

# STUDIES IN CHARACTER ANALYSIS



Manly P. Hall

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Phrenology

Palmistry

Physiognomy

Graphology

Oriental Character Analysis



by Manly P. Hall

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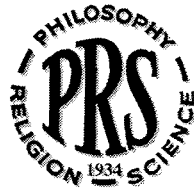
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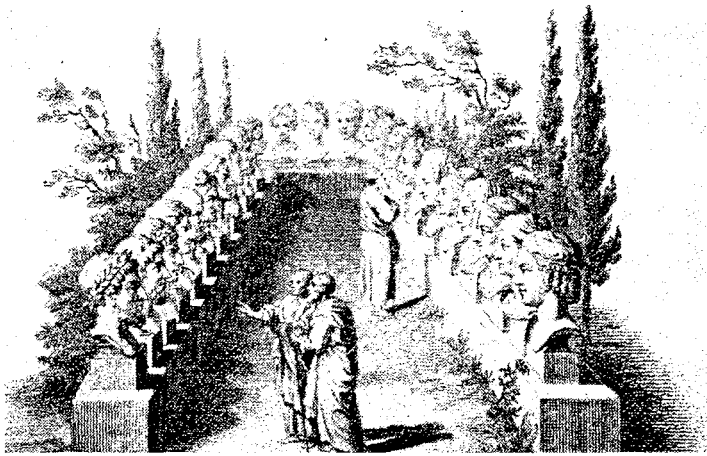
*Cover Art:* Title page of a 17th century European book on character analysis:

*The art of delineating traits of personality and temperament and the foretelling of events from the lines on the hands and forehead, from moles and blemishes, and from the proportions of the head and face was widely practiced in the 17th and 18th centuries. The principles involved were similar to those recorded in the writings of the Hindus, Chinese, and Japanese.*

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## INTRODUCTION

IT SHOULD BE UNDERSTOOD that the following articles constitute an outline of popular systems of character analysis. Those desiring to make a serious study of the field must avail themselves of the extensive literature which has accumulated through the centuries. There are outstanding authorities who have devoted their lives to the gathering and arranging of data and the presentation of highly perfected systems of analysis. Some of these are mentioned in the text, and others will come to the student's attention as he proceeds. It must also be borne in mind that there are prominent opponents and critics, whose doubts should be examined in a spirit of open-minded investigation. The principle objections arise from the assumption that these analytical arts are in conflict with the present findings of the exact sciences. It is only fair to note, however, that such subjects as phrenology, physiognomy, palmistry, and graphology have also been stoutly defended by men scientifically trained and well qualified to present their findings with considerable skill and ingenuity. It is therefore unwise to permit a negative scientific attitude to be regarded as conclusive. The opinions of scientists have frequently been reversed in almost every field of research.

In judging the validity of any branch of learning, we must have recourse to the criteria of tradition, observation, and experimentation. A concept can be demonstrable and yet not entirely explainable. Character analysis is sustained by a long and honorable tradition, and has been of profound interest to scholars since the beginning of man's intellectual life. The formulas used in the practice of the art have been justified by centuries of observation, as is evidenced by the records and findings available for modern consideration. Experimentation

is more difficult because of the nature of the subject, but may be covered in part by the direct application of accepted rules and methods in daily practice.

Much depends upon what we consider to be valid evidence. In the case of palmistry, for example, Count Hamon (Cheiro) told me that he had devoted a professional career of nearly fifty years to his chosen subject. During this time, he had read and analyzed more than twenty-five thousand hands, and had kept impressions of the more interesting ones. He checked his original readings and conclusions by keeping track of the careers of innumerable individuals, and was completely convinced that the lines in the hands were a reliable index to character, and indicated clearly the principle happenings which would arise in life. It is difficult to discredit such concepts and findings, especially when most critics who condemn them have actually given the matter little thought or attention.

The same is essentially true of the other fields. Certainly Lavater in physiognomy, and Fowler and Spurzheim in phrenology, were not dilettantes, but sober and sincere persons, defending their convictions against ridicule and even scientific persecution. In all arts, proof rests with demonstration. A fact cannot easily be denied, and that which is factual must ultimately be accepted as scientific. Our purpose is not to prove, but merely to present certain long-accepted traditions and practices. Their final demonstration rests with those who master their principles, accepting or rejection by valid evidence alone.

Another question naturally arises, especially with the layman. Are the findings of character analysis, by methods outlined in this work, dependable? Here, two factors present themselves. Is the system itself true and trustworthy, and is the practitioner or exponent of the system adequately informed and free from unfortunate prejudices or opinions? The same problem presents itself even in such an accepted science as medicine. Doctors often disagree in the diagnosis of a common ailment, and the human equation cannot be ignored. Indications would make us inclined to feel that when the practitioner is deeply skilled and adequately trained, character analysis has been demonstrated to be highly accurate. Some may feel that this accuracy is partly due to the development of intuitional faculties, but this has also been claimed of the medical practitioner. There can be no doubt that long and intimate contact with human beings, their temperaments and their problems, results in the strengthening of perceptive and apperceptive powers. This is not a complete explanation, however, and has never been accepted as final by the practitioners themselves. They have all maintained that their conclusions were based upon the rules of their arts and the bodily structure which they were examining. Countless persons have claimed that they have been accurately analyzed, and the analysts have been given increasing recognition and respect.

Some may say that this is not conclusive evidence, inasmuch as failures have been ignored or forgotten. On the other hand, the more prominent exponents of these arts have moved in circles of students and admirers who kept more or less accurate records, and certainly would

not have failed to notice glaring or frequent errors. It is also interesting that the sincere and informed practitioners of these human sciences have never renounced their findings, declared themselves wrong, or ceased in their interests. The belief that such men were merely exploiting public gullibility for financial advantage is untenable. Most of them suffered much more in terms of loss of prestige and depletion of income than they ever gained. From their writings, we discover that they were champions of causes, devoted to their convictions at all costs.

The practical value of the analytical arts with which we are concerned has also been subject to question and reflection. For example, would character analysis or prognostication based upon the rules of these arts, be inclined to create a fatalistic attitude? Would they limit the individual, cause him to become discouraged, or make him feel that his inadequacies are insurmountable? While it is conceivable that this could happen, my personal contact with the field would indicate that the probabilities are remote. Exponents of these subjects show strong humanitarian instincts, and their interpretations and recommendations are nearly always highly constructive and encouraging. There is an unwritten law against dismal delineations, and these are most commonly found among rank amateurs or persons incorrectly informed. A phrenologist whom I knew years ago was a genial and delightful old gentleman who specialized in character analysis for young people. He gave his life to helping parents to discover and develop the native resources of their children. I was acquainted with many of the persons who consulted him, and they always regarded his suggestions as inspiring and helpful. Through the years, a great number of his findings were justified.

There can be no doubt that any branch of learning which impels the individual to search in himself for neglected abilities, or to strengthen his mental and moral fabric, is obviously meeting a real and continuing need. The majority of young persons today are inclined to drift along, uncertain as to the profession or trade for which they are best suited. They could scarcely be injured by constructive help or recommendations based upon long experience. In many ways, character analysis, as practiced in past centuries, dealt with the problems now considered under the heading of vocational guidance. It seems reasonable to believe that vocational psychology would be strengthened if the psychologist were acquainted with some of the earlier principles.

As Lavater pointed out, character analysis is valuable in almost every profession because it gradually strengthens the ability to estimate character quickly and with a measure of scientific accuracy. This again leads to an objection. If the analyst should be wrong, is some worthy person misunderstood, or unjustly deprived of some advantage or opportunity? In long-range thinking, I believe the weight of evidence is on the other side. The personnel manager, for example, is forever making decisions based upon some pattern within his own thinking. He rejects certain types, is suspicious of others, and may be over-gullible in the presence of a pleasing, though perhaps deceptive, appearance. It is useless to say that this human equation does

not exist, even when a quantity of factual data has been accumulated. Many decisions must be based on observation alone, and the trained observer is in the best position to arrive at valid conclusions. Margins of error will be reduced by the intrinsic recognition that the individual's inner life affects his appearance and deportment.

It might also be well to mention the compatibility of the four methods of analysis under discussion. A number of writers have combined two or more of these techniques in their basic texts, and the general tendency seems to be to take an inclusive point of view. If the systems are essentially correct, they should supplement each other or lead to similar conclusions. Most physiognomists reveal indebtedness to phrenology, and those expert in palmistry have instinctively enlarged their field to include mannerisms, bodily posture, and facial structure. The subject of graphology, because it is comparatively recent, has not been adapted to the older branches of delineative art, but has verged toward psychology. Actually, each of these four fields lays special emphasis upon a different aspect of analysis. Used to check each other, they might well enlarge their spheres of usefulness and strengthen their scientific position. If we consider the basic premise—namely, that the internal life is revealed through both structure and function of the body—a number of fields of specialization can be developed which should support each other. It is a fact that persons interested in character analysis frequently consult practitioners of all types. I have known many who have done this, and they have not been disturbed or disillusioned by the results, but have consistently testified that the different delineations were fundamentally in agreement.

We must always remember that a little knowledge is a dangerous thing. The study of human nature should not be approached superficially, nor should we dogmatize upon formulas. There is more to every individual than we can ever know, and the analyst, as Lavater points out, must be endowed with a certain gentleness and humility of spirit. If we are naturally kind and thoughtful, we shall respect the sacredness of life, and will forever seek the good, both in ourselves and others. If we believe that we have discovered important character traits in another person, we will never condemn, but will seek to strengthen the good and help the person to overcome weaknesses and defects through friendly cooperation, sympathy, and understanding. Any other attitude reveals our own immaturity, and might well be used against us by another analyst. The main point is that we all desire to know more, in order that we may live better. With this attitude, concepts direct conduct in ways of greater usefulness.

*February, 1958*  
MANLY P. HALL



## PART ONE

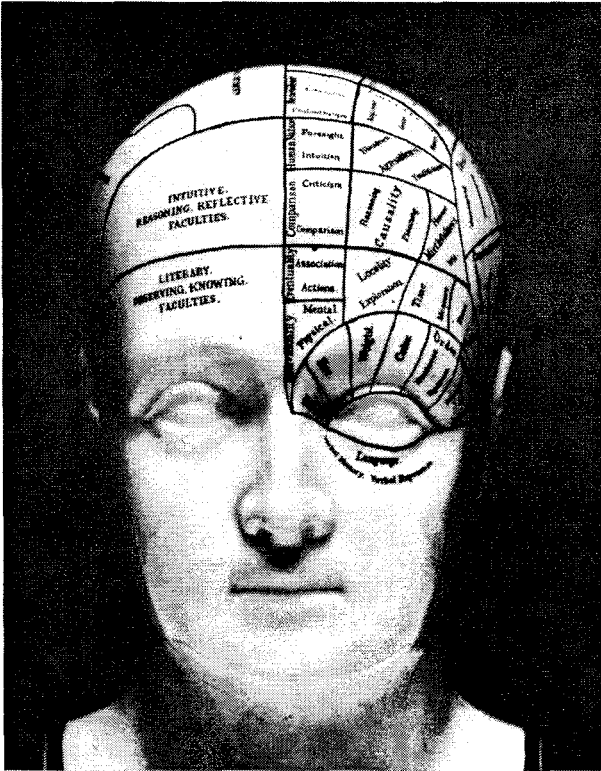
# PHRENOLOGY

PHRENOLOGY HAS BEEN DESCRIBED as an empirical system of physiology. In practice, however, it is more akin to psychology, as it presents a method for the analysis of character and disposition. Analysis is based on modifications in the size and contour of the brain surface, with special emphasis upon the localities of the principal faculties which direct the activities of an individual. The system as it is now known was developed by Dr. Franz Joseph Gall, who was born in Baden on March 9, 1758. After studying medicine at Strassburg, he went to Vienna, where he came under the personal instruction of Dr. Van Swieten, the outstanding physician of the time. In 1785, Gall received his doctorate. He then practiced medicine in Vienna for over thirty years and was the personal physician to Maria Theresa and the Emperors Joseph and Francis I.

Dr. Gall first announced his research in craniology about the year 1800. With strong support from the royal family and a number of brilliant physicians, his theories gained almost immediate attention, and of course were subjected to violent attacks by some of his confreres. In 1808, Gall submitted his findings to the Institute of France. Having established himself in Paris, Gall was physician to ten ambassadors, and in 1820 he received a gold medal inscribed: "To the Founder of the Physiology of the Brain." He died of a paralytic stroke in 1828, and at his own request, his cranium was placed in his personal collection in the Natural History Museum of Paris.

The work of Dr. Gall was considerably advanced by two of his principal followers: Dr. J.G. Spurzheim of the Universities of Vienna and Paris and Licentiate of the Royal College of Physicians of London, and Mr. George Combe, author of a celebrated and respected work, *The Constitution of Man*. Combe was invited to Buckingham Palace in 1846, where he was presented to the Prince Consort Albert and examined the phrenological development of the Prince of Wales (later Edward VII), the Princess Alice, and Prince Alfred. Later he was called back to re-examine the children and to make his recommendations for their education. On one occasion Prince Albert wrote to Mr. Combe, including in his letter the remark: "May you, in looking on them sometime, remember that their parents are very sensible of the kind interest you have taken in their welfare."

It is not known that Dr. Gall ever applied the term *phrenology* to his system of character analysis. The word is first used by Spurzheim and Combe, but it is established beyond doubt that their systems were merely extensions of the work done by Dr. Gall, and they both credit him without reservation. It would seem, therefore, that the subject was pioneered by eminent and able men who advanced the system by long and patient observation and actual experience.



FRONT VIEW OF PHRENOLOGICAL BUST DESIGNED BY L. N. FOWLER

*The section at viewer's right shows the separate faculties distributed through the forehead and around the eyes. The section at the viewer's left shows group areas, and it should be assumed that the actual distribution is the same on both sides.*

While it is true that the study of phrenology is no longer popular, the field which it sought to explore and the end which it sought to attain are still of substantial interest. There is ever increasing need for some art or science devoted to the estimation of human character and the delineation of the factors impelling to conduct on various levels. The rise of psychology has revealed new attitudes toward the inner constitution of the human being. The inducements to examine self and to search for the keys necessary to unlock the internal life of the individual have had considerable effect on the public attitude toward character analysis in general.

Nor is it necessary to accept such subjects as phrenology as contributions to a materialistic point of view. It may well be that some of the early pioneers were content to trace man's dispositional peculiarities merely to the structure of the brain and to assume that this explains everything. The newer attitude, however, is to recognize the brain as the instrument through which the mind, a super-physical but not a supernatural structure, reveals its activities and pressures. If the brain seems to control action, it in turn is controlled by the mind, and above and beyond the mind itself, there are certainly other controlling factors not yet clearly recog-

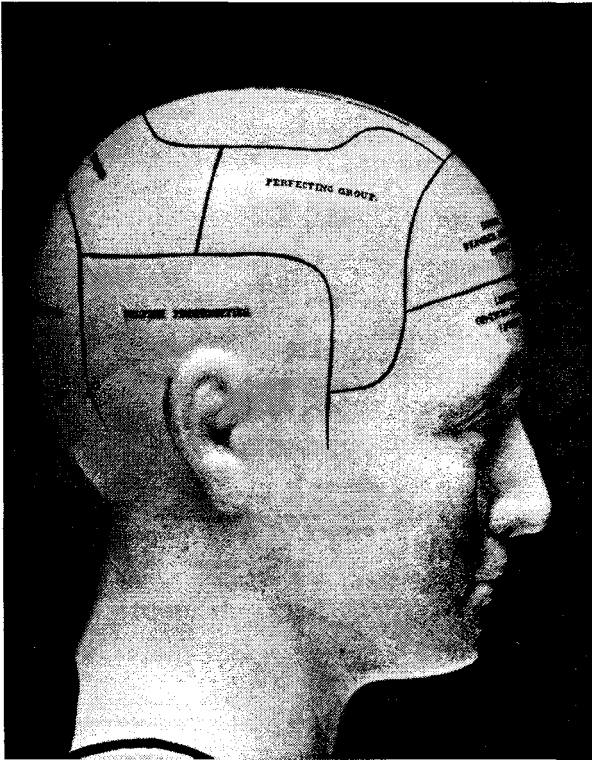
nized from a scientific plane of investigation.

The principal objection to phrenology on a scientific level is its arbitrary assignment of certain brain areas to the various faculties and traits which it recognizes and classifies. The more intelligent of these objections are not so much concerned with the basic premise, as with the extensions of this premise from generalities to particulars. For example, Dr. Gardner Murphy, in his *Historical Introduction to Modern Psychology* (New York, 1950), devotes several paragraphs to the research of Dr. Gall. Referring to the allotment of various areas in the brain to certain functions and traits, he writes: "Nor was the subdivision of the brain into regions possessing independent functions original in itself. But it was one thing to suggest that memory lies in the forebrain, another to itemize the way in which supposedly fundamental traits of man, such as imitativeness, destructiveness, the poetic gift, find their appropriate seats in the minute corners of the brain." Although definitely cautious, and inclined to dismiss phrenology as an early phase of psychological research, Dr. Murphy recognizes the contribution made by Gall. "Thus in relation to the idea of specialized brain areas, and in relation to the necessity for dynamic units in the study of behavior, Gall was a person of no mean significance."

Later in his work, Dr. Murphy makes another reference of phrenological interest. In 1841, Dr. James Braid, a surgeon of Manchester, observed that under mesmeric trance, a young woman reacted strongly to the stimulation of the brain areas according to their phrenological distribution. When the area of friendship was stimulated, she demonstrated this emotion immediately, whereas the stimulation of the combative area caused her to strike two persons quite violently. When the area of benevolence was stimulated, she appeared overwhelmed with compassion. Dr. Braid was considerably influenced by this phenomenon.

Those opposing the idea that the faculties and propensities have local areas in the brain should consider the work of Fitch, Hitzig, and Brodmann. They gradually identified what they regard as the speech area, the pre-motor area, and the pre-frontal area. The last of these seems to have special importance in integrating mental activity. While their findings may not be said to confirm phrenology, they assail with some intensity the popular opposition to the theory that the faculties are distributed throughout the brain. (See, *Morgan's Physiological Psychology*.) Pursuing this further, we find that Dr. James C. Coleman, in his *Abnormal Psychology and Modern Life*, describes a patient who received surgery for a brain tumor. During the operation, considerable portions of the frontal lobes of the brain were removed on both sides. To quote: "As a result, the patient's general adjustive capacity—including comprehension, judgment, restraint, memory, and learning capacity—were markedly lowered." Although the results of such surgery are variable, the case described would be consistent with the findings of phrenology.

Critics of phrenology have objected that the structure of the skull is such that variations in the formations of the brain might not result in any visible modification of the skull surface.



SIDE VIEW OF  
PHRENOLOGICAL BUST  
DESIGNED BY L. N. FOWLER

*The boundaries of the phrenological groups are indicated, and traditional names assigned to them.*

Ridicule can damage worthy causes, especially if it excites the imagination of the uninformed. During his own career, some declared that Dr. Gall developed a science for detecting “bumps.” With the passing of time, phrenology came to be defined as “bump reading,” and even those only mildly interested began feeling around on their craniums for excrescences which would explain their dispositions. When sober scholarship failed to support phrenology, it lost its early scientific reputation and fell into disrepute. Actually, however, many serious, if obscure, students continued such investigations as were possible to them. I have know several and they all agree that experience justifies, although it cannot fully explain, the basic principles of the system.

At this point, let us dispose of the “bump” theory. There is nothing in phrenology which declares that faculties are to be measured from the hills and vales of the skull’s surface. The analyst is not dismayed if such knobs and protuberances are entirely lacking. If you will observe or examine heads, you will find that each has a total shape in which large areas are more or less pronounced. Your first impression will be that a certain head is high or low or narrow

or broad. Perhaps it seems rather flat at the back or, again, very full in the occipital area. Even so, you must continue to be cautious, establishing a faculty for mental measurement which you can learn to apply almost instinctively. The phrenological rule is that the prominence of certain faculties is to be determined by establishing a point in the center of the brain, approximately the pons of the medulla oblongata. You can imagine a line passing through the skull on the level of the ear, crossing another line passing from the bridge of the nose to the projection at the back of the skull just above the base. Where these lines cross, there is an hypothetical point which becomes the center of the head. For phrenological purposes, the shape of the skull is measured in terms of the radial lines drawn from this center to various points on the perimeter of the skull, the length of the radial line determining the size and strength of the faculty being considered. It also follows that the faculty centers themselves are so distributed that they are most frequently found strong or weak in group formation, rather than completely separate. The result is the testimony of several faculties in an area, although under certain conditions, the radial length will disclose one or more to be especially dominant.

Dr. Gall pointed out that the heads of various people differ markedly in size and shape. There are also distinct racial types, so that it is possible to identify some ancient excavated skull and even go so far as to declare with reasonable certainty whether the original owner was male or female. Intuitively, observant persons have sensed these differences, and they are well known to artists, who make use of them in delineating character in their paintings or sculptures. Language has been affected on a colloquial level. We speak of "high-brows" and "low-brows" when referring to degrees of intelligence. Obviously, the subject cannot be allowed to rest on so insecure a foundation of generalities. The size of a head does not necessarily indicate a degree of mentality, nor can we say that everyone with a noble forehead is a philosopher. There are many other factors to be considered.

### ORGANIC QUALITY

One of these important factors is known as *organic quality*. By this is meant the degree of refinement revealed by the structure of the face and head, sustained by the total testimony of the body. It was believed that the degree of refinement indicated the state of the instrument through which mental energy could operate. The analyst must be sufficiently observant to notice the organization of structure, to discover, if he can, the sensitivity which distinguishes the person he is examining. If the features are coarse or ill-shapen; if the structure gives the impression of incompleteness; if the skin is coarse, and the body in general is lacking in fineness, with the hands and feet suggesting grossness, it would be assumed that the person would have less delicate attitudes and less clarity in the thinking processes. Here again, however, only experience is sufficient guide. A face does not have to be beautiful in order to be strong, nor is the physique of an Apollo a certain indication of refinement. Structure must not only be orderly, but also dynamic, and the trained phrenologist would have no difficulty in recognizing

the rugged grandeur of Abraham Lincoln.

There are countless ways in which the fineness of organic quality is revealed—as, for example, mobility of expression, in which it seems that the consciousness instantly marks the features with its moods. Thus, organic quality also implies quick and sufficient receptivity of structure to impulse. Nor should great personal beauty dazzle the analyst. Structures can be harmonious without being important. Like a mask, they fail in the quality of aliveness. If, however, the organized quality is good, there is no obvious grossness, and there is evidently mobility of expression. The analyst is then justified in assuming that the body, especially the nervous system, is available to the purposes of the mind, will respond quickly, and has attained to a high degree of immediate usefulness. The person, therefore, is not imprisoned in a body, but can express through it with a reasonable degree of freedom. It is further assumed that a lower degree of organic quality, if visible on the surface of the body, is also present in the brain structure, and therefore is likely to prevent or at least restrict the higher and more creative attributes of mental function.

### SIZE

The second general consideration is *size*. All other things being favorable, size is an indication of power. This means that if the organic quality and organization of the brain reveal a high degree of refinement, increased size bestows enlarged ability. Here, however, the analyst must discriminate between normal size and that which could be regarded as abnormal, suggesting deformity. Size must also be in proper relation to the body and its development. A small body with a relatively large head may indicate a mental temperament, whereas a head of the same size on a larger body would not have the same interpretation. This has caused the adage that you cannot discover a wise man with a tape measure. For example, the female body and skull are usually somewhat smaller than the male, but the organic quality is often higher and the proportions more harmonious. The shape of the skull in relation to the size and proportions of the body should also be noted. Napoleon was a small man with a very large head, suitable for a person at least a foot taller than the little corporal. His head, however, was consistent with his body, emphasizing great personal vigor, determination and ambition, but deficient in the more sublime faculties which include idealism, veneration, and religious comprehension.

### TEMPERAMENT

Phrenology recognizes three *temperaments*, and these must be accurately determined before it is possible to judge the level of the personality and the spheres of activity in which the person is most likely to operate.

*The motive temperament* | The body is wiry and muscular, giving the impression of strength and endurance. The face is elongated; cheek-bones usually prominent. The neck is long, the shoulders are broad, and the chest is deep. The features are strongly and often deeply marked,

giving an appearance of sternness. Ambitions are strong; there is an instinct to positive decisions; the language is emphatic; and diplomacy may be deficient.

*The vital temperament* | The body may be heavy-set, but the hands and feet relatively small. The head and face appear round and massive; the neck is short and thick; the complexion may be light. The face, though heavy, has mild or childish look. These persons are agreeable and have a pleasant sense of humor. The mind is versatile, and the disposition in general is amiable.

*The mental temperament* | The body may be small and slender. Or, if heavier, is not robust or muscular. The face has been described as egg-shaped, with the large end of the egg upward. The forehead is high, the features delicately formed, skin and hair fine, voice soft and slightly higher than the normal. The manners are graceful, the imagination strong, with natural love for art, music, philosophy and religion. The temperament is not aggressive, and the face is frequently slightly melancholy in expression.

As may be expected, these temperaments are generally modified, and complete examples of any one are rare. Observation reveals that most persons have two clearly marked temperament combinations. Thus, one person may be mental-motive, another vital-mental, and another vital-motive. Such compounds often represent divergent interests or versatility which help to identify the balance of the personality.

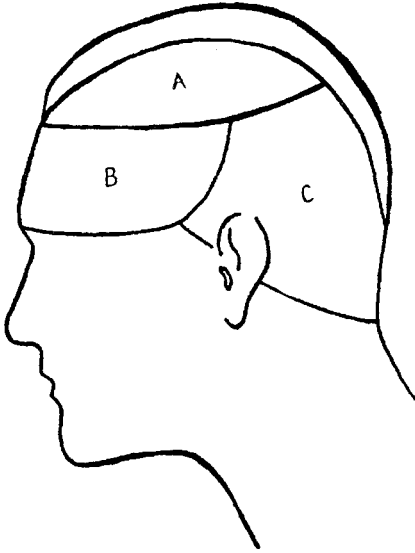
#### DISTRIBUTION OF FACULTIES AND FACULTY GROUPS

The cranium itself is divided generally into three areas, called regions, and when one of these is especially prominent, it contributes a powerful testimony relating to the consciousness of the individual and the attitudes which will dominate his character. In the accompanying diagram, these regions are indicated by the letters A, B, and C.

*The spiritual region (A)* | This agrees generally with the crown of the head, and includes those faculty areas associated with moral and religious sentiments, impulses to self-improvement, such as ideality and sublimity, and may include the higher aspects of self-esteem. If this part of the head is large and well shaped, appearing to dominate the other regions, the person may be said to be concerned with the noblest ideas and sentiments of human nature.

*The thinking region (B)* | This agrees generally with the forehead, extending upward from the bridge of the nose to the hairline. It follows the contour of the temple as indicated. It is closely associated also with the small area directly below the eye, which is involved in self-expression. The mental region is divided horizontally at approximately its center. The upper half is assigned the intuitive, reasoning, and reflective; the lower half, the literary and observing faculties. A small central zone directly above the bridge of the nose is identified with individuality. The upper forehead prominence indicates the abstract thinker; the lower part prominent, the concrete thinker.

*The region of propensities (C)* | As shown, this area includes most of the back or posterior part of the brain below the spiritual region. It is divided into the selfish sentiments, selfish



*Side view of the human head indicating the areas of the three regions marked by the letters A, B, and C*

propensities, and domestic propensities. The higher part is assigned to the selfish sentiments, including egotism, ambition, and love of display. The part surrounding the ear constitutes the selfish propensities, and includes acquisitiveness, the love of possessions, and secretiveness. The back part of the head, below the selfish sentiments, is concerned with the domestic propensities, including love of home and children, marriage, and the instinct to reproduction. If the head, therefore, is broad, deep, or heavy in its posterior part, the emphasis is upon the physical and personal concerns of life.

Again it is usual to find that two regions will be well developed, but one will almost always predominate. It should be noted, however, that various sections within each of these regions may be strongly developed thus testifying to the various aspects of spiritual, intellectual, and physical activities.

The faculty areas recognized by phrenology are further divisible into seven groups. It will be noted that these groups may include various parts of the three regions just described. This is because at their mutual boundaries, the qualities of two regions may be so similar that they seem to mingle and are therefore susceptible of further grouping. For example, the selfish sentiments include such elements as conscientiousness and firmness of character, usually associated with the spiritual region.

On the accompanying figure, the groups are identified by the numbers 1 to 7:

1. *The moral-religious group* | This is composed largely of the frontal part of the spiritual region, and emphasizes benevolence, veneration, spirituality, and hope.



2. *The semi-intellectual group* | Here we identify ideality, constructiveness, imitation, agreeableness, humor, musical and artistic propensities.

3. The rational group. This agrees with the central area of the upper mental region, especially the reflective qualities of the mind, comparison, criticism, and foresight.

4. *The perceptive group* | This corresponds with the lower half of the mental region and includes those faculties by which man orients himself in the objective universe, examines and estimates physical experience, and gains the ability of self-expression in the material world.

5. *Selfish sentiments group* | In this area, which is dominated by self-esteem, dignity and independence are strongly noted, but selfishness also includes cautiousness and the defense and protection of the person and his possessions.

6. *Selfish propensities group* | This drifts from phases of constructiveness motivated by self-advantage through acquisitiveness and secretiveness, and in the back part of this group the emphasis is upon combativeness. In its lower part, this group includes destructiveness, alimentiveness, executive instincts, and vitativeness (hold upon life).

7. *The social or domestic propensities group* | This coincides with the extreme posterior part of the region of propensities. Directly at the back of the head are continuity, inhabitiveness, and philoprogenitiveness. On each side within this group, are friendship, sociability, patriotism, constancy, amitiveness, and the reproductive urge.

Observation of the development of these areas, and the combination of their testimonies with the previous classifications, will result in a formula of factors leading to inevitable conclusions relating to disposition and character.

The separate faculty areas are distributed over the skull as indicated in the accompanying figure [FOLLOWING PAGE]. In each case, the corresponding area on the opposite side of the head is assigned the same faculty. To simplify identification, we list the faculties from 1 to 42, beginning at the base of the brain at the rear of the head:

1. *Amativeness* | Indicating the intensity of personal feelings, the probability of marriage, and the strength of the sexual instinct.

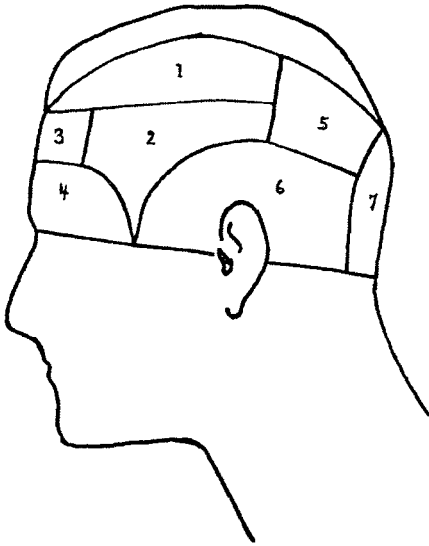
2. *Conjugality* | Normal development of this faculty promises fidelity in marriage.

3. *Philoprogenitiveness* | Emotional attachment to children, pets, or anything needing protection and care.

4. *Friendship* | The bonds of relationship and social adjustment. Development of this area is usually stronger in women.

5. *Inhabitiveness* | This includes devotion to home and country, desire to remain in the same locality. When undeveloped, there is very little attachment to home.

6. *Continuity* | The ability to carry a project to its completion; concentration of attention and willingness to carry routine.



*Side view of the human head indicating the areas involved in the seven groups of faculties numbered from 1 to 7*

7. *Vitativeness* | Located in the area of the mastoid process, this faculty, if strong, strengthens the desire to live and the ability to survive under difficult circumstances.

8. *Combativeness* | This includes courage and the ability to face and overcome obstacles. It may lead, however, to belligerency, if other indications concur.

9. *Destructiveness* | The tendency to extraordinary severity or evil actions impelled by the passions.

10. *Alimentiveness* | Covering appetites for food and drink. If strongly developed, the person may become over-addicted to “liquids and solids.”

11. *Acquisitiveness* | The propensity to accumulate money or goods without moral considerations.

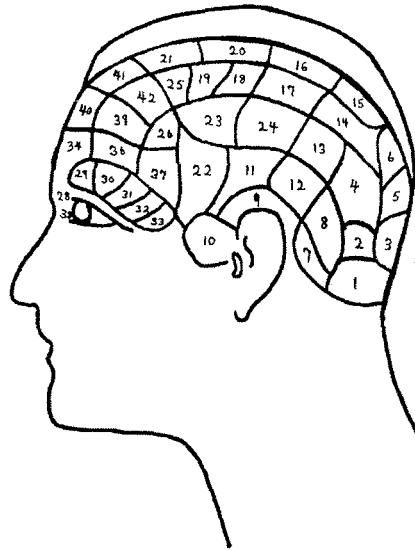
12. *Secretiveness* | This extends from prudence to definite misrepresentation. There is a tendency to work alone and develop strong reserve, when this area is highly developed.

13. *Cautiousness* | The area of solicitude; the sense of fear; the sense of fear; anxiety, and negative apprehension.

14. *Approbativeness* | This bestows desire for recognition, the urge for distinction and fame, the love of praise, and considerable diplomatic skill.

15. *Self-esteem* | This area prominent indicates pride and self-respect. The person is confident of his own abilities. Egotism is strong.

Side view of the human head  
indicating the locations of  
the 42 separate faculties  
recognized by phrenology



16. *Firmness* | This is the region of perseverance, stability, and the power of will. If this is weak, the person lacks strength of decision.

17. *Conscientiousness* | A strong sense of right and wrong, respect for justice and integrity; the temperament is circumspect.

18. *Hope* | Optimism about the future; adjustment with present conditions; constructive imagination; general enthusiasm.

19. *Spirituality* | Faith in religious principles; trust in God; belief in immortality; the recognition of the reality of internal consciousness.

20. *Veneration* | Respect for antiquity; reverence for religion and religious institutions; the tendency to honor superior persons.

21. *Benevolence* | Here sympathy, generosity, and the instinct to philanthropy are located. There is emphasis upon compassion, kindness, and a desire to advance the happiness of others.

22. *Constructiveness* | This area covers dexterity with the hands, ingenuity and inventiveness, contriving to get certain things accomplished; the planning and advancing of projects.

23. *Ideality* | Refinement of disposition; admiration for perfection; taste for things beautiful; love of the fine arts; strong appreciation for the skill or ability of others.

24. *Sublimity* | A general admiration for grandeur; tendency to exaggeration; high sense of drama; love of natural wonders; powerful emotional reaction to things large and impressive.

25. *Imitation* | Adaptiveness to environment; mimicry; tendency to gesticulate, copying the mannerisms of others.

26. *Mirthfulness* | Delight in humor and readiness of wit; inclined to remember jokes and anecdotes; tendency to see the ridiculous in apparently serious situations.

27. *Individuality* | This is a single faculty, causing the person to express a distinct and particular nature. It includes special memory for particulars, a focus of the observational powers, and a desire to personally examine both ideas and things.

28. *Form* | Power to retain the shapes of things and their relationships. Memory of persons and faces. When strong, this are often indicates good eyesight.

29. *Size* | The area concerned with the dimensions of things in terms of their height, distance, width, and mass.

30. *Weight* | Curiously enough, this area is concerned with equilibrium and judgment about the motion of objects. In those deficient in this area, there is proneness to accident.

31. *Color* | The ability to distinguish minor variations in colors; taste in the selection of color combinations; memory of color. This area is usually strong in artist, designers, etc.

32. *Order* | Neatness; the recognition of fitness and suitability; discomfort when patterns are disarranged.

33. *Number* | Natural ability in arithmetic; skill with numbers; memory for them; a valuable faculty in many sciences.

34. *Locality* | Love of travel; instinct to explore; good memory for roads, addresses, etc. Interest in foreign countries and their peoples.

35. *Eventuality* | This is associated with recollection, memory relating to circumstances historical and factual. When it is strong, it emphasizes memory of incidents.

36. *Time* | This gives the power to measure the passing of events, and causes the individual to be conscious of the time factors as they arise in living.

37. *Tune* | Ability to recognize and remember melodies and musical compositions; good musical ear; sensitivity to rhythms; skill in composition.

38. *Language* | According to phrenology, this area is located behind the eye, may cause it to appear to protrude or enlarge the areas directly above and below the eye. If the eye does not protrude, there may be considerable fullness along the under-eyelid. This area bestows memory of words, ability to arrange and organize them, and aptitude for expression through language; skill in quotation from the words of others.

39. *Causality* | Bestows the tendency or disposition to search for causes or reasons, to argue and discuss the relationship between cause and effect and also increase the power to plan and organize.

40. *Comparison* | The faculty which enables one to judge the differences and similarities of

things. This may lead toward a critical attitude.

41. *Human nature* | This strengthens the intuitive ability to estimate the character and motives of another person. If undeveloped, the individual is gullible and easily imposed upon.

42. *Agreeableness* | Contributes to adjustment with others; causes the person to be popular; is often evident as a youthful and ingratiating wholesomeness which disarms suspicions.

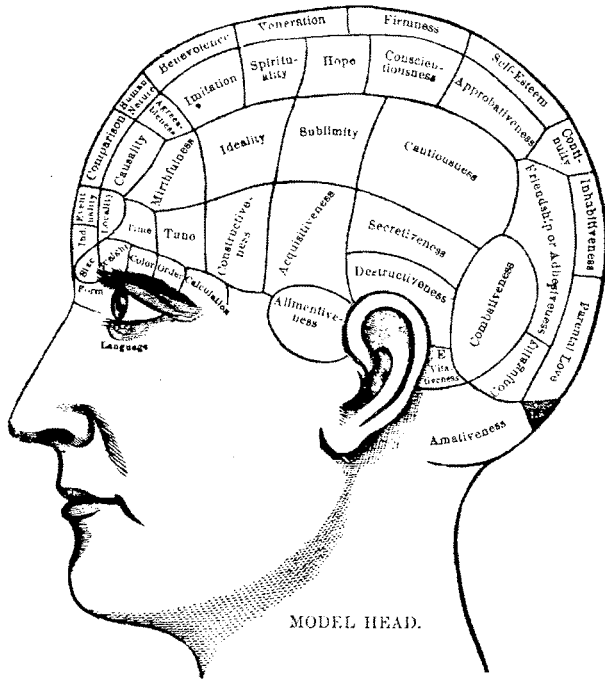
#### DELINEATION

Phrenological delineation depends largely upon judgment in determining the weight of the various testimonies resulting from the study of a human head. Some practitioners classify the strength of faculty areas by a decimal system, the highest possible development being considered equivalent to 10, and the least equivalent to 1. By this arrangement the norm would be about 5. Proceeding thus, the delineator would work with a group of factors such as ideality 4, constructiveness 6, acquisitiveness 8, cautiousness 3. Proficiency must arise from constant experience, careful observation, and the checking of the reading with the known attitudes of the individual.

Actually, manual examination of the skull is only necessary because large areas are covered with hair. The analyst is simply discovering the true shape of the head, and not looking for bumps. Having identified the group areas, the predominance of one faculty in a group must also be ascertained. One difficulty is the correct locating of separate faculties. This is usually accomplished by reference to the bridge of the nose, the opening of the ear, and the occipital protrusion at the base of the skull. Distances forward and backward or upward must be memorized from a chart of the faculties.

A simple method of delineation is to begin by identifying the temperament. This can usually be done by observation, perhaps supported by general conversation. The American head particularly is likely to be a compound, but one temperament obviously dominates. Contributions from factors indicating other temperamental traits must be evaluated in final judgment. The next step is a broad consideration of the three regions. These will usually agree with the attributes of the dominant temperament, but will clarify the large motivations impelling life. Here again, manual examination may not be necessary unless the hair is excessive or unruly. If the regions should conflict with the temperaments, the degree and direction of this conflict must be weighted and considered.

It would then be proper to advance the delineation by careful examination of the faculty areas. As these begin to tell the story about aptitudes and the availability of coordinated resources, they also help to determine the adjustment of the individual with society and his instinctive reactions to environmental pressures. It will be observed that high development of one faculty group is usually accompanied with less development in other incompatible groups. For example, if the mental faculties in the forebrain are prominent, the domestic faculties at



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the rear of the head may be deficient. Higher intelligence is usually incompatible with destructiveness and acquisitiveness, whereas the religious sentiments may be compatible with the domestic faculties, especially in a woman. The seven groups may be arranged in the order of their prominence, and the elements revealed coordinated into a general statement.

The analyst must then consider the forty-two faculty areas separately, and this usually requires manual examination. He searches within the boundaries of groups for dominant areas, realizing that all human altitudes and abilities result from the combinations of consistent factors. When such consistency is not apparent, excellence or outstanding achievement are unlikely. By degrees, the analyst formulates a pattern in his own mind. He then instinctively seeks to fill in the details by re-examining, if necessary, doubtful or uncertain areas. Having once discovered the person as revealed by factual symbolism, he is in a position to counsel, advise, or suggest.

The total discovery which he makes is a compound of positive and negative factors. He can therefore point out the character, abilities, and debilities indicated by the head. Phrenology is not a predictive art, and cannot be considered related to fortune telling. Its entire purpose is to

acquaint the individual with his developed and undeveloped capacities. Nor does phrenology imply that anyone must live with his character as it is. The recognition of undeveloped faculty areas is a constant invitation to self-improvement. Knowing weaknesses, we can correct them.

Examination of heads at various periods in life indicates that they change to some degree as the result of the systematic development of special faculties. In the young, the head indicates pre-disposition to various employments. Occupations may enlarge faculties, gradually bringing into play those less prominent and helping them to develop. The head, however, usually, remains consistent because most persons follow their inclinations and reject that to which they have an attitude of indifference. Over-developed faculties, which may prove troublesome through excess, are neutralized by the enlargement of compensating faculties. Thus, increase of spirituality will help to neutralize a situation in which the observing faculties are too prominent and abstract reason is deficient. Many phrenologists have held that compatibility between two persons can be ascertained by adequate delineation. There is also a school which declares that in the male, the right half of the head is positive and the left, negative; the reverse being true of the female.

Recognizing positivity as objective strength (the individual's relationship to externals), and negativity as subjective strength (his relationship to internals or himself), unbalance between the right and left areas of the brain assigned to the lame faculties also becomes important.

It should be remembered that the pioneers of phrenology devoted years of study and training to their work, and examined thousands of heads, normal and abnormal, before they attained outstanding proficiency. The amateur, therefore, should not take it for granted that he can master the subject in a few hours. He will certainly lack the coordinating faculty of judgment until long familiarity deepens his insight and sharpens his intuitive ability. He should, for his own protection and the good of others, be appropriately modest and refrain from all excessive or dogmatic conclusions. It is possible, however, for him to arrive at certain helpful generalities which may be useful for all concerned. There are many forms of character analysis, and although none is as yet complete and perfect, all can contribute something to the quest for self-knowledge. If this article creates a desire for further study in this direction, the writings of Gall, Combe, Spurzheim, and Fowler should be consulted.



## PART TWO

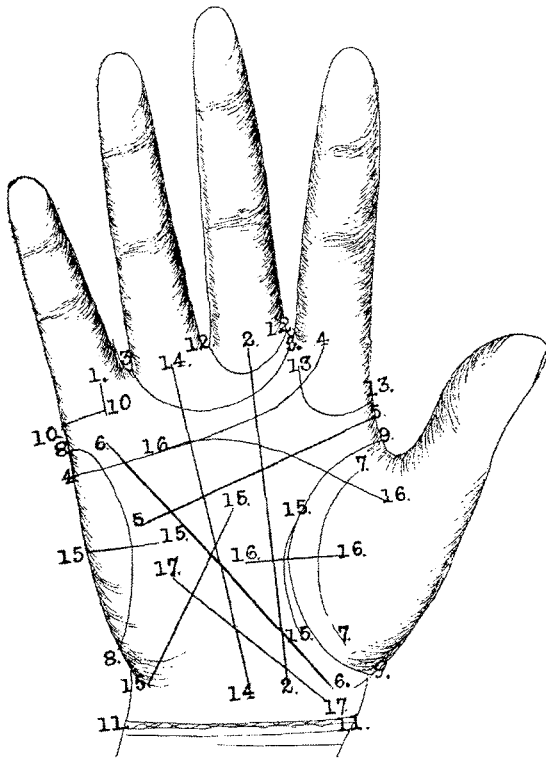
### PALMISTRY

PALMISTRY, or, to use the more formal term, *chiromancy*, is a system of divination based primarily upon a study of the various lines or markings on the human hand, and the subject has been studied from time immemorial. The lines delineated are the flexion-folds of the skin, which, like fingerprints, differ with every individual. The Chinese are believed to have practiced chiromancy for more than five thousand years, and it is referred to as an accepted art in the earliest writings of the Greeks. East Indian palmists have practiced their profession for ages, and the concept of palmistry is said to have originated in pre-historic times. Thus it is impossible to trace the earlier phases of the art, and we must content ourselves with a few general statements. Chiromancy seems to have attained favor in Europe because of its use by the gypsies, and there is some support for the notion that it originated in Asia, moving westward with many other ideas and commodities along the caravan routes. There is scarcely any civilized race or nation where palmistry is not known, or where its devotees have not attained some measure of distinction for their peculiar knowledge.

Interest in palmistry has been sustained by two valid considerations. First, it is one of the simplest methods for delineating character or predicting the fate and fortunes of individuals. Second, opinions on the subject were integrated at an early date into a series of inflexible rules, so that the readings of various chiromancers were consistent. There was no recourse to auguries or omens, no casting of dice or turning of cards, no element of chance to cause doubt or suspicion. The hand markings were clear and unmistakable, and the novice could examine his own hands or those of his associates, observe the differences and similarities, and, by consulting a standard text, arrive at definite conclusions.

Palmistry is subject to the same criticism that has been directed against nearly all prognostic arts. There seems to be no generally acceptable scientific explanation for the basic premise upon which the study is founded. The lines in the hand appear to be caused by the natural requirements of grasping or holding various objects. As man developed increasing sensitivity and his hands became adapted to skillful pursuits, Nature supplied a skin structure appropriately flexible. Of course, the lines are most frequent and consistent in those areas where articulation would naturally require folds in the skin. It is only fair to point out, however, the extraordinary differences in these folds, the texture of the skin, the number of the lines, and the complexity of the lesser attendant markings. I have been able to observe the essential lines in the palm of a gorilla, and although my examination was brief, it sustained the reasonable assumption that the markings would be rudimentary and less developed than in the human hand.





LINES OF THE HAND (FIG. I)

The following lines of the hand are shown and numbered:

- 1) Child Line;
- 2) Fate Line;
- 3) Girdle of Venus;
- 4) Heart Line;
- 5) Head Line;
- 6) Health Line;
- 7) Influence Line;
- 8) Line of Intuition;
- 9) Life Line;
- 10) Marriage Line;
- 11) Bracelets;
- 12) Ring of Saturn;
- 13) Ring of Solomon;
- 14) Sun Line;
- 15) Travel Lines;
- 16) Lines of Venus;
- 17) Line of Emotion

—FROM *A Mirror of Palms*

Many years ago, the celebrated palmist Count Louis Hamon (Cheiro) discussed this phase of the subject with me. He said, in substance, that no conclusive physiological data were available, but that it was his opinion, resulting from a lifetime of research, that the hands had gradually come to be closely associated with the mental processes of the individual. Man uses his hands to express in many ways his desires and attitudes and also to accomplish the fulfillment of the projects with which he is concerned. Perhaps, therefore, a psychological factor is introduced, and the sensitivity of the hands to nerve impulse might result in their bearing special symbolic markings. Even functional processes differ with temperament, causing distinct variations in the flexion-folds.

Count Hamon summarized the problem rather adequately when he noted that provable or improvable, scientific or unscientific, character can be delineated and predictions relating to the future life of the individual can be accurately made. It is inconceivable that highly intelligent nations functioning on elevated cultural platforms could have retained their confidence

in a method of analysis purely speculative and completely non-factual. The final proof would have to be the records kept in connection with palm reading. If these were accurate and proved themselves in due time, this in itself presents a strong scientific case, even though the *modus operandi* may be mysterious.

Like most forms of knowledge or belief, chiromancy has evolved. With the passing of time, until today the readings are more complete and conclusive than they were centuries ago. Careful observation has revealed details anciently unknown. For example, it was long customary to read directly from the hand itself, but experience has proved that it is better to use an impression of the hand taken on paper by means of printing ink or one of the chemical solutions now available. These impressions, when carefully made, reveal numerous small lines invisible to the unaided eye. There is also time and opportunity for more exact measurements and for the thoughtful balancing of related factors. When files of these handprints are kept, with appropriate notations attached thereto, the practitioner gradually accumulates a body of data to which he can refer. The taking of handprints further permits comparison between prints of the same hand taken at different times. It then becomes obvious that the lines of the hand change, but the difference could scarcely be recalled from memory. If the flexures are merely for the convenience of grasping and holding, it is indeed curious that the lines, when changing, should be modified in conformity with the changing mental and emotional attitudes of the individual. If the whole matter is mechanical, why should the Head Line change with one person, the Life Line with another person, and the Fate Line with still another? Also, why should these changes, when read according to an invariable rule, coincide with known alterations in the psychological life of the person?

The study of the hand is usually divided into three major parts. The first is concerned with the size, shape, and texture of the hand, with special emphasis upon the four general types of hands. The second is devoted to what are called the *mounts*, of which there are seven. These are the swellings or *monticuli* which occur in various parts of the palm of the hand, usually separated from each other by the lines, and they differ in relative size with various persons. Efforts have been made to associate the mounts with the planets in astrology. The third deals exclusively with the lines themselves, including the minor markings which are usually composed of groupings of short lines forming patterns such as squares, circles, triangles, or stars. Incidentally, Cheiro believed that delineation by the feet, called *podoscopy* or *pedomancy*, was also possible. In this, he agreed with the Chinese, who have practiced this method for a long time. There is some scientific ground for believing that diseases can be treated by manipulating or pressing upon nerve centers in the hands and feet. This would support the broad contention held by palmists and several other groups of character analysts.

In studying the organic quality of hands, three degrees of refinement are recognized. The first is the elementary hand. The structure is coarse; the skin rather thick; the fingers blunt

and heavy; and the lines few. Frequently this hand is rather large, the palm broad, and those mounts especially associated with the physical propensities well developed. The lines which do exist are clear, deep, and rather broad. The second is the conventional hand, found on persons of traditional or normal attainments in various walks of life. The hand is better shaped, the fingers somewhat longer, the skin finer, and the lines more numerous. The general appearance of the hand is rather square, with the fingers and palm in harmonious proportion to each other. Mounts associated with mental and emotional activities are more prominent, and the numerous factors involved in delineation show greater diversity and indicate more sensitivity, thoughtfulness, and reflection. The third is the hyper-sensitive hand, usually long and slender, the fingers appearing to be of exceptional length. The skin is pale, sometimes giving the impression of semi-transparency. The lines are extremely numerous, pale, and difficult to read, and the palm may be covered with a network of fine lines and markings. Some of the mounts may be exaggerated in size, and there are apt to be a number of the minor symbolic line patterns.

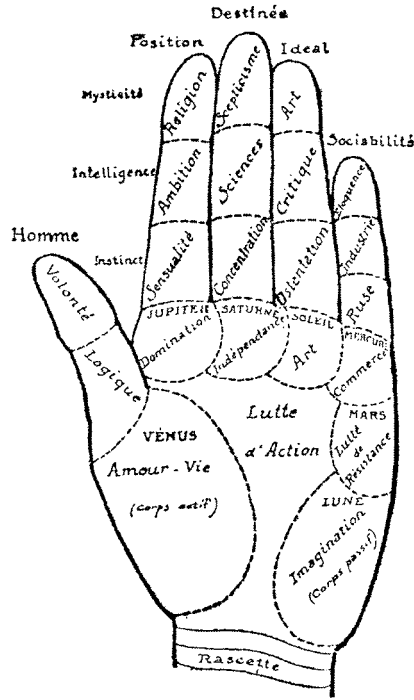
In addition to this classification, four basic groups of hands, identified principally by the tips of the fingers and thumb, are noted. (See Fig. III). When the ends of the fingers are rounded, but conspicuously blunt, (III-A), and the rest of the structure conforms, we have the physical type of hand. If the fingers are rounded, but the last phalange is somewhat conical, (III-B), decreasing in width gradually to the tip, we have the mental-emotional hand, indicating moderate creativity and adjustability. The palm is usually narrower, but still gives a sense of modified squareness. Where the ends of the fingers give the impression of being square, (III-C), we have what is called the spatulate hand, associated with the vital principle, especially if this is sustained by the entire hand giving a squarish impression. In cases where the fingers are exceedingly slender and very pointed, (III-D). We have what is called the psychic hand, and the testimony of the fingers is generally supported by a slender hand with numerous lines. In addition to these four types, many palmists recognize what they call the "typical American or Anglo-Saxon hand." This is a composite of the vital and mental-emotional types, some fingers being spatulate or square, and others moderately rounded. Such fingers are usually found on a square hand of good organic quality.

The four fingers, beginning with the index finger and continuing across the hand away from the thumb, were anciently assigned to the four planets: Jupiter ♃, Saturn ♄, Sun ☉, and Mercury ☿, as shown in Fig III. (The ancients included the sun among the planets.) Thus, the first finger relates to judgment, authority, and the higher mind; the second, and usually longest, to fate, destiny, and the ultimate termination of enterprises; the third finger to fame, fortune, and prestige; and the little finger, to self-expression, versatility, and literary powers. Special markings upon these fingers, their relative lengths, and their tendency to curve toward each other, all have special significance. The spaces between them when they are extended naturally

THE MOUNTS OF THE HAND (FIG. II)

*Although the text is in French, the meaning is clear. This Figure gives the key-words for the phalanges of the fingers and thumb*

—FROM *Ce Que Revele La Main*



should also be noted. When the knuckles are smooth and small, the individual is impulsive and versatile. When the knuckles are enlarged (and this is not due to some ailment), the philosophic and reflective aspects of the temperament are increased. If, when the hand is spread as far as possible, the ends of the fingers tip backwards, the nature is more free and inclined to extravagance. If the fingers cannot be extended fully, but have a tendency to curve inward, the temperament is less open, more fixed in its ways, inclined to be possessive and secretive.

The thumb in general signifies will-power, self-control, or self-indulgence. If, when the hand is spread, the thumb forms a right-angle with the edge of the hand, there is strong independence. If it has a tendency to cling to the hand, there is less individuality. If the base of the thumb and the mount located there are exceedingly full, the physical propensities dominate. If the middle phalange of the thumb is highly developed, and shows a waist or narrowing in the center, the mind is keen, the judgment good, and the nature tolerant. If the last phalange of the thumb is remarkably long, the will-power is very strong, individuality may be excessive, and the tendency to dominate others is marked. When the last phalange of the thumb is exaggerated, thick, or broad, out of proportion with the rest of the hand, and reminiscent of a heavy knob, there is danger of criminal tendencies and violence. This, of course, only if the

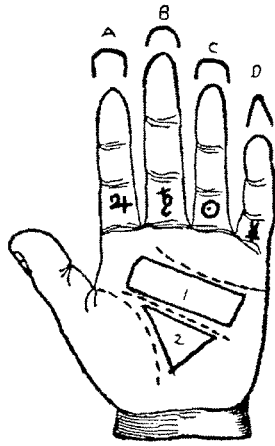


FIG. III

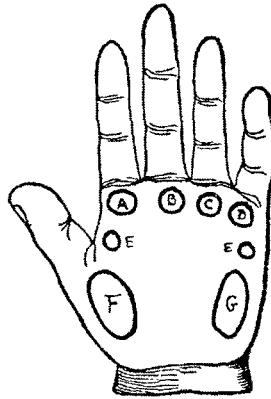


FIG. IV

rest of the hand supports the testimony. A short thumb lacks aggressiveness, and if the end tips backwards, the person may be improvident. The fingernails will be discussed later.

The seven mounts are distributed about the palm of the hand as indicated in Fig IV. The large mount at the base of the thumb is called the *Mount of Venus* (IV-F), and that on the opposite side of the hand, running along; the outside of the palm, is the *Mount of the Moon* (IV-G). Some palmists recognize two Mounts of Mars, one located above the Mount of Venus, and the other above the Mount of the Moon (IV-E). The other mounts are at the base of the fingers and are identified by the same planetary names as the fingers. Thus, die mount at the base of the index finger is called Jupiter (IV-A), at the base of the second finger, Saturn (IV-B), at the base of the third finger, the Sun (IV-C), and at the base of the fourth finger, Mercury (IV-D). The large central plane of the hand, which appears somewhat depressed because it is surrounded by the mounts, is called the *Plane of Mars*, or the *Plane of Life Action*. Each of the phalanges of the fingers is also recognized as a minor mount. These can be studied from the general charts accompanying this article.

The mounts are important not only according to their degree of size, but also because those under the fingers especially may shift slightly in location. Also, the principal lines of the hand may rise or end in relation to these mounts, and the minor markings (stars, squares, and so forth) are read differently according to the mounts on which they appear. The Mount of Venus is associated with passions and appetites; the Mount of the Moon, with imagination and idealism; the Mount of Mars, with activity and intensity; the Mount of Jupiter, with honor; Saturn, with duty or responsibility; the Sun, with brilliance and recognition; and Mercury, with versatility and self-expression. If the mounts are low or appear to be absent, the quality which they

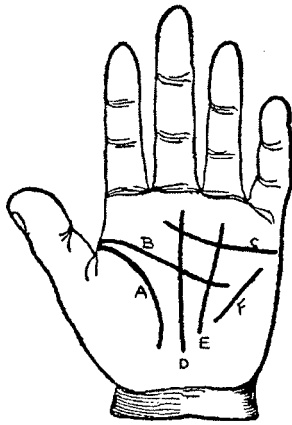


FIG. V

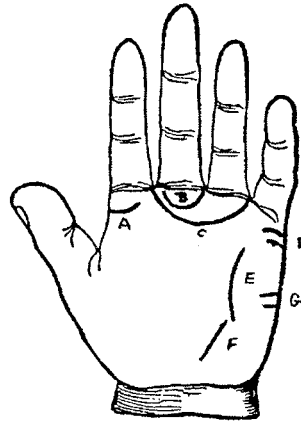


FIG. VI

represent is diminished or lacking. If one is abnormally high, it becomes a dominant pressure-factor in the life of the individual.

Generally speaking, the three primary lines are the Line of Life, the Line of Head, and the Line of Heart (see Fig. V). With one modification, these are present on the most rudimentary hands. The exception is that occasionally the Lines of Head and Heart, which are approximately parallel, may appear as one line. As will be seen from Fig. V, the Line of Life (V-A) arises in the inside of the palm at the edge of the hand and descends in an arc circling the large mount at the base of the thumb. The Line of Head (V-B) arises near or with the Line of Life, and extends across the hand, usually sloping slightly downward and ending at the upper part of the Mount of the Moon. The Line of Heart (V-C) arises at the outside of the hand, below the Mount of Mercury, and crosses above the Line of Head, usually sloping slightly upward, terminating on the Mount of Jupiter or between this mount and the Mount of Saturn. These lines are usually well marked and not difficult to locate once they have been identified on a chart or diagram.

The next most important line is the Line of Fate (V-D). In some hands, this is very strong; in others, only a trace may be found. This line arises near the base of the palm between the Mounts of Venus and the Moon, and ascends normally upward to end on or near the Mount of Saturn. When strong, it intensifies career or dedication to a primary objective in life. Usually, however, it represents a particular or peculiar kind of destiny, as success in ordinary activities may be attained when this line is deficient or even entirely missing. The Line of the Sun, or Fame (V-E), arises also at the base of the hand, near the Fate Line, but slants upward toward the Mount of the Sun. This line is usually represented only by short sections or fragments. An

oblique line arising either near the Sun or the Fate Line, and extending slightly upward toward the outside edge of the palm, is called the Health Line (V-F), or the Line of the Liver, and its total absence is considered an asset. The stronger it is, the greater the health complications.

In addition to these, there are several small lines which have special meaning. (See Fig. VI). The ones arising on the outside of the palm between the Heart Line and the base of the little finger, and extending but a short distance, are called Marriage Lines (VI-D). This heading also includes intense emotional attachments on a romantic level. There are often two or more of these lines, and if they are equal or nearly so, they indicate by their number the probabilities of multiple marriages. If, however, the area is filled with a mass of small broken lines, there may be no marriage. According to some palmists, very tiny vertical lines falling from the Marriage Line indicates children. This, however, has never been completely proved. A line similar to the Marriage Line, arising on the inside of the palm between the Head Line and the base of the first finger, is called the Ring of Solomon (VI-A). It is uncommon to find this strongly marked, and when present it is associated with grandiose schemes and projects. A line encircling the base of the second finger is called the Ring of Saturn (VI-B), and emphasizes interest in esoteric and philosophic matters.

A line, usually composed of two or three parts, arising between the first and second fingers and curving to end under the space between the third and fourth fingers, is called the Girdle of Venus (VI-C), and when complete, tends to cause the person to be over-romantic or promiscuous. The pattern is not uncommon, but the Girdle of Venus is seldom found complete. When incomplete, its testimony is markedly reduced. Small lines arising on the outside of the hand and extending into the Mount of the Moon, have been called Travel Lines (VI-G), indicating wanderlust and numerous journeys. Many small diagonal lines on the Mount of Venus, or a grill of cross-lines in the area, indicate nervous tension or patterns of emotional disturbance. A line dividing the Mount of the Moon from the central hollow of the hand is called the Line of Intuition (VI-E), and a line paralleling the Health Line, usually near the base of the hand, is called the Line of Emotion (VI-F), and bears upon self-control. There are also what are called the *Bracelets*. These are bands of small lines, linked together like chains, on the inside of the wrist where it joins the base of the hand. Each of these bracelets is believed to indicate twenty-five years of life. The usual number is three, but occasionally four will be found.

In addition to the factors already considered, mention should be made of the fingernails. The principal types are indicated on Fig. VII. A broad, deep, curved nail (VII-1) indicates sensitivity in the throat and bronchial areas. A very slender, almond-shaped nail (VII-2) signifies weakness of the lungs and general delicacy. A broad, shallow nail (VII-3) shows affliction to the heart and an inclination to circulatory difficulties. A triangular-shaped nail, narrow at the base (VI-4), inclines toward afflictions of the nervous system. If the moons at the base of the nail are not visible, the vitality is not good; and horizontal ridges across the nail show a recent

period of physical or psychological crisis.

The minor markings which affect the lines and mounts are also indicated on Fig. VII. It should be noted that their placement in the illustration is for diagrammatic purposes only, and not according to the areas in which they may occur. The island (VII-A) occurs on major lines and signifies loss, sickness, or reverses, according to its location. The star (VII-B) is usually fortunate, but sometimes indicates unusual pressure of fate or circumstances adding to responsibilities. The square (VII-C) is nearly always a sign of protection, and is especially helpful if it encloses a break in a major line. The cross (VII-D) is usually unfavorable, indicating "a cross to bear," except when it occurs in the great quadrangle (described in the next paragraph), where it may represent mystical dedication. A spot (VII-E) on a line or mount shows temporary difficulties; and when on the Life Line, illness. The triangle (VII-F) brings calmness, method, continuity, and order to the area or line with which it is associated. The circle (VII-G) is fortunate only on the Mount of the Sun. Otherwise it indicates danger or limitation. The grill (VII-H) stands for obstruction in the area in which it is placed.

For the Plane of Mars, we must turn back to Fig. III. The central part of the palm is the field of life action—the battle-field of the human struggle. It is usually divided into two parts. The upper part is called the Quadrangle (III-1) and is the space bounded above and below by the Lines of Heart and Head. If the Quadrangle is clear and well shaped, it indicates mental honesty and loyalty. If it is unusually narrow, the mental attitude is narrowed and may be religiously intolerant. If it is too wide, broad-mindedness may cease to be a virtue, through lack of depth and organization. If the Quadrangle narrows too much in the center, this is considered a sign of bigotry. The Triangle (III-2) is formed by the Life, Head, and Health Lines. If the Health Line is missing, this boundary is hypothetical. Although rarely equilateral, the Triangle should be harmoniously proportioned. If it is clear and well shaped, it signifies generosity and sincerity.

If the angles are too acute or obtuse, or the Triangle is distinctly deformed, the person is hyper-sensitive and self-centered. Minor markings in these two fields accentuate the tendencies which they indicate.

### DELINEATION

The reading of the hand naturally begins with a general estimation of shape and quality, taking into consideration the basic types of hands, the length of the fingers, and all related phases. It is usual to read the right hand as indicating the personal attainments of the individual, and the left hand for his inherited tendencies and potentials. Some have said that the left hand represents natural endowments, and the right hand, the use made by the individual of these available resources. If the person is strongly left-handed—that is, if he writes with his left hand—then many palmists reverse the reading, considering the left hand as signifying the attainments of the person. Obviously, indications present on both hands are held to be more





FIG. VII

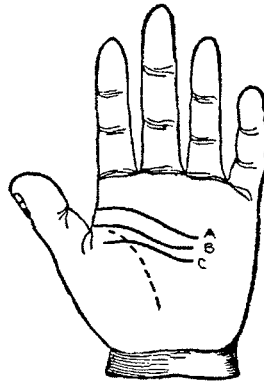


FIG. VIII

certain than those which appear only on one hand. In the right-handed individual, it is usual to find this hand somewhat more highly developed, indicating that most people do advance beyond their hereditary allotments.

In delineating character and events from the palm, each major line must be analyzed to determine its origin and termination, the course which it follows, and its depth and clarity. Time measurement is also an important factor in delineation. The significance of the origin and termination of lines can best be studied from the Head, Heart, and Fate Lines, while the problem of time measurement is most clearly illustrated by the Life, Fate, and Marriage Lines. The significance of depth, clarity, and the course of lines will be briefly taken up in relation to the major lines.

### ORIGIN AND TERMINATION OF LINES

In general, major lines may originate in various ways. They may arise in each other or together—except the Heart Line—or they may have separate origins, or they may arise inside each other and escape by cutting through. Each of these types of origins has a special significance for the activities associated with particular lines. *Tassles*, or a group of small lines, may appear at either end of any line. At the beginning of lines, tassels usually represent uncertainty, confusion, or conflict in early life. When lines end in tassels, the breaking up of purposes or enterprises and loss of vitality and intensity are indicated. Forked lines represent divided situations, either at the beginning or ending of a career. These are not necessarily bad signs, but may mark changes in courses of action.

In Fig. VIII, we observe three points of origin for the Head Line, which begins on the inside

of the palm near the thumb. This line may originate under the Mount of Jupiter above the Life Line (VIII-A), indicating strong individuality and independence of mind; it may originate with the Life Line (VIII-B), signifying greater sensitivity and less independence; it may also arise within the Life Line (VIII-C), which tends to indicate conflict and uncertainty in the temperament. If the point of origin is confused or broken, this shows sickness in early life.

The Head Line slopes toward its termination in three general directions, as indicated on Fig. IX. It may cross the hand toward the outside or *percussion* of the hand in almost a straight course, as *A*. This signifies a strongly factual mind, practical and observing, though perhaps materialistic. It may slope gently onto the upper part of the Mount of the Moon, as *B*, which means a greater degree of imagination and strongly artistic faculties and powers. Again, it may slope steeply onto the lower part of the Mount of the Moon, as *C*, where it signifies an over-imaginative temperament subject to self-delusions, melancholy, and hysteria. If it slopes still more steeply, the neurotic indications are intensified.

Fig. X tells the story of the Heart Line. The purpose is not to indicate forks in the line, but the direction in which it may turn and the area where it may terminate. The letter *A* shows the Heart Line curving up to the Mount of Jupiter. This indicates strong, sincere, and honorable affection, fidelity, and a generally fortunate emotional life. If the Heart Line curves upward and terminates between the first and second fingers, as *B*, the emotions are more calm and the person is sincere, but not especially demonstrative. When the Heart Line curves upward and ends on the Mount of Saturn as *C*, the emotions are more selfish and physical, and there is less consideration for the feelings and privileges of those with whom we become emotionally involved. The Heart Line is the one most frequently found chained or with numerous small lines branching off from it, or with breaks and islands. Such circumstances indicate that the individual's emotional life is disturbed and beset with tensions and pressures. Breaks or lines cutting through the Heart Line show particular crises according to the time measurement of the line.

The general distribution of the Fate Line is indicated on Fig. XI. It arises at the base of the hand, usually at one of three points. If it arises within the Life Line (XI-A), the person is over-influenced by family or circumstances in early life, and does not escape into an individual existence until the Fate Line breaks through the Life Line at the age indicated by the time measure. The Fate Line may begin with the Life Line (XI-B), which usually shows attainment through personal merit and self-determination. If it remains involved with the Life Line, the point of final separation indicates the beginning of personal career. If the Fate Line begins outside of the Life Line, at *C* or even further separated, and close to the Mount of the Moon, the person receives greater assistance from others and enjoys fortunate opportunities in life.

In studying the Fate Line and the Sun Line, there are often unusual difficulties in identifying short fragments. The best way is to imagine, in the case of the Fate Line, a vertical zone the

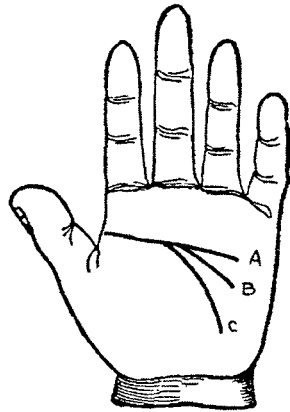


FIG. IX

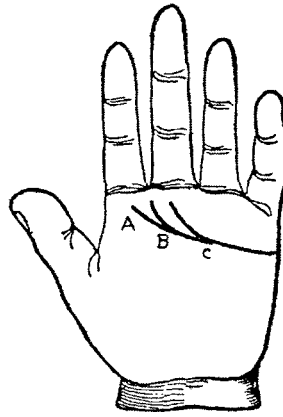


FIG. X

width of the base of the second finger and extending down the hand toward the wrist, passing close to the end of the Life Line. If no Fate Line can be immediately detected, small vertical lines within this area are probably parts of the Fate Line. In the case of the Sun Line, a similar zone may be established from the base of the third finger.

The terminations of the Fate Line may be indicated by the line itself or a principal fork. If it verges toward the Mount of Jupiter (XI-1), there is unusual distinction associated with career. If it ends directly under the second finger, on the Mount of Saturn, (XI-2), the life is marked by consistent and dedicated attainment. If it verges toward the Mount of the Sun (XI-3), fame or unusual recognition involving popular acclaim may come late in life.

In Fig. XII, we indicate further ramifications of the Fate Line. *A* shows a trace of the Fate Line clinging to the Line of Life. In this case a promising career failed to materialize because of early responsibilities, obligations, or limitations. In the case of *B*, the Fate Line extends upward and terminates at the Head Line. Here the mental attitude led to the failure of the career to fulfill its expectancy. In *C*, the Fate Line continues above the Head Line, but ends at the Heart Line. Here emotional attachment, stress, or attitudes, blocked the career. Obviously, the Fate Line may begin only with the Head Line and extend upward, or begin only with the Heart Line. All these indications time the periods in life in which outstanding attainment may be expected. A confused, broken, or chained Fate Line gravitates against the one-pointedness or principal direction of endeavor. Double Fate Lines at some point along the length of the line indicate two or more careers carried at the same time.

#### TIME MEASUREMENT

Dating events in palmistry is always a matter of approximation. The beginning of a line, or the point where it arises, always corresponds with the time of birth, and the end of a line, or

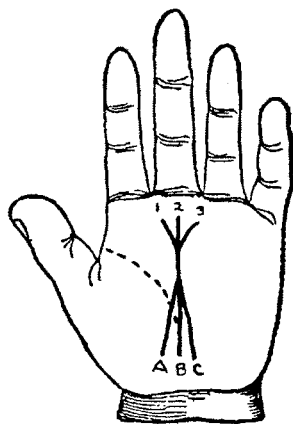


FIG. XI

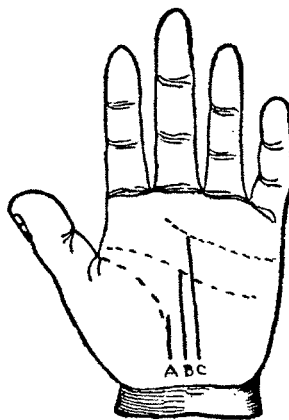


FIG. XII

of its principal branch—whichever be the longer—the probable termination of life or of the circumstances relating to the line. It is assumed, therefore, that the normal length of a line will represent from 70 to 80 years. As the lines differ naturally in length, each must be calculated separately. Some assume that an abnormally short line would represent a reduced span of activity, and this is particularly true of the Life Line. The length of life is figured from a hypothetical norm when it is unusually short. Fig. XIII shows the Life Line, *A*, marked with approximate time measurements. This line arises on the inside of the palm above the thumb and extends downward, circling the Mount of Venus. A Life Line reaching well down toward the wrist and curving around the ball of the thumb indicates an expectancy of from 75 to 80 years. If it is abnormally long, continuing to the edge of the hand, phenomenal length of life may be implied. From Fig. XIII, the date markings on the Life Line should be reasonably clear.

The Fate Line, when present, supplies a valuable key to calculating the dates of events. In a normal hand, the point where the Fate Line crosses the Head Line may be considered as approximately the 40th year of life; where it crosses the Heart Line, about the 55th year of life. The same applies to the Sun Line. For the Head and Heart Lines, one half of their total length usually represents the midpoint in life—the 35th to 40th year. Thus, if the Head Line is 3 inches long, 1 ½ inches would indicate one half of the period of mental activity. These measurements are important because breaks may occur at various places, islands may be found, stars or crosses noted, or short lines may cross the major lines indicating some variation in the expectancies of the lines.

In calculating the Marriage Lines, the space between the beginning of the Heart Line and the small creases at the base of the little finger is equivalent to the length of life. The calcula-

tion is made upward from the Heart Line. A Marriage Line close to the Heart Line therefore indicates an early marriage; a Marriage Line about the center of this space, a marriage in middle life (from the 30th to the 40th year); while a Marriage Line nearer to the base of the little finger usually signifies a marriage after 40. Some palmists say that if the Marriage Line or Lines consistently turn upward on the Mount of Mercury, the person may not marry at all. If the principal Marriage Line or Lines turn downward, then the person will survive the marriage partner. Short lines may not always indicate marriages, but powerful emotional attachments. The small Children Lines falling from or cutting through the Marriage Line are extremely difficult to read. Cheiro told me that there is no way to distinguish between one's own children or other children who come into the family through adoption or with whom the person may develop strong emotional or responsibility relationships. Nor does the total absence of Children Lines apparently indicate that there can be no children. Further research on this problem is indicated.

#### QUALITY, DEPTH, AND CLARITY OF LINES

Having examined the lines, attention should then be directed to the quality of the lines and how they are constructed. Lines wavy or uncertain, or composed of interlinking short fragments, detract from the positive promises of the line. Confusion on the Life Line increases the danger of illness, and if the entire line is involved, bears witness to a delicate constitution. To promise good health and freedom from serious disease and accident, the Life Line should be deep, clear, and without many lines forking from it or breaking through it. With a highly nervous person, or one extremely sensitive, the lines are less clearly marked, but the Life Line should be prominent in comparison to lesser lines and markings. Fig XIV shows a broken Life Line (*A*) with an overlapping at approximately 35 years of age. In this case, support is given in the secondary Life Line (XIV-B) which may preserve the person from what might otherwise be a very critical circumstance. The danger of the break would be considerably mitigated if a small line, like *C*, connected the broken parts or if the break were enclosed within a square. Fig. XIV also shows confusion (*D*) at the beginning of the Life Line, which testifies to sickness or delicacy in early life.

Confusion on the Head Line subtracts from clarity of thinking, makes decision more difficult, may injure the memory and cause the person to be over-influenced by the thinking of others. Confusion on the Heart Line, where it is most common, bespeaks emotional turmoil, romantic disappointments, disillusionments, and the danger of developing neurotic attitudes. On the Fate Line, such confusion interferes with career, and on the Sun Line, with recognition. For the Health Line, however, it is better that this line be broken if present at all, as a continuous Health Line usually stands for a continuous health problem.

Breaks on the Life or Head Line are danger-marks which should be specially noted. Here the individual may find it important to anticipate unhappy events. If the break is on the Life Line,

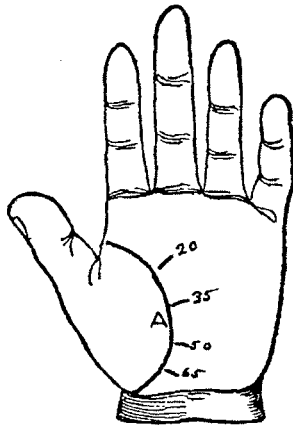


FIG. XIII

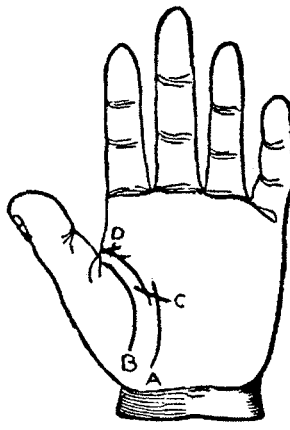


FIG. XIV

every effort should be made to guard the health during the difficult period. Symptoms should not be neglected, dangerous activities should be curtailed, and habits or practices detrimental to health should be corrected. If this is done, protective lines may appear at almost any period in life. Breaks on the Head Line may represent danger of physical injury to the head, mental breakdowns, or psychological ailments affecting the mind. Here again, the individual, by reorganizing his mental life prior to the dangerous time, may weather a storm that might otherwise be his undoing. If he makes the necessary adjustments, fine but valuable lines may appear to mend or cross the break and promise that the dangerous period may be successfully met.

It is evident that the subject of palmistry cannot be completely covered in a brief article. If this outline stimulates interest, the student should secure one of the standard texts and continue his researches. He will find that various authors differ in details of delineation, and experience must determine accuracy. For the most part, however, this article follows the approved concepts of outstanding modern experts. A very practical and comprehensive work on palmistry is Cheiro's *Language of the Hand*, first published in 1897, which has now passed through more than sixteen editions. This book contains the impressions of many unusual hands for study, including Mark Twain, Swami Vivekananda, Madame Melba, and Sir Arthur Sullivan. Another excellent text is *The Study of Palmistry for Professional Purposes*, by Comte C. de Saint-Germain, of the University of France. This book contains 1250 illustrations, with examples of almost every combination that can be found in the hand.





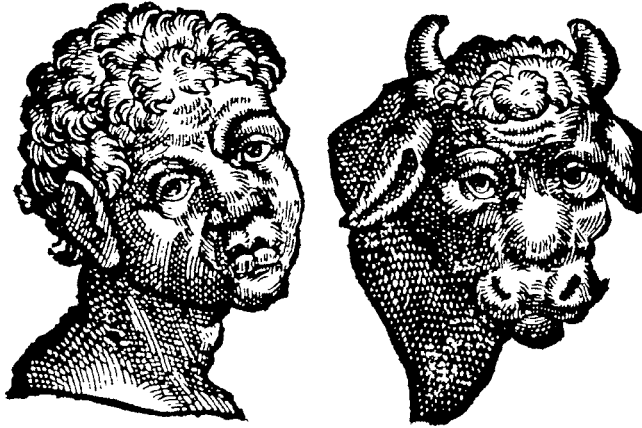
—FROM Lavater's *Physiognomy*

### PART THREE

## PHYSIOGNOMY

Under the general term *physiognomy* (variously spelled in early writings), are gathered the numerous opinions of the ancients relating to a science or art of character analysis by which the face is considered an index to disposition, character, and temperament. There is historical evidence to indicate that the concept of physiognomy is derived from remote antiquity, and its original inventors or discoverers are unknown. It was practiced not only among Western nations, but among Oriental peoples, and it still enjoys considerable reputation in Asiatic countries. The earliest references to the subject are informal, and are to be found in literary and poetic works. They indicate, however, considerable acquaintance with the basic ideas of the art. It is also obvious that descriptions of persons living at remote times have been influenced by physiognomy, and appearances have been created for them appropriate to the temperaments for which they are remembered. In his work on physiognomy, Joannis Taisnier reproduces heads of St. Peter and St. Paul, based upon the characteristics associated with them in the New Testament.

Physiognomists have found considerable support for their beliefs in the Holy Scriptures, especially in the line in Proverbs 15:13, "A merry heart maketh a cheerful countenance." Acquaintance with both palmistry and physiognomy is evident in the writings of Juvenal. Certain lines of Homer suggest a direct effort to associate appearance with temperament,



THE MAN WHO LOOKS LIKE THE BULL

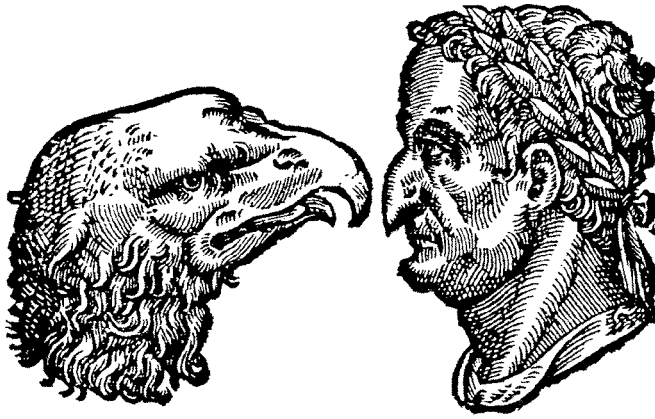
—FROM Porta, *De Humana Physiognomonia*

and Lucian makes use of similar devices, especially in describing persons of evil or ridiculous natures. Even Lord Bacon was not opposed to the acceptance of certain parallels between the disposition of the mind and the lineaments of the body. Although generally restricted to the face, physiognomy is often extended to include the proportions of the body, posture, and related matters.

The first organized work on physiognomy in general is attributed to Aristotle. He probably did not invent the ideas which he set forth, but derived them from prevailing beliefs and practices. He hit upon the happy device of comparing the human features with those of animals, birds, fishes, and reptiles. A naturally thoughtful and cautious man, and a skilled observationalist, Aristotle bestowed dignity and importance to his conclusions, and most subsequent writers are indebted to his findings. The importance of Aristotle in the rise of Western learning, and the high veneration in which his name was held during the Scholastic period, caused physiognomy to enjoy a high measure of respectability throughout the Middle Ages. In 18th-century England, however, the art suffered its greatest humiliation, for by an act of Parliament, physiognomists were declared to be vagabonds subject to public whipping and imprisonment.

Arabian authors, especially Avicenna, attempted to link physiognomy with the practice of medicine, and even such distinguished Churchmen as Albertus Magnus deemed it worthy of scientific analysis. The 16th and 17th centuries were the golden age of the art, and nearly all courageous scholars had something to say bearing upon this form of character analysis. The general tendency was for physiognomy to drift into association with palmistry and astrology.





THE MARKS OF THE EAGLE ON THE HUMAN FACE

—FROM PORTA, *De Humana Physiognomonia*

Richard Saunders, whose name Benjamin Franklin borrowed for his *Poor Richard's Almanac*, went so far as to declare that every physician should understand physiognomy, through knowledge of which he could come to know the mental and emotional states of his patients. The classical Chinese physician was of the same opinion. Of the 17th-century physiognomists, we may mention John Indagine, Lucius Gauricus, Jerome Cardan, Joannis Taisnier, and Giambattista della Porta, all of whose works have been used in connection with this article. Examination indicates very little originality among these writers. They followed the traditional pattern established by Aristotle, and often copied their crude woodcut illustrations from each other. Saunders tied physiognomy closely to the study of moles on various parts of the face and body, and apparently did considerable personal research.

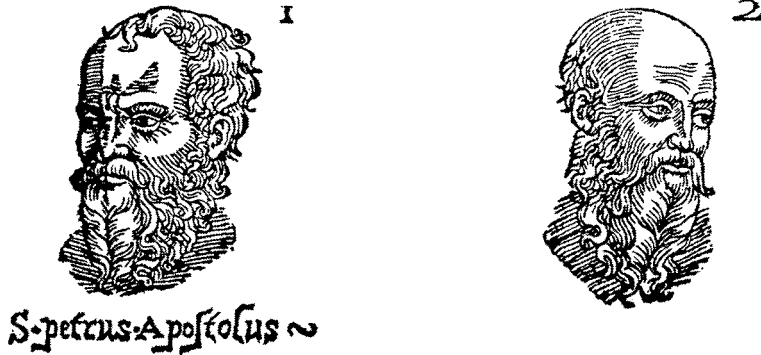
By the 18th century, what has been called the “new approach to learning” resulted in a general decline of scholarly interest in character analysis and divination in general. The outstanding name is John Kasper Lavater (1741-1801). He departed from nearly all of the older traditional writings, and devoted himself to the personal examination of innumerable faces and heads, developing what he regarded as the first scientific approach based upon direct observation and experience. Lavater's writings have been criticized for lack of order and for failure to set forth an adequate scientific foundation. There can be no doubt, however, that he was a brilliant exponent of his subject, and his magnificent volumes, beautifully illustrated with fine engravings, are still in considerable demand. There is much to indicate that modern psychological research will ultimately discover Lavater, whose labors parallel the findings of many modern analysts. Later, Sir Charles Bell and Dr. Cross attempted to associate physi-

ognomy with physiological principles, and their findings were of interest to Herbert Spencer and Charles Darwin. Altogether, we may say that physiognomy has had a strange and erratic history, passing through periods of high approval and utter condemnation. Like most ancient subjects, however, it undoubtedly has a degree of validity. Its findings, perhaps reorganized and restated, may still prove of practical value in man's eternal search for greater understanding of himself.

Physiognomy is now generally considered under several headings. The first is *artistic*, where it has long been useful in delineating the disposition or type of a person in painting, sculpturing, drawing, and etching. The artist, desiring to convey a certain impression, does so by exaggerating facial characteristics. Second is the association of physiognomy with disease, particularly with pain and the distortion of features or discoloration of complexion as the result of certain ailments. In ethnology and anthropology, work has been done on the physiognomy of racial and national types, and the descent of appearance through family. The effort to distinguish the facial characteristics of criminals has been treated at some length by such men as Lombroso and Havelock Ellis. It therefore cannot be said that the subject is without scientific interest or informed exponents. It suffers mostly from the general misunderstanding arising from prejudice and lack of thoughtful research. All students of physiognomy are well aware that successful character analysis is not possible without adequate training and experience, and that a mere superficial examination of faces by the uninformed cannot result in a correct interpretation. If such were not the case, the art would be so obvious and universally accepted that it would require neither defense nor study.

John Evelyn, the well-known English diarist, had a rather unusual approach to physiognomy. He issued a book, entitled *Numismata* (1697), dealing with rare coins and medals. Most of these were adorned with portraits of celebrated persons, and Evelyn felt himself impelled to analyze the characteristics of the great and the famous from these likenesses, which were often contemporary and probably accurate, though perhaps somewhat glamorized. Evelyn therefore appended these analytical studies to his *Numismata*, resulting in a somewhat different treatment of the then familiar theme.

Physiognomy takes into consideration the general shape of the face and, to some degree, of the head. Facial structure is divided into three basic types, and the study then advances to the problem of skin texture, unusual marks and blemishes, and irregularities of the bones of the face and jaw. The face is then divided horizontally into four zones or areas, the lowest extending from the point of the chin to the bottom of the nose; the second from the bottom of the nose to the bridge of the nose; the third from the bridge of the nose to the hairline; and the fourth from the hairline to the crown of the head. The next group of measurements deals with what is called the Line of Incident, a hypothetical vertical line from the point of the chin to the most protruding part of the forehead, when the face is considered in profile. This line



IDEALISTIC HEADS OF ST. PETER AND ST. PAUL  
ACCORDING TO THE RULES OF PHYSIOGNOMY

—FROM Taisnier

may be vertical, or it may slant inward or outward, depending upon the contour of the chin and forehead.

The next group of factors consists of what the ancients called the principal parts of the face; namely, the eyes, the nose, the mouth, the chin, the ears, the forehead, and the hair. Each is considered not only in itself, but in relation to the total face. Next in importance are unusual lines or furrows, of which the most typical are those descending from the corners of the mouth, the sides of the nose, or running horizontally across the forehead. Cardan and Saunders were especially concerned with forehead lines. They identified seven, and associated them with the planets. Other conditioning factors are the hairline, and the way it retires in older years, moles on various parts of the face, the growth of mustache or beard, blotches on the skin, and even scars and temporary abrasions. Scars on various parts of the face, eruptions of the skin, blemishes and disfigurements, and broken noses, are accepted as keys to planetary rulerships in the nativity of the individual.

### THE THREE BASIC TYPES

A certain amount of basic judgment is necessary in differentiating the basic types of human beings. Not only the face and head, but the general structure of the body, the hands, and the total impression conveyed, must be considered. In the *first*, or elementary, type, the organic quality is not high. Development is rudimentary. The features are not clearly chiseled. There is notable asymmetry. The body gives the impression of strength rather than fineness. The voice is not melodious, co-ordination is not rapid, and reaction to esthetic stimuli is poor. Altogether, the individual conveys the impression of force or a brutish kind of power. By training, many degrees of skill are possible, but the mental activity appears to be subservient to bodily

purposes.

In the *second* type, we find the degree of organic and structural development which constitutes the norm. The person is obviously capable of mental-emotional activity, and his attitudes may be described as average. The organic quality is better. The features, though perhaps not harmonious, are more symmetrical and indicate strength of character. There is control of the body, continuity of purpose, some fastidiousness in appearance, and a business-like or efficient impression is conveyed. Persons of this type are found in both the business and professional spheres, and can be reasonably successful in almost any undertaking.

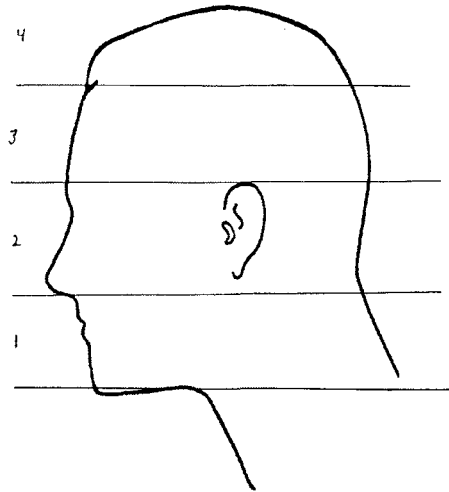
The *third* type gives the impression of extreme sensitivity. The body is obviously merely an instrument of some creative purpose, and there is frequently an appearance of physical weakness. The health may not be robust, and there is indifference to environmental circumstances. The texture of the face is fine, the features sensitive and well formed, the pores of the skin small, the hair fine, and the manner alert.

Size of the body cannot be depended upon for judgment, nor must a person be handsome to have superior endowments. Occasionally a heavy-featured person may prove to be highly idealistic or creative. When such is the case, however, the true facts become apparent through deeper analysis. As delineation proceeds, each previous conclusion must be checked and reconsidered in the light of new evidence. Every rule has apparent exceptions, but these are reconciled by experience. All we are attempting to do at the moment is to discover an average, and learn to recognize what is below and what is above the average. We must remember that organic quality determines, to considerable measure, the power available for the activation of the mental-emotional resources of the person, and that it tells us the level on which this activation will most probably take place. We then have a useful foundation on which to build a more complete judgment.

The organic quality equation deals with the relationship between the psychic entity and the body which it inhabits. It is assumed that this entity must gradually conquer the body in order to release its own spiritual potential. Thus the power of the soul is said to refine the body, causing it to become more responsive and receptive, and giving it greater ability to express the subtle influences of the psychic life. If organic quality is not adequate, it indicates that the soul has not accomplished its own liberation, and is therefore limited or restricted. Under such conditions, the more powerful rudimentary impulses break through, but the overtones and the creative and intuitive faculties have less expression.

#### THE FOUR ZONES OF THE FACE

The division of the face into four horizontal bands or zones will be clear from the accompanying illustration [OPPOSITE]. These zones are associated with the four temperaments in the following order: 1) *Physical*; 2) *Vital*; 3) *Emotional-mental*; 4) *Spiritual*. Thus, unusual development in the first zone, particularly a strongly aggressive chin, wide or heavy jaws,



and thick neck, indicate a physical temperament, unless this is strongly over-balanced by other testimonies. In zone 2, a strong nose with reasonably wide nostrils, high cheek bones, a well-shaped ear, and breadth of the face, emphasize the vital temperament. The mental and emotional propensities are included in zone 3, where the height, breadth, and contour of the forehead must be studied. The width of the head in this area, and the development at the back of the head in this zone, supply useful testimony. The fourth zone extends from the point of the normal hairline to the crown of the head. In most cases, it is not as wide as the other three, but where it is extremely prominent, especially frontally, it indicates the development of the higher rational faculties, creativity, imagination, and veneration. If this zone is unusually narrow, these faculties will be less active, and the person less responsive to inspirational and intuitional powers.

These zones must also be examined from the front of the face, since a protruding chin may be narrow, or a high forehead lacking breadth to support its elevation. Narrowness always restricts in some way, according to the nature of the zone where it is found. Thus narrow nostrils and low cheek bones affect vitality in the sense of initiative and dynamic, and a narrow forehead denies a general mental expansiveness, resulting in specialization or restriction of viewpoint. It will be noted also that the mouth is located in the first zone, and all the other features of the face in the vital zone. The eyes are located near the boundary which divides the second and third zones, with the result that the eyebrows extend into zone 3.

In analysis, it is considered fortunate if zones 1, 2, and 3 are approximately the same width, and zone 4 is about one third less than the other zones. This would indicate a balanced tem-

perament. If the lower zone is the widest, the appetites and physical propensities are too great. If the second zone dominates, the temperament may be too aggressive. If zone 3 is wide, and the other zones unusually narrow, the intellectual-emotional powers are not adequately supported, resulting in an impractical situation. Actually, the temperament is built upward from the chin, which forms the support. If this recedes, the personality is apt to be weak. If it protrudes unreasonably, it destroys the harmony of the vital, mental-emotional, and spiritual parts. That zone 3 should be well developed is desirable, but this development should extend upward into zone 4 to produce the truly wise or enlightened thinker. If the forehead in zone 3 protrudes too greatly, this may be caused by some physical deformity, or it may deny outstanding mentality. A high forehead, to give a positive testimony, must be well supported by the lower parts of the face. It should be great of itself, and not because the other parts are small or undeveloped.

### THE LINE OF INCIDENT

The meaning of the Line of Incident will be obvious from the accompanying diagram. Here again, a measure of judgment is involved, and diagrams should not be taken too literally. When the Line of Incident is approximately vertical, as *A*, in a properly proportioned face, it corresponds closely to the artistic talent. There is a strong impression of symmetry and harmonious distribution of masses. If the line slants inward, as indicated by *B*, there is an impression of top-heaviness; the forehead protrudes or the chin recedes—perhaps both. A moderate degree of protrusion of the upper part of the head, causing a moderate slanting of the line *B*, frequently indicates an abstract thinker or a person deeply concerned with scientific, philosophic, or literary pursuits. Such an individual may or may not have strong moral character or adequate physical health, depending upon the testimony of the chin. If this recedes too abruptly, causing the Line of Incident to slant excessively, the constructive testimony may be nullified. Disproportionately full foreheads can indicate abnormality or sub-normality. If the line slants outward, as *C*, physical propensities dominate, and a high degree of mentality is not generally to be expected. This does not mean, however, that the instincts are not strong or that native shrewdness is not present. The life is most likely governed by realistic considerations (dealing with survival) and powerful reactions to environment.

If the chin is not consistent with the general slanting of the face and forehead (for instance, if both chin and forehead recede sharply), the character is said to be weak, insecure, lacking power of reflection and courage of decision. Extreme examples are associated with subnormal types. Racial characteristics may influence the Line of Incident to some degree. When this is known to be the case, other elements must be examined before an interpretation is hazarded. As in most analytical arts, hasty decisions will usually lead to error. The balance of the head must also be considered. If the face is held high, the Line of Incident may appear to recede; whereas if the head pitches forward, the illusion is created that the forehead protrudes. Such

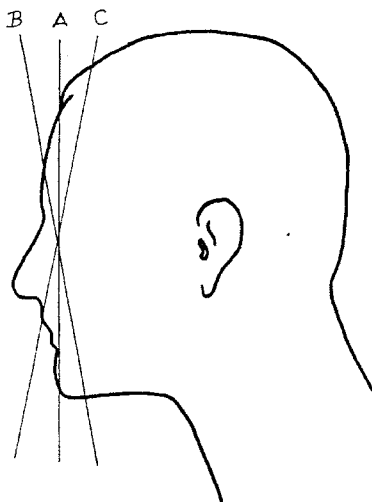


DIAGRAM SHOWING THE THREE ANGLES OF THE LINE OF INCIDENT

postural peculiarities are legitimate elements in analysis. It is noted that scholarly and abstract attitudes have a tendency to be associated with stooped or round-shouldered posture and a downward inclination of the head. Posture, of course, can be artificially conditioned by vocation, as in the case of a military man or a person habitually leaning over a desk.

#### ASTROLOGY AND PHYSIOGNOMY

Before proceeding to the features of the face, let us pause and consider the work that has been done on associating astrology with physiognomy. Saunders, in his work on physiognomy, published in 1671, distributes the signs of the zodiac around the face in a more or less orderly manner. He places Cancer at the zenith, assigning to it the forehead. Then follows the order of the signs: Leo, the right eyebrow; Virgo, the right cheek; Libra, the right ear; Scorpio, the nose; Sagittarius, the right eye; Capricorn, the chin; Aquarius, the left eyebrow; Pisces, the left cheek; Aries, the left ear; Taurus, the center of the forehead; and Gemini, the left eye. Thus Cancer and Capricorn, contrary to modern interpretation, are given to the highest and lowest parts of the head; and Aries and Libra, to the horizontal extremities of the face—the two ears.

The same writer assigns the planets to the parts of the face in like manner. He gives the forehead to Mars; the right eye to the Sun; the left eye to the Moon; the right ear to Jupiter; the left ear to Saturn; the nose to Venus; and the mouth to Mercury. He claims that such were the teachings of the ancient Greek and Hebrew authors, but modern writers are inclined to

differ on certain points. The eyes are still assigned to the luminaries, but it is stated that the Sun rules the right eye in the male and the left eye in the female. The rulership of the Moon is also reversed for the two sexes. Modern research tends to associate the nose with Mars; the forehead with Jupiter; both ears with Saturn; the mouth with Venus; and to Mercury is assigned the synthesis of the total face. It has also been a custom to divide the forehead, giving Jupiter the lower part and Saturn the higher. The ancients did not assign Uranus or Neptune to any of the features.

By this concept, unusual markings upon the face, or the prominence of certain features, assisted in the rectification of unknown birth-data. Many astrologers have exhibited definite skill in determining zodiacal and planetary rulerships by such means. Thus, a broken nose indicated an affliction of Mars; deformities or difficulties of the eyes, afflictions to the Sun and Moon; scars on the forehead, afflictions to Jupiter. There is another interesting field of speculation in the resemblances between faces and those zodiacal signs which have animal forms. Rulership by Leo was said to give a leonine quality to the face; Sagittarius, an equine impression; and Aries or Taurus, an impression of the ram or the bull. Those signs involving human beings—Virgo, Aquarius, and Gemini—are therefore the most difficult to distinguish because animal characteristics are lacking. The neutral signs, or those relating to creatures not easily associated with the human features, are estimated because they have a tendency to enlarge or strengthen the areas under their control.

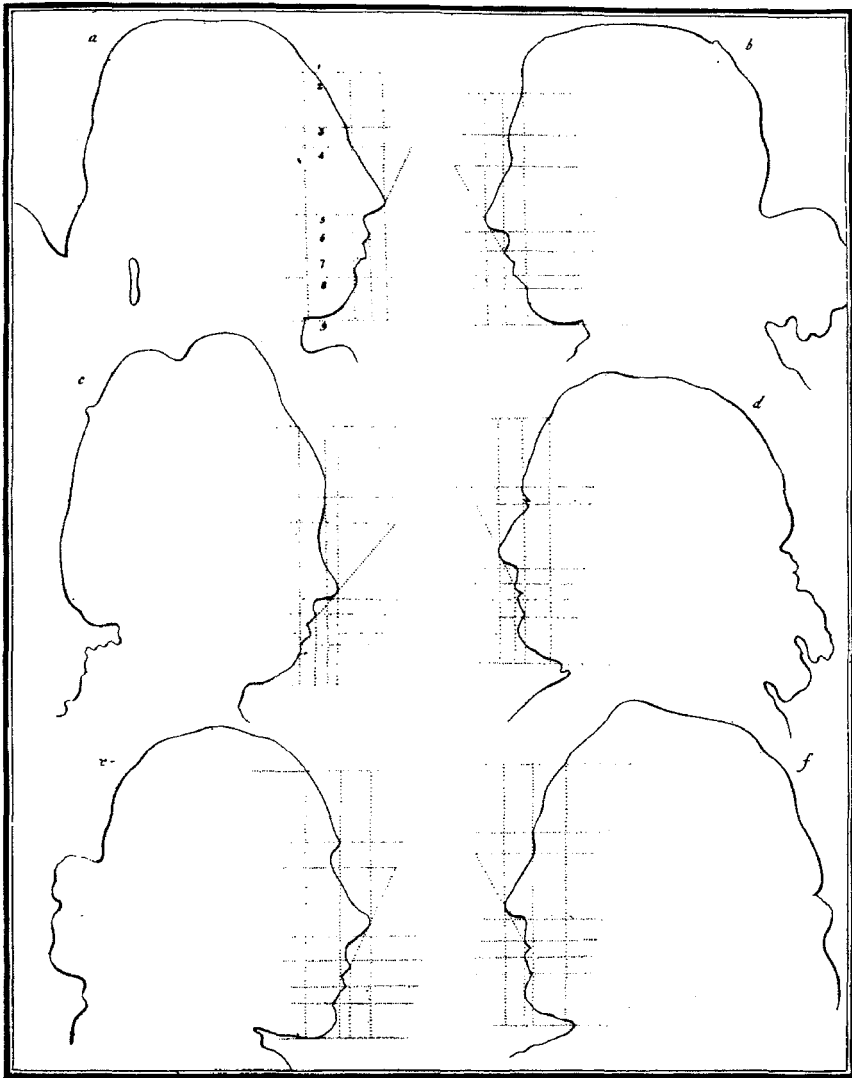
### THE FEATURES OF THE FACE

As its name implies, physiognomy is primarily devoted to the face and its divisions, and in this field, Lavater is the principal source of information. His extensive researches are set forth in five massive quarto volumes, but he also left a digest of his findings in the form of one hundred physiognomical rules to be used in delineation. While his findings are still highly regarded by specialists in the field, Lavater's rules have been subjected to numerous modifications by later character analysts. It has seemed appropriate, therefore, to incorporate certain personal observations and to present the material in more concise form.

The human face can be studied either in animation or repose. In most cases, there is an almost continuous flow of expressions of pleasure, reproach, inquiry, affection, or anger. By observing the countenance closely, we can note the variations due to instinctive reflexes, and these become clear indices to temperament and character. Occasionally we find persons who have attempted to cultivate facial mannerisms for one reason or another, but this always results in an inconsistency which the trained observer can notice.

The face in repose reveals essential structure without disconcerting distortions due to mood or some passing incident. This enables us to delineate characteristics without involvement in psychological factors. The student must be careful not to be overly influenced by testimonies which are not actually valid. Likes and dislikes, attractions and repulsions, should not be





*Diagrams of heads showing methods of calculating the horizontal zones and verticle Lines of Incident. The mathematical proportions of the principle features and their mutual relationships are here carefully delineated.*

—FROM Lavater's *Physiognomy*

permitted to sway judgment or induce unreasonable interpretations. The delineator may ask leading questions, make occasional remarks, or express some personal opinion in order to note their effects upon the facial expressions of his subject. If the features remain bland or expressionless, and cannot be induced to reveal any reaction, this is, generally speaking, a bad sign, indicating extreme secretiveness and lack of natural warmth.

*The Eyes* | It has been said that the eyes are the windows of man's soul, but from the standpoint of the physiognomist, all eyes are alike. Considered merely as a simple structure, the eye is only the organ of sight, expressionless in itself and staring eternally from its orbit. It is the structure around the eyes that bestows significant expression. The eyes must be associated with the face of which they are a part, with special emphasis upon placement in the sockets, the eyelids, and the eyebrows. In animation, the structures around the eyes are especially mobile. The brows may contract, the lids open or close, and small lines in the corners of the eyes deepen or seem to disappear. Often a modification actually due to other features may be attributed to the eyes because they have a tendency to focus attention.

It is advisable that the eyes be well apart, signifying breadth of vision, both physical and psychological. If the eyes are too close together, there is inflexibility of temperament and limitation of perspective. In such cases, there is absence of long-range policy, and the person is too concerned with immediate or imminent situations. A person with such characteristics should do everything possible to attain depth of understanding, a general appreciation of those around him, and tolerance under stress. This brings a minor point into focus. It is possible to strengthen weak testimony and make practical use of the data resulting from character analysis. Even though structure may not change immediately, symbolic modifications take place which can also be analyzed.

As noted in our recent article on phrenology, the eyes usually appear more widely separated when the structure between them, above the bridge of the nose, is strongly developed. As this structure is associated with individuality, strength in this area enlarges personal intellectual resources and contributes to well-adjusted relationships with associates. If this area is not prominent, or is marked with a furrow instead of an elevation, the person should realize that he is failing to express adequately the potentials of his own nature. He must avoid smallness of thinking and take a greater and more enthusiastic interest in the achievements of those around him. He will gain much by giving more of himself.

Eyes may be set deeply in their sockets, or at medium depth, or they may appear flush with the face or even appear to protrude. If the eyes are exceedingly deep-set, appearing to be shadowed by the brows, the characteristics include a powerful internal life, keen observational faculties, and deep and strong convictions. The ethical implications of such depth must be determined from the other parts of the face. If the eyes appear to be of normal depth, and in symmetrical relationship with the structures around them, they indicate reasonable atti-



*In his estimation of himself, Lavater was not overly satisfied with the engraver. He saw his face as strained, and the eyes slightly haggard; the entire countenance witnessing one who pursued visions rather than reality. The face was suitable to a character who received into himself impressions from others, rather than being the source of strong impulses to bestow upon his associates. Lavater concluded with the opinion that the engraver had made him slightly insipid.*

—FROM Lavater's *Essays on Physiognomy*

tudes, a balance between reflection and observation, and moderate reactions to the stimuli of circumstances. There is better social adjustment and more tendency to confide in others and share common activities.

Protruding eyes, unless they are caused by some physical disturbance such as thyroid imbalance, indicate that the reflective powers of the individual are not adequate. He is not aware of values, and is inclined to accept or deny things superficially. He is strongly moved by impulse and instinct, and does not transmute knowledge into understanding or wisdom. On the emotional level, this type of eyes shows lack of true depth or maturity. It is associated with a kind of childishness, reminiscent of the wide-eyed expression of a child's doll. Where this condition exists, there should be emphasis upon the development and unfoldment of the idealistic powers of the soul. The person should cultivate responsibility, be punctual when keeping an appointment, inform himself so that he can take a constructive part in conversation, and, above all, defend his thinking from the delusion that a charming appearance is a substitute for intelligence.

The color of the eyes is of interest to the physiognomist, although this is strongly influenced

by racial trends and body chemistry. Dark eyes, especially if deeply set and associated with gloomy or shadowy appearance, are too intense and too burdened with pressure. Reactions are strongly impelled by the ego. The person turns quickly to bitterness, maintains long grievances, and is not naturally forgiving and tolerant. There is great need for self-discipline of a constructive kind. We mention *gloominess* in connection with the eyes and face, but this is difficult to describe adequately. Sometimes the skin around the eyes is darkened, or a grey, veil-like quality seems to cover the area. Perhaps it can be said that the eyes are located in a darkened region, although careful examination cannot entirely justify the description. It is an impression instinctively experienced by the delineator.

The lighter brown eyes are usually found in individuals whose intensities are not continuous. The person so endowed has a better sense of humor and is more adjustable and patient than the one with very dark or black eyes. Light brown eyes indicate thoughtfulness, sometimes a slightly gruff outer personality, but one easily touched, quickly moved to sympathy, and humane by natural instinct. There is often some jealousy, however, and over-attachment to persons loved or admired.

The blue eyes, including shades verging toward green or even toward lavender or lilac, are closely associated with the rise of Western culture. If deeply set, and other features of the face support the testimony, these eyes signify clarity of internal vision, and also strengthen the practical aspect of the mind. We associate such eyes with the progress of our culture, the development of our economic theory, the advancement of industry, and strong ambition toward material success. If, however, the face is highly sensitive, humanitarian instincts founded in practical remedies for existing difficulties may be pronounced. Eyes of these colors and shades usually forgive enemies quickly, respond rapidly to affection and encouragement, and regain lost equilibrium in a short time.

Eyebrows are normally associated with the ridge of bone directly above the orbits, and, in most instances, there is a tendency for the eyebrows to follow the general structure which supports them. Experience indicates that the eyebrows should arch slightly; that they should not be too even or match exactly. If the arch is too pronounced, it inclines toward superficiality, especially if the eye itself protrudes. Even with the use of cosmetics, the tendency to pencil in an eyebrow with great care, and the exaggerating of its arch, carry approximately the same meaning. It does not support a solid mental approach to life. The straight eyebrow, particularly if it is natural, is too critical, self-centered, and set in its ways. There is an attempt to dominate those with whom we are associated. Very straight eyebrows bestow keenness, but are generally associated with deficiency of sympathy. If the eyebrows are extremely bushy, there is a tendency to stubbornness and, if the rest of the face supports, an aggressive, belligerent attitude.

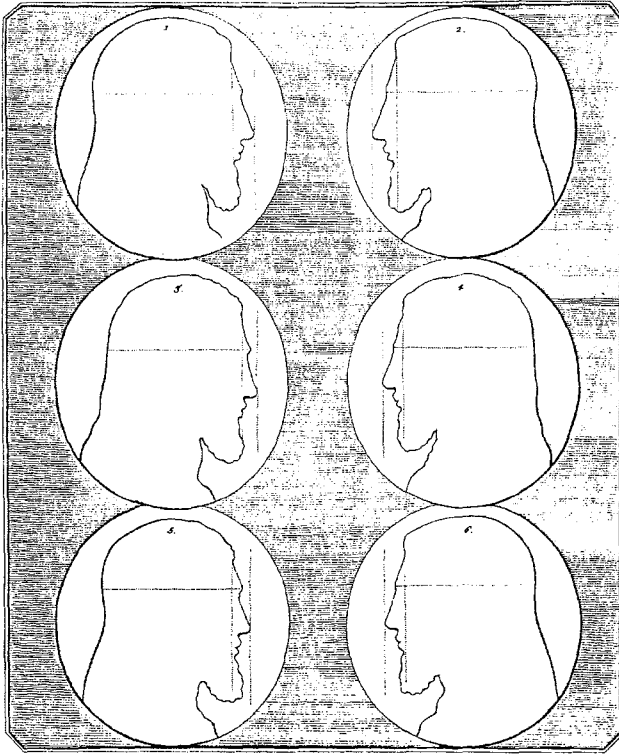
If the eyebrows meet in the center, over the bridge of the nose, so that they appear to be a continuous line, there is an instinct to violence, and self-control should be cultivated. If the

eyebrows are somewhat irregular, having a tendency to curl and rise slightly at the inner corner of the eye, there is emphasis upon the sense of humor, but it may be caustic. If, on a Caucasian, the eyebrows slant downward toward the inner corner of the eyes, they indicate a tremendous dramatic intensity. The person has difficulty in understanding his own nature because he has over-dramatized his reactions to persons and things. Occasionally we find eyebrows which appear to rise toward their inner ends, so that they seem to slant upwards from the sides of the face. This type usually marks a person who does not react well to the pressure of environment. He is bewildered, and may try to substitute force for understanding.

Eyelids support the testimonies of the eyes and eyebrows. In a state of relaxation, they may appear too widely open, or they may veil approximately the upper third of the eyeball, or they may droop and cover most of the eye's surface. Unless the very widely open eye is associated with optical difficulties, it indicates a tendency to superficiality. There is an expression of staring, but not an impression of focused attention. If the rest of the face is weak, the person may gain distinction for helplessness. When the upper third of the eye is veiled by the lid, we have what is known as the normal position. The individual is partly attentive, inclined to thoughtfulness, and combines observation and reflection. Eyes that arc nearly closed, or give the impression of being perpetually lowered, suggest introversion and retirement of the individual into himself. Mannerisms here become important. When directly addressed, the eyes should seek instinctively for the eyes of the person addressing. Inability or disinclination to look into the eyes of another person is an adverse testimony. Generally speaking, however, eyes heavily veiled by their lids indicate detachment from externals, and the expression suggests prayer or Oriental meditation. This is entirely different from squinting, which expresses doubt or suspicion, and may be accompanied by ulterior motives.

*The Nose* | With the possible exception of the eyes, there is no part of the face of greater interest to the analyst than the nose. It bears witness to the evolutionary processes which have brought man into existence. It testifies to racial backgrounds and hereditary contributions. The nose is to the face what the thumb is to the hand. It leads, directs, and integrates the patterns of structure, and other elements of the face gather around it like low hills around a mountain. All things being otherwise equal, a large nose is a better sign than a small one. The large nose generally carries with it large projects and purposes; whereas the small nose shows over-addiction to detail to the degree that details may interfere with progress. The small nose is not necessarily defeated by its size, but the owner is invited to strengthen resolution, practice continuity, and center his intentions upon some adequate objective.

The most powerful nose is the aquiline, or Roman, nose, which inclines to aggression, leadership, and domination. The owner of this nose likes to keep secrets, but not to have others keep them. He chooses to advance his own causes, even at the expense of others, and is voted as a person likely to succeed. To balance such strong indications, there must be an increase of



*Silhouettes of heads of Christ from famous works of art. Here there is special emphasis on the Line of Incident in relation to the nose. It was Lavater's opinion that the head numbered 5 was the noblest and best balanced of the group.*

—FROM Lavater's  
*Physiognomy*

patience, a search for the experience of sublimity, and cultivation of religion, love, and faith. If other features lack softness, a powerful nose can cause a tyrant. Conversely, it can carry heavy responsibilities and retain its self-sufficiency under dilemmas which might frighten or bewilder weaker persons.

The straight nose has long been regarded as testifying to high attainment upon a cultural level. It indicates psychic compassion and humanitarian instincts on an esthetic plane. The quest for beauty is shown, and if this nose is so shaped that it joins the forehead without the usual hollow at the bridge of the nose, it is referred to as the *classical Greek* type. There is further emphasis upon emotional or esthetic matters. The owner is strongly adjusted with Nature and natural beauty.

The life is keyed to fulfillment rather than repression. Religious instinct may be strong, but the person is not inclined to frustration or inhibition. The desire is for the rich, full life.

The short nose does not have the continuity or dynamic mentioned above. If it is well shaped, however, basic values are good, but there is less resolution or force to advance them

consistently. The turned-up nose is usually found associated with a combative temperament. There is lack of self-control, and persons with this type of nose have difficulty in directing their moods. They can be happy and pleasant one moment, and irritable and miserable the next. They may also be over-indulgent to the point of intemperance. Broadly speaking, there is a strong bond between the nose and the power of will, and this is symbolized by its intimate connection with vitality.

Wide nostrils indicate a strong hold upon life and good recuperative power. According to the Chinese, they promise long life and even prosperity. Here again, however, racial factors must be recognized. If the nostrils are narrow, there may be weakness in the respiratory system. Therefore, the expectancies for good health are reduced. On the psychological level, narrow nostrils signify a sense of insecurity, and also a kind of restraint which causes the person to lack enthusiasm about the things he is doing. He cannot give himself totally to his projects. A nose which happily blends the various indications may signify a well-integrated person, perhaps lacking great drive, but more likely to have a pleasant and normal existence.

*The Mouth* | According to the masters of physiognomy, especially the ancients, the mouth should be of moderate size. If it is too small, it signifies narrowness and pettiness of temperament. If it is too large, it causes the individual to be too physical in his appetites, and emotionally immature. A good mouth is especially desirable to counterbalance poor testimonies relating to the eyes. If a small mouth is thin, penetration of mind will lead to bitterness. There is an instinct toward gossip and scandal. The lips should be of fair fullness, but the so-called Cupid's bow expression is not good. It is weak and deficient in individuality. If the lips are thin, the expression dour, and the face generally lacking width, a hypercritical attitude is indicated. The individual is unrelenting, unforgiving, and determined to achieve his own ends. Very thin lips, with a large mouth, show reactionary tendencies. The person lives in the past, or is under the domination of old opinions, beliefs, and customs, which he cannot easily change. If, however, the mouth appears somewhat crudely sculptured, yet in general is well shaped, emotional maturity is shown.

In the course of living, the corners of the mouth often pass through peculiar modifications. These are partly due to the structural changes of age, but if the person has been addicted to melancholy, self-pity, criticism, or condemnation in early life, there is a marked tendency for the mouth to appear set or tight, as well as to fall at the corners or to develop deep falling lines around the corners. This gives a sad or even hard look to the lower part of the face. Such testimony shows the person to be unadjusted psychologically. He has spent too much time thinking about himself and being sorry for himself, and has gradually developed a philosophy dominated by bitterness or disillusionment. Sometimes, however, falling lines do not give this impression, because they are met and balanced by more optimistic testimonies. Thus, happy eyes may rescue the appearance; or furrows which can be caused only by smiling, may leave a

permanent marker to happiness.

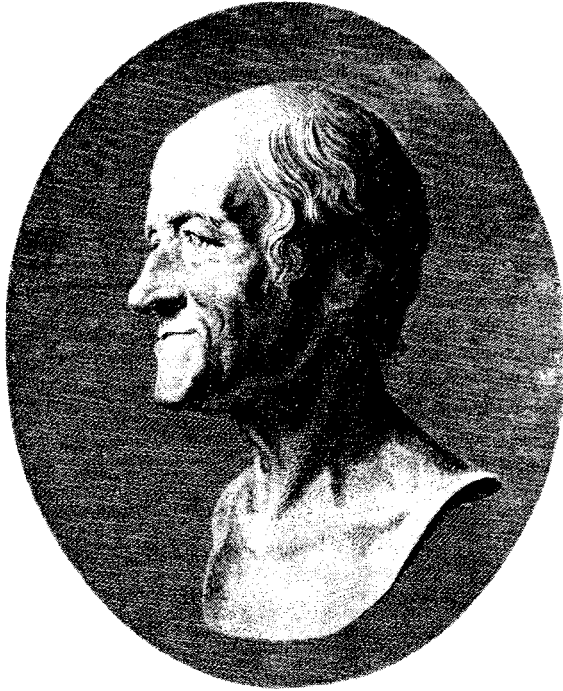
*The Chin* | Because of its relation to the Line of Incident, the chin is a vital indicator of temperament. If it extends or protrudes disproportionately, the emphasis is upon physical characteristics. There is an aggressive determination to survive, often associated with combativeness and a quick temper. If, however, the chin is in pleasant relationship to the profile of the face, the individual has a normal balance between mental, emotional, and physical factors. The chin shares with the forehead and nose the administration of the personality. If well shaped, it indicates a moderation which protects the integration of the disposition. If the chin is too pointed, it increases nervousness, inclines to hypersensitivity, and often signifies loneliness. If the chin is too wide, the appetites and physical emotions may endanger health and peace of mind. There is also some danger of ailments in the digestive system.

The cleft chin is artistic and emotional, but often fretful and psychologically immature. The person may lack stability. When found on a face otherwise well developed, it may cause the ultimate failure of a career because of an infallibility complex or the inability to bring judgment to bear at a moment of stress. The face, in other words, is not sufficiently supported by deep foundations in values. It is good to have the distance from the bottom of the nose to the upper lip reasonably long. If it is too short, the individual is easily influenced. A long chin is intellectual, but not too practical. In reading this part of the face, the physiognomist must beware of the artificial modifications caused by dentures.

*The Ears* | All things being equal, it is good for the ear to be somewhat larger than might at first seem symmetrical or esthetically satisfactory. Large ears are associated with benevolence; whereas abnormally small ears lack mental generosity. Ears lying close to the head contribute to sharpness or shrewdness, but often indicate egocentricity. If the ear is too low, the sense of moral values is endangered. If it appears too high, the person is more combative and self-centered. It is best that the ear should have a fairly large lobe. Small lobes, or absence of them, indicate self-centeredness and disinclination to profit by the advice of others. The ear that stands out from the head, and is at the same time large, causes the person to be particularly attentive to circumstances around him. He becomes more aware of social situations, and if the other parts of the face bestow sufficient testimony, there may be outstanding attainment in humanitarian enterprises. If the rest of the structure is not so strong, there is a tendency to be an entertainer or to amuse and interest people.

*The Forehead* | This phase of the subject has already been examined in the article on phrenology, so we will merely summarize the conclusions of the phrenologists and physiognomists, which are in close conformity. The broad, high forehead strengthens the reflective powers of the mind, and confers intellectual generosity. If the forehead slants considerably, the artistic and emotional propensities, on a creative level, are emphasized. A narrow forehead limits the intellectual viewpoint. If such a forehead is high, there may be intense specialization in some





FRANCOIS MARIE AROUET,  
KNOWN AS VOLTAIRE

*Lavater referred especially to the forehead, the piercing eyes, the formation of the eyelids, and the prominence of the nose and chin. He concluded that he beheld a personage with a kind of greatness, tremendous energy, but lacking in cordiality, good nature, or the sublimer sentiments. The face lacks the secret charm which might cause us to transmute admiration into love, or bring comfort and close communion to our hearts.*

—FROM Lavater's *Essays on Physiognomy*

field of mental endeavor. Hollowness at the sides of the forehead, in the region of the temples, decreases vitality and reduces the aggressiveness of the mind. High cheek bones, incidentally, strengthen versatility and often bring with them a confusion of abilities.

*The Hair* | There seems to be a clear relationship between the hairline and the phrenological faculties in the area. It covers that part of the forehead where the spiritual or reflective and idealistic faculties are located. The hairline has a tendency to retreat with years, which might tell us symbolically that age should reveal abstract qualities of the mind usually concealed in youth. It is generally fortunate if the hairline retires first on the sides, indicating increasing executive ability. If it retires first from the center of the forehead, there is less ambition, unless the chin is exceedingly aggressive. The widow's peak, if prominent, emphasizes love of beauty, especially in attire and adornment, and also a tendency to fatalistic attitudes. Affectation in the combing of the hair, especially in men, is psychologically associated with an inferiority complex.

Fine hair indicates a tendency to hypertension and a strong internal imagination. Coarse hair shows stronger vitality, physical endurance, and mental determination. All things considered, dark or moderately dark hair indicates potential adjustment with society. Here again,

however, the racial factor must be considered. Hair that is very light shows strong emotional pressures and, on a man, is frequently accompanied by dissatisfaction and irritation with environmental problems. The red-headed person is not always the combative individual that he is supposed to be. He may be a little more aggressive than other types, and quicker in his reflexes, but he will not be truly belligerent unless the chin and nose lend support. Straight hair generally indicates more patience and conventionality than that which is naturally wavy. Very curly hair is usually associated with ambition or with tremendous vital drive.

#### SUMMARY

The student is again warned never to attempt to read an isolated characteristic. No one feature of the face can be a true index to the total personality. Nearly always there is a certain conflict in the testimonies, even as there is inconsistency in human conduct. If the right side of the face in a man, and the left side in a woman, is the stronger and the best developed, this is a testimony of adequate polarization. If the opposite side of the face in each is the stronger, the temperament of the man is not as positive and that of the woman is unduly aggressive. Such a consideration as this may profoundly affect the reading. It is wise, therefore, to select the most prominent feature and then consider how strongly it is supported and where the strength lies. By so doing, the principal contradictions will appear first. Each feature should be read in relation to its part in the composite design. That which breaks harmony or reveals unusual asymmetry, will probably indicate where the greatest amount of personality adjustment should be made.

Never be misled by superficial prettiness. Look always for strength, for, as Lavater points out, many persons regarded as homely are well liked and admired and have successful lives. Some have been bitterly deceived by beautiful or handsome faces, and as a result have come to the conclusion that the face cannot actually bear witness to the soul. This conclusion is the result of poor observation. The face does not misrepresent, but its testimonies must be correctly read. First impressions, if not supported by enduring values, have slight meaning. The basic structure of the face tells the story of underlying abilities and capacities. The more mutable parts, such as flesh, hair, lines, and so forth, reveal the outworkings of the essential characteristics. Thus, structure tells us what the person is; while expression and mannerism tell us what he does—the degree to which he uses the resources at his disposal.

It is usually better and fairer to study faces of persons we do not know, until we are reasonably well practiced in the art. The best, of course, is the unretouched photograph, such as frequently appears in newspapers and journals. We can come to recognize the relation of the features to career and attainments. We will be surprised to note how easily we can overlook the subtle testimonies to unusual genius. To the unobservant, all faces look very much alike, but to the observant analyst, each is completely different. Be cautious and careful when making pronouncements, until you have supported theory with long practice.

## PART FOUR

# GRAPHOLOGY

The term *graphology* is applied to a field of research devoted to the delineation of character by the study of handwriting. It is assumed that various persons develop symbolical peculiarities in the formation of letters, the size or spacing of words, and other factors which become indicative of dispositional traits and also reveal aptitudes and abilities. Unlike most other forms of character analysis, graphology does not descend to us from ancient times. It is a comparatively recent subject, but has gained considerable support and attention since the rise of psychoanalysis and psychotherapy. When bound closely to these fields, it is known as *psycho-graphology*. Like most forms of character delineation, graphology has strong exponents and also active critics. The former feel they have established their case beyond reasonable doubt, but the latter insist that results under test conditions are inconclusive. The field is therefore open to further investigation, but it is sufficiently interesting and curious to justify our present examination.

Since man first devised the art of writing, he has exhibited a wide variety of letters and characters with which to express his thoughts. There is no reason to doubt that the hieroglyphical methods which preceded alphabetic structures were the results of primitive experience. Man, selecting suitable forms through which to express his ideas, had already reached a level of interpretation in which he invested simple forms with philosophical overtones and meanings. He chose according to the dictates of his consciousness and temperament, and it is entirely conceivable that his choices can be analyzed, and will reveal the pressures which motivated his early conduct. Thus, the early writings of the Chinese differ greatly from the hieroglyphics of the Egyptians, though devised for similar purposes, and both of these, in turn, are markedly dissimilar in many respects to the pictographs of the Aztec and Maya people of the Western hemisphere. It is also significant that some peoples attained a comparatively high degree of culture without developing a written language; as, for example, the Incas of Peru. Another phase of the psychology of ancient writing deals with the perfection of the approved style. The Chinese and Japanese developed writing as a fine art, and were in no way satisfied to regard it merely as a convenience. The same is true of the Arabian calligraphists, who have left us magnificent examples of the sheer beauty of written composition.

It has long been assumed that writing, beginning with pictorial forms, gradually simplified the structural elements of these forms, until they became the conventionalized letters that we know. These changes, however, must have paralleled human experience. Man needed written characters only because he had certain ideas, and it was necessary that he develop a common symbolism by which he could communicate with others with a fair certainty that his symbolism was comprehensible. With the rise of various civilizations, there was for a long time little



*Illustrated leaf from a writing-book of the 17th century. The work, entitled THE PENMAN'S PARADISE, by John Seddon, is devoted to elaborate examples of the art of writing. The page reproduced herewith shows the beauty and skill cultivated before the rise of progressive education. It was customary to make birds, animals, and symbolic devices to indicate perfect control of the penstroke.*

indication that a common written form was acceptable. Types of writing did not converge to form an international or interracial alphabet, although there was a marked tendency for the principal sounds expressed through letters or glyphs to become standardized. One point is obvious. In earliest times, the tedious delineation of glyphic symbols did not allow any great degree of individuality. Those most expert in the art of writing fashioned their characters with great care, as we can tell from monumental inscriptions and related works.

It must also be remembered that literacy was exceptional. The majority of persons could neither read nor write, and even important dignitaries had to make their marks or trace some distinguishing device with slow and labored care. While the process of writing remained conscious and had to receive direct and continuous attention, it offered little opportunity for the release of subconscious energies or impulses. Through the long, dark ages of the medieval world, manuscripts were prepared by monks or professional scribes. These were in servitude to dominant styles of the written form, and while different scribes can be identified, in most cases, few of the landmarks required by the modern graphologist could be noted. While writing implements were inadequate, they also hampered the expression of the writer and detracted from minor deviations and styles. Later, when the art of writing came to be taught as part of a refined education, there was heavy emphasis upon standardization. Something equivalent to the Spencer-ian form was regarded as acceptable, and children were taught to write a completely impersonal script, with no regard for characteristic mannerisms. Handwriting, as

an art in itself, unfolded as a graphic procedure, and, like the printed page, was completely detached from personal characteristics. Are we to understand, therefore, that the prevailing religious, philosophical, and scientific spirit of conformity, with the heavy penalizing of individual initiative, was mirrored in the handwriting? There is much to indicate that such was the case.

In the last fifty years, handwriting in America has deteriorated to a marked degree. Apparently the subject no longer receives adequate attention in school, and most persons now use typewriters for any lengthy composition. When called upon suddenly to pen a few lines, there is obvious lack of self-assurance. The signature remains firm, with an inclination to abbreviation, but the text of the message lacks the ease and smoothness of the habitual writer. Letters and words are hastily and imperfectly drawn and assembled, and it is usually obvious that the mind is advancing more rapidly than the hand. Of course, handwriting of the 19th century had its peculiarities too, and typesetters must have had a serious problem with the manuscripts submitted to them. Even the penmanship of great authors, like Dickens, Thackeray, and Scott, was fearful and wonderful. At least, however, the idiosyncrasies, once mastered, were consistent; whereas today, this is not strictly the case. We gain the general impression, therefore, that modern man is losing certain integrations which dominated his ancestors. His thoughts, expressed in written form, are less consistent and orderly. A hyper-individualism is reflected in his penmanship, and the changeability of his moods is clearly shown. Dependency upon a mechanical device, such as the typewriter, may be indicative of man's general dependency upon the products of a mechanical age. The personal growth and organization of the human being are defeated by the very commodities which he has worked so hard to perfect.

We can broadly distinguish between the handwritings of age groups. The childish lettering of the young gives way to the stronger, and more defined writing of the mature. This, in turn, drifts toward certain mannerisms of the aged, whose feebleness of body and depletion of energy are reflected in the shakiness of their penmanship. It is also observable that some mental diseases are revealed through unusual disorder not only of ideas, but of their presentation in the written form. Continuing in this way, we find other tendencies, most of which, however, are open to exceptions. We say that boldness of a script indicates aggressive self-confidence in the writer, or compensates for some physical or psychological deficiency. Persons of large stature often write small hands; whereas those physically small have a tendency to larger penmanship. We also note that changes of fortune appear to be reflected in the style of writing. There are enough obvious traits to intrigue the mind and incline us to search further. We cannot, however, overlook national and racial backgrounds, which reveal numerous and curious mannerisms.

There is a tendency for handwriting to take on hereditary peculiarities, and these, for no obvious reason, often appear in middle life. It has been shown that genius can be detected

in a large percentage of cases, but criminal tendencies are extremely difficult to distinguish. The graphologist gains confidence from noting distinct variation due to exceptional or critical conditions arising in the life of the individual. When the crisis is past, the graphic symptoms disappear. It is natural to conclude, therefore, that forms of diagnosis should include the study of examples done by persons mentally, emotionally, or physically afflicted.

Pioneer graphologists spent a great deal of time and effort analyzing the structures of letters and words, particularly the formation of the more prominent and unusual letters. The trend now, however, is to consider an example of writing in its entirety. The intuition is called upon to sense the general organization of the specimen under analysis. A page of penmanship is a complete picture of something, and each eccentricity is blended with other testimony to create a kind of instantaneous impression. Here experience and the study of countless examples of writing are necessary. The analyst leaps across the technical phase, drawing upon subconscious concepts and applying them with a considerable measure of personal ingenuity. He tries to secure samples of writing in which no effort has been made to maintain any appearance of specialized effort or intent. He does not want the writer to know or believe that his character is to be analyzed. Otherwise, a certain defensive or secretive mechanism takes over, and there is a conscious effort to make the writing appear normal or consistent. Most graphologists do not like to work from signatures alone, for the signature, to a degree, is a mask, or a dramatic flourish of the personality. It is defensive and even aggressive, concealing as much as possible of that which is unfavorable, and stressing those things about ourselves which we wish others to accept or believe. A note hastily scribbled, however, reveals us with the barriers down, and is therefore much more informative.

The penmanship of various individuals generally suggests the use of certain descriptive terms, such as bold, angular, rounded, orderly, disorderly, flowing, or cramped. In most cases, these terms are applicable also to the person whose writing is being analyzed. A bold script usually reveals a bold character; angular writing, dispositional sharpness. Rounded lettering suggests softness, greater adaptability, and a kind of emotional sensitivity. The person who writes in an orderly way probably has an orderly mind. If his penmanship flows pleasantly, his thoughts move in symmetry or rhythm; whereas cramped formations of letters show unusual restrictions or narrowness of mental viewpoint. First impression, then, helps us to get a feeling of the person from his writing. To paraphrase an old poet, we sense whether he is a fair or dark man; that is, whether he is open in his dealings, or prone to concealment.

Another important first impression deals with consistency. Does the writing begin neatly and clearly, and then gradually deteriorate, until the end of the page is little better than a scribble? Are some letters and words well shaped, and others deformed? Are the lines irregular, the spacing poor, or the margins inconsistent? Dominant peculiarities are symbolically expressing eccentricities of personality. The person whose writing fades out usually has the

kind of temperament that begins projects well, but loses interest or energy before they are finished. If his margins are bad, he may be deficient in planning or foresight, revealed through the fact that he must break his words wrongly or too frequently because he has not allowed sufficient space.

There is also an over-all kind of consistency that tells us much. We seldom find a person whose nature is completely balanced. Strong handwriting will compensate for some irregularities, and well-shaped letters correct certain testimonies bearing upon size or spacing. Obviously, writing that is too pretty, or lacks any distinguishing characteristic, is not particularly good. The individual must have various facets of his personality strong enough to influence the formation of words and letters in his handwriting. If the writing is interesting, it probably belongs to an interesting person. If it is obviously eccentric and loaded with mannerisms, the individual has this kind of temperament. Just as individuality is a virtue up to a degree, and then by excess becomes a detriment, so with penmanship.

We also try to discover the degree of originality present in the writing. There are certain mannerisms that reveal a natural, unaffected, habitual procedure, and there are others which are obviously assumed and could not be perpetuated without self-conscious effort to appear different. Excessive mannerisms, therefore, suggest the poser, the artificial person, the one who tries to be impressive, or is advancing his personality at the expense of his true character. There is also something about illegible handwriting that suggests self-centeredness, and even lack of courtesy. The person who writes in this way gives very little of himself, and demands much of his reader. Perhaps we can say that he feels he understands himself, and assumes that others will understand him. This assumption is dangerous, for when we give little, we receive little.

It may be useful to attempt a general organization of rules bearing upon graphology. Several writers have sought to do this, with varying degrees of clarity. As before mentioned, the extraordinary individuality of writing requires that each example be analyzed as one might examine an elaborate painting or engraving. Analysis begins with the effort to discover and experience the mood of the writing itself, and then to detect, if possible, the separate characteristics which unite to form the general impression. The following arrangement may supply a serviceable outline of procedure.

Size indicates the attitude of the mind toward details. If the letters are even, the person is conscientious; if irregular, this characteristic may be deficient. Where the taller letters do not rise clearly to a fair height, there is lack of imagination. If they are excessive in height, there is a tendency to fantasy, especially if the letters are eccentrically drawn. If the writing is very carefully traced, with all punctuation marks and details meticulously observed, the person may be fussy or hypercritical. If the person writes what is considered a normal hand, neither excessively large nor exceedingly minute, he is probably in the average or normal group. With-

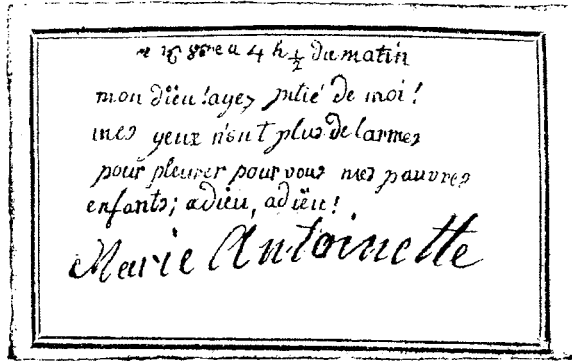
out distinguishing characteristics, however, medium writing may indicate a person who lacks unusual attributes or abilities, and is therefore not suited for exceptional attainment. If there are interesting variations, the person is more intellectual, suited for executive position, and a mental worker.

Large writing usually indicates extraversion and a tendency toward generalization. The person is self-expressive, places considerable value upon his own accomplishments, wishes to be noticed, recognized, or appreciated. Large writing is less patient, less thoughtful of the feelings of other people, and more certain of itself. Its value depends upon the allegiances of the writer. If he is equipped for large projects, he may do well, but if the structure of the writing indicates that he is pressed mostly by egotism, he is likely to come to grief from overestimating his own importance. As usual, excess detracts from the constructive delineation. The person who writes with such large letters that he gets only two or three words to a line, and four or five lines to a page, may be an exhibitionist, especially if the formation of the letters indicates lack of maturity. In general, the large, well-shaped writing is a person of action, often moved by strong emotional pressures, and determined to accomplish purposes as rapidly as possible.

Small writing emphasizes analytical propensities. Persons engaged in activities which require careful and conscientious consideration of small or intricate matters, have a tendency to be more critical and more aware of ulterior motives in others. They function best in capacities of coordination, such as organizing routine work or management. It would appear that very small handwriting is modest and self-effacing. To a degree, this is true, and if the writing is well formed, with some interesting, constructive peculiarities, we may have a modest and retiring person, given to contemplation, and not likely to force his own opinions upon others. If, however, very small writing is unpleasantly formed, cramped, and badly spaced, the individuality may be inadequate, and the person simply unsuited for advancement in almost any area of activity. In the highest interpretation, the small, fine hand is mystical, religious, or creative in the field of fine arts.

*The slope* of writing involves two distinct aspects, each of which should be examined. The first may be defined as the relation of the written line to the horizontal lines forming a page of text; the other is the slope or angle of the letters themselves. The slope of the written line bears upon the psychic mood of the writer. It has been said that this shows the condition of his spirit, whether he be gay or sad, happy or depressed, optimistic or pessimistic. The person with naturally orderly mental habits, and without unusual personality pressures, has a tendency to write in a comparatively straight line. If we observe, in a lengthy example of penmanship, that the majority of the lines are straight, and the spacing between lines is reasonably even, there is not much likelihood of a serious psychic pressure, unless other testimonies are so powerful that they overbalance this feature. The person who writes in a straight line is described as straightforward; whereas irregularity of the written line indicates deviousness of some kind.





*Five lines in the writing of Marie Antoinette, the unhappy Queen of France. The signature below arches and falls, and is indicative of the despair of the Queen. This note was written in her prayerbook a few hours before her execution.*

Bold, straight writing reflects self-certainty; the opposite, uncertainty or lack of inclination to express without reservation. Persons psychologically involved with strong prejudices, especially defense mechanisms, do not write as fluently or as evenly as those of less complicated natures. Irregularity between lines, or words written without due consideration for lines, usually indicate lack of poise or lack of ability to meet changes of fortune with patience or courage.

If the lines have a tendency to rise at the end, causing the general appearance of an upward slant, the individual is generally hopeful, optimistic, and has a natural inclination to believe that he lives in a good world. Ascending lines are said to indicate self-confidence and good fortune. The person begins his ventures with assurance, and, if his writing is firm and well shaped, he may be a practical optimist or a basic idealist. If, however, the slant becomes excessive, he may be over-trusting, or platitudinous in his optimism. The slant of writing sometimes changes in different periods of life, and success may cause a temporary upslanting.

When the handwriting tips downward toward the end of the line, revealing a descending slope, it suggests pessimism, melancholy, lack of faith, discouragement, and sometimes devitalization. It is said that lines drooping toward the end indicate negative moods, and often poor health, which may lead to despondency. The mind and emotions have become fearful, have lost courage or conviction, and have difficulty in maintaining cheerful attitudes. If this becomes too pronounced, the person is despairing, and the discouragement is deep and continuing. As of writing in general, so of signatures in particular. It is always good to see them slanting upward, or at least firmly on the level. If they suddenly change their angle, the writer is under stress, and sees no immediate solution.

The slope of the letters is a key to the emotional propensities. There is a tendency for the

writing of a woman to slope somewhat more than that of a man, and this must be taken into consideration. Extreme sloping shows the person to be victimized by his own emotions, easily agitated, and likely to bestow affection without discrimination. Where the slope is extreme, and there are unusual flourishes and excessive punctuation, we have the indications of a sentimentalist. A pleasant, normal slope suggests a naturally affectionate disposition. If the final descending strokes reverse their angle, however, sloping in the opposite direction from the body of the writing, they may indicate jealousy or inconsistency. Deviations in the slope frequently signify conflict between the emotional and mental powers of the nature.

In psychographology, the general inclination of the writing is divided into three classifications. When the slope of the letters is toward the right, so that the letters are formed in what we generally term the normal way, it is held that the person is dominantly an extra-vert. If the slope is excessive, there is super-sensitivity and extreme lack of emotional control. If the writing slopes moderately, the writer has strong but normal emotions. As it approaches a vertical form, the intellectual propensities become stronger, and if it passes from this median line toward what we call backhand writing, the introversional tendencies become dominant. In a case of extreme backhand writing, the inhibitions are so powerful that the life is locked within its own internal conflicts.

*Shape* is concerned with the general impression of the handwriting and also with the particular formation of letters. It is usual to find that mannerisms extend into the designing of many, if not most, of the letters, contributing to a characteristic style. When vertical strokes are close together, the person is dignified and reserved, but when they are well spaced, and there is the impression that the width of letters is greater than their height, the individual is democratic and friendly, and without snobbishness. A squarish appearance of letters suggests a scientific mind, and mechanical skill. The tendency to create pointed letters emphasizes the acuteness of the perceptions. Where there are few beginning strokes in the forming of the first letters of words, the person is deliberate and patient; whereas the impatient writer may use extended and sometimes exaggerated beginning strokes. More frequently, letters are either rounded or angular. There is also, however, a mixed kind of writing, in which some letters are rounded and others angular. Also, sometimes the upper and lower parts of letters will differ, so that a letter may appear curved above, and angular below, or vice versa. Letters angular in their lower parts suggest curiosity. Rounded letters increase the tendency to rhythm and harmony.

In the angular writing, the m and n look like u or w, and the other letters are so thin that the openings in them are either very narrow or totally absent. Thus, without a dot, it would be difficult to distinguish an i from an c. Angular writing, closely spaced, is frequently almost illegible. Even such letters as b, d, and t, lose most of their distinguishing attributes. Because angular writing consists mostly of points, it may be considered sharp, and this can be applied

to the temperament of the writer. There is sharpness, penetration, and often lack of social adjustment. The individuality may lead because of authority imposed upon others, yet may not be personally attractive or congenial. The angular letters reveal a tendency to criticism, impatience, and intolerance. If the writing is bold, there may be ruthlessness, or a determination to force one's opinions or press one's authority beyond a reasonable degree. The person may be quick-tempered, and will seldom accept a rebuke or a correction graciously.

In rounded letters, the m and n are usually the most pronounced examples, but the general appearance of the writing is open, with ample space inside the a, e, o, r, and s. If the writing is dominantly rounded, and the letters are open, there is open-mindedness. There is also greater adaptability. It is likely that the person will be more popular because he has a better understanding of others. If other testimonies support the rounded writing, there is more emotional warmth, greater generosity, especially in matters of opinion. There is increased receptivity to knowledge and learning. Observation leads to reflection; action is less violent; and the ambitions are under better control. Perhaps we can say that angular writing emphasizes ambition, and the curved writing evidences aspiration.

*The openness or closedness* of the written form is the next point to consider. Some words look as though the letters have been pressed together, and others appear to be pulled apart. Tight writing lacks versatility and tolerance. The individual is too limited in his own perspective. He is addicted to closed concepts and unchanging decisions. He is over-cautious and miserly, both with his attitudes and his goods. It is not fortunate to be a one-man closed corporation, and the tight writer generally overlooks values which will be useful or profitable. All these symptoms point to unreasonable restrictions upon the natural expressions of the mind and heart, and it is easy to see that combined with other factors of delineation, they could result in stubbornness or extreme willfulness, which will not allow the free circulation of new ideas. There are certain letters, such as a, o, d, b, g, and q, which are frequently found either open or closed. When the writing shows that each of these letters is tightly shut in that part which forms the principal body of the letter, secretiveness is emphasized; whereas if they are partly open, the person is frank and often outspoken.

*Spacing* between words, or between lines, is associated with the breadth and tolerance of the mind. Wide or liberal spacing symbolizes mental breadth, and close spacing, the contrary. Again, normalcy and good taste are usually associated. Extraordinary spacing, in which there is room for letters between letters, or words between words, suggests extravagance. Practical people usually leave less margin than those lacking this quality. In old days, when businessmen wrote their own letters by longhand, they seldom left any margins; whereas the artistic person, or one highly conscious of social conventions, would allow an unusually wide margin. Those who leave wide margins like to live in large houses, or to have plenty of space in their rooms or gardens. In the case of vertical spacing between lines, evenness indicates a strong

sense of justice; whereas unevenness reveals the tendency to seek favors and special privileges. Where the writer permits his capitals or the lower loops of his letters to run into the lines above or below, there is lack of organization in thinking. There is also lack of clarity, if words in a line seem to overlap, either directly or through flourishes. When words are clearly drawn and each one is distinct and given its proper space, the individual is precise in his thinking and in his use of words to express his ideas.

*Connections between words and letters* have to do with the logical power of the individual. The tendency to connect words strengthens the opinionative faculty and indicates obstinacy or stubbornness. Persons strong in logic often unite capital letters with those which follow in the word. It is also said that the tendency to separate letters of words, either individually or into syllables, signifies intuition or impatience with logical procedure. Persons by nature ingenious frequently find interesting ways of uniting words or syllables. Unusual skill in this suggests innate originality, mechanical ability, or artistic ingenuity. Inconsistency in such practice, so that the letters of one word may be connected, and of another word, unconnected, often reveals impatience with the restrictions of intellectualism. Where letters or words are connected in their upper parts, there is greater judgment, but if the connections are in the lower parts, there is an indication of a tendency to criticize. If letters are irregularly disconnected, the letters themselves unusually formed or highly characteristic, and the spacing between lines is good, creativity and insight are indicated.

*The speed* of writing must also be considered by the graphologist. This may be difficult to determine unless we watch the writer, but there is an over-all impression of slowness or haste in most specimens of penmanship. It is obvious that some examples seem to race along, while others appear to be slowly and laboriously constructed. Even if the actual time factor is the same in both, the impression is quite different. Where we sense that writing is hurriedly done, yet the essential text is adequate, the letters are open and well shaped, and the penmanship is consistent, activity or alertness of mind may be assumed. The energy factor seems to move the hand, and the rapid writer gives an impression of vitality and a desire to accomplish his purposes as quickly as possible. If, however, the hurried writing changes form and style frequently, the person is restless and probably discontented. Unusual flourishes on hasty writing indicate demonstrativeness, and are usually found with an effervescent or vivacious personality.

Those lacking in energy, or by nature lazy, are more apt to give the impression of a sluggish pen or pencil. The writing shows uncertainty, and the efforts come in spurts and gradually dwindle out. A letter showing speed at the beginning and then diminishing tempo in the handwriting, suggests that the writer became weary or bored with the subject or, in intimate correspondence, ran out of news or ideas worth recording. The slow writer may be genial, but he lacks forcefulness. He may therefore be impractical or somewhat intemperate. He lacks the kind of continuity which finishes business with the same interest and vitality with which it

was begun. Details can be gained from a consideration of other elements of the writing. Slow, heavy writing testifies to lack of moral self-control. The person is easily tempted to vice of some kind.

There are some people whose writing always appears labored. When we read their letters, we suffer for them. We are impressed subconsciously with the fact that they work very hard. They seem inexperienced with a pen or pencil, and we cannot conceive that they could write rapidly or easily. If, however, the end product of their endeavor shows strong characteristics, the appearance of laboring strengthens research propensities, emphasizes scholarship, decreases self-interest, and signifies a person deeply absorbed in patterns greater than himself. The laboriousness suggests discretion, for the more we understand, the more cautiously we express our convictions. But if the labored writing is basically unpleasant, or shows negative mannerisms, then we are in the presence of weakness, indecision, or sometimes even dishonesty. The person is pausing because he has something to conceal, or some secret motive which he does not wish to have discovered. Here, then, we must gain a certain general feeling about the writing before we attempt to analyze the psychological content.

*The thickness of the strokes* is held to reveal the development of the five sensory perceptions. Recent developments in writing instruments, especially the ball-point pen, gravitate against delineation from this testimony. In older times, the selection of the pen was rather individual, and this resulted in a characteristic mannerism. In substance, light down-strokes strengthen the religious tendencies and relieve the consciousness of sensory domination. The heavier the writing—that is, broad, massive strokes—the stronger the sensory appetites. Shaded down-strokes increase love of food and drink. For practical purposes, the person who chooses a broad pen, and writes heavily, may be said to be strongly dominated by appetites and instincts. One analyst says that women have a tendency to shade cross-strokes, and men to shade down-strokes, thus indicating that emotional refinement is often stronger in women than in men.

*Cross-strokes* are those which are horizontal, as the crossing bar of the t and the internal bars of the A and H. Where cross-strokes are extremely bold and clearly marked, there is some combativeness and tendency to resist the influence of others. Where the strokes are light but clear, the mind is serious, and freedom from sensory excess is indicated. The absence of such marks, or extreme carelessness or indifference in their production, indicates a light or easy-going nature. When the cross-strokes, especially on the t, ascend toward the end sharply, ambition is strengthened. If the stroke descends at the end, the person is strongly opinionated and persistent in his attitudes.

*Final strokes*, or those strokes which appear at the end of words, have been associated with the indication of generosity. Persons naturally inclined to extend the last part of the strokes of final letters, are more liberal, both physically and mentally, than those who end their words abruptly. As some letters do not offer themselves easily to extension, it is necessary to consider

the general tendency of the writer by examining several lines or sentences. There was an old practice, not so common now, of using extravagant final strokes to fill the space at the ends of lines or paragraphs. Older authors on graphology hold that such practice indicates a cautious or suspicious nature. It would seem that the writer is afraid that words may be inserted or expected, or that he will be suspected of withholding some part of his thought or idea. If the finals of letters terminate in small ascending curves, they indicate ready wit and a humorous disposition. If they have a tendency to drop, the individual is more taciturn, less imaginative, and does not readily appreciate humor.

It is important to judge the general direction of the stroke which leads to the formation of a final. In the case of y, for example, the extension of the letter would naturally be upward; whereas in an a, it could freely extend in various directions. A general tendency to ascend pleasantly indicates courage; whereas an exaggerated descent would suggest timidity. Where the finals are vertical, either up or down, there is an inclination to superstition or fatalistic attitudes, especially if the descending tendency predominates. Exaggerated descending finals, either vertical or backhand, are associated with unusual fear of death or tragedy. Mannerisms by which finals extend back over or below letters are usually read as protective if above the letters, defensive if below. Protectiveness here implies concern for others; defensiveness, undue concern for ourselves. Finals turned backwards to complete a letter—for example, to cross a t—represent conservativeness. When, however, the stroke comes back and extends out beyond the word, it takes the normal reading, according to its direction. If finals differ markedly in the writing of the same person, but their testimonies are generally good, they indicate versatility. If their readings are predominantly negative, they broaden the scope of undesirable characteristics.

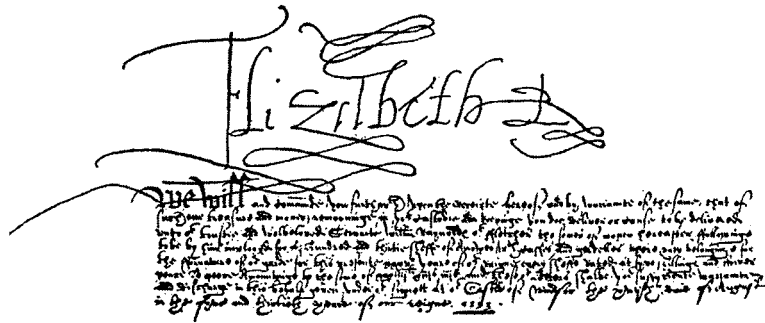
*Capital letters*—their size and their formation—have to do with good taste, pride, and, to a degree, individuality. Large capitals suggest that the writer holds himself in high esteem; whereas small and undistinguished capitals suggest humbleness or servility. It has been said that when capitals are no larger than the small letters, they indicate excessive humbleness; when they are less than twice the height of small letters, a natural and gracious humility; when more than twice the height, strong self-respect; and when more than four times the height, egotism to the degree suggested by additional flourishes and other characteristics. If the letters are attended with exceptional flourishes, there is emphasis upon egotism and love of recognition. When capital letters are narrower than normal at the base, the person is incredulous, but when the base is wide, he may be easily imposed upon.

Graceful letters, beautifully drawn and nicely proportioned, suggest artistic and dramatic ability. Where they are made with distinct shapes of their own, the person is complicated in his desires, but where they are simply enlargements of the small letters, the nature is simple, direct, and moderate. Ostentation is suggested by capital letters awkwardly structured, overly

adorned, or so confused in their formation as to be comparatively illegible. Where capitals are formed almost directly from the printed alphabet used by children, but the rest of the writing does not show this peculiarity, the individual is unusually conscious of structure, arrangement, order, and pattern. The natural tendency, especially in a signature, to completely subordinate the small letters to the capitals, and to add numerous frills and furbelows, indicates powerful ambitions and the tendency to overestimate one's abilities and resources.

*Flourishes* measure the tendency to ostentation. At the beginnings of letters, words, sentences, or paragraphs, flourishes indicate unusual respect for authority, tradition, or convention. The entire lack of them often indicates intellectual freedom and a contemporary pattern of thinking. Writing without affectation suggests that the person is a free soul, thinking and acting as he pleases, and not much interested in recognition or approbation. In older times, state documents, signatures of princes and kings, were often accompanied with ornate flourishes of penmanship. Curlicues were added wherever possible, and the simple forms of letters were exaggerated like complicated monograms. The very tendency to monogram linen, silver, neckties, and handkerchiefs, suggests a strong desire to be recognized, appreciated, or regarded as a superior person. If the entire handwriting is unusually or unreasonably ornate, the person is self-conscious. If flourishes have a tendency to rise or occupy the upper parts of letters, greater extraversion is revealed; whereas if they cluster below the line of writing, there is more introversion and the writer may feel that his superior attainments are unappreciated or unrecognized. It is noted that persons inclined to exaggerate in conversation or to dramatize simple events, are likely to embellish their handwriting with extremely large loops and flourishes. Modest writing, like modest clothing, indicates the well-adjusted individual. Eccentricity of any kind suggests the desire for approbation, and this in turn often indicates the lack of the qualities for which we wish to be recognized. Thus, for example, when a person of mediocre abilities attains high office, he may develop mannerisms pointing to an almost pathetic desire to be respected.

*Punctuation*, generally speaking, emphasizes carefulness or carelessness in the disposition of the individual. If, for example, he punctuates methodically and frequently, he wishes his thoughts to be appropriately organized and his meaning as clear as possible. This further suggests that he is certain of his own thoughts and is giving full and due attention to his writing. Sometimes mannerisms develop. For example, periods may be shaped as hollow circles, commas extended to an exaggerated degree, dashes elongated, and hyphens strangely slanted or abridged almost to dots. It is said that the extending of periods into long horizontal strokes increases the testimonies of cautiousness. Excessive punctuation is found among those of ardent or romantic temperament. Exaggerated or grotesque formations of punctuation marks, obviously made hastily, indicate an excitable mind or unusual pressure and tension. Frequent use of exclamation points also emphasizes emotional intensity. In both writing and punctua-



*Signature of Elizabeth I, Queen of England, on a document dated 1593. Note the general vertical form of the letters, the extraordinary firmness of the writing, which almost conveys a masculine impression, and the elaborate ornateness of the letters z, h, and a. This is State signature of a powerful and self-centered person with highly dramatic instincts.*

tion, one sometimes notes a degree of childishness. A writer who dots his i with a little cross, or makes elaborate swirls out of commas and parentheses, is usually extremely sentimental and over-ardent in his romantic instincts. If punctuation marks are so formed that they can be easily mistaken for parts of letters, the writer may be indifferent to the rights and privileges of others. The substitution of dashes for all other punctuation marks shows superficiality or lack of concern. Writing which is properly and thoughtfully punctuated indicates self-control. The writer is not likely to become overly disturbed or excited, even though his thoughts are serious or important. There are also, of course, those who seldom if ever punctuate at all. Such writing is often accompanied by lack of capitalization. These deficiencies usually reveal a degree of irresponsibility, general negligence, or lack of consideration for other persons— especially, in this case, the reader.

If the general tendency of punctuation marks is to fall or descend, but they are carefully drawn, they testify to a worrier. In general, punctuation intensifies the other testimonies of the handwriting. It adds a note of certainty, firmness, or completeness, if carefully done. A selfish person who punctuates meticulously is more self-centered than one in whose writing these marks are carelessly made and placed. Punctuation marks were introduced into the language at a late date for the purpose of clarifying the confusion arising from the sequences of words. To use them well, is to indicate that we desire clarity, and, as a mental trait, this means that we expect others to make their meanings clear, and we lack respect for those of confused mind.

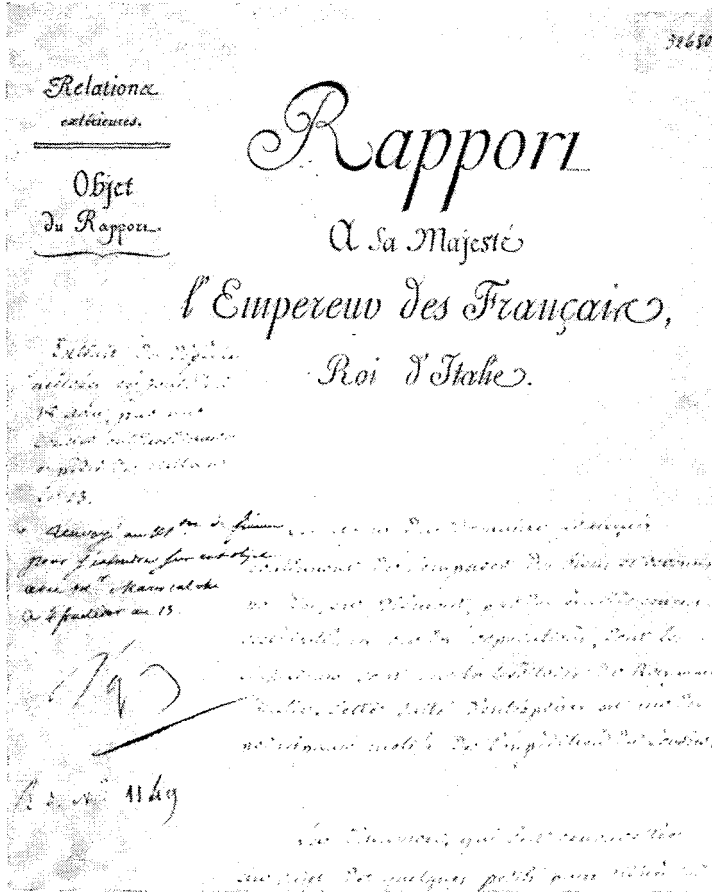
*Neatness* in writing suggests orderliness and a certain degree of natural pride. Neatness without flourishes is a good sign, and probably indicates a well-regulated personality, or at least an appreciation for proper organization. Usually, numerous corrections or scratched-out words



are not favorable. An occasional correction is permissible, but where the individual is unable to compose a letter without changing his mind half a dozen times, or revising his choice of words frequently, disordered thinking is indicated. Occasionally, we find an example of writing in which nearly every fault or defect is present. Under such conditions, we have a right to seriously question the integration of the writer, and should hesitate to place upon him any responsibility which demands discrimination, organization, or continuity of purpose.

*Signatures* are regarded by graphologists to be of great importance. We often find that the signature differs markedly from the body of a written document. If it shows close similarity to the normal penmanship, there is an indication of natural consistency; whereas if it is more complicated, the personality is not supported by the deeper characteristics of the individual. To flourish somewhat the structure of a signature may be an effort to put the best foot forward. This indication is increased if the signature is underscored by a stroke or the continuation of some letter. Very elaborate signatures, such as were common centuries ago, now suggest that the writer is tied to the past, and cannot escape old attitudes, practices, or policies. A simple signature underscored implies firmness. The individual stands ready to accept the full responsibility of what he has written or the document he has signed. Changes in fortune are often revealed through signatures, reverses having a tendency to reduce their size or to break the rhythm of the letters. When a signature is heavily encircled with attendant strokes, or parts of it are enclosed within other parts, this suggests secretiveness or an attitude of introversion. For example, if the *m* of "William" in its abbreviated form, *Wm*, is inside the flourishes of the *W*, the person wishes to keep his own counsel and, for reasons sufficient to himself, prefers to be regarded as mysterious. We cannot say what type of signature represents success or failure in life, as persons in many activities succeed from different motives and circumstances. We can say, however, that the well-integrated individual writes consistently, signs modestly, and is naturally direct and simple in the structure of his writing.

The tendency to abbreviate has become more and more prevalent, although it was once generally fashionable in relation to salutations and closing felicitations. In some foreign languages, statements such as "with all good wishes for your health and happiness" may be abbreviated into two capital letters, or a convenient contraction. Today, however, the tendency to abbreviate is associated with a sense of haste, and when it applies to signatures, it often represents rising estate and has egotistic implications. Normally, this denotes pride or the feeling of great importance. The humble clerk or the small businessman will sign his letter, "Jonathan Wilberforce Snodgrass;" but if this man becomes an executive, the signature will be shortened to "J. W. Snodgrass." If he becomes a tycoon in his own realm, he may simply sign himself "Snodgrass," assuming that everyone knows which one. He will also be known around the office as "J. W.," and in time will probably initial the papers he once so carefully and laboriously signed. When Napoleon was Consul of the French, he signed himself "Napo-



French document, dated 1805, with four lines and signature in the autograph of Napoleon I. Note the abbreviation to NAP, and the upslanting final stroke. Napoleon was at the height of his glory.

leon Bonaparte.” When he became more successful, he changed his signature to “Napoleon”; and after he became emperor, he signed himself “NAP.” So, by degrees, we observe how the ego becomes inflated.

In addition to these various factors in the study of handwriting, it is also customary, in psychography, to consider the writing as divisible into three horizontal levels. The central level consists of the small letters, which should be approximately the same height. The upper level is for ascending capitals, and such letters as t and l, which rise above the body of the writing.

The lower level is for capitals or letters which drop below the smaller letters; as for example, y, g, or j. It is assumed that these three levels are analogous to the three principal divisions of the personality. The upper level has to do with the creativity, originality, and penetration of the mind; the central level, with the psychic or spiritual attributes of the person; and the lower level, with the material, physical, and appetitive nature. If, therefore, rising letters are exaggerated or are unusually full, they bespeak the availability of mental energy and emphasize the mental temperament. If the emphasis is in the central level, and the various letters involved do not rise very high or fall very low, there is psychic consistency and emphasis upon the attributes associated with the soul. If such letters as y or g fall far below the central level, and are strangely or grotesquely shaped, or extremely full in their lower parts, they emphasize the physical propensities, increase the appetites, and cause the person to be a victim of his own sensory activities. It is therefore proper that the handwriting should extend moderately above and below the central level, but that there should be no obvious exaggeration. Analysis considers exaggeration as one of the most important elements in determining characteristics which depart from the norm or the expected. Letters may take symbolic forms, and the resemblances which they make can be analyzed in the same way as dream symbols or doodling.

Obviously, our discussion is only indicative of the field. When we consider the large number of factors to be studied, we realize that a detailed and thorough analysis becomes a very involved procedure. Much can be gained, however, from general impressions, and, as previously pointed out, keywords are most helpful in delineation. It is largely a matter of interpreting basic symbols in terms of natural experience and association. If we put our impressions into words, these words will, in most cases, suggest their own meanings, and can be applied to the temperaments and dispositions of individuals.

Those desiring to extend their researches should secure books dealing with the subject. *Handwriting, an Introduction to Psycho-graphology*, by Harry O. Teltcher, will prove useful and helpful. Texts such as *What Handwriting Indicates*, by John Rexford, and *Character Indicated by Handwriting*, by Rosa Baughan, are earlier writings which can be secured through public library facilities. Most of all, the student should examine photographic copies of handwriting and make collections of examples submitted by his friends and associates. Only by experience can he learn to recognize the psychological tendencies which writing reveals.



## PART FIVE

# ORIENTAL CHARACTER ANALYSIS

*Some years ago a celebrated Chinese physiognomist visited relatives in San Francisco. He held a seminar in Chinatown and accepted a few individual students. It was my privilege to take his course and I made rather copious notes about his views and practices. The reader will understand, therefore, that the concepts here set forth are definitely and distinctly his and I am acting only as an amanuensis.*

The delineation of character from the contours of the body and face, the lineaments in the hands, gestures, and mannerisms, and the coloring of the hair and eyes has been practiced by the Chinese from the most remote times. The professors of this art derive their authority from extensive literature which, unfortunately, has never been translated into the English language. The old Chinese block books are illustrated with innumerable figures crudely drawn and embellished with elaborately-written descriptions. So treasured are these writings that they are seldom to be found in Occidental libraries.

Chinese character analysis is based upon the theory that every inward emotion and thought impresses itself indelibly upon the body, resulting in a subtle change in the form and appearance of the bodily parts, especially such sensitive areas as the face and hands. These parts are also directly associated with expression as they are the mediums of our direct communication and contact with the outside world.

The Chinese likewise believe in a form of heredity. In the matter of health, they are greatly concerned with the bony structure of the body, for herein resides the evidence of the primary constitution, the seat of longevity, and of resistance to sickness, fatigue, worry, etc.

There is also a form of character analysis by which gestures, mannerisms, intonations of voice, and instinctive selection of colors, fabrics, foods, and companionship are regarded as auguring the probabilities of success or failure, happiness or misfortune, and length of life.

The extremely conventional code under which the Chinese have lived for centuries causes small and apparent trivial matters to assume large proportions. The manner of holding a teacup, the taste in fingernail sheaths, the angle of chopsticks are details that distinguish the cultured from the uncultured; and, therefore, are the proper foundation for a delineation of temperament and taste. Superiority is the true aristocracy. The true aristocrat must bear upon his body in the forms of physiognometrical marks the proof of his breeding and attainments.

The Chinese character analyst is a man with an axiomatic mind; he has long familiarized himself with the changeless rules of his art; he neither invents nor digresses. He assumes the

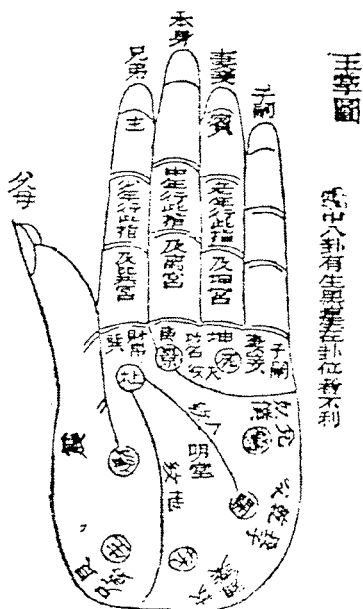


DIAGRAM FOR THE DELINEATION  
OF CHARACTER BY THE STRUCTURE  
AND LINES OF THE HAND

infallibility of his conclusions because of the antiquity and fame of the several authors whose rules he has committed to memory.

In China, age is the final criterion of excellence, according to the precepts of the older or traditional schools. Remoteness in time bestows sanctity. It becomes obvious that a statement made one thousand years ago is, therefore, twice as true as a statement made five hundred years ago. In this, however, the Chinese are working upon a perfectly sound premise; namely, that the longer a tradition is remembered, the more likely it is to have meant something. Humanity instinctively forgets that which it has disproved or found no longer useful.

A few axioms selected from China's golden treasury of physiognometrical lore are indicative of several hundred that the professors of character analysis make use of in their curious art:

1. *Long legs are not good because one who is born with them will walk too much.*

To the Chinese mind, length of leg implies restlessness; the possessor, therefore, does not concentrate his attention upon one task but will begin many things and leave them unfinished. He is not satisfied to remain at home and practice his father's trade. He is born with a wanderlust and desires to visit strange places and distant lands. He may become an adventurer, but he is not fitted for that routine business which most surely accumulates wealth.

To the Chinese mind, poverty is the most undesirable of all states. Therefore, a man who is content to be poor because his mind is not interested in accumulation of material goods is

regarded as peculiarly accursed.

*2. Body long and legs short, he may sit down and count money.*

Shortness of limb conspires toward physical inertia. He who goes not far is not tempted, but remaining in his present work is satisfied to accumulate his share of material possessions. The Chinese industrial theory is that of a small store where a man and his own son can work together, and do only as much as they themselves can accomplish. There is very little apprenticeship, few employees, and almost no large business.

In many shops the proprietor sits at his counter and can reach every article in stock without getting up. This type of merchant is the symbol of Chinese economic solidarity. He is the tradition; and the tradition is always right. Such a man will sit all day counting his cash, dreaming of his investments, and contemplating methods of economy. He is the short-limbed man, and his coffers are seldom empty.

*3. A man with round shoulders will never be poor.*

To the Oriental mind, one who has many possessions will sit hour after hour listing his belongings and adding up his wealth. As round-shoulderedness frequently results from continued application to close and detailed work, it has become a symbol of profound application.

One cannot fail who is devoted to his work. The intensity of concentration results in accumulation. The man with round shoulders becomes still more bent, not only from huddling over his earnings but from the weight of them on his shoulders.

*4. To stand up very straight is not healthy.*

In this aphorism the Chinese agree with the Greeks. According to the Platonists, it is the empty head of grain that stands the straightest, whereas those well-laden bend heavily with their load. To the Eastern mind, health is not attained by the disciplining of the body in such matters as posture, but rather the disciplining of the mind against all immoderations.

Health is not of the body, but comes through the body as the result of an internal philosophical normalcy. A man who stands very straight is apt to be proud or else to be practicing some discipline in the hope of improving his health or appearance. If so, he is trying to correct principally his outward nature or conceal some infirmity. Therefore his true health may be questioned.

*5. Round shouldered man sits at table and reads, and becomes wise.*

It is true that the five o'clock scholar sits erectly at his desk with both feet firmly on the floor, and reads with the light coming over his left shoulder. It also is true of the literati that they are found in the dark corner bent over some partly legible text, indifferent to all except the subject that engrosses them.

The scholar bowed eternally in the presence of learning has no thought save the discovery of that which he desires to know. The body is his instrument, not his master. It may be bent

by the weight of years, but to the Chinese mind this is unimportant. That which is important remains untouched by the decrepitude of the flesh; in fact it may arise there from.

6. *Small feet on large body indicates all the comforts of life.*

A person so proportioned is unfit for haste and argument. The Chinese particularly admire small feet. The Manchus bound the feet of their women, which resulted in extreme deformity—to them a symbol of refinement, elegance, and social preferment. The helplessness which resulted from this practice came from a luxuriousness of living.

It is an adage known to all that the helpless inherit the earth. Those who are unable to take care of themselves are usually shielded, pampered, and catered to. They also give their lives to the most aesthetic pursuits, being by their very fabric unfitted for the more menial tasks of life.

7. *Large feet on small body results in restlessness and dissatisfaction.*

Any part of the body which may be exceptionally large comes to dominate the rest. The result is a sort of dictatorship by the vastest part. Large hands increase the cleverness and ingenuity of the mind; and large feet are fashioned for journeying. Such feet represent a dissatisfied and rebellious spirit that in an emergency walks out, in a crisis runs out.

There is a certain down-to-earth quality about large feet. There is also a lack of lightness about the mind which breeds such extremities. Lacking a sense of humor, the temperament is less likely to be satisfied with secondary pursuits.

8. *Expansive waistline becomes rich, and enjoys long life.*

It is common to portray wealth by weight. "Mr. Moneybags" is usually depicted as bloated by his means. While many of the world's greatest financiers have been small and slight of stature, it is inconceivable in the popular mind that great prosperity should be accompanied by an anemic appearance. In the Far East, the coat of the prosperous mandarin was draped over an ample front. Not only was this a dignified and desirable state but the insignia of rank.

A man must be rich to be fat in China. Wealth usually bestows a temperament little given to arduous physical effort. Therefore, the muscles are flabby, and the successful man waddles a crooked path down the years. Never wasting much energy by either work or worry as his person bears witness, he is fitted for long life and, contrary to our modern medical ethics and beliefs, he generally achieves it.

Weight and worry are not friends. The deep, rolling undulating laugh that arises from the soul and finally shakes the ample personality is possible because of the fat. For the lean and hungry, there must be a dry, thin, and rasping shudder of a smile. The heavy are notoriously good-humored—which leads us to the next aphorism.

9. *All successful Buddha-gods are shown fat because thin people have bad dispositions.*

The reader who is on the slender side please remember that this aphorism does not necessar-

ily express the viewpoints of the present compiler but is presented in its original form, and may it never be said that the text has been distorted by prejudice or for advantage.

The numerous plump divinities of the Chinese pantheon probably originated from the popular imagery of the great proletariat of Central Asia. China's four-hundred-million citizens have suffered malnutrition since the beginning of history. It is only human, therefore, that the divine state should be associated with a square meal, and the divine shape should image forth ultimate emancipation from the gnawing of hunger.

It also follows that where bulk is sanctified, the small, the slender, and the thin are placed at definite disadvantage. Even in the Western world we are apt to be suspicious of such men as "have a lean and hungry look." The Victorian stage was always resplendent with cadaverous villains, plump philanthropists, and well-built heroes.

### CHINESE PHYSIOGNOMY

In reading character from the shape and proportion of the face, it is first necessary to blend the testimony of the several related features as the forehead to the eyes, the ears to the nose, the chin to the cheeks, and so forth. The face is first divided into three parts:

1. *Forehead, from the hairline to the top of the eyebrows.*
2. *The cheeks, from the top of the eyebrows to the base of the nose.*
3. *The mouth and chin, from the base of the nose to the end of the chin.*

If the three parts be equal in length, of good quality and texture, and without obvious defects, the judgment is sound, the life is normal, and the individual may expect a reasonable degree of success.

The good fortune of such an equal division is increased by the pleasantness of the particular features. If the nose, for example, be not only of the right length but also of a pleasing shape, and the eyes have a luminous and happy look, such testimonies add to the indications of success and intelligence.

If the features be of proper proportion but somewhat dull and ill-defined or of peasant-like coarseness, success will be limited to appropriate fields of endeavor but not entirely denied.

If proportion be good but the skin texture and coloring be unhealthful, the life will be devoted to literary or sedentary pursuits.

Extreme delicacy of features is unfortunate in a man; and masculinity and coarseness of features unfortunate in the case of a woman.

To the principal division of the face must be added the testimony of the six features—the ears, eyes, eyebrows, cheeks, nose, and chin. If all of these are in proper proportion and relation, the person is important, distinctive, and superior.



## THE FOREHEAD

The forehead should be broad, smooth, and without lines. It should be full, not receding but arching gently back to the hairline. Neither should the forehead bulge too prominently. There should be fullness in the area of the temples. The hairline should be even in the form of a regular inverted curve, and the hair should lie back softly and smoothly. These testimonies bestow brilliance of mind, great intelligence, and mental success between the ages of twenty and thirty years. They also indicate the person to be well born, and of noble or distinguished ancestry.

If the hairline is irregular, either descending abruptly in the center or receding sharply at one or both sides, the person lost either one or both parents in childhood and lacked parental affection or guidance.

If the hair recedes on one side only, there was little understanding between the child and its parents. There also was delicate health in early childhood. The uneven hairline also detracts from the practical side of the temperament, especially in money matters.

If the forehead is narrow, thin, or pinched looking, the life will be marked by struggle and disappointments; there will be a general lack of accomplishment.

Many lines upon the forehead are unfortunate except in elderly persons where the rest of the face is similarly marked.

If, however, there are exactly three horizontal lines extending in a parallel pattern one above the other, and these lines are unbroken, the person will come to some distinction. This also is true if three lines are prominent with advancing years and other lines that may appear are faint, broken, and otherwise negligible.

With young persons, the presence of the three lines may be discovered by wrinkling the forehead; these lines do not change with the years unless there be marked changes in temperament and personality.

Numerous broken lines or lines which cross each other or run diagonally and small patterns of lines on various parts of the forehead indicate a very negligible degree of success due to lack of concentration or to worry.

Baldness infers that the individual was born in good circumstances. Baldness is a sign of success. According to the Chinese, most famous people are either bald or have very thin hair.

If the forehead sinks in at the temples, the person is too versatile and lacks one-pointedness. If the forehead is flat in the middle and without the three success lines, the person cannot expect early success. If there are numerous flat lines on the forehead, there is worry, trouble, hard times, and not much success.

If the area between the eyes and directly above the bridge of the nose is full and prominent, this is an indication of inevitable success. If such a person loses in any venture, he will recoup his losses. He will never be very poor. Conversely, if this area sinks in and is not prominent,

the life will be given to hard work for which there will be little recognition or reward. It is not accomplishment, but the fruits of accomplishment which is denied.

If there are two short lines, one on each side rising from the corners of the eyes and making two deep creases when frowning, the person will lose money in early years and there will be privation in the parental home.

If there is one line running vertically through the center of the forehead directly above the nose like a deep crease, this detracts greatly from the probabilities of success. This is an adverse sign, but may be corrected through a change in temperament. When first visible in a newborn child, this crease may bestow fortune and success in very tender years, but there is difficulty in preserving this success.

### EYEBROWS

Very highly arched eyebrows indicate high position, early success, contact with higher planes of society, and favors and privileges from the great. This formation is suitable to produce rulers and executives.

If the eyebrows run straight and then dip down quickly on each side of the nose, the person is friendly, well liked, kindly, and fortunate.

If the eyebrows run straight and then dip down sharply at the outer ends, the person will not succeed early in life, will have numerous difficulties and interferences, and will suffer educational disadvantages.

If the eyebrows arch into a perfect half-circle rising abruptly at each end into an arch, the person is diplomatic, skillful in matching wits, and has much ability to entertain. This bestows popularity.

If the eyebrows are straight lines, slanting slightly downward toward the nose and upward at the outer end, the person is aggressive, forward, and opinionated.

If the brows are straight but slant abruptly downward at a very sharp angle with the outer ends highly elevated, the person will not have many children and few sons.

If the brows are heavy toward the center and thin out at the end, the person will be impractical in money matters. Brothers and sisters will be of little value to the native.

If the eyebrows are connected in a straight line across the face, it denotes great will power, one-pointedness of purpose, and increases the probabilities of wealth.

If the eyebrows are extremely bushy and shaggy and connect between the eyes, the person is fitted for military or diplomatic pursuits, or for hard manual labor. The temper often is violent.

If the eyebrows slant upward from the outside ends, being higher at the nose, this is called the Buddha eye and renders the person suitable for "non-action"; that is, for the contemplative or meditative life, or to live alone or in distant places.

If the eyebrows are irregular, some parts short and others long, and have an unkempt con-

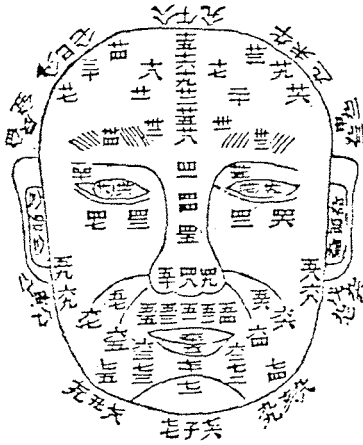


FIGURE SETTING FORTH  
THE PRINCIPLES OF  
CHINESE PHYSIOGNOMY

fused appearance, this is not good. It signifies that the person is not a good mixer, is egotistic, aloof, and antisocial.

If the eyebrows are broken (there is a distinct place where there is no hair, leaving an opening or break), this is believed to indicate criminal tendencies and the person will be subject to imprisonment.

The farther the brows extend toward the temples at the outer end, the more distinction, greatness, popularity, and command the individual will enjoy.

If the eyebrows are of great length at the outer ends, this is regarded as bestowing great philosophical attainments and strength of character.

### EYES

According to the Chinese physiognomist, the eye is the most difficult member of the face to interpret correctly. This is because it is necessary to estimate the degree of glint or brilliance the eye appears to possess. The dull eye denies success, regardless of other testimony. The very bright eye denotes good fortune even when the arrangement of the face does not otherwise sustain such a reading. There are many degrees of brilliance, each of which can only be fully understood and properly interpreted after years of practical experience.

The long, thin eye with a keen look is called the eagle eye. This gives brilliance in study, capacity to occupy a high position, mental elevation, and nobility of character. If the eye be less keen, there is less discrimination and inferior executive ability.

The large round eye, slightly protruding and always rather open, is the eye of mistrust, suspecting that others are criticizing or condemning. This also denotes a cautious and conservative mind and strong emotional and amative impulses.

When the outer end of the eye is higher than the inner part, the pupil is bright and sharp, and when the eye conveys the appearance of slanting, the temperament is said to be suitable for a military career or a position of command involving discipline.

When the outer end of the eye is lower than the inner part so that the eye appears to slant upward toward the center, this is said to be a bad sign. The temperament is taciturn, is not to be trusted, and the mind is not superior.

Deeply set eyes signify a temperament reserved, somewhat cunning, not open-minded, inclined to seclusion, non-social, self-centered, and lonely.

Pop eyes represent an impulsive mind, quick to anger but not malicious, and undependable in matters requiring judgment. The temperament is personal and attached.

Crossed eyes are not good. Persons so afflicted seldom accomplish their greatest desires. Their temperaments are given to vain longings after success and security which they will not labor assiduously to achieve. The character may be weak, uncertain, introverted, and self-centered.

If the eyes are close together, the temperament is jealous and lacks generosity. The same is true if the pupils are set high in the eye so that the whites show to an unusual degree below the pupil.

If the eyes are too far apart the temperament will be scattered. This signifies lack of order and detracts from success.

Small eyes, if long and keen and of extreme clarity, are good. They signify penetration and the capacity to estimate details. If dull looking or short, this is unfortunate. There is lack of ability to estimate the human equations, and the character is small, not great. The mind is penny-wise and pound-foolish.

A long crease running out toward the temple from the outer end of the upper eyelid is a very excellent sign. This bestows distinction, greatness, and worldly honors according to the length of the line.

Small lines below the eyes, not merely the lid creases but set off approximately one-eighth inch below the eye, are an exceedingly good sign. They represent good deeds done to others and signify a humanitarian disposition. A person with these lines has a noble character and a profound spiritual insight.

Heavy, baglike developments under the eyes with a line or depression extending around this fullness from one corner of the eye to the other constitute an unfortunate sign. There will be few sons. Such children as are born will be difficult to rear and a cause of sadness in later life.

According to the Chinese system, the color of the eye is not of importance, but the whites should be clear and there should be no discoloration. Discoloration in the white part of the eye is a health sign, decreasing vitality, and signifying danger of chronic ailments.

## EARS

Large ears are a benevolent and fortunate sign. They bestow an aggressive, energetic temperament with good powers of concentration and high ambitions toward noble accomplishment. If the ears are high and long, success while young is predicted. This is a very good ear. The life will be long and the childhood will be precocious.

According to a Chinese proverb, "the bigger the earlobe, the greater the blessing." Buddhas and saints are represented with very long ears and extremely long lobes, thus to symbolize the exceeding nobility of their dispositions. The Buddha ear hear all, and the mind is filled with learning.

Small earlobes signify hard work, not very fortunate in money matters, and a difficult, uncertain disposition. There also will be health problems.

If the lobe of the ear is exceedingly thick and having a fat look, this indicates very strong vitality and long life.

If there is no earlobe or it is very small and the ear also is small, it signifies that the person is incapable of enjoying life. There is a frantic searching for happiness and dissatisfaction with existing conditions. The difficulties, however, are due principally to lack of self-control and self-discipline.

If the ears protrude to an unusual degree, the temperament is uncertain, the disposition irritable and tempestuous; and, unless modified by other more constructive signs, a person so marked might commit a crime of violence.

If the ears are close to the head, they represent a conservative mind. The person is not anxious to begin new enterprises, and the disposition tends to be melancholy.

If the ears are so close to the head as not to be visible from the front of the face but otherwise well formed, this is a very important sign. It is said to bestow fame and honor and unusual recognition from others. But for this to be true, the ears must lie right against the head and be combined with considerable width of face.

## THE CHEEKS

The Chinese associate good fortune with fullness of cheeks, especially the lower part of the face near the mouth. Full cheeks indicate that the mind controls the temper and that the disposition is suited to concentration and self-discipline.

If the cheekbones are high and the cheeks full above the level of the mouth, it portends fortunate associations and the cooperation of other persons, especially of superiors. This indication is strengthened if the lower part of the cheeks are also well filled out.

If the cheekbone runs almost horizontally instead of slanting upward toward the temples, the indication is an unusual individuality. The person is not average and must not be included with others but must be regarded as quite separate with a destiny peculiar to himself.

If the cheekbone slants upward slightly toward the temple and is prominent, forming a heavy framework about the lower part of the eye, this is regarded as signifying good fortune. The person will be lucky and enjoy many favors.

If the lower part of the jawbone is too prominent giving the face an excessive squareness, this is not fortunate. The protruding vise-like jaw is not easy to work with. The person will be headstrong, willful, and egotistic. He will consider his own desires above the good of others. He will be dictatorial, combative, and stubborn.

If the cheeks sink in just beyond the corners of the mouth giving a hollow look, this is regarded as unfortunate. The cheeks must be filled out to insure length of life.

*Note:* The Chinese divide the span of life into three parts which they read down the face. From the hairline to the eyebrows, the first twenty-five years. From the eyebrows to the lower part of the nose, the second twenty-five years. From the lower part of the nose to the end of the chin, the concluding third part of life. The time factor is determined by the relative length of these three parts of the face. Therefore it is fortunate, according to this system, to be long between the lower part of the nose and the end of the chin, also full in the same area. These omens bespeak security and position in the latter part of life.

*Note:* It is important that the hair, the eyebrows, the moustache, and beard should agree in consistency if the man is to be outstanding. Thus thin hair and heavy eyebrows should be regarded as an ill omen; as would, likewise a bushy beard and thin eyebrows. It also is unfortunate for the hair, eyebrows, or beard to differ in color.

The omens are especially important when regarding the agreement in texture between the eyebrows and the moustache. The Chinese axiom reads: "Light eyebrows should accompany light moustache." The physiognomist adds: "Light moustache is more fortunate than heavy one." It will be remembered that most reproductions of paintings of Chinese scholars show a beard composed of a few scraggly hairs. This is regarded as a most elegant and scholarly state of affairs, and indicates obvious superiority.

*Note:* It is regarded as fortunate to be thin of hair with light eyebrows, moustache, and beard and the hair itself very fine. Color does not seem to play an important part in the Oriental system. Consistency comes first, then texture, and lastly, pattern or the natural form of the beard, moustache, hairline, etc. A harmonious agreement is a certain indication of distinction.

## MOUTH

The mouth should not be either too large or too small but of medium size with the lips slightly full but not protruding. If the corners of the mouth naturally turn up slightly or have a tendency to form naturally into a smile, this is most fortunate. Lines about the corners of the mouth which turn slightly upward bear witness to a natural tendency to optimism and are good. According to the axiom, "words from a mouth that smiles will always have force."

A mouth which naturally turns down at the corners or has heavy creases falling from the

corners of it indicates an unhappy disposition and little success in dealing with other people. The temperament is melancholy.

According to the Chinese viewpoint, "thin lips lie." A mouth that resembles more than anything else a thin slit in the face is indicative of a difficult disposition, an unyielding will power, and a generally intolerant attitude. This indication is intensified if the upper lip is exceptionally thin.

The physiognomist says: "Full lips and good teeth say honest and virtuous things." He continues: "Full lips serve others, have many friends, and live life doing good."

The teeth are most important. To signify good fortune they must be even, close, and white. The axiom reads: "Such teeth never have to worry about food or clothing." The upper teeth large and with space between are not regarded as such a fortunate omen. Buckteeth and crooked teeth indicate struggle and misunderstanding. Dentistry has no significance other than a health indication.

### THE CHIN

In the Chinese system of physiognomy the length of life is predicted according to the length, breadth, and contour of the chin. A strong, protruding chin, square in the area below the corners of the mouth, indicates a long life and little illness.

A delicate, pointed chin, finely molded, and somewhat narrow or hollow on the sides, indicates a sensitive, high-strung disposition, subject to nervous ailments. This formation also denies extreme length of life and frequently is found on people who pass through long periods of sickness.

This evil testimony of a narrow chin is mitigated by fullness of the cheeks. The life remains somewhat shorter than in the case of a square chin, but the general condition of health is better.

The cheeks hollow, the chin pointed, the lower part of the face thin with deep, heavy-set creases running downward from the nostrils to the corners of the mouth are testimonies of short life, unless other parts of the face contribute a powerful impulse toward vitality. An example of the short-lived chin was Abraham Lincoln who, according to the Chinese physiognomist, could not have achieved great length of life.

### THE NOSE

The length of the nose particularly indicates the condition of life between the twenty-fifth and the fiftieth years, and therefore is associated with economic and social standing.

A long nose, well shaped, bestows executive ability, natural dominion over others, and mental brilliance. Very slightly arched, this is the type most often associated with great success.

A very short nose denies innate capacity to lead others. It also lacks perspective and tolerance. It is not fortunate in any capacity requiring contact with many people.

The hook nose indicates a sharp, selfish, acquisitive personality. In fact, this is the type of nose most often referred to as "nosey." The axiom states: "Sharp nose, sharp tongue."

The turned up nose is optimistic and talkative; it is an indicator of temperament. The individual lacks steady and practical viewpoints.

A broad nose with narrow nostrils has strong money-making ability. The Chinese comment is: "Will become rich, otherwise not so good."

The concave nose, sometimes referred to as swayback, is slow of study, timid, undecided, hesitant in thought and action, and constantly seeks the advice of others. It is usually found on the face of a person easily flustered, upset, and painfully self-effacing.

A single deep crease running from the outside of each nostril downward and outward and around the corners of the mouth indicates by its length the probability of longevity. To bestow life, the line must extend well below the corner of the mouth. The Chinese physiognomist says: "Such a line is not fashionable on the face of ladies, but they will live longer, just the same."

Considerable length between the base of the nose and the upper lip, usually referred to as a long upper lip, signifies longevity according to the Chinese. It was the comment of the Chinese physiognomist that American people in general seem to have shorter upper lips than the Chinese.

### MOLES

Moles on the upper face, especially near the eyebrow or between the eyes, bring early distinction. Persons so marked often accomplish something important before the thirtieth year.

Moles at the corner of the mouth or on the cheeks near the mouth are regarded as unfavorable omens by the Chinese. The old rule is that moles so placed indicate danger of drowning or death from violent causes. Abraham Lincoln had a mole on both sides of his face near the mouth.

