

This is the first book of its kind that connects Chinese Palmistry with Feng Shui, using symbols that appear on the hands to make predictions about an individual's future as well as the energy in their environment.

# Dictionary of Chinese Palmistry Symbols

by Sulabh Jain, PhD.

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Dictionary of  
**CHINESE**  
**PALMISTRY**  
Symbols



Including Feng Shui through Palmistry

**SULABH JAIN, PhD**

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# Indian Palmistry and Chinese Palmistry

Now that we have had a look at the development of the trigrams, and the philosophy behind it, we can now try to understand the development of palmistry in China and how it compares to the systems in India. But first, I must make a confession. I am biased in favour of Indian palmistry. That is the system that my grandfather taught me, and I have been using the systems of Indian palmistry for most of my professional career as a palmist. I don't have any criticisms of Chinese palmistry, in fact I have a great appreciation for its tradition as this book should prove, but I am more familiar with the Indian systems. In this book I have done my best to be authentic to the original Chinese systems, but I acknowledge that I may not do justice to it in the way that a native expert may.

It is the consensus of historians that palmistry originated in India sometime in the early part of the Vedic age (approximately 1500 BCE). Strangely, this date is not based on any specific historical evidence such as the carbon dating of ancient palmistry manuscripts, but because it fits into a larger historical narrative. Indian palmistry references many

Vedic gods such as Guru (Jupiter) and Surya (Sun), so historians in the early part of last century assumed that Indian palmistry cannot predate the worship of these gods. However, in recent decades actual historic evidence is coming to light that is pushing the Vedic age back in time. Some historians are suggesting that this period of time actually began around 1800 BCE whilst others are suggesting that it could be as old as 3,000 BCE. There are a few historians today who suggest that palmistry may in fact be prehistoric in origin, dating to India's Neolithic period of pre 3000 BCE, in a similar way that the I Ching developed in China's Neolithic. Because of this, the date of the origins of Indian palmistry is slowly being pushed back to match these dates also.

Unfortunately, there is no historical evidence to prove the antiquity of Indian palmistry in a definitive way, as most of its ancient texts were passed through generations in an oral tradition. Those that were written down, were done so on palm leaves and have decomposed<sup>17</sup>. Some of the oral traditions of India do have references to palmistry such as the Ramayana<sup>18</sup> and the Mahabharata<sup>19</sup>, so based upon these literary

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<sup>17</sup> There are rumours of some palm leaf manuscripts that still survive in obscure Indian temples today, but they are jealously guarded by priests who forbid disclosing them to other people on religious grounds.

<sup>18</sup> For example, when Sita asked Hanuman to describe Rama he replied that "Rama has four lines on his right thumb". Sundar Kand 35:18. See my book 'Valmiki's Astropalmistry: The hidden code of Astrology and Palmistry within the Ramayana' for more information on this system.

references, historians are certain that palmistry must have been in widespread use in India in the early Vedic age at least as early as 1200 BCE, if not earlier. From India, the practice of palmistry spread throughout the known world into China, Babylon, Israel, Egypt and Greece. From these centres of civilisation, the practice of palmistry spread throughout Europe, the Middle East, Africa and Asia.

Fortunately, the Chinese do have a historic record of the advent of palmistry to their culture. The earliest known record of this system of knowledge in China comes from approximately 700 BCE during the Zhou Dynasty (1146-256 BCE), before the Hundred Schools of Thought period. Palmists from India must have spread their knowledge into China around this time. We can safely assume that the influence of Indian palmistry spread northward through Tibet and into the North-eastern territory of Zhou long before this date. This would mean that there was an 800-year period of time between the development of palmistry in India to its first expressions in China. And then from that time, it took a further 500 years for Chinese palmistry to develop into a unique system that could be said to be distinct from anything in India. In fact, as early as 400 BCE (during the Hundred Schools of Thought era)

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<sup>19</sup> Narada asked Yudhishtira, “Is the Astrologer that you have employed skilled in palmistry and in interpreting omens” Mahabharata Book 2: Sabha Parva: Lokapala Sabhakhyana Parva: Section 5

palmists were experimenting with combining their art with Chinese medicine and acupuncture<sup>20</sup>, and by 250 BCE Taoist schools were using palmistry as a meditation tool. Both of these applications of palmistry, Chinese medicine and Chinese meditation, were distinct from Indian Ayurveda and the Indian meditation systems. So, we can estimate that it could have been the period of time between the Hundred Schools of Thought era (600 BCE) and the Warring States Period (400 BCE) that Chinese palmistry completed its genesis into a unique system of divination that could be integrated into Feng Shui and other systems.

Therefore, we should look at the philosophical changes that took place within palmistry during its transition from Indian palmistry into Chinese palmistry, as it was during this period that China itself was transforming its philosophical roots.

The primary philosophical difference between the Chinese and the Indians is fact that the Indians believe in karma, a system of past life actions that would yield consequences in the future. For them, Indian palmistry was a spiritual tool to determine the actions of the past as a means of coming to terms with one's present circumstances in life.

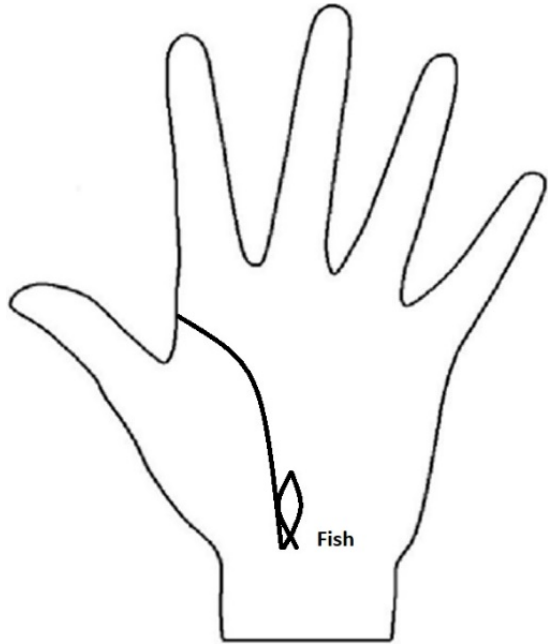
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<sup>20</sup> It should be noted that Chinese palmistry became a dominant feature of Chinese medicine much later, during the Ming dynasty around 1400 CE.



Therefore Indian palmistry developed into a system that could make accurate predictions out of philosophical necessity. As it developed, Indian palmistry incorporated meditation techniques and other systems to help an individual to balance their karma. To the Chinese, who did not embrace the idea of karma until the entry of Buddhism into their country, palmistry was a tool to locate and understand Chi. This Chi, as we discussed earlier, is a universal energy that could determine the will of Heaven in relation to the will of Man. This made Chinese palmistry far more esoteric, and less dependent on the need to make predictions than its Indian counterpart. Therefore, the Indians were using palmistry to locate and balance karma, and the Chinese were using palmistry to locate and balance Chi. This may seem like the two cultures were trying to achieve the same outcome by using different terms to explain the same thing, as Chi and Karma are both intangible concepts that have a strong spiritual influence on an individual. However, the subtle differences in philosophy has led to a completely different outcome in the palmistry systems that were developed. Karma can explain the connection between an action and its reaction, what we have done and what will happen to us. Whereas Chi is energy, a universal force that because of its universality influences an individual. Therefore, Chi is closer to the Hindu idea of Brahman, an ultimate universal reality that transcends time and space, whereas karma is the cycle of action and reaction that separates all souls from realising Brahman.

It is this primary difference, between Chi and Karma, that marks the main difference in how Indians and Chinese interpret a palmistry symbol. Simply speaking, a palmistry symbol is a combination of several lines on the hand, that collectively add a unique interpretation. For example, the Fish symbol



can be interpreted as a deviation from the life line at a late age that would lead to wealth. And whilst this is the correct interpretation from the point of view of palmistry, the lines that would form this deviation just happen to look like a fish. So, this combination of lines has been called the ‘Fish symbol’ and wherever it appears it is said to be a sign of wealth. But to the Indians, these symbols are a sign of Yogas (which is a word that in this context can loosely be translated as karmic consequences). In other words, a person with a Fish symbol on their hand has previously done an action that will result in the karma of wealth being given to them. Their accumulation of wealth is the yoga of the Fish, or the process by which that karma is realised. To the Chinese, these symbols are a sign of the Will of Heaven – energy that needed to

be worked with. So, although both the Indians and the Chinese interpret the Fish Symbol as denoting wealth, the source of that wealth differs. The Indian view is that the karma that will result in wealth is a result of previous actions, such as working hard in your career so that you will inevitably earn wealth at a later date. But to the Chinese, the Chi that brings wealth results from outside the sphere of human action, such as the will of Heaven, that originates from the blessings of one's ancestors, an auspicious environment, or plain good luck. This leads to profound theological implications in the interpretation of each symbol, especially considering that some palmistry symbols are originally Indian but have been renamed/reworked to fit into Chinese thinking.

Originally there were thousands of different palmistry symbols that the Indian systems identified. Or to put another way, there were many combinations of lines that the Indians used in palmistry. Over time, this list of palmistry symbols shrank as a result of knowledge being lost over several millennia until only a handful of them are known today<sup>21</sup>. We can guess that this may have happened between 1500 BCE and 700 BCE as this is when the knowledge of palmistry moved into China and also the fact that Chinese palmistry does not have thousands of symbols within its schema. Of the symbols that are used in Chinese palmistry,

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<sup>21</sup> I have catalogued these symbols in my book *The Dictionary of Indian Palmistry Symbols*.

some are of Indian origin, and some are uniquely Chinese. For example, some Chinese palmistry symbols are formed by small lines that are pictographs of Chinese words. These symbols are not found in India. This tells us that the transmission of this body of knowledge took place at a time when Indian palmistry was spreading throughout the known world, but that it took several centuries for Chinese palmistry to develop, create and interpret its own palmistry symbols. Therefore, there is some overlap between the two systems of palmistry and there are some unique symbols in Chinese palmistry. Curiously, not all Indian palmistry symbols are present in China, such as the Axe symbol. From this we can speculate that there must have been several Indian symbols that were developed in India after 700 BCE. Therefore, there are some Chinese symbols that are originally from India and there are some that have been developed indigenously within China itself many centuries later.

One major difference between the Chinese palmistry symbols and their Indian counterparts is that the Indian symbols are associated with different deities. For example, the rope symbol was associated with the god Shani (Saturn)<sup>22</sup> in Indian palmistry, whereas in Chinese palmistry, where this Hindu god does not exist, the rope symbol is not connected to Saturn or any other deity for that matter. Because the Indians

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<sup>22</sup> P64, Dictionary of Indian Palmistry Symbols, Sulabh Jain, Xlibris, 2017

connected their palmistry symbols with different gods, Indian mythology developed around the use of these symbols. So, a deity that interacted with a rope symbol in a mythological story was analogous to that deity personifying the qualities of a rope. In this way Indian mythology and palmistry correlated well with each other, and this tied into other Indian Jyotish systems such as astrology and Vastu. Thus, Indian mythology became the glue that bound Jyotish together. The Chinese did not do this, despite both cultures embracing polytheism. The Chinese culture did have myths, but they did not convert the qualities of their deities into palmistry symbols. In part, this may be because at times the Chinese deified historic figures whose mythology could not be altered beyond a pseudohistorical context. For example, the Chinese ‘god of War’, Kuan Kung, was actually a historic general by the name of Guan Zhong (220-265), and even Confucius came to be worshipped in temples as a kind of demi-god. For this reason, there are some elements in the stories of the Chinese ‘gods’ that are factual history, and not based on symbolic truths. It is therefore difficult to connect palmistry symbols to deities within a Chinese context for this reason.

This subtle difference leads to a greater significance, because according to Indian palmists, it is possible to grow or develop a palmistry symbol on one’s hand through the meditation of the deity associated with that

symbol. For example, if you wanted to grow a fish symbol on your hand, then according to the Indian tradition, the spiritual practices and meditations associated with Matsya or Ketu would help to achieve this<sup>23</sup>. This was through a combination of yoga, fasting and meditation centred around those deities. There maybe some neurological basis for this view, since the lines on the hands are formed by neurocircuits from the brain, then it is plausible that engaging in activities that ‘rewire’ the brain, such as specific styles of meditation, may lead to changes in the lines on the hands. In China, where this system of yoga did not exist, there was no system to ‘grow’ these symbols. Remember also, that the Indians viewed symbols as a form of karma (action/reaction), and that they believed that these could be amplified or minimised through yoga (actions). The Chinese believed that a symbol could be grown or removed from the hands based on Earth Chi or rearranging one’s environment through Feng Shui.

Another interesting difference between the Chinese and the Indians in regard to their use of palmistry symbols is that the Indian symbols generally had a ‘positive’ meaning attached to almost all of them. Most of their signs were associated with wealth or happiness. This is not the case in China, where there are symbols with ominous names such as

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<sup>23</sup> This is because the Fish symbol is associated with these gods. See P 41, Dictionary of Indian Palmistry Symbols, Sulabh Jain, Xlibrix, 2017

‘coffin’ or ‘jealous wives’. The Chinese interpret most of their symbols as giving either ‘positive’ or ‘negative’ results. There may be theological reasons for this because the Yin Yang philosophy, the element of Chinese palmistry that we are using in this book, deals with Yang creation (the good) and Yin destruction (the bad). The Chinese embrace the view that negative symbols are a necessity to balance the positive symbols on a person’s hand. In Indian thinking however, palmistry did not work this way. Hindus believe that the god of destruction, Shiva, balances the god of creation Brahma. In this sense there is a creation and destruction duality. But it is the god of preservation, Vishnu, who mediates between the other two gods. And since a great deal of Indian palmistry comes from Vaishnavite monks, worshippers of Vishnu, they assign interpretations to their palmistry symbols that invoke Vishnu’s qualities such as wealth and happiness.

Furthermore, the Indians developed palmistry in conjunction with face reading and other systems that read the marks on a person’s body. This meant that there was a system in place to read symbols on other parts of the body. For example, Indian palmists could examine a person’s feet to find palmistry symbols to add to their interpretation. There is an entire subgroup of palmistry dedicated to reading the lines on the feet. In China, palmists did not look for symbols on the feet. In fact, there seems to be no reference to reading the feet at all in the Chinese tradition.

Furthermore, Indian palmists could identify clusters of palmistry symbols, or groups that these signs would often appear with, such as a Star symbol with a Moon symbol and a Trident together. This cluster would have its own unique interpretation with a slight variation on the meanings of the original symbols. To the Indians, the interpretative sum of several symbols was more meaningful than interpreting each symbol individually, just as the combination of several lines produced a symbol that had more meaning than those individual lines alone. Chinese palmists did not use clusters of palmistry symbols. They restricted their knowledge to the palms alone, whereas the Indian palmists were required to study face reading and other systems as a part of their education. There were historical exceptions to this, but if we look at Chinese palmistry as an extension of the far more ancient I Ching and a development of an Indian system, then this would make sense. The Chinese did not have several thousands of years to develop their systems, they had to do so in only a few centuries (700 BCE – 250 BCE).

This is the most fascinating element of Chinese palmistry. Rather than reinvent the wheel, the ancient Chinese masters instead tried to work out a way to use Indian palmistry within a Chinese schema. This is why the Chinese system of palmistry is so adaptable towards Feng Shui. It is possible to identify palmistry symbols on a person's hands and make



reasonably accurate predictions about their home or environment. Indian palmistry does have this ability too, but it is a far more complex system than what the Chinese developed. In order for an Indian palmist to make such predictions about the state of a person's home, they would need to use the systems of astropalmistry (which is a unique palmistry system that combines astrology and palmistry) and then apply the principles of Vastu (the Indian equivalent of Feng Shui). So, an Indian palmist would need to know palmistry, astrology and Vastu in order to make predictions about a person's home through the lines on their hand. Chinese palmistry did not require such extensive study, through only the trigrams, a Chinese palmist could read a person's hand and easily make predictions about the state of their home. They could also use the same information to make predictions connected to Chinese face reading, or any other system that used the trigrams.

This is important, because the most advanced elements of Indian palmistry correlates to Vedic astrology and other Indian divination systems. So, an Indian palmist was required to learn these other systems, and each system could take years to master. But their Chinese counterpart would only need to learn the trigrams, and from that information, they could transfer their knowledge to other systems. These schools of palmistry are therefore different, in that the Chinese system is more efficient in transferring knowledge from one school of divination

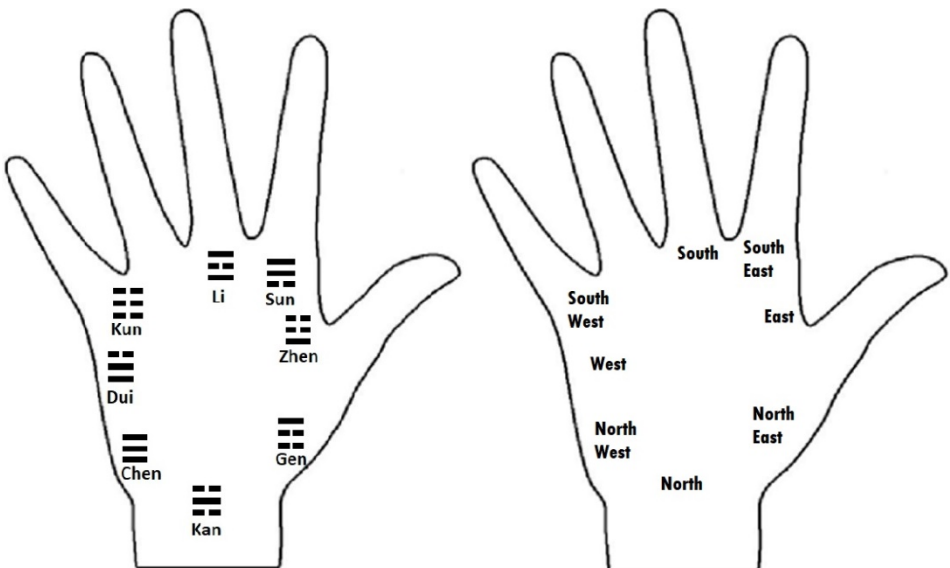
to another. This is not to suggest that Indian palmistry is full of irrelevant and redundant information. An Indian palmist can lift a phenomenal amount of information from a persons hands, such as reconstruct their birth chart, and list the locations of planets in the zodiac at the time of that persons birth, they can also read a persons hand and describe the state of their home, give guidance in meditation, and even look into a persons previous lives. Chinese palmistry, because of its simplicity, cannot do all of these things. So, whilst both schools of palmistry can accurately make predictions about the state of a person's home, Chinese palmistry does so in the easiest manner to understand because it connects to Feng Shui via the trigrams.

# Chinese Palmistry Symbols as a Feng Shui tool

To understand this Feng Shui/Palmistry connection we must first cover the basics of Feng Shui. The general premise of Feng Shui, like Vastu, is that one's environment plays an important part in influencing their life. 'Bad' Feng Shui can lead to loss of income or poor health, whilst 'good' Feng Shui can generate wealth and vitality. The Chinese define 'good' and 'bad' relative to the type of Chi in a person's environment. Therefore, Chi that is either positive or negative (Yin or Yang) will impact an individual. This ancient system of studying the environment dates to at least 4000 BCE, in China's stone age, although it started to take on the form that we recognise today around 200 BCE. This is approximately the period of time that Chinese palmistry finished its evolution from Indian palmistry. This date is important because from this period onwards, China began to interact with people from other cultures from the Middle East, Africa and Europe and started to import different ideas about the world from these places. Before this date, China was relatively isolated from the world, with some limited influence from India. As the Christian era brought new ideas into China via the silk trade route, the Chinese slowly started to change and adapt their lifestyles. By this time, traditional Chinese beliefs, such as Feng

Shui and palmistry, were codified, rose to prominence, and had even started to splinter off into several different schools and systems.

For our purposes, we won't look at all the different schools of Feng Shui, or even palmistry, we will keep things very basic. Just as Chinese palmistry uses the trigrams of the I Ching, so too does Feng Shui. In fact, every trigram has its own specific direction and family member associated with it. These trigrams collectively make up the Ba Gua, which is fundamental in Feng Shui analysis. This Ba Gua is mapped out on the terrain around a person's house in the same way that the trigrams are located on a person's hands. These trigrams of the I Ching have a place on the hands in a similar way that the planets have a



position on the mounts of the hands in Indian and Western palmistry. So, to bridge the gap between Feng Shui and Chinese palmistry, we find a palmistry symbol on a person's hand, combine it with its relevant trigram from the I Ching, find the location/direction of that energy in your house, and decide if that Chi is something that we need to amplify or reduce. For example, suppose that a person has a Fish symbol in his Kan area, known as the Ketu mount in Indian palmistry. This would mean that this person should place the water element in the northern area of their home. This is because the Fish symbol is represented by the water element, and the Kan trigram rules the Northern direction. Therefore, to make the most out of this symbol, Chinese palmistry would prescribe adding the water element to the northern area of that person's home to improve their career luck, as the Fish symbol represents career advancement and financial security.

It is no coincidence then that the meaning of symbols in Chinese palmistry also correlate to the symbolic meanings of statues and icons from Chinese Feng Shui. For example, classical Feng Shui says that to place a Fish bowl or a picture of a fish symbol in one's home will bring wealth. And according to Chinese palmistry, the fish symbol represents wealth and abundance. Both systems, Feng Shui and palmistry, identify wealth with the fish. So not only do the trigrams correlate from Feng Shui to palmistry, but the meaning of symbols in palmistry also mirror

the meaning of symbolic statues and pictures used in Feng Shui. Therefore, in the above example, it could also be advised for a person to place a picture or a statue of a fish in the Northern area of their home as a substitute to placing a water feature there.

This is where the magic happens, where Chinese palmistry starts to shine. The fundamental premise of Chinese Feng Shui is that if you need Chi, you can accumulate it through the Earth, by rearranging your environment in order to acquire it. This means that by applying a Feng Shui remedy to your home or room, you can acquire the Chi to amplify or reduce the effects of a palmistry symbol. This may seem esoteric to many people, that changing your environment can change your luck, or even the lines on your hand, but in my experience, this works very well. Chi is universal, the energy within you (Human Chi) mirrors the energy in your environment (Earth Chi), and the energy from a higher power (Heaven Chi). Thus, to change one form of Chi will create a change in the other forms of Chi too. And since you cannot change the will of Heaven, and most people struggle to change themselves, changing one's environment is the easiest way to acquire this energy. This means that applying a Feng Shui remedy based upon palmistry symbols can help you to achieve success in many areas of life. This idea is mirrored in Indian thought too, where Vastu correlates to Indian palmistry.

Later in the book where the symbols are listed, you will notice that each symbol has an associated direction with it. This means that the form of Chi that is affecting your hand to contain this symbol (Human Chi) correlates to this area of your home (Earth Chi). So, to amplify the results of a symbol, you should add positive energy to this part of your home. This means removing all clutter and mess from the room that occupies this area of your house. It would also be advisable to light incense or burn a cleansing herb such as White Sage in this area of your home on a weekly basis to maintain positive Chi. White Sage is a herb/leaf that is easily available, and is well known for its ability to cleanse an area of negative energy. I would also advise you to place a prosperity symbol or a crystal in this area of the home to continuously generate more positive Chi. After this, you can look at placing a statue or object in this area of your home or room so that you can develop the most of this symbol. It will surprise you to find that the area of your home that is listed here will most likely have stale energy. For example, if you have a wealth symbol on your hands, but you are not wealthy, then applying the above process of cleansing the corresponding area of your home, will actually start to generate wealth into your life – slowly but surely. This means that your environment needs some tweaking to active the full potential of your hands. By doing these things, you can strengthen the effects of this symbol on your hands.

Herein lies the art of interpreting Chinese palmistry symbols through the trigrams. A palmistry symbol will give its general meaning and a specific meaning depending on where it is located on the hands. However, the Chinese mystics, like the mystics of India, realised that the energy within an individual is a microcosm of the world. Therefore, there are parallels between what is happening to an individual and what is happening to his or her environment. Thus, by identifying the location of a symbol on a person's hand, through the trigrams, a palmist is able to make accurate predictions about the state of their environment. For example, if a 'bad' symbol is present on the hands, we can identify the area of that person's house that has stagnant or poor Chi in it. That area would have too much Yin energy, and not enough Yang. Using the above-mentioned techniques, we would ask that person to 'clear' this energy, and this will minimise the effect of this symbol. On the other hand, if we identify a 'good' symbol on a hand, we can similarly identify its corresponding direction, and energise that area of the house to amplify the benefits of that sign. Furthermore, if you are a Feng Shui practitioner you can look at someone's environment and predict that they will have either positive or negative symbols on a specific part of their hand. If you are a palmist, then you can make predictions about their environment, just by looking at their hands.



There are some Chinese symbols which have a very negative connotation, giving illness or misfortune. It is unwise to try to amplify these symbols, as it would amplify the misfortune that they bring. Instead we should work to remove the Chi in your environment that has created this symbol on your hand. I would recommend decluttering the area of your home that is associated with a negative symbol, and regularly burning incense or White Sage in this area too. Doing this should slowly remove the symbol from your hand, in theory making the lines that form it weaker and weaker until they disappear. DO NOT place a Feng Shui statue or crystal into this area as it will not remove the symbol from your hand. For some people this process can take weeks or even years depending on the strength of the Chi in this area of the home. Be patient with this process, it will complete itself, and do not be disheartened if it takes a long time.

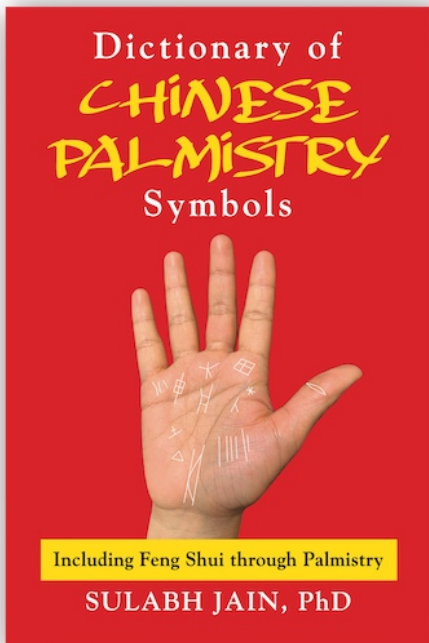
These recommendations will realign 'Earth Chi', with 'Heaven Chi' and 'Human Chi'. But remember that Chi is all about balance, if you energise one area of your life (such as career), you will also need to counterbalance another area of your life too. For example, if you notice a Fish symbol on someone's hand, then you can interpret that to mean that they have worked hard in their career or have been clever with investing their money. This often comes at the detriment of a balanced family life through overworking. So, if you amplify such a person's Fish

symbol through energising the corresponding direction of the house in Feng Shui, then you will take this person away from their family by amplifying their attention to their work. They will generate more wealth, but it will come at a cost. Be aware of this, as sometimes too much of a good thing can be bad. Cultivate the Chinese philosophy of balance. In this case that would mean that this person should establish a work-homelife balance first and then grow their Chi.

I should also mention that Feng Shui recommendations in this book should not be done in isolation with other spiritual work. If you clear the Chi in a particular area of your home and notice that it is bringing more wealth into your life, then do not assume that your work is complete. The deeper spiritual question is to ask, “Why have I attracted this form of energy into my life to being with”, or the more often asked question ‘Why CAN’T I attract this form of energy into my life’. This requires meditation on belief systems surrounding wealth and abundance that may be a part of your childhood. You will need to change your beliefs at a fundamental level. In other words, changing your Earth Chi will not permanently change your Human Chi, only you can do that. Use Feng Shui as a crutch to develop your spiritual growth through palmistry.

You must continue your meditation and other spiritual practices. Through this system, you will be given a tool that can improve your life,

and the lives of those around you, but you should not become complacent with this knowledge. You must continue your spiritual development, and observe the new Chi surrounding you. For example, if you generate more income through the Feng Shui recommendations in this book, then that may well cause your ego to swell up. If this happens, then you will automatically be pushing yourself away from your higher spiritual purpose and repel the new Chi that you have accumulated. Don't make that mistake. Continue to develop your spiritual abilities. In this manner, the ease with which Feng Shui results are attained can sometimes be a handicap. Indian palmists would suggest that the best way to attract positive energy is through actions, such as hard work. This would earn the karma that would result in positive results at a later time. Because hard work takes time, and that most people search for the easy path, that of Feng Shui remedies, they attain positive results too quickly to appreciate them. In my experience wealth or prosperity that is attained too easily, is lost just as easily. The deeper spiritual lesson is to learn how to hold on to your money and amplify it over time.



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