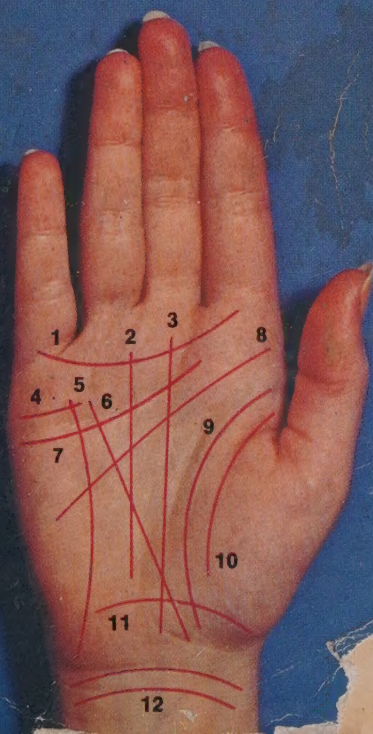
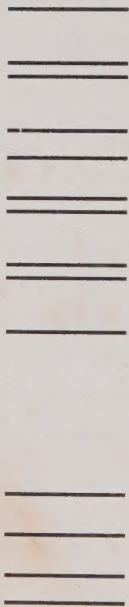


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CHEIRO'S COMPLETE PALMISTRY

COUNT LOUIS HAMON

Edited by Robert M. Ockene

A DELL BOOK

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For Lynn Caine,
who had to overcome
what her hand said

EDITOR'S NOTE

CHEIRO, the professional name of Count Louis Hamon (1886–1936), was an Englishman who devoted his life to the study of such occult sciences as palmistry, astrology and numerology.

It was his remarkable talent for palmistry, however, that caused his fame to spread throughout the world, bringing him consultations with many of the great figures of his day. Although he wrote many books on the subject, Cheiro always referred to *Language of the Hand* as his major work. In the books that followed he tended to condense and repeat (sometimes word for word) much of the material found in *Languages* and then extend his studies of particular areas, for example, the mounts or the secondary lines.

Much of his work is rare, long out of print, one reason for the present volume. *Cheiro's Complete Palmistry* has been compiled from the following books: *Cheiro's Language of the Hand* (original 1897 edition and revisions); *Read Your Past, Present and Future*; *Life, Love and Marriage*; *Cheiro's Guide to the Hand*; *You and Your Hand*; and *Cheiro's Memoirs*.

From these various sources, I have sought to build a single, comprehensive book, using *Language of the Hand* as the basic structure, and merging significant excerpts from the subsequent books in order to expand and fully illustrate it. I wish, finally, to thank Felix Morrow of University Books, whose idea this project was, and Sharland Trotter whose assistance in putting the book together was both necessary and valuable.

Robert M. Ockene

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PREFACE

If any science, art, or work has for its beginning, its object and its end the improvement of humanity and the advancement of the race, then that work, art, or science deserves the encouragement and recognition that is its due.

Of all branches of the study of human nature, that of the hand has the most powerful claim. By it one can detect, not only the faults in mankind, but the way in which those faults may be redeemed. It is the key to that cabinet of character in which nature conceals not only the motive power necessary for everyday life, but those latent talents and energies that by the knowledge of self we can bring to bear upon our lives.

There are few—if any—of us who, looking back upon the past, will not at some time confess to months, years, and often the greater part of life's span, that have been lost, through the fault of parents and our own ignorance combined.

"Know thyself," the motto of the ancients, is the simplest but the grandest sermon that can ring within our ears. By the knowledge of nature do we honour nature; let us then consider the study that can give such knowledge; for by the knowledge of self may we master self, and by the improvement of self may we also improve mankind—to the advancement of the race, to the honour of the world, and to the glory of those who, in the march of time, will fill life's broken ranks, and some day take our place.

To endeavour to show the solid and sufficient foundation that this study rests upon, I will merely ask my readers to follow the pages of this defense, with curiosity if they wish, but, I hope, with curiosity tempered by common sense and patience. It shall therefore be my province to assume the

position of the student, and not that of the partisan. Thus, discarding the argumentative standpoint, do I present the history of the study, and the facts upon which it rests, feeling assured that the result will be satisfactory to the reason, the logic, and the common sense of those who, from it matters not what motive, may examine this study for themselves.

To consider the origin of this science, we must take our thoughts back to the earliest days of the world's history, and furthermore to the consideration of a people the oldest of all, yet one that has survived the fall of empires, nations, and dynasties, and who are to-day as characteristic and as full of individuality as they were when thousands of years ago the first records of history were written. I allude to those children of the East, the Hindus, a people whose philosophy and wisdom are every day being more and more revived. Looking back to the earliest days of the history of the known world, we find that the first linguistic records belong to the people under consideration, and date back to that far-distant cycle of time known as the Aryan civilization. Beyond history we cannot go; but the monuments and cave temples of India, according to the testimony of archaeologists, all point to a time so far beyond the scant history at our disposal, that in the examination of such matters our greatest knowledge is dwarfed into infantile nothingness—our age and era are but the swaddling-clothes of the child; our manhood that of the infant in the arms of the eternity of time.

In endeavouring to trace the origin of palmistry, we are carried back to the confines of a prehistoric age. In the earliest language of the known world we find this idea expressed, and later on the lines and signs of the hand interpreted as the characters and language of the soul. We must remember that the people who gathered and fostered this science were famous for their study of mankind; they studied men as in our age we study machinery; and is it not probable that they brought their art to as much perfection as we have done with our wonders of electric cables, phonographs and so forth? Where the first idea originated that the hand was the index of the mind, and consequently of the soul, will probably never be known, but it is sufficient for our purpose to find that in the Aryan civil-

ization—the oldest in the world—this study was known and practised, and that since then it has had an almost unbroken record in that cradle of the Orient philosophy—the India of the East.

History tells us that in the remotest period of the Aryan civilization palmistry had a literature of its own. Beyond this we cannot go; but as fragments of this literature are even now extant, we must therefore conclude that it had a still more remote infancy; but into that night of antiquity we dare not venture. There are no stars to guide, no faded moons to show us light; and so, standing on the borders of the known, we gaze into the darkness of the unknown, from the vastness of which we occasionally draw the bones of a mammoth or the fragments of a shrine; they are helps to knowledge; they are weeds upon the sands of time; they tell us of days before our days, of races before our race, of verdant islands, of civilizations sunk forever in the ocean of antiquity.

As regards the people who first understood and practised this study of the hand, we find undisputed proofs of their learning and knowledge. Long before Rome or Greece or Israel was even heard of, the monuments of India point back to an age of learning beyond, and still beyond. From the astronomical calculations that the figures in their temples represent, it has been estimated that the Hindus understood the precession of the equinoxes centuries before the Christian era. In some of the ancient cave temples, the mystic figures of the Sphinx silently tell that such knowledge had been possessed and used in advance of all those nations afterward so celebrated for their learning. It has been demonstrated that to make a change from one sign to another in the zodiacal course of the sun must have occupied at the least 2,140 years, and how many centuries elapsed before such changes came to be observed and noticed it is impossible even to estimate.

The intellectual power which was necessary to make such observations speaks for itself; and yet it is to such a people that we trace the origin of the study under consideration. With the spread of the Hindu teachings into other lands do we trace the spread of the knowledge of palmistry. The Hindu Vedas are the oldest scriptures that have been found, and according to

some authorities they have been the foundation of even the Greek schools of learning.

When we consider that palmistry is the offspring of such a race, we should for such a reason alone at least treat it with respect, and be more inclined to examine its claims for justice than we are at present. In the examination of these points we therefore find that this study of the hand is one of the most ancient in the world. History again comes to our assistance, and tells that in the northwest province of India, palmistry was practised and followed by the Joshi caste from time immemorial to the present day.

It may be interesting to describe here, in as few words as possible, an extremely ancient and curious book on the markings of hands, which I was allowed to use and examine during my sojourn in India. This book was one of the greatest treasures of the few Brahmans who possessed and understood it, and was jealously guarded in one of those old cave temples that belong to the ruins of ancient Hindustan.

This strange book was made of human skin, pieced and put together in the most ingenious manner. It was of enormous size, and contained hundreds of well-drawn illustrations, with records of how, when, and where this or that mark was proved correct.

One of the strangest features in connection with it was that it was written in some red liquid which age had failed to spoil or fade. The effect of those vivid red letters on the pages of dull yellow skin was most remarkable. By some compound, probably made of herbs, each page was glazed, as it were, by varnish; but whatever this compound may have been, it seemed to defy time, as the outer covers alone showed the signs of wear and decay. As regards the antiquity of this book there could be no question. It was apparently written in three sections or divisions: the first part belonged to the earliest language of the country, and dated so far back that very few of the Brahmans even could read or decipher it. There are many such treasures in Hindustan; but all are so jealously guarded by the Brahmans that neither money, art, nor power will ever release such pledges of the past.

As the wisdom of this strange race spread far and wide

across the earth, so the doctrines and ideas of palmistry spread and were practised in other countries. Just as religion suits itself to the conditions of the race in which it is propagated, so has palmistry been divided into systems. The most ancient records, however, are those found among the Hindus. It is difficult to trace its path from country to country. In far-distant ages it has been practised in China, Tibet, Persia, and Egypt; but it is to the days of the Grecian civilization that we owe the present clear and lucid form of the study. The Greek civilization has in many ways been considered the highest and most intellectual in the world, and here it was that palmistry, or cheiromancy—from the Greek *cheir*, the hand—grew, flourished, and found favour in the sight of those whose names are as stars of honour in the firmament of knowledge. We find that Anaxagoras taught and practised it in 423 B.C. We find that Hispanus discovered, on an altar dedicated to Hermes, a book on cheiromancy written in gold letters, which he sent as a present to Alexander the Great, as “a study worthy the attention of an elevated and inquiring mind.” We find it also sanctioned by such men of learning as Aristotle, Pliny, Paracelsus, Cardamis, Albertus Magnus, the Emperor Augustus, and many others of note.

Now whether these ancient people were more enlightened than we are, has long been a question of dispute. The point, however, which has been admitted, and the one which concerns this study most, is, that as in those days the greatest study of mankind was man, it therefore follows that in a study like this their conclusions are far more likely to be right than are those of an age famous for its implements of destruction, its steam engines, and its commerce. Again, if an age like the present will admit, and has admitted, that those Greek philosophers were men of extraordinary depth of thought and learning, and that their works, thoughts, and ideas are worthy of the deepest respect, why should we then lightly consider their authority on this subject, and throw aside a study that so deeply occupied their attention? And again, if we go back, as we do, to these men for their learning in other matters, why, in the name of all that is reasonable, should we reject their knowledge in this?

Now, as in the study of mankind there came to be recognized a natural position on the face for the nose, eyes, ears, etc., so also on the hand there came to be recognized a natural position for the line of head, the line of life, and so on. The time and study devoted to the subject enabled these students to give names to these marks: as the line of head, meaning mentality; the line of heart, affection; the line of life, longevity; and so on, with every mark or mount that the hand possesses. This brings us down to the period when the power of the Church was beginning to be felt outside the domain and jurisdiction of religion. It is said that the early Fathers were jealous of the power of this old-world science. Such may or may not have been the case; but even in the present day we find that the Church constitutes itself in all matters, both spiritual and temporal, the chosen oracle of God. Without wishing to seem intolerant, one cannot help but remark that the history of any dominant religion is the history of the opposition to knowledge, unless that knowledge proceed from its teachings. Palmistry, therefore, the child of pagans and heathens, was not even given a trial. It was denounced as rank sorcery and witchcraft. The devil was conjured up as the father of all palmists, and the result was that men and women, terrified to acknowledge such a parentage, allowed palmistry to become outlawed and fall into the hands of vagrants, tramps, and gypsies.

During the Middle Ages several attempts were made to revive this ancient study; as, for instance, *Die Kunst Ciromanta*, published in 1475, and *The Cyromantia Aristotelis cum Figuris*, published 1490, which is at present in the British Museum. These attempts were useful in keeping the ashes of the study from dying out; but it is in the nineteenth century that once more it rises, a Phoenix from the fire of persecution which has tried in vain to destroy it. The science of the present has come to the rescue of the so-called superstition of the past. On almost every side proof is being added to prove that this ancient study is not a delusion, but a real thing—a jewel, as it were, dimmed and covered by the accumulations of bigotry and superstition, yet one which contains within its depths that light of truth which nature's followers delight to know and worship.

It may be well here to defend palmistry from the attacks of the Church. Let us examine for a moment the right of the Church to attack it. Alas! his majesty Satan has still the reputation of being behind every person who dares to advance any science or thought that may not be in accordance with the interpretation of the Church's idea of right and wrong. I had not been in London one month before a Catholic priest refused to give absolution to an entire family because they had consulted me against his orders. In America, during my first years, I was visited by two clergymen, with the object of persuading me that my success was due alone to the agency of the devil. One went so far as to tell me that God had sent him to offer me a clerkship—at a small salary, of course—if I would only give up my relations with the Evil One. But all this is not to be wondered at when one remembers that in one of the most prominent churches in America, a very noted clergyman used these words:

“Let me tell you what I saw a few years ago with my own eyes.” Then followed a long description of “a fiery animal shaped like a horse, that glowed like a burning coal, which had a man mounted upon it without arms. It rolled from one end of the island to the other, and from side to side with immense speed. The people were terrified; they thought it was the devil, and they implored me to intercede for them, but I refused. . . . I have travelled all over the world and seen the greatest sights and wonders of the earth; but I never saw anything like that before. It was a warning to all who saw it, and represented Satan and his army, who are to visit with awful results the sinners of the earth.” I make no comment. I quote the above words verbatim from a leading New York paper, which reported the entire sermon.

The Church is not consistent; its foundation is the Bible, and from the first of Genesis to the end of Revelation the Bible is a book of fate. In the opening chapters we find that God ordained a certain time when a virgin would conceive, and a little later when a Judas would betray. Poor Judas thus becomes a selected victim, a child of fate, from whom opportunities would arise to alter the destiny of nations. It is useless to say that Judas was a free agent; if he had shirked his

fate would not some other man have had to take his place that the "Scriptures might be fulfilled"? Over fourteen times in the Gospels do we find these mysterious words. In almost every portion of the Bible we find the spirit of prophecy encouraged. We find Schools of the Prophets established for such a purpose, and indications that divinations were held in high repute by God's chosen people. Among the Hebrews, as among the Hindus, Egyptians, Chaldeans, and all nations who encouraged the spirit of prophecy, the prophets were a separate and distinct class from the priesthood. Among the Jews the prophets often acted in direct opposition to the priesthood, denouncing in the strongest language the abominations and corruptions that they practised. Again, what can be more mystical, or more allied to magic, than the ancient cabbala of the Jews? According to tradition it was communicated by God to Adam, by Adam given to Seth, and lost by the latter in some mysterious way. It was renewed again by God to Moses on Mount Sinai, from Moses to Joshua, from Joshua to the Seventy Elders, and was sometimes utilised by learned Jews instead of the counsels of the Talmud. Examining the Biblical statement that the Jews were in bondage to Egypt at a time when the Egyptians were famous for their magic, it cannot be wondered at that after leaving that land of mystery they would still cling to the teachings imbibed while there. According to many authorities, the description of the Hebrews despoiling the Egyptians on the eve of their departure, and robbing them of their ornaments, signifies in cabbalistic language "the taking from them the external rites and ceremonials of their magical worship." We therefore find that the Bible, upon which the creeds of the modern Church are founded, is tinged with the mysticism common to its time; that it encourages prophecy, and that it teaches fate: which three things in the study of palmistry arouse the wrath of the Church and are denounced as sorcery, witchcraft, and everything else contrary to the teaching of God.

In view of the opposition of the Church, it is interesting to notice the many important phrases in the Bible in which hands are mentioned. There are many authorities who affirm that among the arts learned by the Jews while in Egypt was this

study of the hand; but the most important verse that is used in support of this is the seventh of the thirty-seventh chapter of Job. In the original Hebrew it appears to have a very different meaning from that given to it by the English version. One translation of it runs, "God placed signs or seals in the hands of men, that all men might know their works." This verse, about the middle of the sixteenth century, caused some very great discussions among theologians and commentators. Among them we find that many advocated the cheiromantic aspect that the lines of the hand are "the markings of God, that all men might know their works." Among those in support of this view were Franciscus Valesius, Schultens, Lyrannus, Thomas-sin, and Debrío, and this is all the more remarkable when one remembers that these men could not have lived in a more antagonistic age in which to propagate their views. The translation of the Bible into English at a time when the opposition to palmistry, sorcery, and witchcraft was at its height is very probably the cause of the wording of this verse as it now stands.

Among other verses that seem to bear a relation to this point might be mentioned:

"Length of days is in her right hand, riches and honour are in her left" (Prov. iii. 16).

"What evil is in mine hand?" (I Sam. xxvi. 18).

"And receive his mark in his forehead, or in his hand" (Rev. xiv. 9).

But of all the many allusions to the subject, the verse in Job is certainly the most important and one which, as I have shown, has called forth the support of even theologians.

In connection with the opposition of the Church, the most absurd point, to my mind, is that this very Church does not hesitate to preach fate for another world while determinedly tabooing such a doctrine as regards this. There are a great many sects who openly advocate the doctrine of predestination as far as religious matters are concerned. What is known as the English Church goes so far as to make it one of her articles of faith, as in the seventeenth Article of Religion, where it is stated that "predestination to life is the everlasting purpose of

God, whereby, before the foundations of the world were laid, He hath decreed by His counsel secret to us," to do this, that, or the other, according to the ideas of the learned gentlemen who framed the article.

To deal thus with an eternity of life, thus to plan out the political economy of that which is unknown, is a thousand times more unreasonable than to ask people to believe that *as the hands are the servants of the system, so all things which affect the system affect them*. It is strange, but it is a fact that the people who believe the most extraordinary theories as regards religion are the very people who cry out that it is absurd to believe in any study like this of palmistry. Surely this is not consistent.

Let us now turn for a moment to the scientific side of the question; why the shape of the hands denotes character, and how the lines on the hand are like an open book to those who know how to read them.

First, as regards the shape of the hands: let us bear in mind that to a judge of horses the shape and contour of the limbs and especially the hoofs is to such an expert a language in itself.

With one glance such a man will be able to tell you the class and breed the horse represents, he will indicate the kind of work the animal is fit for, and he will even be able to *predict the horse's future*, especially where its career is concerned.

If all this can be done by a person who is a judge of horses by simply looking at the limbs of an animal, how much more so will a person who has made a study of the shape of hands be able to tell all kinds of interesting details from simply looking at the formation of the hand!

If a horse has a clumsy-looking hoof, the animal will also be clumsy, heavy and plodding and not so intelligent as the horse with a refined elegant-shaped hoof.

The same rule applies to human beings. A thick-set clumsy-looking hand will belong to an individual in the lowest scale of intelligence, whereas a long refined-looking type of hand must naturally belong to a superior grade of the human species.

Sir Charles Bell said: "We ought to define the hand as

belonging exclusively to man, corresponding in its sensibility and motion to the endowment of his mind."

We will now see what science had done for palmistry, and whether or not it has any foundation beyond that of mere speculation and hypothesis. In this age of specialism which is so characteristic of the present century, we find in almost all departments of life men devoting their time to some one particular branch of study. In past ages it was common for a man to be a physician, a chemist, and a surgeon combined. There was, in fact, no limit to the things to which he might turn his attention. In the nineteenth century, however, and particularly towards its close, we found specialists arising in all directions. A surgeon need not practice as a physician, nor a physician as a surgeon; a dentist need not be a doctor, and a chemist need not be a bone-setter. Particularly in science is this change seen, and with very astonishing results in the independent discoveries and improvements that have been made.

This specialisation has, however, one very great evil. It may give greater knowledge on particular things, but it confines men to a narrower line of thought. It therefore happens that the physician may know little about anatomy, whereas the surgeon may know next to nothing of medicine; the nerve specialist won't treat the common ailments of life, and the doctor will not infringe upon the latter; the physician who devotes his talents to consumption cures won't treat fever patients; and so on. Now all this leads up to a very grave point, namely, the unreasonable way in which the ordinary populace treat the ordinary medical man. A man sees, perhaps, a strange experiment in hypnotism; he goes to his physician, and because that physician, who probably has never devoted five minutes' study to such a subject, pronounces such a thing impossible, the patient goes away and tells his acquaintances to pooh-pooh the idea, because Dr. So-and-so does not believe in it. Now, when one considers that even in medicine there are hundreds of mysteries perfectly unknown to the ordinary medical man, how much more so may it not be in regard to the mysteries of life and nature, which are subject to invisible laws beyond the power of man to analyse?

I respect doctors as a body of educated men; but I do not respect the idea that they should be the appointed judges of such matters as telepathy, mesmerism, clairvoyance, and so on, without any other qualification but that of having M.D. to their name. It was Voltaire who said that "Newton, with all his science, did not know how his hand moved." Almost every day in my work, the following conversation occurs:

"Well, sir, you have told me the events of my past life so accurately from these lines that I am half-inclined to believe you *can* tell the future; but I have asked Dr. So-and-so; he says it must be all humbug, so I really do not know what to think." Alas! Dr. So-and-so too often turns out to be a man who has never had the time, the opportunity, or even the inclination to study the connection between the brain and the hand. He has not even read the works of medical specialists on the subject. He has confined himself to the treatment of fever, pneumonia, the illnesses of children, or the hypochondriacal fads and fancies of age. He knows that there are such things as hands, that they are dry and hot during fever, and that is about all.

In reference to this I quote a few remarks from the address of the president of the New Jersey State Medical Society, in which he said:

"How many physicians know *anything* of the natural cause of most diseases except by hearsay? How many have had the courage to observe for themselves while sternly combating the seductive opportunity of prescribing a variety of unnecessary medicines?"

At the beginning of this century, almost every physician of note cried out that hypnotism was impossible. To-day the same profession embraces it, and studies the very laws whose existence it once denied. It is the same with cheiromancy: for years they have pooh-poohed the idea; to-day they admit that some diseases are indicated in a marvellous manner by the hand.

If the medical profession could only forget their old-time prejudices; if they could only be persuaded to take some reliable work on palmistry and study it for themselves—they would without doubt come to the conclusion that, in the words of Hispanus, it was indeed "a study worthy the attention of an elevated and inquiring mind."

In relation to this I publish the following letter which appeared in the *Student*, a paper belonging to the University of Edinburgh, Scotland.

CHEIROMANCY

SIR: Some years ago I was walking through one of the wards in the Royal Infirmary when suddenly the idea occurred to me that I would examine the lines on a patient's hand.

I went to the nearest bed, and without pausing to look at the patient, I examined his hand. I knew little of palmistry, and believed still less; in fact, I hardly knew more than the names of the five principal lines, and that breaks in those lines meant misfortune. I examined the hands, and saw the life line broken in both hands, and the fate line, before it had reached a quarter of its natural length, stopped and replaced by a large cross. I questioned the patient, and found that he was twenty-three years old, and far gone in phthisis. He died in a few days. I could multiply instances, but space forbids. Would you then allow me to offer a few suggestions as to the possible relation of these lines to processes carried on in the cells of the grey matter? I am well aware that palmistry is considered quackery and humbug; but, after all, facts are stubborn things, even if they do not rest on any *known* scientific basis.

[A few suggestions on the possible relation of linear markings on the palm of the hand to certain physiological and psychical processes in the brain.]

1. The hand is a high stage of development peculiar to man as a reasonable being.

2. Tendencies, such as eloquence, anger, and affection, are shown by movements.

3. These movements are coarse and fine, and so produce large and small creases or lines.

4. Creases and lines, therefore, bear a definite relation to movement, and so to tendencies.

5. There are four well-marked creases or lines on every hand, found by experience to bear a definite relation to the tendencies of affection, mental capacity, longevity, and mental bent, or what cheiromants call "fate."

6. A line crossing the longevity line, a branch or break in it, interferes with its uniformity, and therefore interferes with the uniformity of the tendency to live.

7. Nerves regulating coarser and finer motions, and so creases or lines, contain chiefly motor fibres; but probably also other filaments transmitting in vibrations the resultant or combined effect of acquired and constitutional tendencies, and determining it to that part of the longevity line that will be affected, and there causing a crease resembling a cross by its junction with the main line or a branch, as the case may be.

8. The same train of reasoning obviously applies to *avoidable accidents*—that is, accidents caused by carelessness.

9. *Unavoidable accidents*. Certain tracts of cells in the conical grey matter are, incredible as it may seem, probably affected by coming events, and made to vibrate; hence, vague fears, intuitive perception, but no actual train of reasoning. The vibrations excited in these cells cannot awaken the activity of the cells engaged in reasoning processes that adjoins them, but merely cause protoplasmic vibrations in them, these vibrations being transmitted and marked on the hand by creases of different shapes. According to cheiromants, the left hand is what you are, constitutionally; the right hand, what you make yourself or acquire. We may, therefore, reasonably expect to see in the right hand the resultant of acquired and constitutional tendencies.

As regards futurity, I think it not impossible that Professor Charcot's researches on the higher functions of the nervous system will demonstrate that tracts of cells, or a pathological condition of these cells, enables a perception of futurity, but no memory of it.

(signed) SPERANUS.

It will thus be seen that it requires but a little study of the subject to convince even the most sceptical that "there is something in the lines"; and if a little, why not a great deal, if a sufficient amount of study be devoted to it?

Even sceptics will sometimes admit the great difference that exists in the hands of people of different temperaments. Nature does nothing without a purpose; there must, therefore,

be a meaning in such differences, as is the case with difference in animals showing peculiarities of breed and temperament.

It also stands to reason that variations of shape contain meanings, so then must other variations in connection with it, whether it be of nerves, skin, lines, or nails.

Let us now turn our attention to the lines and examine the arguments both for and against.

The chief argument against this study is generally brought by people who, from ignorance or want of examination of cause and effect, rashly jump to the conclusion that the lines of the palm must be made by folding and constant use. This at first thought sounds plausible enough, but such an argument cannot, when considered calmly, hold ground.

In the first place, in medical work, it is a well-known fact that, in certain cases of paralysis, long before the attack takes place, the lines of the palm etc., completely disappear, although the hand can continue to fold as before.

Again, and most important of all, if the lines were made by use, a woman working with her hands—say a seamstress, for example—and constantly folding them in her effort for daily bread, would, according to all laws of logic, have some thousands of lines and cross lines in her hands by the time she reached forty, while the woman of luxury and of ease would have scarcely any; but the direct opposite is the case, as can be seen in the most casual observation.

In connection with this idea, it has been demonstrated by scientists that every portion of the brain may grow, diminish, or change, and correspond by such changes to those of habit, temperament, or talent used by the individual in the everyday actions of life. As the brain evolves from childhood to manhood, it follows that there must be an advance growth before it can reach its point of power or action. The slightest change, it will thus be seen, must affect the body in advance of the action, and, as before stated, that there are more nerves from the brain to the hand than to any other portion of the system, it is therefore not illogical to assume that the hand, to the student of such things, denotes the change going on in the brain, even years before the action of the individual becomes the result of such a change.

It has been proved that the lines in the hand have, like the nose or the eyes in the face, a normal or natural position. The slightest deviation from the normal denotes abnormal qualities or tendencies, as, for example, the line of head falling to the wrist in the hand of a suicide (Chapter XIX, Part V), and rising and controlling the heart line (the better nature), as in the hand of a murderer (Chapter XX, Part V). Therefore, if proved in one point that certain marks on the line of head show this or that peculiarity mentally, and that certain indications on the line of life are in relation to length of life or the reverse, the same course of observation, it will be seen, that can predict illness, madness, or death years in advance, will, if persisted in, be also accurate in its findings that marriage will occur at this or that point, with this or that result, and also in regard to prosperity or the reverse. Every other science has been built up by observation; in this study of the hand the observations have been carried on through thousands and thousands of years. It must also be remembered that it is the accepted theory of scientific minds that, arguing from the standpoint of evolution, the brain of an individual at the age of twenty may commence a development of a talent or peculiarity that will alter the entire life at forty without the individual's being conscious of any such change until, probably, the moment of action is reached, but, as that development in the brain causes a change in the brain nerves at twenty, so must it also cause a change in the entire nerve system and in its effect upon the hand.

In medical work, hoematoma of the ear has been for a long time recognized. This consists in the upper portion of the ear assuming a peculiar shape, either by the formation of a blood tumour, or by the thickening of the upper portion, which is found in the ears of lunatics, generally those who inherit madness; but in Paris it was much more closely studied, with the result that tests were given before the Académie des Sciences, proving that madness could be predicted years in advance by a proper study of the ear alone. Now my argument is, that if, as has been proved, accurate prediction can be made by a study of the ear, is there then anything impossible in prediction being far more accurately made by a study of the hand, which has been pronounced to be, both in nerves and mechanism, the

most wonderful organ in the entire system, and to have the most intimate connection with the brain?

Many a well-known doctor has told me that he has read more from the hand than he dared acknowledge, and that it was but the old-time prejudices which kept many a man from admitting the same thing.

At this point let me also draw a comparison between the way a doctor treats his patient and the way a palmist treats his client. I draw this comparison on account of the unfair manner in which medical men as a rule treat the palmist. In the first place, the doctor has a recognized science to go by; he has scientific instruments with the most modern improvements to assist his researches; but how many can tell the patient what he is suffering from, unless the patient first tells the doctor all about himself and his symptoms; and even then, how often can the doctor arrive at a correct diagnosis? Some readers may have heard that during the great epidemic of influenza in London many years ago, letters appeared in the leading papers relating to the experiences of a man who visited seven of the most noted physicians of the day; that these seven, after thoroughly examining him, each said he was suffering from a different disease, and all prescribed entirely different drugs for him to take.

Now, in the case of a palmist, the client, without giving his or her name, without telling his occupation, or whether married or single, simply holds out his hands, and the palmist has to tell him past events in his life, present surroundings, health past and present; and having, by accuracy only, gained his confidence, he proceeds to read the future from the same materials that he has told the past. Now, if the palmist, without one particle of the help that the doctor gets, should make one mistake, the client immediately considers that he is a charlatan, and palmistry a delusion and a snare. If, however, the doctor makes a blunder, it is never known.

I leave my readers to draw their own conclusions.

Among the testimony and ideas given by scientific men we find the greatest possible arguments in favour of the cheiromantic use of the lines, formations, mounts, and so forth. In the first place, the markings of no two hands have ever been found

alike. This is particularly noticeable in the case of twins; the lines will be widely different if the natures are different in their individuality, but at least some important difference will be shown, in accordance with the different temperaments. It has also been noted that even with the lines of the hand a certain peculiarity will run in families for generations, and that each succeeding race will also show in temperament whatever that peculiar characteristic is. But again, it will be found that in the markings of the hand some children bear very little resemblance, in the position of the lines, to those of the parents, and that, if one watches their lives, they will, in accordance with this theory, be found very different from those who gave them birth. Again, one child may resemble the father, another the mother, and the markings of the hand will also be found to correspond with the markings on the hand of the particular parent that the child resembles.

It is a very popular fallacy that the lines are made by work. The direct opposite, however, is the case. At the birth of the infant the lines are deeply marked (Plate XIX). Work, on the contrary, covers the hand with a coarse layer of skin, and so hides instead of exposes them; but if the hand is softened, by poulticing or other means, the entire multitude of marks will be shown at any time from the cradle to the grave.

The superiority of the hand is well worth our attention. Scientists and men of learning in all ages have agreed that it plays one of the most important parts of all the members of the body. Anaxagoras has said: "The superiority of man is owing to his hands." In Aristotle's writings we find: "The hand is the organ of organs, the active agent of the passive powers of the entire system." More recently, such men as Sir Richard Owen, Humphrey, and Sir Charles Bell all call attention to the importance of the hand. As previously noted, Sir Charles Bell wrote: "We ought to define the hand as belonging exclusively to man, corresponding, in its sensibility and motion, to the endowment of his mind."

Sir Richard Owen, in his work on *The Nature of Limbs*, said: "In the hand every single bone is distinguishable from one another; each digit has its own peculiar character."

It has long been known and recognised that the hand can

express almost as much by its gestures and positions as the lips can by speech. Quintilian, speaking of the language of hands, says: "For the other parts of the body assist the speaker, but these, I may say, speak for themselves; they ask, they promise, they invoke, they dismiss, they threaten, they entreat, they deprecate, they express fear, joy, grief, our doubts, our assents, our penitence, they show moderation, profusion, they mark number and time."

We will now give our attention to the skin, the nerves, and the sense of touch. Speaking of the skin, Sir Charles Bell said: "The cuticle is so far a part of the organ of touch that it is the medium through which the external impression is conveyed to the nerve. The extremities of the fingers best exhibit the provisions for the exercise of this sense. The nails give support to the tips of the fingers, and in order to sustain the elastic cushion that forms their extremities they are made broad and shield-like. This cushion is an important part of the exterior apparatus. Its fullness and elasticity adapt it admirably for touch. It is a remarkable fact that we cannot feel the pulse with the tongue, but that we can with the fingers. On a nearer inspection we discover in the points of the fingers a more particular provision for adapting them to touch. Wherever the sense of feeling is most exquisite, there we see minute spiral ridges of the cuticle. These ridges have corresponding depressions on the inner surface, and they again give lodgement to soft, pulpy processes of the skin called papillae, in which lie the extremities of the sentient nerves. Thus the nerves are adequately protected, while they are at the same time sufficiently exposed to have impressions communicated to them through the elastic cuticle and this give rise to the sense of touch."

As regards the nerves, medical science has demonstrated that the hand contains more nerves than any other portion of the system, and the palm contains more than any other portion of the hand. It has also been shown that the nerves from the brain to the hand are so highly developed by generations of use, that the hand, whether passive or active, is in every sense the immediate servant of the brain. A very interesting medical work states "that every apparent single nerve is in reality two nerve cords in one sheath; the one conveys the action of the

brain to the part, and the other conveys the action of the part to the brain."

In connection with this, it is important to consider the corpuscles that are found in the hand. Meissner, in his *Anatomy and Physiology of the Hand*, showed that these corpuscles in the hand have a very important meaning.

He demonstrated that these "unyielding molecular substances" were found in the tips of the fingers, the lines of the hand, and disappeared completely at the wrist; that these corpuscles contained the end of the important nerve fibre, and during the life of the body gave forth certain crepitations or vibrations, which ceased the moment life became extinct. "I have counted," says he, "in the first phalange of the volar surface of the forefinger of a full-grown man, one hundred and eight corpuscles, and about four hundred papillae in a square line."

These investigations were afterwards followed up by experiments as to the noises or crepitations that they gave forth during life. It was demonstrated that people with acute hearing could detect these vibrations distinct and different in every human being. And in the case of a man experimented on in Paris, who was born blind, but whom nature had compensated by giving him a greater sense of hearing, it was found that by listening to the vibrations of these corpuscles "he could determine the sex, age, and temperament, the state of health, and even their nearness to illness and death."

We will now turn our attention to what, perhaps, as far as palmistry is concerned, may be the most important point of all, namely, as to the ideas of men of learning as regards a fluid or essence in connection with the nerves and the brain.

On this point Abercrombie stated: "The communication of perceptions from the senses to the mind has been accounted for by motions of the nervous fluid, by vibrations of the nerves, or by a subtle essence resembling electricity or galvanism." We find that this theory has been very freely circulated by those who have devoted serious thought to the subject. Mueller also said: "Perhaps there exists between the phenomena of the nervous system and of electricity a sympathy or connection at present unknown, analogous to that which has been found to

exist between electricity and magnetism." And again he said: "We know not *as yet* whether or no, when the nerves convey an impression, an imponderable fluid flies along them with inconceivable rapidity, or whether the action of the nervous system consists of an imponderable principle already existent in the nerves, and placed in vibration by the brain."

I had the honour of knowing personally Professor Savary d'Odiardi, a well-known French savant who devoted the greater part of his life to investigating the curative effect of electricity in disease. The astounding cures made by this man, through his knowledge of the part that electricity plays in daily life, made him one of the greatest living authorities on the subject of his time.

During a conversation I had with him he also stated that he considered the nerves a kind of telegraph system in conveying the current of thought from the brain to the body, but more especially in their connection and relation to the hand.

Herder, in his *Idées sur la Philosophie de l'Histoire de l'Humanité*, published Paris, 1827, wrote also in favour of this theory. All such opinions from well-known men who devoted time and thought to the subject go far to show that the influence of the mind in this or that direction must affect the lines, the nails, and in fact every portion of the hand. There is nothing superstitious in such a theory; it is based upon the findings of science, and has been supported by facts that are undisputed. After all, why should it be otherwise? According to eminent authorities we find that "in the examination of a skeleton, a zoologist recognizes that the irregularities and ridges found upon the surface of the bones are the result of the action and pressure of muscles and nerves"; that from the broken fragment of a bone the scientist can build up the entire structure and proportions of the dead animal, his race, habits, and even the diseases he would be liable to. If such can be done from the fragment of a bone, looking at the subject from this standpoint alone, how much, I ask, may we not do by a careful study of the most important member of the body—the hand? Is there anything absurd or ridiculous in the idea that the hand specialist (as the true palmist is) should attempt and be able to read the health, the surroundings of the past and

present, and even the future, from an examination of the hand, independent of any palmistic theory of lines to go by?

That the lines are not produced by work we have noted earlier. If, therefore, as has been demonstrated, they are not produced by work, they are likewise not produced by constant folding. It is true that the hands fold on the lines, but it is also true that lines and marks are found where no folding can possibly take place, and if so in one case, why not in all? Again, there are many diseases (as, for example, paralysis) in which the lines completely disappear, although the hands continue to fold as before. The folding argument, it will therefore be observed, does not hold ground.

As regards the question—Is the study of phrenology and physiognomy to be considered as an aid in a cheiromantic examination?—a little thought will convince the inquirer that such is not by any means necessary. A thorough study of the hand will combine both. The hand, by its direct communication with every portion of the brain, tells not only the qualities active, but those dormant, and those which will be developed. As regards physiognomy, the face allows itself to be too easily controlled to be accurate in its findings, but the lines cannot be altered to suit the purposes of the moment.

It is Balzac who has said, in his *Comédie Humaine*: “We acquire the faculty of imposing silence upon our lips, upon our eyes, upon our eyebrows, and upon our foreheads; the hand alone does not dissemble—no feature is more expressive than the hand.”

We will now turn to the question of the future as revealed by this study, and carefully examine the reasons advanced for such a belief.

In the first place, we must bear in mind that the meaning of the different lines in conjunction with the different types of hands dates back to that period already referred to when this study lay in the hands of men who devoted their lives to its cultivation. Now, as there came to be recognized a natural position for the nose or the lips on the face, so in the study of the hand there came to be recognized a natural position for the line of head or the line of life, as the case might be. How such a thing was originally discovered is not our province to de-

termine, but that the truth of such designations has been proved, and can be proved, will be admitted by any person who will even casually examine hands for himself. Therefore, if proved in one point that certain marks on the line of head mean this or that mental peculiarity, or that certain marks on the line of life have relation to length of life or the reverse, the same course of observation, it is not illogical to assume, can predict illness, health, madness, and death. If persisted in, it may be also accurate in its observation that marriage will occur at this or that point, with this or that result, and also in regard to prosperity or the reverse. It is beyond my power to answer why such a thing should be, but it is surely not beyond my jurisdiction to advance the following theory: that as the hidden laws of nature become more revealed by each century of time, so does man become more cognizant of the fact that things before called mysteries are but produced by the action of certain laws that beforetime he was ignorant of. I also advance the theory that it is not possible for us to lead the isolated lives that at first sight appear probable; that as the laws which affect the entire universe affect us, so do we, as part of a whole, affect again those laws, and thus one another. In examining this question we find that the hand preaches, to a certain extent, the doctrine of fate, in its prediction of things years in advance, and in its relation to the effect of circumstances over which we have little or no control. There is here, however, a strange combination, not only interesting but instructive: man appears responsive to the dual laws of destiny and free will. Man has free will, I argue, but with limitations, as there are limitations to all other things in life—to one's strength, to one's height, to one's age, and so forth. Free will is the oscillation of the cylinder, which very oscillation drives the eternal machinery of evolution.

Looking over the pages of the Bible, we find destiny absolute, the purpose of God appearing in all things. Looking back over the history of the world, the fate of nations stands out in grand relief upon the somber background of the past. Man becomes the servant of destiny. The rulers of Rome, the Grecians of Athens, the Pharaohs of the Nile, all have served their purpose and are gone. We behold in all the slow but

steady stride of evolution bearing us higher, bearing us to perfection. Let us look back—the lessons of the past may be the teachers of the future. We behold an age when freedom of thought lay dying beneath the dogma of a Church; we behold a bondage great as any when a Rama rose in Hindustan, a Moses in Egypt, or a Christ in Jerusalem; a million things lead to the one crisis—again history is repeated, again a man is forced to the front. Was there anything in the appearance of that insignificant monk, Luther, that he should be called upon to take such a responsibility upon his shoulders? Ah! he was not called upon by man, destiny was again absolute—nature was one-sided, the balance had to be restored. God—nature—fate—we will not quarrel about a name—working through the medium of hereditary laws, so fashioned a man that, standing in the niche of necessity, he was the lever upon which the fate of thousands depended. The same in the case of Napoleon, the same again in the boy George Washington, and as in the greater, so in the smaller; from creed to creed, from class to class, from the President to the preacher, from the banker to the gamin, all fulfill their purpose, each star within its sphere, each person, each position, all are chords and discords, notes and harmonies in the song of life, and as in the ultimate millennium of perfection will that perfection be eternal, so shall all share the perfection of that grand harmony of which even now we form the tones, the semi-tones, and the discords.

Is it hard to believe in some unseen law, some mysterious cause or power that thus shapes and controls our lives? If at first sight it seems so, we must consider the hundred and one things we have believed in with less foundation. To be consistent, we must remember the multitudinous variety of religions, creeds, and theories that have not only been accepted by the masses, but have been the solid beliefs of intellectual minds. If, therefore, people can so easily believe in that which is beyond this state of life, of which no actual facts exist, is there anything so very absurd in supporting a doctrine of fate, which it is logical to suppose exists, if we only take it from the standpoint of the repetition of events from natural causes? On this question I would draw attention to the words of Dugald Stewart in his *Outlines of Moral Philosophy*, in which he says:

"All philosophical inquiry, and all that practical knowledge which guides our conduct in life presupposes such an established order in the succession of events as enables us to form conjectures concerning the future from the observation of the past."

Man therefore becomes both the maker and the servant of destiny, bringing into force, by his existence alone, certain laws that react upon himself, and, through him, upon others. The present is therefore the effect of a heretofore cause; and again, *the present is the cause of a hereafter effect*. The deeds of the past are the karma of the present, as in "the sins of the fathers," and in the effect of hereditary laws. As we, therefore, work out our own fate, so do we make fate for those to follow, and so on in every degree from stage to stage in the world's progress.

It will thus be seen that instead of this doctrine becoming a dangerous one, it becomes the reverse. It forces men and women to realize the *responsibility of life*: it teaches them to feel for others and not to be careful alone for the salvation of self. This creed I hold would suit all classes of the community, would raise men by its unselfishness, would redeem them by its personal claim, would broaden men's views, that where now they see but dogma they would see Truth; would teach that we, the children of humanity, being brothers and sisters, should serve one another, to the ultimate perfection of the race, to the benefit of all life, and to the advancement of those who are yet to come.

This doctrine of fate does not retard men from work, it advances them on the plane of work. It does not hold out a reward for work done, which, after all, is but the wage of the hireling; it gives the higher satisfaction of doing one's best, that others may be better—no more. It teaches patience in trial, resignation in affliction, humbleness in success, and virtue in whatever position in life "it has pleased God (or fate) to call us."

Contrast this doctrine with that of free will as usually preached, and what is the result? We find the greatest man reduced to the smallest atom in the immensity of humanity. We look lower in the scale of life, we see millions of beings crushing one another, living on one another, struggling with all

the fierceness of their freedom. There is no contentment in such a scene, no peace, no beauty; not even in their religion do we find the rest which after death should be the reward of the weary.

On the other hand, the true fatalist will not close his hands and wait, he will open them and work, earnestly and patiently and well, remembering that the burden he bears has been made for him to teach him to make lighter the burdens of others. He will feel that he is a link in life's chain, which is eternal; that no matter how small that link may be, it still has its purpose—to be borne with patience, to be served with honour. 'Tis naught to him the clash of creeds, 'tis naught the success of the moment, or the failure of the year; he will do wrong in his life, as well as right—we all do; evil is as necessary as good—but he will do his best, that is all. And at the end—well, there is no end, for even if there be no life beyond, he lives again in the particles of clay from whence he came; but if there be a spirit, then is his spirit part of the eternal spirit of all things, and so in the success of all is he successful. This is, to my mind, the doctrine of fate as preached by this study of the hand; this is the creed that has been despised by the Church and ranked as “an enemy to the teachings of God.” What the agency or power is which marks the hands may forever remain a mystery, but that does not qualify us for obstinately refusing to believe in it—because *we* do not know. A man might as well say, “I refuse to live, because I do not know *all* that constitutes life,” or “I refuse to think, because I do not know the process of thought.” There are hundreds of mysteries, even in the simple things of life, that the finite mind cannot fathom, but we cannot afford to discard them because we do not know their cause. The greatest thinkers, Christian or anti-Christian, have acknowledged their belief in some power beyond our control, that “shapes our ends, rough hew them how we will.” What can be stronger than the words of Professor Tyndall: “Life and its conditions set forth the operations of an inscrutable power; we know not its origin, we know not its end; the presumption, if not the degradation, rest with those who place upon the throne of the universe a magnified image of themselves.”

Voltaire has said: "There is a power that acts within us without consulting us."

And lastly, let me draw attention to the words of Emerson: "A little consideration of what takes place around us every day must show us that a higher law than that of our will regulates events."

We have now seen how this study has survived from age to age. We have seen how even hard-headed materialistic science brings forth facts to support its theories. We have viewed it from a natural light, and we find it natural; we have examined it from a religious standpoint, and it is religious; we find that good can be done through it, not only in its doctrines of the responsibility of life, but in its warnings, in its cautions, and in the knowledge of self that it gives to all. What, then, is to be done? Discard it, because of opposition? No, we must help it for the sake of the truth that it possesses. We must teach it to others, that its knowledge may be power. We must use it because of its use, we must support it because of its support; and lastly, to the man or woman who, in spite of reason, of proofs, of facts, still doubts—to such a person, using Foster's argument against atheism as a foundation, I would say, that by taking such a position they do not do themselves justice as reasonable or intellectual beings. And why? Because unless they know every law that controls mankind, that law that they do not know may be the one whose existence they deny. Unless they have been in every portion of the universe, that portion they have not seen may contain the secret of the whole; and unless they know every power that constitutes life, that power they do not know may be the very one that marks the hand.

To-day the science of the present is coming to the rescue of the the so-called superstition of the past. All over the world scientists are little by little sweeping aside prejudice and beginning to study occult questions. Perhaps the "whys and wherefores" of such things may one day be as easily explained as are many of the apparently inexplicable scientific marvels which we now accept without question.

PART I

CHEIROGONOMY

Chapter I

OF THE SHAPES OF HANDS AND FINGERS

PALMISTRY should really mean the study of the hand in its entirety. It is, however, divided into two sections: the twin sciences of cheirognomy and cheiromancy. The first deals with the shape of the hand and fingers, and relates to the hereditary influence of character and disposition; and the second to the lines and markings of the palm, to the events of past, present, and future.

It will therefore be readily understood that the second portion of this study cannot be complete without the first; and as in the study, so in the reading of the hand—the student should first observe the shape and formation, skin, nails, etc., before proceeding to judge the lines and markings of the palm. Some people consider this portion of the subject too uninteresting to merit much attention, and books on palmistry frequently ignore its importance, and commence too quickly with the more interesting details of cheiromancy.

A little thought will, however, convince the student that such a plan is a mistake, and can only result in error; that if the subject is worth any study at all, it is certainly worth going into thoroughly; besides, the shape of the hand can be more readily observed than the lines of the palm, and it is therefore all the more interesting, as by this means one can read the character of strangers while sitting in the railway train, the church, the concert, or the salon.

As the judge of horses can tell from the shape of the limbs of the animal what one may expect through breeding, so may one be able to tell from peculiarities in the formation of the hands what the individual owes to the heredity of the chain of ancestors who have preceded him.

In the same way that a man would not expect the horse

with slender, delicate limbs to do the work of the Clydesdale with its heavier development, so it is with hands; the long-fingered, narrow hands have their own special department in life's workshop distinct and different from the short, thick-set class, and so on with every variety of types. The study of the types is therefore a most interesting one, and one that can be more easily carried out than that of the study of the lines, as many people refuse to show the hand for an examination, whereas the type that the hand belongs to also indicates character and temperament with unfailing accuracy.

The characteristics of various nations as shown by the shape of the hand is also a fascinating branch of the study, and one very much neglected. Later, I will endeavour to point out the leading characteristics that I myself have observed in relation to this portion of the subject. The varying shape of hands and their suitability to various kinds of occupation is also worthy of note, and although by the exercise of will we can alter and make up, in a certain degree, for almost any constitutional defect, yet it is undoubtedly the case that certain types are more suited for one work than another, which it is the more immediate province of cheirognomy to determine. We will therefore at once proceed to consider the different types of hands with their various modifications, in their relation to temperament and character.

There are seven types of hands, each of which may again be subdivided into seven varieties.

- I The elementary, or the lowest, type
- II The square, or the useful, hand.
- III The spatulate, or the nervous active, type
- IV The philosophic, or the knotty, hand.
- V The conic, or the artistic, type.
- VI The psychic, or the idealistic, hand.
- VII The mixed hand.

The seven varieties are formed by the blending of the seven types. Among civilized nations the elementary being rarely found in its purity, we therefore commence with the

square, divided into seven heads, as, for example: the square with square fingers, short; the square with square fingers, long; the square with knotty fingers; the square with spatulate fingers; the square with conic fingers; the square with psychic fingers; and the square with mixed fingers.

Chapter II

THE ELEMENTARY, OR LOWEST, TYPE

THIS hand naturally belongs to the lowest type of mentality. In appearance it is coarse and clumsy, with large, thick, heavy palm, short fingers, and short nails (Fig. 1). It is always important to notice the length of the palm and fingers. Some books on palmistry state that to show intellectuality the fingers should always be longer than the palm; but an examination of this statement will show that it is not correct. It has not been proved that fingers have been found longer than the palm. That they may be nearly as long, or as long, there can be no doubt; but it is a very rare case to find them even of the same length. When, however, in proportion to the size of the palm the fingers are long, it indicates a more intellectual nature than when they are short. In Dr. Cairn's work on the physiognomy of the human body, he states that "the bones of the palm form, among brute animals, almost the whole hand." The deduction, therefore, is that the more the palm dominates the hand, the more does the animal nature rule. This is the important point in the elementary hand: the palm is always thick and coarse, and the fingers short and clumsy. There are also very few lines to be seen on the palm. The people possessing such a type have very little mental capacity, and what they do possess leans more to the order of the brute. They have little or no control over their passions; love of form, colour, and beauty does not appeal to them. The thumb of such hands is short and thick, with the upper part of nail phalange heavy, full, and generally square. Such people are violent in temper, passionate but not courageous. If they commit murder, it is in the fury and in the spirit of destruction. They possess a certain low cunning, but the cunning of instinct, not reason. These are people without aspirations; they but eat, drink, sleep, and die. (See also "The Hands of Nations," Part I, Chapter XVI.)



FIGURE 1 . . . THE ELEMENTARY HAND

Chapter III

THE SQUARE HAND AND ITS SUBDIVISIONS

THE square hand means the palm square at the wrist, square at the base of the fingers, and the fingers themselves square (Fig. 2). Such a type is also called the useful, because it is found in so many walks of life. With this type the nails as well are generally short and square.

People with such a hand are orderly, punctual, and precise in manner, not, however, from any innate grace of nature, but more from conformity with custom and habit. They respect authority, they love discipline, they have a place for everything and everything is kept in its place, not only in their household, but in their brains. They respect law and order, and are slaves to custom; they are not quarrelsome, but are determined in opposition; they prefer reason to instinct, peace to war, and are methodical in work and in habit. They are endowed with great perseverance, but are tenacious, not resigned; they ask for the material, they win success in practical things. In religion they will not go to extremes; they prefer substance to show, and dogma to ideas. They are not adaptable to people, or versatile; they have little originality or imagination, but in work they have great application, force of character, strength of will, and often outdistance their more brilliant and talented rivals. They naturally love the exact sciences and all practical study. They encourage agriculture and commerce; they love home and the duties of home, but are not demonstrative in affection. They are sincere and true in promises, staunch in friendship, strong in principle, and honest in business. Their greatest fault is that they are inclined to reason by a twelve-inch rule, and disbelieve all they cannot understand.



FIGURE 2 . . . THE SQUARE, OR USEFUL HAND

THE SQUARE HAND WITH SHORT SQUARE FINGERS

This peculiarity is very often found, and very easily recognized. The subject with such a type is materialistic in every sense of the term. He would be the kind of man who would say: "Except I hear with my ears and see with my eyes, I cannot believe." And even then I very much doubt if such a man would be convinced. It also denotes an obstinate kind of nature, as a rule, narrow-minded. These people make money, but by plodding; they may not be miserly, but they are business-like and practical; they like to accumulate wealth; it is the material they seek.

THE SQUARE HAND WITH LONG SQUARE FINGERS

The next modification is the square hand with very long fingers. This denotes a greater development of mentality than the square hand with short fingers. It denotes logic and method, but in a greater degree than possessed by the purely square type, which, tied down by rule and custom, must follow the beaten track. This hand, on the contrary, though submitting everything to scientific examination, will not be so influenced by prejudice, but will proceed cautiously and thoroughly to logical conclusions, and will find its vocation in a scientific career, or in one involving logic and reason.

THE SQUARE HAND WITH KNOTTY FINGERS

This type is generally found with long fingers and gives, in the first place, extreme love of detail. It is also fond of construction; it builds plans from any *given* point to any *known* possibility; it may not produce great inventors, but it will produce good architects, mathematicians, and calculators, and if it applies itself to medical work, or to science of any kind, it will choose some speciality and use its love of detail in the perfection of its own particular study.

THE SQUARE HAND WITH SPATULATE FINGERS

This is the hand of invention, but always on practical lines. Men with this formation run the gamut in invention, but on a practical plane. They make useful things, instruments, and household articles, and are, as well, good engineers. They love mechanical work of almost every kind, and the finest useful mechanism has been turned out by men with the square hand and the spatulate fingers.

THE SQUARE HAND WITH CONIC FINGERS

Now, though at first sight it may appear strange to say that musical composition comes under this head, yet a little consideration will show that such not only is the case, but that there is a logical reason that it should be so. In the first place, the square hand is more the hand of the student. It gives more the power of application and continuity of effort, while the conic fingers give the intuitive and inspirational faculties. The musical composer, no matter how imaginative, no matter how inspired in ideas, is certainly not without the student's side to his character. If we consider, for a moment, the quality of brain and the disposition which is absolutely necessary, we will understand more clearly why the hand must be thus wonderfully balanced — why the inspirational, imaginative nature must be linked to that of the thoughtful, the solid, the methodical, and that which also proceeds from the foundation of the known—as, for instance, harmony and counterpoint—to reach the world of the unknown, through the gates of imagination and idealism. I have given great study to the hands of musical people, and I find this rule invariable. I find that the same also applies to literary people, those who from the foundation of study build up the ivy-clad towers of romance. It is here that the student of palmistry is often discouraged. He imagines that because a man or woman leads an artistic life, be it musical or literary, that the shape of the hand must be what is commonly called the conic or artistic; but the smallest obser-

vation of life will show that though the people with the purely conic or artistic hands have the artistic nature and the appreciation of what is artistic, yet they may not have—and I have more often observed that they have not—the power or the ability to bring their ideas before the world in the same masterful way in which the mixed square and conic do. A man of a very artistic spirit, with the conic hand, once said to me: “It is sufficient for the artist to be the artist to his own inner nature; the approbation of the world is, after all, only the vulgar hallmark on what he knows is gold.” “Yes,” I reply, “sufficient for your own nature, perhaps, but not sufficient for the world that expects the diamond to shine and the gold to glitter. If the flower made itself, then might it refuse to allow its perfume to scent the earth.” On the contrary, the square type will exert its powers to the greatest advantage of all mankind.

THE SQUARE HAND AND PSYCHIC FINGERS

The square hand with purely psychic fingers is rarely found, but an approach to it is often seen in the form of the square palm combined with long, pointed fingers and long nails. Such a formation causes people to start well, and mean well, but makes them subservient to every mood and caprice. An artist with such a type will have a studio of unfinished pictures, and the business man will have his office filled with unfinished plans. Such a blending of types the extreme opposite of each other makes a nature too contradictory ever to succeed.

THE SQUARE HAND AND MIXED FINGERS

This is a type that is very often seen, and more so among men than among women. It consists of every finger being different in shape, sometimes two or three, sometimes all. It is often found that the thumb of such a hand is supple, or bends back very much in the middle joint; the first finger is generally pointed, the second square, the third spatulate, and the fourth

pointed. Such a hand indicates great versatility of ideas; at times such a man will be full of inspiration, again he will be scientific and extremely logical; he will descend from the most imaginative idea to the most practical; he will discuss any subject with the greatest ease; but from want of continuity of purpose, he will rarely, if ever, rise to any great height of power or success.

I have not space at my disposal to give the subdivisions of every type, but this is an example for the student of how the seven types may be divided.

Chapter IV

THE SPATULATE HAND

THE spatulate hand is so called not only because the tip of each finger resembles the spatula which chemists use in mortars, but also because the palm, instead of having the squareness of the preceding type, is either usually broad at the wrist or at the base of the fingers (Fig. 3).

When the greater breadth of formation is at the wrist, the palm of the hand becomes pointed toward the fingers; when on the contrary, the greatest breadth is found at the base of the fingers, the shape of the hand slopes back towards the wrist. We will discuss these two points a little later, but we must first consider the significance of the spatulate hand itself.

In the first place, the spatulate hand, when hard and firm, indicates a nature restless and excitable, but full of energy of purpose and enthusiasm. When soft and flabby, which is often the case, it denotes the restless but irritable spirit. Such a person works in fits and starts, but cannot stick to anything long. Now, in the first place, the peculiar attribute that the spatulate hand has is its intense love of action, energy, and independence. It belongs to the great navigators, explorers, discoverers, and also the great engineers and mechanics, but it is by no means confined to such people, and may be found in almost every walk of life. As a rule, it is a large hand, with fairly long, well-developed fingers. The most striking characteristic of all is the singular independence of spirit that characterizes individuals possessing such a development. It is doubtless this spirit that makes them explorers and discoverers, and causes them also to depart from the known rules of engineering and mechanics to seek the unknown, and thus become famous for their inven-



FIGURE 3 . . . THE SPATULATE, OR ACTIVE HAND

tions. No matter in what grade or position in life these spatulate hands find themselves, they always in some form strike out for themselves, and assert their right to possess a marked individuality of their own. A singer, actress, doctor, or preacher with such a development will break all rules of precedent—not by any means for the sake of eccentricity, but simply because they have an original way of looking at things, and their sense of independence inclines them to resent suiting their brain to other people's ideas. It is from this hand that we get not only our great discoverers and engineers, but also the whole army of men and women we are pleased to call cranks, simply because they will not follow the rut made by the centuries of sheep that have gone before them. Such men and women with the spatulate hands are the advance agents of thought. They are, it is true, very often before their time; they are often wrong in the way they set about their work; but they are, as a rule, the heralds of some new thought of life that will, years later, give life to their fellow men.

This brings us down to the two divisions I have just mentioned. We will now consider their meaning.

The spatulate hand with the broad development at the base of the fingers is the more practical of the two. If he be an inventor, he will use his talents for making locomotives, ships, railways, and all the more useful things of life, for the simple reason that he comes nearer the formation of the square type. But if he has the greater angular development at the wrist, his bent will be for action in the domain of ideas. He will invent flying-machines if he has the inventive talent, hunt for new flowers if he be a botanist, be the demigod of some new gospel if he be a priest. These people wonder that God took six days to make the earth—with the little power that they possess they would revolutionize the world in a day. But they all have their purpose in the evolution of life; they are necessary, therefore they are created.

Chapter V

THE PHILOSOPHIC HAND

THE name of this type explains itself, the word "philosophic" being derived from the Greek *philos*, love, and *sophia*, wisdom. This shape of hand is easily recognized: it is generally long and angular, with bony fingers, developed joints, and long nails (Fig. 4). As far as success in the form of wealth is concerned, it is not a favourable type to have. It gleans wisdom; rarely, if ever, gold. People with such a type are, as a rule, students, but of peculiar subjects. They study mankind; they know every chord and tone in the harp of life; they play upon it, and are gratified with its responsive melody more than with the clink of coin. In this way they have as much ambition as other types of humanity, only theirs is of a different kind, that is all. They like to be distinct from other people, and they will go through all kinds of privations to attain this end; but as knowledge gives power, so does the knowledge of mankind give power over man. Such people love mystery in all things. If they preach, they preach over the heads of the people; if they paint, they are mystic; if they are poets, they discard the dramatic clash and colour of life for the visionary similes and vapourish drappings of the spirit. Theirs is the peace of the aesthetic; theirs the domain beyond the borderland of matter; theirs the cloudland of thought, where the dreaded grub-worm of materialism dares not follow. Such hands are found very largely among the Oriental nations, particularly in India. The Brahmans, Yogis, and other mystics possess them in great numbers. Nearer home, in the United States, England, and Europe, this type of hand made itself manifest in such men as Abraham Lincoln,



FIGURE 4 . . . THE KNOTTY, OR PHILOSOPHIC HAND

Longfellow, Emerson, Shelley, Browning, and Tennyson; in such men as Cardinal Newman, Cardinal Manning, and Pope Leo XIII, all of whom had the philosophic type of hand in the most marked degree. In the famous painting of "Hands in Prayer," by Albrecht Duerer, one can see the mystic asceticism of this type expressed in every line. They are also largely seen among the Jesuits of the Catholic Church, rarely in the English Church, and more rarely still in Baptists, Presbyterians, and Independents. In character they are silent and secretive; they are deep thinkers, careful over little matters, even in the use of little words; they are proud with the pride of being different from others; they rarely forget an injury, but they are patient with the patience of power. They wait for opportunities, and so opportunities serve them. Such hands are generally egoistical, which is in keeping with the life they lead. When in any excess of development they are more or less fanatical in religion of mysticism. Of this the most wonderful examples are found in the East, where from the earliest childhood the Yogi will separate himself from all claims of relationship and kindred, and starve and kill the body that the soul may live. I differ in my definition of this type very largely from other writers on palmistry. I fear it has been too often the case that the writer on this subject has followed too closely what other authorities have said, without taking the trouble to follow out his own observations. The greatest injury that has been done to palmistry has been done in the nineteenth century, by the "lady and gentleman" writers of the day. Such people read a few books, devote sometimes a few months, sometimes less, to the study as a fad, or as something by which to make a tinsel reputation of being interesting, then they write names to a book and disappear into the whirl of society from whence they came. I recall reading a pamphlet written by a lady who eight months earlier had not known a line on the hand, but with astonishing temerity she launched out as an exponent of palmistry, and, having mixed up the types in her brain, wrote that the square hand with short fingers was the hand of poetry and idealism. In this work I have endeavoured to keep an unbiased mind towards the difference of opinion on this or that in connection with the study. When I have come in contact with an opinion in opposi-

tion to my own, I have carefully considered all points for and against, and before deciding in any direction I have taken time to examine often hundreds of hands before coming to a conclusion on even the smallest point. When one considers the opportunities placed at my disposal, not only in one country, but in almost every country in the world, he will more readily understand that there is some likelihood of my being, not infallible, but fairly accurate.

With these hands, therefore, it must be borne in mind that the developed joints are the peculiar characteristic of thoughtful people, while the smooth, pointed fingers are the reverse. Again, such a development gives the love of analysing, but it is the shape or type of hand which determines whether that power of analysis be for chemicals or for mankind. The end of the finger being square and conic combined gives the solemn tone to their inspiration and fits them specially for the religious thought or the mysticism with which, as a rule, they become associated. Again, these hands, in the pursuit of what they consider truth, will have the patience of the square type, with that love of self-martyrdom which is the characteristic of the conic. It is the blending of these almost opposite characteristics which brings about the peculiar ideas that make men and women with the philosophic type of hands so different from the practical drones in the vast hive of humanity.

Chapter VI

THE CONIC HAND

THE conic hand, properly speaking, is medium-sized, the palm slightly tapering, and the fingers full at the base, and conic, or slightly pointed, at the tip or nail phalange (Fig. 5). It is often confounded with the next type, the psychic, which is the long, narrow hand, with extremely long, tapering fingers.

The main characteristics of the conic hand are impulse and instinct. People with the conic hand are often, in fact, designated "the children of impulse." There is a great variety in connection with this type, but it is more usually found as a full, soft hand, with pointed fingers, and rather long nails. Such a formation denotes an artistic, impulsive nature, but one in which love of luxury and indolence predominate. The great fault with people possessing this type is, that though they may be clever and quick in thought and ideas, yet they are so utterly devoid of patience and tire so easily, that they rarely, if ever, carry out their intentions. Such people appear to their greatest advantage in company, or before strangers. They are good conversationalists, they grasp the drift of a subject quickly, but they are more or less superficial in knowledge, as also in other things; they have not the power of the student, through want of application; they do not reason, they judge by impulse and instinct. It is that quality which makes them changeable in friendship and affection; one can easily offend them over little things. They are also very much influenced by the people with whom they come in contact, and by their surroundings. They are impressionable in *affaires de coeur*; they carry their likes and dislikes to extremes; they are usually quick-tempered, but temper with them is but a thing of the



FIGURE 5 . . . THE CONIC, OR ARTISTIC HAND

moment. They, however, when out of temper, speak their mind plainly, and are too impetuous to study words or expressions. They are always generous and sympathetic, selfish where their own personal comfort is concerned, it is true, but not in money matters; they are easily influenced to give money for charity, but, alas! here they have not the power of discrimination, consequently the money is given to anybody or anything which may rouse their sympathies at the moment. These hands never get that credit for charity which falls to the lot of the more practical types. To get credit for charity very often consists in saving what we give to the beggar and giving it to the Church, but the conic fingers never think of that. The beggar comes, and if the impulse to give is there—well, they give, and that is all.

Women with such hands love admiration to excess and are also very susceptible to affairs of the heart; they cannot live without love, but they are children of moods, and they must love very deeply before one can be very certain of the constancy of their affection.

This interesting type has been called, and deservedly so, the artistic, but such relates more to temperament than to the carrying out of the artistic ideas. It would really be more correct to say that the owners of such hands are influenced by the artistic, than that they are artistic. They are more easily influenced by colour, music, eloquence, tears, joy, or sorrow, than any other type. Men and women possessing this class of hand respond quickly to sympathetic influences; they are emotional, and rise to the greatest heights of rapture, or descend to the lowest depths of despair, over any trifle.

It is much better sign to find this type of hand firm and elastic, than full and flabby. In the latter case such people are selfish, they consider their own personal comfort first, and everything will be sacrificed to their love of luxury and indolence.

When the conic hand is hard and elastic, it denotes all the good qualities of the first-mentioned, but accentuated by greater energy and firmness of will. The hard conic hand is artistic in nature, and if encouraged for an artistic life the

energy and determination will go far toward making success. It will have all the quickness of the first, with all the brilliancy and sparkle in company and before strangers, and it is for that reason that the conic hand has been chosen to represent those who lead a public life, such as actors, actresses, singers, orators, and all those who follow a purely emotional career. But it must not be forgotten that such people depend more upon the inspirational feeling of the moment than thought, reason, or study. They will do things well, but will not know why or how they do them. The singer will carry away her audience by her own individuality more than by study of the song; the actress, from her own emotional nature, will stir the emotions of others; and the orator will move multitudes by the eloquence of his tongue—not by the logic of his words. It must, therefore, be remembered that the type of hand but relates to the natural temperament and disposition of the individual; it is the foundation upon which the talent rises or falls. For instance, a woman with square fingers can be as great a singer, and may often be capable of rising to greater things than the woman with the pointed formation; but she will reach that point by different means—by her application, by her study, by her conscientious work, and by the greater power of endurance and patience that she possesses. Study and development are one half the ladder of fame. Genius sits on the rungs to dream, Study works and rises rung by rung; it is the earthworms alone who, dazzled by the heights above them, confound the two, and oft crown Study and call it Genius. The artistic type as a type but relates to temperament; the variety of fingers indicates only where that temperament is strongest: as, for instance, the artistic hand with square fingers indicates more the student, and, consequently, more exactness in foundation, method, and correctness; such persons will try and try again until they are successful.

The spatulate fingers on the artistic hand will give, say, to a painter the greater breadth of design and colour, the more daring ideas that will make the man famous for his originality. The philosophic will give the mystical treatment of the idea—the tones and semi-tones that subdue the already subdued

colours. The lights and shades that creep across the canvas, the poem in the petals of the asphodel,, the *Benedictus* in the hands that soothe the dying—all will be detail, but detail leading to the regions of the spirit; all will be calm, but with that calmness that awes one with the sense of the mysterious.

Chapter VII

THE PSYCHIC HAND

THE most beautiful but the most unfortunate of the seven is what is known as the psychic (Fig. 6). This in its purity of type is a very rare hand to find. The name explains itself—that which appertains to the soul. The very word seems to suggest to one's mind the old fable of the envy of Venus toward the maiden Psyche—the war of the goddess of passion against the more spiritual charm of the daughter of the soul. In its pureness of type it is a hard hand to find: our contemporary civilization does not encourage such rare flowers of lily whiteness and icy purity; the calmness, coldness, and dreamy chastity of such a type are not sought after by the present-day sons of the soil, whose heads are bowed in the quest for gold, and whose blood is heated by the closeness of the cattle. But although the exact type may be hard to find, yet there are hundreds of men and women who so approach the psychic that they must be considered part of it, particularly when the customs that control our present-day life are taken into consideration. The psychic is the most beautiful hand of all. It is in formation long, narrow, and fragil-looking, with slender, tapering fingers and long, almond-shaped nails. Its very fineness and beauty, however, indicate its want of energy and strength, and one instinctively pities such hands if they have to try to hold their own in the battle of life.

Individuals with the psychic hand have the purely visionary, idealistic nature. They appreciate the beautiful in every shape and form; they are gentle in manner, quiet in temper; they are confiding, and they instinctively trust everyone who is kind to them. They have no idea of how to be practical,



FIGURE 6 . . . THE PSYCHIC, OR IDEALISTIC HAND

business-like, or logical; they have no conception of order, punctuality, or discipline; they are easily influenced by others; against their will, they are carried away by the strong rush of humanity. Colour appeals to this nature in the highest possible way; to some, every tone of music, every joy, every sorrow, every emotion is reflected in a colour. This type is unconsciously a religious one; it feels what is true, but has not the power to seek truth. In religion such people will be more impressed with the service, the music, and the ceremony than with the logic or truth of the sermon. They are innately devotional, they seem to dwell on the confines of the spiritual, they feel the awe and the mystery of life, without knowing why. All forms of magic and mystery attract them; they are easily imposed upon, and yet bitterly resent being deceived. These individuals have the intuitive faculties highly developed; they are good as sensitives, mediums, clairvoyants, because they are more alive to feelings, instincts, and impressions than are their more matter-of-fact brothers and sisters.

As one cannot make the wolf and the lamb lie down together (at least not to the lamb's satisfaction), so is it next to impossible to make the possessors of these hands associate with practical people. Their greatest misfortunes, I have found, seem to come from this cause; people think it their duty to make everyone practical, to grind all with the same millstone, to reduce all to that same fine dust, that under the rain of misfortune becomes nothing better than a mere puddle of humanity. These natures, on the contrary, are children of ideas, dreamers of dreams, and worshippers of visions; can we expect them to understand the routine and monotony of every-day life?

On the contrary, their dreams should be encouraged, their idols restored, and their ideas fostered. Does the lily grow by being placed in the desert? Does the hot-house flower thrive if we expose it to the frost? It is the same way with humanity: we are tones and semi-tones in life's great harp; there is the treble and the bass, the major and the minor, all are necessary to life's grand harmony; let them be then, *all that is—is best*.

Individuals possessing the psychic hands are very often extreme fanatics in religion and orthodox creeds, or else they

use their devotional spirit in mysticism, and become devotees to fanciful ideas of occultism, and usually go to an extreme either one way or the other: the line of head, which will be explained later, may give them a balance that they would otherwise not have, but that is a point outside the consideration of the meaning of the type of hand.

The psychic hand may in many ways be considered as the highest development of the hand on the purely mental plane, but from a worldly standpoint it is the least successful of all. Its possessors live in a world of dreams and ideals. They know little or nothing about the practical or purely material side of existence, and when they have to earn their own bread they gain so little that they usually starve.

These beautiful hands do not appear made for work in any sense. They are also too spiritual and frail to deal blows and hold their own in the battle of life. If they are supported by others or have money of their own to live on, all may be well, and in such cases they will be likely to develop strange psychic gifts dealing with visions and ideals that some few may hear and understand. But if not, their fate as a rule is a sad one, they will easily be pushed aside by the rougher types of humanity or, in sheer helplessness, take their own lives, and so end the unequal struggle.

In constitution they are seldom strong physically, and consequently they are doubly unfitted for struggle for existence.

Parents having such children generally do not at all understand how to treat them. The strange thing is that they are often the offspring of matter-of-fact, practical people. The only way in which I would account for such a fact is by the theory of balance by producing the direct opposite of the parent; thus the law of reaction produces the type under examination. Alas! too often a temperament of this kind, by the ignorance and stupidity of the parents, is forced into some business life, simply because the father is in business. The utter wrongness of the life so crushes and dwarfs the nature that very often the result of such environment is insanity or an early grave. There is no question but that the asylums of the world are largely filled by the utter inability of parents for such a position of

responsibility; and the sooner this fact is recognized, the better.

Possessors of these beautiful, delicate hands, the indicators of the purely sensitive nature, usually feel their position in life so keenly that they too often consider themselves useless, and become morbid and melancholy in consequence. Such, however, is not the case; there is nothing useless that nature calls into creation; the beauty and sweetness of such temperaments are often of more use and do more good than those who, by the accumulation of this world's goods, build a convent or endow a church. They may be placed here to establish a balance in the laws of humanity; they may be here to increase our love and appreciation of the beautiful; but they are not useless—of that we may be assured; therefore let us encourage and help them, instead of crushing and destroying them as we too often do. Alas! in the worldly sense they are generally left far behind in the race for fame and fortune. I cannot refrain from drawing the following picture, as illustrative of such types:

They are as lilies thrown, by some ruthless hand, upon the tempest-tossed river of life—they seem so helpless in the onward sweep of that terrible current. One sees them at times clinging to the banks for pity. Ah! those beautiful hands have no strength: they are swept on again by the rising tide of bubbling, babbling, frothy humanity. A little lower, one sees them, soiled and stained, crouching beneath the shadow of some rock, trying, as it were, to look happy amid the weeds that for a moment mock the stream. Again, it is the rush of the onward tide or the wash of some passing barge that drags them from the shelter of the stone and hurries them nearer and nearer to the sea. The river is broader now, quieter, calmer, wider; we expand in our views as we leave the narrow banks of youth. See, now, as the night is nearing, how those lilies rest and dream upon the tide. The river is silent now, the rush is past, the day of life is done. See how it bears the broken flowers tenderly, as if sorry for the roughness of its early tide. All is quiet now, all is calm. Wider and wider yet it grows, calmer and yet still calmer. The end has come. The mists fall now, thicker and closer and whiter. How still it is! The silence hangs like a coldness on the heart. The river widens out into the sea, and lilies and flowers and weeds drift—it may be to the garden of God.

THE mixed hand (Fig. 7) is the most difficult of all to describe. In the chapter on the square hand I gave an illustration of that type with mixed fingers. In that case, however, the mixed fingers have the foundation of the square hand, whereas with the true mixed type no such foundation can be cited for the student's guidance.

The mixed type is so called because the hand cannot possibly be classed as square, spatulate, conic, philosophic, or psychic; the fingers also belong to different types—often one pointed, one square, one spatulate, one philosophic, etc. The mixed hand is the hand of ideas, of versatility, and generally of changeability of purpose. A man with such a hand is adaptable to both people and circumstances, clever, but erratic in the application of his talents. He will be brilliant in conversation, be the subject science, art, or gossip. He may play some instrument fairly well, may paint a little, and so on; but rarely will he be great. When, however, a strong line of head rules the hand, he will, of all his talents, choose the best, and add to it the brilliancy and versatility of the others. Such hands find their greatest scope in work requiring diplomacy and tact. They are so versatile that they have no difficulty in getting on with the different dispositions with which they come into contact. Their most striking peculiarity is their adaptability to circumstances: they never feel the ups and downs of fortune like others; almost all classes of work are easy to them. They are generally inventive, particularly if they can thereby relieve themselves of labour. They are restless and do not remain long in any town or place. They are fond of new ideas: one moment they determine to write a drama, the next, perhaps, they invent a gas stove or go into politics; but as they are always changing,



FIGURE 7 . . . THE MIXED HAND

and unstable as water, they rarely succeed. It must be remembered that when the palm belongs to a certain type these characteristics are much modified; as, for instance, mixed fingers on the square, the spatulate, the philosophic, or the conic will often succeed where the pure development of the type would fail. When the entire hand is mixed it is then that, through versatility of talent and purpose, the subject is inclined to become the "jack of all trades," to which class of unfortunates the individual possessing this type of hand is so commonly relegated in works on palmistry.

If a strong head line ruled the mixed hand, there would then be a chance of his succeeding in some one thing that he would like best and so force himself to stick to; but as this is so rarely found, the mixed hand is generally put down as belonging to a talented dilettante who will never stick to anything long enough to succeed.

Chapter IX

THE THUMB

THE thumb is in every sense so important that it calls for special attention, not only in the domain of cheiromnomy, but also in its relation to cheiromancy. The truth of palmistry could rest upon the solid foundation given by the study of the thumb alone, in its relation to the most important characteristics of the subject.

In every age the thumb has played a conspicuous part, not only in the hand, but also in the world itself. It is a well-known fact that among many of the tribes of Oriental nations, if the prisoner, when brought before his captors, cover his thumb by his fingers, he is in this dumb but eloquent fashion giving up his will and independence, and begging for mercy. We find in the war annals of the children of Israel instances of their cutting off the thumbs of their enemies. Gypsies, in their judgment of character, make the thumb the great foundation for all their remarks. Being interested in gypsies in my early life, I know this for a fact, for I have seen and watched them from the position, angle, and general appearance of the thumb make their calculations accordingly. In India they have a variety of systems by which they read the hand, but here, again, they make the thumb the centre and foundation, no matter what system they work out. The Chinese also believe in palmistry, and they, too, base their remarks on the position of the thumb itself. Again, it is an interesting fact to notice that even in Christianity the thumb has played an important role, the thumb representing God; the first finger Christ, the indicator of the will of God, and the only finger on the hand that has by virtue of its position, the power to point, or to stand upright

independent of the rest; the second representing the Holy Ghost, as the attendant to the first. In the Greek Church the bishop alone gives the blessing by the thumb and first and second fingers, representing the Trinity; the ordinary priest has to use the whole hand. And, again, in the old ritual of the English Church, we find that in baptism the cross must be made by the thumb.

I do not wish to tire my readers by going into a lengthy dissertation upon the medical points which could be given by the hundred in proof of the importance of this member; but the most significant of all is that which relates to what is known in medical work as the "thumb centre" of the brain. It is a well-known fact among the specialists of nerve diseases that by an examination of the thumb they can tell if the patient is affected or is likely to be affected by paralysis or not, as the thumb will indicate such a likelihood a long time before there has appeared the slightest trace of such a disease in any other part of the system. If it indicate such an affection, an operation is at once performed on the thumb centre of the brain, and if that operation is successful (which is again shown by the thumb) they have baffled the disease and the patient is saved. And yet, in face of this, which is a well-known fact, there still are people who do not believe in the study of the hand. Dr. Francis Galton once demonstrated in London the marvellous accuracy by which criminals can be traced by the study of the corrugations of the skin of the thumb. *En passant*, the English government thought well of the idea, and even proposed to put it into practice—and yet that very government arrested and prosecuted palmists during the same year in almost every part of the country. Justice is indeed blind. Another very interesting point is the old idea of the midwives—an idea, by the way, that can easily be seen to contain a good deal of truth. They believed that if the child, some days after birth, was inclined to keep the thumb inside the fingers, it foreshadowed great physical delicacy, but if, seven days after birth, the thumb was still covered, then there was good reason to suspect that the child would be delicate mentally. If one will visit the asylums of the country, he cannot fail to notice that all congenital idiots have very weak, poor thumbs; in fact, some are so weak as not to be

properly developed, even in shape. All weak-minded individuals have weak thumbs, and the man or woman who will stand talking with the fingers covering and concealing the thumb has little self-confidence or self-reliance. It is an interesting thing to watch the hands of people when dying. One will see that, as death approaches and the reason goes, the thumb loses all power and drops in on the hand, but that if the reason has only faded temporarily the thumb still retains its power and there is every hope of life.

It is D'Arpentigny who has said, "The thumb individualizes the man." This is remarkably true, particularly when one follows out Sir Charles Bell's discovery that in the hand of the chimpanzee, which is the nearest approach to the human, though well formed in every way, yet the thumb, if measured, does not reach the base of the first finger. The deduction to be made is, therefore, that the higher and better-proportioned the thumb, the more the intellectual faculties rule, and vice versa. This point the student will prove by the most casual observation. The man with the short, clumsy, thick-set thumb is coarse and brutish in his ideas and animal in his instincts, while the man or woman with the long, well-shaped thumb is intellectual and refined, and in the attainment of a desire, or the carrying out of an object, such a person will use the strength of intellectual will, as opposed to that of brute force, which will be applied by the man with the thick, short formation. The thumb, therefore, should be long and firm upon the hand. It should not stand at right angles to the palm, nor yet should it lie too close to the side. It should have a slope towards the fingers and yet not lie down on them. When it stands off the hand, at right angles to it, the nature will fly to extremes, from sheer independence of spirit. It will be impossible to manage or control such natures; they will brook no opposition, and they will be inclined to the aggressive in their manner and bearing. When the thumb is well formed, but lying down, cramped toward the fingers, it indicates the utter want of independence of spirit. It denotes a nervous, timorous, but cautious nature; it will be impossible to find out what such a person is thinking about or what he intends to do; he cannot be outspoken, because his nature is the reverse. If the thumb, however, is a long

one, he will use his intellectual faculties to outwit his opponent, but if it be short and thick he will cautiously await his opportunity for any deed of violence that he may meditate. When a well-formed thumb, therefore, strikes the happy medium of these two extremes, the subject will have sufficient independence of spirit to give him dignity and force of character; he will also be properly cautious over his own affairs, and have strength of will and decision. It therefore stands: the long, well-formed thumb denotes strength of intellectual will; the short, thick thumb, brute force and obstinacy; the small, weak thumb, weakness of will and want of energy.

I have also remarked that in occupations, the strong, firm thumb finds its greatest expression of character in the administration of the sterner duties of life, such as law, science, business, etc., whereas the supple-jointed denotes a temperament that finds its most natural expression in all artistic walks of life, and has especially a greater field in dramatic art, oratory, etc., and this might be explained by considering that being the indicator of extreme adaptability of temperament for that reason, particularly in dramatic art and oratory, the person possessing such a sign could more easily adapt himself to the expression of character, emotion, and conditions, than could the person with the thumb firm or unyielding.

But it must be also borne in mind that should the person with the firm thumb make up his mind to follow any special career or to attain any position, one might more safely reckon on his determination of purpose forcing him to gain whatever goal his ambition might lead to.

From time immemorial the thumb has been divided into three parts, which are significant of the three great powers that rule the world—love, logic, and will.

The first or nail phalange denotes will.

The second phalange, logic.

The third, which is the boundary of the Mount of Venus, love.

When the thumb is unequally developed, as, for instance, the first phalange extremely long, we find that the subject depends upon neither logic nor reason, but simply upon will.

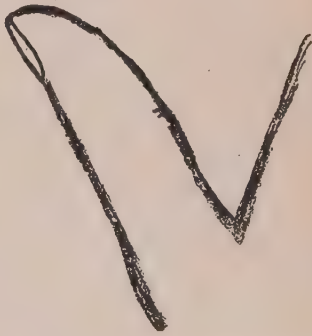
(a) THE CLUBBED THUMB



(b) THE SUPPLE-JOINTED THUMB



(c) THE FIRM-JOINTED THUMB



(d)



(e)



(f)

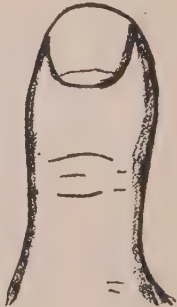


FIGURE 8 . . . THE THUMBS

When the second phalange is much longer than the first, the subject, though having all the calmness and exactitude of reason, yet has not sufficient will and determination to carry out his ideas.

When the third phalange is long and the thumb small, the man or woman is a prey to the more passionate or sensual side of the nature.

One of the most interesting things in the study of the thumb is to notice whether the first joint is supple or stiff.

When supple, the first phalange is allowed to bend back, and forms the thumb into an arch; when, on the contrary, the thumb is stiff, the first phalange cannot be bent back, even by pressure; and these two opposite peculiarities bear the greatest possible relation to character.

The supple thumb (Fig. 8) is the distinctive peculiarity of the Latin races; the stiff joint is more the property of the Northern. The supple joint, for instance, is very rare among the Danes, Norwegians, Germans, English, and Scottish, whereas it is found in large numbers among the Irish, French, Spanish, Italians, and wherever these races have congregated. I hardly think that the theory of climatic influence bears out this point. I am more inclined to consider that the unconscious influence of the surroundings, prenatal or otherwise, has more to do with this peculiarity, for the characteristics that it shows in the individual are also the characteristics of the nation to which that individual belongs.

THE SUPPLE-JOINTED THUMB

For example, the supple-jointed thumb, bending from the hand, is the indication of the extravagant person, not only in matters of money, but in thought; these are life's natural spendthrifts—improvident of time, improvident of wealth. They have adaptability of temperament for both people and circumstances; they are quickly at home in whatever society they are thrown; they have the sentimental love of kindred and country, as opposed to the practical; they settle down easily to

new work and new surroundings, and consequently they quickly make a home in whatever country they are placed.

THE FIRM-JOINTED THUMB

Again, in a general way, the exact opposite of all this is found among the people with the stiff, firm joint (Fig. 8). In the first place, they are more practical; they have a strong will and a kind of stubborn determination which makes them rather stronger in character, and which is a large element in their success. They are more cautious and secretive; they advance by slow steps where the other nature will act by leaps and bounds. Again, they are not erratic like the first-mentioned; they stick to one thing; they carry out their purpose with a kind of resistless stubbornness; they have the practical idea of making the most out of their own home and their own country; they rule with strength; they have a keen sense of justice; they control self as they would control machinery; in war they are solid, strong, and resistless; in love they are undemonstrative, but firm and staunch; in religion their churches are plain, but solid; in art they have the strength of their own individuality.

THE SECOND PHALANGE

The next important characteristic of the thumb is the shape and make of the second or middle phalange. It will be found that this varies greatly and is a decided indicator of temperament. It has two noticeable formations, namely, the narrow moulded centre or waist-like appearance (Fig. 8d), and its opposite, which is full and more clumsy (Fig. 8f).

When I published my *Book on the Hand*, which was to be followed later by this larger and fuller work, I called attention to the great difference, as far as character is concerned, shewn by these two formations. My statement that the waist-like appearance indicated tact aroused a good deal of interest, and as it was taken exception to by some of my critics, I will here endeavour to show in a logical way why such should be the case. In the first place, the student has by this time seen the

truth of my remarks about the finer formation of the thumb being the indication of the greater development of the intellectual will, and the coarse formation that of the nature that will use more brute force in the accomplishment of an object. It therefore follows that the waist-like appearance, which is a portion of the finer development, indicates the tact born of mental power, whereas the fuller, coarser development indicates force in the carrying out of a purpose, in keeping with the characteristics of each nature.

When the first or nail phalange is thick and heavy, with a short, flat nail, it is a sure indication of the ungovernable passion of the subject. All brutal animal natures have such clubbed formations, the force of blind passion completely dominating whatever reason they possess. Such people, as a rule, also have the first joint stiff, and the two points together give that terrible obstinacy of purpose that drives the subject, once out of temper, into deeds of violence and crime. The flat first phalange, consequently, whether short or long, is more calm in matters of temper and more controlled by reason.

When the hand is hard the natural tendency toward energy and firmness indicated by the thumb is increased; consequently the subject with the hard, firm hand and the first phalange of the thumb well developed will be more resolute of purpose and more determined in the execution of his ideas than is the subject with the soft hand.

When the hand is soft the subject will be more inclined to use his will by fits and starts, but cannot be so much depended upon in the execution of his plans.

One very striking peculiarity to be found in this study of human nature through the medium of the hand is shewn in the case of people with the supple or bending-back thumb. They rarely have the same keenness of moral consciousness that is found with those of the straight, firm development. They are generally more those impulsive children of nature in whom conscience in morals does not play so important a part.

The following rules may help the student in the study of this most important member of the hand:

1st. A long thumb, well proportioned, denotes the subject's inheritance from a long line of intellectual antecedents.

2nd. A short, thick-set, brutish-looking thumb, the reverse (Fig. 8f).

3rd. A very pointed thumb denotes an erratic will, impetuous and uncertain (Fig. 8d).

4th. A square thumb, thick at the end, an obstinate, self-willed person (Fig. 8e).

5th. A hollow-waisted thumb (Fig. 8d) want of logic, but a person gifted with tact and diplomacy.

6th. No. 2 phalange (Fig. 8e) thick and clumsy at joint, want of tact.

7th. No. 3 phalange extremely thin—want of force of will.

8th. No. 3 phalange extremely thick—a brutal, overbearing will, obstinate and aggressive (Fig. 6f).

9th. No. 3 phalange with what is called the Clubbed Thumb (Fig. 8a) a sign of ungovernable temper, a brutal, aggressive nature, a lack of reason in action, blind, unrestrained passion aroused by the slightest opposition. Such a thumb is largely found among those who commit murder in a moment of passion, and also amongst persons who have lost all control of their temper, and is generally accompanied by a craving for stimulants of all kinds.

Chapter X

THE JOINTS OF THE FINGERS

THE development or non-development of the joints of the fingers is a very important consideration in the reading of the hand. The joints are, figuratively speaking, walls between the phalanges, and are important indications of the peculiarities as well as of the temperament of the subject.

When the subject has what are known as smooth joints he is more inclined to be impulsive in thought and to arrive at conclusions without using the reasoning faculties. With square hands this is very much modified, but not by any means eradicated. Consequently a scientific man with square fingers, but with smooth joints (Fig. 9a), will jump at conclusions without being always able to account for them. Such a doctor will diagnose a patient in the same way; if the man be really talented he may be very accurate in his conclusions, but such a man is more apt to make mistakes than the man with the square type with developed joints. With the pointed hands the smooth joints are purely intuitive (Fig. 9b); they cannot be troubled with details of any kind; they are also careless in dress, appearance, and in little matters. Such a person in business affairs could not keep papers and little things in their places, although he would be very particular in insisting upon order in other people.

The opposite is found in the case of people with the developed joints (Fig. 9c). Work has nothing to do with the increase or diminution of such formations; the smooth joints are as often found among men who do the hardest kind of manual labour as the knotty or developed joints among men who do nothing but mental work. They are sometimes found

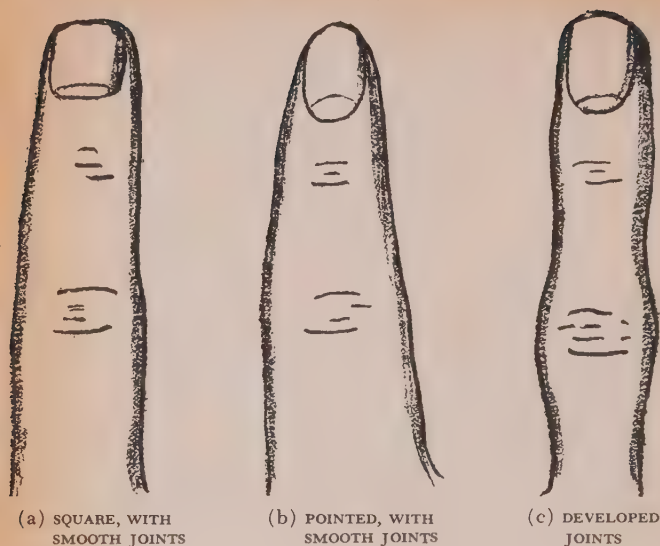


FIGURE 9 . . . THE JOINTS

running in families for generations, or appearing in one child and but slightly found in all the others. In the breeding of animals it may be observed, *en passant*, how often little peculiarities of this kind occur, and also how significant they are. Thus, when one considers how wonderful are the laws of heredity, he will study these "little things" with greater interest. For instance, there is that well-known fact that if a woman gives birth to a child by her first husband, children who follow by the second, third, or even fourth husband, as the case may be, all in some slight way exhibit the peculiarities of the first husband.

The developed joints being the opposite of the smooth, it follows that they show more exactness in method and work. In this case, a man with the square hand and developed joints, engaged in some scientific pursuit, does not care how much time he spends in working out details in connection with any science in which he is engaged. It is the same reason that makes the philosophic hands so exact about detail in con-

nection with their work. The owners of these joints notice the slightest thing out of place even in the arrangement of a room. They worry over little things, though in important matters they will be cool and calm. Men with these developed joints have an almost feminine instinct in matters of dress—they class and blend colour well, and nothing will irritate them more than to accompany a woman the colours of whose costume do not harmonize. In dramatic work, people with such joints are careful and accurate in the delineation of character, but lack dramatic breadth and force. Outside of science, they perhaps make their best mark in literature, because of their extraordinary power of analysing human nature, and because of the true instinct and knowledge of humanity which seems to come to them without effort. We must therefore draw the deduction that these developed walls or joints between the phalanges, figuratively speaking, stop the tide of impulse, and make the nature more observant, thoughtful and analysing.

Chapter XI

THE FINGERS

THE ancient Hindus conceived the poetical idea that "the gods dwelt in the tips of the fingers." Long before the modern idea of "the laying on of hands," "relief by the hands," etc., the electric magnetism of the fingers had been described in pictures and statues dedicated to Hindu worship. It has taken nearly nineteen hundred years of our wonderful modern civilization (?) to prove as true the so-called theories of the past. Among the many supposedly visionary ideas, the one that stands out more clearly than all the rest is that strange truth of the "virtue of the fingers" that the ancient Hindus voiced in their poetical idea that the tips of the fingers were the habitations of the gods.

In the statues and images of this wonderful people, the position of the hands, and more especially of the fingers, had in every case a special meaning.

If the thumb were uppermost, or if concealed, if the first two fingers were raised or depressed, thus was the dumb image of god, idol, or demon carved to converse in silence with some greater power to which even in stone they still appealed.

Modern science has proved that the tips of the fingers are, for the greater part, the termini of the brain nerves. The passive or active mind is therefore in direct communication with the fingertips, and as we all possess certain qualities that live in us—qualities of gods or demons, as the case may be—it follows that this ancient race in their figurative and poetical expressions were not so far off from actual facts as many of our modern "wise" have at times attempted to make out.

The importance of this idea can easily be seen when one

considers that every finger has in some way a distinct individuality of its own, and ought, therefore, to be closely observed and noted if one wishes to treat this subject with sincerity and from a scientific standpoint.

When the hand is thrown open and falls into its own natural position, it may be that the first finger, or the third, or even the fourth assumes a position which is so full of character that it cannot fail to be observed. It was to this point that the Greeks paid marked attention, and it was owing to this that they gave to each finger its particular name, as indicative of the attributes of various gods in their own mythology. (See Map of the Hand, Frontis.)

The first finger is called the Finger of Jupiter.

The second finger is called the Finger of Saturn.

The third finger is called the Finger of the Sun or Apollo.

The fourth finger is called the Finger of Mercury.

A little study of Greek mythology will show that the gods of the Greeks were simply a representation in form and fable of man's ambitions, passions, virtues, and vices. Therefore, when one takes the hand and places it in a natural position (palm upward), the finger which appears as the dominant finger will be found to give a decided keynote to the entire character.

Fingers are either long or short, irrespective of the length of the palm to which they belong.

Long fingers give love of detail in everything—in the decoration of a room, in the treatment of servants, in the management of nations, or in the painting of a picture. Long-fingered people are exact in matters of dress, quick to notice small attentions; they worry themselves over little things, and have occasionally a leaning toward affectation. Short fingers are quick and impulsive. They cannot be troubled about *little* things; they take everything *en masse*; they generally jump to conclusions too hastily. They do not care so much about appearances, or for the conventionalities of society; they are quick in thought, and hasty and outspoken in speech.

Fingers thick and clumsy, as well as short, are more or less cruel and selfish.

When the fingers are stiff and curved inward, or naturally contracted, they denote an excess of caution and reserve, and very often indicate a cowardly spirit.

When they are very supple and bend back like an arch, they tell of a nature charming in company, affable and clever, but curious and inquisitive.

Naturally crooked, distorted, twisted fingers on a bad hand indicate a crooked, distorted, evil nature; on a good hand they are rarely found, but if found they denote a quizzical, irritating person.

When a small fleshy ball or pad is found on the inside of the nail phalange, it denotes extreme sensitiveness and tact through the dread of causing pain to others.

When the fingers are thick and puffy at the base, the subject considers his own comfort before that of others; he will desire luxury in eating, drinking, and living. When, on the contrary, the fingers at the base are shaped like a waist, it shows an unselfish disposition in every way, and fastidiousness in matters of food.

When, with the fingers open, a wide space is seen between the first and second, it indicates great independence of thought. When the space is wide between the third and fourth, it indicates independence of action.

THE LENGTH OF THE FINGERS IN RELATION TO ONE ANOTHER

The first finger on some hands is very short; again, on others, it is as long as the second, and so on.

When the first, or index finger, is excessively long, it denotes great pride, and a tendency to rule and domineer. It is to be found in the hands of priests as well as politicians. Such a man, literally speaking, will "lay down the law." When this finger is abnormal, namely, as long as the second, it indicates great pride of disposition, a desire for power, the "one man, one world" creed. Napoleon was a striking example of this rule; on his hand the first finger was abnormal, it being fully equal to the second.

When the second finger (the finger of Saturn) is square and heavy, it shows a deeply thoughtful, almost morbid nature.

When pointed, the reverse—callousness and frivolity.

When the third finger (the finger of the Sun) is nearly of the same length as the first, it denotes ambition for wealth and honour through its artistic leanings, and a great desire for glory. If excessively long, almost equal to the second, it denotes the nature that looks at life in the light of a lottery, one that gambles with all things—money, life, and danger—but one endowed with strong artistic instincts and talents.

The spatulate termination for this third finger is an excellent sign for the actor, orator, or preacher. It indicates that his artistic gifts are strengthened by the dramatic or sensational power, the breadth, the colour necessary to appeal to audiences.

When the fourth, or little finger, is well shaped and long, it acts as a kind of balance in the hand to the thumb, and indicates the power of the subject to influence others. When very long—almost reaching to the nail of the third—it shows great power of expression in both writing and speaking, and the owner is more or less the savant and philosopher: one who can converse with ease on any subject; one who interests and commands people by the manner in which he will apply facts and knowledge to the treatment of anything brought under his notice.

The following table shows the qualities indicated by the different fingers, which of course vary slightly according to the power expressed by the finger itself.

THE FINGER OF JUPITER

<i>Long</i>	<i>Short</i>
Love of power.	Non-aggressive.
Command over people.	Dislike of responsibility.
Power to rule.	
<i>In excess</i>	<i>Crooked</i>
Tyrannical.	Lack of principle in rule and ambition.
Extreme egotism.	

THE FINGER OF SATURN

<i>Long</i>	<i>Short</i>
Prudence.	Frivolity (especially if pointed).
Love of solitude.	
<i>In excess</i>	<i>Crooked</i>
Morbid desires.	Morbid sensitiveness.

THE FINGER OF THE SUN

<i>Long</i>	<i>Short</i>
Love and worship of art.	Dislike of publicity
Desire for celebrity.	Less love of art.
<i>In excess</i>	<i>Crooked</i>
Desire for speculation.	Lack of principle in their desire
Craving for notoriety.	for notoriety.

THE FINGER OF MERCURY

<i>Long</i>	<i>Short</i>
Mental power. Influence with people. Power of expression, especially in speech.	Slow in grasp of ideas. Easily foiled in plans.
<i>In excess</i>	<i>Crooked</i>
Extreme diplomacy. A desire to cover actions by deceptive language, etc.	Lack of expression, easily influenced by people.

The fingers should be long in proportion to the palm. It is well to bear in mind that the growth of the fingers represents the distinction between "ideas and materialism." Atheists generally have large palms and short fingers. People with long fingers, on the contrary, will quickly accept ideas, and very long hands and fingers often belong to individuals who are extremely visionary and fanciful.

Long fingers give love of detail in everything, but though they analyse they may not be one atom logical. Lawyers, for example, generally have short fingers and a square hand. Long fingers worry and fidget over little things more than the short fingers; they are often inclined to curiosity, and will never rest if they think they have only been told "half a truth."

Fingers set evenly on a straight line, or nearly so, across the top of the palm are often found on most successful people's hands. They indicate great evenness of temperament and a well-balanced nature. This point has not received the attention that it merits, but I have found it possesses the very greatest significance.

Another important point is to consider if the fingers have dropped, as it were, into the palm.

If, for example, Jupiter is out of line and set low on the palm it reduces the power of command over people, and is often found with a nature that is awkward and uneasy with strangers or in society and extremely sensitive in coming in contact with people. Jupiter set high would give the reverse.

Saturn is seldom set out of its place.

The finger of the Sun dropped low into the palm gives a nature that will find the recognition of the world hard to gain, at least as far as celebrity or art is concerned.

The finger of Mercury low would tell against the subject in business and financial matters; his temperament would not allow him to "use" people for personal interests, and he, on the contrary, would always be open to being swindled and easily influenced in matters of finance.

THE LEANING OF THE FINGERS TOWARDS ONE ANOTHER

If, when the hand lies open, all the fingers lean out towards the first, it denotes an ambitious spirit, independence of character, and an aggressive nature that is inclined to fight its way forwards.

If Jupiter turns towards Saturn, the reverse spirit is indicated, and there is more melancholy in the nature.

If all the fingers lean towards Saturn then extreme sadness and melancholy may be expected, and even a rather morbid desire of being different from others.

Saturn towards Jupiter gives rather morbid ambition.

Saturn towards the Sun denotes vast contradictions in the nature. A person greatly swayed by moods: one moment bright and joyous, the next despondent.

The finger of the Sun leaning towards Saturn often denotes the desire for notoriety in some morbid sense.

The Sun leaning towards Mercury gives a combination of art and business, generally the artistic sense sacrificed to the value of money; whereas Mercury leaning towards the Sun would give business sacrificed to art—the practical qualities, for example, that one finds associated with business or science turned in the direction of art. A hand with all the fingers straight and well developed is, however, more powerful and successful than any of these combinations.

The first finger standing very much to itself and sticking outwards denotes a most ambitious nature and desire to command.

THE SPACES BETWEEN THE FINGERS

A wide space between the thumb and first finger indicates generosity of nature, broad-minded qualities, and independence of will.

Between Jupiter and Saturn—independence of thought.

Between Saturn and the Sun—independence of circumstances.

Between the Sun and Mercury—independence of action.

If the fingers appear loose and are rather supple and separated, it shows unconventionality and dislike of restraint. If, on the contrary, they all lie tied down together it denotes conventionality, fear of custom, and of "what people might say."

Fingers supple-jointed and curved backwards show quickness of mind, they grasp facts and people easily, are adaptable in nature, but more or less swayed by the mood of the moment.

Fingers stiff and curved inwards—slowness of mind; such people do not easily grasp ideas and are generally self-contained, rather timid, and in a measure more wrapped up in their own ideas, and are usually very sensitive.

THE PHALANGES OF THE FINGERS

The three phalanges of the fingers represent the three great worlds of thought:

Ideality, Reason, and Materiality.

The first or nail phalange long, gives the love of ideality in all things.

The second phalange, if large, the love of reason.

The third phalange, if long, the love of material things.

If the third phalange is full and thick-set, it indicates a love of the good things of the table, luxury, ease, and comfort. If, on the contrary, this phalange is small or waist-shaped at the base, the subject cares little for the table, and can easily do without luxury and appears not to miss it in any sense.

Chapter XII

THE PALM, AND LARGE AND SMALL HANDS

THE PALM

A THIN, hard, dry palm indicates timidity, and a nervous, worrying, troubled nature.

A very thick palm, full and soft, shows sensuality of disposition.

When the palm is firm and elastic and in proportion to the fingers, it indicates evenness of mind, energy, and quickness of intellect.

When not very thick, but soft and flabby, it denotes indolence, love of luxury, and a tendency towards sensuality.

A hollow palm has been proved to be an unfortunate sign; such people usually have even more disappointments than fall, as a rule, to the lot of mortals. I have noticed a peculiarity which has not been mentioned in other works on the subject, namely, that the hollow inclines more to one line or portion of the hand than to another.

If it inclines to the line of life, it promises disappointment and trouble in domestic affairs, and if the rest of the hand denotes ill health, it is an added sign of delicacy and trouble. When the hollow comes under the lines of fate, it indicates misfortune in business, money, and worldly affairs.

When under the line of heart it tells of disappointment in the closest affections.

I do not hold with other works on the subject, that the fingers must be longer than the palm to show the intellectual nature. The palm of the hand is never, properly speaking, exceeded in length by the fingers. How can we expect this to be

the case with the square, spatulate, and philosophic types? The statement that in every case the fingers must be longer than the palm is erroneous and misleading.

LARGE AND SMALL HANDS

It is a thing well worth remarking, that, generally speaking, people with large hands do very fine work and love great detail in work, while those with very small hands go in for large things, and cannot bear detail in employment. I once examined the hands of the diamond setters and engravers engaged in some of the largest goldsmiths' establishments in Bond Street, London, and out of nearly a hundred, I did not find a single exception to this rule. One man—and I have the cast before me now—had extraordinarily large hands, yet he was famed for the fineness and minutiae of the work which those great hands turned out. Small hands, on the contrary, prefer to carry out large ideas, and, as a rule, make plans far too large for their power of execution. They love to manage large concerns and govern communities, and, speaking generally, even the writing of small hands is large and bold.

Chapter XIII

THE NAILS

PARTICULARLY as regards health, and the diseases likely to affect the subject, the nails will be found to be remarkably sure guides. Medical men in both London and Paris have taken up this study of the nails with great interest. Often a patient does not know, or for the moment forgets, what his parents have suffered or died from; but an examination of the nails will in a few seconds disclose important hereditary traits. I will first treat of the health side of the question, then of the disposition, as shown by this study.

In the first place, the care of the nails does not alter or affect their type in the slightest degree: whether they are broken by work or polished by care, the type remains unchanged. For instance, a mechanic may have long nails, and the gentleman at ease may have very short, broad ones, though he manicure them every morning.

Nails are divided into four distinct classes: long, short, broad, and narrow.

LONG NAILS

Long nails never indicate such great physical strength as the short, broad type. Very long-nailed persons are more liable to suffer from chest and lung trouble, and this is more accentuated if the nails are much curved, both from the top back towards the finger and across the finger (Fig. 10g). This tendency is even more aggravated if the nail is fluted or ribbed.

This type of nail, when shorter, indicates throat trouble

such as laryngitis, asthma, and bronchial affections (Fig. 10a-c). Long nails, very wide at the top and bluish in appearance, denote bad circulation proceeding from ill health (Fig. 10a-j) or nervous prostration. This is very often the case with the hands of women between the ages of fourteen and twenty-one and forty-two and forty-seven.

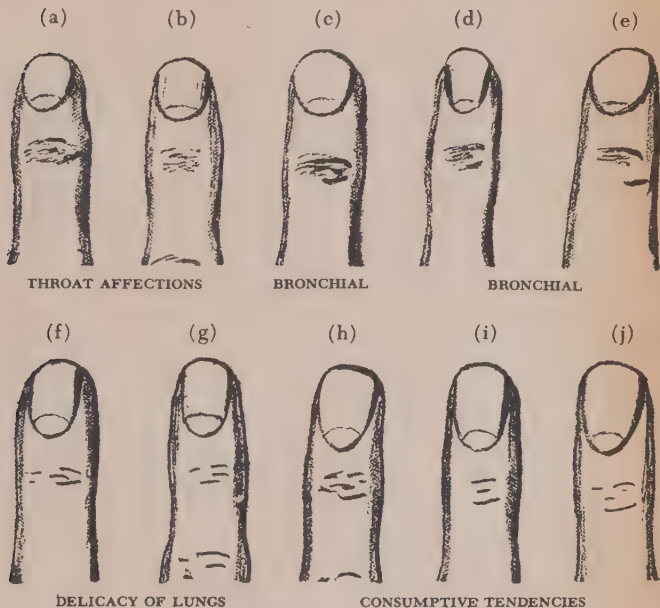


FIGURE 10 . . . THE LONG NAILS

SHORT NAILS

Short, small nails run in whole families in which there is a tendency towards heart disease (Fig. 11a-j).

Short nails, thin and flat at the base, with little or no moons, are sure signs of weak action of the heart, and, generally speaking, heart disease.

Large moons indicate good circulation.

Short nails, very flat and sunken, as it were, into the flesh at the base, show nerve diseases (Fig. 11).

Short nails, very flat and inclined to curve out or lift up at the edges, are the forerunners of paralysis, particularly if they are white and brittle as well as flat. If the latter is the case the disease is more advanced (Fig. 11i).

(a) (b) (c) (d) (e)



SHOWING BAD CIRCULATION AND TENDENCY TOWARDS HEART DISEASE

(f) (g) (h) (i) (j)



SHOWING TENDENCY TOWARDS PARALYSIS

FIGURE 11 . . . THE SHORT NAILS

Short-nailed people have a greater tendency to suffer from heart trouble and from diseases affecting the trunk and lower limbs than those with long nails.

Long-nailed persons are more liable to trouble in the upper half of the system—in the lungs, chest, and head.

Natural spots on the nails are signs of a highly strung nervous temperament; when the nails are flecked with spots the whole nervous system requires a thorough overhauling.

Thin nails, if small, denote delicate health and want of energy. Nails very narrow and long, if high and much curved, threaten spinal trouble, and never promise very great strength.

DISPOSITION AS SHOWN BY THE NAILS

In disposition, long-nailed individuals are less critical and more impressionable than those with short nails. They are also calmer in temper and more gentle.

Long nails show more resignation and calmness in every way. As a rule their owners take things easily. Such nails indicate great ideality; they also show an artistic nature, and their owners, as a rule, are fond of poetry, painting, and all the fine arts. Long-nailed persons, however, are rather inclined to be visionary, and shrink from looking facts in the face, particularly if those facts are distasteful.

Short-nailed individuals, on the contrary, are extremely critical, even of things relating to self; they analyse everything with which they come into contact; they incline to logic, reason, and facts, in opposition to the visionary qualities of the long-nailed. Short-nailed individuals make the best critics; they are quicker, sharper and keener in their judgment; they are, as well, fond of debate, and in an argument they will hold out till the very last; they have a keener sense of humour and of the ridiculous than the long-nailed; they are quick and sharp in temper, and are more or less sceptical of things they do not understand.

When the nails are broader than they are long, they indicate a pugnacious disposition, also a tendency to worry and meddle and to interfere with other people's business. Nails short by the habit of biting indicate the nervous, worrying temperament.

I do not pay any attention to the spots on the nails, except as a sign of illness through nervous strain.

Chapter XIV

THE HAIR ON THE HANDS

A SUGGESTED THEORY

IF the exponent of palmistry has to read hands through a curtain, without seeing his subject, the hair growing on the hand, although seemingly unimportant, to a thorough student becomes a study of very great note and magnitude. A slight knowledge of the laws that govern the growth of hair will not, therefore, be out of place. The hair is used by nature to fulfill a great many useful purposes in connection with the body. I will give those only that are necessary to the student of this particular study, namely, the cause of the colour of the hair, of its coarseness and fineness, as illustrative of disposition.

In the first place, each hair is in itself a fine tube; these tubes are in connection with the skin and the skin nerves. These hairs or tubes are, literally speaking, escape valves for the electricity of the body, and by the colour they take in the passage of that electricity, so should the student be able to determine certain qualities of temperament of which he would otherwise be ignorant. For example: if there is a large amount of iron or pigment in the system, the flow of this electricity through the hair forces it into these tubes and makes the hair black, brown, blond, grey, or white, as the case may be. Individuals with blond or fair hair, therefore, have less iron and dark pigment in the system. As a rule they are more languid, listless, gentle, and more influenced by people and surroundings than those of the darker type.

People with very dark hair, although often less energetic in work, will have more passion in temper, will be more irritable and more energetic in affection than those of the fairer

type, and so in every degree of shade until we come to the extreme opposite of the dark type, namely, those with red hair. If we will examine hair, we will find that red hair is coarser in quality as a rule than either black, brown, or blond. Now, being coarser or larger, the tube itself is, consequently, wider and therefore shows the greater quantity of electricity that escapes, and of which these natures have the greatest amount. It is not that they have as much pigment as the dark people but having the greater supply and force of electricity, they are consequently the more excitable and quicker to rouse to action than either the black, brown, or blond.

When the system gets old, or becomes enfeebled by excess or dissipation, the electricity, not being generated in such large quantities, is nearly or entirely consumed by the system itself; the pigment is no longer forced into these hair tubes, and consequently they commence to grow white at the outer ends, and so on, till the entire hair or tube becomes white. It is the same in the case of a sudden shock or grief—the hair often stands on end from the force of the nervous electric fluid rushing through these tubes; reaction naturally sets in immediately, and the hair often becomes white in a few hours. Very rarely can the system recover from such a strain, and consequently very rarely will the hair resume its colour.

In America more people are to be found with white hair than, I think, in any other country in the world. It has been suggested that this fact may be due to the high pressure at which many Americans live. The climate of the country has, I consider, a great deal to do with their temperament; the brightness and brilliance of the atmosphere, even in winter, the peculiar nerve-stimulating quality of the air, all combine to cause its men and women to press forward, with a keen spirit of competition, both in work and in amusement. This theory of the colour of the hair has never, to my knowledge, been put forward in this way before. I commend it to the attention of those who do not lose sight of the fact that in the Book of Nature nothing is so small that it may not give us knowledge, and as knowledge is power, let us therefore not be ashamed to seek it, even in little things.

Chapter XV

THE MOUNTS OF THE HANDS AND THEIR MEANINGS

IN my system I class the mounts with cheirognomy, or the study of the hand, independent of the lines. The mounts indicate the constitutional or hereditary qualities, the same as the shape of the hands denotes racial peculiarities, breeding, and so forth. I must also state at this point that manual labour will not depress or increase these mounts, although, of course, labour will have the effect of coating them with a heavier cuticle; still the natural position and shape of the mount will remain the same:

Out of astrology was born the study of the hand. It was found that persons who had the planet Jupiter in a powerful position in the horoscope had the same qualities expressed by the first finger of the hand having the base or mount under it large or well developed. If this finger was short or crooked and the mount under it hollow or depressed, the planet Jupiter held an inferior position in the horoscope.

In course of time the first finger became designated as the "finger of Jupiter"; the second, that of Saturn, and so on with the other fingers and mounts of the palm.

I might also here explain that in the use of the old-time names, such as Mounts of Venus, Mars, etc., they are not used by me in any superstitious sense whatever. Even the Greeks, who gave such names to different portions of the hand, did so as a kind of mental shorthand way of describing qualities by the use of names. For example, it has been observed that some people have what are known as Venus qualities, namely, the desire for love, for admiration, etc., and this has been more noticed in those individuals who possess the mount at the base of the thumb high, so naturally it became in time known as the

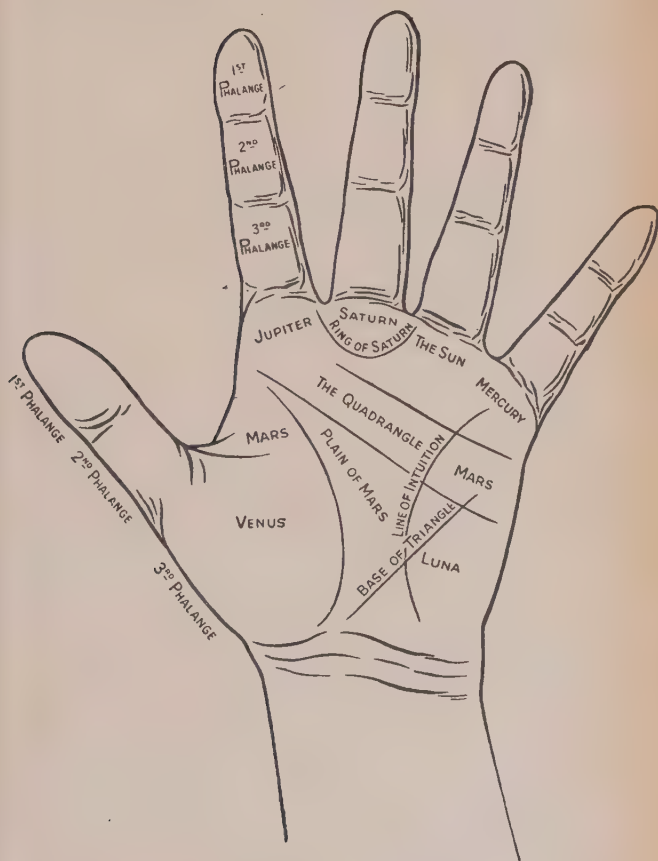


FIGURE 12 . . . THE MOUNTS OF THE HAND

Mount of Venus; and so on, with every other mount, the names have been given to illustrate characteristics. If people will only bear this in mind, this study will at once assume a more logical and scientific character, and will be more in accordance with the grave study of humanity to which this much abused study of hands has been a long lost key.

THE MOUNT OF VENUS

The Mount of Venus (Fig. 12) is that development or non-development, as the case may be, found at the base of the thumb. This mount, it should be remembered, covers one of the largest and most important blood vessels in the hand—the great palmar arch. Looking at the question, even from this standpoint, it follows that when this mount is large, there is a greater flow of blood through this arch, consequently we may expect to find greater robustness of health and consequently a more passionate nature, with all those qualities relegated to Venus—that much abused goddess of beauty and love. When not abnormally large, this is one of the most favourable mounts on the hand. It indicates a warm, sympathetic, and lovable nature—a desire to please, to be admired, to be loved. People with this mount well marked always have considerable desire for luxury; they have great taste in colour, music, and art. They are impressionable to surroundings and to people; they are warm-hearted, generous, and usually impulsive.

In excess, like everything else in life that is abnormal, it is usually ruinous in the end. In either sex the desire for admiration is, in such a case, the weak point, and coupled with that we find a sensual temperament. The desire for luxury and self-indulgence exaggerated, and so on with every point that in the normal is beneficial, in the abnormal is as equally ruinous as the first-mentioned is favourable.

THE MOUNT OF JUPITER

The mount of this name is found at the base of the first finger (Fig. 12). When well developed it denotes ambition,

pride, enthusiasm in anything attempted, a desire for power, and generally the love of control over people, principle, honour, and love of justice. In excess, overweening ambition, egotism, a tyrannical love of power and a dictator in every sense of the term.

THE MOUNT OF SATURN

This is found at the base of the second finger (Fig. 12). It denotes love of solitude, quietness, prudence, earnestness in work, a desire for the study of sombre things, such as psychological questions, occult philosophies, and generally an appreciation of music of the classical and sacred order. In excess—extreme melancholy, sensitiveness to people, great depression of spirits, and morbidness.

THE MOUNT OF THE SUN

This mount is found at the base of the third finger and is also called the Mount of Apollo (Fig. 12). When well developed, it indicates a love of all things beautiful, whether one follows an artistic career or not. It gives a love of painting, poetry, literature, sculpture, and all imaginative work appealing to the emotions through the mind.

In excess, the Mount of the Sun, as its very name would imply, would denote love of glory, publicity, notoriety, and show.

THE MOUNT OF MERCURY

The Mount of Mercury (Fig. 12) has a peculiar significance of its own. Like the planet Mercury in astrology, it leans to either good or bad; on an evil hand this mount, large, makes the evil worse, on a favourable hand, it is most auspicious. It denotes all the mercurial qualities of life—love of change, travel, excitement, wit, quickness of thought and power of ex-

pression, but with a straight head line success in science or business is denoted.

NOTE

If the finger belonging to any mount is very long, the effect will be similar to the mount being itself well developed. For example, the first finger (Jupiter) long—the desire to rule, to dictate, to have authority, etc.; people with this finger short, as a rule, dislike the responsibility of office or of position.

THE MOUNT OF MARS

There are two Mounts of Mars; the first is found beneath the Mount of Jupiter, but inside the life line, and above the Mount of Venus (Fig. 12). This, the first, gives active courage, great presence of mind in danger, and usually the desire for a martial life. In excess, it denotes a quarrelsome, fighting, and aggressive spirit.

The second Mount of Mars is found between the Mount of Mercury and that of Luna (Fig. 12). It denotes passive courage, self-control, resignation, in fact—moral courage as opposed to physical courage, indicated by Mars number one.

THE MOUNT OF LUNA

This mount lies on the side of the hand below the second Mars and directly opposite Venus (Fig. 12). It indicates refinement of thought, imagination, love of beauty, more in nature than in people, love of scenery, romance, ideality, imaginative literature, generally poetry. In excess, there are few mounts more dangerous: the imagination becomes too great; they become visionary idealists, the children of theories, and the worshippers of ideas; the romance is overshadowed by vain sentiment, and unless the head line is extremely good, this mount in excess is one of the most dangerous signs. Luna and

Venus, close together and large, are, as a rule, associated with a sensual, voluptuous, and luxurious nature, where the senses and the passions, as it were, go hand in hand.

THE LEANING OF THE MOUNTS TOWARD ONE ANOTHER

When the mounts lean toward one another, the qualities of each are blended together. For example, if Saturn leans towards Jupiter, it gives the latter some of its love of sombre things, its prudence, its melancholy, and its religious tendency; the ambitions of Jupiter would consequently be also in keeping with the qualities of Saturn; and so on with every other mount.

Chapter XVI

THE HANDS OF NATIONS

THAT different types of faces and bodies are characteristic of different nations is a well-known fact. There is a familiar statement which I would quote here: "The law which rounds a dewdrop shapes a world." Therefore, if certain laws produce different types in different races they also produce different shapes of hands and bodies as illustrative of the different characteristics. The intermingling and intermixing by marriage, etc., must naturally modify the pureness of the different types; but that it does not destroy the entire individuality cannot for a moment be doubted.

THE ELEMENTARY HAND

Starting with the elementary hand, it is rarely if ever found in its purity among civilized nations. We find this type among the primitive races in extremely cold latitudes, as, for instance, among the Eskimos and the inhabitants of Iceland, Lapland, and the northern portion of Russia and Siberia.

Such people are phlegmatic and emotionless; even the nerve centres of the body are not in a high state of development; therefore they do not feel pain as keenly as the other types. They are more animal in their instincts and brutal in their desires; they are devoid of aspirations, and have only sufficient mentality to make them distinct from the brute creation. In a slightly more developed form the elementary hand is found in more southern and civilized nations.

THE SQUARE HAND AND THE NATIONS REPRESENTED BY IT

The square hand, generally speaking, is found among the Swedes, Danes, Germans, Dutch, English, and Scottish. The chief characteristics which it denotes are love of method, logic, reason, respect for authority and law, and conformity to conventionality and custom. It shows an undemonstrative and more or less unemotional nature; it will follow life's beaten track with dogged stubbornness and tenacity of purpose, will build solid houses, railways, and churches; will kneel at the shrine of the useful and will pay homage to the practical side of life.

THE PHILOSOPHIC

This is essentially the hand of the Oriental nations. In European countries, it is to this type or to the possessors of its modifications that we are indebted for the modernized principles of Buddhism, Theosophy, and all doctrines and ideas that tend in that direction. It is essentially the hand of the mystic or of the religious devotee. Individuals with these hands will endure any privation or self-denial in defence of the religion they follow. The world may call such people cranks; but the world crucified its Christ, and mocked and persecuted its greatest teachers. Its opinion, therefore, should only affect the scales of dross, not the balance of thought.

THE CONIC

This type, properly speaking, is peculiar to the south of Europe, but by the intermingling of races it has been carried far and wide over the world. It is largely found among Greek, Italian, Spanish, French, and Irish races. The distinctive characteristics which it denotes are a purely emotional nature, impulse in thought and action, artistic feeling, impressionability

and excitability. It has been designated "The Hand of Impulse." Such hands are not the hand of money-makers, like the square or the spatulate. They show a lack of practical business sense, but nature compensates their owners with the poetic, the visionary, and the romantic.

THE SPATULATE

With all the varieties of national types that have found their way at some time or another to America; with all the admixture of races found in that enormous continent, the spatulate hand is the type which has to a great extent swallowed up all the others. This hand, and, consequently, the characteristics that it represents, has to my mind played the important role in the history of that great country. As I may claim to be a cosmopolitan in every sense of the word, I can therefore take an unbiased standpoint in reading the character of nations as I would that of the individual. The spatulate hand, as I stated before, is the hand of energy, originality, and restlessness. It is the hand of the explorer and the discoverer, which terms can also be applied to discoveries in science, art, or mechanics. Spatulate hands are never conventional; they have little respect for law, less for authority. They are inventors, more from the quickness of their ideas than from the solidity of earnest work as exemplified by the square; they may utilize other men's ideas, but they will try to improve upon them; they love risk and speculation; they are versatile, and their chief fault is their changeability—they shift from one thing to another with the mood of the moment; they are fanatics in their fads, enigmas in their earnestness; but, even with such faults, it is to a people many-sided and many-talented like this that the world must look for her new ideas, for the inventions and discoveries in science, religion, or materialism which must in years to come work out the evolution of humanity.

THE PSYCHIC

This peculiar type is not confined to any particular country or kindred; it is evolved sometimes among the most prac-

tical, sometimes among the most enthusiastic. Yet is it neither practical nor enthusiastic in itself; it may be an evolution of all the types, reaching into that plane in which there may be seven senses instead of five. Certain it is that its owners are not of the earth, earthy, nor yet of heaven—for they are human; they make up no distinct community, but are found in all and of all. It may be that, as their beautiful hands are not formed for the rough usage of this world, so their thoughts are not suited to the material things of life. Their place may be in giving to mankind that which is but the reflection of mankind. Thus in the shadow may we find the substance and, in the speculation that this type gives rise to, may we find that wisdom which sees the fitness and the use of all things.

PART II

CHEIROMANCY

Chapter I

A FEW REMARKS IN REFERENCE TO THE READING OF THE HAND

BEFORE I proceed to explain the more intricate details of cheiromancy, I wish to address a few words to the student, as well as to the casual reader who may take sufficient interest in this study to glance through this book.

In the first place, in my earnest desire to make this work a thoroughly reliable guide in all matters connected with palmistry, I have been compelled to bring the details of the study prominently before the reader and to enlarge on certain points that may be considered dry and uninteresting. This the student may resent during the commencement of his enthusiasm, but later he will, I think, see its advantages, as I have endeavoured to make even the details as graphic as possible. I have not confined myself to the set theories of any particular school; I have gathered whatever information this book contains from, I may say, the four corners of the earth, and in presenting this information to those who desire to learn, I do so with the knowledge that I have proved whatever statements I make to be correct. The one point I would, however, earnestly desire to impress upon the student is the necessity for conscientious study and patience. As there are no two natures alike, so there are no two hands alike. To be able to read the hand is to be able to read the book of nature—there is no study more arduous, there is none more fascinating or that will repay the time and labour spent upon it with more interest.

To do this study justice, I cannot and will not pretend, as do the generality of writers on this subject, that it is an easy matter, by following this, that, or the other map of the hand, or by taking some set rules as a guide, to be able to “read the hand” without any exercise of the student’s mentality. On the contrary, I shall show that every line, without exception, is

modified by the particular type to which it belongs as, for instance, a sloping line of head on a square hand has a completely different meaning from the same sloping line on a conic or philosophic type and so on. I have written this book with the object of making it not only interesting to the reader, but useful to the student. I have endeavoured to make every point as clear and concise as possible, but the student must bear in mind the enormous difficulties that lie in the way of making a clear explanation of every point in connection with such an intricate study.

The next point to be borne in mind is the difference of opinion which will be met with, and which is often used as an argument against palmistry. Now we must remember that it is only through the concentration of different minds, and the consensus of different opinions, that we can ever hope to reach the truth on any subject. No better illustration of this can be found than in the divergency of opinion that has existed and always will exist in religion, as well as in scientific study. What body of students have, or can have, more divergency of opinion, for instance, than medical men? I must, therefore, say, in the words which a celebrated physician once used to his pupils, that we should, in the pursuit of any particular branch of study, take the teachings which we have the most reason to believe are correct, and that by building upon such a foundation we will attain greater heights of knowledge than the individual who follows every new teacher who for a moment, like the will-o'-the-wisp, flits across the shifting sands of human fancy. Particularly in palmistry, I would say, take some work which you have good reason to believe is at least near the truth, and by following that out with the light of your own mentality and reason you will be more likely to succeed than those who, shifting their ground according to every fancy, find themselves at last without faith, without hope, and, worse still, without knowledge.

The chief point of difference between my teachings and those of other writers lies in the fact that I class the various lines under different heads, treating of each particular point.

This will be found not only more easy and less puzzling for the student, but also more in accordance with reason. For

instance, I hold that the line of life relates to all that affects life, to the influences which govern it, to its class as regards strength; to the natural length of life, and to the important changes of country and climate. I regard the line of head as related to all that affects mentality, and so on with every other line, as will be seen later.

This plan I hold to be more in accordance with logic and science than systems that set out to tell a broken heart from, probably, a mark on the head line, or an accident to the head from the life line, and so forth; besides, I claim for my system that it enables the student to translate the new lines that he may meet and which may not be explained in any book, but if he works from this system it will enable him to class the new line or mark, and consequently to find out its meaning.

As regards dates, I depart from the usual formula, and instead advance a theory which has been considered "at least interesting and reasonable," in the dividing of the life into sevens, in accordance with the teachings of nature. I will illustrate this when I come to that portion of this work dealing with time and dates.

Chapter II

THE RIGHT AND LEFT HANDS

THE difference between the right and left hands is another important point to be considered. The most casual observer, looking at even a limited number of hands, is generally struck by the marked difference which as a rule exists in the shape and position of the lines in the right and left hands of the same person.

This is an important point to be observed by the student. In practice, my rule is to examine both hands, but to depend more upon the information given by the right than that given by the left. There is a well-known old saying on this point: "The left is the hand we are born with; the right is the hand we make." This is the correct principle to follow, the left hand indicating the natural character, and the right showing the training, experience, and the surroundings brought to bear on the life of the subject. The old idea of reading the left hand simply because it is nearest to the heart belongs to the many superstitions which degraded the science in the Middle Ages. The heart at that time was regarded as the supreme organ—hence this medieval superstition. If, however, we examine this study from a logical and scientific standpoint, we find that the greater use of the right hand for long generations has placed it, as regards both nerves and muscles, in a more perfect state of development than the left. It is usually exercised in carrying out the thoughts of the brain, being, as it were, the more active servant of the mind. If, therefore, as has been demonstrated, the human body passes through a process of slow and steady development, and every change it undergoes affects and marks its effect upon the entire system, it follows that it is more logical and reasonable to examine the right hand for those

changes which even at that moment are taking place, and upon which the development of the future depends.

My advice, therefore, is: place both hands side by side, examine them, and see what the nature has been, see what it is; find the reason by your examination for this or that change; and, in forecasting what will be, depend upon the development of the lines in the right hand.

When a subject is left-handed, the procedure of reading is exactly reversed. It is interesting to note that left-handed people have the lines more clearly marked on the left hand (and vice versa). Another simple way of determining left- or right-handedness is to note the prominence of callouses on the balls of the fingers and on the mounts; the hand having the most developed callouses will be "the hand we make."

Some people change so completely that hardly two lines are alike on both hands; again, some change so slightly that the difference in the lines is barely perceptible. The general rule to follow is, that when a marked difference is shown by both hands the subject has had a more interesting, eventful life than the person with both alike. The more interesting details as to a subject's past life, and even the very changes in his method of work and ideas, can be brought to light by a careful examination conducted in this way.

Chapter III

THE LINES OF THE HAND

THERE are seven important lines on the hand, and seven lesser lines (Fig. 13). The important lines are as follows:

The Line of Life, which embraces the Mount of Venus.

The Line of Head, which crosses the centre of the hand.

The Line of Heart, which runs parallel to that of the head, at the base of the fingers.

The Girdle of Venus, found above the line of heart and generally encircling the Mounts of Saturn and the Sun.

The Line of Health, which runs from the Mount of Mercury down the hand.

The Line of Sun, which rises generally on the Plain of Mars and ascends the hand to the Mount of the Sun.

The Line of Fate, which occupies the centre of the hand, from the wrist to the Mount of Saturn.

The seven lesser lines on the hand are as follows:

The Line of Mars, which rises on the Mount of Mars and lies within the line of life (Fig. 13).

The *Via Lasciva*, which lies parallel to the line of health (Fig. 13).

The Line of Intuition, which extends like a semi-circle from Mercury to Luna (Fig. 12).

The Line of Marriage, the horizontal line on the Mount of Mercury (Fig. 13), and

The three bracelets found on the wrist (Fig. 13).

The main lines are known by other names, as follows:

The Line of Life is also called the Vital.

The Line of Head, the Natural or Cerebral.



FIGURE 13 . . . THE MAP OF THE HAND

The Line of Heart, the Mensal.

The Line of Fate, the Line of Destiny, or the Saturnian.

The Line of Sun, the Line of Brilliancy, or Apollo.

The Line of Health, the Hepatica, or the Liver Line.

The hand is divided into two parts or hemispheres by the line of head.

The upper part, comprising the fingers and Mounts of Jupiter, Saturn, the Sun, Mercury, and Mars, represents Mind; the lower, comprising the base of the hand, represents the Material. This division has hitherto been ignored, but it is almost infallible in its accuracy, as for example, when the predisposition is towards crime the line of head rises upwards on the right hand and crushes the heart line, and as well increases the size of the lower part of the palm.

Chapter IV

IN RELATION TO THE LINES

THE rules in relation to the lines are, in the first place, that they should be clear and well marked, neither broad nor pale in colour; that they should be free from all breaks, islands, or irregularities of any kind.

Lines very pale in colour indicate, in the first place, want of robust health, and, in the second, lack of energy and decision.

Lines red in colour indicate the sanguine, hopeful disposition; they show an active, robust temperament.

Yellow lines, as well as being indicative of biliousness and liver trouble, are indicators of a nature self-contained, reserved, and proud.

Lines very dark in colour, almost black, tell of a melancholy, grave temperament, and also indicate a haughty, distant nature, one usually very revengeful and unforgiving.

The main lines change very little, and not at all in some cases; if the two hands have remained the same, then there is less likelihood of any change in the future, particularly if the subject has passed twenty-one years of age.

Lines may appear, diminish, or fade, which must always be borne in mind when reading the hand. The province of the palmist, therefore, is to warn the subject of approaching danger by pointing out the evil tendencies of his nature. It is purely a matter of the subject's will whether or not he will overcome these tendencies, and it is by seeing how the nature has modified evils in the past that the palmist can predict whether or not evils will be overcome in the future. In reading the hand, no *single* evil mark must be accepted as decisive.

If the evil is important almost every principal line will

show its effect (and it is only logical that such should be so), and both hands must be consulted before the final decision should be given; the *tendency* is often shown on the left hand, whereas the fulfillment is denoted by the right. A single sign in itself only shows the tendency; when, however, the sign is repeated by other lines, the danger is then a certainty. In answer to the question, Can people avert or avoid danger or disaster predicted in the hand? I answer that decidedly I believe that they can; but I say just as decidedly that they rarely if ever do. I know hundreds of cases in my own experience where people were given accurate warnings which they did not realize till too late. The most remarkable example of this which I can recall, occurred early in my career in the days of horse-drawn vehicles. It was the case of a woman well known in London society. I warned her of an accident caused by animals which would make her infirm for the rest of her life, and which would happen at the very point of age that she had then reached. She promised that she would be careful, and departed. A week later, one dull foggy night, she ordered her horses; again she got a warning, this time through her husband, who begged her not to go out, as the horses were restive and the night bad. The horses were brought round, and with them the last warning: her coachman had been taken seriously ill, and a substitute had to take his place. Even this did not deter her, and she started. The coachman could have gone any one of four different ways to reach his destination, but, strange to say, he took the most unlikely, and drove through Bond Street. It was in doing this that the most remarkable point in this example was reached. The man lost control of the horses; they took fright, and dashed on to the pavement; the carriage was smashed against a lamp-post, and, by an extraordinary coincidence, its occupant was carried, unconscious, into my own hall. I am sorry to say that the prediction proved only too true: she never recovered from her injuries.

I make no comment on this strange story; I simply relate the facts as they occurred.

The above is only one example in many that could be cited to show that we rarely if ever will go by warnings, no matter in what way they may be given.

When an important line, such as the line of head or of life, is found with what is called a sister line (Fig. 16, *a-a*), namely, a fine line running by its side, it is a sign that the main line is thus strengthened; consequently any break in the main line will be, as it were, bridged over by this mark, and the danger lessened or prevented. This is more often found in connection with the line of life than with any other.

If there is a fork at the end of any line, except that of life (Fig. 16), it gives greater power to that line; as, for instance, on the line of head it increases the mentality, but makes more or less of a double nature.

When, however, the line ends in a tassel (Fig. 16, *b-b*), is is a sign of weakness and destruction to any line of which it forms part, particularly at the end of the line of life, where it denotes weakness and the dissipation of all the nerve qualities.

Branches rising from any line (Fig. 14 *f-a*) accentuate its power and strength, but all branches descending denote the reverse.

At the commencement of the line of heart, these lines are most important when considering the success of marriage for the subject: the ascending lines at this point indicate vigour and warmth of the affections (Fig. 17, *a-a*); the descending, the opposite.

On the line of head ascending branches denote cleverness and ambitious talent (Fig. 16, *c-c*), and on the line of fate they show success in all undertakings made at that particular point.

A chained formation in any line is a weak sign (Fig. 14): if on the line of heart it denotes weakness and changeability of affection; if on the line of head, want of fixity of ideas, and weakness of intellect.

Breaks in any line denote its failure (Fig. 17, *c-c*).

A wavy formation weakens the power of the line (Fig. 17, *b-b*).

Capillary lines are those little hair-lines running by the side of the main line, sometimes joining it, sometimes falling from it; they denote weakness, like the chained formation (Fig. 14, *h*).



(a) FORKED LINES



(b) SISTER LINES



(c) SPOTS ON A LINE



(d) ISLANDS



(e) TASSELLED LINES

(f) ASCENDING BRANCHES (a)
DESCENDING BRANCHES (b)

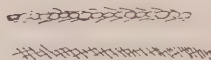
(g) WAVY LINES



(i) BROKEN LINES



(h) CAPILLARIED LINES



(j) CHAINED LINES



(k) THE SQUARE ON THE LINE

FIGURE 14 . . . LINE FORMATIONS

When the entire hand is covered with a network or multitude of little lines running aimlessly in all directions, it betrays mental worry, a highly nervous temperament, and a troubled nature.

As the little grains make mountains, so do these little points make this study great. I therefore recommend their close consideration.



(a) THE STAR



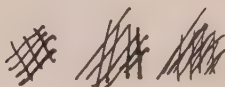
(b) THE ISLAND



(c) THE SPOT



(d) THE CROSS



(f) THE GRILLE



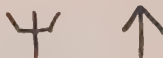
(e) THE TRIANGLE



(g) THE SQUARE



(h) THE CIRCLE



(i) THE TRIDENT AND SPEARHEAD

FIGURE 15 . . . SIGNS FOUND IN THE HAND

Chapter V

THE LINE OF LIFE

As I remarked earlier, as there came to be recognized a natural position on the face for the nose, eyes, etc., so also on the hand there came to be recognized a natural position for the line of life, the line of head, and every other mark that the hand possesses. Thus, if the lines take abnormal courses it is only reasonable that abnormal characteristics are to be expected; and if so as regards temperament, why not in relation to health? People who consider this subject lightly object to the power given to the palmist in his ability to predict disease or death; but a little thought will show that nothing, after all, is more reasonable than one's ability to do this by careful study. It is admitted that in the body of every person there lurks a germ or tendency that will some day prove fatal. Who, therefore, can have the presumption to deny that this germ by its presence affects the nerve fluid, which in its turn affects the nerves, and they the hand? Again, without touching on the presence in the body of the all-knowing, omnipotent soul or spirit life, if we acknowledge—as we do—the unexplained mysteries of the passive and active brain, we must also acknowledge that the slightest germ of disease or weak point in the system must be known to the brain in all its stages of advance and attack, and will, therefore, be registered by the brain on the hand through the nerve connection between the two, as has already been demonstrated. Thus, by the development or non-development of this line or that mark is the palmist able to say that a certain disease at a certain time will cause illness with such and such a result. Bearing these arguments in mind, we will now proceed to an examination of what has become known as the line of life.

The line of life (Fig. 13), is the line which, rising under

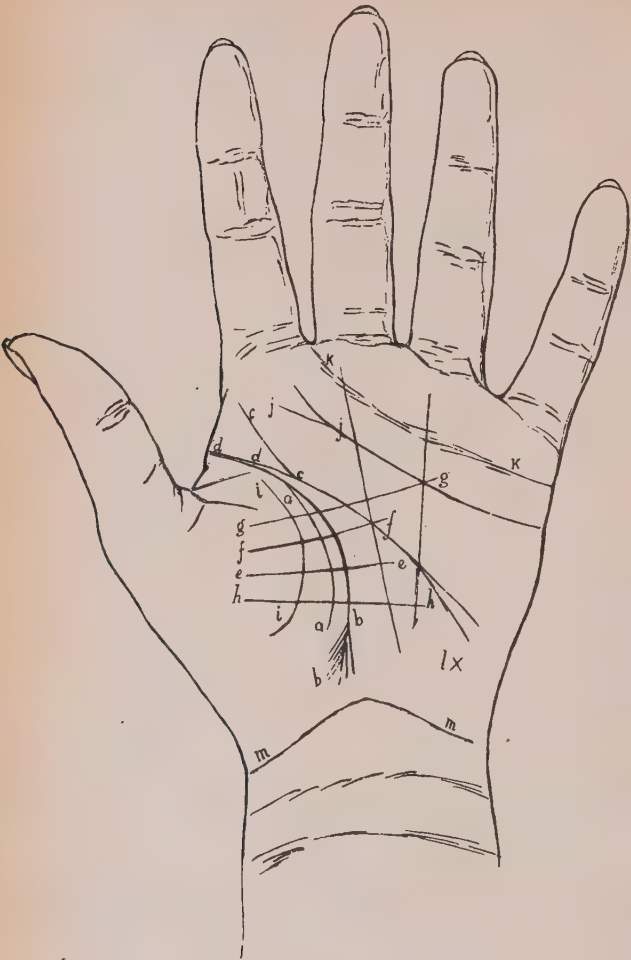


FIGURE 16 . . . MODIFICATIONS OF THE PRINCIPAL LINES

the Mount of Jupiter, goes down the hand and embraces the Mount of Venus. On it is marked time, also illness and death, and events foreshadowed by the other important lines are verified.

The line of life should be long, narrow, and deep, without irregularities, breaks, or crosses of any kind. Such a formation promises long life, good health, and vitality.

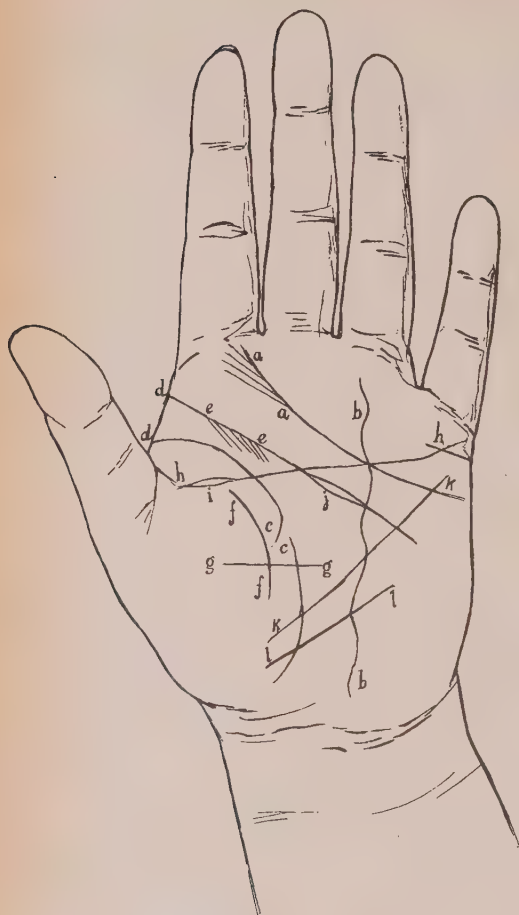


FIGURE 17 . . . MODIFICATION OF THE PRINCIPAL LINES (II)

When the line is linked (Fig. 14j) or made up of little pieces like a chain, it is a sure sign of bad health, and particularly so on a soft hand. When the line recovers its evenness and continuity, health also is regained.

When broken in the left hand and joined in the right, it threatens some dangerous illness; but if broken in both hands it generally signifies death. This is more decidedly confirmed when one branch turns back on the Mount of Venus (Fig. 17c-c).

When the line starts from the base of the Mount of Jupiter, instead of the side of the hand, it denotes that from the earliest the life has been one of ambition.

When the line is chained at the commencement under Jupiter, bad health in early life is foreshadowed.

When the line is closely connected with that of the head, life is guided by reason and intelligence, but the subject is extremely sensitive about everything which affects self, and more or less cautious in enterprises for self (Fig. 16d-d).

When there is a medium space between the line of life and that of head, the subject is more free to carry out his plans and ideas; it also denotes energy and a very go-ahead spirit (Fig. 17d-d).

When, however, the space is very wide, it is a sign of too much self-confidence and dash; it indicates that the subject is foolhardy, impulsive, hasty, and not guided by reason.

When the lines of life, head, and heart are all joined together at the commencement (Fig. 18a-a), it is a very unfortunate sign, denoting that the subject, through a defect in temperament, rushes blindly into danger and catastrophe. This mark, as far as temperament is concerned, indicates the subject's want of perception, both in personal dangers and in those arising from dealings with other people.

When the line of life divides at about the centre of the hand, and one branch shoots across to the base of the Mount of Luna (Fig. 18e-e), it indicates on a firm, well-made hand a restless life, a great desire for travel, and the ultimate satisfaction of that desire. When such a mark is found on a flabby, soft hand, with a sloping line of head, it again denotes the restless nature, craving for excitement, but in this case the

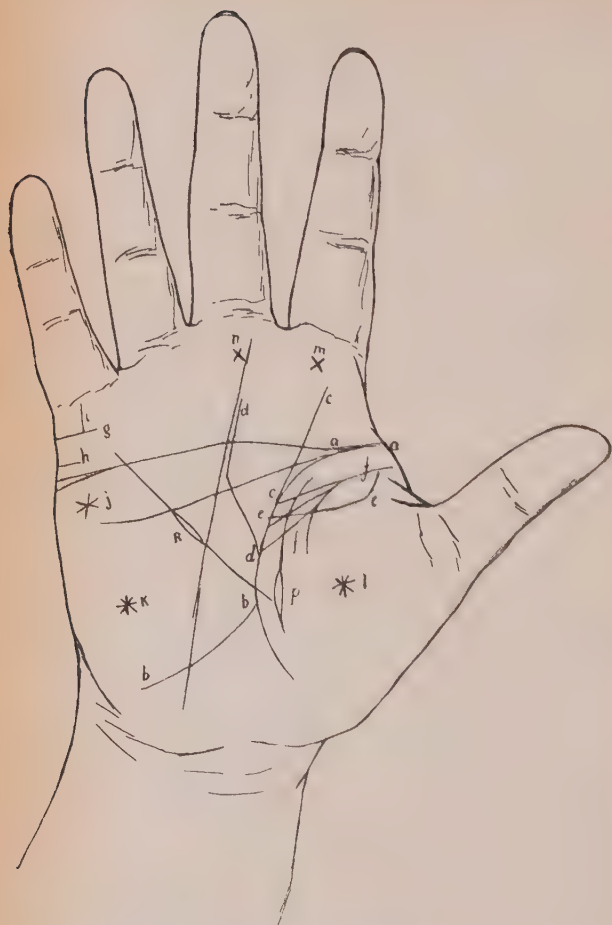


FIGURE 18 . . . MODIFICATIONS OF THE PRINCIPAL LINES (111)

craving will be gratified in vice or intemperance of some kind. This statement, as will be seen, can be logically and easily reasoned out; the line crossing to the Mount of Luna denotes the restless nature craving for change, but, the hand being soft and flabby, the subject will be too lazy and indolent to satisfy this craving by travel, and the sloping line of head in this case showing a weak nature, the reason for this statement is apparent.

When little hair-lines are found dropping from or clinging to the line of life, they tell of weakness and loss of vitality at the date when they appear. They are very often found at the end of the line itself, thus denoting the breaking-up of the life and the dissipation of vital power (Fig. 16*b-b*).

All lines that rise from the line of life are marks of increased power, gains, and successes.

If such a line ascend towards or run into the Mount of Jupiter (Fig. 18*c-c*), it will denote a rise in position or step higher at the date it leaves the line of life. Such a mark relates more to successful ambition in the sense of power than anything else. If the line, on the contrary, rise to Saturn and follow by the side of the line of fate, it denotes the increase of wealth and worldly things, but resulting from the subject's own energy and determination (Fig. 18*d-d*).

A line rising from the life line and finishing on the Mount of Saturn, is similar to a fate line which has been concealed or tied down by the life line for years; if there is no fate line in the centre of the palm, this latter mark becomes, therefore, all the more important, and from where it starts ought to be read as a line of fate or Destiny; if, however, there is a line of fate on the hand as well, it then reads of something attempted by the subject which is different from his regular career, and which will run parallel with his career (Fig. 18*d-d*).

To distinguish between lines that rise from the life line to Saturn (which are advantageous), and lines that descend from Saturn to the life line (which are unfavourable), the following rule must be closely observed, viz:—the line rising from the life line is much heavier or thicker at its starting place than where it finishes, and vice versa, the line from Saturn is much heavier where it starts from than where it finishes on the life

line; this is considered by some a very troublesome point, but surely a rule like the above makes it not only simple but logical.

If the line leave the line of life and ascend to the Mount of the Sun, it denotes distinction according to the class of hand.

If the line leave the line of life and cross to Mercury, it promises great success in business or science, again in accordance with the class of hand—whether square, spatulate, or conic. For instance, such a line on the square would indicate success in business or science; on the spatulate, in invention or discovery; and on the conic it would foretell success in money matters, reached by the impulsive action of such a nature, as in sudden speculation or enterprise.

When the line of life divides towards the end and a wide space is shown between the lines, it is an indication that the subject will most probably end his life in a country different from that of his birth, or at least that there will be some great change from the place of birth to the place of death (Fig. 19a-a).

An island on the line of life means an illness or loss of health while the island lasts (Fig. 19b), but a clearly formed island at the commencement of the line of life denotes some mystery connected with the subject's birth.

The line running through a square (Fig. 19c), indicates preservation from death, from bad health when it surrounds an island, from sudden death when the life line running through is broken, and from accident when a little line cutting the life line rises from the Plain of Mars (Fig. 19d).

A square, whenever found on the line of life, is a mark of preservation.

Of the great attendant line (Fig. 13) found parallel to and within the line of life, otherwise called the line of Mars, I shall speak later. This attendant line, the line of Mars, which rises on the Mount of Mars, must not be confounded with those springing from the line of life itself, nor with those that rise upon the Mount of Venus. The simplest rule to bear in mind is, that all even, well-formed lines following the line of life indicate favourable influences over the life (Fig. 17f-f), but that all those rising in the opposite direction and cutting the life

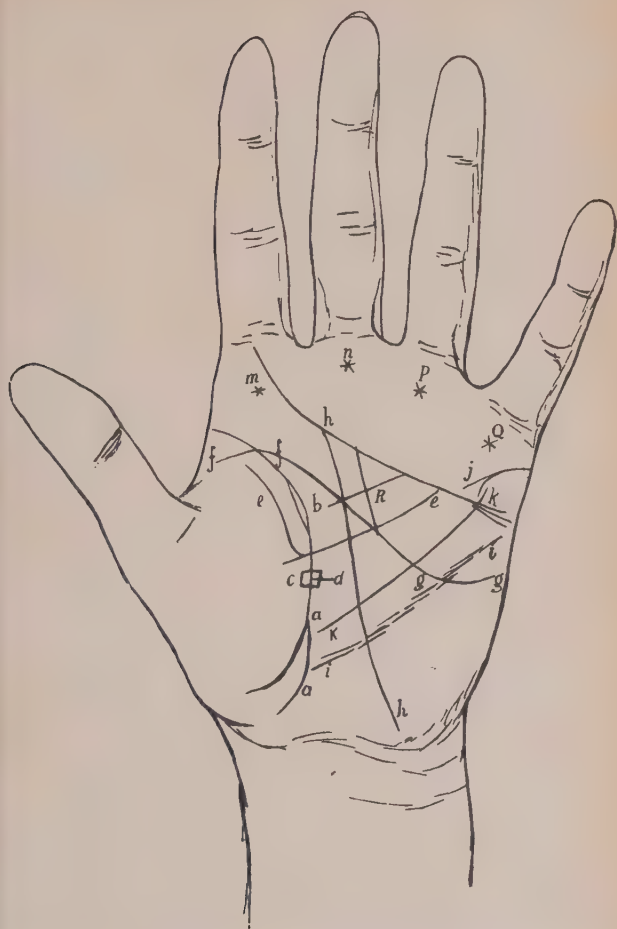


FIGURE 19 . . . MODIFICATIONS OF THE PRINCIPAL LINES (IV)

line show worries and obstacles caused by the opposition and interference of others (Fig. 17g-g). Where these lines end and how they terminate is, therefore, an important point in this study.

When they cut the line of life only (Fig. 17g-g), they denote the interference of relatives—generally in the home life.

When they cross the life line and attack the line of fate (Fig. 16e-e), they denote people who will oppose us in business or worldly interests, and where they cut the fate line the point of junction gives the date.

When they reach the line of head (Fig. 16f-f), they indicate persons who will influence our thoughts and interfere with our ideas.

When they reach and cut the line of heart (Fig. 16g-g), they denote interference in our closest affections, and the date of such interference is given where the line cuts the life line, and not where it touches the line of heart.

When they cut and break the line of Sun (Fig. 16h-h), they denote that others will interfere and spoil our position in life, and that the mischief will be caused by scandal or disgrace at the point of junction.

When the line crosses the hand and touches the line of marriage (Fig. 17h-h), it signifies divorce, and will occur to the person on whose hand it appears.

When this crossing line has in itself a mark like an island or any approach to it, it denotes that the person who will cause the trouble has had either scandal or some such trouble in connection with his or her own life (Fig. 17i).

When, on the contrary, the ray lines run parallel as it were to attend the life line, they denote the most important influences of our lives (Fig. 17f-f).

I draw special attention to this system, as it prevails among the Hindus, and dates back to time immemorial. The following points have been obtained by close study of the precepts and their practical application by the Hindus themselves, and not a few of them have been translated almost verbatim from the quaint leaves of that ancient work before mentioned. When minuteness of detail is required, the remarkable accuracy of this system makes it especially valuable.

I will give the leading points only, as the subject is well-nigh inexhaustible.

In the first place, if the ray line rise on the Mount of Mars (Fig. 18e-e), and lower down touch or attack the life line in any way, it denotes on a woman's hand some unfavourable attachment in her early life which will cause her much trouble and annoyance.

If the same line, however, send only offshoots or rays to the line of life (Fig. 18f-f), it denotes a similar influence, but one that will continue to persecute her at different intervals. Again, such a line on a woman's hand is illustrative of the nature of the man who influences her, as denoting a fiery, passionate, animal temperament.

If, however, the ray line should rise by the side of the line of life and travel by the side of it (Fig. 17f-f), it shows, on the woman's hand, that the man who enters into her life has the gentler nature, and that she will strongly influence him.

If the ray line, rising at any point, in travelling with the life line, retreats farther in on the Mount of Venus, thus away from the life line, it indicates that the person with whom the woman is connected will more and more lose sympathy with her, and will eventually drift out of her life altogether (Fig. 16i-i).

When the ray line, however, runs into an island or becomes one itself, it foretells that the influence over her life will run into disgrace, and that something scandalous will result.

When the attendant line fades out by the side of the life line, but renews itself later, it tells that the person influencing the life will cease his influence at that particular point, but that it will be renewed again.

When the line of influence fades altogether, total separation—generally death—will be the result of such companionship. When one of these attendant lines poins a cross line and runs over the hand with it, it foretells that through the instrumentality of another the affection of the person influencing the life will change to hate, and that this will cause injury at whatever point it touch the life, the fate, the head, or the line of heart (Fig. 19e-e).

The farther the ray lines lie from the line of life, the

farther removed from our lives will those influences be. But, as before remarked, one could easily fill a volume on these lines and cross lines, which with the Hindus are foundation for all systems connected with palmistry.

By this system alone, then, it is reasonable to assume that the student can predict marriages by considering the relation which these lines bear to the life line. We will again refer to this point when we consider the question of marriage. Another interesting phase of this subject is the consideration of the number of these lines of influence (it being remembered that only those near the line of life are important). Numerous lines indicate a nature dependent upon affection. Such people are what is called passionate in their disposition; they may have many liaisons, but in their eyes love redeems all. On the other hand, the full, smooth Mount of Venus indicates that the individual is less affected by those with whom he is associated.

When the line of life sweeps far out into the hand, thus allowing the Mount of Venus a greater scope, it is in itself a sign of good physical strength and long life.

When, on the contrary, it lies very close to the Mount of Venus, health is not so robust or the body physically so well built. The shorter the line the shorter the life.

That the line of life does not *always* show the exact age of which death takes place I am quite convinced. This line merely denotes the natural term of the subject's life apart from accidental influences. Catastrophes indicated by other lines of the hand may cut short a life that would otherwise be long. For instance, a break in the head line at certain points, as explained in Part II, Chapter VII, will foretell death just as surely as would the broken life line. Again, and most important of all, the slope and position of the line of health in relation to the life line is a point which hitherto has not received the attention it deserves. When we consider the line of health, the relation that these lines bear to one another will be treated in detail. I may, however, here remark that, when it is of equal strength with that of life, where these lines meet will be the point of death, even though it be years in advance of when the life line ends.

Chapter VI

THE LINE OF MARS

THE line of Mars (Fig. 13) is otherwise known as the inner vital or inner life line. It rises on the Mount of Mars, and sweeps down by the side of the line of life, but is distinct in every way from those faint lines known as the attendant lines, of which I spoke a little earlier.

The general characteristic of the line of Mars is that it denotes excess of health on all square or broad hands; to a man of this type it gives a martial nature, rather a fighting disposition, and robust strength. It also denotes that while it runs close to the life line the individual will be engaged in many quarrels, and will be subject to a great deal of annoyance which will bring all his martial or fighting qualities into play. It is always an excellent sign on the hand of a soldier.

When a branch shoots from this line out to the Mount of Luna (Fig. 20*b-b*), it tells that there is a terrible tendency towards intemperance of every kind, through the very robustness of the nature and the craving for excitement that it gives.

The other type of the line of Mars is found on the long, narrow hand, and here it is generally by the side of a delicate, fragile line of life. Its characteristics in such a hand are that it supports the life line, carrying it past any dangerous breaks, and giving vitality to the nature.

A broken line of life with such a line beside it will, at the point of the break, indicate closeness to death, but helped by this mark the subject will recover through the great vitality given by the line of Mars.

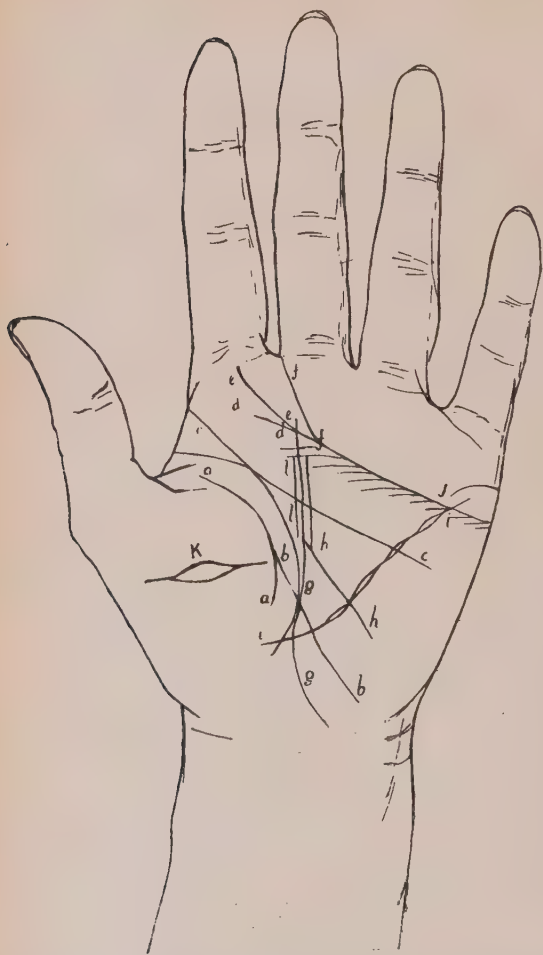


FIGURE 20 . . . MODIFICATIONS OF THE PRINCIPAL LINES (V)

Chapter VII

THE LINE OF HEAD

THE line of head (Fig. 13) relates principally to the mentality of the subject—to the intellectual strength or weakness, to the temperament in its relation to talent, and to the direction and quality of the talent itself.

It is of extreme importance in connection with this line that the peculiarities of the various types be borne in mind; as, for instance, a sloping line of head on a psychic or conic hand is not of half the importance of a sloping line on a square hand. We will, however, take general characteristics first, and proceed to consider variations afterwards.

The line of head can rise from three different points—from the centre of the Mount of Jupiter, from the commencement of the line of life, or from the Mount of Mars, within the life line.

Rising from Jupiter (Fig. 20c-c) and yet touching the line of life, it is, if a long line of head, the most powerful of all. Such a subject will have talent, energy, and daring determination of purpose, with boundless ambition combined with reason. Such a man will control others, yet not seem to control them; he will have caution even in his most daring designs; he takes pride in his management of people or things, and is strong in rule, but just in the administration of power.

There is a variation of this which is almost equally strong. This again rises on Jupiter, but is slightly separated from the line of life. Such a type will have the characteristics of the first, but with less control and diplomacy. He will be hasty in decision, impetuous in action. As a leader in a crisis such a man would find his greatest opportunity. When, however, the space is very wide, the subject will be foolhardy, egotistical, and will rush blindly into danger. The line of head from the commence-

ment of the line of life, and connected with it (Fig. 16*d-d*), indicates a sensitive and more nervous temperament; it denotes excess of caution; even clever people with this mark rein themselves down too tightly.

The line of head rising from the Mount of Mars, within the life line (Fig. 19*f-f*), is not such a favourable sign, it being the extreme on the inside of the life line, as the wide-spaced head line is the extreme on the outside. This indicates a fretful, worrying temperament, inconstant in thought, inconstant in action; the shifting sands of the sea are more steadfast than are the ideas of such an individual, and the connection with Mars gives his nature this one disagreeable trait—he is always in conflict with his neighbours; he is also highly sensitive, nervous, and more or less irritable.

The generalities indicated by the line of head are as follows:

When straight, clear, and even, it denotes practical common sense and a love of material things more than those of the imagination.

When straight in the first half, then slightly sloping, it shows a balance between the purely imaginative and the purely practical; such a subject will have a level-headed, common-sense way of going to work, even when dealing with imaginative things.

When the entire line has a slight slope, there is a leaning towards imaginative work, the quality of such imagination denoting, in accordance with the type of hand, either music, painting, literature, or mechanical invention. When very sloping, romance, idealism, imaginative work, and Bohemianism. When sloping, and terminating with a fine fork on the Mount of Luna, it promises literary talent of the imaginative order.

When very sloping on the Mount of Luna, it denotes intense idealism, imagination, love of the romantic and Bohemianism. This is all the more intensified when found on such hands as the philosophic, conic, and psychic; on these types it is a most dangerous sign if it goes very much to the wrist or base of Luna, the imagination of idealism generally runs completely away with such people, such subjects very often commit suicide, which has given rise to the idea that it must always mean suicide, but people do not take into consideration that it

must be taken with the type of hand on which it is found. On a square type, for example, it would not be half so dangerous as if found on the conic or psychic, for the reason that the shape of the square hand in itself indicates practical common sense and materialism, so that the shape would act as a kind of balance to the imaginative qualities of the mind. It always, however, goes with a melancholy tendency and an excess of imagination, and when found on a narrow, psychic hand, with other signs unfortunate, it foretells the tendency towards suicide.

The direct opposite of this would be the head line *rising upwards*, and so crushing the love nature (the line of heart), but this must not be confounded with one straight line across the palm, which, as it were, is a combination of both head and heart, but unless the line of destiny is good, this is not a fortunate sign to possess.

When extremely long and straight, and going directly to the side of the hand (the percussion), it usually denotes that the subject has more than ordinary intellectual power, but is inclined to be selfish in the use of that power.

When this line lies straight across the hand and slightly curves upwards on Mars (Fig. 19g-g), the subject will win unusual success in a business life; such a man will have a keen sense of the value of money—it will accumulate rapidly in his hands. Such a sign, however, denotes the taskmaster of life—the pharaoh who expects his work-people to make bricks without straw.

When the line is short, barely reaching the middle of the hand, it tells of a nature that is thoroughly material. Such a man will utterly lack all the imaginative faculties, although in things practical he will be quite at home.

When abnormally short, it foreshadows some early death from some mental affection.

When broken in two under the Mount of Saturn, it tells of an early sudden death by fatality.

When linked, or made up of little pieces like a chain, it denotes want of fixity of ideas, and indecision.

When full of little islands and hair-lines, it tells of great pain to the head and danger of brain disease.

When the line of head is so high on the hand that the

space is extremely narrow between it and the line of heart, the head will completely rule the heart, if that line be the strongest, and vice versa.

If the line should turn at the end, or if, in its course down the hand, it sends an offshoot or branch to any particular mount, by so doing it partakes of the qualities of that mount:

Towards the Mount of Luna, imagination, mysticism, and a leaning towards occult things.

Towards Mercury, commerce or science.

Towards the Sun, the desire for notoriety.

Towards Saturn, music, religion, and depth of thought.

If a branch from the line of head rises up and joins the line of heart, it foreshadows some great fascination, or affection, at which moment the subject will be blind to reason and danger.

DOUBLE LINES OF HEAD

Double lines of head, are as rarely found as are cases of the single line right across the hand. In all cases where the double line of head stands out distinct and clear as two separate lines, the object will be found to have a dual mentality. He is usually capable of an enormous amount of mental work and is of that class of people who carry out two separate mental lives with success. It is often found with one line joined to the line of life and the other rising from the Mount of Jupiter; if such is the case, the interpretation would be that one side of the nature is extremely sensitive and cautious while the other is self-confident with a great desire to rule or enforce its mental ideas on the world.

Although such a sign as the double line of head gives a remarkable degree of mentality, yet I have always found it a more successful sign to find one clear line of head well marked on the hand than the two lines of head in any of their positions.

Another form of the double line of head is one where the main line seems to separate about the middle of the hand, and where one branch goes across the hand and the other descends towards the Mount of the Moon. In such a case we get the

double mental personality, but one which is more under the control of the will of the subject, whereas the two double distinct lines denote that the two mental personalities seem to act independently one from the other.

It has been considered by many ancient authorities that the double line of head, when found with two distinct lines, is a sign of the inheritance of great riches or power. I have generally found, however, that what it means is: although the financial results of such a person's life may be either great wealth or power, yet he may inherit it from his mental right and not from that of his birth right.



PLATE 1. IMPRESSION OF THE RIGHT HAND OF A WOMAN,
SHOWING THREE LINES OF HEAD

I will now give an example of a person who had, practically speaking, three lines of head on the right hand (Plate 1). In this case the three lines are in distinct discord with one another. The lower line is closely joined to the life line and is extremely short, denoting that that side of the nature has not been developed—namely, the more sensitive one. The upper line has the space between it and the life line too wide for the mentality to have much control over the life or character. It will be observed, also, that this upper line inclines upwards under the base of the second and third finger.

The middle or third head line comes in between the two and is in itself divided with a wide fork at its termination, one branch descending towards the Mount of Luna, the other slightly curved upwards.

The impression is that of a woman's right hand taken by me when she was thirty years of age. On the left all the lines were normal.

The lower head line shows she commenced life with an extremely sensitive nature, but did not continue or develop the tendencies shown by it. On the contrary, owing to an unfortunate love affair in her early twenties, she commenced to develop the characteristics indicated by the upper head line. She threw aside sensitiveness and tenderness, became self-confident, self-willed, headstrong, and cruel. She could not have a pet of any kind in her house that she did not torment or destroy.

She had liaisons with men where the islands are shown in the fate line, between the twenty-fourth and twenty-sixth years. In nearly every case the men she became associated with died under suspicious circumstances, yet she was so clever and acted her part so well that she escaped being involved in their deaths.

The crisis of her career was reached when she was almost forty years of age, where the principal fate line appears to come to a stop about the center of the palm. About this period, for a few years she led a life of wild excitement, stopping at nothing to gratify her whims and fancies.

At about the same date a line may be noticed cutting

through the line of life under the Mount of Saturn, and under it a distinct island. Just at this period of her life a woman who had lost her husband through her actions deliberately shot her, and she barely escaped death.

For some years after, she was a serious invalid, as the island clearly shows. The double line of life seen at the back of the island pulled her through. During this period she took to drugs, such as morphine, attempted suicide twice, and was finally confined in a lunatic asylum, where she is at the present moment.

This unfortunate woman came to me for interviews on several occasions. Advice or warnings she laughed at. She seemed to revel in her wickedness and went on headlong to her doom.

The student can find on the impression of this hand almost every bad or evil indication I shall describe in these pages: the unlucky mark in the affections, as shown by the line of heart at its commencement, Plate 1; the double Girdle of Venus under the base of the fingers; the abnormal head lines; the smash-up of everything about the centre of the Destiny, and the *Via Lasciva*, which is fortunately so rarely found.

When the line of head is broken in two on both hands, it foretells some fatal accident or violence to the head.

An island is a sign of weakness (Fig. 17j). When clearly defined, if the line does not extend farther, the person will never recover.

If the line of head sends an offshoot to or runs into a star on the Mount of Jupiter, it is a sign of wonderful success in all things attempted.

When a number of little hair-lines branch upwards from the line of head to that of heart, the affections will be a matter of fascination, not of love.

When the line of head runs into or through a square, it indicates preservation from accident or violence by the subject's own courage and presence of mind.

When there is a space found between the line of head and that of life, it is beneficial when not too wide; when medium, it denotes splendid energy and self-confidence, promptness of

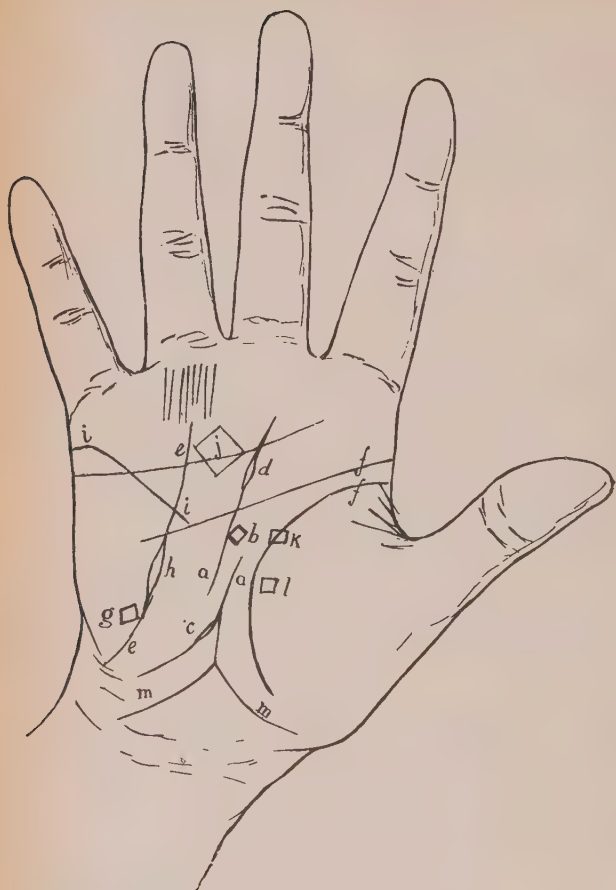


FIGURE 21 . . . MODIFICATIONS OF THE PRINCIPAL LINES (VI)

action and readiness of thought (Fig. 21f-f). When this space is extremely wide, it denotes foolhardiness, assurance, excessive effrontery, and self-confidence.

When the line of head, on the contrary, is very tightly connected with that of life, and low down in the hand, there is utter want of self-confidence. Such individuals suffer greatly from extreme sensitiveness, and the slightest thing will wound and grieve them.

THE THIRD POSITION OF THE SOURCE

When the line of head is independent of the line of life with a slight space between, and the line goes well across the hand, the space denotes strong independence of mentality. It is the sign of an independent thinker, one who is rarely bound down by conventionality, who is not hampered by too much caution, and who has, as a rule, sufficient self-confidence to stand up and express his views.

It is for this reason that people with the open space between the lines of head and life drift more easily into public life. They can more readily express their ideas. They have considerable command of language, and what might be described as the "call of the public" seems to be one of the impelling motives of their lives. This mark in moderation is a successful sign. Consequently, if found on the hands of preachers, actors, politicians, and, in fact, all those whose activities bring them before the public, it indicates particular suitability for their chosen work.

Chapter VIII

THE LINE OF HEAD IN RELATION TO THE SEVEN TYPES OF HANDS

THE general rules to be observed in connection with this most remarkable point are as follows:

The line of head is usually in accordance with the type of hand on which it is found—namely, practical on a practical type, imaginative on an artistic, and so on. It therefore follows that signs contrary to the nature are more important than characteristics indicated in accordance with it.

These peculiarities, it is therefore more reasonable to assume, relate to the development of the brain outside and beyond its natural characteristics. Such a divergence might be accounted for by the theory that the various tendencies of the brain reach their working point through a process of slow growth and development, similar to the evolutions of life itself. It therefore follows that at the age of twenty there may be the commencement of a development which may alter the entire life at thirty; but as that change has already commenced in the brain, so must it affect the nerves and thus the hand. Thus a tendency towards a change of thought or action is indicated years before it takes place. Starting with the elementary hand, or the nearest approach to it found in our country, the natural head line on such a type would be short, straight, and heavy; consequently the development of it to any unusual extent will show unusual characteristics in such a subject. For instance, such a line of head dropping downwards towards Luna will show an imaginative but superstitious tendency, completely at variance with the brutal and animal nature it influences. This accounts for the fear of the unknown, the superstitious dread that is so often found among the lower class of humanity, particularly among savage tribes.

THE LINE OF HEAD IN RELATION TO THE SQUARE HAND

The square hand, as I have stated (Part I, Chapter III), is the useful or practical hand; it deals with logic, method, reason, science, and all things appertaining to such matters.

The line of head on such a type is straight and long, in keeping with the characteristics of the hand itself. It therefore follows that the slightest appearance of this line sloping, being the direct opposite to the nature, shows even a greater development of the imaginative faculties than a far greater slope of the same line on a conic or psychic, but the difference in the class of work would be the difference of temperament. The square hand with the sloping head line would start with a practical foundation for imaginative work, whereas the other would be purely inspirational and imaginative. This difference is extremely noticeable in the hands of writers, painters, musicians, etc.

THE LINE OF HEAD IN RELATION TO THE SPATULATE HAND

The spatulate hand (Part I, Chapter IV) is the hand of action, invention, independence, and originality. The natural position for the line of head on this type is long, clear, and slightly sloping. When, therefore, on such a hand this sloping is accentuated, the result is that all these characteristics are doubled or strengthened; but when lying straight, the opposite of the type, the subject's practical ideas will keep the others so much in check that the plans of the imagination will not get scope for fulfillment, and, as far as the temperament is concerned, the nature will be restless, irritable, and dissatisfied.

THE LINE OF HEAD IN RELATION TO THE PHILOSOPHIC HAND

The philosophic hand (Part I, Chapter V), is thoughtful, earnest in the pursuit of wisdom, but imaginative and rather eccentric in the application of ideas to everyday life. The natural position for the line of head on this type is long, closely

connected with the line of life, set low down on the hand, and sloping. The unnatural type, or the man with the straight line of head on the philosophic hand, the line set high on the hand and straight, is critical, analytical, and cynical; he will pursue wisdom, and particularly the study of his fellow men, only to analyse their faults and failings, to expose their fads, fancies, and foibles; he will stand on the borderland of the mystic, to sneer at the unreal, to laugh in the face of the real; he will fear nothing, neither things spiritual nor things material; he can be imaginative or practical at will; a genius that discredits genius, a philosopher that disarms philosophy—such is the hand of a Carlyle.

THE LINE OF HEAD IN RELATION TO THE CONIC HAND

The conic hand (Part I, Chapter VI) belongs to the artistic, impulsive nature, the children of ideas, the lovers of sentiment.

In this type the natural position for the line of head is that which gradually slopes downwards to the Mount of Luna, generally to the middle of it. This is the most characteristic, and gives the freedom of Bohemianism to these worshippers of the beautiful; here it is that we find the greatest leaning towards sentiment, romance, and ideality, in opposition to the practical qualities of the square type. These are, indeed, the luxurious children of the Sun; they have a keen appreciation for the things of art, but are often without the power to give expression to their artistic ideas. However, when the line of head is straight, in combination with such a nature, a very remarkable result follows. The subject with such a hand will make every use of his artistic ideas and talents, but in a practical direction; he will intuitively feel what the public demands; he will not care for art so much as for the money it brings; he will conquer the natural love of ease and luxury by strength of common sense and determination; where the man with the sloping head line would paint one picture he will paint ten—and, furthermore, he will sell them. Why? Because through his practical

business sense he will know what the public wants, and as is the demand, so will be the supply.

THE LINE OF HEAD IN RELATION TO THE PSYCHIC HAND

The natural position for the line of head on this hand is extremely sloping, giving all the visionary, dreamy qualities in accordance with this type. It is one of the rarest things to find a straight line of head on such a hand, but when found it is generally on the right hand, the left being still very sloping. Such a formation denotes that by the pressure of circumstances the entire nature has undergone a change and has become more practical. This type, even with the straight line of head, can never be very material or businesslike, but in matters of art the subject will have a very good chance, as he would have more opportunity to exercise his talents, yet even in art it would require the greatest tact and strongest encouragement to induce him to turn his talents to practical use.

By such illustrations the student will understand how to make every modification in accordance with the type of hand. The modifications of the head line are more important than any other marks that the hand possesses.

Chapter IX

INSANITY AS SHOWN BY THE LINE OF HEAD

THERE is really no tendency which the hand denotes more plainly than insanity, whether hereditary or brought on by circumstances. The multitude of forms which could be gathered under this heading cannot be entered into in this work, but I will endeavour to show the most general.

It must be borne in mind that any point that is beyond the normal is abnormal. When, therefore, the line of head sinks to an abnormal point on the Mount of Luna, the imagination of the subject is abnormal and unnatural. This will be more important in the elementary, square, spatulate, and philosophic, than in relation to the conic or psychic types. When the line of head, even on a child's hand, reaches this unnatural point, it may grow up to manhood or womanhood with perfect clearness and sanity of ideas, but as surely as a mental shock or strain comes, so surely will that brain be thrown off its balance, and insanity will be the result.

The same development of the line of head, with an unusually high Mount of Saturn, will denote a morbidly imaginative nature from the very start (Plate 20). Such a subject is gloomy, morose, and melancholy, and this tendency, even without cause, generally increases until the subject completely loses his or her mental balance.

Temporary insanity is shown by a narrow island in the centre of a sloping line of head, but this mark generally indicates some brain illness or temporary insanity consequent upon brain-fever.

The hand of the congenital idiot is remarkable for its very

small, badly developed thumb, and for a line of head sloping and made up of broad lines filled with a series of islands, like a chain.

I have further illustrated these remarks in Part III.

MURDEROUS PROPENSITIES

AS SHOWN BY THE LINE OF HEAD

The mere act of murder, such as one man killing another in the heat of passion, or in self-defence, is not shown by the hand except as a past event, and then only when it has deeply affected a very sensitive nature; but if propensities for crime exist, the age at which they will reach their active or working point in the nature is decidedly shown, as I will proceed to demonstrate.

I have explained in the foregoing remarks that, when the line of head is abnormal in one direction, abnormal characteristics are the result, such as insanity, morbidness, and extreme melancholy, which under certain conditions lead to self-murder. These, however, are abnormal characteristics denoted by the falling line. We will now consider the abnormalities indicated by the rising line of head.

It will be remembered that I have previously stated that the line of head divides the hand into two hemispheres—that of mind and that of matter; and that if it be high on the hand, then the world of matter has greater scope, and the subject is more brutal and animal in his desires. This has been amply proved by the hands of those who have lived a life of crime, particularly if they have been murderous in their propensities (Plate 21).

In such cases the line of head leaves its proper place on the hand and rises and takes possession of the line of heart, and sometimes even passes beyond it. Whether such people murder one or twenty is not the question. The point is that they have abnormal tendencies for crime; they stop at nothing in the accomplishment of their purpose, and under the slightest provocation or temptation they must and will gratify these strange and terrible propensities. The extraordinary thing in con-

nection with this point is that the same line also predicts years in advance when these propensities will cause the destruction of the subject. If the head and heart meet under Saturn, it will occur before he is twenty-five; between Saturn and the Sun, before thirty-five; under the Mount of the Sun, before forty-five; and so on. This is one of the most interesting points in the study of the hand, and goes far to prove that, once the line of head goes over or under what should be its normal position, it betrays these various inherent tendencies in the character and the nature of the subject. In this way it will be seen that this study could be used to the greatest advantage in the training of children and young persons, as the line of head from the earliest indicates the mental bent of the subject whether for good or evil. There can be no doubt that nature points in some way, even years in advance, to the harvest of those seeds that we are continually sowing; let us then look facts in the face whether they speak against ourselves or our children. Humanity has little pity for the reaper when binding the sheaves of regret: he cries, I did not know the seeds that I had sown.

CRIMINAL PROPENSITIES SHOWN BY THE LINE OF HEAD

Thieves, forgers, and those who prey like vultures on their fellows and deliberately use their brains to defraud others, have, as might be expected, a long line of head, but one more or less curving upwards at the end under the Mount of Mercury.

The Mount of Mercury is generally, in such cases, marked with cross lines, like a grid, and the fourth finger appears unusually long and may be slightly crooked towards the top phalange. The fingers on such a hand are also long and as a general rule all close together.

If the line of head very early at its commencement throws a line from it towards or into the Mount of Saturn, a leaning or tendency towards crime will be manifest in early youth.

It is on such points that an examination of children's hands would be of inestimable value to parents, for it is undoubtedly

true that vigilance, understanding, and affection have the strongest possible chance of breaking such evil influences before they get too strong a hold on impressionable youth.

I would advise the student to examine carefully the indications I have called attention to in this chapter.

Ungovernable temper that may in the end lead to murderous tendencies may be caused by some malformation of the thumb centre in the brain shown by a clubbed-thumb formation of the thumb itself. This also can be controlled if corrected in the early years.

As previously stated, the line of head divides the hand, as it were, into two hemispheres: mind and matter.

To be normal it should lie evenly across the palm and be neither too long nor too low, with a well-defined space between the head and heart.

If found clinging at its commencement to the line of life and sloping rapidly downwards into the palm, the extreme sensitiveness indicated turns the person as in were "into himself," making the subject feel everything too acutely. He shrinks back from contact with others or with the world in general. The morbid sensitiveness becomes too strong, and if action is not taken in time, such natures usually fly to suicide as their only escape from the "slings and arrows of outrageous fortune."

Propensities towards murder could be classed under so many different heads that the circumstances leading up to it must be considered from the most broad-minded and impartial standpoint.

The fact that one man kills another in a fit of uncontrollable passion or blind fury is more or less an accident that may occur to anyone who has not cultivated self-control.

In such cases the head line is generally short and coarse-looking, with a brutal-looking thumb, even if not exactly a clubbed thumb.

With such subjects the line of head may not shoot upwards towards the heart line or even send any branch towards it. Murder, with such subjects, is simply a question of a moment of madness in a fit of ungovernable rage.

There is, however, another class of murderer: that of the

brooding melancholy type. In this class the head line is generally shown in a kind of jumble of head and heart lines with a sloping line from this formation to, or towards, the Mount of Luna.

In this case the man would brood for years over some real or fancied wrong, generally proceeding in some way from the affections. Examples may be read in the newspapers almost every day of men who murder their wives and sometimes their entire family.

From the standpoint of study, the most interesting class of murderer is the poisoner. Here calculation, patience, caution, intelligence, all play their role. In consequence, the line of head would naturally be expected to be long, finely marked, and connected with the life line to give it extreme caution.

I have seen the hands of many poisoners in my career, but I never met one who had the head line detached from that of life with a space between the two. This latter class would act with too much impulsiveness to be attracted to the poisoner's art, which requires long patience, planning, and caution.

In the case of a youth of only nineteen years of age, it was disclosed that for two years previously he had carefully planned to get rid of every member of his immediate family in order to inherit money. For this terrible purpose he had denied himself every pleasure in order to save up and have the means of buying the poison he required.

In this boy's case a branch from the line of head ran upwards into the Mount of Saturn.

In the impression of Dr. Meyer's right hand (Plate 21) it will be seen that the head line rises upwards to the heart line, slowly destroying or controlling, as it were, every quality of human kindness. On this man's left hand the line of head was perfectly normal. His people belonged to the regular middle-class type.

Chapter X

THE LINE OF HEART

THE line of heart is naturally an important line in the study of the hand. Love, or the attraction of the sexes from natural causes, plays one of the most prominent parts in the drama of life, and as in the nature so in the hand. The line of heart, otherwise called the mensal (Fig 13), is that line which runs across the upper portion of the hand at the base of the Mounts of Jupiter, Saturn, the Sun, and Mercury.

The line of heart should be deep, clear, and well coloured. It may rise from three important positions, as follows: the middle of the Mount of Jupiter, between the first and second fingers, and from the centre of the Mount of Saturn. When it rises from the centre of Jupiter (Fig. 20*d-d*), it gives the highest type of love—the pride and the worship of the heart's ideal. A man with such a formation is firm, strong, and reliable in his affections; he is as well ambitious that the woman of his choice shall be great, noble, and famous—such a man would never marry beneath his station, and will have far fewer love affairs than the man with the line from Saturn.

Next we will consider the line rising from the Mount of Jupiter, even from the finger itself (Fig. 20*e-e*). This denotes the excess of all the foregoing qualities; it gives the blind enthusiast, the man so carried away by his pride that he can see no faults, no failings in that being whom he so devotedly worships. Alas! such people are the sufferers in the world of affection: when their idols fall, as idols will sometimes, the shock to their pride is so great that they rarely if ever recover from its effects; but the shock, it must be remarked, is more to their own pride than to the mere fact that the idol they worshipped had feet of clay. Poor worshipper! when wilt thou see that,

though women be pure, they be not perfect; they are but human, and being human they are more fitting than if they were divine. Why, then, place them so high that they are the more likely to fall? Their place is by thy side, the companion of thy humanity, the sister part of all thy faults.

The line rising between the first and second fingers gives a calm but deeper nature in matters of love (Fig. 20f-f). Such individuals seem to rest between the ideality given by Jupiter and the passionate ardour given by Saturn. They are quieter and more subdued in their passions.

With the line of heart rising from Saturn, the subject will have more passion in his attachments, and will be more or less selfish in satisfying his affections; in home life he is never so expressive or demonstrative as are those with the line from Jupiter. The excess of this is the same kind of line rising very high on the mount, often from the very finger of Saturn. Such a subject is far more passionate and sensual than any of the others. It is generally admitted that very sensual people are very selfish—in this case they are extremely so.

When the line of heart is itself in excess, namely, lying right across the hand from side to side, an excess of affection is the result, and a terrible tendency towards jealousy; this is still more accentuated by a very long line of heart rising to the outside of the hand and reaching the base of the first finger.

When the line of heart is much fretted by a crowd of little lines rising into it, it tells of inconstancy, flirtations, a series of *amourettes*, but no lasting affection (Fig. 20).

A line of heart from Saturn, chained and broad, gives an utter contempt for the subject's opposite sex.

When the line of heart is bright red, it denotes great violence of passion.

When pale and broad, the subject is *blasé* and indifferent. When low down on the hand and thus close to the line of head, the heart will always interfere with the affairs of the head.

When, however, it lies high on the hand, and the space is narrowed by the line of head being too close, the reverse is the case, and the head will so completely rule the affections that it gives a hard, cold nature, envious and uncharitable. Breaks in the line tell of disappointment in affection—under Saturn,

brought about by fatality; under the Sun, through pride; and under Mercury, through folly and caprice.

When the line of heart commences with a small fork on the Mount of Jupiter (Fig. 16j-j), it is an unfailing sign of a true, honest nature and enthusiasm in love.

A very remarkable point is to notice whether the line of heart commences high or low on the hand. The first is the best, because it shows the happiest nature.

The line lying so low that it droops down towards the line of head is a sure sign of unhappiness in affections during the early portion of the life.

When the line of heart forks, with one branch resting on Jupiter, the other between the first and second fingers, it is a sign of a happy, tranquil nature, good fortune, and happiness in affection; but when the fork is so wide that one branch rests on Jupiter, the other on Saturn, it then denotes a very uncertain disposition, and one that is not inclined to make the marital relations happy, through its erratic temperament in affection.

When the line is quite bare of branches and thin, it tells of coldness of heart and want of affection.

When bare and thin towards the percussion or side of the hand, it denotes sterility.

Fine lines rising up to the line of heart from the line of head denote those who influence our thoughts in affairs of the heart, and by being crossed or uncrossed denote if the affection has brought trouble or has been smooth and fortunate.

When the lines of heart, head and life are very much joined together, it is an evil sign; in all matters of affection such a subject would stick at nothing to obtain his or her desires. A subject with no line of heart, or with very little, has not the power of feeling very deep affection. Such a person can, however, be very sensual, particularly if the hand is soft. On a hard hand such a mark will affect the subject less—he may not be sensual, but he will never feel very deep affection.

When, however, the line has been there, but has faded out, it is a sign that the subject has had such terrible disappointments in affection that he has become cold, heartless, and indifferent.

Chapter XI

THE LINE OF FATE

THE line of fate (Fig. 13), otherwise called the line of Destiny, or the Saturnian, is the centre upright line on the palm of the hand.

In the consideration of this line the type of hand plays an important part; for instance, the line of fate, even in the most successful hands, is less marked on the elementary, the square, and the spatulate, than on the philosophic, the conic, or the psychic. These upright lines are more in keeping with the latter hands, and are therefore less important on them; consequently if one sees, as one often will, an apparently very strong line of fate on a conic hand, one must remember that it has not half the importance of a similar line on a square type as far as worldly success is concerned. This point, I am sorry to say, has been completely overlooked by other writers, though it is one of the most significant in this study. It is useless simply to give a map of the hand without clearly explaining this point. The bewildered student sees this long line of fate marked as a sign of great fortune and success, and naturally concludes that a small line on the square hand means nothing, and that a long one on the conic or psychic means success, fame, and fortune, whereas it has not one quarter the importance of the small line shown on the square. I wish to emphasize this as so many students throw up palmistry in despair through not having this point explained at the start.

The strange and mysterious thing to note is that the possessors of the philosophic, conic, and psychic hands which bear these heavily marked lines are more or less believers in fate, whereas the possessors of the square and spatulate rarely, if ever, believe in fate at all.

Before the student goes farther I would recommend him, once and for all, to settle this doctrine of fate, either for or against.

The line of fate, properly speaking, relates to all worldly affairs, to our success or failure, to the people who influence our career, whether such influences be beneficial or otherwise, to the barriers and obstacles in our way, and to the ultimate result of our career.

The line of fate may rise from the line of life, the wrist, the Mount of Luna, the line of head, or even the line of heart.

If the fate line rise from the line of life and from that point on is strong, success and riches will be won by personal merit; but if the line be marked low down near the wrist and tied down, as it were, by the side of the life line, it tells that the early portion of the subject's life will be sacrificed to the wishes of parents or relatives (Fig. 20g-g).

When the line of fate rises from the wrist and proceeds straight up the hand to its destination on the Mount of Saturn, it is a sign of extreme good fortune and success.

Rising from the Mount of Luna, fate and success will be more or less dependent on the fancy and caprice of other people. This is very often found in the case of public favourites.

If the line of fate be straight and a branch run in and join it from the Mount of Luna, it is somewhat similar in its meaning—it signifies that the strong influence of some other person, out of fancy, or caprice, will assist the subject in his or her career. On a woman's hand, if this ray line from Luna travel on afterwards by the side of the line of fate, it denotes a wealthy marriage or influence which accompanies and assists her (Fig. 20h-h).

If the line of fate in its course to the Mount of Saturn send offshoots to any other mount, it denotes that the qualities of that particular mount will dominate the life.

If the line of fate itself should go to any mount or portion of the hand other than the Mount of Saturn, it foretells great success in that particular direction, according to the characteristics of the mount.

If the line of fate ascend to the centre of the Mount of

Jupiter, unusual distinction and power will come into the subject's life. It also relates to character. Such people are born to climb up higher than their fellows through their enormous energy, ambition, and determination.

If the line of fate should at any point throw a branch in that direction, namely, towards Jupiter, it shows more than usual success at that particular stage of life.

If the line of fate terminate by crossing its own mount and reaching Jupiter, success will be so great in the end that it will go far towards satisfying even the ambition of such a subject.

When the line runs beyond the palm, cutting into the finger of Saturn, it is not a good sign, as everything will go too far. For instance, if such an individual be a leader, his subjects will some day go beyond his wishes and power, and will most probably turn and attack their commander.

When the line of fate is abruptly stopped by the line of heart, success will be ruined through the affections; when, however, it joins the line of heart and they together ascend Jupiter, the subject will have his or her highest ambition gratified through the affections (Fig. 19*h-h*).

When stopped by the line of head, it foretells that success will be thwarted by some stupidity, or blunder of the head.

If the line of fate does not rise until late in the Plain of Mars, it denotes a very difficult, hard, and troubled life; but if it goes on well up the hand, all difficulties will be surmounted, and once over the first half of the life all the rest will be smooth. Such success comes from the subject's own energy, perseverance and determination.

If the line of fate rise from the line of head, and that line be well marked, then success will be won late in life, after a hard struggle and through the subject's talents.

When it rises from the line of heart extremely late in life, after a difficult struggle success will be won.

When the line rises with one branch from the base of Luna, the other from Venus, the subject's destiny will sway between imagination on the one hand and love and passion on the other (Fig. 21*m-m*).

When broken and irregular, the career will be uncertain;

the ups and downs of success and failure full of light and shadow.

When there is a break in the line, it is a sure sign of misfortune and loss; but if the second portion of the line begin before the other leaves off, it denotes a complete change in life, and if very decided it will mean a change more in accordance with the subject's own wishes in the way of position and success (Fig. 22a-a).

A double or sister fate line is an excellent sign. It denotes two distinct careers which the subject will follow. This is much more important if they go to different mounts.

A square on the line of fate protects the subject from loss through money, business, or financial matters. A square touching the line in the Plain of Mars (Fig. 21b) foretells danger from accident in relation to home life if on the side of the fate line next the line of life; from accident in travel if on the side of the fate line next the Mount of Luna.

A cross is a sign of trouble and follows the same rules as the square, but an island in the line of fate is a mark of misfortune, loss, and adversity (Fig. 21d). It is sometimes marked with the line of influence from Luna, and in such a case means loss and misfortune caused by the influence, be it marriage or otherwise, which affects the life at that date (Fig. 21c).

People without any sign of a line of fate are often very successful, but they lead more a vegetable kind of existence. They eat, drink, and sleep, but I do not think we can really call them happy, for they cannot feel acutely, and to feel happiness we must also feel the reverse. Sunshine and shadow, smiles and tears comprise the sum total of our lives.

Chapter XII

THE LINE OF SUN

THE line of Sun (Fig. 13), otherwise called the line of Apollo, the line of brilliancy, or the line of success, must, like the line of fate, be considered with the type of hand on which it lies; for instance, it will be more heavily marked on the philosophic, conic, and psychic, and not mean as much as a similar line on the square or spatulate. The same rule given in reference to the line of fate therefore applies to this.

I prefer in my work to call this the line of Sun, as this name is more expressive and more clear in meaning. It increases the success given by a good line of fate, and gives fame and distinction to the life when it is in accordance with the work and career given by the other lines of the hand; otherwise it merely relates to a temperament that is keenly alive to the artistic, but unless the rest of the hand bears this out, the subject will have the appreciation of art without the power of expression.

The line of Sun may rise from the line of life, the Mount of Luna, the Plain of Mars, the line of head, or the line of heart.

Rising from the line of life, with the rest of the hand artistic, it denotes that the life will be devoted to the worship of the beautiful. With the other lines good, it promises success in artistic pursuits.

Rising from the line of fate, it increases the success promised by the line of fate, and gives more distinction from whatever date it is marked—from that time on things will greatly improve.

It is far more accurate and less misleading to class this line as relating to brilliancy or success—as its name implies—than to call it the line of Apollo or of art. It depends upon the talent

shown by the line of head, and the class of hand itself, to determine in what way the success is shown, whether in art or in riches.

From the Mount of Luna it promises success and distinction, largely dependent upon the fancies and the help of others. In this case it is never a certain sign of success, being so influenced by the fortunes of those with whom we come in contact (Fig. 21e-e).

With a sloping line of head, however, it is more inclined to denote success in poetry, literature, and things of the purely imaginative order.

Rising upon the Plain of Mars, it promises sunshine after tears, success after difficulty.

Rising from the line of head, there is no caprice of other people in connection with success, the talents of the subject alone being its factor, but not until the second half of life is reached.

Rising from the line of heart it merely denotes a great taste for art and artistic things, and looking at it from the purely practical standpoint it denotes more distinction and influence in the world at that late date in life.

If the third finger be nearly equal in length to the second, the finger of Saturn, a very long line of Sun with such a formation makes the subject inclined to gamble with everything—the talents, the riches, and even the chances of life. The chief peculiarity of this line is that it generally gives, when well marked, a great tendency towards sensitiveness, but when combined with an exceptionally straight line of head it denotes the love of attaining riches, social position, and power.

Many lines on the Mount of Sun show an extremely artistic nature, but multiplicity of ideas will interfere with all success. Such subjects never have sufficient patience to win either fame or renown (Fig. 21).

A star on this line is perhaps the very finest sign that can be found. Brilliant and lasting success is in such cases a certainty.

A square on the line of Sun is a sign of preservation against the attacks of enemies in reference to one's name and position (Fig. 21g).

An island on this line means loss of position and name for the length of time that the island lasts, and generally such will occur through scandal (Fig. 21*h*).

On a hollow hand the line of Sun loses all power.

The complete absence of the line of Sun on an otherwise talented and artistic hand indicates that such people, though they may work hard, will find the recognition of the world difficult to gain. Such individuals, no matter how they may deserve honour and fame, will rarely achieve it. Perhaps on their graves will be laid the wreaths that should have crowned their heads.

Chapter XIII

THE LINE OF HEALTH, OR THE HEPATICA

THERE has been considerable discussion among writers as to the point where this line rises. My theory, and one which I have proved by watching the growth of this line on the hands of children and young people, is that it rises at the base, or on the face of the Mount of Mercury, and as it grows down the hand and into the line of life, so does it foreshadow the growth of the illness or germ of disease which at the time of its coming in contact with the line of life will reach its climax. I wish to call special attention to this point; also to another, namely, that the line of life merely relates to the length of life from natural causes, but if the hepatica is as strongly marked as the line of life itself, their meeting at any point will be the point of death. Also, no matter how long the life line may seem to be, any abnormal development of the line of health will cause the death of the subject.

The hepatica (Fig. 13) should lie straight down the hand--the straighter the better.

It is an excellent sign to be without this line. Such absence denotes an extremely robust, healthy constitution. Its presence on the hand in any form indicates some delicate point to be guarded against.

When crossing the hand and touching the line of life at any point, it tells that there is some delicacy at work, undermining the health and constitution (Fig. 17k-k).

When rising from the line of heart at the Mount of Mercury and running into or through the line of life, it foretells some weakness and disease of the heart. If very pale in colour, and broad, it will be weak action of the heart and bad circulation.

The student should always observe the kind of nails there are on the hand when thinking out the diseases indicated by the line of health.

When the fingernails are short, without moons, and round, and the line of health is strongly marked, he may be sure that nervous weak action of the heart is decidedly threatened.

When the nails are long and almond-shaped, there is danger of weakness and delicacy of the lungs. With the same shape of nails, and with island in the upper part of the health line, consumption of the lungs and tuberculosis will make itself manifest.

When the nails are very flat, and especially shell-shaped, and the line of health is deeply marked, paralysis and the worst forms of nerve diseases are threatening the subject.

When this line is very red in small spots, especially when pressed, rheumatic fever is indicated.

When twisted, irregular, and yellowish in colour, the subject will suffer from biliousness and liver complaints.

When found heavily marked, and only joining the heart and head lines together, it foreshadows brain-fever, especially when any islands are marked on the line of head.

The line of health, running straight down the hand but not touching the line of life, indicates that though the constitution may not be robust, it is wiry, and there is great reserve resistance to disease.

It will thus be seen that though the student can depend very largely upon the indications afforded him by the hepatica, yet he must look for other illnesses, and for confirmation of illnesses, to other portions of the hand, as, for instance, to the chained life line for naturally delicate health, to the line of head for brain troubles, and to the nails, which must always be noted in conjunction with the study of the hepatica.

Chapter XIV

THE VIA LASCIVA AND THE LINE OF INTUITION

THE VIA LASCIVA

THIS is a strange mark (Fig. 13) which takes the form also somewhat of a semi-circle, but in this case it connects the Mount of the Moon with that of Venus, or it may simply run off the hand from the lower part of the Mount of Luna into the wrist.

The first-mentioned formation indicates unbridled sensuality and passion, and where it cuts through the line of life it indicates death, but one usually brought about in connection with the licentiousness that it denotes.

This line running from the Mount of the Moon into the wrist denotes the most sensual dreams, desires, and imaginings, but, unlike the other class, it is usually only dangerous to the person on whose hand it is found.

In both cases there is generally a tendency towards the taking of drugs such as opium or morphine, especially when the hand is noted to be soft, full, and flabby. With a firm hard palm the subject usually indulges in excessive drinking fits, and when under drink seems to have no control whatever.

THE LINE OF INTUITION

The line of Intuition (Fig. 12) is seldom found on other types of hands than those of the philosophic, the conic, and the psychic, but it is sometimes found on the spatulate.

It takes more or less the formation of a semi-circle from the face of the Mount of Mercury to that of the Mount of the

Moon, or may be found on the Mount of the Moon alone. It must not be confounded with the hepatica, or line of health, but is found as a distinct mark in itself.

It denotes an extra highly strung sensitive temperament, also presentiments, inspiration, clairvoyance of the highest kind, clear vivid dreams which often come to pass, intuition as to how things should be done, and very often manifests itself in inspired speaking and writing of the loftiest character.

It is much more often found on women's hands than on men's, although many cases have come under my notice of its being usually clearly marked on some men's hands. In each case the possessor of it had most remarkable powers and unusual faculties, as well as the gift of intuition, even concerning purely mundane subjects that in an ordinary state they knew nothing whatever about.

I use the words "ordinary state" advisedly here, because such people are not always in the condition of mind when these strange faculties may be employed. Several of these men were absolutely uneducated, and yet at times, when thrown into an inspired state, they were able to explain the most intricate problems with the greatest accuracy. If asked, however, from where they obtained their knowledge, they were only able to reply that "it came to them" when in certain moods.

One man I knew well had such remarkable dreams of coming events that he was able to warn people weeks and months in advance of dangers that lay before them, and his warnings in many cases saved life.

Chapter XV

THE MINOR LINES OF THE HANDS

THE following are classed among the minor lines of the hands, but they often have a significance that is of the greatest importance.

THE GIRDLE OF VENUS

The Girdle of Venus is that broken or sometimes unbroken kind of semi-circular line that is found rising from the base of the first finger to the base of the fourth (Fig. 13).

I have not in my experience found this mark to indicate the gross sensuality that is so often ascribed to it by other writers. It should be remembered that the hand is divided by the line of head, as it were, into two hemispheres, the lower and the upper.

The lower relates to the physical or more animal side of the nature, and the upper to the intellectual. Following this arrangement, it is only reasonable to assume that this mark under consideration, viz., the Girdle of Venus, relates more to the mental side of the symbolism of the Venus nature. I have found that persons with this sign are more mentally sensual than physically so. They love to read or write books on the subject of the "sex problem," but they are not inclined to put their theories and ideas into practice, at least with their own lives.

The qualities, however, that this mark represents are much more active and dangerous when this Girdle forms itself from the Mount of Saturn to that of Mercury. The imaginings of such people are then morbid and unhealthy.

When broken or made up of little pieces, the Girdle of Venus has little meaning except to show a hysterical temperament, with a leaning towards the tendencies I have mentioned above.

These persons in all cases suffer enormously from moods, they are very difficult to live with, and when the Girdle of Venus runs off the side of the hand and passes out through the marriage lines, their moody, changeable natures generally make marriage for them an unusually unhappy experience.

THE RING OF SATURN

What is called the Ring of Saturn (Fig. 12) is very seldom found, and it is by no means a good sign to have. It is also a semi-circular line, but found lying across the Mount of Saturn.

In all my experience I have never been able to come across any person with this mark who succeeded in life or was able to carry any one of his plans to a successful termination. These people seem cut off from their fellow beings in some peculiar and extraordinary way. They are isolated and alone, and they appear to realise their lonely position keenly. They are gloomy, morbid and Saturnian in character. They seldom marry, and when they do it is always a ghastly failure.

They are terribly obstinate and headstrong in all their actions, they resent the least advice or interference in their plans. Their lives generally close in suffering, poverty, or by some sinister tragedy or fatality.

It is the most unfortunate mark ever to find.

THE BRACELETS

The bracelets (Fig. 13) are of very little importance except to throw light on certain points of health. There are supposed to be three of these lines or bracelets at the wrist, which were called by the Greeks the Bracelets of Health, Wealth, and Happiness.

It is certainly very seldom that they can be found to-

gether, for experience in life does not give much hope that these three much sought-after possession can ever be found together on this side of the grave.

Delving back into the ancient legends of Greece, we find one very significant point in reference to the first bracelet, the one nearest the palm, which represents health.

It appears that at one period of the ancient Greek civilization all women had to come to the priest at their temple to have their hands examined before they were allowed to marry. If the priest found this first bracelet out of its place and rising up into the hand in the shape of an arch, he would not allow the woman possessing this sign to be married under any circumstance, the idea being that it represented some internal malformation that would prevent her bringing children into the world. In such cases these women were made Vestal Virgins in the temples. Perhaps the old Greek priest was right in his idea, for if this first bracelet is found rising into the hand in the form of an arch, both men and women possessing it are delicate internally, and especially so in matters relating to sex.

If the second bracelet is also arched like the first, the danger in childbirth is all the greater and the recovery still more protracted.

When the third bracelet is formed like a series of little islands, or only halfway across the wrist, a considerable amount of delicacy of the internal organs may be anticipated. When, however, the three bracelets are clear and distinct, lying parallel to one another, a robust constitution is promised, provided, of course, that there are no bad indications given by the lines of life and health.

Chapter XVI

THE LINE OF MARRIAGE

OF the many books that have been written on cheiromancy, I am sorry to say that almost all have ignored or have barely noticed this naturally interesting and important point. I will therefore endeavour to give as many details as possible in connection with this side of the study.

What is known as the line or lines of marriage, as the case may be, is that mark or marks on the Mount of Mercury as shown by Fig. 13. It must be first stated, and stated clearly, that the hand does not recognize the mere fact of a ceremony, be it civil or religious—it merely registers the influence of different people over our lives, what kind of influence they have had, the effect produced, and all that is in accordance with such influence. Now, marriage being so important an event in one's life, it follows that, if events can be foretold by the hand, marriage should certainly be marked, even years in advance, and I have always found that such is the case in respect to all important influences; and it is also natural that *affaires de coeur*, liaisons, and so on, can thus be singled out and divided from what is known as marriage, except when the liaison is just as important and the influence on the life just as strong. Why there should be a time set apart in one's life to marry, or not to marry, as the case may be, can only be answered by referring to the other mysteries that surround us. If anyone can explain why a permanent magnet brought into an ordinary room has the power to magnetize every other bit of iron in the room, what that power is, and what the connection is, then he may be able to answer the question; but until all the

secret laws and forces of nature are known, we can take no other standpoint than to accept these strange anomalies without having the power to answer the cry of the curious, the perpetual parrot-like "Why?" of the doubting. The only theory I advance is that, as the press of the finger on the telegraph keyboard in New York at the same moment affects the keyboard in London, so by the medium of the ether, which is more subtle than electricity, are all persons unconsciously in touch with and in communion with one another.

In studying this point of the subject, I wish to impress upon the student that what are known as the lines of marriage must be balanced by marks on other portions of the hand, as I have shown by the influences by the side of the line of fate (Part II, Chapter XI), and by the lines of influence by the side of the line of life (Part II, Chapter V).

We will now proceed with the marks in connection with these lines of marriage on the Mount of Mercury.

The line or lines of marriage may rise on the side of the hand or only marked across the front of the Mount of Mercury.

Only the long lines relate to marriages (Fig. 18g); the short ones to deep affection or marriage contemplated (Fig. 18h). On the line of life or fate, if it be marriage, we will find it corroborated and information given as to the change in life, position, and so on. From the position of the marriage line on the Mount of Mercury a very fair idea of the age at the time of marriage may also be obtained.

When the important line is found lying close to the line of the heart, the union will be early, about fourteen to twenty-one; near the centre of the mount, about twenty-one to twenty-eight; three-quarters up the mount, twenty-eight to thirty-five; and so on. But the line of fate or the line of life will be more accurate, by giving almost the exact date of the change or influence.

A wealthy union is shown by a strong, well-marked line from the side of the line of fate next Luna (Fig. 20h-h), running up and joining the line of fate, when the marriage line on Mercury is also well marked.

When, however, the line of influence rises first straight on

the Mount of Luna and then runs up and into the fate line, the marriage will be more the capricious fancy than real affection.

When the line of influence is stronger than the subject's line of fate, then the person the subject marries will have greater power and more individuality than the subject.

The happiest mark of marriage on the line of fate is when the influence line lies close to the fate line and runs evenly with it (Fig. 20*l-l*).

The line of marriage on the Mount of Mercury should be straight, without breaks, crosses, or irregularities of any kind.

When it curves or drops downwards towards the line of heart, it foretells that the person with whom the subject is married will die first (Fig. 20*j*).

When the line curves upwards the possessor is not likely to marry at any time.

When the line of marriage is distinct, but with fine hair-lines dropping from it towards the line of heart, it foretells trouble brought on by the illness and bad health of the person the subject marries.

When the line droops with a small cross over the curve, the person the subject is married to will die by accident or sudden death; but when there is a long, gradual curve, gradual ill health will cause the end.

When the line has an island in the centre or at any portion, it denotes some very great trouble in married life, and a separation while the island lasts.

When the line divides at the end into a drooping fork sloping towards the centre of the hand, it tells of divorce or a judicial separation (Fig. 19*j*). This is all the more certain if a fine line cross from it to the Plain of Mars (Fig. 19*k-k*).

When the line is full of little islands and drooping lines, the subject should be warned not to marry. Such a mark is a sign of the greatest unhappiness.

When full of little islands and forked, it is again a sign of unhappiness in marriage.

When the line breaks in two, it denotes a sudden break in the married life.

When the line of marriage sends an offshoot on to the Mount of Sun and into the line of Sun, it tells that its possessor

will marry someone of distinction, and generally a person in some way famous.

When, on the contrary, it goes down towards and cuts the line of Sun, the person on whose hand it appears will lose position through marriage (Fig. 21*i-i*).

When a deep line from the top of the mount grows downwards and cuts the line of marriage, there will be a great obstacle and opposition to such marriage (Fig. 18*i*).

When there is a fine line running parallel with and almost touching the marriage line, it tells of some deep affection after marriage on the side of the person on whose hand it appears.

All lines that cross the hand from the Mount of Mars (Fig. 12), and rise up towards the line of marriage denote the interference of people with the marriage. These lines give the date of the interference when they cross the line of Destiny; they cause quarrels when they come from Mars; from Venus they also denote annoyances, but not of such a vindictive nature.

The student may also get very great help in ascertaining details about the likely marriage of the person whose hands he is examining by studying the related influence lines.

Fine influence lines seen joining the line of fate (Fig. 16*f-f*), relate to persons who come into and affect the Destiny.

If the line of influence is very strong where it joins the fate line, and if at about the same date of marriage may be seen on the Mount of Mercury, the date of marriage may be more accurately predicted by the place on the fate line where the influence line joins it.

A great wealth of detail may also be made out from observing these influence lines to the Destiny.

Coming over from the Mount of the Moon, there is always something romantic about the union. The person on whose hand this line appears will as a rule meet his affinity when traveling or away from his home.

If the influence line has an island, marked on it, the influence will then be a bad one, or, at least, the person will have had some scandal connected with his or her past life. If the line of fate looks weaker or more uncertain after the union is marked, then such a marriage has not brought good or success to the subject. If, on the contrary, the line of fate looks better

or stronger after the influence line has joined it, then this union will prove of advantage to the person whose hand is being examined.

This increase of wealth or power is still more accentuated if at the same time it is observed that a Sun line has made its appearance.

If the influence line should cut through the fate line, and appear on the thumb side of it, the affection will seldom last as long, or be so happy (Fig. 17f-f). If a still wider separation of the influence line and the fate line appears as these two lines ascend the hand together, the separation of interests and destiny of the two persons will be still more marked as the years proceed.

If an influence line approaches close to the line of fate, and runs parallel with it for some time but does not join it, some great obstacle will prevent a marriage ever taking place.

If an influence line terminates in an island, the influence itself will itself get into trouble, generally disgrace of some character.

INFLUENCE LINES ON THE MOUNT OF VENUS

These are fine lines that run parallel with the line of life, but they must not be confounded with the line of Mars, or "sister life line," which commences higher up nearer the Mount of Mars.

These Venus influence lines are more often found with those persons who have what is called the "Venus temperament," or who are intensely emotional and passionate.

When many such lines are seen, the subject cannot live without love, and will have many "affairs" at the same time.

As such an influence line runs parallel with the life line, or turns away from it, so it can be judged how long such an influence will last, and with fair accuracy the date when it will occur (for dates see Fig. 23).

Marriage lines on the Mount of Venus are also called "Venus lines," and are only found on the hands of persons who have an intensely strong sex nature.

Now as "sex appeal"—as sex magnetism is called to-day—

varies so greatly in degree with the individual, these Venus lines must again be considered in connection with the type of hand on which they are found.

On a long, refined type they represent the higher expression of the passionate nature, while on a short, coarse type they represent the more animal or sensual.

Men or women with the Mount of Venus large or highly developed are more easily swayed by the gusts of passion that sweep through their lives.

On long narrow hands the Mount of Venus is naturally not so high or rounded; consequently, subjects of this class have more control over their passions. If such persons have many Venus lines, they have equally as many love affairs, but from a more mental standpoint.

We will now return to the examination of the Venus lines in themselves.

When a line which has been deep and strong appears to turn in on the mount away from the line of life, the person who has influenced the nature will cease to play any role, although the memory of the passionate love affair may remain.

When a Venus line appears with an island (Fig. 14*d*), the person influencing the life will get into trouble and disgrace.

If a Venus line crosses and joins with the line of life or sends a branch to it, the influence will become as strong as life itself.

Should a Venus line or a branch from it cross over and cut the line of fate, the influence thus indicated will cause injury to one's destiny.

If the influence line or a branch from it cuts the line of Sun, one's position or public reputation will be affected.

It is not within my province in this work on palmistry to go deeply into my opinions as to the laws relating to marriage, or to marriages as entered into by men and women of the present day. It is almost incredible what men and women have told me during the pursuit of this study. They generally say, "You have read so much, you may as well now know all," and so they unravel the greatest secrets of their hearts. The palmist's lips are sealed, as are those of the father confessor, but if he did speak he would tell that half the smiling faces are but masks of gaiety to hide hearts of woe, that half the so-called

truths are falsehoods cloaked, that half the vows are mockeries, and that the greatest mockery of all is, alas! too often, that so-called ceremony of marriage. The Protestant Church allows its children to be divorced if the marriage has turned out unsuitable, and yet the last words dinned into the ears of the bride and bridegroom are, "Those whom God hath joined together, let no man put asunder." The Catholic Church, equally inconsistent, will not even allow the wretched pair to divorce and marry again unless on certain special occasions through the "mediation of the Pope," and on the other hand the divorce courts pour back into the coffers of the State that which is in reality the blood-money of its citizens. How long, how long will this lip-service dethrone and crush the service of the heart? How long will this slavery of custom degrade and destroy the better nature, making men brutes and women beasts of burden? How long must men and women exist and live together because they have not the money to buy their freedom, or because of their dread of that torture-chamber of divorce? Men who were noble once, women who were queens of truth and souls of honour—how often do we see them, the husband hating the wife, the wife fearing the husband, and outside of all and seeing all, like the spectators in the arena, are the pale faces of the children, the reincarnated ghosts of buried faith, edging closer and closer to the scene, fearing too much, loving too little, wrapping around them, closer than their very garments, the cloak of parents' shame, going out into the world to deceive as mother did, to drink as father did—going out into the world to do likewise.

Let men and women, once and for all, read nature more and fiction less; let them study one another as they do the art of flattery or of costume. Let them marry, but if they make mistakes give them a chance of redeeming those mistakes; give them children, but teach them to be responsible to those children; preach not goodness for the sake of gain, but goodness for the sake of good; honour for honour's sake, truth for truth's. And lastly, give them pride, not in self—for they are servants—but in that part of life in which they serve, that as they be sons of humanity and daughters of the world, so may they live as helpers of the world. And so may they be till the end draws nigh, till the task is done, till the universe is finished, till the destiny is spun.

Chapter XVII

CHILDREN

To tell accurately the number of children one has had, or is likely to have, seems a very wonderful thing to do, but it is not one bit more wonderful than the details given by the main lines. To do this, however, requires more careful study than is usually given to the pursuit of cheiromancy.

Owing to the accuracy with which I have been credited on this point, I have been largely requested, in writing this book, to give as many details as permissible. I shall endeavour to do so in as clear a way as possible, knowing well the difficulties that lie in the way of a lucid explanation of such a point.

In the first place, a thorough knowledge of all portions of the hand that can touch on this must be acquired. For instance, a person with a very poor development of the Mount of Venus is not so likely at any time to have children as the person with the mount full and large.

The lines relating to children are the fine upright lines from the end of the line of marriage. Sometimes these are so fine that it requires a microscope to make them out clearly, but in such a case it will be found that all the lines of the hand are also faint. By the position of these lines, by the portion of the mount they touch, by their appearance, and so on, one can accurately make out whether such children will play an important part in the life of the subject or otherwise; if they will be delicate or strong; if they will be male or female.

The leading points with regard to these lines are as follows:

Broad lines denote males; fine, narrow lines, females.

When they are clearly marked they denote strong, healthy children; when very faint, if they are wavy lines, they are the reverse.

When the first part of the line is a little island, the child will be very delicate in his early life, but if the line is well marked farther, he will eventually have good health. When ending at the island, death will be the result.

When one line is longer and superior to the rest, one child will be more important to the parent than all the others.

The numbers run from the outside of the marriage line in towards the hand.

On a man's hand they are often just as clear as on a woman's, but in such case the man will be exceptionally fond of children and will have an extremely affectionate nature; as a rule, however, the woman's hand shows the marks in a superior way. From these observations I think the student will be able to proceed in his or her pursuit of other minute details which I cannot go into here.

Chapter XVIII

THE STAR

THE star is a sign of very great importance, wherever it makes its appearance on the hand. I do not at all hold that it is generally a danger, and one from which there is no escape; rather, on the contrary, I consider it, with one or two exceptions, a fortunate sign, and one which naturally should depend upon the portion of the hand, or the line, with which it is connected.

THE STAR ON THE MOUNT OF JUPITER

When a star appears on the Mount of Jupiter, it has two distinct meanings, according to its position.

When on the highest point of the mount, on the face of the hand, it promises great honour, power, and position; ambition gratified, and the ultimate success and triumph of the individual (Fig. 19*m*).

With a strong fate, head, and Sun line, there is almost no step in the ladder of human greatness that the subject will not reach. It is usually found on the hand of a very ambitious man or woman, and in the pursuit of power and position there is probably no mark to equal it.

Its second position on the Mount of Jupiter is when it lies almost off the mount, very low at its base, cutting the base of the first finger, or resting on the side towards the back of the hand. In this case it is also the sign of a most ambitious person, but with this difference: he will be brought in contact with extremely distinguished people; but unless the rest of the hand

be exceptionally fine, it does not promise distinction or power to the individual himself.

THE STAR ON THE MOUNT OF SATURN

On the centre of the Mount of Saturn it is a sign of some terrible fatality (Fig. 19n). It again gives distinction, but a distinction to be dreaded. It is decidedly wrong to class this sign with the old idea of the mark of murder. It really means that the subject will have some terribly fatalistic life, but that of a man in every way a child of fate, a plaything of destiny; a man cast for some terrible part in the drama of life—he may be a Judas, or he may be a Saviour, but all his work and life and career will have some dramatic and terrible climax, some unrivalled brilliancy, some position resplendent with the majesty of death—a king for the moment, but crowned with doom.

The second position for the star on Saturn is that almost off the mount, either at the side or cutting into the fingers. This, like the star on Jupiter, denotes that the subject will be brought into contact with one of those who make history, but in this case with one who gains distinction through some terrible fate.

THE STAR ON THE MOUNT OF THE SUN

The star on the Mount of the Sun (Fig. 19p) gives the brilliancy of wealth and position, but, as a rule, without happiness. Such wealth has come too late; the price has probably been too dearly paid in the way of health, or perhaps in peace of mind. Certain it is, however, that, though it gives great riches, it never gives contentment or happiness. When in this case by the side of the mount, it denotes, like the others, that the subject will be brought in contact with rich and wealthy people, without himself being rich in the world's goods.

When, however, it is connected or formed by the line of Sun, it denotes great fame and celebrity, but through talent

and work in art. It should not be too high on the hand; a little above the middle of the line is its best position, as in the case of Madame Sarah Bernhardt, an impression of whose hand will be found on Plate 3.

THE STAR ON THE MOUNT OF MERCURY

The star in the centre of the Mount of Mercury (Fig. 19*q*) denotes brilliancy and success in science, business, or the power of eloquence, according to the type of hand, and, as in the foregoing examples, by the side of the mount it denotes association with people distinguished in those walks of life.

THE STAR ON THE MOUNT OF MARS

The star on the Mount of Mars under Mercury (Fig. 18*j*), denotes that through patience, resignation, and fortitude the greatest honours will be gained.

On the opposite side of the hand, the Mount of Mars under Jupiter, great distinction and celebrity will arise from a martial life, or a battle or warfare in which the subject will be engaged.

THE STAR ON THE MOUNT OF LUNA

The star on the Mount of Luna (Fig. 18*k*) is, according to my system, a sign of great celebrity arising from the qualities of the mount, namely, through the imaginative faculties. I do not hold that it relates to drowning, in accordance with other cheiromants. There is another meaning, however, to this sign, which may have given rise to this idea, and that is that when the line of head ends in a star on this mount the dreamy imaginative faculties will ruin the balance of the line of head, and the result will be insanity. Because this star has been found so often on the hands of suicides, it may have given rise to the

former belief, but people lose sight of the fact that water for suicides is going out of fashion. In these days the gas oven or an overdose of drug is much more in vogue.

THE STAR ON THE MOUNT OF VENUS

In the centre or highest point of the Mount of Venus (Fig. 181) the star is once more successful and favourable, but this time in relation to the affections and passions. On a man's hand such a sign indicates extraordinary success in all affairs of love—the same on a woman's hand. No jealousies or opposition will rob them of the spoils of conquest.

When lying by the side of the mount, the amours of such a subject will be with people distinguished for their success in the arena of love.

THE STAR ON THE FINGERS

The star on the tips or outer phalanges of the fingers gives great good fortune in anything touched or attempted, and on the first phalange of the thumb success through the subject's strength of will.

The star is one of the most important of the lesser signs to seek for.

In the foregoing remarks it should be borne in mind that the indications denoted by this important lesser sign must naturally be in keeping with the tendencies shown by the general character of the hand. It stands to reason, for instance, that the star could have little power or meaning on a hand containing a weak, undeveloped line of head. In dealing with this, as indeed with every other portion of the study, it must be understood that however clear the directions may be, it is impossible to dispense with the exercise of a certain amount of mentality and discretion on the part of the student.

Chapter XIX

THE CROSS

THE cross is the opposite to the star, and is seldom found as a favourable sign. It indicates trouble, disappointment, danger, and sometimes a change in the position of life, but one brought about by trouble. There is, however, one position in which it is a good sign to have it, namely, on the Mount of Jupiter (Fig. 18*m*). In this position it indicates that at least one great affection will come into the life. This is especially the case when the line of fate rises from the Mount of Luna. A strange feature with this cross on Jupiter is that it denotes roughly about the time in life when the affection will influence the individual. When close to the commencement of the line of life and towards the side of the hand, it will be early; on the summit of the mount, in middle life; and down at the base, late in life.

On the Mount of Saturn (Fig. 18*n*), when touching the line of fate, it denotes danger of violent death by accident; but when by itself in the centre of this mount, it increases the evil, fatalistic tendencies of the life.

On the Mount of the Sun it is a terrible sign of disappointment in the pursuit of fame, art, or riches.

The cross on the Mount of Mercury, as a rule, indicates a dishonest nature, and one inclined to duplicity.

On the Mount of Mars under Mercury it denotes the dangerous opposition of enemies; and on the Mount of Mars under Jupiter, force, violence, and even death from quarrels.

A cross on the Mount of the Moon under the line of head denotes a fatal influence of the imagination. The man with such a sign will deceive even himself (Fig. 16*l*).

On the Mount of Venus, when heavily marked, it indicates some great trial or fatal influence of affection; but when very

small and lying close to the line of life, it tells of troubles and quarrels with near relatives.

A cross by the side of the line of fate, and between it and the life line in the Plain of Mars, denotes opposition in one's career by relatives, and means a change in the destiny; but lying on the other side of the hand next to Luna it relates to a disappointment in a journey.

Above and touching the line of head, it foretells some wound or accident to the head.

By the side of the line of Sun, disappointment in position. Running into the line of fate, disappointment in money; and over the line of heart, the death of some loved one.

Chapter XX

THE SQUARE

THE square (Fig. 15) is one of the most interesting of the lesser signs. It is usually called "the mark of preservation," because it shows that the subject is protected at that particular point from whatever danger menaced.

When the line of fate runs through a well-formed square, it denotes one of the greatest crises in the subject's life in a worldly sense, connected with financial disaster or loss, but if the line goes right on through the square all danger will be averted. Even when the line of fate breaks in the centre, the square is still a sign of protection from very serious loss.

When outside the line, but only touching it, and directly under the Mount of Saturn, it denotes preservation from accident.

When the line of head runs through a well-formed square, it is a sign of strength and preservation to the brain itself, and tells of some terrible strain of work or of anxiety at that particular moment.

When rising above the line of head under Saturn, it foretells a preservation from some danger to the head.

When the line of heart runs through a square, it denotes some heavy trouble brought on by the affections. When under Saturn, some fatality to the object of one's affection (Fig. 21j).

When the life line passes through a square, it denotes a protection from death, even if the line be broken at that point (Fig. 21k).

A square on the Mount of Venus inside the line of life denotes preservation from trouble brought on by the passions (Fig. 21l). When resting in the centre of the Mount of Venus,

it tells that the subject will fall into all kinds of danger through passion, but will always manage to escape.

When, however, lying outside the line of life and touching it from the Plain of Mars, a square in such a place means imprisonment or seclusion from the world.

When on the mounts the square denotes a protection from any excess arising through the qualities of the mount:

On Jupiter, from the ambition of the subject.

On Saturn, from the fatality that shadows the life.

On the Sun, from the desire for fame.

On Mercury, from the restless, mercurial temperament.

On Mars, from danger through enemies.

On Luna, from an excess of imagination, or from the evil effects of some other line as, for instance, a line of travel.

Chapter XXI

THE ISLAND, THE CIRCLE, THE SPOT

THE ISLAND

THE island is not a fortunate sign, but it only relates to the line or portion of the hand on which it is found. It is interesting to notice that it frequently relates to hereditary evils; as, for instance, heavily marked on the line of heart it denotes heart disease inherited.

When as one distinct mark in the centre of the line of head, it denotes an hereditary weakness in relation to mentality.

When on the line of life, it denotes illness and delicacy at that particular point.

When on the line of fate, some heavy loss in worldly matters.

When on the line of Sun, it foretells loss of position and name, generally through scandal (Fig. 21*h*).

When on the line of health, it foreshadows a serious illness.

Any line running into or forming an island is a bad indication in relation to the part of the hand on which it is found.

An attendant line on the Mount of Venus running into an island foretells disgrace and trouble from passion to the man or woman who influences the life (Fig. 18*p*).

A line forming an island and crossing the hand from the Mount of Venus to the line of marriage foretells that an evil influence at that particular point will cross the life and bring disgrace to the marriage (Fig. 18*r*). If the same kind of line run to the line of heart, some bad influence will bring trouble and disgrace to the affections; when it runs to the line of head, some influence will direct the talents and intentions into some

disgraceful channel; and when it runs into and bars the line of fate, some evil influence will be a barrier to the success of the subject at the date at which the lines join each other.

An island on any of the mounts injures the qualities of the mount on which it is found.

On the Mount of Jupiter it weakens the pride and ambition.

On Saturn it brings misfortune to the subject.

On the Mount of the Sun it weakens the talent for art.

On Mercury it makes a person too changeable to succeed, particularly in anything in relation to business or science.

On Mars it shows a weak spirit and cowardice.

On Luna, weakness in working out the power of the imagination.

On Venus, a person easily led and influenced by the sport of fancy and passion (Fig. 20k).

THE CIRCLE

If found on the Mount of the Sun, the circle is a favourable mark. This is the only position in which it is fortunate. On any other mount it tells against the success of the subject.

On the Mount of Luna it denotes danger from drowning. When touching any important line, it indicates that at that particular point the subject will not be able to clear himself from misfortune—in other words, he will, as it were, go round and round in a circle without being able to break through and get free.

THE SPOT

A spot is generally the sign of temporary illness.

A bright-red spot on the line of head indicates a shock or injury from some blow or fall.

A black or blue spot denotes a nervous illness.

A bright-red spot on the line of health is usually taken to mean fever, and on the line of life some illness of the nature of fever.

Chapter XXII

THE GRILLE, THE TRIANGLE, "LA CROIX MYSTIQUE," THE RING OF SOLOMON

THE GRILLE

THE grille (Fig. 15) is very often seen, and generally upon the mounts of the hand. It indicates obstacles against the success of that particular mount, and especially means that those obstacles are brought on by the tendencies of the subject in accordance with that portion of the hand in which it is found.

On the Mount of Jupiter it denotes egotism, pride, and the dominative spirit.

On the Mount of Saturn it foretells misfortune, a melancholy nature, and a morbid tendency.

On the Mount of the Sun it tells of vanity, folly, and a desire for celebrity.

On the Mount of Mercury it denotes an unstable and rather unprincipled person.

On the Mount of Luna it foretells restlessness, discontent, and disquietude.

On the Mount of Venus, caprice in passion.

THE TRIANGLE

The triangle (Fig. 15) is a curious sign, and is often found clear and distinct, and not formed by the chance crossing of lines.

When distinct in shape on the Mount of Jupiter, it promises more than usual success in the management of people, in the handling of men, and even in the organization of everyday affairs.

On the Mount of Saturn it gives a talent and inclination

for mystical work, for the delving into the occult, for the study of human magnetism, and so forth.

On the Mount of the Sun it denotes a practical application of art and a calm demeanour towards success and fame. Success will never spoil such people.

On the Mount of Mercury it checks its restless qualities, and promises success in relation to business or money.

On the Mount of Mars, it gives science in warfare, great calmness in any crisis, and presence of mind in danger.

On the Mount of Luna it tells of a scientific method in following out the ideas of the imagination.

On the Mount of Venus, calmness and calculation in love, the power of restraint and control over self.

The tripod or spear-head (Fig. 15) is an excellent sign of success on any mount on which it is found.

“LA CROIX MYSTIQUE”

This strange mark has usually for its domain the centre of the quadrangle (Fig. 19r), but it may be found at either its upper or lower extremities. It may be formed by the line of fate and a line from the head to the heart, or it may lie as a distinct mark without connection with any other main line.

It denotes mysticism, occultism, and superstition.

These three qualities are widely apart in themselves, although often confounded, and the position this mark takes on the hand is therefore very important.

When high up on the hand towards Jupiter, it will give the belief in mysticism for one's own life, but not the desire to follow it farther than where it relates to self. Such people want their fortunes told, actuated more by curiosity to know how their own ambitions will turn out than by the deeper interest that the study involves for its own sake. When the “Croix Mystique” is more closely connected with the line of heart than with that of head, it gives a superstitious nature, and this even more so when it is marked over the centre of the head line, when that line takes a sharp curve downwards. It must be remembered that the length of the line of head has much to do

with this. The very short line with the cross over it will be a thousand times more superstitious than the long one. The long one will be the greatest for occultism, and particularly so if the "Croix Mystique" is an independent formation on the line of head.

When it touches the fate line, or is formed by it, the love of the mystic will influence the entire career.

THE RING OF SOLOMON

The Ring of Solomon (Fig. 13) is a sign that also denotes the love of the occult, but in this case it shows more the power of the master, the adept, than the mere love of the mystic denoted by "La Croix Mystique."

Chapter XXIII

HANDS COVERED WITH LINES — THE COLOUR OF THE PALM

WHEN the entire hand is covered with a multitude of fine lines like a net spreading over its surface, it tells that the nature is intensely nervous and sensitive, but one that will be continually disturbed and worried by little thoughts and troubles that would be of no importance whatever to others.

This is particularly so if the palm be soft—such people imagine all sorts of things in the way of ailments and troubles; but if the palm of the hand be hard and firm, it denotes an energetic, excitable nature, but one that is far more successful for other people than for self.

SMOOTH HANDS

Very smooth hands with few lines belong to people calm in temperament and even in disposition. They seldom if ever worry; they rarely lose temper, but when they do they know the reason why. This is again modified by the palm being hard or soft. When firm, it is a greater sign of control and calmness than when soft. In the latter case it is not so much a matter of control as of indifference: the subject will not take sufficient interest to lose temper—that would be too much of an exertion.

THE SKIN

When the palm of the hand is covered naturally with a very fine light skin, the subject will retain the buoyancy and temperament of youth much longer than the person with a

coarse skin. This is, of course, much affected by work, but I am speaking in cases where little labour or manual work is done; yet even where there is manual work this can still be observed by the ridges of the skin. It has been proved that even as regards this point no two hands are ever alike; consequently, while work may thicken the cuticle, its individuality remains the same.

THE COLOUR OF THE PALM

The colour of the palm is far more important than the colour of the outside of the hands. This at first sight appears strange, but a little observation will prove its truth.

The palm of the hand is under the immediate control and action of the nerves and of the nerve fluid. According to scientists, there are more nerves in the hand than in any other portion of the body, and, again, more in the palm than in any other portion of the hand. As regards the nerve fluid, Abercrombie, in his work published in London in 1838, states that "the communication of preception from the senses to the mind has been accounted for by the motions of the nervous fluids, a subtle essence resembling electricity or galvanism." It therefore follows that this subtle essence must affect the palm more than any other portion of the body. There is every reason, therefore, why the colour of the palm should be of more importance than that of the back of the hand.

It will be found that almost every palm has a distinct colour and can be classed as follows:

When pale or almost white in colour, the subject will take very little interest in anything outside of himself—in other words, he will be selfish, egotistical, and unsympathetic.

When the palm is yellowish in colour, the subject will be morbid, melancholy, and morose.

When a delicate pink, the nature is sanguine, hopeful, and bright; and when very red, robust in health and spirits, passionate, and quick-tempered.

Chapter XXIV

THE GREAT TRIANGLE AND THE QUADRANGLE

THE GREAT TRIANGLE

WHAT is called the great triangle, or the Triangle of Mars, is formed by the lines of life, head, and the hepatica (Fig. 22).

When, as is very frequently the case, the line of health is altogether absent, its place must be filled by an imaginary line to form the base of the triangle, or (as is often found) the line of Sun forms the base (Fig. 22a-a). This latter is by far the greatest sign of power and success, although the subject will not be so broad-minded and liberal as when the base of the triangle is formed by the line of health.

The shape and positions of the great triangle must be considered by themselves, although it contains the upper, the middle, and the lower angle, which three points will be dealt with later.

When the triangle is well formed by the lines of head, life, and health, it should be broad and enclose the entire Plain of Mars. In such case it denotes breadth of views, liberality and generosity of spirit; such a person will be inclined to sacrifice himself to further the interests of the whole, not the unit.

If, on the contrary, it is formed by three small, wavy, uncertain lines, it denotes timidity of spirit, meanness, and cowardice. Such a man would always go with the majority, even against his principles.

When the second formation of the triangle it has for its base the line of Sun, the subject will then have narrow ideas but great individuality and strong resolution. Such a sign, from the very qualities it exhibits, contains within itself the seeds of worldly success.



FIGURE 22 . . . MODIFICATIONS OF THE PRINCIPAL LINES (VII)

THE UPPER ANGLE: The upper angle (Fig. 22*b*) is formed by the lines of head and life. This angle should be clear, well pointed, and even. Such will indicate refinement of thought and mind, and delicacy towards others.

When very obtuse, it denotes a dull matter-of-fact intellect with little delicacy and feeling and a very small appreciation of art or of artistic things or people.

When extremely wide and obtuse, it gives a blunt, hasty temper, a person who will continually offend people. It also denotes impatience and want of application in study.

THE MIDDLE ANGLE: The middle angle is formed by the line of head and that of health (Fig. 22*c*). If clear and well defined, it denotes quickness of intellect, vivacity, and good health.

When very acute, it denotes a painfully nervous temperament and bad health.

When very obtuse, dullness of intelligence and a matter-of-fact method of working.

THE LOWER ANGLE: The lower angle (Fig. 22*d*), when very acute and made by the hepatica, denotes feebleness, and littleness of spirit; when obtuse, it denotes a strong nature.

When made by the line of Sun and very acute, it gives individuality, but a narrow view of things; when obtuse, it gives a broader and more generous mind.

THE QUADRANGLE

The quadrangle, as its name implies, is that quadrangular space between the lines of head and heart (Fig. 22).

It should be even in shape, wide at both ends, but not narrow at the centre. Its interior should be smooth and not crossed with many lines, whether from the head or from the heart. When marked in this way, it indicates evenness of mind, power of intellect, and loyalty in friendship or affection.

This space represents within itself the man's disposition

towards his fellows. When excessively narrow, it shows narrow ideas, smallness of thought, and bigotry, but more in regard to religion and morals, whereas the triangle denotes conservatism as regards work and occupation. With religious people this is a remarkable sign, the hand of the bigot always having this space extremely narrow.

On the other hand, the space must not be too wide. When it is, the subject's views of religion and morals will be too broad for his own good.

When this space narrows so much in the centre that it has the appearance of a waist, it denotes prejudice and injustice. Again, the two ends should be fairly equally balanced. When much wider under the Mount of the Sun than Saturn, the person is careless about his name, position, or reputation. The opposite of this is shown when the space is narrow. It is in such a case a sign of intense anxiety as to the opinion of other people—what the world thinks, and what one must do to keep up one's reputation.

When excessively wide under Saturn or Jupiter and narrower at the other end, it denotes that the subject will change from the generosity of his views and broadness of mind to become narrow and prejudiced.

When the quadrangle is abnormally wide in its entire length, it denotes want of order in the brain, carelessness of thought and ideas, and unconventional nature, and one imprudent in every way.

When the quadrangle is smooth and free from little lines, it denotes a calm temperament.

When very full of little lines and crosses, the nature is restless and irritable.

A star in any portion of the quadrangle is an excellent sign, particularly if it be under some favourable mount.

Under Jupiter is promises pride and power.

Under Saturn, success in worldly matters.

Under the Mount of the Sun, success and fame and position through art; and between the Sun and Mercury, success in science and research.

Chapter XXV

TRAVEL, VOYAGES, AND ACCIDENTS

TRAVEL AND VOYAGES

THERE are two distinct ways of telling travels and voyages. One is from the heavy lines on the face of the Mount of Luna; the other, from the little hair-lines that leave the line of life but travel on with it (Fig. 22j). This indication is similar to that of the line of life dividing in the hand: if one branch goes around Venus, the other proceeding to the base of the Mount of Luna, it foretells that the subject will make some great change from his native land to another. It therefore follows that the journeys told by the change in the line of life are far more important than the lines on Luna, which relate more to the minor changes or travels of the subject. It is sometimes found that long lines extend from the *rascette*, or first bracelet (Fig. 22), and rise into the Mount of Luna. These are similar to the travel lines on Luna, but much more important. When the line of fate shows a considerable and beneficial change at the same point, then these lines are prosperous and fortunate. When, however, the line of fate does not show any advantage gained at the same point, the subject will not improve, to any great extent, in worldly matters by the change.

When such a journey line ends with a small cross, the journey will end in disappointment (Fig. 22e-e).

When the travel line ends in a square, it denotes danger from the journey, but the subject will be protected.

When the line ends with an island, no matter how small, the journey will result in loss (Fig. 22f).

On the Mount of Luna the ascendant lines from the *rascette* are the most beneficial.

When the line crosses the hand and enters the Mount of

Jupiter, great position and power will be gained by it, and the journey will also be extremely long.

When the travel line runs to the Mount of Saturn, some fatality will govern the entire journey.

When the travel line runs to the Mount of the Sun, it is most favourable, and promises riches and fame.

When it reaches the Mount of Mercury, sudden and unexpected wealth will arise from it.

When the horizontal lines on Luna cross the face of the mount and reach the line of fate, the journeys will be longer and more important than those indicated by the short, heavy lines also on that mount, though they may not relate to a change of country (Fig. 22g-g).

When they enter the line of fate and ascend with it, they denote travels that will materially benefit the subject.

When the end of any of these horizontal lines droop or curve downwards towards the wrist, the journey will be unfortunate (Fig. 22k). When they rise upwards, no matter how short, it will be successful.

When one of these lines crosses another, such a journey will be repeated, but for some important reason.

Any square on such a line will show danger, but protection from accident or misfortune.

If the travel line runs into the line of head and causes a spot, island, or break, it foretells some danger to the head, or some malady arising from such a journey (Fig. 22h-h).

ACCIDENTS

I have alluded to accidents considerably in my treatment of the line of travel and in relation to travel, but disasters are more marked on the line of life and line of head than at any other point.

In the first place, the accident marked to the line of life denotes a more immediate danger of death, as follows:

When, from an island on Saturn, a line falls downwards and enters the life line, serious, if not fatal, danger is indicated (Fig. 22i-i).

When such a line ends by a small cross, either on the line of life or without it, it tells that the subject will have some narrow escape from serious accident.

When the same mark occurs lower down, at the base of the Mount of Saturn, the accident will result more from animals than from other causes.

Any straight line from Saturn to the life line means danger of some kind, but not so serious as from a line possessing the island either on Saturn or lower down.

To the line of head exactly the same rules apply, with this difference: the danger will be direct to the head itself, but unless the accident line cut or break the head line the danger does not signify death as much as when marked on the line of life: it denotes, as it were, that the person has time to foresee the dangers that approach, and such a mark indicates a fright and shock to the brain, but no serious results unless the line is injured or broken.

Chapter XXVI

TIME — THE SYSTEM OF SEVEN

IN my own work I use a system as regards time and dates which I have never found mentioned elsewhere. It is one which I consider exceptionally accurate, and I therefore recommend it to the student for his or her consideration. It is the system of seven, and I advance it as being taught by nature in all her mysterious dealings with life.

In the first place, we find from a medical and scientific standpoint the seven a most important point of calculation. We find that the entire system undergoes a complete change every seven years; that there are seven stages of the prenatal existence; that the brain takes seven forms before it takes upon itself "the unique character of the human brain"; and so forth. Again, we find that in all ages the number seven has played a most important part in the history of the world; as, for instance, the seven races of humanity, the seven wonders of the world, the seven altars to the seven gods of the seven planets, the seven days of the week, the seven colours, the seven minerals, the supposition of the seven senses, the three parts of the body each containing seven sections, and the seven divisions of the world. Again, in the Bible seven is the most important number; but it is superfluous to give further details. The point that bears most largely on this subject is that of the entire system undergoing a change every seven years. My own observation leads me also to advance (simply for the consideration of the student) the theory that the alternate sevens are somewhat alike in their relation to the functional changes of the body. For example, a child very delicate on passing the age of seven is also likely to be delicate on passing the age of twenty-one, whereas a child healthy and strong at the age of

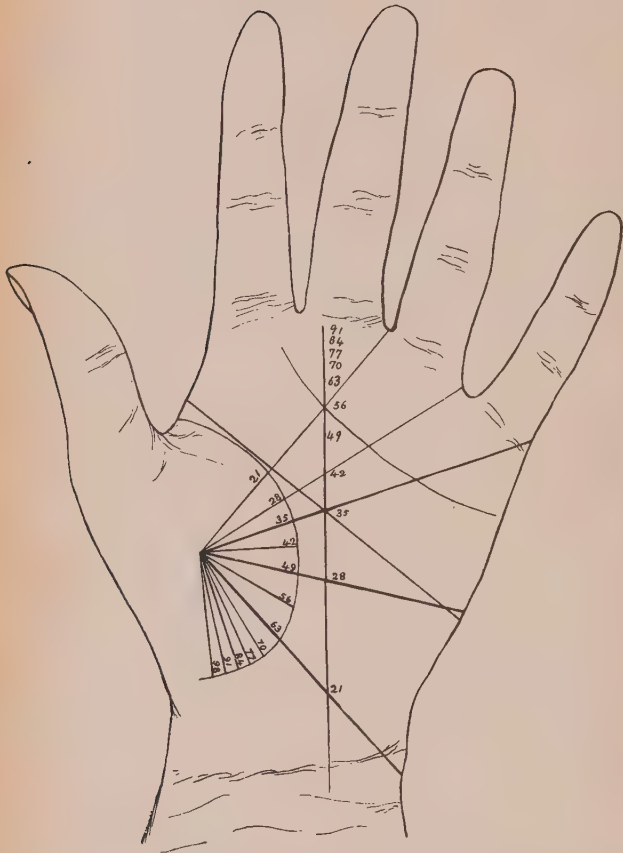


FIGURE 23 . . . TIME—THE SYSTEM OF SEVEN

seven will again be healthy and strong at twenty-one, no matter how delicate he or she may be through the intermediate years. This is an interesting point in predictions relating to health, and one which I have found not only interesting but extremely reliable. Every line on the hand can be divided into sections giving dates with more or less accuracy. The most important lines, however, and those usually consulted in reference to dates, are those of life and fate. In Fig. 23 it will be noticed that I have divided the line of fate into three great divisions, namely, twenty-one, thirty-five, and forty-nine, and if the student will keep this in mind he will more easily fill in the subdivisions on the human hand itself. The point, however, which I cannot impress too strongly, is that the student must notice the class or type of hand before proceeding or attempting to make the smallest calculation. It stands to reason that there must be the greatest difference between the dates given by the palm of the square or spatulate hand and that of the psychic. If the student will bear this in mind, he will reduce or increase his scale in accordance with the length of the palm. Mentally to divide the lines into sections as illustrated will be found the simplest and the most accurate plan that the student can pursue.

When, in the calculation of dates, the line of life and the line of fate are used together, it will be found that they corroborate one another and give accuracy as to the events. It is therefore not difficult, after a little practice, to give a date as to when an illness or an event took place, or when such and such a thing will happen. Practice gives perfection in all things; let not the student be discouraged, therefore, if at first he finds difficulty in dividing the lines into divisions and subdivisions.

PART III

ILLUSTRATIVE TYPES

Chapter I

A FEW WORDS ON SUICIDE

I WILL now deal with a few illustrative types to help the student in the congregation of lines, signs, and formations that go to form each individual character. It is seldom, if ever, that one distinct mark or peculiarity has the power to ruin or blight any one nature. An evil or dangerous sign as regards character merely shows the particular tendency in this or that direction. It takes a variety of wheels to make a watch: so does it take a variety of characteristics to make a criminal or a saint. The type bearing the disposition towards suicide is a very striking example of this. But before I go farther I would like to make a few remarks as to the subject of suicide itself. In every town in which I may reside, an establishment which has considerable interest for me is that strange temple of death, the morgue. Why not? If one in any sense studies life, he should study it to the borders of the "undiscovered country, from whose bourn no traveller returns." The semi-barbarous, semi-human idea that by such an act the suicide has made him or herself an outcast, not only to this world, but to the next, cannot be too highly condemned. Even in this so-called enlightened age I have seen clergymen refuse to attend the grave. In some countries I have seen the body of the suicide dug up in the dead of night and buried in the sand of the sea-shore, or, worse still, thrown over the cliffs into the sea. It is not the treatment of the corpse against which I raise my voice—the dead feel nothing, the corpse is clay—it is the brutality of the living that makes me speak.

I must lay considerable stress on this point of suicide, even if I am severely criticized for my remarks—for what would be the good of attempting to analyze life if one did not state his

opinions freely and without reserve? I know I shall be criticized for saying that I have not found that it is weak-minded people who generally commit suicide. On the contrary, I have merely found that they belong to a different class of mentality from those who prefer to hang on to the skirts of life through misery and misfortune. It is preposterous that we should set up any narrow lines of what is right or what is wrong, knowing as we do that we are, and always have been, in complete ignorance of the laws governing life, from the birth of the child to the development of the individual. What seems right to one may be uttering wrong to another, according to the mental vision which decides our conduct. There is a well-known disease which affects the senses in such a way that the scratching of a pencil in the same room sounds to the sufferer like the rumble of a mail-cart, while the striking of a match seems more dazzling than a flash of lightning. In the same way the mind, under pressure of desire, of sorrow, or of anxiety, may become more keenly sensitive to "the slings and arrows of outrageous fortune." Why, then, should we judge and measure and condemn such people, simply because we do not all see with their eyes, hear with their ears, and understand with their understanding?

I must also take exception to the everyday phrase of the jury—"Committed suicide while the balance of his mind was disturbed," as used in reference to all people, whether evidence is given to prove insanity or not. The idea that because an individual commits suicide he must necessarily be insane, is on the face of it absurd, as it has often been demonstrated that the most marvellous reason and logic have been used to balance every side of the question before the individual has come to the conclusion that in his particular case the search for death was the noblest thing in life. I have known suicides to show the greatest possible courage, the strongest fortitude, and the greatest will in facing that mighty angel of mystery whom, all their life long, they have been taught to avoid and dread. I have known the most noble deeds of silent martyrdom performed by those who afterwards would scarce receive Christian burial. I have known not a few cases of persons suffering from an incurable disease ending life a few months sooner—

and why? Not because of the agony they suffered, but because they were causing their children to suffer, and burdening them with expenditure which they could not afford; and yet I have been told that such a person could have no part or lot in that kingdom of peace, be it rest or be it life, which lies beyond the silence of the tomb. Is it man, or ghoul, or devil, I ask, who has thus the presumption to indicate to man the wishes or the judgements of that which is Almighty? What man among the mortals of the earth has the right to elect himself the mouth piece of the Omnipotent and the Unknown? How many poor suicides has this relic of barbarianism condemned to the everlasting torment of the spirit? How many mothers has this fetishism broken beneath the wheels of its Juggernaut? How many sisters have cried and sobbed beneath the darkness of the night? How many brothers have raised defiant eyes to heaven that such a thing could be?

Alas! thou great Spirit of life, of death, of all that is, of all that will be, we know not thy name, thy being, thy creation, or the ultimate purpose for which thou hast endowed man and shaped man in the carrying out of thy design. As we are nothing, forgive us all things; as we ask for nothing, give us but what we need; and as we be nothing, be thou to us the all-sufficient, the life, the death, the eternal of the soul.

THE PECULIARITIES OF HANDS WHICH SHOW A SUICIDAL TENDENCY

The hand is generally long, with a sloping line of head, and a developed Mount of Luna, particularly towards its base. The line of head is also very much connected with the line of life, and so increases the excessively sensitive nature of the subject. In such a case the individual would not naturally be morbid or even show the inclination for suicide, but the nature is so sensitive and so imaginative that any trouble, grief, or scandal is intensified a thousandfold, and to kill or injure self gives the peculiar satisfaction of self-martyrdom to such a type, as exemplified by Plate 20.

The same indications being found in connection with a

well-developed Mount of Saturn will give the thoroughly sensitive morbid nature; an individual who will determinedly come to the conclusion that life under any circumstances is not worth living—so the slightest provocation by trouble or disappointment causes him quietly and resignedly to fly to that last resource which he has cherished and thought of for so long.

The excessively drooping line of head (Plate 20) on a pointed or conic head denotes the same result, but only through the sudden impulse that is characteristic of the nature. To such a person a shock or trouble is all-sufficient to impart the impulse to the excitable disposition, and before there is time to think, the deed is done.

The opposite of this excitability is shown in the case of the subject's committing suicide when the line of head is not abnormally sloping. Such a person, however, will have the line closely connected with the line of life, a depressed Mount of Jupiter, and a very-developed Saturn. Such a subject will feel the disappointments of life unusually keenly; he will as well have a melancholy and gloomy turn of mind; he will, however, be logical in weighing every side of the question for life and death, and if he arrives at the conclusion that the game is up and the battle over as far as he is concerned, he will, in a most reasonable and sensible manner, according to his standpoint, proceed to put an end to all misfortunes. What such a person will suffer before he arrives at this conclusion it is scarcely possible to estimate. We are all so wrapped up in our own interests and affairs that we hardly see or notice the pale, worn face that has suffered so patiently, the hollow eyes of wakeful nights, the wasted cheeks of hunger, which appear for a moment by our side, and are gone forever.

Chapter II

PROPENSITIES FOR MURDER

MURDER can be divided into a great many different classes. What the hand principally recognizes is that of the abnormal tendency towards crime, the class of crime itself being traced by the type of hand in respect to the inclinations of the subject. That some people have a natural predilection towards murder cannot, I think, be doubted. There are born criminals as well as born saints. It depends upon the development of the will, in keeping with the surroundings and circumstances, whether the criminal tendencies will be developed or not. The destructive tendency as exhibited by children does not denote their want of sense, but denotes the innate sense of destruction before it has been curbed by the fear of consequences, by the will, or the surroundings that are brought to bear upon the nature. Some people born into the world have this propensity more developed than others; the slightest flaw in their surroundings being responsible for the after-evolution of the criminal. Again, I do not hold that to be criminal in giving way to passion, to temptation, is to be weak-minded. On the contrary, crime can only be considered in relation to the individual. What is temptation to one is not temptation to another. I do not hold that because of such things crime should go unpunished: on the contrary, crime must be dealt with for the protection of the community; but what I do hold is that crime should be punished in accordance with the individual and not in accordance with the crime.

It therefore follows that in the study of crime one must place one's self as far as possible in the position of the criminal. (It is astonishing how many different expressions one finds in the face of a picture from different points of view.)

As regards the hand, it divides murder into three very distinct classes:

1. The murderer made so by the instinct to kill, as exhibited in the brute creation, through passion, fury, or revenge.
2. The murderer made so by the greed of gain, the nature that will stop at nothing in order to gratify its covetous tendency.
3. The utterly heartless disposition which feeds on the sufferings of others; the nature that will even live on friendly terms with the victim—the one that will, as it were deal out death in drops of honey; the person who cannot be touched by the longings for life exhibited by the sufferer, and who, though keenly alive to the danger, feels in that danger a sense of delight, and, with utter lack of moral consciousness, takes more pleasure in such work than in the gain it brings.

The first class is very ordinary. The man or woman becomes a murderer by circumstances. Such an individual may be thoroughly good-natured and kind-hearted, but some provocation excites the blind fury of the animal nature, and when the deed is done, such a one is generally crushed and broken by remorse.

In such cases the hand shows no bad sign more than ungovernable temper and brute passion. It is, in fact, the elementary hand, or a near approach to it. The line of head is short, thick, and red, the nails short and red, and the hand heavy and coarse. The most remarkable characteristic, however, will be the thumb. The thumb will be set very low on the hand; it will be short and thick in the second phalange, and the first phalange will be what is called "the clubbed thumb" (Fig. 8a), very short, broad, and square: this is found almost without exception in such types. If in such cases the Mount of Venus is also abnormally large, sexual passion will be the destroyer; when not unusually developed, the greatest failing will be that of ungovernable temper.

In the second class none of these points will be abnormal; the most striking peculiarity will be the line of head, which will be heavily marked, but with a decided growth upwards (Plate 21); it will be found in an abnormal position, rising high

towards Mercury, or far before it reaches that point it completely leaves its place on the right hand; as the propensities become stronger, it enters the line of heart, takes possession of it, as it were, and thus completely masks all the generous impulses or kind thoughts of the subject. (See previous remarks on the line of head, Part II, Chapter IX.) The hand is usually hard, the thumb not abnormally thick, but long, very stiff, and contracted inwards. The entire formation gives covetous propensities, and an utter want of conscience in the pursuit of gain.

The third class, to the student of human nature, is the most interesting, though it may be the most terrible.

It is the hand of the subtlest nature in regard to crime. There will be nothing abnormal in connection with the hand itself. It will be only by examination of all the characteristics that the treacherous side of this nature will be discovered. The leading features, however, will be a very thin, hard hand, long, the fingers generally slightly curved inwards; the thumb long, and with both phalanges well developed, giving both the ability to plan and the strength of will necessary for execution; it will rarely, if ever, be found bent or inclining outwards, although such a formation exists at times on the hands of the first-mentioned class.

The line of head may or may not be out of its proper position. It will, however, be set higher than usual across the hand, but will be very long and very thin, denoting the treacherous instincts. The Mount of Venus may be either depressed on the hand, or very high. When depressed, such a subject will commit crime simply for the sake of crime; when high, the crime will be committed more for the sake of satisfying the animal desires.

Such are the hands of the skilled artists in crime. Murder with such persons is reduced to a fine art, in the execution of which they will study every detail. They will rarely, if ever, kill their victim by violence—such a thing would be vulgar in their eyes—poison is the chief instrument that they employ, but so skillfully that the verdict is usually "Death from natural causes."

Chapter III

VARIOUS PHASES OF INSANITY

IT has often been said that all men are mad on some particular point. It is when this madness passes the half-way point of eccentricity that the title "lunatic" is bestowed upon the individual. As there are many forms of madness, so are there many indications given by the hand. The chief types which we will consider here are the following:

1. Melancholy and religious madness, hallucinations, etc.
2. The development of the crank.
3. The natural madman.

MELANCHOLY AND RELIGIOUS MADNESS

In the first case the line of head, on a rather broad hand, descends with a sharp curve low down on the Mount of Luna, very often to the base, denoting the abnormally imaginative temperament of the subject. In addition to this, the Mount of Venus is not well developed, thus decreasing the subject's interest in all human or natural things; and lastly, the Mount of Saturn dominates.

As a rule, such is the hand of the religious maniac. He commences early in life with strong hallucinations from the extraordinary imagination that he possesses, which imagination, if directed into the proper channel, would probably work off its excess and relieve itself, but if opposed, feeds on itself, and thus increases. At first this is shown only occasionally in fits and starts. Its periods then grow longer and longer, until at

last its moments of balance are few and far between. This is the morbid or melancholy type of the religious maniac.

THE DEVELOPMENT OF THE CRANK

This type of madness is generally found in conjunction with two very distinct types—the spatulate and the philosophic. In the first type it is the very sloping line of head on an extremely spatulate formation. At the commencement it merely denotes daring originality, which will show itself in every possible direction. It dissipates its own power by attempting too many things, owing to the multitude of its inventive ideas. Again I say, if the subject could only get into some position in life where he might work off those ideas, all would be well, and he might even give to the world some great invention or discovery which would benefit mankind. But attempt to crush such a man by some occupation entirely foreign to his nature, and you instantly turn all his current of thought to some extraordinary invention which he attempts to work out in secret; one which he dreams will be successful, and whose success will emancipate him from the slavery he is under. The very fact of his having to work in secret, the weakening of his nerve-power by confinement and by intensity of thought, the excitement under which he labours, is the laboratory where, in the end, he turns himself out—mad.

The next type is the philosophic. This is again shown by a sudden curve of the line of head on the Mount of Luna, and with an accentuated philosophic formation. In this case the crank, and eventually the madman, leans towards the extraordinary in the salvation of mankind. He means well, from first to last; he is, however, a fanatic on whatever point, doctrine, or theory he advances. It requires but unfavourable circumstances, non-success, and the indifference of the public to make this subject pass the halfway mark of eccentricity and become the lunatic.

If his weak point be religion, his is never that of the melancholy; on the contrary, he is the only person who knows

the secret of the kingdom of heaven—all others are lost. It is not that he wishes to be alone when he gets there—it is his feverish anxiety for others which makes him exceptional. For this object he works day and night; he denies himself the enjoyment of life, even food, in the terrible haste to accomplish his desire; the brain becomes more and more off its balance, and the man becomes more and more mad.

THE NATURAL MADMAN

Malformation of the brain is responsible for this type, which, by a study of the hand, can be divided into two distinct classes—that of the hopeless idiot, and that of the vicious lunatic.

In the first class we generally find a wide, sloping line of head, formed entirely of islands and little hair-lines. This never gives any hope whatever of reason or intelligence, and denotes that the subject has been brought into the world with a brain insufficient—either in quantity or in quality—to govern or control the body, and the hopeless idiot is the result.

In the second division of this type the line of head, instead of being a continuous line, is made up of short, wavy branches running in all directions. A number of them rise inside the line of life on Mars, and cross to the other Mars on the opposite side of the hand. With this formation the nails are generally short and red. Such a type denotes the quarrelsome, vicious lunatic more than any other class. In this case it will be noted that there are often sane moments, but such are extremely rare, and with regard to the last two classes I have never known any recovery.

PART IV

PROCEDURES

Chapter I

MODUS OPERANDI

IN the first place, I would advise the student to seat himself opposite his subject, so that a good light may fall directly on the hands. I would also advise that no person be allowed to stand or sit in close proximity, as unconsciously a third person will distract the attention of both subject and palmist. There is no special time absolutely necessary for the successful reading of hands. In India they advocate the hour of sunrise, but that is merely because of the fact that the circulation of the blood is stronger at the extremities in the early morning, than after the fatigue of the day; consequently the lines are more coloured and distinct. By placing the subject directly opposite, the student is in a better position to examine both hands at the same time. In proceeding with the examination, first notice carefully the type the hands belong to, whether the fingers are in keeping with the palm, or in themselves relate to a distinct class; next carefully examine the left hand, then turn to the right—see what modifications and changes have occurred there, and make the right hand the basis of your reading.

On all important points, such as illness, death, loss of fortune, marriage, and so forth, see what the left promises before coming to the conclusion that this or that event will take place.

Hold whatever hand you are examining firmly in yours; press the line or mark till the blood flows into it—you will see by this means the tendencies of its growth.

Examine every portion of the hand—back, front, nails, skin, colour—before speaking. The first point should be the examination of the thumb: see whether it is long, short, or poorly developed; whether the will phalange is firm or supple,

whether it is strong or weak. Then turn your attention to the palm: note whether it is hard, soft or flabby.

I would next advise that you remark the fingers—their proportion to the palm, whether long or short, thick or thin; class them as a whole, according to the type they represent, or if they be mixed, class each individual finger. Then notice the nails, for their bearing on temper, disposition, and health. Finally, after carefully examining the entire hand, turn your attention to the mounts: see which mount or mounts have the greatest prominence; and then proceed to the lines. There is no fixed rule as to the line to examine first; the best plan, however, is to start with the lines of life and health combined, then proceed to the line of head, the line of Destiny, the line of heart, and so on.

Speak honestly, truthfully, yet carefully. You can tell the plainest truths, but you need not shock or hurt your consultant by doing so. Be as careful with that complicated piece of humanity before you as you would be in handling a fine and delicate piece of machinery. Above all things, you must be sympathetic: take the deepest possible interest in every person whose hands you read; enter into their lives, their feelings, and their natures. Let your entire ambition be to do good, to be of some benefit to the person who consults you. If this be the foundation of your work, it will never tire or distress you; on the contrary, it will sustain you. If you meet friends, be thankful for their friendliness; if you meet enemies, be not argumentative for the sake of argument. Think of your work first, of self last.

Above all things, be not impatient in the pursuit of this knowledge; you will not learn a language in a day, neither must you expect to learn cheiromancy in an hour. Be not dismayed if you find it more difficult than you have imagined. Consider it earnestly—not in the light of an amusement, but as a work entailing depth of thought, patience of research, and one worthy of the highest talents that you can give. If we study it aright, we hold within our hands the keys of the mysteries of life. In it are hereditary laws, the sins of the fathers, the karma of the past, the effect of the cause, the balance of things that have been, the shadow of things to be.

Let us be careful, then, that this knowledge be used aright. Let us be earnest in work, humble if success may crown work. Let us examine self before we examine others. If we see crime, let us consider the temptation of the criminal. If we see faults, let us remember we are not perfect.

Let us be careful lest in the pursuit of knowledge we despise what may seem to be beneath us--there is nothing beneath us; there is nothing common, for all fulfill the purpose of humanity. Let us not think there is no truth because we do not know, or that we possess the mysteries of the sun because we see its light. Let us be humble, that knowledge may raise us; let us be seekers, that we may find.

Chapter II

HOW TO MAKE CLEAR IMPRESSIONS OF HANDS

I WOULD strongly advise students of this subject to make casts of hands in plaster of Paris, wax, or any other suitable material in order to make a library or collection, both for their own private study, and also as a valuable record of their work.

Before I read any hands professionally, I had some thousands of casts, impressions on paper, and photographs of hands in my possession, for I found that I derived the most valuable aid from being able to analyse and study their shapes and markings at my leisure.

In making casts I would advise the very finest plaster of Paris to be used. When the plaster is worked up to the proper consistency, it is necessary to rub a fine oil into the hand before bringing it into contact with the plaster, as otherwise the hair may stick and so cause trouble and annoyance.

Dental wax heated in hot water and made very soft is also an excellent material to make moulds, especially as it does not make a mess, and is very little trouble to employ.

The great disadvantage of making a collection of casts arises from the large space that such a collection will eventually occupy. To avoid this the student can also make a library of impressions of hands on paper, and keep them marked and numbered in a series of albums or scrapbooks that may easily be obtained at any stationers.

Printers' ink, especially the kind employed by the police for fingerprints in all cities, is the best means I have found for making good impressions of hands.

Readers can purchase this ink at any establishment where they sell printers' materials.

At the same place, get a small gelatine roller, which is generally fitted in a metal frame with a wooden handle.

Next, get a few quires of *white coated paper* about the size of an ordinary sheet of typewriting paper. I specify *coated* or *glazed* paper, as it takes the best imprints. When you have obtained these requisites, go to any hardware store and get a rubber mat about a quarter-to a half-inch thick, what is called a "kneeling mat" will do very well. These are necessary to make a springy cushion, so that the fine lines come out clearly.

Place a sheet of the coated white paper on the upper surface of the rubber mat. Smooth out a small portion of the printers' ink by running the gelatine roller over it on a piece of glass.

When all is ready, run the gelatine roller over the subject's left and right hands, press them firmly down on the sheet of paper, turn the hand *over on the back* and with the flat part of the thumb press the paper lightly into the hollow of the palm and wrist, peel off the sheet of paper, starting from the fingers, and you will find you have obtained a clear impression of all the lines of the hand.

You may at first find some difficulty with persons who have a dry, acid skin, which may make the imprints in many cases look "spotted." This can be got over by first washing the hands you are going to treat with warm water, drying them thoroughly and sprinkling with a light dusting of some powder like talc. If you have not got talc, a little flour or chalk will do as well.

There are many ways of removing the printers' ink from the hands. The simplest and best is to get a small tin of the powder sold at all motor supply stores for cleaning oil and grease off hands, rub this on the hands in hot water and the ink will come off easily.

Alternatively, a few drops of petrol will do equally well, although it may not be quite so quick in its action.

Once the impressions are made on coated paper by printers' ink, they dry rapidly and will, for all practical purposes, last forever.

I advise that the imprints should be signed and dated, so

that they may always be identified. I further suggest that the date and place of the subject's birth should be jotted down on the back of each impression, also that a drawing of one of the fingers should be included, showing the nail and noting down whether the "moons" are large or small. An A.B.C. classeur of the kind used in offices for filing, will also be found useful in order to find rapidly any imprints which may have been stored away.

Another but more elaborate method of making very clear impressions is to soak a sheet of white paper in oil (in this case the paper need not be the coated or the glazed kind), press the hand with the printers' ink on it, and finish as previously explained.

This method is useful in cases where the skin of the hand is very dry or difficult to take on account of marked acidity.

PART V

VARIOUS ENCOUNTERS

Chapter I

CHARLES STEWART PARNELL — A FIRST ENCOUNTER WITH PALMISTRY

It is said that "coming events cast their shadows before them." One night, while waiting in Liverpool for the London train, my eyes caught sight of a book with a hand drawn on the cover, which I immediately bought. It was a translation of one of those books on palmistry that had been printed at the same time that the Bible was first printed with movable type; it was called in German "Die Kunst Ciromanta," and as the train started on its journey I became at once engrossed in its contents.

The only other occupant of the carriage was a gentleman who sat opposite with his back to the engine, and had wrapped round his shoulders a heavy rug that almost concealed his face. When, however, my book was finished, as I laid it down I noticed that his sharp eyes were fixed intently on the drawing of the hand that adorned the cover. As I put it aside, in a genial but rather bantering way he said: "So you evidently believe in hand-reading. An odd kind of study it must be. But I suppose," he added, "it can find its followers, as people believe in the shape of the head, and other things of the kind."

"Yes," I answered, "I believe that character makes itself manifest in every portion of the body, but naturally more especially in the hands, which are, after all, the tools that carry out the wishes of the brain; and surely there is nothing so far-fetched or illogical in such a belief."

"No," he said laughingly. "Compared with some beliefs, that sounds both moderate and reasonable. But do the hands tell the future? That is the point that would appeal to me, if I could bring myself to believe in such a thing."

"Well," I replied, "as far as our future is made and in-

fluenced by our character and the tendencies we have inherited, I certainly believe they do, and as success is really the result of the preponderance of our strong points over our weaknesses, I think one might be safe in saying that, looking at the study from this standpoint alone, the hands may be able to show which of these two forces will gain the mastery."

"Good," he answered. "Your theory has really interested me." And, stretching out his hands, he said: "Tell me, if you will, which will gain the victory in my case."

I can even now see those slender, intellectual-looking hands that this stranger laid before me, and how they interested me, line after line clearly marked, full of character, and of events created by character. I started by the line of head. I showed him its superior length to those of some of the designs in my book, and explained to him that it denoted his power of will of organization and of command over people. Then I called his attention to a well-marked line of fate that was strongly traced through his hand until a little past the centre of the palm, and I explained that it indicated strong individuality, a career that must play a marked role in life—a destiny, in fact, that would cause him to stand out as a leader above the common herd of humanity.

"But the end," he said almost nervously. "What does that line show by fading out—what does it mean?"

I laughed as I said it, for I could hardly believe, and I felt sure he would not, in spite of his interest. "Oh," I said, "the stopping of that sign simply means rest for you; another Napoleon sent to St. Helena, I suppose."

"But why?" he said rather excitedly. "What shall be my Waterloo?"

"A woman, without a doubt," I replied. "You see yourself how the line of heart breaks the line of destiny just below that point where it fades out." Taking his hand away, the stranger laughed—a low, quiet laugh—the laugh of a man who was sure of himself.

Shortly afterwards the train rushed into Euston, and as we got out valises and sticks ready he said:

"It's strange, but that science of yours has been curiously accurate about some things—except about the woman part.

There is my card; you will see now how in some things it tallies—but the woman, no—a man with my life has no time for women.” And with a cheery “Goodbye” he jumped out, hailed a hansom, and was off.

Looking down at the card, I read, “Charles Stewart Parnell.”

It was some years later, after the O’Shea divorce case and his downfall, that I got over my surprise and was able to understand the meaning of the heart line touching the destiny of such a man.

Chapter II

MADAME SARAH BERNHARDT

ONE evening a gentleman drove up and asked if I would drive out with him and meet a lady whose hands he thought would be of great interest to me. I agreed and together we went to a house standing in a large garden near St. John's Wood. I had been made to promise to ask no questions, but I must confess I was somewhat anxious when, after what appeared to me a considerable time, the door at the end of a corridor opened, and a lady with a heavy, black lace mantilla covering her head and face came towards me and held her hands out under a shaded electric light.

And what hands they were! From my point of view of lines and marks they completely fascinated me.

I scarcely knew what I said. I was keyed up to a pitch of nervousness and intensity, especially as my subject broke in every now and then with the exclamation, "*Mon Dieu, comme c'est bien vrai.*" Then after my description of the pathway of brilliancy and success—the glory of the conquest—the triumphs and also the trials of the successful, I painted the ending of the day, the burning out one by one of the lamps of life, the slow levelling process of the hills of hope and ambition, and something else, that seemed like a tragedy—and the end.

The white hands were drawn away, great sobs came from under the veil, until suddenly it was thrown back, and the eyes of the great Sarah, those wonderful eyes, looked straight out into mine.

It is not my part in these rough sketches of the past to tell of my own feelings or of my emotions, but I must admit that at this stage of my unusual career I felt a flush of pride and gratitude to the study that had brought me so close to the only

But quickly I thought, the sceptical public will never believe I have seen "the only Sarah," so I handed her my autograph book and asked her to write something in it as a souvenir. Without hesitating a moment she wrote the following words and signed it with her own characteristic signature.

Lorsque Dieu a mis
 dans notre main le
 livre que Dieu a mis
 dans notre main
 je n'ai pu en rien
 faire - j'ai pleuré
 car c'est - j'ai vu tout -
 que les hommes ne
 peuvent rien, mais
 - Dieu fait - tout bien !!!
 alors ? ? ? Rien fait - il
 tout - tout - tout
 N. L.

PLATE 2. WHAT SARAH BERNHARDT WROTE AFTER
HER INTERVIEW

“Since God has placed in our hands lines and marks which tell our past and future, I only regret that from these lines we cannot know the future of those dearest to us so that we might be enabled to warn them of coming troubles or sorrows, but God doeth all things well—so be it then, Amen.”

SARAH BERNHARDT

Madame Bernhardt's hand (Plate 3), it will be easily seen, indicates an excitable, impulsive, artistic temperament.

Now glancing at the lines (which are the indication of the mentality), it has equally been found that all persons who have these straight decided-looking lines have strong decided personalities which stamp all they undertake with their will power, precision and purpose. Some may have only one line straight and clearly indicated and all the others slightly marked or wavering, and then they will be found to be decided in purpose in whatever that line represents. In Madame Bernhardt's case, however, it will be seen that nearly all the principal lines are strangely clear and straight, and in such a case one would find that the owner must mark all she would undertake with an unmistakable personality of her own; Madame Bernhardt's career is too well known for me to draw examples of this form the various things she has undertaken, but it is admitted that even her sculpture has always been as decided in its character as her dramatic power has been in another branch of art.

The two straight lines rising from the wrist to the second and third fingers are rarely found so clear. The one to the second finger is called the line of Destiny, or fate, while the line to the third is called the line of success, or the line of Sun, for it symbolises brilliancy, glory and success. In some hands the line of Sun is not found at all; in others it appears very broken, or wavering and uncertain, but in all cases where it appears clear and decided, such people have greater brilliancy of success than others and have more light or publicity thrown on their lives.

When it is seen low down in the palm, near the wrist, the qualities above referred to will appear earlier in life than when it is seen only about the middle of the hand, or will appear later when it is seen near the root of the third finger.

Looking at these points alone, it must be admitted that this hand of the great Sarah is only in exact accordance with a career which dazzled the world even in her earlier years, and which has continued all through the brilliant pathway of her life.

The most remarkable point about this imprint (Plate 3) is, the lines of fate and Sun rising so early in life from almost the



PLATE 3. THE RIGHT HAND OF SARAH BERNHARDT

wrist and running *parallel to one another to the advanced years of the life.*

The "great Sarah" commenced her dramatic career at the age of sixteen. In spite of her remarkable talents she had many difficulties to contend with, up to the period when on her hand the two lines of fate may be seen coming together about her twenty-sixth year. From this date on her fame and renown became world-wide.

When the line of head or mentality is found, as it is in her case, straight and clear, it indicates, similarly to the explanation I have given of the upward lines, a strongly marked mentality—an active determined will—and by lying so evenly across the palm, great versatility of talent in all which that mental will may dictate to its owner to undertake.

As the shape of the hand is, however, that of the rounded type, with tapering fingers, it is in such cases a foregone conclusion that such mentality must necessarily be used in some artistic emotional career, where such a temperament would find the more suitable conditions for its own development.

If such lines had been found in a square-shaped hand with squared or blunted-looking fingertips, then the success would have been on the contrary in some domain where a practical, scientific or methodical kind of career would have been the base.

It will be noticed the remarkable number of small lines that appear to be shot out of the line of life in an upward direction. These indicate what may be termed "spurts of energy" at these moments.

These are not good signs, if a heavily marked line of health is seen attacking the life line from the Mount of Mercury. In Madame Bernhardt's case there is hardly any health line; it appears to stop, or fade out, after her early years. As is well known, the great actress had a wonderfully strong constitution once she passed her middle years, which continued to the last period of her life. Madame Bernhardt was born in Paris, October 22, 1845. She died in Paris, March 26, 1923, in her seventy-eighth year.

Chapter III

THE HAND OF SIR ARTHUR SULLIVAN, BART.

SIR Arthur Sullivan will be remembered for the original and beautiful music he composed for the "Gilbert and Sullivan Operas." The reproduction of his right hand (Plate 4), shows the line of head separated from that of the life, long and gently curved into the middle of the Mount of Luna. The space between the head and life lines denotes the dramatic quality of his work, while the curved line of head into the Mount of Luna indicates his great powers of imagination and originality.

The line of fate so closely tied to the Mount of Venus accurately portrays the difficulties of his early life when he sacrificed himself to help his family and relations. The second or inner fate line starting out towards the middle of the line of life and rising upwards into the Mount of Jupiter, in itself, promised successful ambition to be followed as it was later by the main line of fate also curving towards the same mount.

In spite of the recognition of his work by the public, hardly any lines of Sun can be seen on this hand, but it has to be remembered that this great composer had not by nature a sunny, happy disposition. He cared little or nothing for personal fame or glory, nor did his work bring him any great amount of worldly possession or wealth.



PLATE 4. THE RIGHT HAND OF SIR ARTHUR SULLIVAN,
BT., 6 NOV., 1894

Chapter IV

OSCAR WILDE

BLANCHE Roosevelt gave a dinner where it was arranged that I was to read hands through a curtain so that I might not know who my consultants were.

The greatest hit I made that evening was in the case of Oscar Wilde, who was then at the height of his fame in London. He had produced that very night "A Woman of No Importance," but I little thought when his rather fat hands were passed through the holes in the curtain that such hands could belong to the most talked-of man in London at that moment.

I was however so struck with the difference in the markings of the left and right hands, that from behind my curtain I explained that the left always denoted the hereditary tendencies, while the right showed the developed or attained characteristics, and that when we use the left side of the brain the nerves cross and go to the right hand, so that the right consequently shows the true nature and development of the individual. I pointed this case out as an example where the left had promised the most unusual destiny of brilliancy and uninterrupted success, which was completely broken and ruined at a certain date in the right. Almost forgetting myself for a moment, I summed up all by saying, "the left hand is the hand of a king, but the right that of a king who will send himself into exile."

The owner of the hands did not laugh. "At what date?" he asked rather quietly.

"A few years from now," I answered, "between your forty-first and forty-second year."

Of course everyone laughed. "What a joke!" they said, but

in the most dramatic manner, Wilde turned towards them and repeated gravely, "The left is the hand of a king, but the right is that of a king who will send himself into exile," and without another word he left.

That was the end of the evening. Blanche was rather annoyed (at least as much so as she could ever be at anything) that I had sent the lion of her party away. She told me I was too realistic for drawing-room entertainments, so my curtains were taken down and supper was served instead of science.

I did not meet Oscar Wilde again until shortly before he commenced the case that was to end so fatally for him. He came then to see "if the break was still there." I told him it was, but that surely his destiny could not be broken. He was very, very quiet, but in a far-off way he said: "My good friend, you know well Fate does not keep roadmenders on her highways."

I never met him again until I had wandered half round the world and reached Paris in 1900. It was a lovely summer evening in the Exhibition. I had been dining there with friends, and as we sat on the terrace of one of the principal restaurants, a strange, gaunt, broken figure passed and took a seat far away from the crowd.

I should not have recognised him if some of our party had not exclaimed, "Why, that's Oscar Wilde!" Instinctively I rose. "I must go and speak to him," I said.

"If you do," my host replied, "you need not return." I accepted the challenge and went to Wilde and held out my hand.

In his terrible loneliness he held it for a moment and then burst into tears.

"My dear friend," he said, "how good of you! Everyone cuts me now. How good of you to come to me!"

And then we talked—talked till the music ceased, till the sound of voices and passing feet grew silent and the great Exhibition wrapt itself into gloom.

He went through the trial again—the mistakes he had made, the life in the prison, the joy of liberty—all. And then he told me the bitterest part of all, the hopelessness of despair, of the slights and cuts by old friends and the impossibility of getting back into his place in the world again. He passed all in review like the reading of a human document written in blood.

It was no use offering him comfort or hope—his brain was too great to feed on dreams—it was awake to the terrible reality of life, to the cruel truth that fate for him was broken.

Suddenly after an outburst of words where foam and froth and depth like a mighty torrent of language tore down the banks of conventionality, the river seemed to give him the idea, and in a second he was at its side. As he stood on the parapet the moon shone out and outlined every curve of the massive, broken figure that seemed about to plunge into the quiet river at his feet.

It is only shallow people
who do not judge by
appearances.

The mystery of the
world is the visible, not
the invisible.

Oscar Wilde

For my friend
Cheiro

Nov.

S2.

PLATE 5. OSCAR WILDE IN CHEIRO'S VISTORS' BOOK

It is only shallow people who do not judge by appearances. The mystery of the world is in the visible, not the invisible.

For my Friend Cheiro Nov. 92

OSCAR WILDE

I reached his side and clutched his arm, but he as suddenly turned, and with the most satirical laugh I have ever heard, said, "No, my boy, they shall not say that Oscar took his own life. How the dogs would yelp and the press would ring with their graphic descriptions! They have hounded me enough, God knows, but to-night has given me the courage to face them, and the pain—and the death—that is every day coming nearer. If you never did a kind action in your life you did one to-night by coming to me with your sympathy and your friendship. You have walked in the Valley of the Shadow with me—the Gethsemane of life that all pass through sooner or later. I am glad the test has come, and is over.

"Your presence brought the dead past out of its grave. You remember that night at Blanche's—the very night on which I had made one of my great triumphs, and you remember what you told me. How often I have thought of it since, and while I picked oakum I often looked at my hands and wondered at that break so clearly shown in the mark of fate, and also wondered why I was unable to take the warning.

"You have done me good to-night. You have brought me back to myself. Now let me walk home alone through the quiet street. We shall surely meet again in this great village of Paris."

We never met again but I was one of the few who followed his coffin to the grave a few months later.

Chapter V

KING EDWARD VII OF ENGLAND

DURING 1891 I had the honour of meeting, for the first time, the late King Edward, under the following circumstances.

One of my clients, a distinguished lady, well known in society, had invited me to call at her house in Mayfair on a certain evening, after dinner. When I arrived she met me in the hall and took me to the smoking-room at the end of the passage.

"Now," she said, "I want you to do me a great favour. I want you to sit behind these curtains that I have fixed up, and read as clearly as you can the hands of a man who is coming here expressly for this purpose.

"You will be alone with him and you are to say frankly what you see without having any regard for his feelings. Now, you *will* do your utmost, will you not?"

"Certainly," I said, "I will do the best I can."

I went behind the curtains, arranged an electric light so that I might be able to see the hands in question to the best advantage, and then waited for my "subject" to appear. In a few moments she returned accompanied by a gentleman, and having fixed his hands through the curtains she left us together.

Little thinking who the visitor was I went ahead with the same composure as I would have done with any one of my daily consultants.

My "subject" seemed to enjoy the experience immensely; once or twice he asked some question and occasionally he withdrew his hands to make notes, and so we went on until I began to indicate the important years in the destiny for certain changes and events which seemed beyond his control.



PLATE 6. X-RAY PHOTOGRAPH OF THE HAND
OF EDWARD VII OF ENGLAND

Just then he leaned on the curtain a little too much, and as ladies are not famous for fastening things securely, the pins came out—the curtains dropped at our feet—and I found myself sitting face to face with the then Prince of Wales.

I must have looked frightened out of my wits, for in the kindest possible way he said, "You have no need to be nervous, you have done splendidly, and it is the first time in my life that I have had genuine satisfaction with this kind of thing."

Towards the end of the session, I reluctantly pointed out how danger threatened from His Majesty's chest and throat passages. It is, of course, common knowledge that several members of the House of Windsor cannot face the erratic climate of this country in the winter, but must seek warmer climes. I ventured to hint this to the King, and he received it with composure.

"Yes, Cheiro, I am well aware that bronchial catarrh is my enemy and always will be. But you may be sure that I shall fight it to the last."

Reading the signs that I saw on the royal hand, I felt sure that the conflict at the last would be short and sharp. As history has mournfully recorded, King Edward returned from the Continent practically a dying man, although such was his courage and determination that he endeavoured to make light of it. But the nation was shocked to find, from the grave bulletin issued, that the Peacemaker's days were numbered; he died from heart failure, following bronchial trouble. He had indeed fought to the very last.

Chapter VI

KING UMBERTO I OF ITALY

WHILE in Rome I was invited to see King Umberto of Italy. I found His Majesty remarkably unassuming and business-like in manner. He had already been the victim of an attempted assassination, and it had left its mark upon him. But Umberto was a brave man and although he knew, despite the efforts of his secret police, that enemies swarmed around him, he would not give up any of his work. In his unassuming way he continued to visit various parts of his kingdom, and showed himself to the people in an absolutely fearless fashion.

After some preliminary conversation, I examined his hand. I must admit that I was startled to see that his line of life on the right hand was abruptly broken. I made a rapid calculation, and came to the conclusion that the Italian monarch was entering a period of danger. Realising that malignant influences from Saturn were culminating, I solemnly warned the king to exercise the utmost prudence in going about, to abstain as far as practicable from journeys, and in fact to be seen as little as possible. He laughed pleasantly.

"Cheiro, I thank you for your warning. I have known for some time that I am as a man sentenced to death." He shrugged his shoulders and concluded: "The welfare of my country stands first." With a few more words we parted. Barely three months passed, and I was back again in Paris. Then came the terrible news that Umberto had been assassinated while riding in his carriage—a victim of an anarchist. The newspapers were filled with the account of my prediction. Alas; I sorrowed for the brave Italian monarch cut off thus, but I saw how truly that broken line of life in his hand—taken in con-

junction with other marks—had warned of his impending doom.

Another very interesting fact is that, when broken in the left hand but joined up in the right, it tells of escape from dangerous illness and likely death.

Chapter VII

KING LEOPOLD II OF BELGIUM

HISTORY has by now lined up faithfully the follies, the shrewdness and the calculating cleverness in finance and diplomacy of Leopold the Second, King of the Belgians.

I had the honour of reading his hand, revealing to him his length of years. It was an interesting experience, for Leopold, whom Edward the Seventh dubbed "Spadebeard," was a complex man as well as a *versatile monarch*. Circling around my memories of Leopold must of necessity come the recollection of two women, with both of *whom* his name was associated: the Baroness Vaughan, his unrecognised wife, and the sparkling Gaby Delys, with whom Leopold flirted in kingly fashion.

The magnetic personality of this Monarch, at the time the most talked of king in Europe, gripped me with intense fascination.

Laeken is a fine-looking palace, originally an old chateau very much modernised, and surrounded by beautiful woods. I made my way to the main entrance, was stopped by the guard, handed over to an officer, and quickly found that a card given me by the king was an *Open Sesame*. On the stroke of six I was seated in a small room, plainly furnished, and not unlike the sitting-room of a hotel.

Suddenly one of the inner doors opened, and His Majesty appeared; he was dressed very simply in a morning suit, and was smoking his eternal cigar. He bade me come to his study and quickly made me feel quite at home. For some minutes the conversation turned upon the British royal family. One remark I can repeat, as it was shrewd: "When King Edward has his 'head' in foreign affairs, he will be a big surprise. He is a born diplomat." He also made some penetrating remarks upon the

character of the Duke of York, now King George. I was amazed to see how the Belgian king had studied various royalties.

"Now, Cheiro," he said, "I want you to examine my hands and tell me what you can. I have heard from several sources of your remarkable skill in predictions of death days, and important dates in life. I want you to tell me of any striking events that you see; anything that protends in the near future."

As he uttered these words, the king's manner became very serious; I felt that he realised that the shadow of "the End" was creeping over his long reign, and that he half dreaded, yet longed, to peer into the "future all unknown." With this, he laid his strong masterful hands upon a small cushion, and remained absolutely silent while I made a careful examination of the characteristic lines. Sixty-two years of crowded life seemed indexed on the right palm; while on the left I saw graved the hereditary pointers that told their own tale of the impulses, ups and downs, and the physical weaknesses that are just as visible on the palm of royalty as on any other hand.

As briefly as I was able, I explained that the indications pointed to a strong brain, remarkable lung development, a sound nervous system, while the circulation was above normal.

"Quite sound then, Cheiro?" he questioned, fixing his imperious eyes upon my face. I paused, for I saw written there a fatal defect which I realised must soon bring the royal frame down to the dust of dissolution.

"If there is a weakness," I said diplomatically, "it lies in the digestive system."

"No, no," he countered emphatically. "You are wrong, Cheiro—I can eat anything."

I let it pass and went on to other matters, but when two years later, on the 17th December, death called for the king at his palace, the official bulletin gave the cause of dissolution as a complete breakdown of the digestive organs and bowel obstruction.

Chapter VIII

MARK TWAIN

MARK Twain came to see me one afternoon, and the famous humorist was never more serious I think in his life. Up to then I had not seen even his portraits, and I was sorely at a loss how to place the curious rugged piece of humanity that came to consult me.

The most remarkable thing to notice in the impression of the right hand of this celebrated American humorist is that the line of head lies almost level across the palm. This characteristic is found on the hands of persons who develop the faculty of "seeing both sides" of anything that interests them.

Mark Twain had this particular gift in a very marked way and which comes out strongly in all his writings. He was not a "visionary" by any manner of means. If anything he was an avowed sceptic and had to have facts to support his views or ideas.

As I fell back on my system of working out the dates at which the important happenings take place in the life, my consultant soon began to check off the years I mentioned, and then asked me to explain to him by what method or system I was able to arrive at such conclusions. "The past may leave its mark, I admit," he said, "and character may be told even down to its finest shades of expression; all that I might believe—but how the future may be even foreshadowed, is what I cannot understand."

I reasoned with him that the sub-conscious brain may know in advance what we shall attempt and where we shall fail, that nothing in the world was left to blind chance, and that our very failures were as necessary to our development as were our successes; but seeing I was making no headway to-



PLATE 7. THE RIGHT HAND OF MARK TWAIN

wards convincing him I took up the question of heredity as shown by the markings of the hand.

I showed him the impression of a mother's left and right hands with the impression of five of her children's hands, until we came to one when the right hand of the child exactly tallied with the markings on her mother's right hand; in this case, I said, which you can follow up and prove for yourself, every action of this girl's life repeated even to dates the actions of the mother's life, although twenty years separated them in time.

The girl had passed through similar illnesses at the same ages at which they occurred to the mother; she had married at the same age, had also five children, and was a widow at the same age. Now, I said, if one had known the events of the mother's life and seen that the same markings appeared in the hands of the child—then, even say at six years of age, one could have predicted the events which would take place in the fate of the daughter.

This interested my visitor so deeply that he took notes of the various hands I showed him, and we examined with a microscope the lines in the tips of the fingers of the mother and this one daughter, whose fate had been so nearly the same, and we found that even the circles in the fingertips and thumbs also agreed.

As he was going he said, "The one humorous point in the situation is that I came here expecting to lose money by my foolishness, but I have gained a plot for a story on which I shall

*Cheiro has exposed my character
to me with humiliating accuracy.
I ought not to confess this
accuracy, still I am moved
to do it. Mark Twain*

PLATE 8. A PAGE FROM CHEIRO'S VISITORS' BOOK:
"MARK TWAIN"

certainly get back my money." A few years later he published "Pudd'nhead Wilson," dealing with thumb-marks, which had an enormous success.

Before leaving I asked him to write his name in my autograph book, and he wrote the following (Plate 8):

"Cheiro has exposed my character to me with humiliating accuracy. I ought not to confess this accuracy; still, I am moved to do it."

MARK TWAIN

Chapter IX

H. M. STANLEY, THE FAMOUS EXPLORER, AND AN INTRODUCTION TO W. E. GLADSTONE

ABOUT this time I was introduced to Mrs. H. M. Stanley (the wife of the famous African explorer), and I was invited to meet Stanley himself at luncheon in their house in Richmond Terrace.

I must say I rather dreaded this interview, for I had heard a good deal of Stanley's brusque manner with people in whom he took no interest, and I rather imagined that we should have no interest in common.

I was, however, completely mistaken; it is true that all the way through the luncheon he never opened his lips, but when the ladies had retired, and we were left alone, to my astonishment he put out his hands for me to read, and in a few moments we were talking as if we had been old friends.

He went back over the past, reviewed it step by step, explained to me how he had been misjudged by those who had not perhaps weighed the circumstances under which he was placed. I heard from his own lips of that memorable tramp across darkest Africa. He seemed to live every moment as he spoke of the anxieties and responsibilities he had to meet, but not one word did he say of his own personal dangers.

It was a memorable afternoon for me, but I am glad to say it was not the only time I had the honour of meeting the man I must always remember as "the great Stanley."

At a subsequent visit to Richmond Terrace, to my astonishment, he suggested that I should meet Gladstone. "Mrs. Stanley will arrange it for you, if you like," he said. Mrs. Stanley agreed, and sat down at once and wrote the letter. By return of post came one of Gladstone's famous postcards offering me an appointment for the following day at Hawarden

Castle. That night I took the train to Chester, and the next day at three o'clock kept my appointment.

It was a hot day in August. Mr. Gladstone had the day before made what was, I believe, his last public speech, when he addressed the Horticultural Society of Chester. Mrs. Gladstone met me in the hall, and my heart sank as she said that Mr. Gladstone was so fatigued that she must refuse to have him disturbed on any pretext.

I told her how sorry I was to hear of Mr. Gladstone's indisposition, but that I should only be too happy to come up again from London any time he wished, and I turned to go.

At this moment the "grand old man" opened the door of his study and said: "My dear, is that the gentleman who has an appointment with me at three o'clock?"

Mrs. Gladstone replied, "Yes, but you must not see any one to-day."

"But, my dear," he replied, "this man has come all the way from London at my invitation. He is friend of the Stanleys, and it will interest me to see him."

"Sir," I said, "please do not consider me. I will come up from London another day when you are feeling better."

"I will see you now," he answered, and then, with a sad tone in his voice, he added, "I may never be better than I am to-day."

We walked into his well-known study. He motioned me to a seat by the window. One of my own books lay on a table by his side, and I saw to my surprise that he had evidently determined to know something about my study before he met me. (This I have since heard was his invariable custom, the reading up beforehand of any subject on which he was about to be interviewed.)

"Now," he said, "please let me hear your theories about this subject that the Stanleys tell me you are a master of. Speak slowly and clearly so that I may follow you if I can." The gentleness and kindness of this wonderful man—this man who had so often swayed the destinies of nations—whose intelligence was acknowledged even by his enemies, completely conquered my nervousness, and, astonished at my own confidence,



PLATE 9. THE RIGHT HAND OF GLADSTONE

I plunged at once into my subject. At first I rapidly explained the theories associated with the study, and backed them up with the impressions of hands showing heredity and other signs.

Before the end of the interview he allowed me to take impressions of his hands for my collection, and gave me an autographed impression of his hand about a year before he passed away (Plate 9).

His hand bears out the truth of this study in no uncertain manner. The line of head is unusually long, crossing the palm from one side to the other—a sign of exceptional mentality and brain power.

It will be remembered that this remarkable man was one of the greatest mathematicians of his day; he was several times Chancellor of the Exchequer, and produced some of the most remarkable budgets in the history of British government. He was also four times Prime Minister of England.

In his private life he was a great scholar, an authority on ancient Greek and Hebrew, and in his seventy-eighth year he mastered the Basque language—one of the most difficult in Europe.

The fine lines rising up from the head line under the base of the first finger denote the mental ability to dictate to others, while the extreme length of this line of head, slightly sloping downwards, indicates eloquence, and the gift of expression which was one of the great characteristics of Gladstone's brilliant career in the House of Commons. The line of fate or destiny may be seen rising from the wrist and terminating in several very distinct branches, two turning towards the base of the first finger, two terminating under the second finger, and one proceeding across the base of the third. This is very unusual and denotes strong individuality, and by turning towards the third finger to the Mount of Sun denotes remarkable glory and success in public life.

As I stated in the chapter dealing with the line of Sun, any clear, straight line found rising up to the base of the third finger on a hand with a good line of head is always a promise of distinction and success.

In the case of Gladstone, not only may the line of Destiny

be seen sending one of its branches towards the third finger, but there are also very distinct lines running upwards through the palm towards this position.

What is called the "double line of life" is also distinctly shown in this impression. This denotes unusual vitality and a robust constitution and is the promise not only of length of life, but excellent health till the end. It will be remembered that Gladstone pursued his favorite exercise of cutting down trees up to a few months before his last illness.

His hand also contains the rare and unusual line of intuition very strongly and clearly marked:

The type of the hand is that of the philosophic with an exceptionally long fourth finger, in itself denoting eloquence and mental grasp of subjects that the long line of head under it may become engaged in.

Mrs. Gladstone finally broke the interview by coming in and announcing that it was half-past six. I felt rather guilty but as if to save me from her anger he said, "My dear, this has been one of the most interesting afternoons I think I have ever spent; I am not fatigued, I am now going to show this young man the gardens, for it is he who must be tired."

Together we walked out over the lawn so beautifully kept that it looked like a matchless piece of green velvet set with those gorgeous crimson geraniums which he loved so much. He made me talk of America, and he said how much he regretted that he had never seen that great country and spoke of the deep interest he took in the progress the United States had made during those long years over which his memory stretched.

Finally he said goodbye, and as I reached the gate I stood for a moment and watched his retreating figure pass on through the gardens.

Chapter X

THE RIGHT HAND OF DAME MELBA, G.B.E., THE FAMOUS AUSTRALIAN PRIMA DONNA

It will be noticed that the line of head (Plate 10) is separated by a space between it and the line of life, very much alike to that on Sarah Bernhardt's hand; it also rises on the base of the Mount of Jupiter giving the qualities of great ambition.

In Chapter V of Part II in dealing with the line of life I wrote: "When there is a medium space between the line of life and that of head, the subject is more free to carry out his or her plans and ideas; it also denotes energy and a very go-ahead spirit." In speaking of the line of head in Chapter VII, Part II, I said: "When a space is found between the line of head and that of life, it is beneficial when not too wide; when medium it denotes splendid energy and self-confidence and is a useful sign for barristers, actors, preachers, etc."

Dame Melba had all those qualities that suited her for a life before the public. Both the fate and Sun lines on her hand are also sharply marked, especially the line of Sun culminating, as it does, in the form of a triangle at the base of the mount of that name.

In estimating the ultimate success of a person's life, it is always wise to notice if these lines of fate and Sun *appear equal to one another*.

The "double life line" that may be noticed about the middle of the hand gave Dame Melba enormous vitality and by running outwards into a line of travel towards Luna, promised the almost continual run of long voyages from one side of the world to the other which was so much a part of this remarkable woman's career.



PLATE 10. THE RIGHT HAND OF DAME NELLIE MELBA, G.B.E.

Dame Melba consulted me in New York when she wrote in my visitor's book:

You are wonderful
What more can I say?
Nellie Melba.
New York 1894

PLATE 11. MADAME MELBA'S WORDS
IN CHEIRO'S VISITORS' BOOK

"Cheiro you are *wonderful*—what more can I say?"

NELLIE MELBA

Chapter XI

MARY PICKFORD

A GOOD example of fame's being indicated by the line of Sun may be seen in the right hand of Mary Pickford (Plate 12), who for years has been called the "world's sweetheart." In her case there may be seen a Sun line rising from the line of life, bearing out my previous remark that "the life will be devoted to the worship of the beautiful, and if the line of head is sloping and well marked it promises success in artistic pursuits."

In Mary Pickford's case it may be noted that the line of Sun does not rise at such an early date from the line of fate as might be expected, considering she went on the stage when she was barely more than a child. But those who are acquainted with this remarkable actress know that in her early years she endured many hardships. In one of her letters to me recently she wrote: "All through my early years, when going through these darkest moments, my courage was kept up by looking at the line of Sun in your book, *Cheiro's Language of the Hand*. From it I knew that success would come, and it *did come*, exactly at the date shown in your book, through the development of the picture industry."

The student should also notice that in Mary Pickford's hand the line of head rises at the base of the first finger on Jupiter and is slightly separated from the line of life, again bearing out my remarks of the dramatic instinct given by the space between the lines of life and head (see chapter on the line of head).



PLATE 12. THE RIGHT HAND OF MARY PICKFORD

Chapter XII

THE HAND OF LILLIAN GISH

THE impression of the right hand of the famous Lillian Gish (Plate 13) is in itself a remarkable instance of the expression of character shown by the shape of the hand as well as the lines.

The type of hand is that of the artistic, but one dominated by a long thumb, showing will power and strength of character, while the bent or direction of the first and second fingers leaning outwards over the Mount of Jupiter shows strong ambition making the entire nature unsatisfied until it has accomplished great things.

It will be remarked that on the palm all the lines are extremely fine, even the ridges or whorls in the skin of the hand being of this quality. This is all in keeping with the basic character of this remarkable woman, who has made a name for the delicacy and fineness of her work in every play or picture in which she has appeared. Nothing coarse or vulgar has ever been connected with the name of Lillian Gish.

Her early life on the stage was a difficult uphill fight against odds that might have discouraged others made of stronger material.

The difficulties of the early years can easily be discerned by following the twists and turns of the first part of the line of fate—the one nearest to the line of life. As these lines are so fine, I suggest the use of a magnifying glass for the examination.

The second or outer fate line which joins the first a little below the middle of the palm is a sign of what I call "the soul nature" of the subject. This is a most significant indication when seen on any hand. It denotes a hidden or inside force, backing up as it were the fate as it appears to the eyes of the



PLATE 13. THE RIGHT HAND OF LILLIAN GISH

world, and which, if it succeeds in the end in joining, or taking the place of, the first line of fate, gives a wonderful promise of ultimate success in whatever the desires or ambitions of the subject may be.

It is that inexplicable something in the lives of those who hold on to their purpose in spite of every obstacle and every discouragement, until eventually their life or work becomes what they have in their dream life imagined that it would eventually be.

There is nothing of that element called "luck" in the hands of Lillian Gish. The Sun lines do not appear early, and when they do, from about the period of the twenty-fifth year coming from the line of fate, they show that success and fame come from work and effort and not from luck.

It is only after middle life that the straightest and best Sun lines appear, denoting great promise for the future. The curved or drooping lines of the line of heart under the Mount of Jupiter denote she has not been fortunate in her affections, although she is of an intensely affectionate disposition.

The line of head, being so closely joined to that of life, tells of her extremely sensitive, retiring nature, while the line itself, having such a graceful slope towards and into the upper part of the Mount of Luna, increases the artistic qualities shown by the shape and type of hand.

Many short lines may be noticed in or under the line of head. These show the mental strain the brain has undergone at various times.

She has fortunately got both an inner life line and one from the Mount of Mars under the commencement of the life line and continuing for some time. These two lines, it will be seen, form a distinct triangle, a splendid indication of presence of mind and calmness in danger. In many of Lillian Gish's film experiences she has taken considerable risks, on one occasion being nearly swept away on an ice floe, when only her presence of mind saved her from death. At the last moment before going over the falls she caught a rope thrown to her by men on the banks of the river. The line of health from the Mount of Mercury is split into many pieces denoting overstrain of the nervous system. There are also too many of these lines. If it were not for her unusually strong will and determination she could not have stood the tension of her public career.

Chapter XIII

THE HAND OF SERGE EISENSTEIN

IN the impression of this hand (Plate 14) it will be seen that there are two lines of fate. The first is mixed with travel lines coming outwards from the line of life. These, affecting the early years in the line of Destiny, have caused him to have a very considerable number of changes of place and country in the earlier part of his career, and will again when the life itself reaches the age on the line of life where it divides, as can be distinctly seen.

Serge Eisenstein was born in Riga, Latvia. It was in Russia that he directed his famous film, *Potemkin*. Afterwards he went to Germany, and from there to Hollywood, California, and from there to Mexico City.

As the second or outside line of fate may be seen running for some time by the side of the first before the latter leaves off about the centre of the palm, the better and more powerful part of the destiny lies before this remarkable man.

When one of these lines of destiny is seen for some time marked before the other ceases, it indicates that one side of the nature has not been satisfied with what has already been accomplished. If this second line of fate becomes in its turn the principal, and if a Sun line or lines appear with it, it becomes a promise that the person's plans or desires will be brought to a successful issue.

As the lower part of the hand near the wrist is more of the spatulate formation than the square, with long fingers more or less conic, and the finger of Saturn important, the base of this nature is originality combining new inventive ideas with the sensitiveness of a true artist.

This is further accentuated by the long fine line of head sloping gently to the Mount of Luna and terminating there in a small fork.



PLATE 14 THE RIGHT HAND OF SERGE EISENSTEIN

The character of the thumb, standing off at nearly a right angle to the hand, denotes extreme independence of will. Such a man could not possibly submit to the dictates and interference of others.

Although the nature is in itself extremely sensitive and gentle and lacking in the audacity of great self-confidence (shown by the line of head being joined by fine lines to the line of life), for the sake of his purpose or for any cause he espoused he would be possessed by the spirit of the old martyrs facing death with a smile rather than be a renegade to his views or opinions.

As may be expected, the hand itself, as well as the drooping head line, reveals a powerful imagination. In this case the whole nature of the hand and its lines indicate that the imagination is of a profoundly intellectual order. There are great depth, vision, and ideality in the character, which will always influence his work.

He will care little or nothing for money or worldly possessions (shown by the fineness of the fate lines in comparison with those of the Sun, and also by the sloping head line).

He will make numerous enemies (all the many lines crossing outwards through the lines of fate and sun). But the promise of all the combinations shown by the hand is ultimate triumph over opposition. (See particularly the branches rising through the bars across the Mount of Jupiter.)

It is quite in the order of things that the highly developed, intellectual, independent type which Serge Eisenstein represents would not adapt itself to the powers that be in the film world of Hollywood. He will, however, return to America again and again. (See travel lines from the line of life, and also on the Mount of Luna.) If Hollywood fails to do so in the meantime, the wider world will, about the middle of his life, recognize to the full his undoubted genius.

I am sorry to say that unless in the next few years the mental strain on the nervous system is not considerably relieved, this life will not be a long one. It will be too full of work and eventful episodes for time to lie by and rest.

As well as the great artistic promise shown by the hand, there are indications that destiny will call him to play an important role in connection with the political affairs of his country—Russia.

Chapter XIV

THE HAND OF IRENE RICH

THE dramatic gifts of this famous actress have been recognized for years in the theatrical world. (See her remarkable line of head with the open space between it and the line of life [Plate 15].) Her film career has already brought her universal fame.

The type of hand is spatulate across the upper part with conic or rounded fingers, giving her restless energy, originality in work, and a very artistic nature.

Two lines of fate are clearly to be seen: the first from the line of life and the Mount of Venus, the second standing out clear and independent of all other marks.

The first denotes that in her earlier years her affectionate nature has sacrificed her to the claims of others—even home ties holding her back from the career she desired to follow.

When there is a second or outer fate line, as I explained before, the person is not satisfied with his or her early career, but if it eventually becomes—as in this case—the dominant line of fate with lines of Sun, the ambitions and desires of the person will be realized.

The very fact that the outer or main line of Destiny bends slightly under the second finger towards the Mount of Sun is in itself a decided promise of success.

The line of heart rising between the first and second fingers denotes an intense love of home, a sincere and deeply affectionate disposition, and a craving for peace and happiness at almost any price. These are well-known characteristics of Irene Rich's nature.

It is the line of head, however, that is the most dominant line on this hand. It stands out clear and distinct as if drawn



PLATE 15. THE RIGHT HAND OF IRENE RICH

across the palm with a ruler. In its position it causes the quadrangle between the head and heart lines to be almost perfectly shaped and even from one side to the other, denoting in itself her level-headed way of regarding life, her sound judgment, and mental control over herself. It also denotes that this subject has the gift of intuition, and will be right provided she follows her first impressions of both people and things.

On account of the high position of the line of head on the Mount of Jupiter under the first finger, she will think quickly and will be inclined to be too impulsive in her actions and decisions.

At or about the centre of her career, or what may be called middle life, when she runs into the forties, she will be destined to pass through a very troublesome period. She will be thrown back on her own resources, and will in consequence strike out in some new direction that will eventually be distinctly successful. (See overlapping line on second line of fate.)

About this time and for some time afterwards the lines on her hand indicate that she will be likely to go into management on her own account and produce plays and films based on original and new ideas. Her independent and visionary nature will not be satisfied with old or conventional standards and with doing things on lines that have been done before.

It will be noticed that the line of health is increasing at or from the line of head, and is proceeding downwards until a point is reached where it strikes the line of life. This shows an ever increasing drain on the nervous system due to mental tension and added responsibility, causing danger of insomnia and threatening trouble with the heart.

However, the sudden appearance of the short inner life line at the danger point where the lines of health and life meet may avert the breakdown that is foreshadowed, especially as people who have such a remarkable line of head as that marked on this hand have the power of controlling their physical condition through the mind.

To such people the warning of a "broken bridge" in the distant future is often sufficient for them to go to work to repair the break or set the rails of destiny in another track and so avert the danger.

Chapter XV

THE HAND OF DOUGLAS FAIRBANKS

It will be noticed that there are not many of what may be called "minor lines" on the hand of this very well-known personality (Plate 16), but those that are shown are full of character and significance.

Douglas Fairbanks holds a unique position in the film world. He has been one of the pioneers of this great industry now the fourth in importance in the United States. Others may have produced or been responsible for a larger number of pictures per year, but whatever Douglas Fairbanks has offered to the public has been hallmarked with his decided originality and individuality.

In his *Thief of Baghdad*, to mention only one of his outstanding successes, it is no exaggeration to say that picture-going audiences fairly gasped with astonishment at the flight of the magic carpet, and the effect of the invisible cloak, and have never ceased wondering how such original ideas could have been carried out.

The type of this hand before us is that of the square palm with the ends of the fingers of the spatulate formation. This alone would account for the tireless energy of the man, the strenuous exercise he takes to keep fit and strong, his hard work in his studio, and his aliveness in the search for new and original ideas.

The line of head, joined at its commencement to the life and gently sloping towards the Mount of Luna, being a contradiction in type to the nature of the hand, on which it would be normal to find a straight head line, gives more creative talent than would be expected from a casual observation of the hand. This head line, in combination with type of hand, the



PLATE 16 THE RIGHT HAND OF DOUGLAS FAIRBANKS

spatulate-tipped fingers, gives an imagination of the inventive, colorful, and pictorial order.

The most decided characteristic is, however, the heavily marked and extremely straight line of fate that appears suddenly at the wrist and runs far up into the palm without any change or deviation.

It commences at his twenty-first year, and the date the Sun line shoots out of it is his twenty-eighth. Both ages were like milestones in his career, especially the later date, when he began to make success after success in the production of his films.

The clearness and separation of the fate line from the line of life is an indication of strong individuality and independence of spirit, as its inclination even at the commencement is more towards the third finger, or Mount of Sun, than any other. This accounts for the fame that has accompanied his career.

The fate line, by apparently abandoning its course at about the age he has now reached, indicates that he is not likely to continue his career in the making of pictures.

The fourth finger, that of Mercury, being exceptionally long, gives an unusual "money instinct." As everyone knows, Douglas Fairbanks has become an extremely wealthy man, with large investments in house property and land.

The line of Sun being so unusually marked on this type of hand, is in keeping with his wonderfully bright, sunny disposition. Douglas Fairbanks seems to radiate sunshine wherever he goes. No one could have gloomy thoughts in his presence. In all his pictures his radiant smile was one of their most marked characteristics and was undoubtedly one of the greatest factors in their and his own success. It has helped to make him the great favourite he has always been, both in his own country and abroad.

Chapter XVI

THE HAND OF ERICH VON STROHEIM

THE impression of this hand (Plate 17) is another remarkable proof of the truth that underlies this study.

One cannot help but remark the position of the line of head with the space between it and the line of life at the commencement, the indication of natural dramatic instinct; while at its termination it has a forked formation denoting originality and inventive faculties.

The line of life is clear and long with an inner line coming from it showing strong vitality and robustness of the constitution.

The line of health, it will be noticed, although heavily marked on the opposite side of the hand, fails to approach or cut through the line of life—an excellent promise of good health in late years.

The line of fate so widely separate from that of life shows there were no family ties to hold him back at the commencement of his career. This class of fate line also indicates a strong and independent nature that could stand little or no control by others.

The line of Sun to the third finger begins about the twenty-eighth year and is remarkably well marked from then onwards.

It will be noticed that the line of fate or Destiny appears to be stopped or arrested by the head line at a little past the centre of the career.

At about this period Erich von Stroheim made the mistake of producing pictures at such enormous expense that financial backers turned against him, one critic making the caustic if exaggerated remark that the snowflakes in one of his pro-



PLATE 17. THE RIGHT HAND OF ERICH VON STROHEIM

ductions "cost a thousand dollars each!" (Note the line of enmity and opposition across the fate line at this period.)

Shortly after the change shown in the centre of the hand it will be noticed that a new line of fate appears, and with the excellent line of Sun continuing to the base of the third finger, there is no doubt whatever that Erich von Stroheim's remarkable talents will gain for him renewed recognition and success in the world of pictures.

Chapter XVII

THE HAND OF NAPOLEON

NAPOLEON I was born at 11:30 A.M., August 15, 1769, on the island of Corsica. He was a firm believer in the study of the hand.

The bronze cast of his right hand in my possession, from which the accompanying photograph (Plate 18) was taken, is believed to be the only one in the world.

The shape of the hand, fingers, and thumb is most characteristic of this extraordinary man.

The entire drift or inclination of the hand is, as will be seen, towards the first finger—that of Jupiter. This is often called the “finger of the dictator”—of those who lay down the law to others. In Napoleon’s case, this finger is the highest on the hand, even longer than the third.

In Napoleon’s hand it will be noticed that the thumb is extremely long. If closed against the palm the nail phalange would extend far beyond the base of the first finger, a sign of remarkable will power, as explained in the chapter on thumbs in Part I.

The fourth finger is also long, and of the acquisitive or grasping type.

The lines found on this bronze cast show a long line of head with one branch coming directly from the Mount of Jupiter, denoting enormous mental ambition. This class of head line, slightly sloping to the upper part of the Mount of Luna, gives at the same time great imagination, large vision, and dreams of power of an unusually ambitious kind.

On this hand there are two lines of Sun, one straight up the palm, the other shooting across from the line of fate in the middle of the palm about the twenty-seventh year and going to

the side of the Mount of Sun next Mercury, which coincides exactly with the commencement of Napoleon's triumphant career.

The line of Destiny is too closely connected with the Mount of Venus, foreshadowing unhappiness in the affections. This was borne out in his married life with the Empress Josephine and his disappointment in having no heir by her.

It will be noticed that halfway up the palm the line of Destiny throws a branch upwards, directly towards the Mount of Jupiter. This is at about the same age as the line of Sun, namely at twenty-seven. This alone is an extraordinary indication of unusual successful ambition at that date.

At about the forty-sixth year a line from Mars crosses against the line of fate under Saturn. This coincides with his downfall at Waterloo in that year, causing the wrecking of his ambitions. This opposition lasted till the end of his life, in his fifty-second year.



PLATE 18. THE RIGHT HAND OF NAPOLEON

Chapter XVIII

A BABY'S HAND TWENTY-FOUR HOURS OLD

THE impression of this baby's right hand I took twenty-four hours after its birth. Impressions of very young children's hands are very hard to take, as the flesh is so soft and pliable and the little ones will not keep still.

In this case, Plate 19, I succeeded very well and the lines may be quite clearly seen. I made this impression many years ago and the baby has now grown to be a man. He has done very well in a business career (probably due to the upper line of head lying so straight across the hand).



PLATE 19. A BABY'S HAND

Chapter XIX

THE HAND OF A SUICIDE

PLATE 20 shows the hand of a woman who was possessed with suicidal mania. In this case the line of head may be seen sloping sharply downwards towards the wrist under the Mount of Luna.

This young woman, although she had a good home, developed acute suicidal mania at the age of eighteen. She tried to kill herself on four different occasions until she finally succeeded in her purpose as she entered her twenty-eighth year. Note that her hand belongs to the long *narrow* psychic type with "philosophic" joints to the fingers, corresponding to my description of the psychic hand in Chapter VII, Part I.

It is interesting to bear in mind that this young girl had the Circle of Saturn at the base of the second finger with a line from it cutting the line of life at about her age of twenty-eight and on the line of Sun the commencement of an "island" at about the same date.

The line of head when sloping *under* the base of the Mount of Luna is a much more positive indication of acute suicidal mania than when the line of head curves downwards into the face of the Mount of Luna. In the latter case the subject has a naturally despondent nature which only requires some added blow of fate or disappointment, which the highly imaginative disposition exaggerates (sloping head line on Luna), to bring about the fatal act.



PLATE 20. THE RIGHT HAND OF A SUICIDE

Chapter XX

THE HAND OF A CONVICTED MURDERER

I OBTAINED the impression of Dr. Meyer's hand (Plate 21) under the following conditions. On the occasion of my first visit to New York, some reporters representing the *New York World* called and said they wanted to test my powers by having me read imprints of hands without my knowing the names or positions of any of the people. Without demurring, I accepted the test and we at once got to work.

I had described the character and careers of perhaps a dozen of these test cases, when the impressions of a strange-looking pair of hands were put before me. I was struck by the fact that the lines on the left were in every way normal while those on the right were as abnormal as possible. I particularly noticed that on the left hand the line of head lay clear and straight across the centre, whereas on the right it appeared to have twisted out of its place, closing in against the heart line under the base of the third finger.

I summed up the impressions before me by stating: "Judging from these hands, the owner of them undoubtedly commenced his career in a normal way. He is likely to have been a religious man in his early years." I thought that it was probable he might have commenced life as a Sunday school teacher and later became interested in science or medicine.

I went on to describe how the man's entire nature slowly and steadily had changed under the continual urge to acquire wealth at any cost, until he was finally prepared even to commit murder for money.

My remarks noted down by the reporters were as follows: "Whether this man has committed one crime or twenty is not the question, as he enters his forty-fourth year he will be found



PLATE 21 THE RIGHT HAND OF DR. MEYER, NOTORIOUS AS
"THE CHICAGO POISONER," CONVICTED OF MURDER,
8TH JUNE, 1894

out, arrested, tried and sentenced to death. It will then be proved that for years he has used his mentality and whatever profession he has followed to obtain money by crime and has stopped at nothing to achieve his ends. This man in his forty-fourth year will pass through some sensational trial, he will be condemned to die, yet his hands show that he will escape this fate and live on for years—but in prison.”

When the interview with me appeared the following Sunday in the *New York World*, the paper disclosed that the hands I had read were those of a Dr. Meyer from Chicago. He had that very week been arrested on suspicion of having poisoned wealthy patients whom he had insured for considerable amounts of money.

The trial, as might be expected, was a sensational one, but in spite of the efforts of the best lawyers, he was sentenced to die by the electric chair. The conviction was appealed. Three trials in all took place, but at the third he was again condemned to death without hope of a reprieve.

A week before his execution, he requested that I should go and see him. I was taken to his cell in Sing Sing prison. As long as I live, I shall never forget the interview.

“Cheiro,” gasped the now completely broken man, “at that interview you gave the reporters, what you said about my early life was true. But you also said that although I should be sentenced to the electric chair, I should live on for years—but in prison.

“I have lost my third and last appeal—in a few days I am to be executed. For God’s sake, tell me if you stand by your words—that I shall escape ‘the chair.’”

Even if I had not seen his line of life going on clear and distinct well past his forty-fourth year, I believe I would have tried to give him hope. To me it was torture to see that poor wretch before me, to feel his cold clammy hands touching mine, and see his hollow eyes hungry for a word of comfort.

Although I could hardly believe what I saw, I pointed out that his line of life showed no sign of any break, and so I left him, giving the hope that some miracle could still happen that would save him from the dreaded “chair.”

Day after day went past, with no news to relieve the ten-

sion. Mentally I suffered almost as much as the poor man in the condemned cell. The evening papers, full of details of the preparations for the execution fixed for the next morning were eagerly bought up. I bought one and read every line.

Midnight came. Suddenly boys rushed through the streets screaming "Special Edition." I read across the front page, "MEYER ESCAPES THE CHAIR, SUPREME COURT FINDS FLAW IN INDICTMENT." The miracle had happened. The sentence was altered to imprisonment for life. Meyer lived for fifteen years. When the end did come, he died peacefully in the prison hospital.

If students study this hand, they will see how closely its indications follow the descriptions I have given in early pages of this book of the line of head showing the tendencies for premeditated murder. Students must not confuse this rising line of head *against the heart line* with the one straight line of head and heart combined.

Chapter XXI

CHEIRO'S OWN HAND

IN Plate 22, I reproduce an impression of my own hand as an example of what is called "the double line of head." I have stated in previous pages of this book (Chapter VII, Part II), that "a double line of head" is very rarely found. The character shown by each of these lines of head is in apparent contradiction to the other. For example, the lower line closely joined to the line of life denotes a mentality extremely sensitive, artistic and imaginative.

The upper line gives the reverse characteristics: namely, rising on the Mount of Jupiter and running nearly straight across the palm, it denotes self-confidence, ambition, power to dominate others and a level-headed, practical way of looking at life.

One can hardly imagine such mentally opposite characteristics in the same person, but the impression given of my own hand is a good illustration of these statements.

On my left hand there is no sign whatever of any upper head line—there is only the lower line to be seen; and it is a curious fact that the appearance of the upper head line on my right hand only commenced to be noticeable when I was about thirty years of age.

At this period of my life, circumstances brought me before the world as a lecturer and public speaker. This forced me to make a supreme effort to overcome my extreme sensitiveness as shown by the lower head line, with the result that the upper line began to develop and in a few years became *the dominant one* on my right hand.

I have also stated that in cases where the double line of



PLATE 22. THE "DOUBLE LINE OF HEAD," CHEIRO'S HAND

head is found, persons who possess these lines are inclined to live what are called "double lives" of one form or another.

In my own particular case this has been remarkably true, for more than thirty years one section of the public only knew me under by *nom de guerre* as "Cheiro," while another section only knew me under my own name.

I can further state here, that due to the influence of the more sensitive side of my nature, for many years I gave vent to my feelings by writing poetry, both sentimental and religious, while at the same time, the other side was engaged in appearing as a lecturer on the public platform, as war correspondent, and later, as editor of newspapers in London and Paris.

These double line of head may be very clearly seen in the impression of my right hand reproduced in this volume.

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