile through the city before retiring at night.

How important this build-up was! At this time I was organizing the Progressive Education Association and I needed every ounce of energy and vitality I could get. At the end of the year I founded the Chevy Chase Country Day School. I was full of pep.

What a blessing Daoud's advice had been! I told him so, later on, when I went to him to take some lesson in palmistry. "You know, I think you help people," I said.

Daoud looked at me gravely as he replied, "Dr. Cobb, I would not be in this business if I did not think I could help people."

It might be added that some of the lore we acquired from him is being passed on to the reader in the course of this book.

Later on there will be described in detail cases where I have helped the subject to a better attitude toward that faithful servitor of man, his body. Improvement in health is only one of the ways, but an important one, of helping people by means of reading their palms.

A second way of helping people is by giving them more self-confidence.

This is of special service to a man who is making a change in his work or profession. The shape of his hands and fingers and the lines of the hand may indicate a tendency in the new direction; and it is encouraging to one who is making a change to know this. I never actually prophesize success, but I may say "This work is within the field of your ability and there is good reason to expect success in it."

## Chapter IV

### Some Famous Hands

Young people naturally are eager to have their palms read. But it is surprising how mature people -- even people of importance in the world -- are quite willing to let one examine the lines and shape of their hands.

We shall list here a few such people of note whose names we have had the privilege of studying. It is a pity that we took no prints of these hands. Our purpose then was quite amateur, and we were content to study important palms. However, as nearly as we can remember, we shall describe the main features of these "great palms," the most famous of which were some famous writers.

#### Theodore Dreiser

In the year 1918 I made a literary pilgrimage to Theodore Dreiser in Greenwich Village. Dreiser was then at the lowest point of his career, but was destined within a year to blaze forth in Hollywood glory by the filming of his "American Tragedy."

The famous author greeted me cordially and questioned me sympathetically about my educational work and my writings. Where an opportunity occurred, I asked permission

to read his hand, which he readily granted.

As I recall it, Dreiser's hand was large, thick and heavy -- a hand the chief indication of which was human association. It was in no way the hand of the scholar or of the ivory tower dreamer. There was a strong tendency to sensuality written there, but I did not venture to comment on this well-known facet of Dreiser's personality.

#### Ellen Glasgow

Ellen Glasgow was at the height of her fame when I visited her in Richmond, Virginia. Her novels, dealing with Reconstruction days in the South, had put her in the forefront of women writers. I had written her in appreciation of her work and received an amiable reply. So when I planned next to be in Richmond, I wrote to ask if I could have the privilege of calling on her. I received an affirmative reply.

It was fortunate for me that I was approaching her from another city. I discovered later she received no Richmond visitors.

I found without difficulty her large ancestral home on Main Street, once an elite area but now drifting into obscurity. Here she lived in

semi-seclusion, attended by old-time family servants.

On being ushered into the drawing room I found Ellen Glasgow, now along in years, sitting in a large high-backed chair by the fireplace. She excused herself for not rising. On a table by her side was a large ear trumpet which she picked up and used throughout our conversation.

After discussing her writings I asked if I could look at her palm. She had a large strong hand with well-formed mounts, somewhat like the hand of my artist father. This led me to ask her if she did not have a strong sense of color.

"Yes," she answered. "For instance, I can distinctly recall the different colors of lovely sunsets I have enjoyed."

This concrete memory of hers was an asset to her, enabling her to recall and vividly portray people and scenes of her environment.

The strong lines under Saturn caused me to suggest that she was inclined to skepticism. "Yes, that is true," she said. "I like to be free in my religious beliefs. I am, for instance, as much Buddhist as I am anything in the field of religion."

Now the daylight was fading, and lights were turned on. I made my departure.

How much I now regret that I did not at that time make a practice of taking prints of these interesting people whose hands I read. But I had then no idea of writing a book on palmistry. I read these hands merely as a psychological and philosophical adventure.

#### Mary Johnson

In the spring of 1928 I had the good fortune to be received as paying guest in the establishment of Mary Johnson, famous author of best-seller "To Have and To Hold" and of other historical novels.

In the heyday of her fame and fortune, this novelist had erected a mansion on top of a small mountain in Warm Springs, Virginia. World War I caused financial difficulties in this enterprise, difficulties which she was unable to surmount through the magic of her pen. For strangely enough (or was it to be expected?), the popularity of romantic fiction -- in fact, of romantic literature of any kind -- had completely waned.

Looking back upon my visit, I have never ceased to admire Mary Johnson for the enterprise with which she recouped her fortunes, and for the redoubtable and serene spirit in which she did so. This enterprise was no less than turning

her magnificent home into a guest house. But in doing so, she still maintained her creativity, for she admitted as her guests only creative people.

A widowed sister actually managed the establishment, while Mary presided at the table and acted as charming hostess.

Miss Johnson willingly allowed me to read her hand. It was somewhat narrow and long, the hand of a thinker. The fingers were oval, and lines on her hand showed a sensitive nature. Her Head line was long, and forked at the end. How I regret now that I did not secure a print of her hand, for she was a great novelist.

The hero of her last book -- which I had just read -- was delineated with such fidelity to the masculine nature in all his actions and emotions that I could not forbear commenting on it to her.

"How could you, far from being a masculine type of woman, have such a down-to-earth understanding of the male?"

She smiled. "Don't you think we have a lot of both sexes in us" was her quiet answer.

I look back with the highest esteem and the warmest feelings toward this famous writer who did not let the wreck of her fortunes wreck her inner life.

She did not, as some later novelists have done, use alcohol as a solace and suicidally exit from a life that had grown bitter and morbid.

### Louis Bromfield

Louis Bromfield crossed my horizon when I wrote to him about the character-and-climate atmosphere of his favorite book "The Rans Came." I had introduced this subject into my "Real Turk," published in 1914, in which I had a chapter "Character and Climate" antedating by a few years the famous publications of Ellsworth Huntington in this field.

Bromfield called my attention to a medical book on this subject. Thus, a friendship began which finally led to our having cocktails together at the Mayflower on the occasion of a book lecture given by him in Washington.

Bromfield, in this latter period of his life, was proving himself to be as gifted an agriculturalist as he had been novelist. On his worn-out ancestral farm, he labored indefatigably to build up humus, discovering new ways to do this rapidly.

His hand was square and large, shaped like the hand of an engineer or of men whose vocations call for the use of the hand. It was thick and strong and warm, with large mounts. But there was the strong Head line, curving into the Moon, indicating

the imaginative thinker. The Heart line was also strong, indicating a kind heart.

### W. Somerset Maugham

W. Somerset Maugham was my favorite writer. I had long wanted to meet him. But before I got around to making a visit to him in New York, I learned that he had gone back to England.

I was disappointed, for I had planned to ask his opinion as to whether genius is a difference in kind or only in degree. The latter interpretation dominated in the book I was writing on the nature and workings of genius.

But I was destined to fulfill my wish. Maugham, I learned, was coming to Washington to attend a lunch in his honor at the Library of Congress. On this occasion he was to present the script of his first attempt at novel writing, with the understanding that this inferior work should never be published.

Through a friend in the Library of Congress, I managed to wangle a place at this lunch. I went early, taking with me two of Maugham's books for him to autograph. I went half an hour early, with the idea that while at the end of the lunch this world-famous writer would be surrounded with admirers, he might, like me, arrive early enough for me to secure a few minutes with him alone.

This is just what happened. My friend of the Library appeared at the door with Maugham only a few moments after my arrival, and left again after briefly introducing us to each other.

What a golden opportunity! Here were Maugham and I thrown together with the whole world shut out.

Going to my briefcase I took out "Summing It Up" and "The Razor's Edge," and holding them up toward Maugham, I said, "Do you ever do anything like this?"

Placing a friendly arm upon my shoulder, Maugham led me to a table and autographed these books.

Then I broached my \$64 question.

"Mr. Maugham, I have been wanting to meet you in order to find out whether you think genius is a difference in kind, or only in degree. I am writing a book on the nature of genius. Personally, I think it is chiefly a difference in degree. Lately, as I reread your "Summing It Up" I felt I hardly need ask you this question, for it is, in a way, answered there."

"You are right," Maugham said. "I think genius is a difference in degree."

Then he began to question me about my book. "You have taken quite a task upon yourself, haven't you? I wish you well with it."

"And now, may I have the privilege of reading your palm?" I made bold to ask.

Maugham graciously acceded. In fact, no one ever refuses this intriguing request.

Maugham's hand was large, like those whose hands are part of their professions -- doctors, engineers. It was thick and warm.

### Robert Frost

My acquaintance with Robert Frost was under the following circumstances. In 1938 his two granddaughters were living in our Chevy Chase Country Day School, and through this connection I secured from him the favor of giving a reading of his poems to the Washington Authors Club, of which I was chairman.

Frost came to the school for a brief visit, whence I was to convey him to the Cosmos Club. Upon his inquiry about the large paintings in the hall and reception room, I told him they were by my father.

"Was his name Darius Cobb?" Frost asked.

"Yes, it was."

"Why, I knew your father, then, when I was a young man. I used to go to his studio to visit him. He was very kind to me, and these visits were always an inspiration to me."

With such an introduction, how could Frost turn down my request to look at his hands. They were large and squarish, more like a farmer's hand than what one would expect of a poet. But then, Frost was a real down-to-the-earth poet, and had earned his living by farming for a few years, as he subsequently told me.

His head line was longer than usual, and curving toward the Moon, showing imagination. His heart line was strong, and also his Fate line, showing that he early in life knew what he wanted to be, a poet. "I guess I was born to be a poet," he said.

After his delightful poetry reading was over and I drove him to his stopping place, he talked immediately with me about his early life. He told me how his grandfather, indignant with him for quitting Harvard in mid-course, had given him a farm in Derry, New Hampshire, and said: "Go there and starve!"

Last summer I visited this farm, which has recently been purchased by the State of New Hampshire, to be restored and furnished as in Frost's life there and kept as a shrine to his memory. As I looked over the barren weedy fields choked in by too exuberant growth of pines, I recalled Grandfather Frost's slogan: "Go there and starve!"

Actually, the grandfather was not as heartless as might be supposed. It is even doubtful if he used such

strong language as the poet, in retrospect, claimed to remember. In addition to the farm, Frost received from the bequest of his grandfather some \$400 annually, without which he might have starved, for he did not turn out to be a very diligent or successful farmer.

### Ezra Pound

In 1952 I sought an interview with Ezra Pound, for the purpose of ascertaining whether he had been instrumental in getting Robert Frost published in England.

At this time Pound was in "durance vile" at St. Elizabeth's Hospital, where his friends maneuvered to get him placed, instead of in prison on the charge of collaboration with the enemy while living in Italy in World War II.

The then superintendent, Dr. Overholser, with whom I was on friendly terms, kindly arranged for me an interview with this famous poet and literater. Upon arriving at St. Elizabeth's, I was directed to a spot on the grounds where I found the poet sitting at a table under an apple tree then in blossom, surrounded by his faithful wife and a few disciples.

This did not seem to me like "durance vile." It was spring. The air was soft and alluring. The site of his emplacement was charming, overlooking the city far below. It made me happy to see that what his friends

felt was persecution was not, in fact, an unendurable style of living. His wife came daily to attend to his literary needs, acting as kind of secretary. And here disciples gathered around him, not only from the United States but also from Europe.

Pound immediately told me, and very lucidly, just what I wanted to know.

"No, I did not help Frost publish 'A Boy's Will.' He arranged that himself. But I got the book well reviewed in Poetry Magazine, thus bringing it to the attention of America. And I told Frost that if he could publish two more volumes of verse as good as this his fortune would be made. And what I prophesied turned out to be true. 'North of Boston,' published in England, and 'New Hampshire,' published in the United States, put him on top."

I thanked Pound for this important information. But I could not then tear myself away. I lingered on, fascinated at seeing ardent followers pay court to him. One of them had come over from Germany expressly for this purpose.

Was there any more ideal spot in which a poet could hold court than underneath this odorous blossoming apple tree! Here Pound expounded to us a subject which now absorbed all his attention. It was not a literary subject. It was the world problem of monies and of monetary reform.

Soon I found myself beyond my depth, overwhelmed by the economic minutia the poet was pouring forth with an ardency such as would befit a love poem. We all listened, entranced by his eloquence and zeal.

I had a motive, however, for lingering on until the departure of his disciples. Then I made my request to read his palm. His hand was long, the hand of a poet; and with long philosophical fingers. His head line was long, the mark of a deep thinker. He had a heart line showing warmth and kindness. His mounts were thick, as befits an ardent nature.

It was time for lunch! The wife gathered up all manuscript, while the poet departed for the mundane task of eating, graciously bidding me farewell.

I was delighted a few years later to learn that Robert Frost and other friends had been instrumental in getting Pound dismissed from St. Elizabeth's. He immediately returned to Italy, taking up again there his literary work.

#### Harvey Firestone, Sr.

In 1916 I had as a pupil in the Asheville School the son, Harvey Junior, who secured an invitation for me to join him and his father and mother, then visiting Asheville, as dinner guest at the Asheville Inn.



As this dinner was for the purpose of a parental visit, I refrained from much conversation on my part. After the dinner, at the suggestion of Harvey Junior, I read palms all around.

I was surprised to find Mr. Firestone's hand to be that of the thinker rather than that of the engineer or entrepreneur. Instead of being massive and broad, it was long and delicately shaped. The Head line showed imagination and creative ability.

When I later spoke of this to Harvey Junior on our way back to the Asheville School, he said: "Well, it was that imagination that gave father his success. He was the first to see that rubber tires would play an important part in the rise of the automobile."

#### Charles R. Crane

While at the Asheville School, I had the opportunity to read the palm of another great industrialist, Charles R. Crane, founder of the bathroom plumbing empire. His hand was what one would expect -- large, powerful, thick with strong mounts. The Head line was strong, and also the Heart line.

#### Krushchev

How did I have the good fortune to read Krushchev's hand? A few years ago Karsh -- leading photographer of world notables -- was giving an illustrated

lecture at the Cosmos Club on his recent achievements. He proudly showed us the only public photograph ever taken of Winston Churchill without the habitual cigar in his mouth. He told us how he managed to secure this masterpiece of photographic art.

Karsh showed us in conclusion a couple of shots of Krushchev. In the last one he showed Krushchev was saying good-bye with his hand as well as his lips. The right hand was elevated, palm outward, lit up by vivid sunshine. I was in the front row of the lecture hall and was able to read the palm as well as if Krushchev had been sitting beside me.

The thing that struck me immediately -- and I can still recall it vividly -- was the union of the Head and Heart lines into one strong line stretching clear across the hand. This was to me a surprising revelation, indicating -- as such a joint line always does -- a warm heart and great kindness. Was this true of Krushchev?

Fortunately I had an opportunity to ask Karsh his opinion. I submitted this written question at the end of the lecture: "Would you say that Krushchev is warm-hearted?"

Karsh opened the slip of paper and read it aloud. "Would I say that Krushchev is warm-hearted?"

His answer was one emphatic word: "Very!"

## Abdu'l-Baha

I will finish this chapter with the most notable hand I have ever read.

If Khrushchev held the destiny of Russia in his hand, Abdu'l-Baha held the world destiny in his hands; at least, such was the viewpoint of the followers of the Baha'i World Faith of which he was the world leader at the time I read his hand. For three days I had visited Abdu'l-Baha in 1908 in Acca, Palestine, when he was a prisoner of the Turkish government, and again for a week in 1910 after he had been freed by the Young Turks and was living comfortably in Haifa on the slopes of Mt. Carmel.

Again I came into his presence several times when he was lecturing over the United States, carrying out his mission for world unity, peace, and brotherhood.

It was the last time that I saw him in Washington, in the spring of 1912, that I requested permission to look at his hand. He allowed me to study it carefully. I did not presume to describe to him his character, but I fixed indelibly upon my mind the character of his hand.

Here again I found the phenomenon of Head and Heart lines joined as one, but more strongly than on any hand I have ever seen. This single line, deeply graved, ran like a railroad

track clear across his hand, attracting attention from all other lines.

No one who had the privilege of meeting Abdu'l-Baha could doubt the truth of this palmist detail, that it indicated a great heart. All his life Abdu'l-Baha had been notable for his powerful and all-embracing love. Everyone who came into his presence felt this cosmic quality of love. His greeting to newcomers was always "Are you happy? Be happy!"

Any who were asked to characterize Abdu'l-Baha described him as the very embodiment of love and wisdom. And here on his hand were these two qualities inseparably wedded. Abdu'l-Baha never thought of himself. Never spared himself. His life was one of supreme loving devotion to mankind, in the concrete as well as in the abstract.

Abdu'l-Baha, when questioned about the validity of palmistry, left the matter open by replying that there was a correlation that reigned throughout all matter in the universe. That he did not disapprove of attempts to read character in the hand is shown by the fact that he allowed a print to be made of his hand in England, published later in an English magazine.

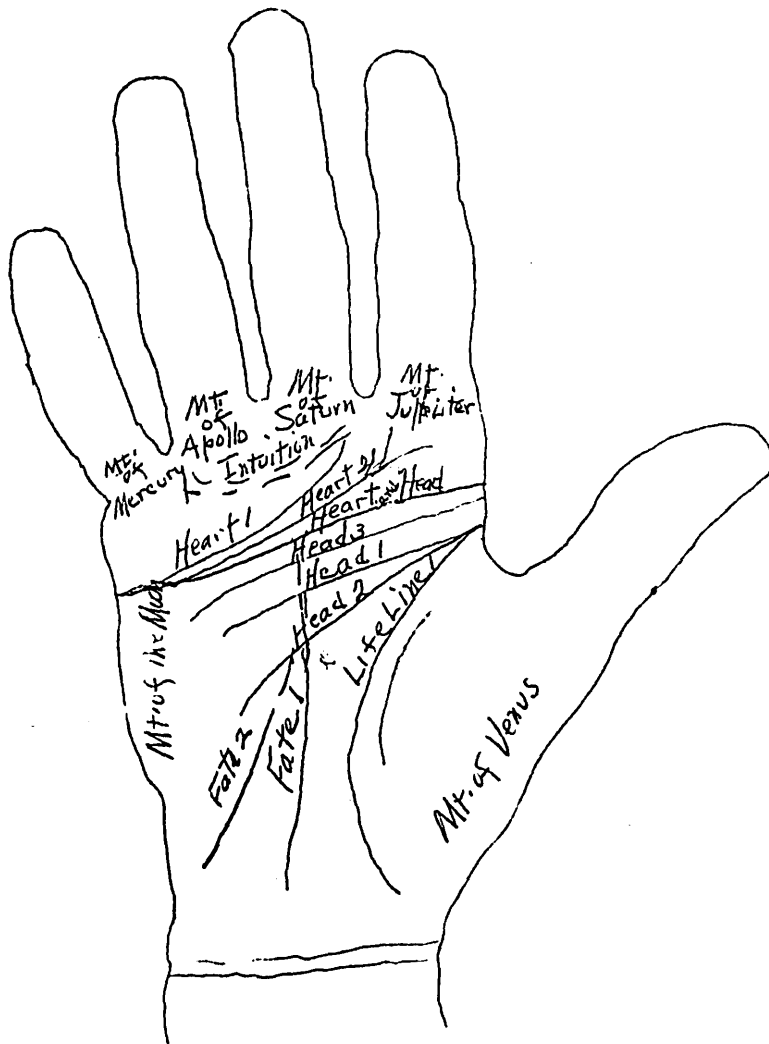
## Chapter V

### The ABC of Palmistry

In order not to confuse the novice with too many details that, after all, are traditional rather than proven, only the most important features of the hand and palm are inculcated here -- features which the author himself has proved out and verified over the course of some fifty years.

After these instructions have been thoroughly studied, the reader can move on to Chapter VII and study the many handprints of prominent personalities, known to the author. The author discusses these handprints in relation to the known attributes of the owners of the hands.

In Chapter VIII the hand prints are of unknown people. The reader is asked to attempt an analysis of each hand before looking over the analysis presented by the author. After finishing Chapter VII the reader can consider himself as graduated with the degree of "Cum Laude," and ready to begin actual practice.



## The Hand Itself

In all hand readings the first thing to do is to study the hand itself -- the general shape of the hand and fingers.

The square hand belongs to a person who is apt with his hands. This fits in which the profession of engineer, mechanic, artist, surgeon. Usually the fingers on such a hand are short, indicating an active nature and preferably an active vocation.

These hands are usually thick, firm and warm. This indicates ability to face obstacles and work under strain. In fact, such people tend to seek situations that present risk and strain. Ernest Hemingway was of this type.

The long hand indicates just the opposite of the short hand. This is the thoughtful, dreamy type -- the hand of the thinker and scholar. This hand is rather thin, and tends to be on the cold side, for the vital energy is apt to be consumed in the thought-life, and it fails to be replenished, as in the case of the warm square hand, with normal contact with other human beings.

The fingers on this hand will be long. This is the hand of the scholar, the musician, the actor. Reading such a hand recently of a young lady I said, knowing nothing about her, "You could act." "I am an actress!" she replied. See figures 1, 9, 10.

## The Fingers

Short fingers usually go with the short square hand and long fingers usually go with the long, narrow hand. But this is not always the case. You may find a square hand with rather long fingers. See figures 1, 8. This indicates a proclivity for the thought-life, and may cause its possessor to settle into an intellectual rather than an active career. But if the career is an active one, such a person should cultivate and satisfy his intellectual powers by reading and studying on the side. If this is not done, the personality will remain incomplete in its development.

Long fingers indicate sensitivity, thoughtfulness. Long fingers usually go with long narrow hands. Women's hands, more than men's, tend to be long and narrow. People with long fingers usually are not good at mechanical things. They haven't that attention to detail in material relationships which characterizes the mechanic, the engineer, the surgeon.

On the other hand, these long-fingered people give very close attention to detail in the life of thought and study. This is the typical hand of the scholar.

## Fingertips

Fingertips may be conic, square, or spatulate.

The conic fingertip shows sensitivity. Most women have conic tips. Men as a rule have square. But this may be reversed. If a man's tips are inclined to be oval, he is inclined to be sensitive, though life-experience will have forced him to control this.

The conic tip indicates intuition, especially if on long slender tapering fingers. These people grasp truth quickly, and respond quickly and sensitively to every situation. See figures 4, 6, 11.

The square tip shows a rugged nature, able to cope easily with difficulties and obstacles. See figures 9, 13, 21.

Sometimes a woman will have such tips. This indicates an unusual woman. One whose fingers were of this type was in charge of public utility complaints in a midwestern city. She told me this after I had expatiated on her unusual strength of character as shown by her fingertips. Laughingly she told me how all day long she had to listen to all sorts of complaints from people high or low in station of life, angry people, often unreasonable people. Yet she loved this work and did it so well that in most cases her decision was accepted, thus saving the utility commission from a lot of work. This woman was unusual, and her hand was unusual. See figure 15.

Spatulate fingertips, where the sides even extend more than in the square tips, indicate a great degree of independence and ruggedness. See figures 26, 33, 35.

### Health Condition as Shown by the Hand

The hand can indicate very specifically the general metabolism, vitality, and health of the subject.

The healthy person has a warm hand, dry but not too dry.

A warm moist hand indicates a slight lacking in the metabolism.

A cold damp hand indicates a distinct lack of metabolism, vitality, and health.

A hard hand indicates energy and activity. This person is working hard. If the hand is both hard and cold, this person is unduly drawing on his capital of strength and nerve force.

On shaking hands the other day with the past surgeon of my wife, I remarked: "You work hard, but you are not injuring your health."

He said that was true. And on a subsequent visit to his office, he said to his nurse, "This man can tell your health by simply shaking hands with you."

It is a fact that one can train oneself to detect slight shadings of vitality or lack of it in shaking hands with people.

One evening on departing from a pleasant cozy family dinner party, on shaking hands good-bye with the daughter of the house, aged 22 (whom I had never seen before), I said: "You should go to

bed earlier." The mother was astounded. "Why, how did you know her besetting sin? She stays up till 1 or 2 o'clock reading."

What I knew was that her hand showed devitalization. As she was attending a local college while living at home, I judged she was not indulging in any unwholesome night life. And her appetite was good, as evidenced during the dinner. So I jumped at the most likely cause of her devitalization -- lack of sufficient sleep.

Again and again, on shaking hands with people (especially young people) I have looked them in the eye and said: "Do you eat a good breakfast?" "Well, no . . ." they will mumble.

"Your hand shows it. You ought to eat a good breakfast. More than half your day's work gets done in these morning hours. And if you eat little or no breakfast you are working on an empty stomach, a stomach that was already empty when you awoke, and gets emptier and emptier during the morning. This is not treating your body properly. You keep your car supplied with oil and gas, don't you? Well, you should treat your body at least as well as you treat your car."

"But I don't have time to eat breakfast, except for a cup of coffee."

"Nonsense. If you have to get to work at 6 o'clock, would you stroll in at 6:30 and say you didn't have time to make it at 6 o'clock?"

Young people have to laugh at this. They see the point.

"Of course we have time for anything we think important. Just get up early enough to get a good breakfast, and not hurriedly either."

I find so many young people in this negligent condition that it has become an urge on my part to change this deliterious habit.

"Will you join my 'National Breakfast Club?'" I ask. Often they laughingly do so, pledging themselves to eat a good breakfast daily.

Reader, if you are one of these breakfast delinquents, I urge you to reform. It is very important to start the day with our furnace well stoked. One can do without a big lunch, some can even do without any lunch at all. But the average person needs to eat a wholesome unhurried breakfast. This is with me a sort of gospel.

#### The Lines of the Hand

The important lines are as given on the chart of the hand on page 47: the Head line, the Heart line, the Life line, the Fate line, and the line of Intuition. We will discuss these in turn.

Other lines we have omitted because we are not convinced that they are really

concerned with the individual and his personal traits.

But these major lines are intimately concerned. In the numerous prints of hands in Part III of this book, the reader himself will find concrete evidence of this correlation between the hand and the traits of character.

It is the general belief of palmistry that the lines of the left hand show the tendencies one is born with, and the right hand shows what one is achieving.

#### The Line of the Head

Let us start with the line of the Head. This is a very important factor in the make-up personality.

Head line No. 1 is the normal Head line. A line straight and clear cut, as in the chart, indicates a good mind. No. 1, as shown on the chart, is the normal length of the Head line. A longer Head line indicates mental power above the average; and a shorter line indicates mental powers less than average.

In reading the hand, one should never make a negative statement. In the case of a short Head line one can say, "Well, you were not cut out to be a scholar. You love to deal with people, and that is where your work lies." Usually this latter statement will be true.

People with unusually long Head lines are destined by nature for a life of

scholarly thought. If circumstances have deprived them of such a career, they feel unfulfilled. Frequently I find that such people, recognizing the limitations of their present situation, are studying and planning to change their vocation into one that will give more expression to their mental abilities.

Examples of long Head lines can be found in figures 5, 7, 12, 16, 18, and 22. These hand prints should be studied carefully in connection with the accompanying careers.

Head line No. 2, curving down onto the Moon, indicates imagination. See figures 9, 10, 23. If the line curves down too much, this indicates excessive imagination. See figure 17.

While the Head line that curves down onto the Mount of the Moon indicates imagination, the Head line that is horizontal indicates a scientific type of mind. See figures 28, 33, 34.

Sometimes a person will have a curving Head line on one hand and a straight Head line on the other. This is very good. There will be creative imagination, but also a tendency toward practical checking up of imaginative and creative ideas.

Head line No. 3. In most hands the Head line runs a little ways connected with the Life line. But in some hands the Head line starts above and separate from the Life line by a quarter of an inch or

so. See Head line 3 on chart. This indicates independence. The greater the separation, the greater the independence. I have never known this to fail. It is an important thing to look for. See figures 5, 16, 29, 34.

Recently when reading the hands of a married couple living near me, I was surprised to see the hands of both husband and wife showing this sign of extreme independence. As they had been married some twenty years and had three children, and had remained harmonious and happy, I exclaimed, "You people ought to have a medal for married felicity under difficult circumstances. How do you do it?" I asked.

They explained that, recognizing this mutual quality of independence, they had taken great pains to establish a practical basis for living together in harmony. I still think they ought to have a marital medal.

It is important for parents to realize that if a child's hand thus indicates unusual independence, allowance must be made in the treatment and bringing up of said child.

One of the most important functions palmistry can play in our daily life is as a help to parents in understanding their children. It is very important to realize that no two people are exactly alike, and children in the same family can differ immensely from each other. Such differences should be recognized by parents in order to wisely train them and plan for their careers.

When the Head line forks at its end on the Moon, this is supposed to indicate the ability of creative writing. I can't vouch for the reliability of this sign, but it often seems to fit. I have such a fork on both hands, and I was born to be a writer.

Often people who are not writers but have this sign, when asked if they would like to write, will answer "yes." In some cases, such people are actually planning to take up writing.

A most unusual case is where the Head line and the Heart line coincide throughout, making one clear lane across the hand. See chart. Such people are extremely kind-hearted and full of love for all mankind. This case will be taken up more fully in the following section on the Heart line.

#### The Heart Line

The Heart line is also very important. The ideal person is one in whom head and heart rule together. Such a balance is rare. Usually one or the other predominates.

Before you begin to read the lines, look carefully at the hand and get an overall impression of it. Which weighs the most on the hand, the Head line or the Heart line? This tells a lot about the person's temperament.

Heart line No. 1 is the ordinary one, ending below the joint of the first and second finger. These people have warmth of heart and are dependable.



If the Heart line is short, ending below Saturn (see figures 7, 17, 19), these people are not passionate by nature. In them, the intellect rules over the heart. They tend to be self-centered, lacking in social warmth. However, this condition can be improved by effort and by spiritual development.

Such people are apt to marry late, for although they enjoy falling in love, they run away from the altar.

This was the reading I gave a young man of 28 years, British Air Force pilot, who was still unmarried. "Run away from the altar? I guess you're right," he said. "I have broken two engagements."

Then I gave this young man the advice I usually give in such circumstances. "Marriage is the ideal state for man and woman. If you want to marry, and you find a girl that seems thoroughly to suit you, you must bring your mind as well as your heart into the situation. Just decide that you have found the right one, and hold yourself to this decision, until you reach the altar and find yourself not only helped, but actually mated."

He smiled, and gave some hint that he already had someone in mind. A year later, I learned he had entered the state of matrimony.

\* \* \*

One day my phone rang, and when I took down the receiver a feminine voice said, "Is this Dr. Cobb?"

"It has been, and I guess it still is," I answered.

"Do you read palms?"

"Who told you I did?"

"A man in my office."

"Yes, I read palms as a hobby, but do not accept money."

"Oh, how wonderful! Could I come to see you tonight with my mother?"

"Certainly. I'd be glad to see you."

That evening a charming young lady (aged 28, I discovered) came to the door with her mother. Both were government employees.

I will not go into any details about the hand reading of each one, except to dwell on the girl's hand, the Heart line of which was short.

"You like to be in love, but you run away from the altar," I accused her.

She smiled and admitted this was true, and her mother corroborated this, saying, "The last young man she went with felt so sure of her that he started calling me 'Mother.' I warned him not to be too sure. And, as it turns out, I was right."

I then gave the young lady the advice previously described. And I showed her my hand, with just the same type of Heart line.

"I did not marry until the age of 37," I told her. "I can understand your temperament and situation. Personally, I think that I gained by this late marriage, for although I had been in love often, and always shying away from the altar, I am sure that I eventually found my true mate. Had I run away from the altar when I found her, my life would not, I feel sure, have reached the fruition that it did."

The mother and daughter both thanked me. I hope my matrimonial advice bears fruit. She was a charming, bright, and capable young woman, for such as whom matrimony is certainly the intended fulfillment.

\* \* \*

Heart line No. 2 is not only long, but it extends up onto the spiritual Mount of Jupiter, sometimes even forking so as to embrace this mount. See figures 1, 3, 8, and 15. This indicates a nature prone to idealism, humanitarianism, and spirituality. It is an excellent Heart line, belonging to people above the average in altruistic interests and actions. These people are born idealists.

The Head and the Heart lines sometimes merge into one line running completely across the hand. See figures 11, 31. This situation has been wrongly diagnosed as indicating a designing,

selfish person. My own study and experience proves just the opposite, and Daoud, Washington's leading palmist for years, quite agreed with me when I consulted him on this special problem.

This union of the Heart line with the Head line indicates an extremely kindly and generous personality, interested in people and glad to be of help to them.

The people I have found with this situation are very far from being scheming and selfish. They are not "all head." But so far, as I have observed, they are not all heart to the exclusion of the head.

In these people, heart and head work together in admiral balance. They are very superior people. Such was the hand of Abdu'l-Bahai, world leader of the Baha'i Faith, a personage full of an extraordinary power of love, but also of an extraordinary intelligence. So also was Abram Vereide (see figure 11), founder and director of the International Christian Leadership.

This union of the Heart and Head is a very interesting marking to look for.

#### The Life Line

Palmistry as a form of necromancy has always paid great attention to the Life line. People want to know if they are going to have a long life and a

healthy one. Whether or not the Life line tells such secrets, the instructions this book gives do not venture into prophecy.

People whose hands you are reading will often, however, ask "Am I going to live long?" We shall describe here, therefore, what palmistry pretends to teach regarding the Life line, without vouching for its authenticity.

A long Life line as indicated on the chart naturally indicates a long life. When you find such lines, you can praise the owner and tell him he will have a long life.

But what if the Life line is short? Or broken? Never speak negatively. Never say that such a person is going to have a short life. Just say, "Your hand indicates that you must be careful of your health."

If the Life line is broken in any place, this is supposed to mean severe illness at this time of life, beginning the time count from the start of the Head line and going to its end at the wrist.

I say to such people, "Look out for your health in the mid-fifties" (or whenever). There is no harm in giving this advice. It may not be true, but then again it may.

When there is an inner ring on the Mount of Venus, fortifying the main Life line, this is a good indication. For

weaknesses in the Life line itself are fortified by this secondary line. Such is the case in my own hand, which is poor and broken in the decade of the fifties, but well fortified by this inner line. A palmist told me years ago I might have some ill health in the fifties, but not to worry, because I was well protected by strong inner lines on both hands. Such indeed proved to be the case. I had a poor health condition in the fifties, but attained excellent health thereafter.

So never be discouraging in reading the Life line. Always take a positive stand.

I always like to see a deep, clearly marked and unbroken Life line on peoples' hands. In this respect, I believe that the Life line rings true. Such a Life line truly indicates a good constitution and rugged health. This I have proved true many times. Such people will also have warm hands, indicating good health.

#### The Fate Line or Line of Destiny

This is to me a puzzling line. It is one of the main lines of the hand, and cannot be ignored. Traditionally, it has been interpreted that a strong Line of Destiny indicates notable success in life. If it starts from the Moon (No. 2), this person's career may bring him or her before the public.

I very much question this reading. Many people whose careers are not outstanding in any way have very good Fate lines. One of the strongest Fate lines I have ever seen was on the hand of a Vermont farmer. Conversely, a man who has arrived, who has carved out a career, may have a very weak, or no Line of Destiny at all.

We may consider a good Fate line to indicate that its possessor has a clear idea of what he wants to do in life, and pursues this path with determination and success. In this interpretation, the strong line on the hand of the Vermont farmer can be understood.

Conversely, a weak or broken Fate line indicates lack of decision in carving out one's career.

Personally, I feel that the Fate line means something important, but I am not at all satisfied with its interpretation in current books on palmistry, except that of Fred Gettings whose views are similar to mine and are supported by hand prints of people well-known to him, hence, very evidential. This, by the way, is a book I heartily recommend. \*/

The Fate line deserves and requires scientific study. Sometimes it seems to ring true in amazing degree. For instance, in reading the hand of a

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\*/ "The Book of the Hand," Fred Gettings. London: Paul Hamlyn.

Baha'i friend of mine, the Fate line, starting from the Moon and running strong up the hand, seemed to indicate a career before the public. Up to date she had been merely a devoted wife and homemaker. Her husband had died and she had ample means. Her Fate line, together with other palmistry indications, caused me to say, "You could be successful on the platform. You should devote your time and energy to lecturing on the Baha'i Faith." "Oh, no!" she said. "I never faced an audience and never could."

That very winter in a visit to Shoghi Effendi, World Guardian of the Baha'i Faith, she was told by him very emphatically that she must lecture on Baha'i and that she could do this very successfully. Due to this urging and confirmation, my friend ventured on the platform and became an excellent lecturer, much in demand.

#### Line of Intuition

The Line of Intuition girdles on top of the hand, from the base of Jupiter to the base of Mercury. See figures 5, 6, 20. It is usually broken into segments and weaker than the main lines of the hand. This faintness and broken quality may be due to the fact that intuition itself is not a well-developed quality in humans up to date.

Often there may be some Intuition shown on the left hand, but not on the

right. Often the hands will show no Line of Intuition at all.

The Line of Intuition, more than any other line, can grow with the years. Such has been the case in my own hand.

The top third of the palm is supposed to show the spiritual aspect of a person. Therefore, a strongly marked Line of Intuition and other small markings in this part of the hand, and on the Mount of Jupiter, the spiritual mount, show strong inclinations toward the spiritual.

#### The Celtic-Psychic Hand

Strangely enough, a lot of fine short lines on the hand, running across it, seem to indicate Celtic blood and psychic powers. I have proved this again and again in my own readings of palms.

When I see such a hand, I ask "Have you got Celtic blood?" Almost invariably the answer will be yes. These people trace to Scotch, Welsh, Irish, or other Celtic backgrounds. Also, they acknowledge having a bit of psychic power.

Study carefully in this connection figures 8 and 25.

## Chapter VI

### Hand Prints of People of Achievement

This chapter contains hand prints of people well known to the author -- people of ability in various lines. The character and achievements of each of these people are here described and their hands are analyzed.

The reader should study carefully first our description of these personalities, and then their corresponding hand prints. In this way, the reader has the opportunity actually to read at second hand the palms of important people, under the guidance of the author.

We shall, in each case, point out the correlation between the lines and the personality traits. These hand prints corroborate at every point the intimate relationship which they bear to these known personalities.

The reader should study this chapter carefully, going over the hand prints again and again until the peculiarity of each hand stands out in the imagination. For hand reading, as it should be practiced, is a recollection or remembrance of past readings utilized to aid each new reading. Thus, the more hands you read, the more capable your readings will be.



Figure 1.  
Right hand of a gifted pianist and composer.  
Age 35

Figure 1  
Pianist and Composer

This hand is of a gifted young man whose performance on the piano puts him in the first rank. His power to compose by improvisation is just getting under way, but is outstanding.

Study the Heart line, which goes up onto the spiritual mount of Jupiter. It is clearly the outstanding line of the hand, revealing both a very kindly heart and a deeply spiritual nature. This man is compassionate far beyond the average. His immediacy in giving sympathy and help to all in trouble and to the sick is very outstanding. This spiritual value is reflected in his musical performance. His touch on the piano and his interpretation are very remarkable, amounting to genius of the first order. His technique is also of the first order, but he does not let technique control his playing. He uses it as a tool only. This is as it should be, but most virtuosos reverse the emphasis.

He is deeply interested in all spiritual movements and philosophic thought. The Head line is clear and logical, but it is not the dominant line of the hand.

The shape of the hand is unusual -- long fingers on a square strong hand. This is ideal for the pianist, and this man was born to be a pianist.



Figure 3.

International Lawyer and political  
scientist  
Age 65

Figure 3  
International Lawyer & Political Scientist

This is the hand of an unusual man, possessed of international vision. A mere glance at the Heart line will show his idealism and spiritual tendency.

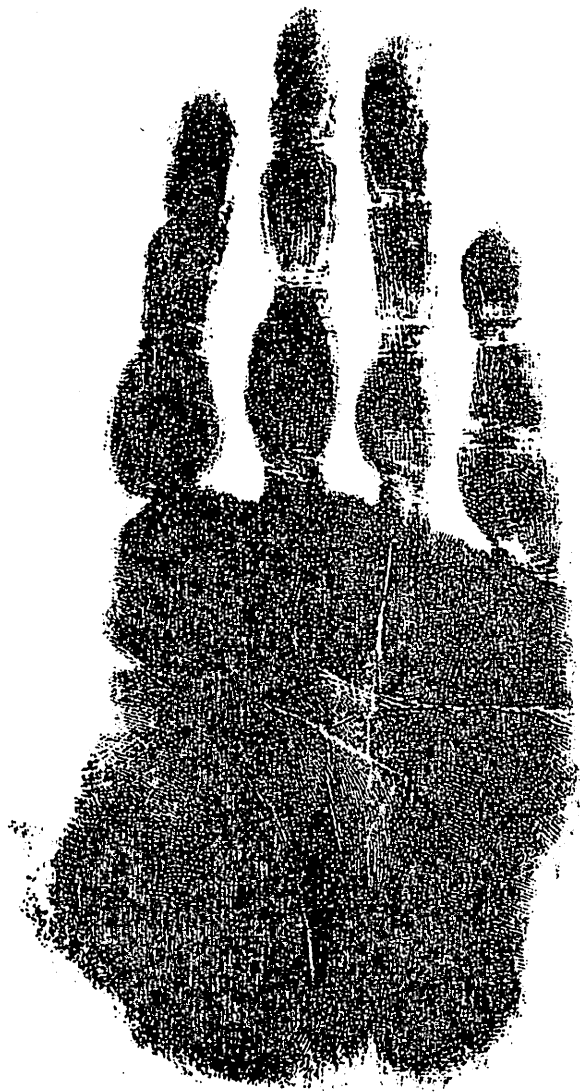
This hand is different from the hand of the average successful man in that the Head line is not especially strong -- not clear cut or long. It ends in a fork, indicating an ability to write. Its slight separation from the Life line shows independence of thought.

But the Head line is not the dominant line of the hand, nor is the intellect the dominant trait of this man. He is not so much the ivory tower scholar as he is an idealist who is devoted to human welfare.

The Heart line is a splendid line, strong and long, ending on Jupiter. One of its forks goes way up to the edge of Jupiter. This fork of the Heart line seems also to coalesce with the line of Intuition, showing an intuitive power of judging and dealing with people.

The Life line is splendid -- clear cut and well-rounded around Venus and fortified by several inner parallel lines. This man has had vigorous health all his life.

The shape of the hand is square and strong; the finger tips square with a slight trend toward the oval, indicating sensitivity. The length of the fingers indicate a philosophical tendency.



Communications Expert

Female

Age 32

Figure 4  
Communications Expert

This is a mixed hand. The hand itself is squarish, but the fingers slope together at the top, showing a good deal of sensitivity. Yet the shape of the hand and the squarish finger tips indicate strength of character able to overcome obstacles in spite of the sensitivity. The shape of the fingers indicates a philosophic nature.

The Head line is clear cut, showing a good clear mind, with enough imagination to be creative.

The Heart line runs horizontally, not curving up, and is not very long. This person is unmarried. All such heart lines indicate the governance of the intellect in matters of romance. Such people may fall in love, but they do not easily marry.

This hand is very free from little lines -- a sturdy nature allowing no one to get in the way.

There is an unusually strong line under Apollo, showing unusual love of beauty.

The Life line is excellent -- firm, well-rounded, and long -- showing excellent constitution.

All in all, this is the hand of an able person -- an unusually strong hand for a female.





Figure 5

Gifted inventor and  
industrialist  
Age 50

Figure 5  
Inventor and Industrialist

A mere glance at this hand reveals the extraordinary length of the Head line, its curve downward toward the Moon, and its fork at the end. Notice also its separation from the Life line indicating independence. This is a very unusual Head line, and its possessor is a very unusual man.

He is an idealist, deeply interested and active in a religious movement. Notice how the Heart line goes toward Jupiter and how this Mount itself is marked with lines, one of them going up from the Head line. This indicates that heart and head join together in serving this man's spiritual vision.

Notice the line of Intuition curving from base to Saturn to Mercury.

The short line, running down from the Heart to the Head, indicates a partial joining of these two sides of his nature, causing his heart as well as his head to enter into his judgments, decisions, and actions.

The shape of the hand is square and sturdy, with medium length fingers tending to be square at the ends. The Life line is also strong and sturdy. This type of person can endure strain.



Figure 6.

Wife of Figure 5

Figure 6  
Wife of Figure 5

The Heart line is strongly emphasized and goes toward Jupiter, and Jupiter itself is strongly marked, indicating strong spiritual tendencies.

The line of Intuition circling the Mounts of Saturn and Apollo is unusually strong.

The hand has many fine lines, indicating psychic powers.

The hand is long, the finger tips oval -- a sensitive but also strong nature.

The Head line is more straight-thinking and logical than those of her husband's. This makes a good balance for her husband's imaginative and creative powers.

Her husband once wrote me: "My wife does have a practical, common sense intelligence. She has a down-to-earth wisdom that gives her a capacity for continuous accomplishment that a dreamer would never be able to match. She has an immense capacity for understanding the needs of others, and this, of course, gives her a motivation far beyond herself. "

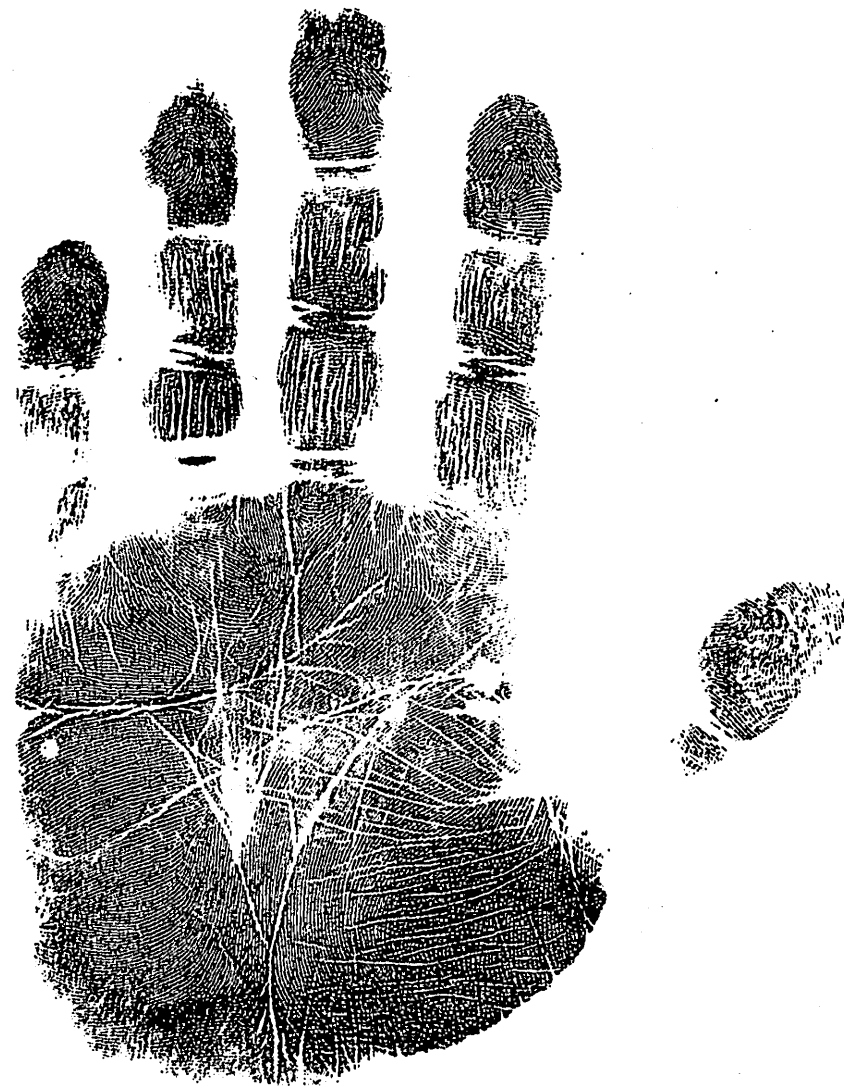


Figure 7  
Political analyst in State Dept.

Figure 7  
Political Analyst

Note the unusual length of the Head line, right across the hand, and curving enough onto the Moon to show imagination and creative ability.

Note the Heart line, tending toward idealism but not too strongly so. It also branches toward the Head line, showing a kindness of temperament.

The Fate Line, or line of Destiny, is very clear.

Note the line running down from Apollo, the Mount of beauty, showing a love of beauty which this subject expresses in amateur photography.

Note the unusually strong Life line. This man is in rugged health.

Note the shape of the hand, large and square, with short fingers, showing active temperament, and square at the tips.

This is a hand in which strong intellectuality is balanced by active temperament and splendid vitality.



Figure 8

Senior Civil Servant  
Age 30

Figure 8  
Senior Civil Servant

Let us look at the hand of this young man who has had an unusually successful career in government service, reaching the highest classification early in life.

The Head line slopes onto the Moon, curving down rather sharply at the end. There is a great deal of imagination here. It would tend to be excessive, if not kept under control by the subject.

The Head line is joined to the Life line for some distance, much more than is normal. This means lack of freedom and independence in childhood, true for this young man.

The Heart line is also unusual in its two long branches at the end, one toward the Head line and one well onto Jupiter. This indicates a strong spiritual tendency.

The Life line, somewhat cut up at first, grows excellently. There is plenty of vitality here.

The markings above the Heart line, presumably the Girdle of Venus, are unusually strong and bespeak powers of intuition.

This hand is full of little lines running horizontally, and cutting the Life and Head lines. This is apt to mean interferences in his life, especially by people getting in his way.



Figure 9

Engineer in Electronics  
Age 30

Figure 9  
Engineer in Electronics

In this hand no one line seems to be dominant. The Head line is excellent, clear-cut, evenly curved, and going down somewhat on the Moon, indicating imagination and creative ability.

The Heart line is far from being passionate. It goes up strongly on Jupiter, indicating idealism.

There is considerable marking of the Girdle of Venus, indicating intuition.

The fingers are rather long, those of the thinker, and a bit oval at the end, indicating sensitivity.

The most impressive thing about the hand is its richness in markings of all kinds, indicating psychic qualities and sensitivity to impressions of all kinds.

There is Celtic background, and this is a characteristic Celtic hand.



Figure 10

Wife of Figure 9

Figure 10  
Wife of Figure 9

The wife of the foregoing figure is a splendid mate for him. She is a different temperament from her husband. The Heart line is affectionate as well as idealistic. She also has intuition lines. But, in general, her hand is free from the many little, fine lines on her husband's hand.

Notice the long fingers, typical of the actress. Earlier in life she took part in school plays.



Figure 11

World famous religious leader and  
organizer  
Age 70

-86-

Figure 11  
Religious Organizer and Leader

In this hand, whatever there is of a Head line is conjoined with the powerful Heart line, that, together with the powerful Life line, dominates the hand. This situation indicates the subject is all heart. This does not mean lacking intelligence, but that the intelligence is made subordinate and obedient to the heart. And it is this warmth of heart which has enabled him to build up a religious institution, the purpose of which is to spiritualize man's daily life.

The Fate line is well-marked. The Life line is strong and powerful, and fortified by several interior lines.

Mercury, the Mount of sociability, is well-marked. Also, the horizontal lines on Venus show a warmth of nature and great sociability. The line under Apollo shows strong love of beauty.

The square shape of the hand and medium length fingers show strength and sturdiness in the hand of a doer rather than a thinker or dreamer.

Over and above all else in the hand is its richness of markings.

-87-

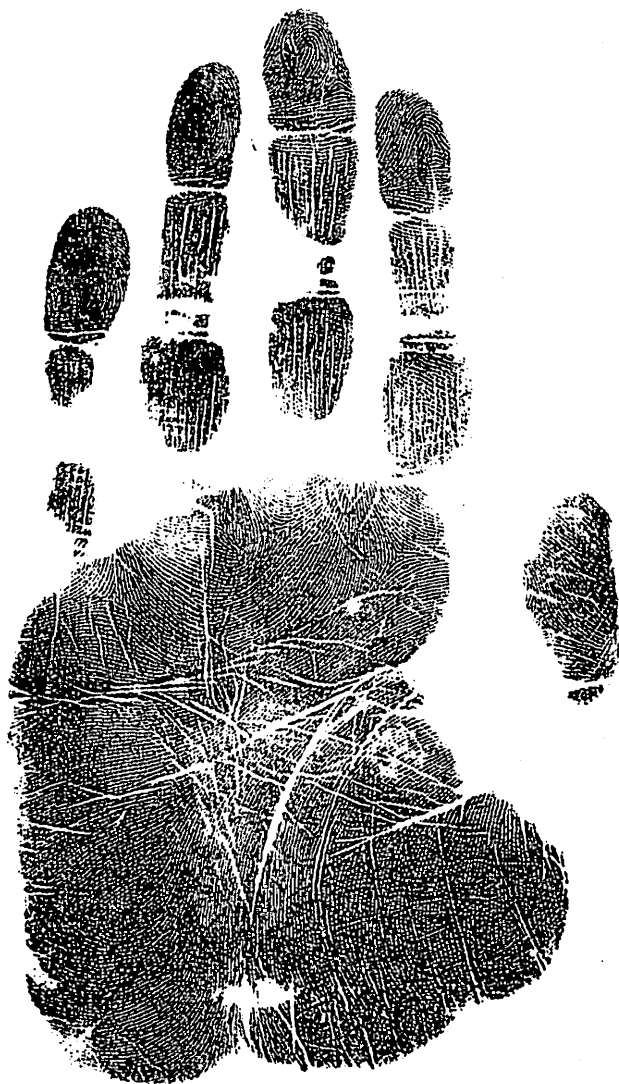


Figure 12

Specialist in Internal Medicine  
Age 65

Figure 12  
Specialist in Internal Medicine

The reader should study this hand very carefully. Note the Heart line reaching down toward the Head line, and branching out to it in places. With this man, Head and Heart tent to be one -- a very kind heart, a splendid mind. The Head line is long and powerful, but it does not too much dominate the hand.

The Life line is strong. It needs to be for the work this man does daily.

As Hospital Administrator, this man has taught classes in physical diagnosis as well. He served on important committees, often as chairman, or medical administration.





Figure 13

Brilliant young investment  
analyst

Age 35

-90-

Figure 13  
Investment Analyst

The Heart line is very strong on this hand. Such a line, strong, firm, dominating the hand, and rising way up to the crotch between Saturn and Jupiter implies a kindly, generous nature capable of idealism and spiritually susceptible. There is integrity here, as well as goodwill.

The Head line is strong, also, though not long enough to indicate tendency toward a purely scholarly career. But it is clear-cut, indicating great clear-mindedness, and it slants very slightly toward the Moon, indicating imagination, under control.

An interesting feature of this Head line is its separation from the Life line at the beginning. This never fails to indicate independence -- the greater the separation, the greater the independence.

The Life line is strong and clear, indicating good health and metabolism.

The medium to short length of the fingers and their square endings indicate ability to surmount obstacles.

The absence of little criss-cross lines on the hand indicates a firm nature that does not permit any unnecessary interference from other people.



Figure 14

Gifted and devoted wife  
of Figure 13

Figure 14  
Wife of Figure 13

This hand is typically feminine, narrow and somewhat long rather than square. The Head line is longer than that of her husband, and she is inclined toward study and thought-life. There are traces of the Intuition line circuling from Mars to Jupiter. This line will probably grow stronger as she develops her intuition.

Notice the distance of the Head line from the Life line at the start, indicating independence.

This hand is typically feminine in the presence of little extra lines, indicating sensitivity to environment.

The Life line is excellent up to about 50 years of age. Then it weakens, but continues.



Figure 15

Public servant and gifted  
administrator -- Female

Figure 15  
Public Servant

This is a gifted hand. Its strongest and most outstanding line is the Heart line. This line clearly dominates the hand and branching up onto Jupiter indicates idealism and humanitarianism. Also, Jupiter is strongly marked, indicating a tendency toward interest and earnestness in religion.

The shape of the hand is more squarish than is usual for a woman, and the finger tips are squarish, indicating strength and power of personality.

The Head line is peculiar. The main Head line branches down strongly onto the Moon, but this tendency -- an over-tendency toward imagination -- is balanced by the branch of the Head line extending out horizontally on the hand. Without this balance, one could read the main Head line as showing a dangerous tendency toward introversion and imagination.

As it is, the Head line shows power of imagination. The hand also indicates ability to write.



Figure 16

Daughter of Fig. 15. A gifted young woman who has not found herself.

Figure 16  
Daughter of Figure 15

The Head line is extraordinary. In the first place, its separation from the Life line shows extreme independence. The Head line is extremely long, going clear to the edge of the hand. In fact, it could not be much longer. Then there is the long fork going down on the Moon, showing imagination and ability to write.

The Life line is not very deep and strong, but it is well fortified by the subsidiary line parallel to it, and between it and the thumb. Such subsidiary Life lines should be noticed, if occurring, as they tend to fortify any weakness in the Life line.

There is a slight line of Intuition and a slight line of Mercury indicating sensitivity. This hand has other little markings, which might be interpreted as a bit unfavorable. Her Fate line does not show a clear vocational guidance and power of achievement.

Her Heart line and markings on Jupiter are somewhat similar to her mother's, indicating interest in spiritual things.



Figure 17

Gifted artist and man of  
adventure  
Age 55

Figure 17  
Artist and Man of Adventure

This hand is strong, thick, stalwart and squarish with fairly short fingers. This is the typical hand of the painter or artist. Finger tips are square, indicating ability to buck the world.

The mounts are full, indicating a warm nature, also strong sense of color.

The Heart line is strong and ardent. The Head line curves radically down onto the Moon, indicating an imagination that is almost excessive -- certainly helpful for a cartoonist.

The Life line is strong and long. This man has great vitality. The vertical line under Apollo indicates love of beauty and art.

The Head line is quite separate from the Life line, showing a strongly independent nature.

The line of Fate is clear and good. This is a man who fought against great obstacles in order to achieve a purpose and a career.

The little horizontal lines in the middle of the hand show a tendency to be bothered and blocked by people crossing his path.

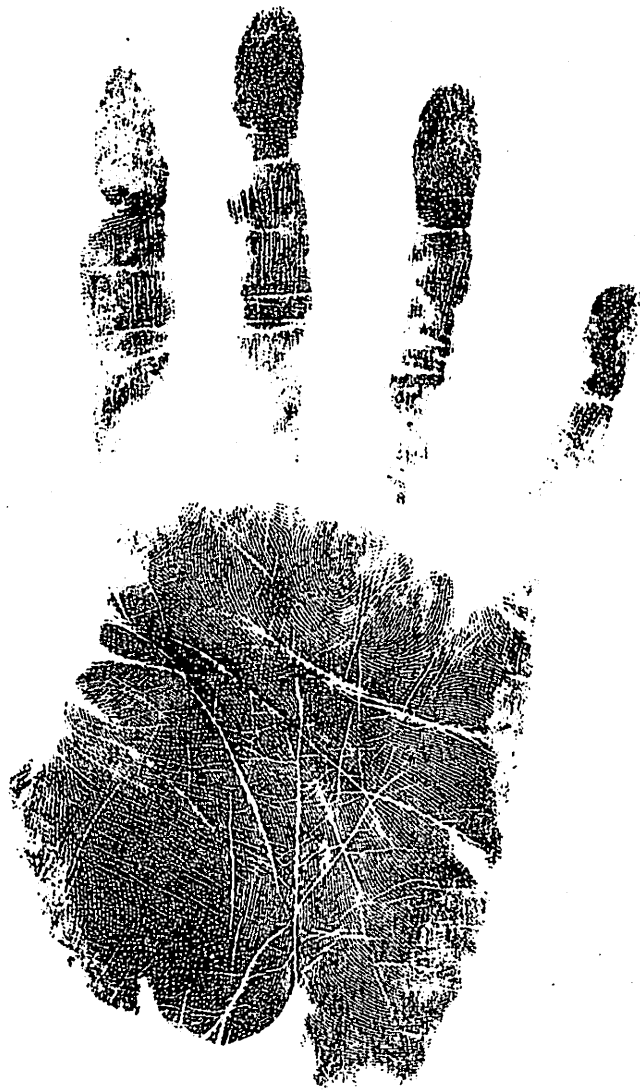


Figure 18

Gifted and highly successful  
public service official

Age 48

Figure 18  
Public Service Official

This is the hand of a very gifted man. The Head line is excellent, reaching clear across the hand. The slight slant onto the Moon indicates imagination and creative ability. The fork in it is supposed to indicate literary ability.

The Heart line, reaching out toward Jupiter, indicates idealism; and Jupiter itself is marked with a square showing an innate tendency toward the idealistic.

A line of Intuition is observable starting from between Jupiter and Saturn. And the line of Mercury, running from the base of the palm toward the Mount of Mercury, indicates sensitivity.

The line of Destiny, running from the base of the palm toward Saturn, is very clear and decisive. This man knows what he wants in life and knows how to pursue it.

Strangely enough, for such a man of action, his fingers are long and the tips are more conic than square, indicating a sensitive and philosophical nature.



Figure 19

Devoted and able wife and  
helpmate of Fig. 18

Figure 19  
Wife of Figure 18

Notice the sturdy quality of her hand, its breadth and thickness, and the square finger tips. In a man, such a hand would belong to an engineer or managerial person. Look again at her husband's hand and see how different it is -- long, fairly narrow, with oval finger tips -- the hand of a person inclined to dreaming and with a rich inner life.

She has been a perfect balance to her husband and a great help in every way.



Figure 20

Religious enthusiast and spiritual  
philosopher  
Age 26

Figure 20  
Religious Enthusiast & Spiritual Philosopher

The first thing we notice about his hand is the length, and especially of the fingers. This is the hand of a philosopher. Long thin fingers, ovate at the end, long distance between the base of the thumb and the beginning of the first finger -- this is in essence a spiritual hand.

The lines of the hand are also very unusual. Note that the Head and Heart lines coalesce. This connotes a loving, kindly compassionate nature, naturally flowing out to others, not given to self-seeking.

But there is another line above the Heart and Head joint line. It looks like a Heart line, but begins higher up and runs parallel to a strong line of Intuition curving down from the base of Jupiter. It shows enhancement of the spiritual and compassionate nature.

His Fate line is clear indicating that he knows what he wants in life, and knows how to concentrate on it.

But notice the Life line -- it is short, suddenly terminating, perhaps picking up at the base of the hand.





Figure 21

Gifted young mother of a gifted  
child (Fig. 22)  
Age 28

Figure 21  
A Mother

This young woman is cultured and gifted. The Head line is good, showing a clear logical mind. The fork at the end is supposed to show literary ability.

The Heart line is strong. It somewhat dominates the hand, showing loyalty and devotion to high ideals.

There is a slight touch of Intuition above the Heart line.

The hand is squarish, fingers relatively short, tips squarish and strong.

The whole hand shows an able and sturdy personality.



Figure 22

A very gifted child, Age 4 1/2

Figure 22  
Male Child of Figure 21

This is the hand of a young child, 4-1/2 years of age. It is fully mature in its markings.

Notice the similarity of this hand to that of the mother. The Heart line is similar. There is more Intuition here. But notice the Head line. It is somewhat similar to the Mother's, but it is very long. This Head line indicates a very gifted child.

Notice the Life line extending strongly around the base of the thumb.

The fingers are short, showing an active nature.

From here on, reverse the process. Instead of reading the author's study of the hand, make your own analysis of the hand print shown. After you have made your analysis, compare it with the author's analysis, which will be on the following page.



Figure 23

Assistant Director, National Air Museum  
Age 48

Figure 23  
Assistant Director, National Air Museum

First, notice the general shape of the hand -- squarish, strong, with fairly short fingers square-tipped. This is the hand of the managerial type, the entrepreneur, the engineer.

The line that strikes attention at first glance is the Life line -- unusually strong and sturdy, as is indeed the physical constitution of this man.

The Heart line is also very strong. This man is innately humanitarian.

The line of Intuition above the Heart line is unusually strong for a man.

The Head line is unusually curving down onto the Moon, indicating creative imagination. It ends in a fork, indicating literary ability.



Figure 24

Government executive

Figure 24  
Government Functionary

The most notable thing about this hand is the Heart line reaching way across the hand, horizontally, instead of curving up toward Jupiter. Usually such a Heart line is joined with the Head line to make but one line of both. But here the Head line also exists in its normal place. This is a very unusual marking. What does it mean? Certainly the heart dominates in this man.



Figure 25

Manager of an Automobile Service  
Station--of much greater ability than  
his position

Figure 25  
Manager, Automobile Service Station

The most noticeable thing about the hand is the psychic quality of it -- many little lines criss-crossing the hand, indicating Celtic racial background.

Intuition is strong.

The lines in the hand are not strong. The Head line is long, showing lots of intelligence, but it is weak and wobbly. The Fate line is also weak and wobbly, showing a lack of dynamic decision as to career. The Moon is badly cut up with little lines. The whole hand belongs to a man who lets people get in his way and tangle him up.



Figure 26

Successful research engineer

Figure 26  
Research Engineer

This man's hand is the typical hand of the engineer. It is large, square and solid. The fingers are rather short and quite square.

The Head line is excellent -- quite long and forked at the end.

The Heart line shows idealism.

There is a strong line under Apollo, showing love of beauty. There are slight signs of Intuition.

It is the hand of a man one could expect to become successful.



Figure 27  
Health Service employee

Figure 27  
Health Service Employee

This young Italian-American is studying for his doctorate. He has a very good mind, logical and scholarly. He also has a good heart to balance, a nature flowing out to people.

The Head line is good. The Heart line is good. There is a line under Apollo, indicating love of beauty.

This is a winning, well-balanced personality. Intellect and emotions are well balanced. The hand is squarish, indicating sturdiness. The fingers are long, indicating philosophic tendency, and somewhat oval at the tip, indicating sensitivity.



Figure 28

Wife of Fig. 27



Figure 28  
Wife of Figure 27

The hand of the wife of figure 27 shows that her Head line is stronger than that of her husband's and shows independence.

Her Heart line is excellent, long and reaching into the Mount of Jupiter indicating integrity and tendency to the spiritual.

She has a strong line of Intuition.

For a female, her hand is unusually square and strong. Her fingers are somewhat short, showing a more active nature than her husband's. And the tips are squarer than those of her husband.



Figure 29  
Aerospace scientist and museum executive--Age 50

Figure 29  
Aerospace Scientist & Museum Executive

The most striking thing in this hand is the Head line. It is strong, unwavering, deeply grooved, longer than normal, forked at the end and curving down gradually on the Moon. Also, note the wide distance between the Head and the Life lines. All the characteristics of the Head line as noted indicate a very clear-cut scientific mind, with a creative imagination, always subordinated to scientific reasoning. The fork at the end indicates the ability to write.

Very important in this Head line is its distance, at the start, from the Life line. This indicates extreme independence.

The Heart line is very good, indicating loyalty and altruism. The intellect is certainly dominant, however, in this hand.

There is a line of Intuition which is of help to a scientist. The strong, clear Fate line indicates a clear conception of what one wants and persistence in following it up.

The Life line is strong and vigorous, with a weak place in the 50's, however.

The shape of the hand, the medium length of the fingers, and the slightly conic shape of the tips indicate a strong active nature that is more sensitive than one would think.



Figure 30

Gifted wife of Fig. 29

Figure 30  
Wife of Figure 29

The Head line curves onto the Moon, as does her husband's, and it also is separated from the Line life, as is her husband's.

This hand is strong for a feminine hand, rather broad, with squarish finger tips. The hand is free from criss-cross lines. All this shows a sturdy nature able to find its way in life without difficulty.

Notice that the Fate line is strong and clear-cut, and that it starts from an unusual location, well onto the Moon, which is the mount of imagination. This often indicates a public career.



Figure 31

Daughter of Figures 29, 30  
Age 17

Figure 31  
Daughter of Figures 29 and 30

This young lady has a gifted hand, of splendid character. Here the coalescence of Head and Heart occurs strongly, and her life interests bear out this indication of an unusually kindly heart.

Her Fate line is strong, as is her line of Intuition.



Figure 32  
Son of Figures 29, 30  
Age 12

Figure 32  
Son of Figures 29 and 30

This hand has that rare combination of Head and Heart lines that betoken a warm heart that goes out lovingly to all people.

Notice that there is a subsidiary branch of the Head line going down onto the Moon, and that the Fate line begins on the Moon as does the mother's. He shares his mother's trend toward the arts.

The square hand with square finger tips shows a sturdy nature.

The Head line does not separate from the Life line, as in the hands of both parents.



Figure 33

Highly successful and creative  
insurance man

Figure 33  
Insurance Man

Beginning with the general shape of the hand, its squareness, medium short fingers and square finger tips indicate a sturdy and forceful character, able to forge ahead against obstacles.

This strength of personality is further seen in the clearness and strength of all the lines, and the complete absence of those little cross-lines which appear in the hands of people who are too much influenced by their human environment.

The Head line shows a logical and scientific type of thinking. It is longer than usual, showing high intelligence.

The Heart line is strong and steady, going toward Jupiter. This man will be capable of idealism and of interest in spiritual things, but he will not go off balance in this direction.

The Life line is strong, indicating a good constitution.

There are strong lines under Apollo, indicating a love of beauty.



Figure 34

Educator, author and  
lecturer

Figure 34  
Writer and Educator

This hands shows a combination of intellectual and practical nature. It is squarish, with medium length fingers, square-tipped, indicating ability to work against difficulties.

The Head line is long, and forked at the end. The fork is supposed to show ability as a writer. The Heart line is not passionate, but it tends toward the Head line.

The Head line is separated by quite a distance from the Life line, indicating a very independent nature. The Head line shows practical scientific thinking. There is a strong line under Apollo, indicating great love of beauty.

The line of Intuition, curving between Jupiter and Mercury, is strong.

The Life line is vital.



Figure 35

Picasso  
(LIFE magazine)

Figure 35  
Picasso

Note how square the hand is, with short fingers. This is the typical artist's hand, as it is the hand of those whose work entails the use of the hand -- engineers, sculptors, painters. The short fingers denote an active rather than a contemplative nature. The spatulate finger tips show extra ability to fight against opposition and overcome difficulties.

The thickness of the hand indicates warmth of temperament. The Life line is strong -- very strong as it shows up on the left hand. The Heart line shows warmth, but not the temperament of the family-type man. The Head line curves down onto the Moon, showing imagination. The line of Destiny is strong in both hands.



Figure 36

Printer



Figure 36  
Printer

The hand's square shape shows a definite trend toward the manual arts.

The Head line is interesting, because it is unusual. Notice the break in it, and the lateness in separating from the Life line. While the clear-cut quality of the line shows good intelligence, it is not the kind of mind that shows a love for pure scholarship.

What is the dominant line in the hand? It is not the Head line, but the Heart Line. This line shows dominance. What does that mean? Our interpretation is that he is so kind-hearted he is apt to be imposed upon.

## Chapter VII

### Summary

Upon completing the foregoing pages, the reader has enough to start him in the fascinating art (not yet a science) of hand reading. We have purposely omitted further details for two reasons: first, we doubt the traditional values attached to these details -- interpretations descended from the distant past, and unverified; secondly, it is best for the novice to start out in a simple way, attempting to read only those details that are of major importance in reading character in the hand -- details the reading of which can be immediately verified.

All the points brought forward in this book can be verified on the spot. The amateur palmist is therefore in a position to scientifically observe and record. The more hand readings that are made and scientifically recorded over the world, the sooner will hand reading emerge from fantasy and become the science that it ought to be.

If UFO's are worthy of amateur clubs, surely palmistry, under the more dignified name of hand reading, is worthy of similar treatment. Amateurs might eventually club together, form an association, and publish a magazine. All this would hasten the scientific development of this strange form of character reading.

We say "strange" because it seems ridiculous that mere lines in the hand can point to factors of personality. But medical science is beginning to realize that this may be so in regard to certain details. A further study of the subject can extend the presently admittedly narrow validity to a broader scope.

How can hand reading be of real value to humanity?

First of all, it can help the parent understand the child. Strong tendencies are certainly shown in the hand, and these deserve sympathetic understanding and treatment. For instance, a separation of the Head line from the Life line, showing a very independent nature, should guide the parent in the training of such a child, as requiring a different method from the training of a docile child.

Scientific hand reading would aid doctors and psychiatrists to understand their patients. Medical practice must eventually change back in part to the old style family doctor who knew his patients and devoted his art and practice to their needs as indicated by all-around survey of their lives. Hand reading would help such sympathetic doctors to understand their patients' personalities and personal needs.

Palm readings also bring one into more intimate understanding of people. It will enable you to read their personalities as nothing else can.

Hand reading can be a help and a delight to the amateur in deepening his social contacts and his friendships, for it will not only help to understand the old or new acquaintance, but it will immediately create a closer and more intimate relationship. For in this sympathetic context people will speak more intimately than usual of themselves and their problems.

And if you want social fun and excitement, just start in reading hands at any social gathering. As soon as you are seen doing this, a line will begin to form. "Oh, do you read palms? Please read mine!"

A good amateur palmist thus cannot fail to become a social favorite. And some hand the unmarried novice thus holds may lead to successful matrimony! Just try it!

So hasten to launch yourself, reader, upon this fascinating career of scientific hand reading. It will bring you close to people. And as you can gain power and insight, you will be able to help people by your readings. Realize how the writer of this book started out wholly on his own, learning chiefly by doing.

Proficiency in any art is gained by practice. And this is especially true in the art of palm reading. As you go on in this field of effort, the time will come when hands will

fascinate you. We sometimes pick up a person's hand that interests us, without even asking the owner's permission to read it. People do not generally resent such action. They are only too glad to have a reading.

20 - <sup>A</sup> *from work on edited book*

44-45 - <sup>\*</sup> *'Abdu'l-Baha'*

52-53 - *Breakfast: erroneous ideas*

54 - *Balance of head & heart*

64 - *recommended book on palmistry*

## STANWOOD COBB

Stanwood Cobb has established himself as a leading authority on the subject of genius, with his book "Discovering the Genius Within You" and "Importance of Creativeness."

In 1918 Cobb organized the Progressive Education Association which has exerted a profound influence on education in this country, and of which he became president.



In 1919 Cobb married Nayan Whitlam of Toronto, Canada, and founded the Chevy Chase Country Day School to carry out his ideas of education.

Stanwood Cobb is the author of some 30 books on religion, education, and philosophy, and several volumes of poetry and verse. He was the editor of the Baha'i Magazine, and instrumental in founding the Progressive Education Magazine. His books on the Baha'i Faith have been translated into various languages and widely circulated. His "Islamic Contributions to Civilization," which brought him a personal letter of thanks from King Faisal of Saudi Arabia, has been translated into Urdu and published in Pakistan.